

SAMUEL BECKETT:  
A BIBLIOGRAPHY  
PART I  
THE EARLY YEARS: 1929-1950

Breon Mitchell

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## PREFACE

This is a bibliography in progress, intended for the use of all those interested in the works of Samuel Beckett. I hope to continue with 'Part II: The Middle Years: 1951-1969' and 'Part III: The Final Years: 1970-1989'. My apologies to all those who know how long I've been working on this project and have waited so patiently to see even partial results.

The works Beckett published in his early years brought him neither financial nor critical success. His two major books (*More Pricks Than Kicks* and *Murphy*) sold so poorly they soon were out of print and hard to obtain. Even the limited editions of his poetry (*Whoroscope* and *Echo's Bones*) failed to find buyers; Beckett had small stacks of both years later, copies he gave away freely to friends and visiting scholars.

Given his precarious financial situation, Beckett was forced to utilize his translation skills to earn money, taking on work for friends like Nancy Cunard (for *Negro Anthology*), for small magazines (particularly the postwar *Transition*), even for UNESCO and the French edition of *Reader's Digest*. These translations, when unsigned, pose a special problem for the bibliographer, since they are clearly part of the published record, yet particularly difficult to identify. If future entries and revisions are made in the first part of the Beckett bibliography, they are most likely to be in this area.

Adding to the difficulty of unsigned translations, Beckett also vetted translations by others. As all translators know, vetting may range from minor corrections of grammar and usage to revision so extensive that the original translator offers to share credit (as Ralph Manheim did in translating *The Fauvist Painters*). I have included all known and suggested instances of such vetting in the notes. Future scholarship will undoubtedly alter and enlarge this list.

It is hoped that this new bibliography will stimulate further research. The Lilly Library's acquisition of the only known copy of the separately printed pamphlet *Anna Livie Plurabelle* (B5 in the bibliography) provides a case in point. A fascinating story surely lies behind the destruction of ten of the twelve copies printed, for reasons only hinted at in the La Hune catalogue of 1949. Similarly, the hitherto unlisted reprint of Beckett's translations in *Surrealism* (New York: Black Sun, 1936) (B7) presents a puzzle yet to be solved, while the Wittenborn papers at the Museum of Modern Art in New York may shed light on the full extent of Beckett's revision of *The Fauvist Painters* (B18).

By 1950, Beckett had written (but not yet published) the works that would eventually catapult him to fame: *Molloy*, *Malone meurt*, *L'Innomable*, and *En attendant Godot*, as well as *Watt*, *Mercier et Camier*, and *Premier amour*. Within the next few years Éditions de Minuit, Calder & Boyars, Faber and Faber, and Grove Press would all offer trade and limited editions of his works in France, the United States and the United Kingdom, while translations spread throughout the world. Nor did important new works cease to appear, culminating in the 'catastrophe' of the Nobel Prize. Part II of this bibliography, covering the years from 1951 to 1969, will attempt to trace this complex period in detail.

## Acknowledgements

The first and only fully annotated bibliography of Samuel Beckett's works is Raymond Federman and John Fletcher's *Samuel Beckett: his Works and his Critics: An Essay in Bibliography* (1970). Like all bibliographers who have attempted even partial updates since then, I am deeply indebted to their work. But equally important to Beckett studies has been the wealth of new scholarly information that has appeared in the last two decades.

In the course of annotating the bibliographical record, I've indicated the sources that have been of greatest importance to me. In particular, I have drawn on the magnificent work of the editors of *The Letters of Samuel Beckett* in four volumes, and the definitive biography of Beckett by James Knowlson. I am equally indebted to John Pilling's chronology of Beckett's life, Seán Lawlor and John Pilling's critical edition of *The Collected Poems*, Mark Nixon's collection of essays on *Publishing Samuel Beckett*, and the scholarly work of friends and colleagues including Ruby Cohn, Gerry Dukes, Alan Friedman, Stan Gontarski, J.C.C. Mays, and Cassandra Nelson. I've also benefitted on a regular basis from the advice and friendship of Lois Overbeck on Beckettian matters large and small as she embarks on the new Samuel Beckett Letters Location Register.

Descriptive bibliographies rest on firsthand examination of copies. I've had the good fortune to consult major repositories of Beckett's work both here and abroad. I'm particularly thankful for research stays at Reading University and at the Harry Ransom Humanities Research Center in Austin, Texas. I'm indebted to the directors and staff of those institutions and to the many others I list below.

The high-resolution images offered here, except where otherwise noted, have been provided by Zach Downey, Digital Manager at the Lilly Library. I'm deeply thankful for his professional and personal dedication to this project.

I'm particularly grateful to Dirk van Hulle of the *Beckett Digital Manuscript Project* for urging me to complete this initial portion of my bibliography and offering to house it on the public portion of their website. The work being done on this Project, including the ongoing series of genetic editions and the Beckett Digital Library, is transforming the world of Beckett's scholarship.

An on-line bibliography has one obvious advantage: it can be corrected and updated on a yearly basis. I hope that all errors and omissions will be brought to my attention at 'mitchell@indiana.edu'. I will enter and gladly acknowledge by name all such corrections and additions.

I gratefully acknowledge typographical corrections and suggestions received from Stefano Rosignoli improving the accuracy and usefulness of entries B16 and C13.

--Breon Mitchell, 31 December 2021

Citation for a single work: "Mitchell [item letter/number]" e.g. "Mitchell B5".

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Key to Abbreviations (bibliographical references):

CB: *Samuel Beckett I (2)*, Calepins de bibliographie no. 2. Paris: Lettres modernes, Minard, 1972. [Second printing of second edition]. Contents: "Essai de bibliographie des oeuvres de Samuel Beckett (1929-1966)" by R. J. Davis; "Essai de bibliographie des études en langues française et anglaise consacrées à Samuel Beckett (1931-1966)", by J. R. Bryer and M. J. Friedman; "Complément (1929-1970), avec une esquisse de bibliographie des études en d'autres langues (1953-1970)," by P. C. Hoy.

FF: *Samuel Beckett: his Works and his Critics: An Essay in Bibliography*, by Raymond Federman and John Fletcher. Berkeley: University of California Press, 1970.

Lake: *No Symbols where None Intended: A Catalogue of Books, Manuscripts, and Other Material Relating to Samuel Beckett in the Collections of the Humanities Research Center*, selected and described by Carlton Lake, with the assistance of Linda Eichhorn and Sally Leach. Austin, TX: Humanities Research Center, the University of Texas at Austin, 1984.

Maggs: *Samuel Beckett: The Alan Clodd Collection*, by Edward Maggs. London: Maggs Bros. Ltd., 2004.

Minkoff: *A Bibliography of the Black Sun Press*, by George Robert Minkoff, with an introduction by Caresse Crosby. Great Neck, N.Y. : G.R. Minkoff, 1970.

SC: *A Bibliography of James Joyce [1882-1941]*, by John J. Slocum and Herbert Cahoon. New Haven: Yale University Press, 1953.

Key to Abbreviations (location of copies):

AC Alan Clodd Collection, sold by Maggs of London  
 B Bancroft Library, University of California, Berkeley  
 BC Boston College Libraries, Boston, Massachusetts  
 BL British Library, London  
 BN Bibliothèque nationale de France, Paris  
 BPL Boston Public Library, Boston, Massachusetts  
 C John Calder personal archive

- E Robert W. Woodruff Library, Emory University, Atlanta  
H Houghton Library, Harvard  
HRC Harry Ransom Humanities Research Center, University of Texas, Austin  
K Kenneth Spencer Research Library, University of Kansas, Lawrence  
L The Lilly Library, Indiana University, Bloomington  
LSBP Letters of Samuel Beckett Project, Emory University, Atlanta  
McM McMaster University Library, Hamilton, Ontario, Canada  
MSU Michigan State University Libraries, East Lansing, Michigan  
OSU Ohio State University Library. Columbus  
P Princeton University Library  
R University of Reading Library, Reading, UK  
RC Joseph Regenstein Library, University of Chicago  
S Stanford University Library, Palo Alto, California  
WU Washington University Libraries, St. Louis, Missouri

## CHRONOLOGICAL OVERVIEW: 1929-1950

A = BOOKS

B = APPEARANCES IN BOOKS, PAMPHLETS AND CATALOGUES

C = APPEARANCES IN PERIODICALS

D = MISCELLANEOUS

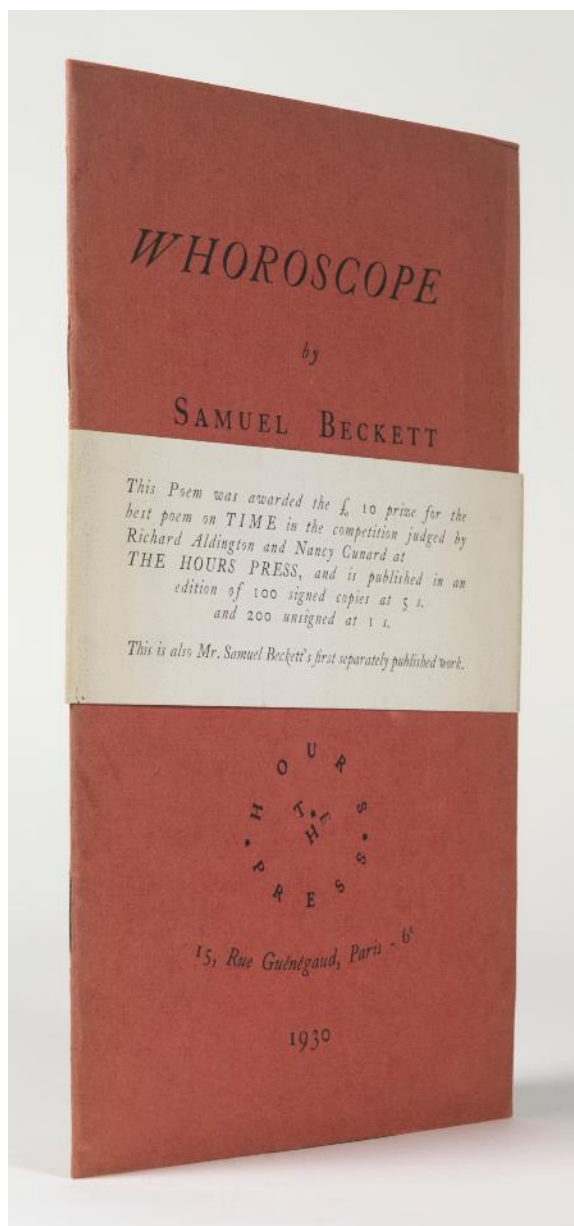
E = TRANSLATIONS OF BECKETT'S WORKS BY OTHERS

- 1929 B1: Our Exagmination Round His Factification for Incamination of Work in Progress (27 May 1929)  
 C1: Transition: an International Quarterly for Creative Experiment, no. 16-17 (June 1929)  
**A1: Whoroscope ([1-8] July 1929)**  
 C2: T.C.D. : A College Miscellany (14 November 1929)
- 1930 C3: Formes: An International Review of Plastic Art (April 1930)  
 C4: This Quarter (April-May-June 1930)  
 C5: Transition: an International Quarterly for Creative Experiment, 19-20 (June 1930)  
 B2: Henry-Music (December 1930)
- 1931 **A2: Proust (5 March 1931)**  
 C6: T.C.D. : A College Miscellany (12 March 1931)  
 B3: Anna Livie Plurabelle ([1 May] 1931)  
 C7: La Nouvelle Revue Française (1 May 1931)  
 C8: The New Review (August-September-October [late August] 1931)  
 D1: Richard Aldington: an Englishman (September 1931)  
 C9: The Dublin Magazine (October-December 1931)  
 B4: The European Caravan (13 November 1931)
- 1932 C10: The New Review (Winter 1931-1932)  
 C11: Transition (March 1932)  
 C12: The New Review (April 1932)  
 C13: This Quarter (September 1932)  
 C14: This Quarter (December 1932)
- 1933 D2: Motley (September 1933)
- 1934 B5: Negro Anthology ([15 February] 1934)  
 C15: Contempo (15 February 1934)  
 C16: The Spectator (23 March 1934)  
**A3: More Pricks Than Kicks (24 May 1934)**  
 C17: The Spectator (22 June 1934)  
 C18: The Criterion (July 1934)  
 C19: The Dublin Magazine (July-September [July] 1934)  
 C20: The Bookman (August 1934)  
 C21: The Bookman (December 1934)
- 1935 **A4: Echo's Bones and other Precipitates (23 November 1935)**
- 1936 D3: The Dublin Magazine (April-June 1936)  
 B6: Thorns of Thunder (11 June 1936)

- C22: Transition (June 1936)  
 C23: The Dublin Magazine (July-September 1936)  
 C24: The Dublin Magazine (October-December 1936)  
 B7: Surrealism (1936)  
 1937 B8: Authors Take Sides on the Spanish War ([November] 1937)  
 1938 B9: Exhibition of Drawings, also Furniture, designed for "Les Chevaliers de la Table Ronde" (February 1938)  
 B10: Wassily Kandinsky (February-March 1938)  
**A5: Murphy (7 March 1938)**  
 C25: Transition (April-May 1938)  
 E1: Soutes, no. 9 ([2 May] 1938)  
 C26: London Bulletin (May 1938)  
 1939 C27: London Bulletin (February 1939)  
 1942 B11: Art of this Century (1942)  
 1943 B12: Souvenirs de James Joyce (May 1943)  
 1945 C28: The Irish Times (9 June 1945)  
 C29: The Irish Times (4 August 1945)  
 1946 B13: Out of this Century ([26 March] 1946)  
 C30: The Irish Times (24 June 1946)  
 C31: Les Temps Modernes (1 July 1946)  
 C32: Les Temps Modernes (November 1946)  
 C33: Cahiers d'Art (1945-1946 [October-November-December 1946])  
 1947 C34: Fontaine (December 1946-January 1947)  
**A6: Murphy [in French] (15 April 1947)**  
 B14: A Mirror for French Poetry (1947)  
 1948 C35: Transition Forty-Eight, no. 1 (January [15 February] 1948)  
 B15: Introducing Two Modern French Painters: Geer van Velde. Bram van Velde (8 March 1948)  
 C36: Arts, Beaux-Arts, Littérature, Spectacles, no. 169 (4 June 1948)  
 C37: Transition Forty-Eight, no. 2 ([15 June] 1948)  
 C38: Derrière le Miroir (June 1948)  
 C39: Transition Forty-Eight, no. 3 ([26 October] 1948)  
 1949 C40: Transition Forty-Eight, no. 4 ([15 January] 1949)  
 C41: Poetry Ireland (April 1949)  
 C42: Sélection du Reader's Digest (2 October 1949)  
 C43: Transition Forty-Nine, no. 5 ([10 December] 1949)  
 B16: Goethe: UNESCO's Homage (1949)  
 B17: Transition Workshop (1949)  
 1950 C44: Envoy, 1, no. 2 (January 1950)  
 B18: The Fauvist Painters ([post-July 14]1950)  
 C45: Transition Fifty, no. 6 ([20 October] 1950)  
 C46: 84: Nouvelle Revue Littéraire (December 1950)



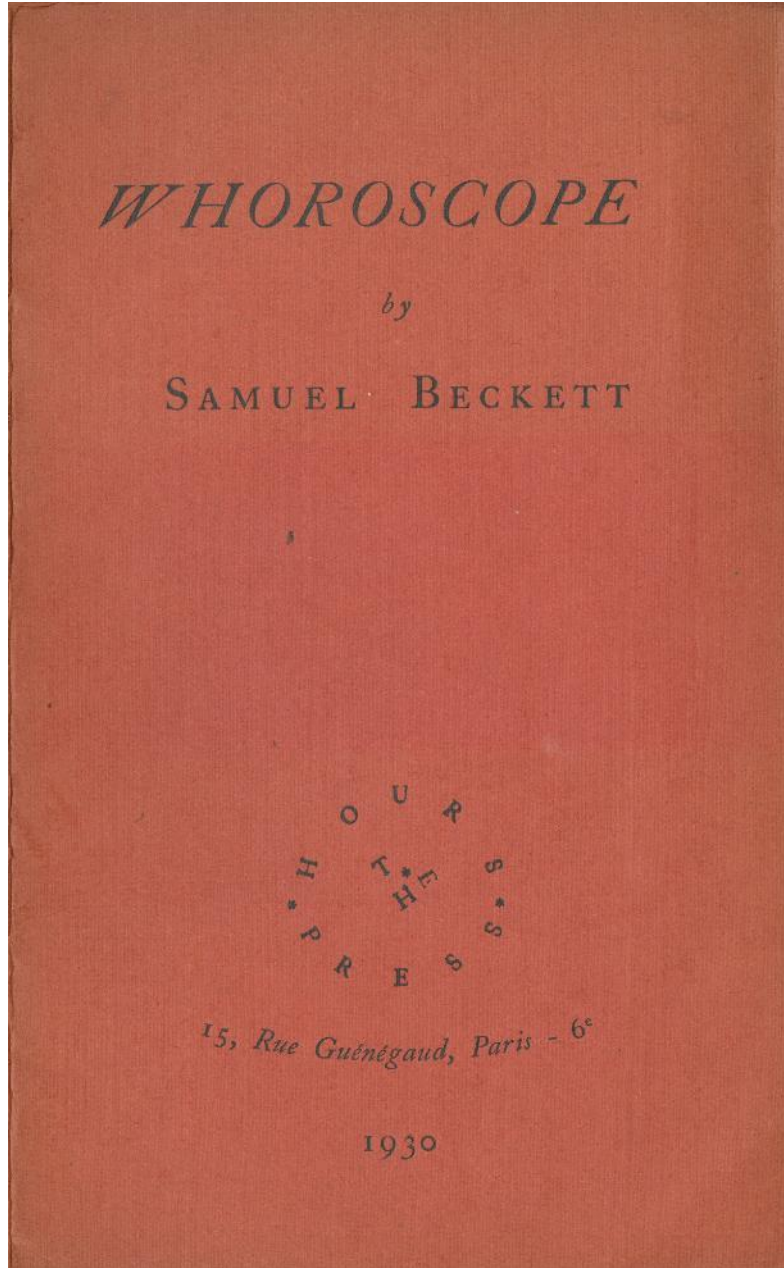
**SECTION A:**  
**BOOKS**



**a. First edition. *Whoroscope*, by Samuel Beckett. Paris: The Hours Press, 1930. 300 numbered copies in wrappers + publisher's copies, as follows:**

1. One hundred signed and numbered copies.
2. Two hundred numbered copies, unsigned.
3. Several additional publisher's copies.
  - a. Publisher's presentation copies.
  - b. Review and author's copies.

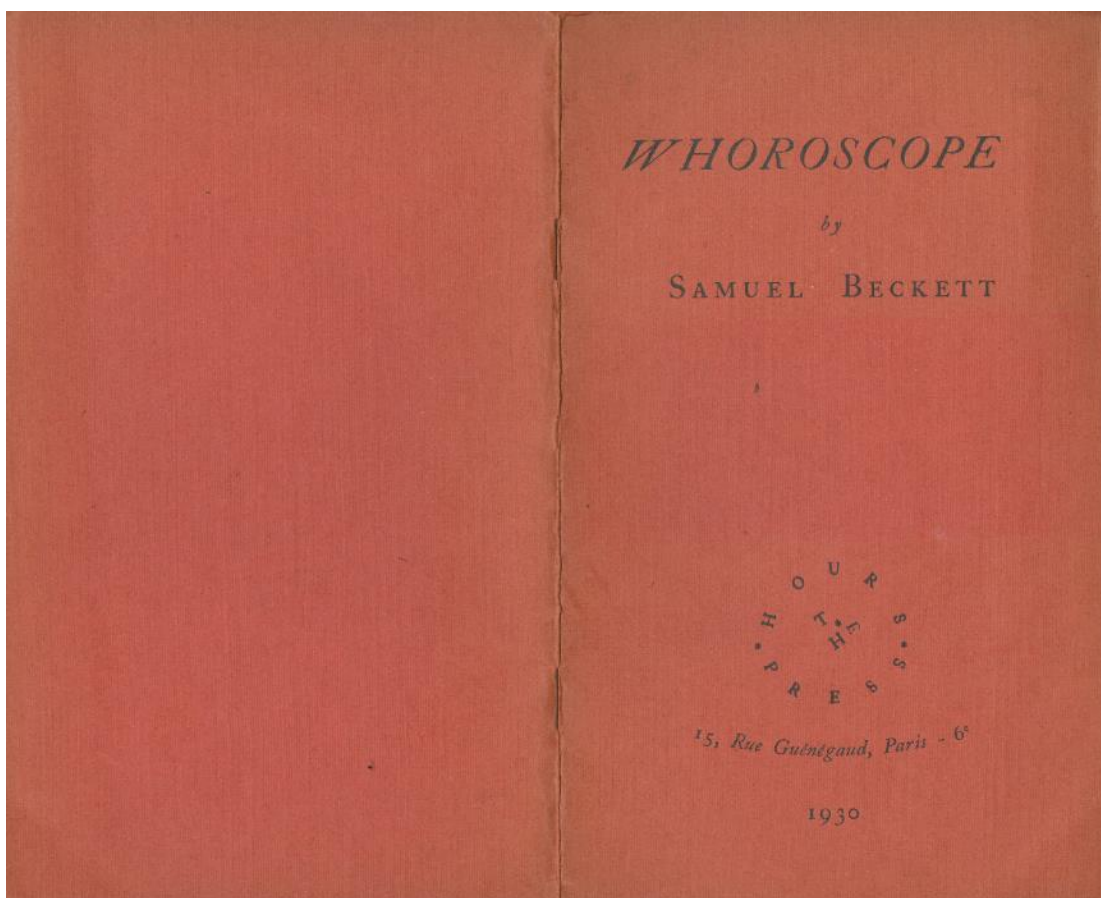
1. One hundred signed and numbered copies.



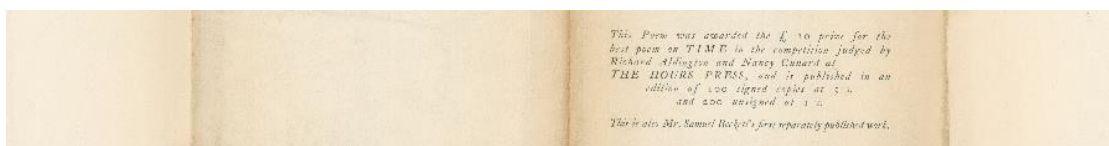
**Title page [cover title]**

**Collation:** [1<sup>4</sup>]; pp. [2] 1-4 5-6 = 4 leaves; 22.7 x 14.2 cm.; printed on laid paper (Vergé de Rives).

**Contents:** [1<sup>1a</sup>] '300 copies of this Poem | have been printed, of | which 100 copies are | signed by the author. | This is No [number inserted by hand in blue or black ink] | [signed in blue ink] Samuel Beckett'; [1<sup>1b</sup>] blank; 1-4 *text of Whoroscope*; [5-6] *Beckett's notes to Whoroscope*.



**Binding:** Stapled dark orange ("dull scarlet") card wrappers, lettered in black. **Front cover** as indicated above [cover title]; **rear cover** blank. Covers 24.3 x 15 cm.



Issued with white laid paper **wraparound band**: *'This Poem was awarded the £ 10 prize for the | best poem on TIME in the competition judged by | Richard Aldington and Nancy Cunard at | THE HOURS PRESS, and is published in an | edition of 100 signed copies at 5 s. | and 200 unsigned at 1 s. | This is also Mr. Samuel Beckett's first separately published work'*.

**Binding note:** All copies examined were either stapled or the staples had been removed and the gatherings then sewn (the general practice of many conservation departments). There is no evidence that any copies were issued sewn by The Hours Press. In some cases, as with the copy at the British Library, the printed portion of the wraparound band was excised and pasted to the front cover.

**Copies examined:** nos. 4 (H), 13 (HRC), 14 (P), 30 (OSU), 46 (BPL), 57 (HRC), 65

(WU), 84 (HRC), 94 (L).

**Notes:** FF5 [copy 66 (BL)]; CB 1930 A1 [copy 66 (BL)]. Lake 9 [copy 84]. FF erroneously describes *Whoroscope* as sewn in wrappers (with others seen stapled); see note above on binding.

A question mark originally followed 'Who's' on p. 2, line 8, in all copies examined. This was often carefully eradicated (in some cases in copies sent directly from the Hours Press), or struck through by hand. There is no evidence of a later corrected state of the setting; the signs of erasure can easily be overlooked.

The announcement of the Hours Press poetry competition, printed in red on laid paper, 12.5 x 16 cm., reads '*Nancy Cunard* | HOURS PRESS | 15 Rue Guénégaud, PARIS 6<sup>e</sup> | £10 for the best poem | up to 100 lines, in english or american on | *TIME* | (for or against) | Entries up to June 15 | 1930'.

Further details about the competition and publication of the poem are given in Nancy Cunard's *These Were the Hours* (Carbondale: Southern Illinois Press, 1969), pp. 109-122: "It had good reviews and sold well and there were no hitches before the handsome new item, in dull scarlet covers with black lettering, was placed in the front window of the Rue Guénégaud" (p. 118). Her bibliography, p. 210, lists the publication as "Midsummer" 1930 and identifies the paper for both signed and unsigned copies as Vergé de Rives; copies were hand-set in 11 pt. Caslon Old Face. "The exact date of publication is probably between 1 and 8 July 1930" (LSB I: 28).

In 2017-8, copies of signed issue of *Whoroscope* numbered 21, 37, 45, 59, 93, and 99, all with the wraparound band, were available on the internet at prices ranging from \$6,500 to \$12,500.

## 2. Two hundred numbered copies, unsigned.

A further two hundred copies were numbered from 101 to 300 and issued unsigned. They are otherwise identical to the signed state.

**Copies examined:** nos. 127 (HRC), 141 (L), 152 (AC), 155 (OSU), 162 (E), 164 (BPL), 226 (HRC), 227 (RC), 254 (K), 265 (R), 269 (McM).

**Notes:** FF5 [copy 252 (BN)]. CB 1930 A1 [copy 252]. Not in Lake. Maggs 2. Two copies examined are signed by Beckett on the title page, and one bears a later presentation inscription.

In 2017-8, copies 235, 250, 266 and one with number unspecified were offered on the internet at prices ranging from \$3,500 to \$4,750. Copy 130 with a much later presentation inscription to William Targ was offered by Baumann Rare Books for \$12,500.

## 3. Several additional publisher's copies.

An unknown number of otherwise identical copies were reserved for the publisher. These included publisher's presentation copies, review and author's copies, as follows:

**a. Publisher's presentation copies.** These copies include 'for [followed by the recipient's name]' handwritten in ink or pencil where the number would normally be inserted, followed by Beckett's signature, and sometimes dated.

**Copies examined:** AC (for Thomas Earp), BC (original recipient blacked out), H (for Michael Roberts), HRC (3 copies, for Nancy Cunard, for J. McManus, and for Lytton Strachey), L (for Otto Theis).

**Notes:** Not noted in FF or CB. Lake 8, 10-11. Maggs 1. These presentation copies were given out in the year of issue, either by the publisher (as in the case of Roberts, Strachey, Theis, Earp), or by Beckett (Cunard, McManus). In a letter to Thomas MacGreevy sent c. 18-25 July 1930, Beckett reported sending a copy of *Whoroscope* to Joyce (LSB I: 32), which is also likely to have been in this state. The HRC copy for Nancy Cunard, identified as the Hours Press "own set" bears Beckett's presentation "with tante belle cose for Nancy--Samuel", along with a later tipped-in letter dated 26.1.59 explaining how he came to write the poem; as in all other copies seen, there was originally a question mark following 'Who's' on p. 2, line 8, in this case carefully eradicated. The Boston College copy with recipient blacked out bears Beckett's later inscription for Calvin Israel.

The exact number of these presentation copies is unknown, but additional recipients included:

Norman Douglas (offered in 2010 by Burton Weiss for \$5,500, rebound, from Nancy Cunard)

Augustus John (offered circa 1995 by Joseph the Provider for \$3,500 as item 8 in "100 Rarities of Modern Literature, " inscribed "for August John | Samuel Beckett").

Walter Lowenfels (item 11, £ 4,500, Maggs catalogue 1504, October 2019, "loose from the staples and without the wraparound band," additionally inscribed by Nancy Cunard)

Harry Sinclair (lot 17, Christie's sale in NY of 11 October 2002, inscribed "for Harry Sinclair – Samuel Beckett July 1930", which sold for \$11,950, with "one correction by Beckett on p. 2".

Edward Titus (offered by R.A. Gekoski in 1999, inscribed "For Edward Titus – Samuel Beckett July 1930," now at Cambridge University Library, with deleted question mark on page 2 (see Pilling 2006: 25),

Contact Editions offered the Alan Clodd copy inscribed for Thomas Earp for \$20,000 in 2014.

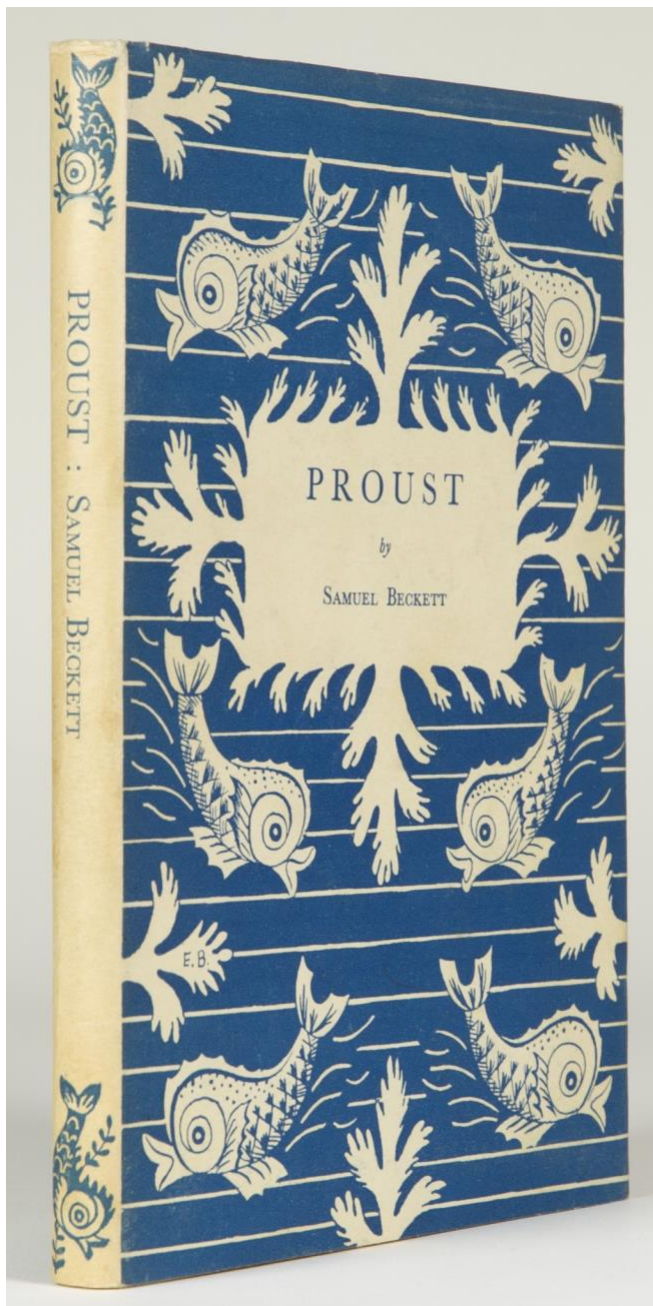
**b. Review and author's copies.** These copies were unnumbered and originally unsigned, but no doubt often signed by Beckett when sent out to reviewers and friends, both then and later.

**Copies examined:** HRC, L, OSU.

**Notes:** Not noted in FF, CB or Lake. Not in Maggs. These unnumbered copies were reserved for the use of the author and publisher. The exact number of such copies is unknown. In May of 1956 Beckett sent "the impoverished Nancy Cunard 7 signed copies of *Whoroscope* for her to sell to a New York booksellers at a pound each" (Pilling 2006:

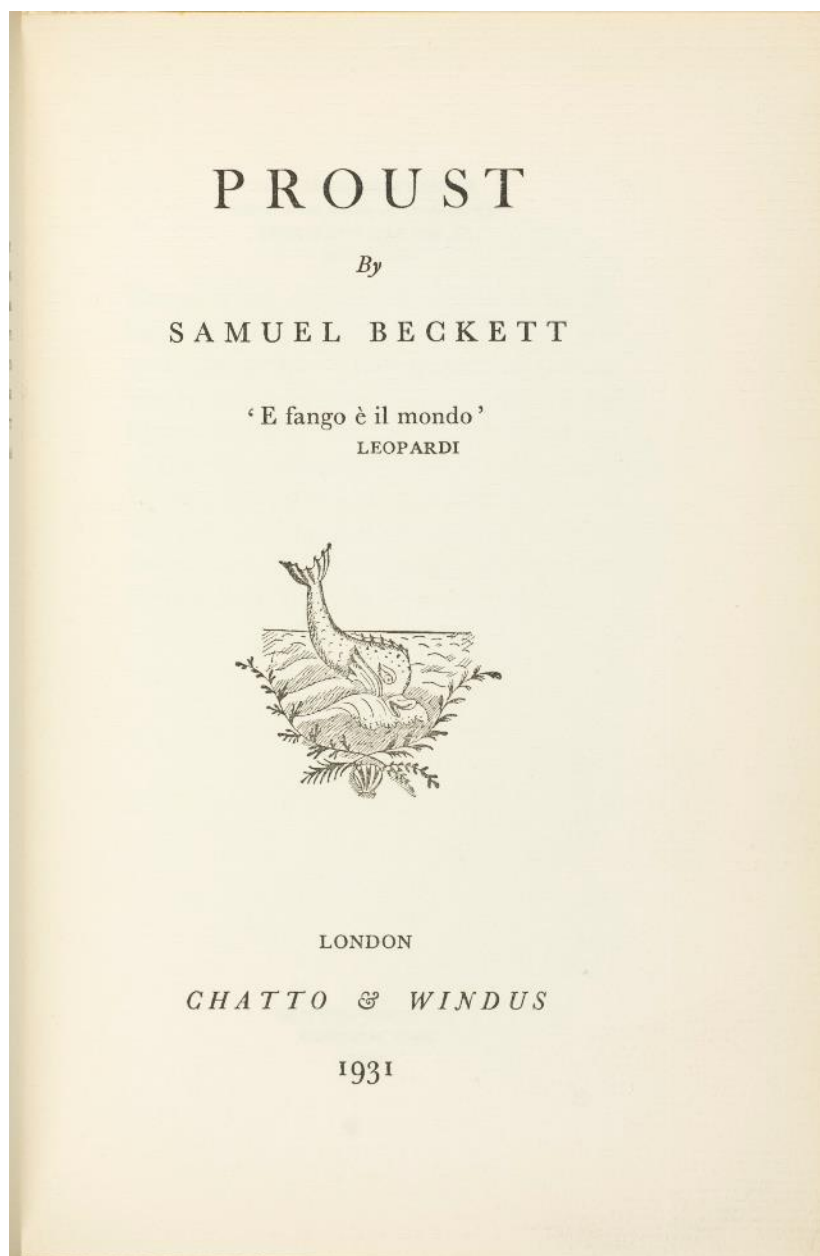
131).

In 2020 Gerald W. Cloud offered an unnumbered author's copy (with the question mark erased) for \$2,700.



**a. First edition. *Proust*, by Samuel Beckett. London: Chatto & Windus, 1931. 3,000 copies, issued hardbound in dust jacket.**

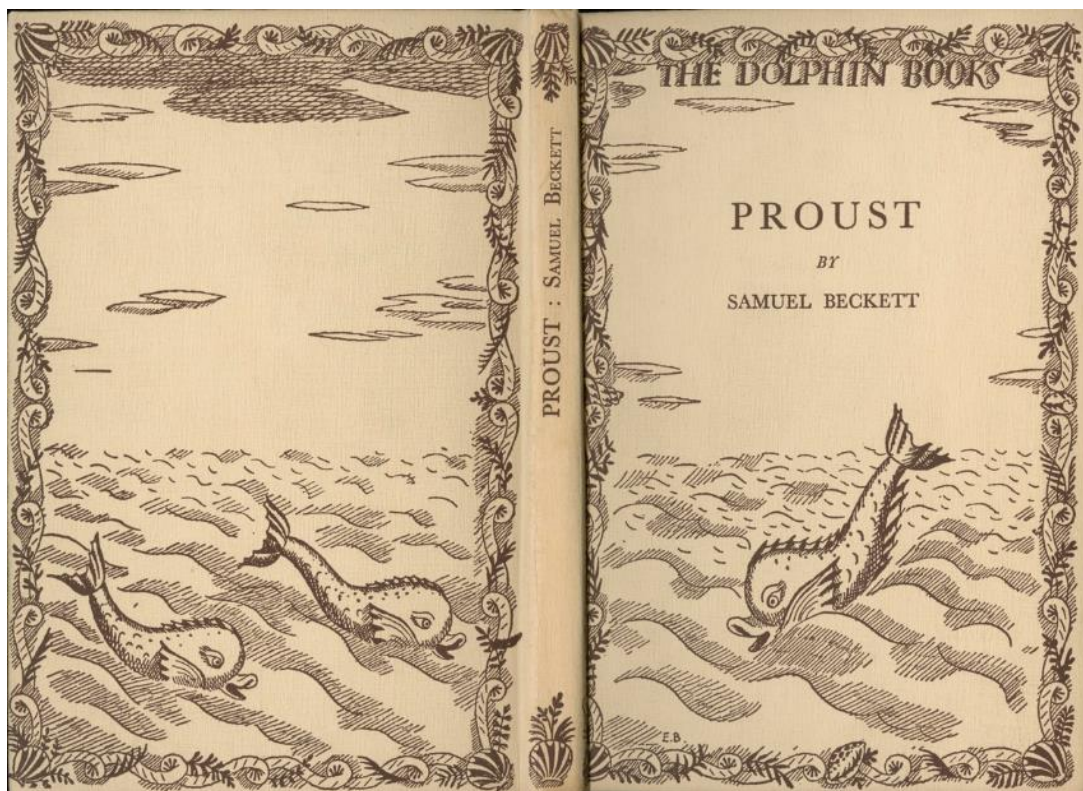




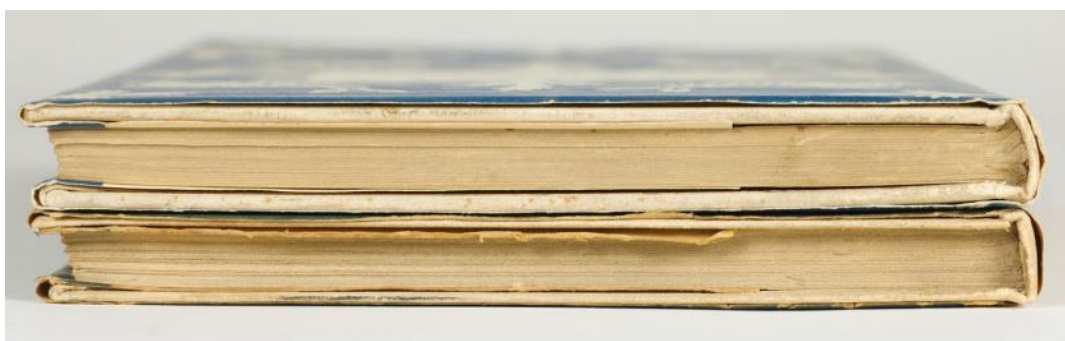
### Title page

**Collation:**  $\pi^4$  A-D<sup>8</sup> E<sup>4</sup> [\$1 signed]; pp. [8] / 2-72 = 40 leaves; 18.6 x 12.5 cm.; printed on laid paper.

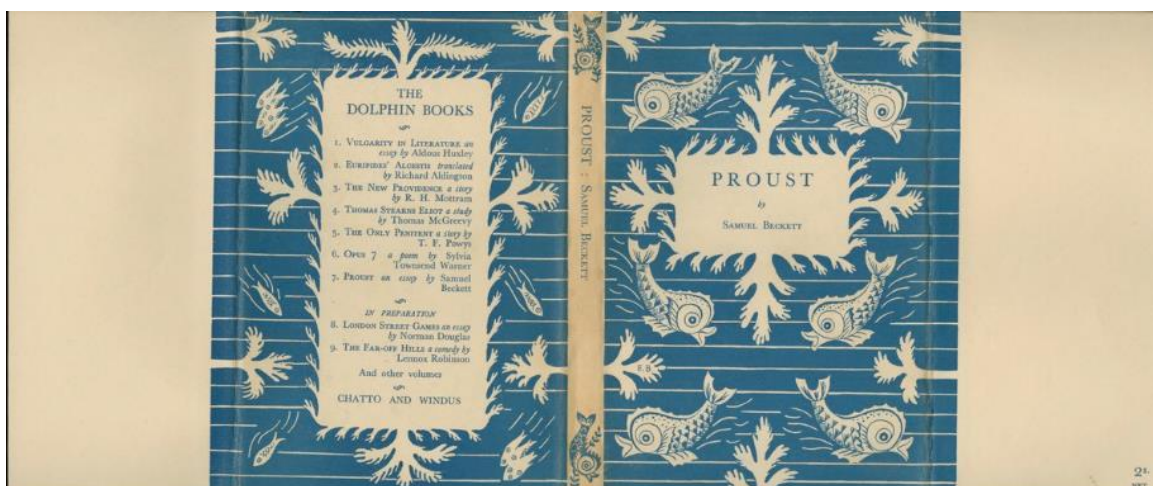
**Contents:** [ $\pi 1^a$ - $\pi 1^b$ ] *blank*; [ $\pi 2^a$ ] 'THE DOLPHIN BOOKS | PROUST'; [ $\pi 2^b$ ] 'The Dolphin Books | [list of Dolphin Books through Norman Douglas] London Street Games' | *Other titles to follow* | Chatto and Windus'; [ $\pi 3^a$ ] *title page*; [ $\pi 3^b$ ] 'PRINTED IN GREAT BRITAIN | BY T. AND A. CONSTABLE LTD. | AT THE UNVERSITY PRESS | EDINBURGH | ALL RIGHTS RESERVED | FIRST PUBLISHED | 1931'; [ $\pi 4^a$ ] *foreword to Proust*; [ $\pi 4^b$ ] *blank*; [1]-72 *text of Proust*.



**Binding A:** Cream paper over boards, lettered in brown. **Front cover:** '[*within a decorative border*] [*in brown*] *THE DOLPHIN BOOKS* | PROUST | *BY* | SAMUEL BECKETT | [*illustration of a dolphin swimming in the ocean beneath a sky of scattered clouds, signed E.B. [Edward Bawden]*]'; **spine** lettered vertically from bottom to top in brown: 'PROUST : Samuel Beckett'; **rear cover:** blank, except for illustration in brown similar to front cover, but with two swimming dolphins. Wove endpapers. No headband. All edges trimmed.



**Binding B:** a copy trimmed to 18.5 x 12.3 cm, with noticeably thinner boards (.1 cm. as opposed to .2 cm. thick); otherwise identical. The thinner boards give the impression of a cheaper and therefore presumably later lot, perhaps that used for the remaindered copies. The dust jacket still lists the price as 2s. The Lilly copy in Binding B has the penciled note '4/42' on the inside rear cover.



**Dust jacket** blue and white wove paper (uniform with rest of series), lettered in black, issued with [?] **inner unprinted protective glassine wrapper**. **Front cover:** '[*within panel, surrounded by stylized dolphins and seaweed*] [*in blue*] PROUST | by | Samuel Beckett'; **spine** lettered vertically from top to bottom in blue: 'PROUST : Samuel Beckett'; **rear cover:** '[*within panel, surrounded by fish and seaweed*] [*in blue*] THE | DOLPHIN BOOKS | [*printer's ornament*] | [*list of Dolphin Books 1-7, with volumes 8 and 9 listed 'IN PREPARATION'*] | And other volumes | [*printer's ornament*] | CHATTO AND WINDUS'. **Front flap:** '[*in lower right-hand corner*] 2<sup>S</sup>. | NET'; **rear flap** blank.

**Note:** the inner unprinted glassine wrapper noted above has been found in only one instance (the Lilly copy). It appears to have been issued with the book. Nevertheless, until a second copy is found it remains an anomaly, and may be a later addition.

**Copies examined:** Binding A (in dust jacket): AC, HRC (2 copies), L, WU.  
Binding A (lacking dust jacket): H, HRC (2 copies), R, S.  
Binding B (in dust jacket): BPL, L.

**Notes:** FF7: "In all 3,000 copies were printed of which 2,600 were sold by 1937. The balance of 400 was remaindered in 1941 [But see Nixon 2011: 16-17: "There is no evidence in the Chatto ledger books to support this claim"]. There is a misprint on p. 70..., 'höllder' should read 'holder.'" CB 1931 A1. Lake 13-14. Maggs 3. In the Foreword to *Proust*, Beckett notes: "The translations of text are my own."

Published: 5 March 1931 at 2s. as the seventh volume in the Dolphin Book series. The first volume in the Chatto and Windus Dolphin Books, *Vulgarity in Literature*, by Aldous Huxley, appeared in 1930. The dust jackets were identical in color and design for each volume, although the cream bindings, decorated and lettered in a single color, included such colors as red, green and maroon. A set of unbound gatherings of *Proust* at Reading in uncorrected proof stage does not yet include Norman Douglas's *London Street Games* among the Dolphin Books listed opposite the title page.

In a letter to Beckett of 10 October 1930, Charles Prentice of Chatto & Windus discussed and dismissed the idea of a limited signed edition, suggesting *Proust* should be published in the 2/- edition only, paying a flat rate royalty of 10% on the published price,

with a special royalty of 5% on all copies sold to the Colonies, with Beckett retaining rights to the USA and translation rights. Beckett accepted these terms in a letter of 14-10-30 and requested the £20 advance the publishers had offered. With regard to the signed, limited edition he noted: “No of course the library rats wouldn't buy a swagger edition stained by such an attribution [his name as author]. But wouldn't the drawing-room rattesses love to expose a more declamatory testimonial than a 2/- pamphlet? Or is the race of undershot Proustian lèche-fesses extinct? Don't take any notice of this bad-tempered irrelevancy” (LSB I: 52).

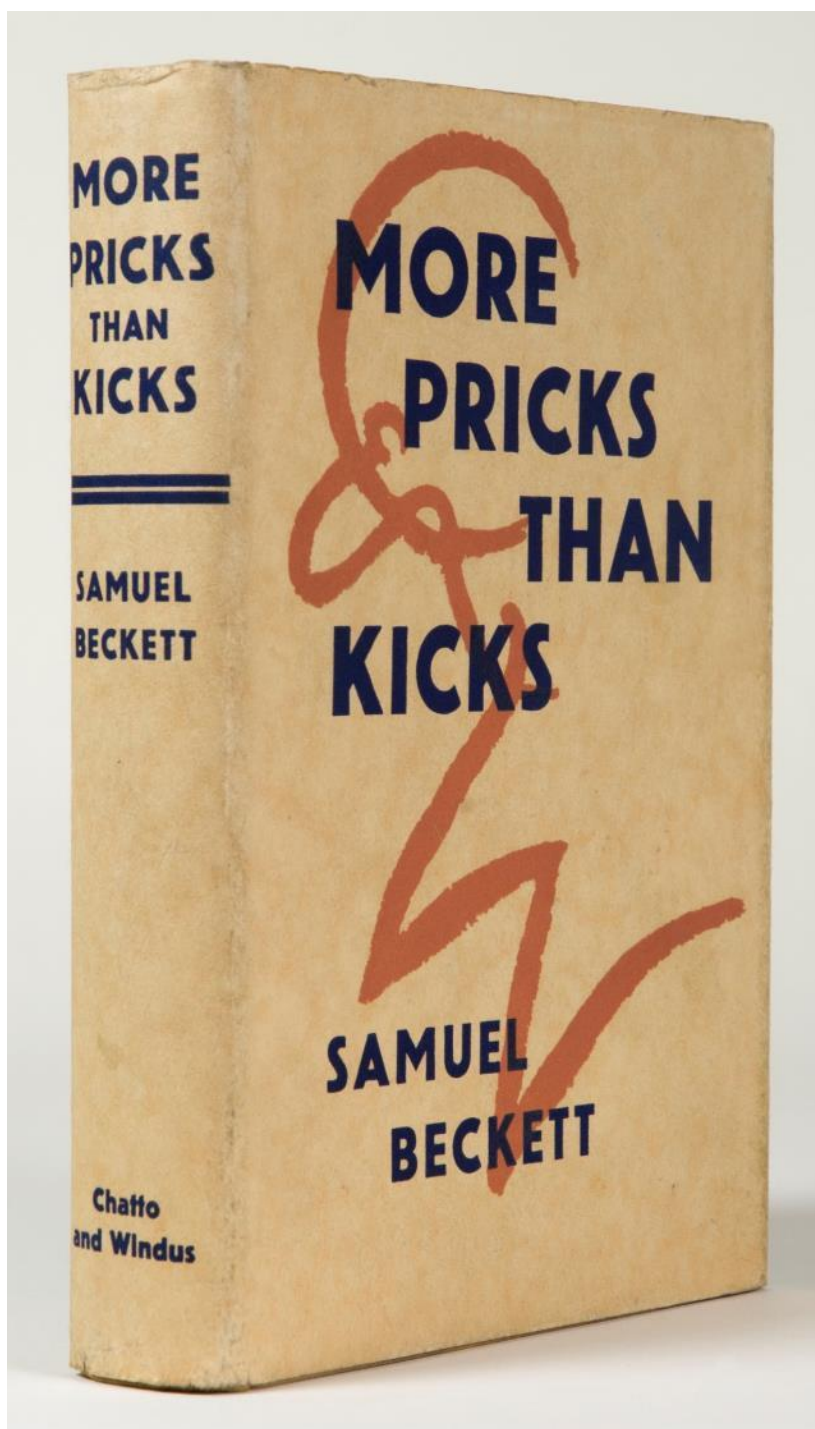
Soon after its publication on March 5 1931, Beckett received his six "presentation" copies (author's copies) (LSB I: 74). The Stanford copy of *Proust*, which lacks a dust jacket, bears the bookplate of Shakespeare and Company and Beckett's undated inscription: 'For | James Joyce | from | Sam Beckett | usage externe' ["for external use only"].

On 12 March 1931, Prentice wrote to Beckett: “Tom [McGreevy] tells me I have done wrong in giving you a brown Dolphin [referring to the color of the design and lettering on the cream binding]. It should, he says, have been green; clearly I have been trying to steal you from Ireland. Will you please forgive? The book has made a very decent start. It was published last Thursday, and we have already sold 639 copies. When the reviews begin to appear, I hope there will be more exciting news to report” (LSB I: 76). Beckett replied on 13 March 1931: “I had not worried whether the Dolphin was green or brown. Could I have another half dozen? I am enclosing cheque for 13/-” (LSB I: 76). Prentice said the books would be sent that day and the balance of his check returned, since as an author Beckett need only pay 1/4d per copy instead of 2/-.

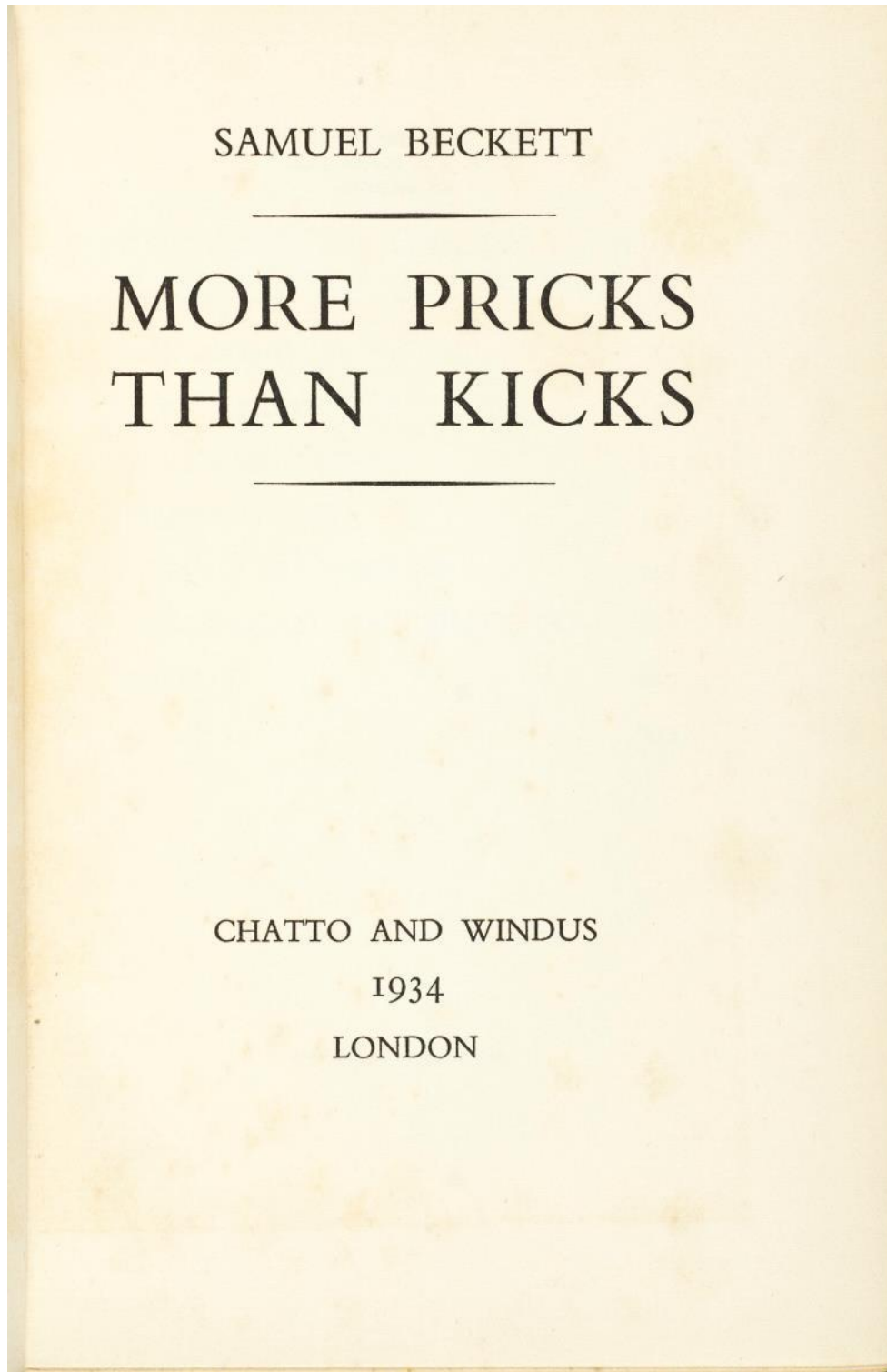
As shown by Andrew Nash and John Pilling's research at Reading University's Chatto & Windus Archive, an initial 1350 copies of *Proust* had been bound up (in two lots, with the second arriving on September 29, 1931), followed by another hundred copies bound in November 1932. In June 1934 a thousand of the unbound sheets were used for packing. "This turned out to be a miscalculation by Chatto because in September 1935 the firm was forced to bind a further 50 to meet the small trickle of demand which still existed. By March 1936 Chatto had 35 bound copies of *Proust* left on their hands, and [500] unbound sheets. A loss of £2 11s 1d is given in the March 1936 accounts." In February 1937 a further hundred copies were bound up, bringing the total to 1600 bound copies. (Nixon 2011: 16; Pilling 2006: 33, 47, 54, 65). The four hundred remaining unbound sheets could presumably have been used for a remaindered issue in 1941, but, as noted above, there seems to be no evidence of this in the firm's ledger books.

In a letter of 26-11-53 to Éditions de Minuit, Chatto & Windus reported that there was still an unearned balance of £5.7s.9d. on the initial advance to Beckett.

In 2017-8, copies of *Proust* in dust jacket were offered on the internet at prices ranging from \$350 to \$650.



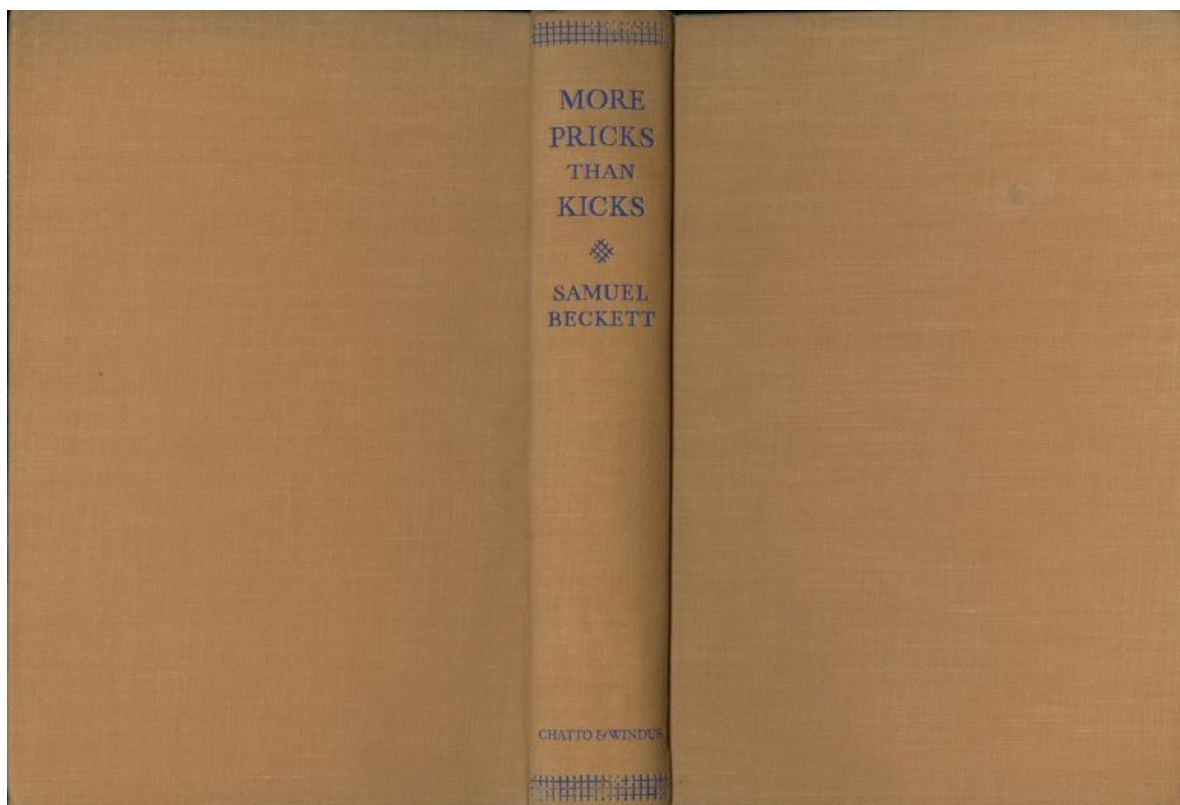
a. First edition. *More Pricks than Kicks*, by Samuel Beckett. London: Chatto and Windus, 1934. 1,500 copies, issued hardbound in dust jacket.



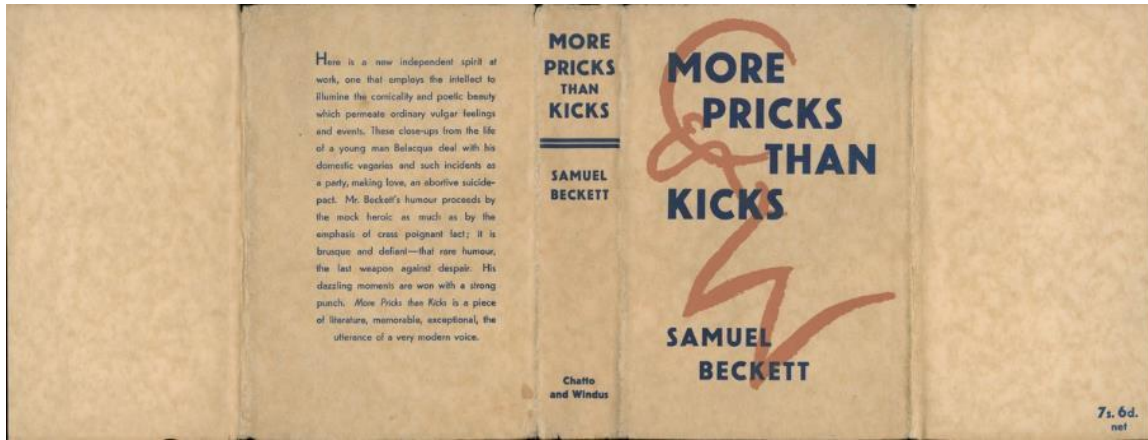
**Title page**

**Collation:** *A*<sup>4</sup> *B-S*<sup>8</sup> *T*<sup>4</sup> [\$1 signed]; pp. [8] 1-21 22 23-41 42 43-59 60 61-115 116 117-139 140 141-159 160 161-215 216 217-225 226 227 228 229-253 254 255-277 278-280 = 144 leaves; 19 x 12.2 cm.; printed on laid paper.

**Contents:** [A1<sub>a</sub>] 'MORE PRICKS THAN KICKS'; [A1<sub>b</sub>] 'By the same Author | PROUST | *Chatto and Windus*'; [A2<sub>a</sub>] *title page*; [A2<sub>b</sub>] 'PRINTED IN GREAT BRITAIN | BY R. & R. CLARK, LTD. | EDINBURGH | ALL RIGHTS RESERVED'; [A3<sub>a</sub>] *table of contents*; [A3<sub>b</sub>] *blank*; [A4<sub>a</sub>] 'DANTE AND THE LOBSTER'; [A4<sub>b</sub>] *blank*; 1-20 *text of Dante and the Lobster*; 21 'FINGAL | 21 [*page number*]'; [22] *blank*; 23-40 *text of Fingal*; 41 'DING-DONG | 41 [*page number*]'; [42] *blank*; 43-58 *text of Ding-Dong*; 59 'A WET NIGHT | 59 [*page number*]'; [60] *blank*; 61-114 *text of A Wet Night*; 115 'LOVE AND LETHE' | 115 [*page number*] ; [116] *blank*; 117-138 *text of Love and Lethe*; 139 'WALKING OUT | 139 [*page number*]'; [140] *blank*; 141-158 *text of Walking Out*; 159 'WHAT A MISFORTUNE | 159 [*page number*]'; [160] *blank*; 161-214 *text of What a Misfortune*; 215 'THE SMERALDINA'S BILLET | DOUX | 215 [*page number*]'; [216] *blank*; 217-225 *text of The Smeraldina's Billet Doux*; [226] *blank*; 227 'YELLOW | 227 [*page number*] [228] *blank*; 229-252 *text of Yellow*; 253 'DRAFF | 253 [*page number*]'; [254] *blank*; 255-[278] *text of Draff*; [279-280] *blank*.



**Binding:** Ocher cloth, lettered in blue. **Front cover** blank; **spine:** '[*in blue*] [*decorative hatching*] | MORE | PRICKS | THAN | KICKS | [*smaller diamond of decorative hatching*] | SAMUEL | BECKETT | CHATTO & WINDUS | [*decorative hatching*]'; **rear cover** blank. Laid endpapers. No headband. Top edge trimmed.



**Dust jacket:** wove mottled light ocher paper, lettered in dark blue. **Front cover:** '[lettered in dark blue over dark ocher abstract decorative C & W] MORE | PRICKS | THAN | KICKS | SAMUEL | BECKETT'; **spine:** [in dark blue] MORE | PRICKS | THAN | KICKS | [thick double rule] | SAMUEL | BECKETT | Chatto | and Windus'; **rear cover** with 17-line blurb in dark blue; **front flap:** [in lower right-hand corner] [in dark blue] 7s.6d. | net'; **rear flap** blank.

**Note:** on some copies the top edge appears stained light brown, the effect of age and dust; the top edges of all copies in fine condition are clearly unstained.

**Copies examined:** (with d.j.): HRC, L, P, WU.

(lacking d.j.): AC, BC, BPL, H, HRC (2 copies), McM, OSU, R, WU.

**Notes:** FF16. CB 1934 A1. Lake 31. Maggs 6. There is a misprint on p. 134, l. 7: the name "Lucy" should read "Ruby". *More Pricks than Kicks* has also been referred to as "an episodic novel" (Gontarski 1995: xxii).

A detailed discussion of the genesis and publication of *More Pricks Than Kicks* is offered in Cassandra Nelson's preface to the 2010 Faber and Faber edition of the stories, including details on textual revisions and corrections. With regard to the present-day rarity of the book she notes: "[By the 1950's] copies were already hard to come by. Even the author himself no longer possessed a copy" (p. xv).

Beckett received the contract (dated October 3) for *More Pricks Than Kicks* on 4 October 1933. He was to receive six author's copies, an advance of £25, and royalties of 10% on first 1000 copies sold (Nixon 2006: 19). Charles Prentice wrote Beckett on 25 May 1934 announcing that the book had been published the previous day (Pilling 2006: 47).

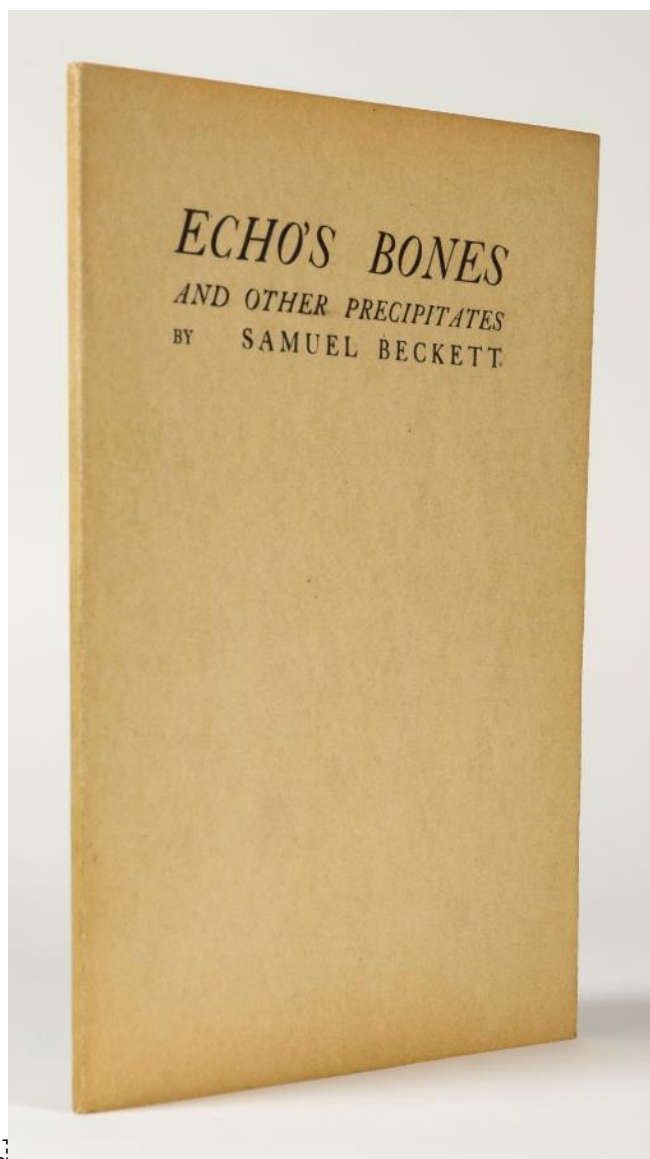
Of the original 1500 copies printed, "only 500 copies were ever bound; 400 were ordered to be delivered on April 23, and a further 100 were ordered on the day of publication and received at Chatto's six days later" (Pilling 2006: 47). "Only 358 of them were ever sold, with 95 given away free. Colonial sales were 77, earning Beckett little more than £1 [his royalties consisted of 4d per sale on colonial copies]" In May of 1938 Chatto used 950 of the first 1500 sheets for packing, and in 1939 did the same with the remaining 50: "Chatto had lost about one third of its outlay" In a letter of 26 November 1953 to Éditions de Minuit, Chatto & Windus reported that there was still an unearned



balance of £11.14s.10d on Beckett's original advance of £25 (Nixon 2011: 20).

The Lilly copy in dust jacket was inscribed to Nuala Costello by Beckett in May of 1934; one of the unjacketed HRC copies was inscribed in that same month to "Percy" [Arland Ussher]. The other HRC copy lacking a dust jacket bears the name of David Gascoyne (visible under black light, but so heavily covered in dark pencil that it's unclear whether it was a presentation copy); the book was signed by Beckett years later for John and Evelyn Kobler. The OSU copy is ink-stamped: '•6•34•', and includes a black sticker lettered in gold on the rear pastedown endpaper from the Times Book Club in Wigmore Street. The Alan Clodd copy has a printed slip bound in following p. [278] from '*BOOTS BOOK-LOVERS' LIBRARY*' stating "This book will eventually be offered for sale at a real **Bargain Price**. If you would like us to reserve you a copy of this, or any other book, please fill in the form below ... A post-card will be sent immediately the book is available."

In 2014 Peter Harrington offered a copy in dust jacket, inscribed by Beckett decades later, for £37,500 noting: "Copies of the first edition of *More Pricks than Kicks* are of considerable scarcity in collectable condition; examples in dust jacket are rare. We know of a tiny handful of which only one other would seem to be inscribed." In 2017-8, three copies were offered on the internet, all lacking dust jacket, with prices ranging from \$2,500 to \$4,600.



[L]  
[SEP]

**a. First edition. *Echo's Bones and other Precipitates*, by Samuel Beckett. Paris: Europa Press, 1935. 327 copies, issued in wrappers, as follows:**

1. Twenty-seven signed copies on Normandy vellum.
  - a. Lettered state (2 copies).
  - b. Numbered state (25 copies).
2. 250 numbered copies on alfa, unsigned.
  - a. Standard state for distribution in France.
  - b. State for distribution in England, post-1935.
3. Fifty copies hors commerce on alfa.

**1. Twenty-seven signed copies on Normandy vellum.**

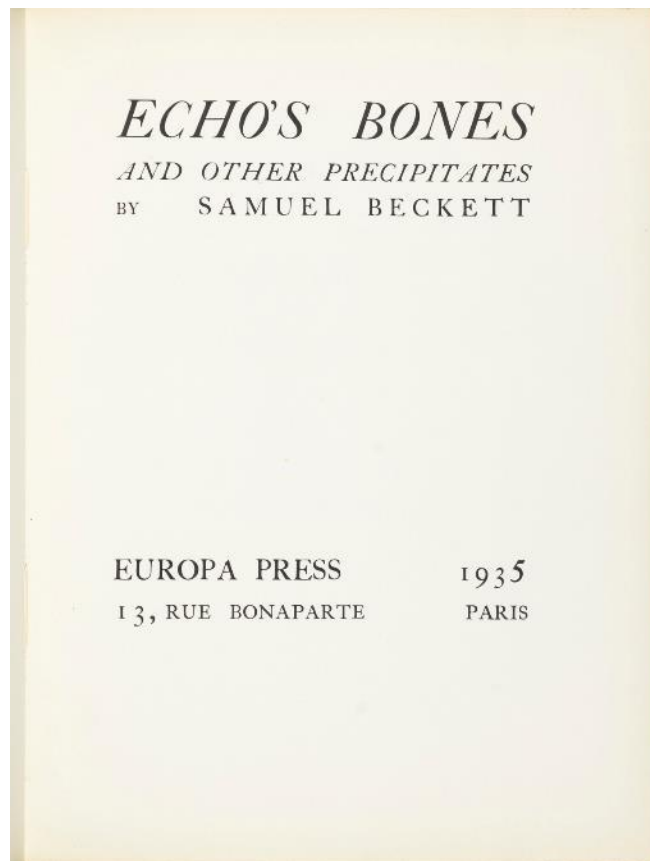
**a. Lettered state (2 copies):**

Transcription of **title page, collation, contents** and **binding** identical to numbered state (see below), but [based on copy B] with 'A' or 'B', followed on the same line by 'SAMUEL BECKETT' or 'GEORGE REAVEY', entered by hand in black ink.

**Copies examined:** HRC (letter B).

**Notes:** FF22. CB 1935 A1. Lake 41 (copy B). Maggs 10 [erroneous]. Lake speculates, on the basis of a contemporary card from Beckett to Reavey, that they may have considered asking Giacometti to illustrate the book. Copy B at the HRC is inscribed to George Reavey in black ink on the half-title: 'for George | from Sam | December 1935 | [*flourish*] | "mets ce que tu veux dans | le vide...". Presumably Reavey presented copy A to Beckett in a similar fashion (not located). The Alan Clodd copy [Maggs 10] lettered "B" in pencil (printed on alfa, not vellum) is clearly not one of the two lettered copies called for in the colophon.

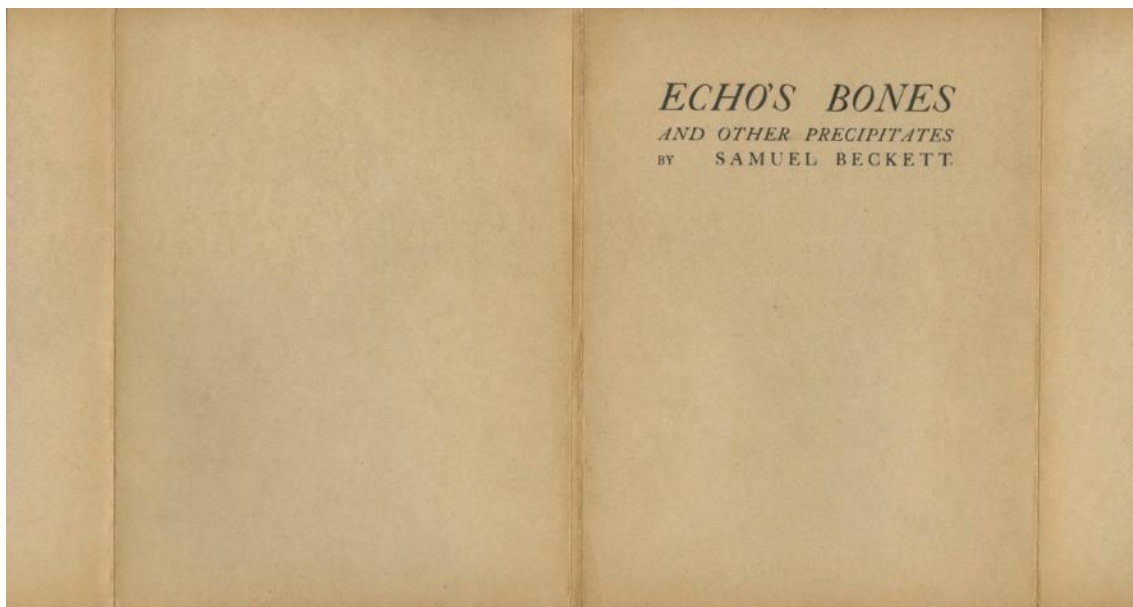
**b. Numbered state (25 copies).**



**Title page**

**Collation:** [1<sup>2</sup> 2-6<sup>4</sup>]; unnumbered [pp. 1-44] = 22 leaves; 22.1 x 16.2 cm.; printed on Normandy vellum, watermarked: 'NORMANDY VELLUM [four small diamond-shapes arranged in diamond shape] FRANCE [four small diamond-shapes arranged in diamond shape]'.

**Contents:** [1-6] *blank*; [7] 'ECHO'S BONES | AND | OTHER PRECIPITATES'; [8] 'By the same Author | [*em block*] | WHOROSCOPE - *The Hours Press* | Paris 1930 | PROUST - *Chatto and Windus* | London 1932 | MORE PRICKS THAN KICKS - *Chatto* | and *Windus* . London 1934 | COPYRIGHT BY AUTHOR AND EUROPA PRESS | ALL RIGHTS RESERVED 1935'; [9] *title*; [10] *blank*; [11] *table of contents*; [12] *blank*; [13] **text of The Vulture**; [14-17] **text of Enueg I**; [18-19] **text of Enueg II**; [20] **text of Alba**; [21] **text of Dortmund**; [22-24] **text of Sanies I**; [25-26] **text of Sanies II**; [27-29] **text of Serena I**; [30-32] **text of Serena II**; [33-34] **text of Serena III**; [35-36] **text of Malacoda**; [37] **text of Da tagte es**; [38] **text of Echo's Bones**; [39] *blank*; [40] 'THIS EDITION IS LIMITED TO 327 COPIES OF | WHICH 25 ON NORMANDY VELLUM SIGNED BY | THE AUTHOR ARE NUMBERED I TO XXV ; | 250 ON ALFA PAPER NUMBERED 1 TO 250 ; | AND 50 COPIES MARKED HORS COMMERCE. | 2 COPIES ON NORMANDY VELLUM MARKED | A AND B ARE RESERVED FOR THE AUTHOR | AND PUBLISHER RESPECTIVELY. PRINTED BY | THE G. L. M. PRESS. PARIS. NOVEMBER 1935. | No [*number inserted by hand in black ink in Roman numerals on dotted line, 2.4 cm.*] | [*signed in black ink Samuel Beckett*]'; [41] *blank*; [42] 'EUROPA POETS - LIMITED EDITIONS | Europa Press, 13, Rue Bonaparte, Paris-6<sup>e</sup>. | *Publications* : | [*list of first three titles in series, with Echo's Bones as number 3*] | *Announcements for 1936* : | [*list of three forthcoming titles in the series, nos. 4-6*]'; [43-44] *blank*.



**Binding:** putty wove wrappers, lettered in black and pasted to spine, with unprinted flaps over pp. [1-2] and [43-44]. **Front cover:** 'ECHO'S BONES | AND OTHER PRECIPITATES | BY SAMUEL BECKETT'; **spine and rear cover** blank; all edges untrimmed.

**Copies examined:** nos. XIX (HRC), XXII (L, on alfa); XXIII (AC, on alfa).

**Notes:** FF22 [copy XI on vellum (BL)]: "Europa Poets, no. 3...signed copies 6s." FF also note "the fact that for *Enueg* (etc.), Arabic numerals are used on p. [9], but Roman numerals are used in the text." CB 1935 A1 [copy XI (BL)]. Lake 41-43. Maggs 12.

*Alba* is reprinted here from *Dublin Magazine* (Oct.-Dec. 1931), with variants: l. 1: "before" for "Before"; ll. 6-8: commas suppressed after "silk," "areca," bamboos," "smoke"; l. 9: "with" for "like"; l. 10: "endorse" for "sign"; l. 11: "shall not" for "cannot," and comma suppressed after "bounty"; ll. 12-15: commas suppressed after "me," "emblems," and "host" (FF11 "Note," p. 11).

"It is unclear whether Beckett subsidised the publication, as other Europa Press authors were asked to do ... but it is likely. Beckett's remark to Reavey that 'I am quite satisfied with 20%' is unclear (SB to GR, 13 October 1935 [LSB I: 288]). This could either mean that he was happy for Europa Press to take 20% from sales of the book, or as the editors [of LSB] suggest, this is a spelling mistake for 'EB', then it would mean that Beckett received 20% from sales" (Nixon 2011: 44, 53). According to Reavey, Beckett declined to have the book illustrated. Beckett corrected proofs for *Echo's Bones* in October of 1935 (see LSB I: 283). The official date of publication was 23 November 1935 (Pilling 2006: 55).

The Europa Press files in the Reavey collection at HRC include the printing bill from Guy Lévis Mano (Éditions G.L.M.), dated 2 December 1935 and a duplicate of the delivery form of 3 December 1935 for 75 copies including 25 on "Japon" [i.e.-Normandy vellum]. The other 50 copies were presumably the hors commerce copies printed on alfa. It seems possible that the first twenty copies or so were, as intended, on Normandy vellum, and that the final few copies of the twenty-five were on alfa, possibly because one or more of the vellum copies had been given out marked h.c. (see the Alan Clodd h.c. copy on vellum listed below under "3. 50 copies *hors commerce* on alfa").

A subscription list in Reavey's hand at Austin (including three copies Beckett reserved for his mother) notes the following initial subscribers for the deluxe edition: 2. [Brian] Coffey [see note below]; 3. T. B. Rudmose-Brown; 4. C. H. C. Prentice; 5. Rev. E. G. Seale, 6-7 [illegible]; 8. May Beckett; and 9. [Denis] Devlin. Coffey is also listed for copies 2-3 of the ordinary edition, Beckett's mother, Sylvia Beach and Thomas McGreevy for two copies each, with the first 16 copies spoken for (except that no. 1 is left blank for both luxury and ordinary copies); on the same sheet is a list of review copies to be sent: [T. S.] Eliot, [R]obert Graves, Laura Riding, [I. A.] Richards, [W. H.] Auden and others, in addition to various English and Irish reviews. Knowlson notes that a month after publication of *Echo's Bones*, Beckett's mother May still maintained, in Beckett's words, a "revolted silence," even though he had given her three copies (Knowlson 1996: 211).

The HRC copy is clearly in the original state as issued. The Lilly copy (no. XXII, the Goodwin copy) is on alfa, with collation and contents as indicated for the alfa paper issue; the signature appears on the title page in blue ink: 'Samuel Beckett'. Copy XVIII was offered for sale as item 143 in the catalogue of Librairie Jean-Claude Vrain in the fourth quarter of 1997, "portant sur sa 3ème page [presumably p. [8]] la mention 'made and printed in France'" and signed in ink by the author, at 35,000 FF. On 11 October

2002, lot 17 at the Christie's sale in NY, copy II on vellum was offered for sale, not signed, but inscribed in green pencil to Brian Coffey (see fourth paragraph above) on the half-title (estimate: \$10,000-15,000; bought in).

In 2010 the Lilly Library was offered the following, unpriced, as part of a collection: "Beckett, Samuel. *Echo's Bones*. 1935, Paris: Europa Press. This is the No. I of 50 [sic] signed, hand numbered copies on Normandy Vellum. With the bold signature of Beckett's early years. Beckett began to number the copy "o", but then inserted a "I". This copy was acquired from George Reavey (the publisher) together with the unsigned copy. (F&F 22)".

## 2. 250 numbered copies on alfa, unsigned.

### a. Standard state for distribution in France.

Transcription of **title page** identical to issue on Normandy vellum.

**Collation:** [1<sup>4</sup>(1<sub>1+π1</sub>) 2-4<sup>4</sup> 5<sup>4</sup>(5<sub>3+χ1</sub>)]; unnumbered [pp. 1-44] = 22 leaves; 22.4 x 16.7 cm.; printed on special wove paper (alfa).

**Contents:** [1-4] *blank*; [5] '*ECHO'S BONES | AND | OTHER PRECIPITATES*'; [6] 'By the same Author | [*em block*] | WHOROSCOPE - *The Hours Press | Paris 1930 | PROUST - Chatto and Windus | London 1932 | MORE PRICKS THAN KICKS - Chatto | and Windus . London 1934 | COPYRIGHT BY AUTHOR AND EUROPA PRESS | ALL RIGHTS RESERVED 1935*'; [7] *title page*; [8] *blank*; [9] *table of contents*; [10] *blank*; [11] **text of The Vulture**; [12]-[15] **text of Enueg I**; [16]-[17] **text of Enueg II**; [18] **text of Alba**; [19] **text of Dortmund**; [20]-[22] **text of Sanies I**; [23]-[24] **text of Sanies II**; [25]-[27] **text of Serena I**; [28]-[30] **text of Serena II**; [31]-[32] **text of Serena III**; [33]-[34] **text of Malacoda**; [35] **text of Da tagte es**; [36] **text of Echo's Bones**; [37] *blank*; [38] 'THIS EDITION IS LIMITED TO 327 COPIES OF | WHICH 25 ON NORMANDY VELLUM SIGNED BY | THE AUTHOR ARE NUMBERED I TO XXV ; | 250 ON ALFA PAPER NUMBERED 1 TO 250 ; | AND 50 COPIES MARKED HORS COMMERCE. | 2 COPIES ON NORMANDY VELLUM MARKED | A AND B ARE RESERVED FOR THE AUTHOR | AND PUBLISHER RESPECTIVELY. PRINTED BY | THE G. L. M. PRESS. PARIS. NOVEMBER 1935.| No [*number stamped in black ink, or entered by hand in ink, on dotted line, 2.4 cm.*]; [39] *blank*; [40] '*EUROPA POETS - LIMITED EDITIONS | Europa Press, 13, Rue Bonaparte, Paris-6<sup>e</sup>. | Publications : | [list of first three titles in series, with Echo's Bones as number 3] | Announcements for 1936 : [list of three forthcoming titles in the series, nos. 4-6]*'; [41-44] *blank*.

**Binding:** Putty wove wrappers, lettered in black and pasted to spine, with flaps over pp. [1-2] and [43-44]. Front cover: '*ECHO'S BONES | AND OTHER PRECIPITATES | BY SAMUEL BECKETT*'; spine and rear cover *blank*; 1(1<sub>1+π1</sub>) and 5(5<sub>3+χ1</sub>); tipped in as free endpapers. **Note:** Putty wrappers often darken to brown.

**Copies examined:** nos. 21 (BC), 22 (L), 29 (MSU), 124 (P), 154 (R), 159 (McM), 161 (WU), 168 (E), 169 (L), 172 (K), 180 (BPL), 181 (HRC), 191 (B), 203 (H), 243 (L).

**Notes:** FF22 [copy 90 (BN)]: "Ordinary edition 3s 6d." CB 1935 A1 [copy 90 (BN)]. The tipped-in free endpapers are absent from copy 169 at the Lilly, possibly issued thus; the copy is inscribed by Beckett on the title page: "For Bill & Hillary [Heron] | from | Sam | in friendship | Paris Xmas 1948". The Bancroft copy is signed 'Samuel Beckett' in black ink on the title page.

In a letter of 13 October, 1935, Beckett wrote to George Reavey: "I hope the Bones are not covered in the canary of the prospectus. If this is your dastardly intention and the covers have not yet been put in hand, be an angel and change it to PUTTY" (LSB I: 288). The editors of the correspondence note: "The color of the prospectus was warm gold; the color of the final cover for *Echo's Bones* was putty" (LSB I: 289).

"The print run for the edition was small... and again sales were disappointing. In fact, Beckett gifted single copies of the Europa Press edition to friends and visitors right into the 1960s..." (Dukes 2002: 54). "SB could tell A. J. Leventhal that he still had 'a fat pile' of [*Echo's Bones*] in his possession more than twenty years later (letter of 24.4.56)" (Lawlor and Pilling 2012: 260).

In 2017-8, nos. 7 (signed), 46 (signed), 97, 117, and 174 were offered on the internet at prices ranging from \$2,300 to \$3,500

### **b. State for distribution in England, post-1935.**

Transcription of **title page, collation, contents** and **binding** identical to standard state, but with two publisher's stickers on title page, one pasted over '13, RUE BONEPARTE', stamped in black '30 RED LION SQUARE LONDON W.S.1' and one pasted over '1935 | PARIS', left blank.

**Copies examined:** L (no. 247)

**Notes:** This state not noted in FF or CB. In an interview with James Knowlson of 6 August 1971, George Reavey indicated that he and his Europa Press moved back to London in 1936, where he continued publishing until 1939 [see *Journal of Beckett Studies*, no. 2, 1977]. He published five titles there, beginning with *Thorns of Thunder* in 1936, published with Stanley Nott in Grafton Street. Dennis Devlin's *Intercessions*, reviewed by Beckett in 1938, was published at 30 Red Lion Square. Later titles, published once more by Europa Press alone, bear the address Great Ormond Street. An advertisement in the final title of the Europa Press series, published in 1939, still offers *Echo's Bones* in the signed edition (at 10/6) and in the ordinary edition (at 3/6). The Lilly copy bears the penciled price 2/6 on the front free endpaper.

### **3. 50 copies hors commerce on alfa.**

Transcription of **title page, contents** and **binding** identical to Normandy vellum issue, but printed on alfa and either marked H.C. or left blank.

**Collation:** [1<sup>2</sup> 2-6<sup>4</sup>]; unnumbered [pp. 1-44] = 22 leaves; 22.4 x 16.7 cm.; printed on special wove paper (alfa).

**Copies examined:** AC (a copy on vellum, marked H.C.), HRC (marked H.C., with two copies unnumbered), L (marked h.c.), P (marked H.C.), WU (unnumbered).

**Notes:** Not seen by FF or CB. Lake 42. Maggs 11. *Hors commence* copies, used both as author copies and for review, were printed on alfa paper. The *hors commerce* issue is collated identically to the Normandy vellum issue.

The Michigan State copy is signed by Beckett on the title page and numbered by hand in black ink. In the first Lilly copy, 'h.c.' has been entered by hand in green pencil (presumably by Beckett); it has been punched through the rear cover and the final few pages in the French manner for review copies, and is inscribed in green pencil on the title page '[*recipient's name eradicated*] | from Sam Beckett | Lent 1936 | [*calligraphic flourish*]'. The second Lilly copy, in the original wrappers, was misbound at issue; it is numbered 22 by hand in black ink at the statement of limitation and signed in blue ink on the title page: 'Samuel Beckett'; 41<sup>b</sup> and 44<sup>a</sup> blank, and text out of order on 41<sup>a</sup> and 44<sup>b</sup>, while 42.3 is printed correctly. The Library of Trinity College Dublin holds two copies marked "H.C." with presentation inscriptions from Beckett to Con Leventhal and to Ethna Leventhal, both dated December 1935. The unnumbered copy at the Washington University Libraries in St. Louis is inscribed by Beckett for Aidan Higgins and dated August 1951[may be 1957].

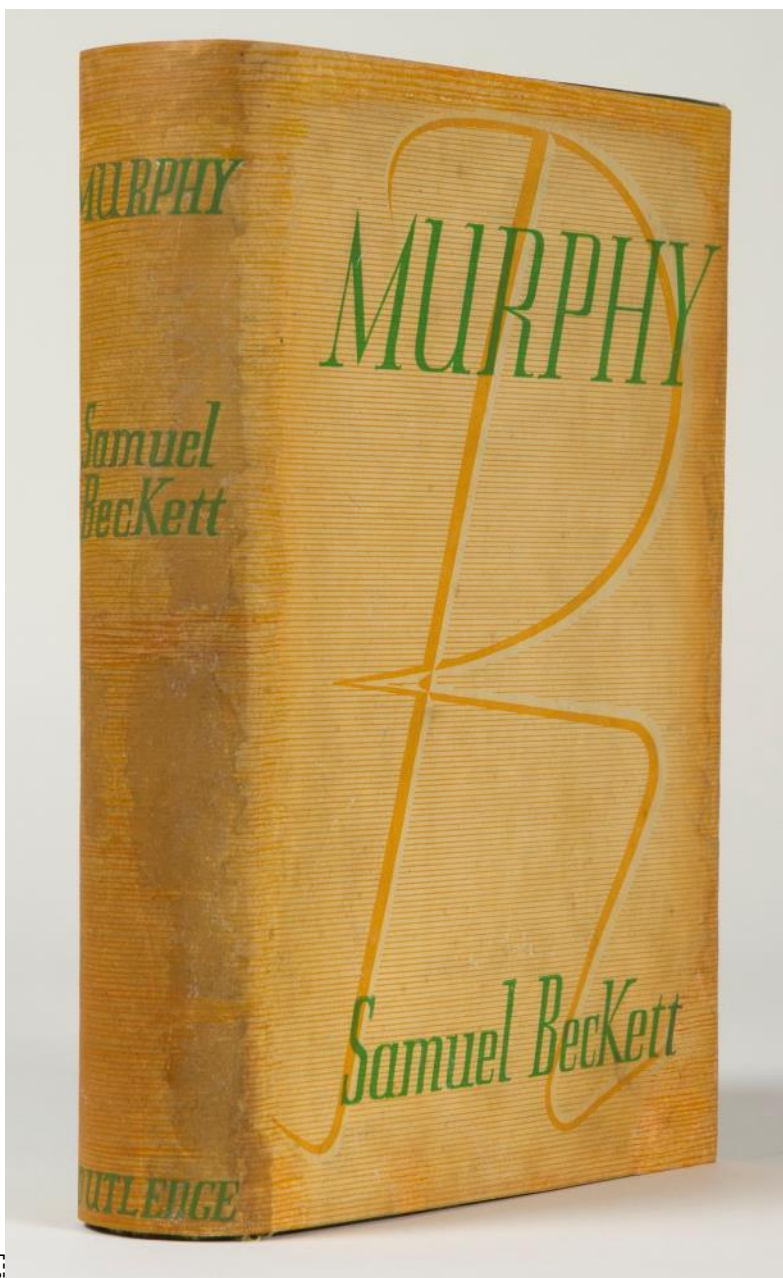
In 2003, Thomas Goldwasser offered a copy marked 'h. c.', inscribed by Beckett to Laz Aaronson in 1988, for \$5,000. In 2011, Charles Advent offered a copy inscribed by Beckett in 1988 for Richard (Dick) and Jeannette Seaver, for \$7,500. In 2017-8, three copies of the *hors commerce* issue were offered on the internet, one unnumbered, inscribed by Beckett for Margaret Hutchinson in 1956, for \$5,800; one numbered 28 by hand and signed by Beckett, for \$5,000; and one unsigned, marked h.c., for \$4,000.



A5

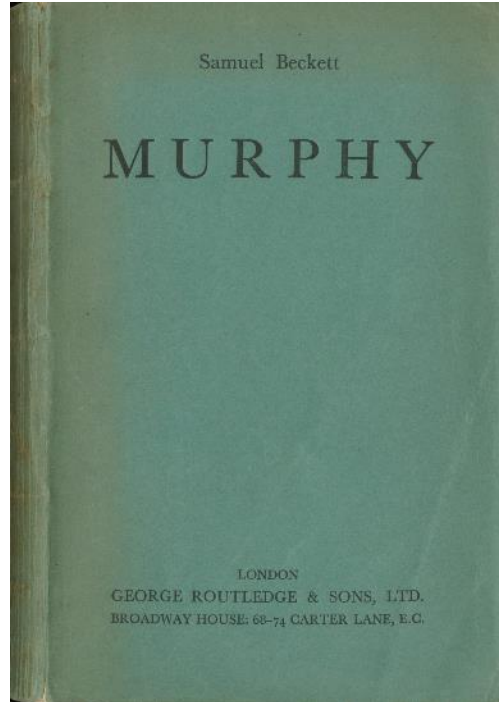
MURPHY

1938

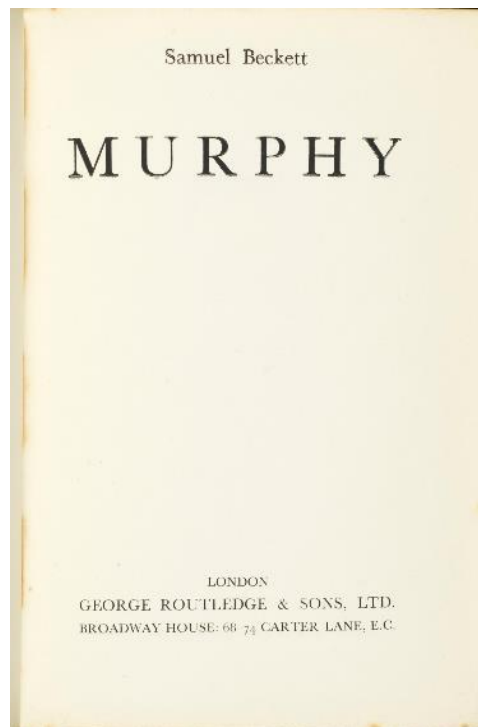


a. First edition. *Murphy*, by Samuel Beckett. London: George Routledge & Sons, 1938. 1500 copies, issued hardbound in dust jacket.

0. Proof copy in wrappers.
1. Trade issue, hardbound in dust jacket.



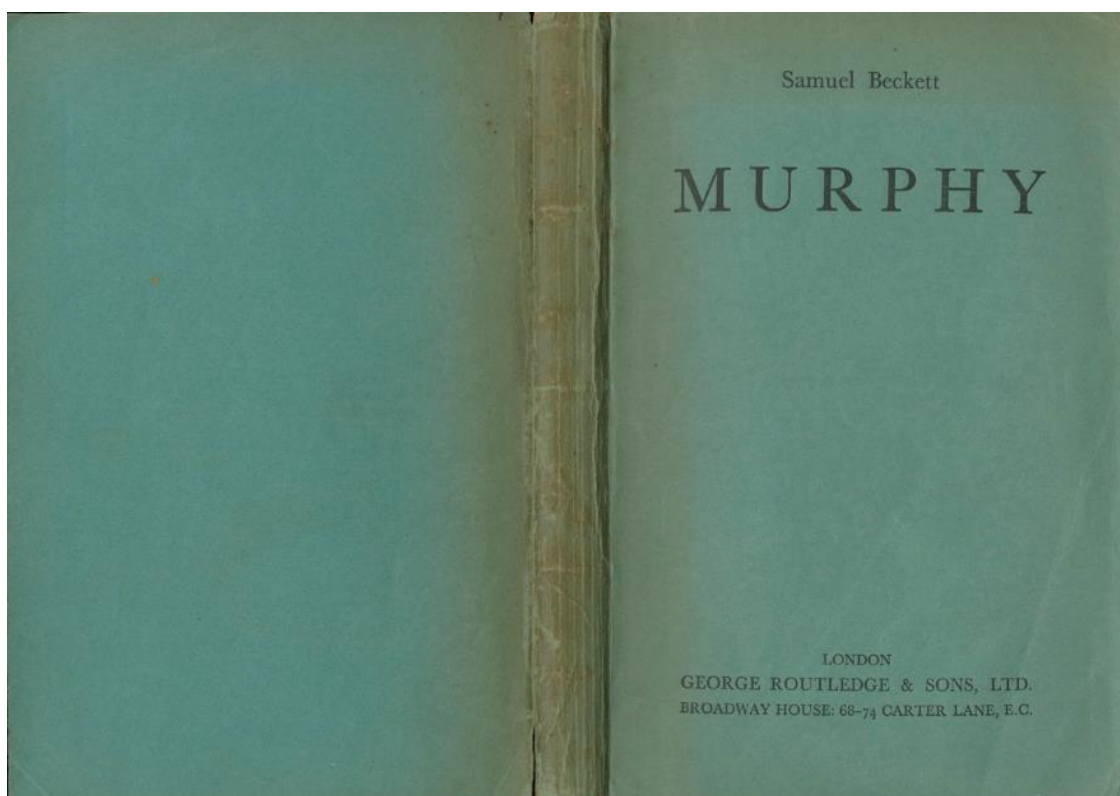
**Proof copy**



**Proof title page**

**Collation:** A<sup>4</sup> B-S<sup>8</sup> T<sup>6</sup> [\$1 signed]; pp. [8] 1-275 [p. 271 misnumbered 280] 276 277-282 283-284 = 146 leaves; 19 x 12.9 cm.; printed on wove paper.

**Contents:** [A1<sup>a-b</sup>] *blank*; [A2<sup>a</sup>] 'MURPHY | Number of pages [*eight spaced dots*] 288 | Approximate price [*seven spaced dots*] 7s.6d. | [*two-paragraph "description"*]; [A2<sup>b</sup>] 'By the Same Author | [*rule 2.8 cm.*] | PROUST | MORE PRICKS THAN KICKS | WHOROSCOPE | ECHO'S BONES'; [A3<sup>a</sup>] *title page*; [A3<sup>b</sup>] 'First published 1938 | Printed in Great Britain by Butler & Tanner Ltd., Frome and London'; [A4<sup>a</sup>] 'MURPHY'; [A4<sup>b</sup>] *blank*; 1-282 **text of Murphy**; [283-284] *blank*.



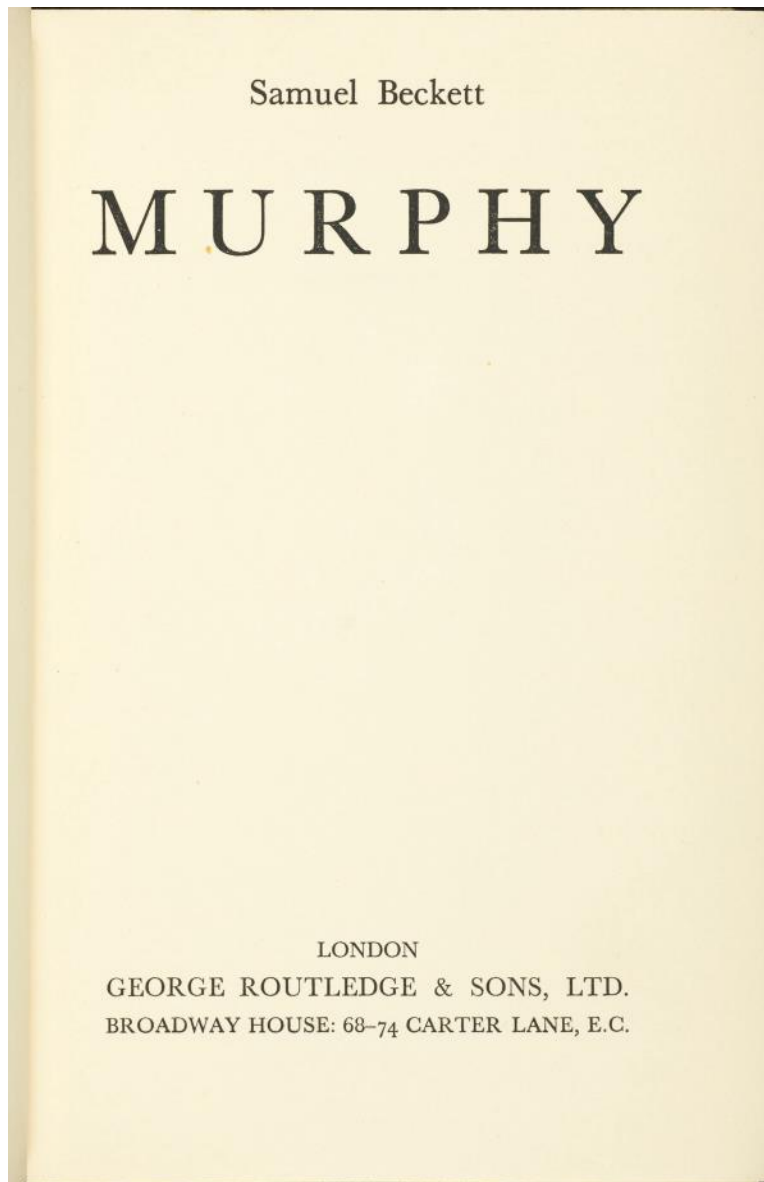
**Proof binding:** green wrappers, lettered in black. Transcription of **front cover** identical to title page; **spine** and **rear cover** blank.

**Copies examined:** L

**Notes:** Cf. FF25. "The text [of Murphy] was sent to the printer on 17 December 1937, and a specimen page was sent to Routledge for approval on 23 December 1937" (LSB I: 582). On 17 January 1938, Beckett wrote to George Reavey: "Proofs safely received. Hope to let you have them back towards end of week... I trust the blurb is not going to be part of the book, i.e. will not appear actually between the boards of the book. That is an arrangement that I would quite definitely not consent to. I suppose I can't stop them putting it on wrapper. If I could I would. But I won't have it tacked on to my text" (LSB I: 587). The two-paragraph blurb on the recto of the leaf preceding the title page of the

proof copy (probably written by Reavey) is reprinted in full in LSB I: 588, along with a summary of its subsequent inclusion (revised and considerably shortened) on Routledge's order form and the front inner flap of the dust jacket when published. Beckett returned his corrected proof copy to the publishers on 25 January 1938. That copy has never been found (see LSB I: 594). Although the Lilly holds the only copy currently extant, there were presumably at least one or two others printed.

**1. Trade issue, hardbound in dust jacket.**

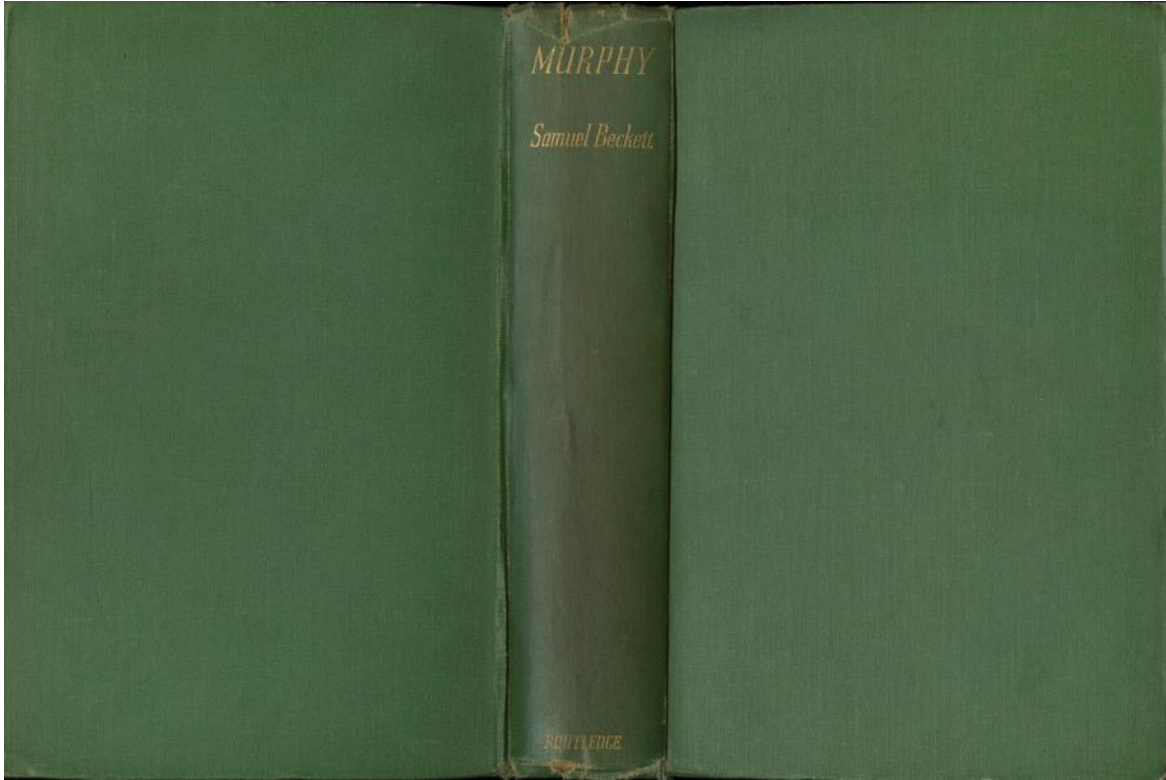


[17]  
[SEP]

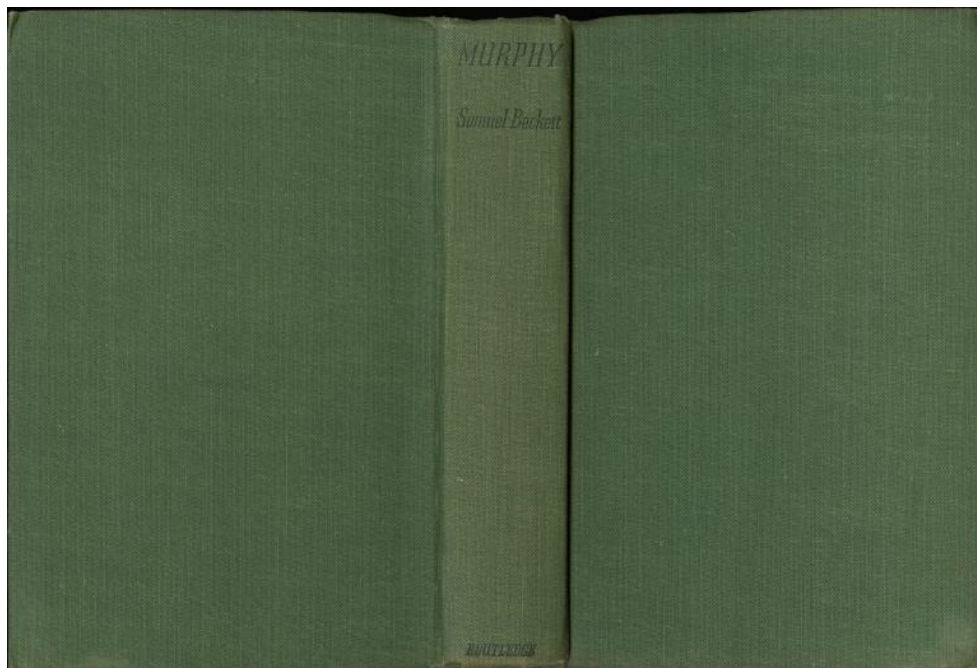
**Title page**

**Collation:** A<sup>8</sup> B-S<sup>8</sup> [\$1 signed]; pp. [6] 1-282 = 144 leaves; 18.8 x 12.3 cm.; printed on wove paper.

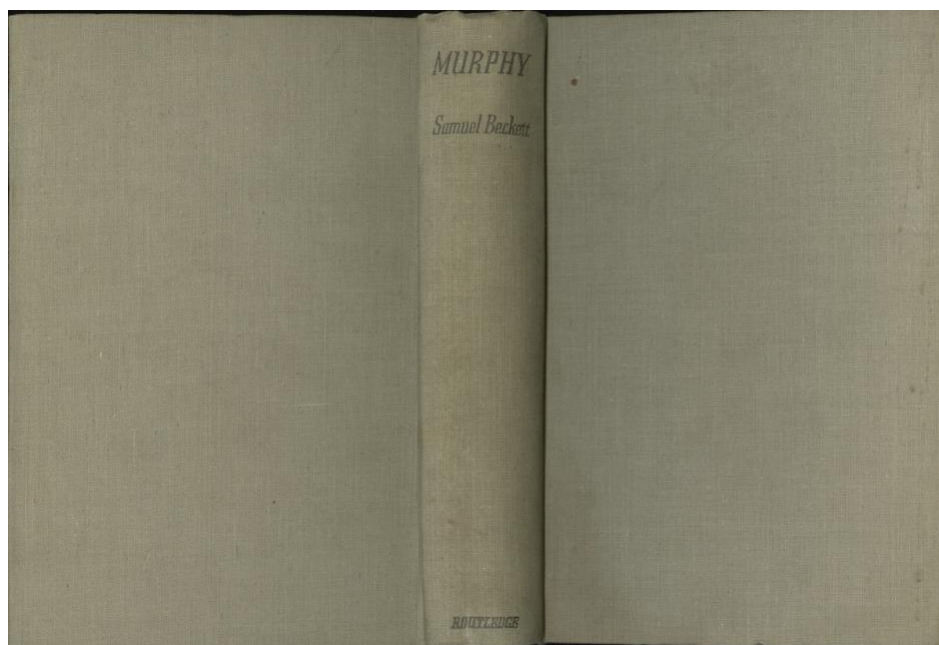
**Contents:** [A1<sup>a</sup>] 'MURPHY'; [A1<sup>b</sup>] '*By the Same Author* | [*rule 2.8 cm.*] | PROUST | MORE PRICKS THAN KICKS | WHOROSCOPE | ECHO'S BONES'; [A2<sup>a</sup>] *title page*; [A2<sup>b</sup>] '*First published 1938* | Printed in Great Britain by Butler & Tanner Ltd., Frome and London'; [A3<sup>a</sup>] 'MURPHY'; [A3<sup>b</sup>] *blank*; 1-282 *text of Murphy*.



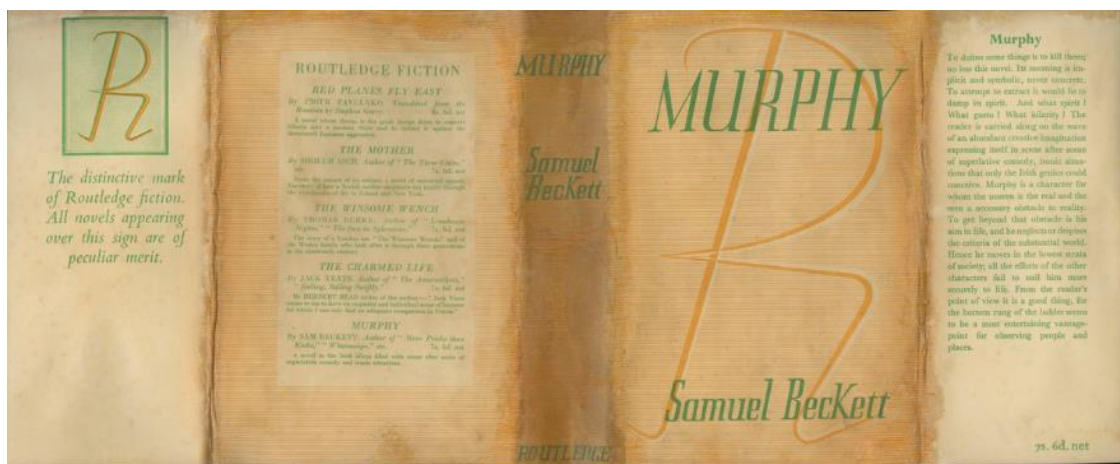
**Binding A:** Smooth olive-green cloth, lettered in gold. **Front cover** blank; **spine** lettered in gold: 'MURPHY | *Samuel Beckett* | ROUTLEDGE'; **rear cover** blank. Wove endpapers. No headband. All edges trimmed. Bound in at the end are **four pages of advertisements** for “New Routledge Fiction”: “A Selection from the Spring List, 1938,” including Murphy with blurb, and “Recent Successes,” concluding with Georges Simenon's *The Disintegration of J.P.G.*.



**Binding B:** green cloth, lettered in black, otherwise identical, including advertisements. Dust jacket identical. On the dust jacket of the Lilly copy, which is price-clipped, the price was covered by a sticker, of which only the upper left hand corner including portions of a double rule remains.



**Binding C:** light gray (biscuit) cloth, lettered in brown, otherwise identical, including advertisements. Dust jacket identical to standard binding.



**Dust jacket** cream and orange wove paper, lettered in green and orange. **Front cover:** '[in green, against a background finely-ruled in orange, with a large decorative-script "R"] MURPHY | Samuel Beckett'; **spine:** '[in green] MURPHY | Samuel | Beckett | [in orange] [decorative-script "R"] | [in green] ROUTLEDGE'; **rear cover:** '[in green, on a cream panel against a background finely-ruled in orange] ROUTLEDGE FICTION | [list of five titles, concluding with Murphy and one-sentence blurb]'. **Front flap:** '[in green] Murphy | [one-paragraph blurb] | 7s. 6d. net'; **rear flap:** '[on a green-ruled 6 x 4.5 cm. panel, in orange and green, decorative-script "R"] | [in green] The distinctive mark | of Routledge fiction. | All novels appearing | over this sign are of | peculiar merit.'

**Copies examined:** Binding A (in d.j.): AC, BPL, L, P.  
 Binding A (lacking d.j.): BC, E, H, HRC (2 copies), McM, OSU, R, WU.  
 Binding B (in d.j.): L.  
 Binding B (lacking d.j.): AC.  
 Binding C (in d.j.): WU.  
 Binding C (lacking d.j.): L.

**Notes:** FF25: "1938 [March 7]"; "Bound by Webb Son and Co., London E.C.1, in three batches, [binding A] Feb., 1938, [binding B] Nov., 1941, [binding C] April, 1942 (war shortages may have resulted in later bindings in different cloth).... According to... Routledge and Kegan Paul, there is no truth in the story that *Murphy* was a failure and that the bulk of the edition, unsold, was destroyed in the blitz. No copies were lost through enemy action, and sales were good if not brilliant (in the first year, about 568 copies were sold; in the second year, 23, in the third, 20, in the fourth, 7; the balance of a total printing of 1500, 782 copies, was sold as a cheap edition at 4s. 0d. in 1942)." CB 1938 A1. Lake 76. Maggs 13-14.

"SB wrote to McGreevy, 8 March 1938: 'I got some advance copies of *Murphy*. All green, white and yellow. In honour of Celia? They do their best, and not merely with the blurbs, to turn me into an Irishman' [The flag of the Irish Republic is green, white and orange].... From SB's list for presentation copies, markings indicate that copies were

sent to [W. B.] Yeats, [Arland] Ussher, [Geoffrey] Thompson and [Axel] Kaun" (LSB I: 611). At this point, Beckett was pleased with the launch of *Murphy*, and "only disappointed that the cover failed to include a photograph of two chimps playing chess that had caught his eye in the *Daily Sketch* at the time he finished writing" (Mays 2009: x).

Over the next few years, the lackluster sales of *Murphy* led Routledge to remainder the novel. In a letter to Beckett of 1 September 1946, the publishers note that "MURPHY went out of print in 1942, and a royalty statement was rendered to your agent, giving particulars, in 1943" (LSB II: 39). All this was news to Beckett: "I received in all £20 (- income tax) for Murphy, and imagine I am due a little more if the edition is exhausted as they say. And if they have remaindered it, why don't they say so? I get letters from inconnus [strangers] in England complaining that they can't get a copy" (Beckett to George Reavey, 15 December 1946: LSB II: 49). At this point Beckett placed himself in Bordas' hands, who were to issue the French *Murphy*, and hoped for better things. Of the 1500 copies that had been printed, "750 sheets were sold on, only 750 having ever been bound up, and only a little over 600 having sold" (Pilling 2006: 91). "What happened to [the sold-on sheets] is unknown; they might have been destroyed in an air raid or simply shredded" (Mays 2009: xii).

A concise overview of the genesis and publication of *Murphy*, including the French and German versions, is offered in J. C. C. Mays' preface to the 2009 Faber and Faber edition of the novel, including details on textual revisions and corrections. As Mays points out, for a number of reasons the 1938 Routledge edition "possesses particular authority" in determining the best text, and his own edition of *Murphy* "revises the first, 1938 edition in only two instances, and both are minor" (pp. xviii-xix).

The Alan Clodd copy in dust jacket is "in virtually new condition" (Maggs 13). The Lilly copy in smooth green cloth with dust jacket bears Beckett's presentation inscription to Laz and Dorothy [Aaronson] dated May 1938 and is thus clearly the first issue binding. The Princeton copy, also in smooth green cloth, and in dust jacket, bears the bookplate of Sylvia Beach and the note "May 1938" in pencil on the front free endpaper. The Lilly copy in binding B (in dust jacket) is inscribed "for Gloria [MacGowran] | with love | from Sam | March 26 1981" on the title page. The Alan Clodd copy in binding B (Maggs 14) is stamped 'SERVICE LIBRARIES' on top edge in black ink. The light gray (biscuit) cloth (binding C) is the latter of the two war-time issues (see Pilling 2006: 90).

In 2008 the Grub Street Bookshop in Fitzroy, Australia offered the following for US\$3948: "Octavo, original cloth with front panel of dust jacket pasted onto front board and Ideal Lending Library label pasted onto to rear board, all of which has a coat of clear varnish or lacquer over it, front foldaround flap of dust jacket laid down on front pastedown with 'Overseas Edition' stamp above price 7s. 6d. net, 4 digit number handwritten in ink, neat library stamp and small Seven Days Only slip on front free endpaper." Peter Harrington offered a copy in dust jacket in the first binding for £49,500 in 2014. In 2021, Ralph Sipper Books offered a pristine copy in dust jacket for \$75,000, and noted: "Jacketed copies have been and remain of the utmost rarity. In almost fifty years of bookselling, we have encountered but two others."

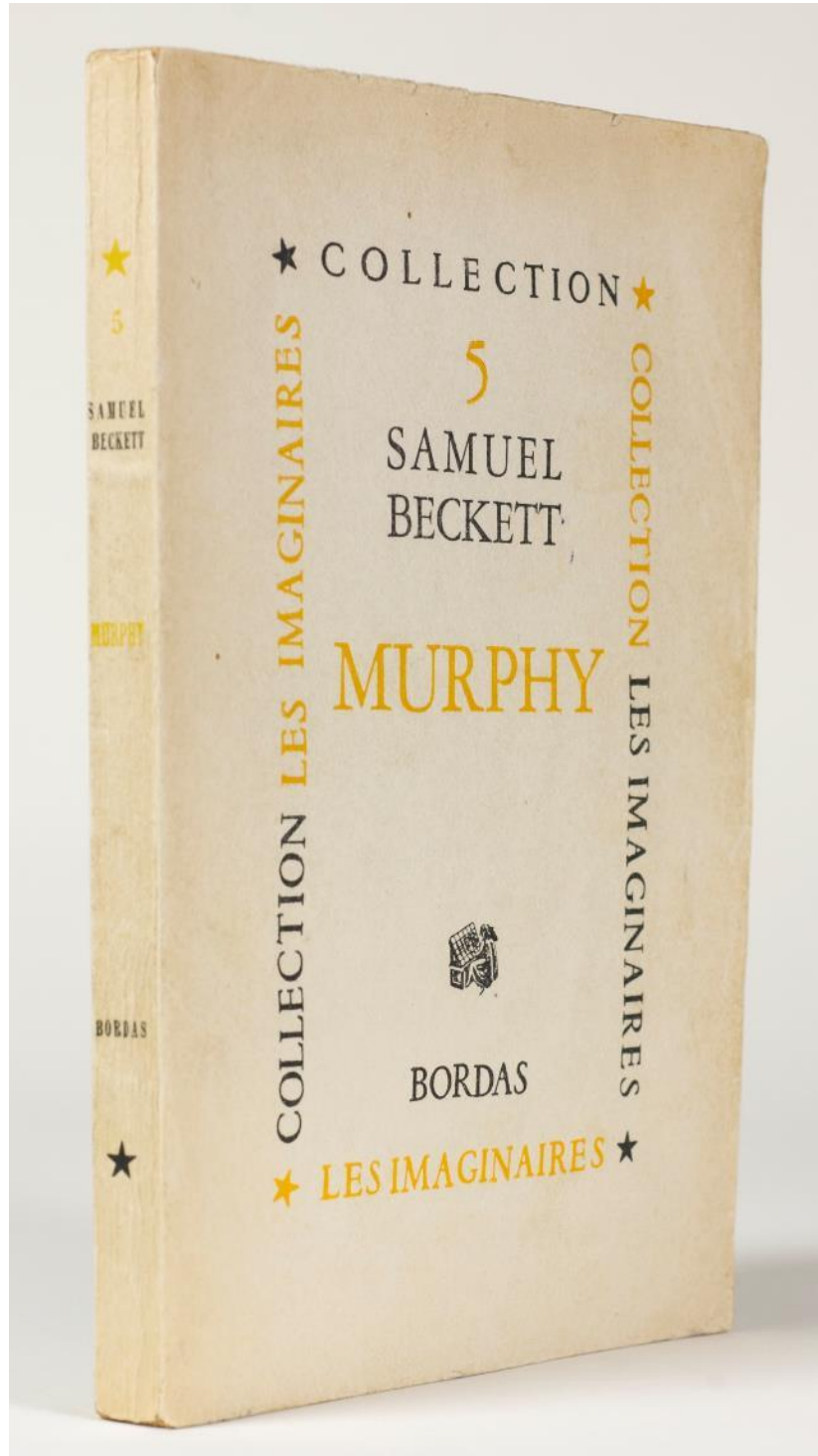
The original manuscript of *Murphy* in six notebooks was sold at Sotheby's on 10 July 2013 for 962,500 GBP and is now at the University of Reading.



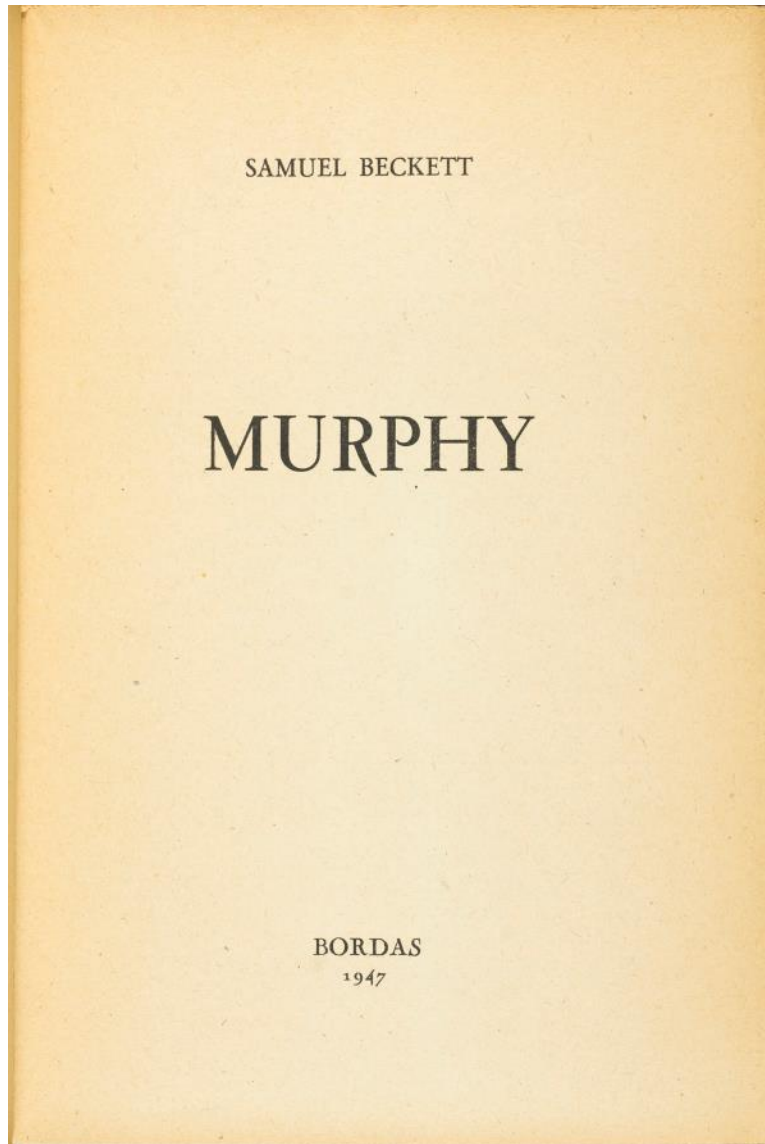
A6

MURPHY [in French]

1947



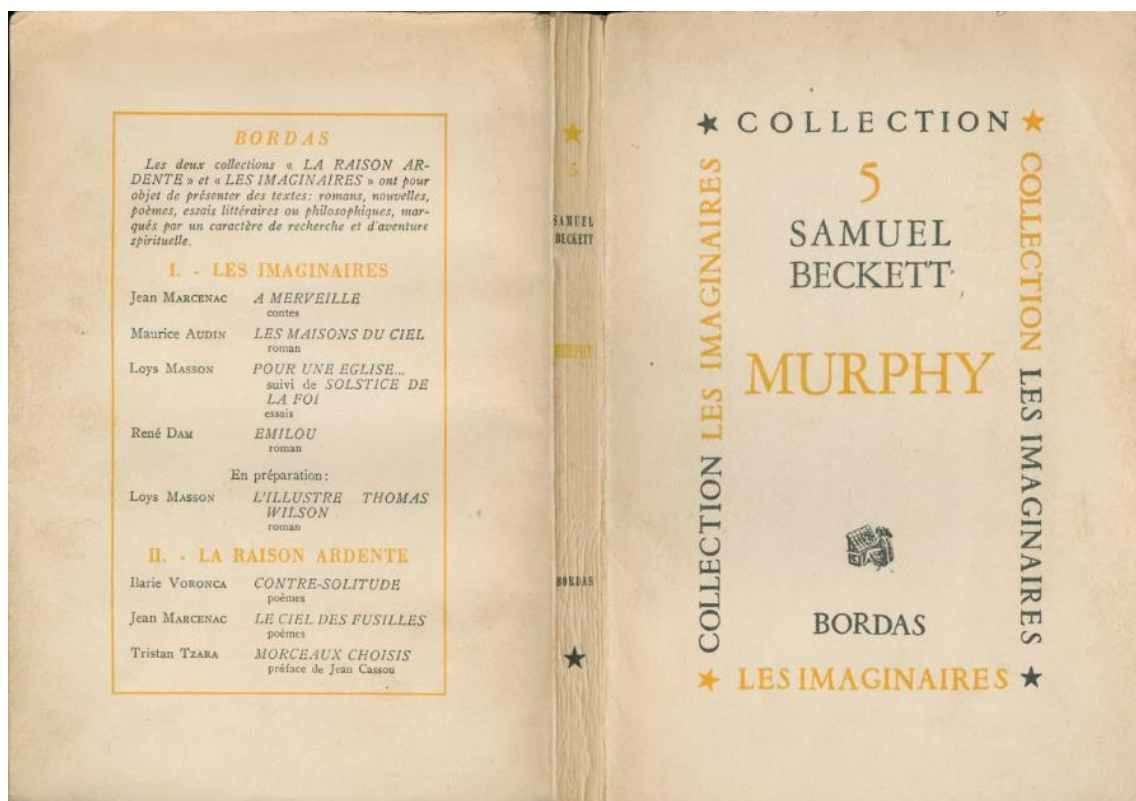
**a. First edition in French. *Murphy*, by Samuel Beckett. Paris: Bordas, 1947. 3,000 copies, issued in wrappers.**



### Title page

**Collation:** 1<sup>8</sup> 2-13<sup>8</sup> [\$1 signed]; pp. 1-7 8-13 14 15-24 25 26-35 36 37-50 51 52-80 81 82-85 86 87-98 99 100-114 115 116-140 141 142-168 169 170-181 182 183-196 197 198-201 202-208 = 104 leaves; 20.4 x 13.8 cm.; printed on wove paper.

**Contents:** [1-2] *blank*; [3] 'MURPHY'; [4] 'Paru en anglais, sous le même titre, | aux éditions Routledge, en 1938.'; [5] *title page*; [6] 'à Alfred Péron | Tous droits réservés pour tous pays. Copyright BORDAS 1947. Dépôt légal: | 2<sup>me</sup> trimestre 1947. - N<sup>o</sup> d'Éditeur : 220 - N<sup>o</sup> d'Imprimeur : 12'; [7]-201 **text of Murphy**; [202] *blank*; [203] *table of contents*; [204] *blank*; [205] 'Achévé d'imprimer le présent | ouvrage le 15 Avril 1947, | sur les presses de l'imprimerie | de la PRESSE JURASSIENNE | – à DOLE-du-JURA –'; [206-208] *blank*.



**Binding:** Cream wrappers, lettered in black and yellow. **Front cover:** '[within a border formed by 'COLLECTION LES IMAGINAIRES' repeated three times, printed in black and yellow, with black and yellow stars at the corners] [in yellow] 5 | [in black] SAMUEL | BECKETT | [in yellow] MURPHY | [in black] [decorative [publisher's?] device of woman weaving] | BORDAS'; **spine:** '[in yellow] [5-pointed star] | 5 | [in black] SAMUEL | BECKETT | [in yellow] MURPHY | [in black] BORDAS | [5-pointed star]'; **rear cover:** '[within yellow single rules] [in yellow] BORDAS | [in black] Les deux collections « LA RAISON AR- | DENTE » et « LES IMAGINAIRES » ont pour | objet de présenter des textes: romans, nouvelles, | poèmes, essais littéraires ou philosophiques, mar- | qués par un caractère de recherche et d'aventure | spirituelle. | [in yellow] I. - LES IMAGINAIRES | [in black] [list of five titles in the series, with the last, Loys Masson's L'illustre Thomas Wilson, in preparation] | [in yellow] II. - LA RAISON ARDENTE | [in black] [list of three titles in the series, through Tristan Tzara's Morceaux choisis]'. Bottom edge only trimmed. **Wraparound band:** yellow, lettered in white: "'Le soleil se levait | sur le rien de neuf"'.

**Copies examined:** AC (lacks band), HRC, L (2 copies, 1 lacks band), OSU, R, WU.

**Notes:** FF145: "According to Mr. Beckett he had completed this translation by the outbreak of World War II, with the occasional informal assistance of Alfred Péron, to whom it is dedicated." Series: "Les Imaginaires," no. 5. CB 1947 A1. Lake 79. Maggs 16-18: the second Alan Clodd copy bears a presentation inscription from Beckett to Marc Bernard, dated Paris, May 1948.

In December of 1945, BORDAS issued a contract for the French *Murphy* "and all

future work in French and English (including translations); this contract was still in force in January 1951, when SB understandably reneged upon it [since Bordas had not accepted any of his work since *Murphy*], preparing to commit himself to Les Éditions de Minuit". Beckett received an advance of 35,000 FF from Bordas on October 29, 1946, and returned the signed contract the next day. The French *Murphy* was printed on April 15, 1947, and sold only four copies in the first year, and by May 1951 had sold 85 copies at 300FF and 200 at 150FF (Pilling 2006: 96, 99, 100, 101). After a final reckoning with Bordas in 1951 Beckett parted ways with them and transferred his fortunes to Les Éditions de Minuit.

In December of 1953, Jérôme Lindon at Éditions de Minuit agreed to the purchase of the approximately 2,750 remaining copies of the French *Murphy* from Bordas for 20,500 FF (Pilling 2006: 121). In spite of the oft repeated figure of 95 copies sold by Bordas in the first four years, the actual number was closer to 300: "When Beckett asked for a royalty statement in May 1951, Bordas found that it had sold 285 copies (statement in Les Éditions de Minuit files)" (Knowlson 1996: 688). The precise details of the royalty statement are given in Pilling 2006: 111-112.

Éditions de Minuit reissued the copies they had purchased from Bordas, now in their own wrappers, beginning in 1954. These copies still retain the Bordas title page. The first issue with an Éditions de Minuit title page was the photographic reprint that appeared in 1965. This edition continued to be reprinted photographically at least through 1997.

For a more detailed overview of "The Bordas Affair" see Shane Weller (Nixon 2011: 114-117).

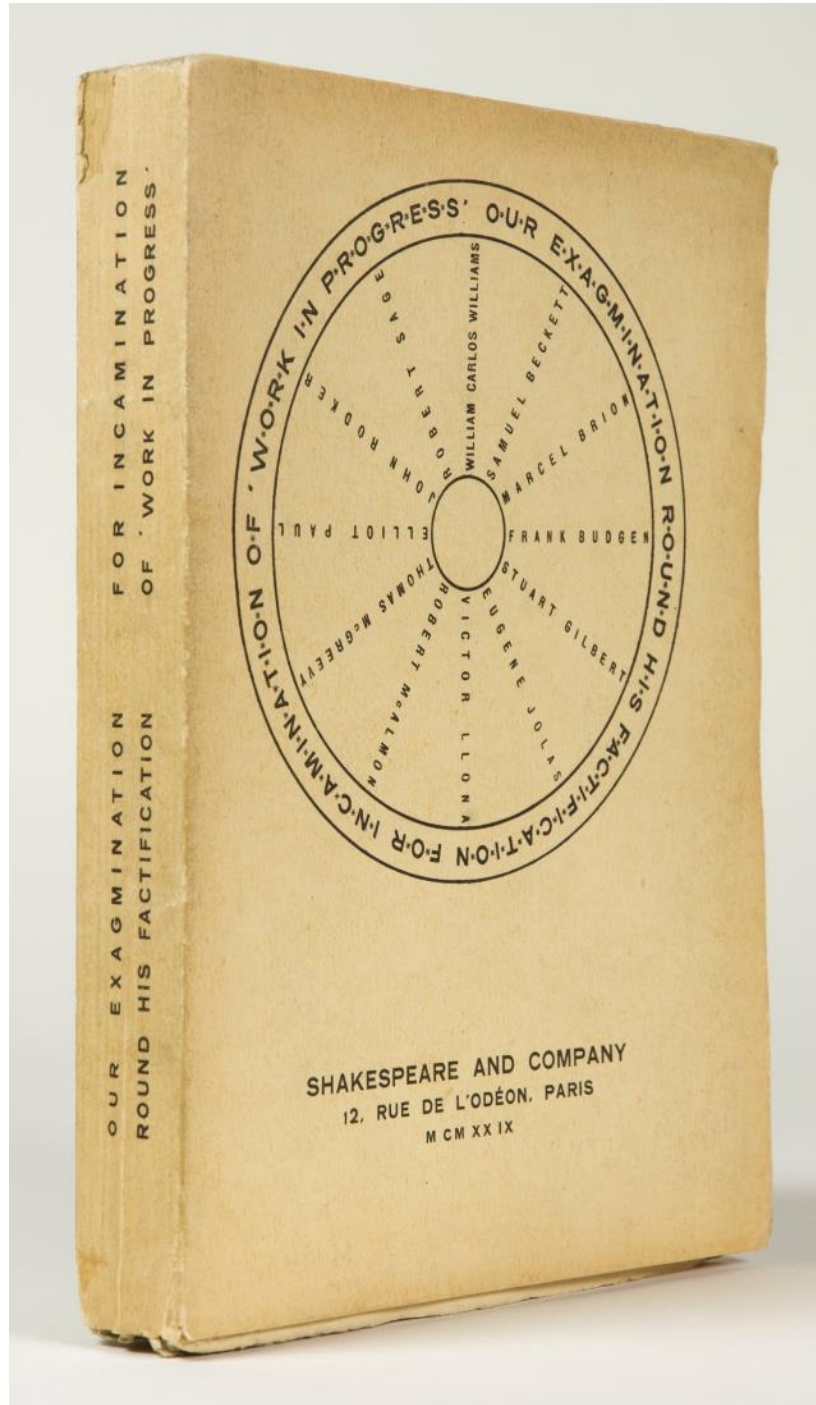
In 2017, Bertram Rota offered a copy of *Murphy* in the Bordas wrappers for \$2,750, and Thomas Goldwasser listed a largely unopened copy in a clamshell box for \$5,000.

**SECTION B:**  
**APPEARANCES IN BOOKS,  
PAMPHLETS AND EXHIBITION CATALOGUES**

B1

OUR EXAGMINATION ROUND HIS FACTIFICATION FOR  
INCAMINATION OF WORK IN PROGRESS

1929

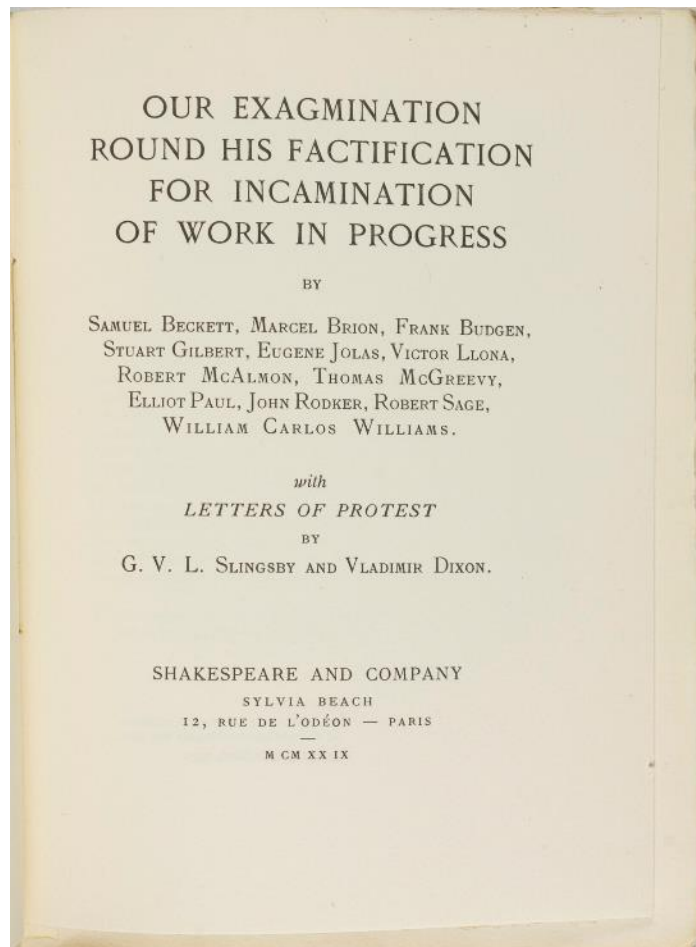


a. First edition. *Our Exagmination round his Factification for Incamination of Work in Progress*, by Samuel Beckett et al. Paris: Shakespeare and Company, 1929. 96 numbered copies plus an unknown number of ordinary copies, all originally issued in wrappers, plus subsequent impressions, as follows:

1. Shakespeare and Company limited issue, 96 numbered copies on vergé d'Arches, in wrappers.
2. Shakespeare and Company ordinary issue on wove paper in wrappers.
  - a. Standard state.
  - b. Rubber-stamped state.
3. Faber and Faber issue. London: Faber and Faber, 1936.
  - a. Faber and Faber issue in Shakespeare and Company wrappers, with cancellans title page.
  - b. Faber and Faber hardbound issue in dust jacket, with cancellans title page.
4. New Directions issue. New York: New Directions, 1939.
  - a. Faber and Faber hardbound copies with New Directions stamp on title page.
  - b. Hardbound in dust jacket, with cancellans title page.

**Includes:** "Dante... Bruno. Vico.. Joyce," pp. [3]-22.

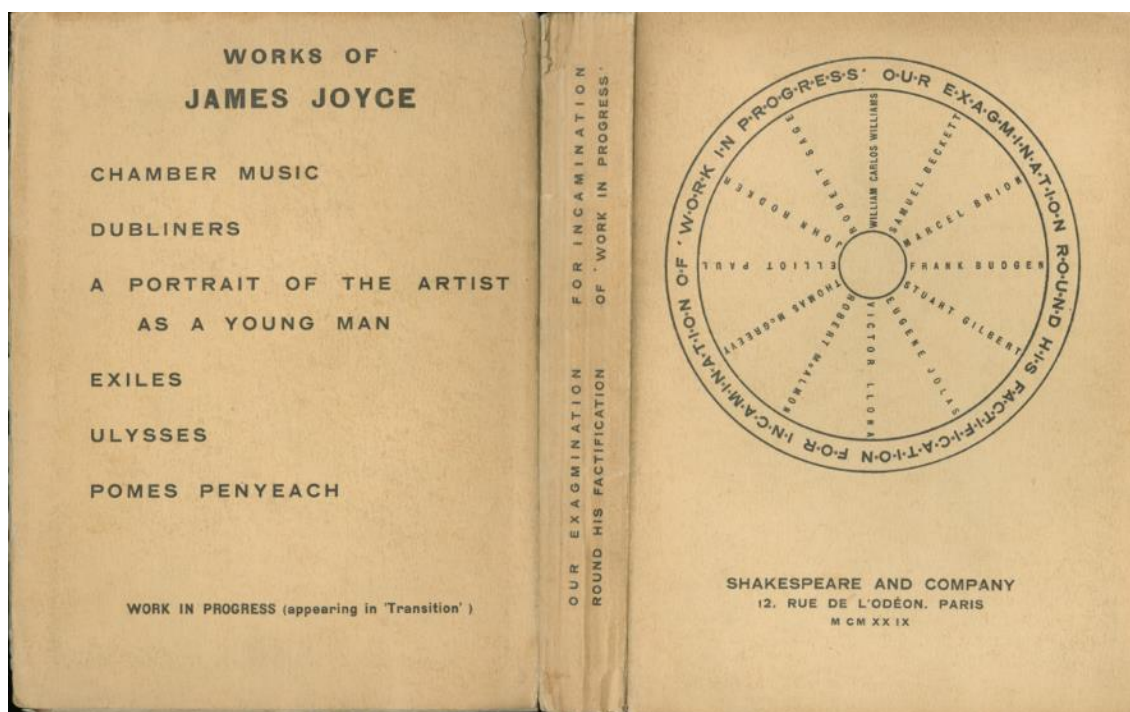
1. **Shakespeare and Company limited issue**, 96 numbered copies on vergé d'Arches, in wrappers.



**Title page**

**Collation:**  $\pi^4$  1-12<sup>8</sup> 13<sup>2</sup> [\$1 signed]; pp. [8] 1-3 4-22 23-25 26-33 34-37 38-46 47-49 50-75 76-79 80-92 93-95 96-102 103-105 106-116 117-119 120-127 128-131 132-137 138-141 142-146 147-149 150-170 171-173 174-185 186-189 190-191 192-193 194 195-196 = 102 leaves; 20.3 x 15 cm.; 3 cm. thick; printed on vergé d'Arches laid paper, watermarked 'd'Arches (FRANCE)'.

**Contents:** [ $\pi 1^a$ - $\pi 1^b$ ] *blank*; [ $\pi 2^a$ ] 'OUR EXAGMINATION | ROUND HIS FACTIFICATION | FOR INCAMINATION | OF WORK IN PROGRESS'; [ $\pi 2^b$ ] *blank*; [ $\pi 3^a$ ] *title page*; [ $\pi 3^b$ ] [*in lower right-hand corner*] 'Tous droits de reproduction, de traduction | et d'adaptation réservés pour tous pays. | Copyright by Sylvia Beach, 1929.'; [ $\pi 4^a$ ] *table of contents*; [ $\pi 4^b$ ] *blank*; [1] 'DANTE... BRUNO. VICO.. JOYCE | BY | SAMUEL BECKETT | [*lower right-hand corner, printer's sign for gathering*] 1'; [2] *blank*; [3]-22 *text of Dante... Bruno. Vico.. Joyce*; [23]-194 *text of remaining contributions*; [195] '96 COPIES OF THIS BOOK | HAVE BEEN PRINTED ON | VERGÉ D'ARCHES NUMBERED | 1-96 | N° [*number printed in black ink*]'; [196] '[*rule, 2.2 cm.*] | CHARTRES. - IMPRIMERIE DURAND, RUE FULBERT (5-1929). | [*rule, 2.2 cm.*]'.



**Binding:** cream wrappers, lettered in black. **Front cover:** '[*wheel device, diameter 11.7 cm., title clockwise from top on outer rim, the letters of each word separated by raised asterisks*] OUR EXAMAGINATION ROUND HIS FACTIFICATION FOR INCAMINATION OF 'WORK IN PROGRESS' [*authors' names as spokes from hub outward, listed alphabetically and clockwise*] SAMUEL BECKETT | MARCEL BRION | FRANK BUDGEN | STUART GILBERT | EUGENE JOLAS | VICTOR LLONA | ROBERT McALMON | THOMAS McGREEVY | ELLIOT PAUL | JOHN RODKER | ROBERT SAGE | WILLIAM CARLOS WILLIAMS | [*below wheel device*] SHAKESPEARE AND COMPANY | 12, RUE DE L'ODÉON, PARIS | M CM XX IX'; **spine** lettered vertically from bottom to top: '[*2 lines*] OUR EXAGMINATION | ROUND HIS FACTIFICATION | [*2 lines*] FOR INCAMINATION | OF 'WORK IN PROGRESS''; **rear cover:**



'WORKS OF | JAMES JOYCE | CHAMBER MUSIC | DUBLINERS | A PORTRAIT OF THE ARTIST | AS A YOUNG MAN | EXILES | ULYSSES | POMES PENYEACH | WORK IN PROGRESS (appearing in 'Transition')'. Laid cream free endpapers with stubs pasted to 11<sup>a</sup> and 12<sup>b</sup> respectively. All edges untrimmed.

**Copies examined:** nos. 1 (K), 9 (L), 12 (HRC), 32 (WU), 62 (AC), 68 (BPL), 96 (H), unnumbered (HRC).

**Notes:** FF1: "[May 27]... It seems fairly certain that the essay was issued in volume form before it appeared in *Transition* [June 1929, while the volume bears the imprint date '5-1929].... See...[Joyce's] letter of May 27, 1929, to Harriet Shaw Weaver in which Joyce makes it fairly clear that the volume preceded the review in date." CB 1929 B1. Lake 1-2. Maggs 321. SC 10.

The precedence of the volume is also attested to by a letter of 24 April 1929 from Eugene Jolas to Sylvia Beach: "Could you let me have the proof of Mr. Beckett's [sic] article which is appearing in your book? Mr. Joyce would like to have it published in the next number of *Transition*. It is a very brilliant exegesis" (Sylvia Beach Papers, Princeton). John Pilling suggests that five sentences omitted in the *transition* appearance indicate Jolas may have received "an uncorrected earlier copy of the essay." Shakespeare and Company apparently paid Beckett 30FF for his essay (Pilling 2006: 19).

The suggestion that Joyce himself was author of the "letter of protest" was disproved by Thomas A. Goldwasser in his essay "Who Was Vladimir Dixon? Was He Vladimir Dixon?" in the *James Joyce Quarterly*, Vol. 16, No. 3 (Spring, 1979), pp. 219-222.

**This is Samuel Beckett's first appearance in print.** The Kansas copy (no. 1) is from the Joyce collection of James F. Spoorri. Cathach Books in Dublin offered no. 41 over the internet in 2006 for 4500 Euros. Maggs offered no. 73 in catalogue 1504, October 2019, for £ 4,750 (item 10). In addition, a few unnumbered copies on special paper have been noted over the years.

## 2. Shakespeare and Company ordinary issue on wove paper in wrappers.

### a. Standard state:

Transcription of **title page, collation, contents** and **binding** identical to limited issue on vergé d'Arches, but 19.2 x 14.2 cm., and lacking the line 'N<sup>o</sup>' on p. [195].



Printed on ordinary wove paper, which bulks to 1.3 cm. as opposed to 3 cm. for the limited issue (see image above). The standard issue has only a single wove rear free

endpaper tipped in.

**Copies examined:** BC, BPL, L (3 copies), HRC (6 copies, two lacking front wrapper). R, RC.

**Notes:** FF1: "[May 27]." CB 1929 B1. Cf. Lake 1-2. SC 10: "Sheets of this edition were later sold by Shakespeare and Company to both Faber & Faber, London, and New Directions, Norfolk, Connecticut, who bound them with inserted titled pages."

One of the Lilly's copies has a loosely-inserted publisher's advertisement on wove paper, 17.5 x 12.5 cm., describing the book as "A Survey of James Joyce's 'Work in Progress' Parts 1 and 3 from twelve different angles," price: 24 francs, with the Shakespeare and Company imprint. A second unopened Lilly copy is inscribed "From Sylvia Beach." on the front free endpaper. The third copy is signed by Beckett on the title page.

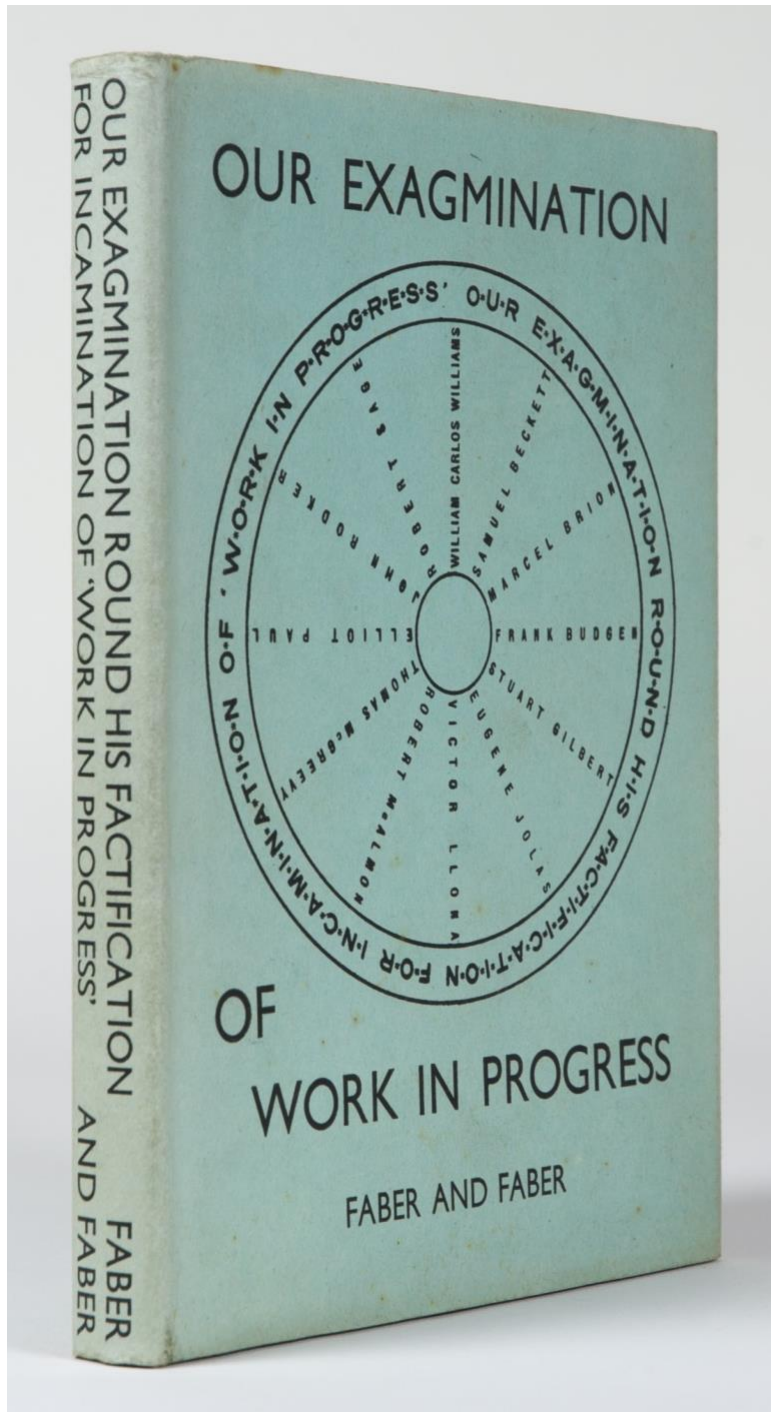
**b. Rubber-stamped state:**

Transcription of **title page, collation, contents** and **binding** identical to standard state of ordinary issue, but rubber-stamped in black ink at bottom of title page: 'MADE IN | GREAT BRITAIN!'.

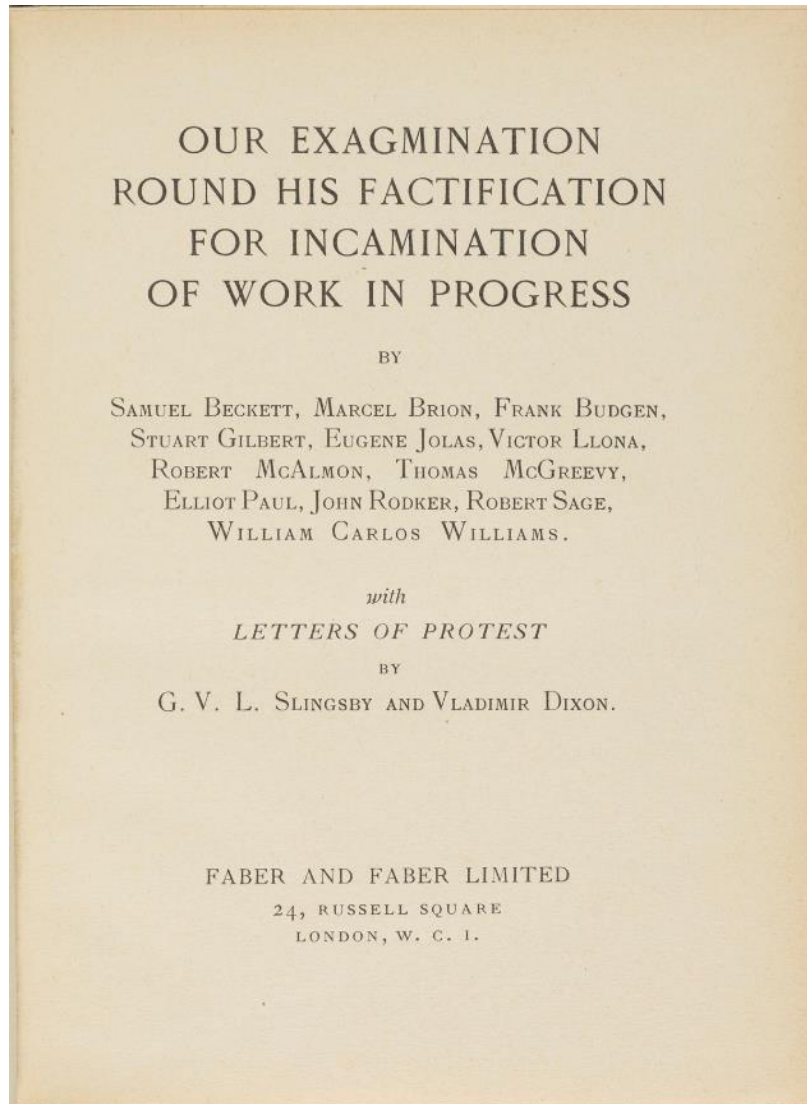
**Copies examined:** L (2 copies), HRC, RC, WU.

**Notes:** FF1: "[May 27].... Some copies rubber-stamped at foot of title page MADE IN | GREAT BRITAIN." Cf. Lake 1-2. The HRC copy has both front and rear free endpapers tipped in. The stamp seems to indicate only that the copies were distributed in Great Britain, since they were not printed there.

3. Faber and Faber issue: London: Faber and Faber, 1936.



a. Faber and Faber issue in Shakespeare and Company wrappers, with cancellans title page.



### Title page

Transcription of **collation** identical to Shakespeare and Company trade issue, but now with cancellans title page:  $\pi^4(\pm\pi^3)$  1-12<sup>8</sup> 13<sup>2</sup> [1\$].

Transcription of **contents** identical to Shakespeare and Company trade issue, except for title page and verso of title page, which now reads: '[*centered at top, 2 lines*] PRINTED IN FRANCE | ALL RIGHTS RESERVED'.

Transcription of **binding** identical to Shakespeare and Company trade issue.

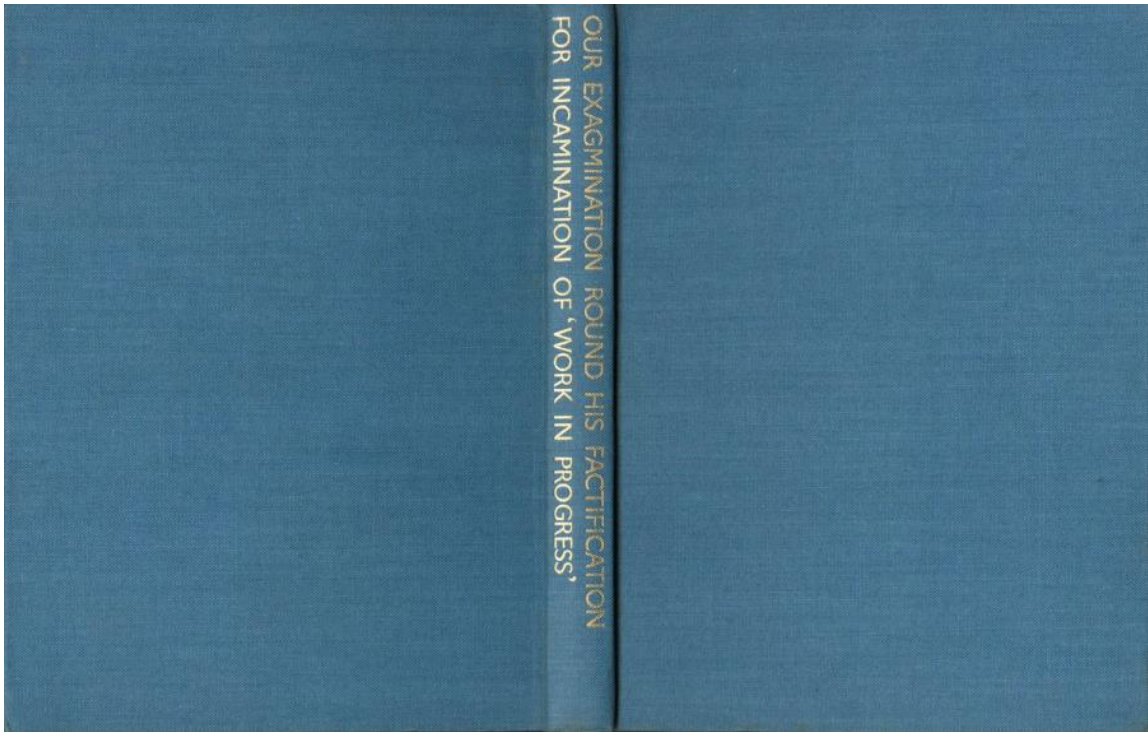
**Copies examined:** WU.

**Notes:** An unknown number of copies of the Shakespeare and Company trade issue were simply sold with this cancellans title page.

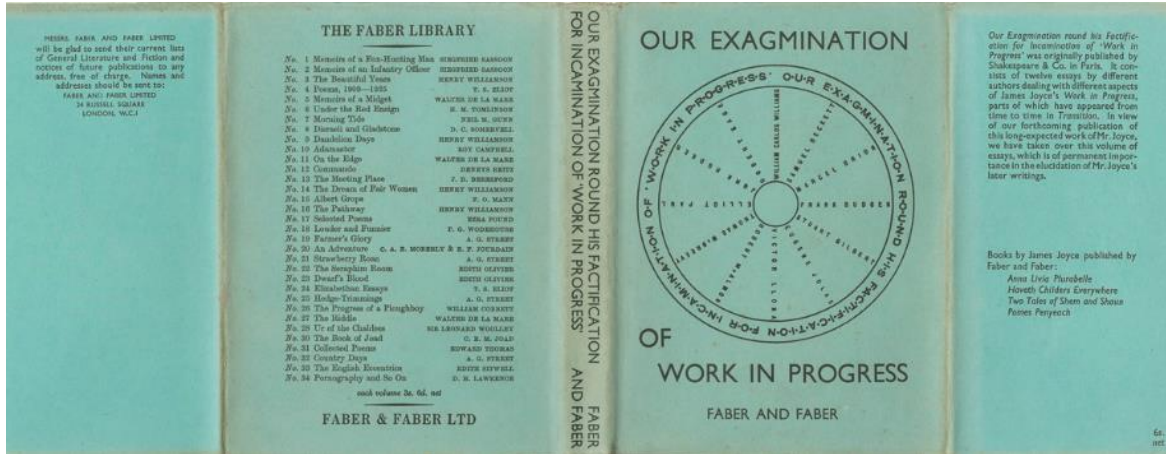
- b. Faber and Faber hardbound issue** in dust jacket, with cancellans title page.

Transcription of **title page, collation** and **contents** identical to issue in Shakespeare and Company wrappers.

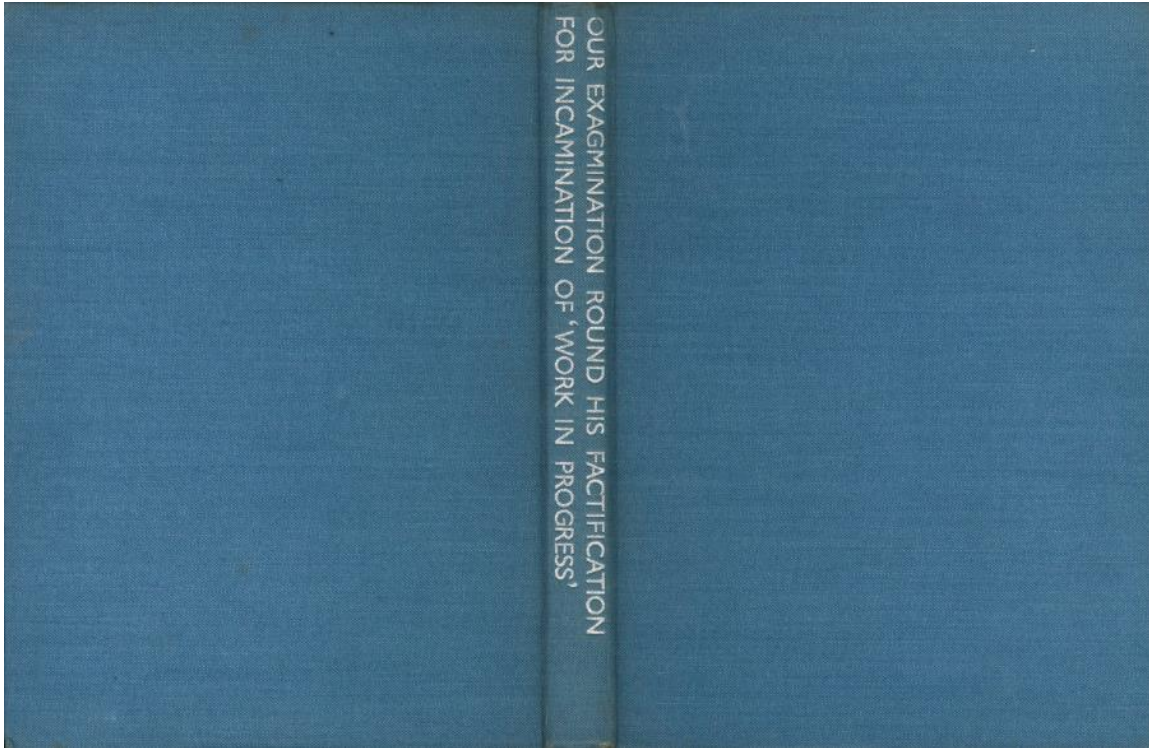
**Binding:**



**Binding A:** blue cloth, lettered in gold. **Front cover** blank; **spine** lettered vertically from top to bottom in gold: '[2 lines] OUR EXAGMINATION ROUND HIS FACTIFICATION | FOR INCAMINATION OF 'WORK IN PROGRESS''; **rear cover** blank. Wove endpapers, with additional leaf (which served as a rear free endpaper in the Shakespeare and Company trade issue) tipped in prior to final endpapers. No headband. Top edge only trimmed.



**Dust jacket** green wove paper, lettered in black. **Front cover:** 'OUR EXAGMINATION | [wheel device, diameter 11.7 cm., title clockwise from top on outer rim, the letters of each word separated by raised asterisks] OUR EXAGMINATION ROUND HIS FACTIFICATION FOR INCAMINATION OF 'WORK IN PROGRESS' [authors' names as spokes from hub outward, listed alphabetically and clockwise] SAMUEL BECKETT | MARCEL BRION | FRANK BUDGEN | STUART GILBERT | EUGENE JOLAS | VICTOR LLONA | ROBERT McALMON | THOMAS McGREEVY | ELLIOT PAUL | JOHN RODKER | ROBERT SAGE | WILLIAM CARLOS WILLIAMS | [below wheel device] OF | WORK IN PROGRESS | FABER AND FABER'; **spine** lettered vertically from top to bottom: '[2 lines] OUR EXAGMINATION ROUND HIS FACTIFICATION | FOR INCAMINATION OF 'WORK IN PROGRESS' | [2 lines] FABER | AND FABER'; **rear cover:** 'THE FABER LIBRARY | [pointed rule, 2.9 cm.] | [list of titles by number, with author, through No. 34, D. H. Lawrence's Pornography and So On] | each volume 3s. 6d. net | [pointed rule, 2.9 cm.] | FABER & FABER LTD'; **front flap:** '[blurb] | Books by James Joyce published by | Faber and Faber : [list of four titles through Pomes Penyeach] | [in lower right-hand corner, 2 lines] 6s | net'; **rear flap:** 'MESSRS. FABER AND FABER LIMITED | [5-line notice] | FABER AND FABER LIMITED | 24 RUSSELL SQUARE | LONDON, W.C.1'.

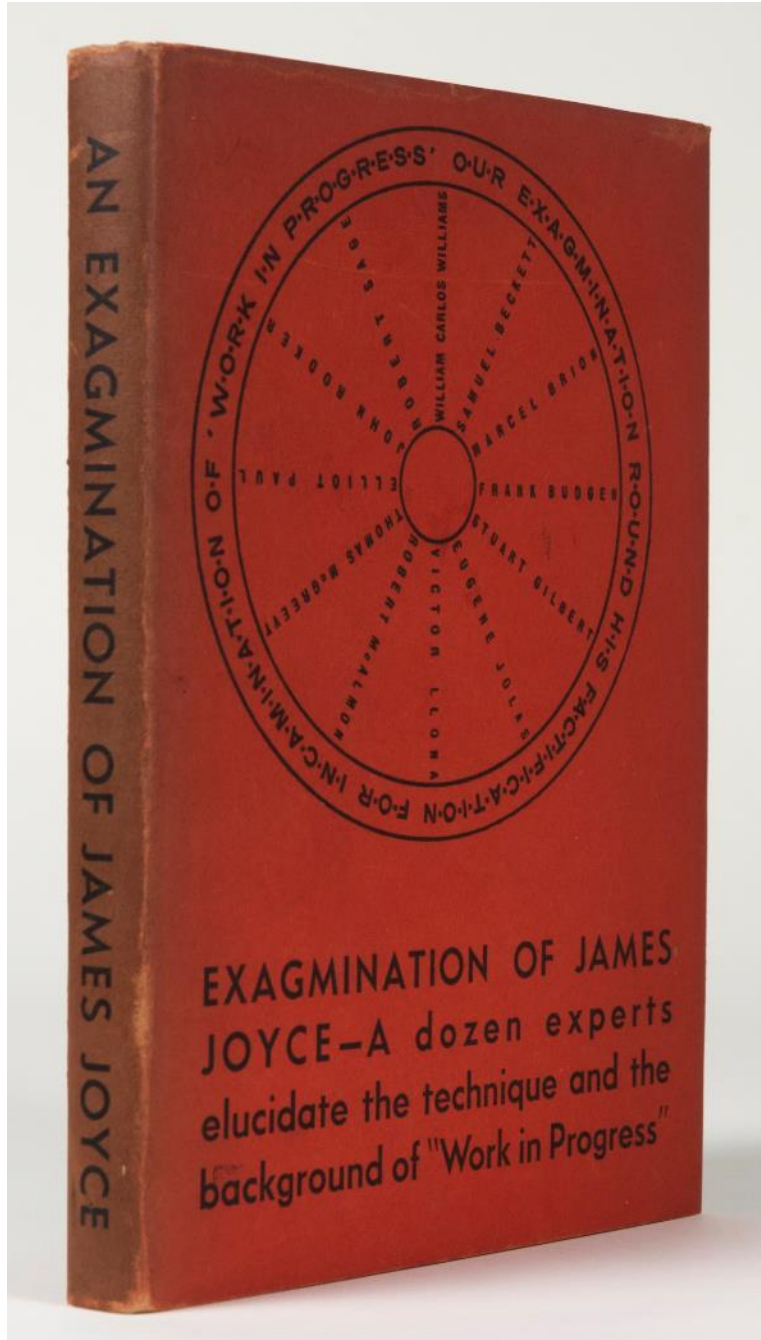


**Binding B:** transcription identical to Binding A, including dust jacket, but spine lettered in silver and lacking the additional leaf (which served as a rear free endpaper in the Shakespeare and Company ordinary issue) tipped in prior to final endpapers.

**Copies examined:** L (Bindings A and B), R (Binding A).

**Notes:** FF1.1 [describing copy in Binding A]: "[1936]. Printed from same type as above, but for imprint... and p. [vi]". According to Slocum and Cahoon (SC 10) these are the original Shakespeare and Company sheets with a cancellans title page. CB 1929 B1.

4. New Directions issue: New York: New Directions, 1939.



a. Faber and Faber hardbound copies with New Directions stamp on title page.

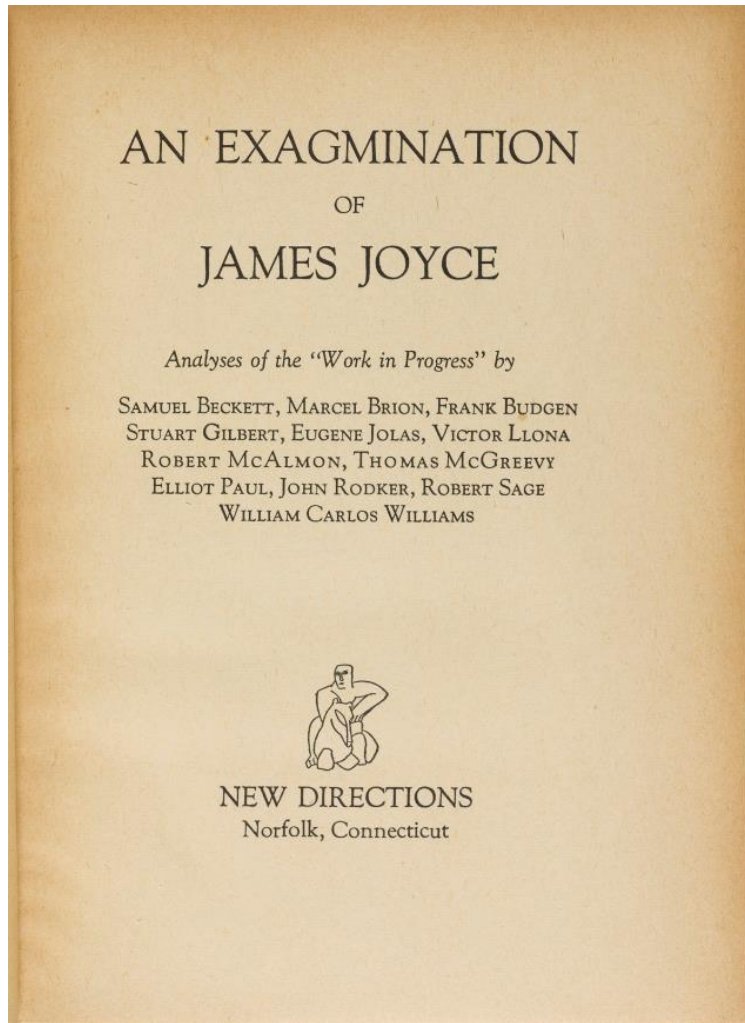
Transcription of **title page**, **collation**, **contents** and **binding** identical to Faber hardbound issue, binding variant A, but with 'New Directions | Norfolk, Conn.' stamped in red ink on the title page just above the Faber and Faber publishers imprint.



**Copies examined:** L.

**Notes:** FF1.2: "1939...; identical with [Shakespeare and Company issue] except for overstamp on title page and information concerning printer and copyright verso." The Lilly copy is simply the Faber hardbound issue of 1936 with Faber cancellans title page, issued with the New Directions stamp on the title page.

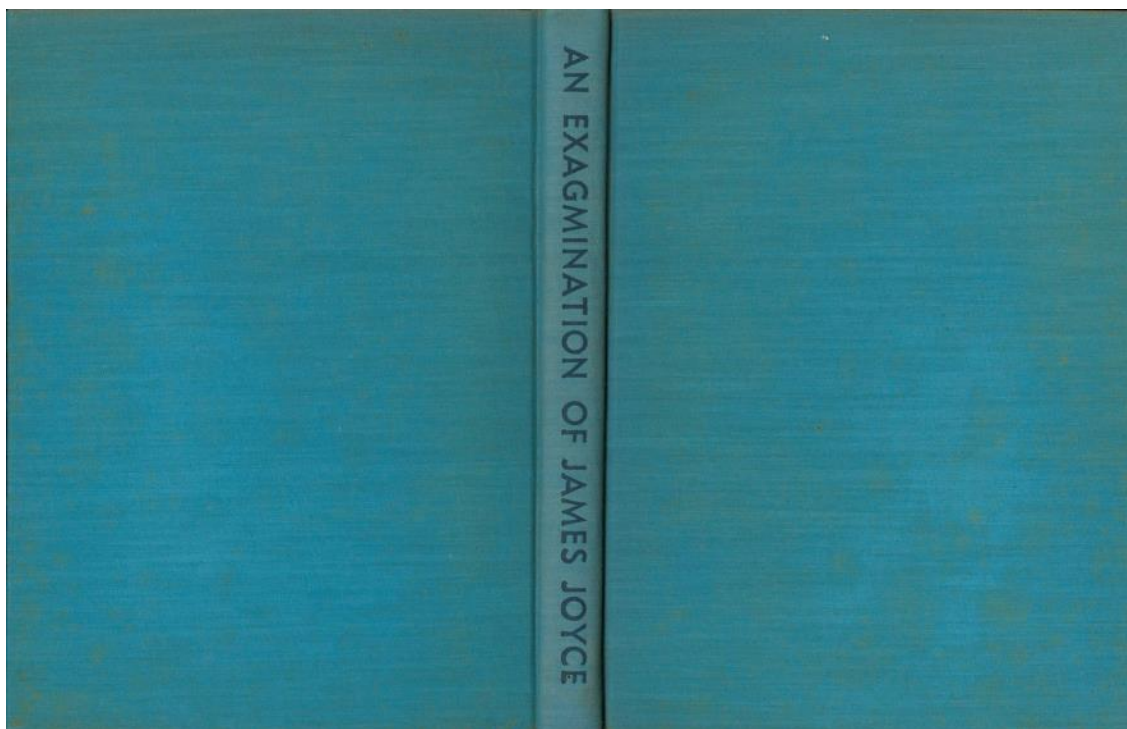
**b. Hardbound in dust jacket, with cancellans title page.**



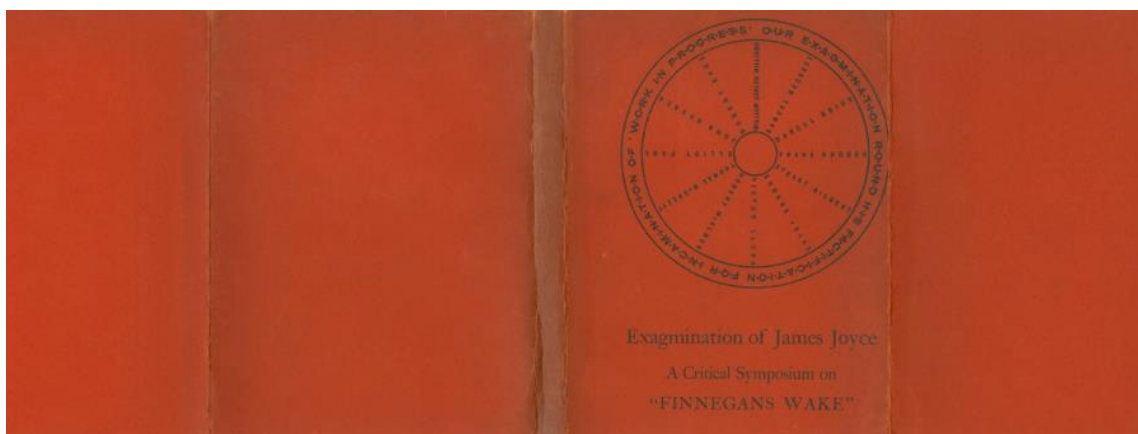
**Title page**

**Collation:**  $\pi^4(-\pi^2 \pm \pi^3)$  1-12<sup>8</sup> 13<sup>2</sup> [\$1 signed]; leaf for half title removed, cancellans title page, transcription otherwise identical to Shakespeare and Company trade issue.

**Contents:** [ $\pi^1^a$ - $\pi^1^b$ ] *blank*; [ $\pi^3^a$ ] *title page*; [ $\pi^3^b$ ] *blank*; [1]-[196] transcription of contents identical to 1929 Shakespeare and Company trade issue.

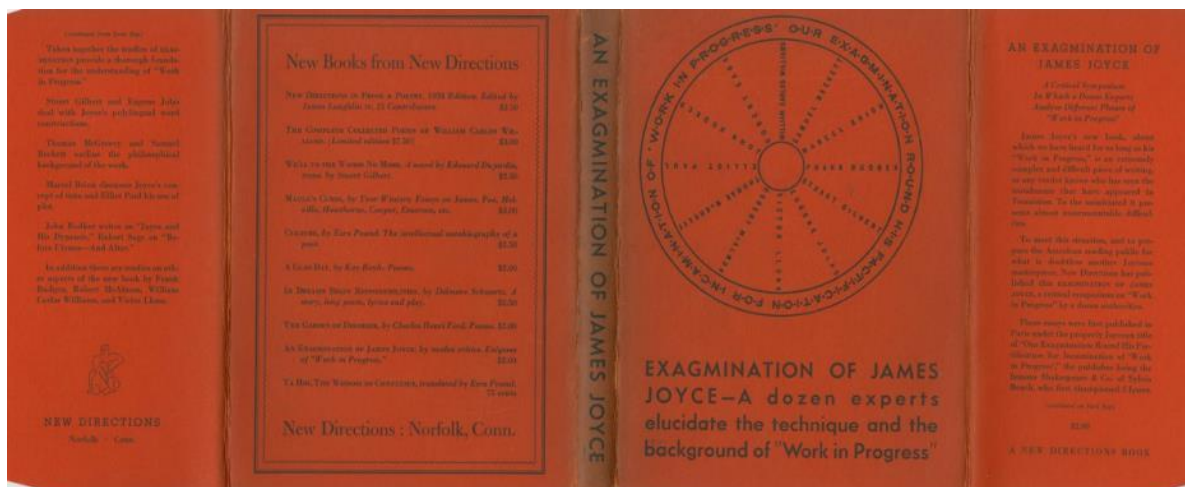


**Binding:** blue cloth, lettered in black. **Front cover** blank; **spine** lettered vertically from top to bottom: 'AN EXAGMINATION OF JAMES JOYCE'; **rear cover** blank. Wove endpapers, with additional leaf (which served as a rear free endpaper in the Shakespeare and Company trade issue) tipped in prior to final endpapers. No headband. Top edge only trimmed.



**Trial dust jacket** on dark orange wove paper, lettered in black, identical to the eventual New Directions hardbound dust jacket, but trimmed to fit the 1929 Shakespeare and Company issue (19.2 cm. as opposed to 19.5 cm. of the final jacket). The wheel device is identical, but the text differs in both font and wording, referring to "Finnegans Wake"—altered to "Work in Progress" on the final jacket. The text beneath the wheel on the trial

jacket reads: 'Exagmination of James Joyce | A Critical Symposium on | "FINNEGANS WAKE"'. The spine, rear cover, and flaps are blank. This trial jacket was found on an otherwise ordinary copy of the 1929 Shakespeare and Company trade issue in wrappers (B1a2). *Finnegans Wake* was first published on May 4, 1939; until that time, it was referred to as "Work in Progress". **Copies examined:** L.



**Dust jacket:** dark orange wove paper, lettered in black. **Front cover:** [wheel device, diameter 11.7 cm., title clockwise from top on outer rim, the letters of each word separated by raised asterisks] OUR EXAMINATION ROUND HIS FACTIFICATION FOR INCAMINATION OF 'WORK IN PROGRESS' [authors' names as spokes from hub outward, listed alphabetically and clockwise] SAMUEL BECKETT | MARCEL BRION | FRANK BUDGEN | STUART GILBERT | EUGENE JOLAS | VICTOR LLONA | ROBERT McALMON | THOMAS MCGREEVY | ELLIOT PAUL | JOHN RODKER | ROBERT SAGE | WILLIAM CARLOS WILLIAMS | [below wheel device] EXAGMINATION OF JAMES | JOYCE - A dozen experts | elucidate the technique and the | background of "Work in Progress"; **spine** lettered vertically from top to bottom: 'AN EXAGMINATION OF JAMES JOYCE'; **rear cover:** '[within wavy single rules, within thick-thin rules] New Books from New Directions | [list of ten titles with brief descriptions and prices, through Ta Hio, The Wisdom of Confucius, translated by Ezra Pound] | New Directions : Norfolk, Conn.'; **front flap:** 'AN EXAGMINATION OF | JAMES JOYCE | A Critical Symposium | In Which a Dozen Experts | Analyse Different Phases of | "Work in Progress" | [3-paragraph blurb] | (continued on back flap) | \$2.00 | A NEW DIRECTIONS BOOK'; **rear flap:** '(continued from front flap) | [6-paragraph blurb] | [publisher's device] | NEW DIRECTIONS | Norfolk [raised dot] Conn.'

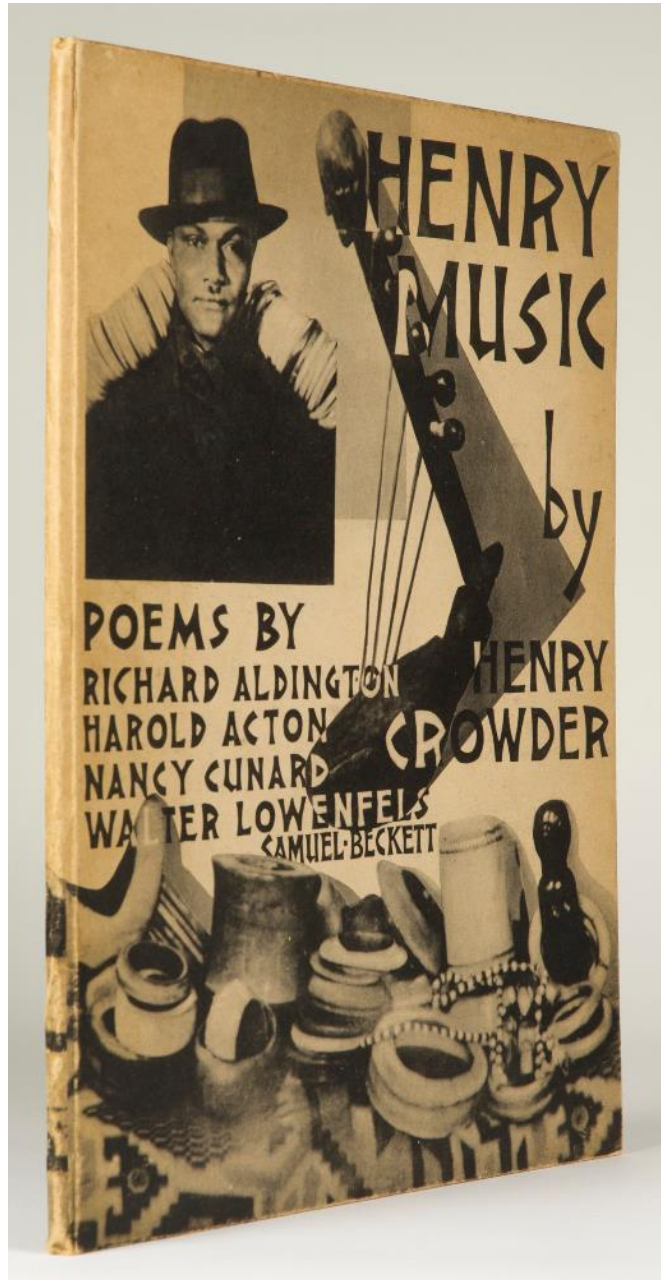
**Copies examined:** L.

**Notes:** Cf. FF1.2. As with the Faber and Faber issue of 1936, this American issue consists of the sheets of the 1929 Shakespeare and Company edition with a cancellans title page (see SC 10). CB 1929 B1.

B2

HENRY-MUSIC

1930

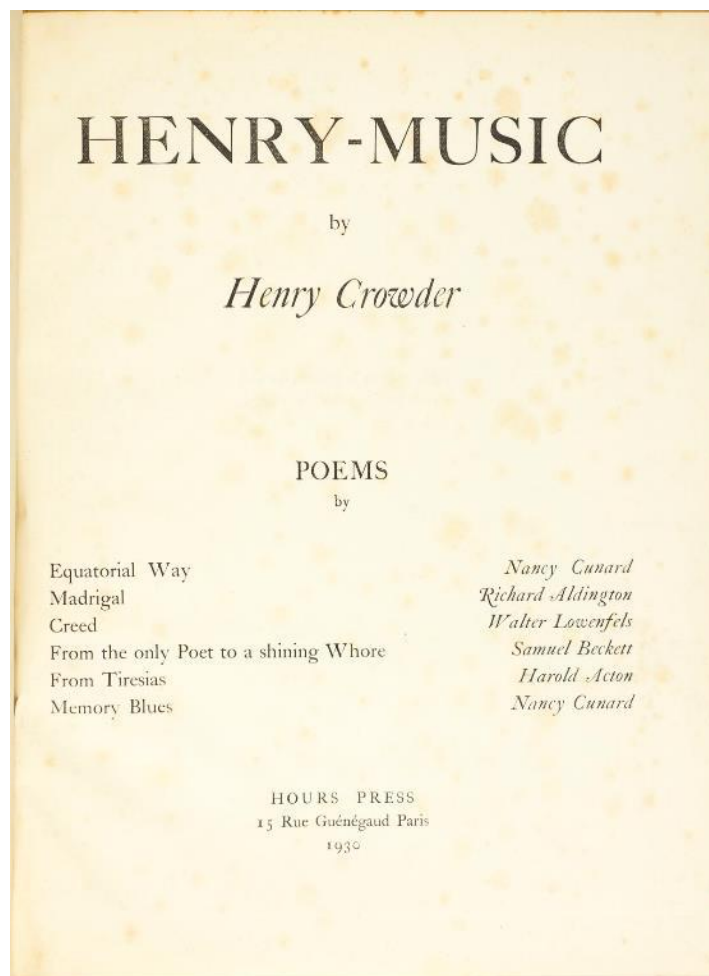


**a. First edition.** *Henry-Music*, by Henry Crowder. Paris: Hours Press, 1930. One hundred numbered copies, signed by Henry Crowder, issued hardbound without dust jacket. Libraries often designate this volume as a "musical score."

1. One hundred numbered copies, signed by Henry Crowder.
2. An unknown number of unnumbered publisher's copies.

**Includes:** 'From the only Poet to a shining Whore', p. [13<sup>b</sup>].

**1. One hundred numbered copies, signed by Henry Crowder.**



**Title page**

**Collation:** [1<sup>4</sup> 2<sup>10</sup>]; pp. [8] / 2-20 = 14 leaves; 32 x 24.5 cm.; printed on wove paper. The paper of the first gathering differs from that of the second, which bears the imprint 'Paris, Imp. Française | de musique XXX' in the lower left-hand corner of p. 20.

**Contents:** [1<sup>1a</sup>] *title page*; [1<sup>1b</sup>] 'This edition is limited to 100 | signed copies, privately printed. | This is No. [number inserted in black or blue ink] | [signed in black ink: Henry Crowder]'; [1<sup>2a</sup>] *text of Nancy Cunard's Equatorial Way*; [1<sup>2b</sup>] *text of Richard Aldington's Madrigal*; [1<sup>3a</sup>] *text of Walter Lowenfels' Creed*; [1<sup>3b</sup>] **text of From the only Poet to a shining Whore**; [1<sup>4a</sup>] *text of Harold Acton's From 'Tiresias'*; [1<sup>4b</sup>] *text of Nancy Cunard's Memory Blues*; [1]-7 *musical score and text of Nancy Cunard's Equatorial Way*; 8-9 *musical score and text of Richard Aldington's Madrigal*; 10-11 *musical score and text of Walter Lowenfels' Creed*; 12-14 *musical score and text of From the only Poet to a shining Whore*; 15-17 *musical scored and text of Harold Acton's From 'Tiresias'*; 18-20 *musical score and text of Nancy Cunard's Memory Blues*.



**Binding:** cream paper over boards, lettered in black, illustrated photographically in black and cream. **Front cover:** '[upper left-hand corner] [photo of Henry Crowder] | [to right of photo, over photomontage by Man Ray of African musical instruments, sculptures and jewelry, letters white whenever printed over black] HENRY | MUSIC | by | HENRY | CROWDER | [to left, beneath photo] POEMS BY | RICHARD ALDINGTON | HAROLD ACTON | NANCY CUNARD | WALTER LOWENFELS | SAMUEL [raised dot] BECKETT'; **spine** blank except for continuation of photographic illustration; **rear cover:** '[in upper left-hand corner, vertically from top to bottom] 1930 | [horizontally] HOURS | PRESS | 15, Rue Guénégaud [lowered hyphen] Paris'. Laid endpapers, watermarked with crown above wall. No headband. All edges trimmed.

**Variant endpapers:** wove endpapers, otherwise identical.

**Binding note:** In 2006, George Minkoff offered copy number 1 in "original leather-backed boards" and paper covers. I have not seen a copy bound thus, and the original paper spine tends to perish rather easily, so this could either be a repaired spine, or a special binding for the first copy (or first few copies). A copy offered as item 155 in the Sotheby's sale of 10 July 2001 was listed as in original pictorial boards and "original glassine wrappers". I have seen no evidence elsewhere of glassine wrappers, printed or unprinted, and this may well be a bookseller's addition.

**Copies examined:** nos. 24 (WU), 37 (L, with variant endpapers), 42 (HRC).

**Notes:** FF6. CB 1930 F1. Lake 12. Cf. Maggs 322. **First appearance of 'From the only Poet to a shining Whore'.** In *These Were the Hours*, Nancy Cunard states the book was published "December 1930 at 10s. 6p." with covers of "specially designed

photomontages by Man Ray, of African sculptures belonging to me." The numbered HRC copy is from the library of Nancy Cunard.

Beckett gave his poem to Henry Crowder while celebrating Bastille Day with him and Nancy Cunard on 14 July 1930 (Pilling 2006: 25). The dedication "For Henry Crowder to Sing" was Beckett's own and was included with the text of the poem when it appeared in *Henry-Music*; it is sometimes considered part of the title. The fact that Beckett's name appears in smaller letters than the other contributors on the front cover of the volume, "as if squeezed in as an afterthought" (Barnett 2007: 25), suggests his contribution may have been solicited late and was the last to be set to music; no convincing evidence exists that Henry Crowder ever recorded Beckett's poem (Barnett 2007: 25, 28), in spite of the statement on p. 12 (included for each contribution): "*Music Copyrighted by Henry CROWDER 1930. | Recorded on SONABEL Records by the composer*".

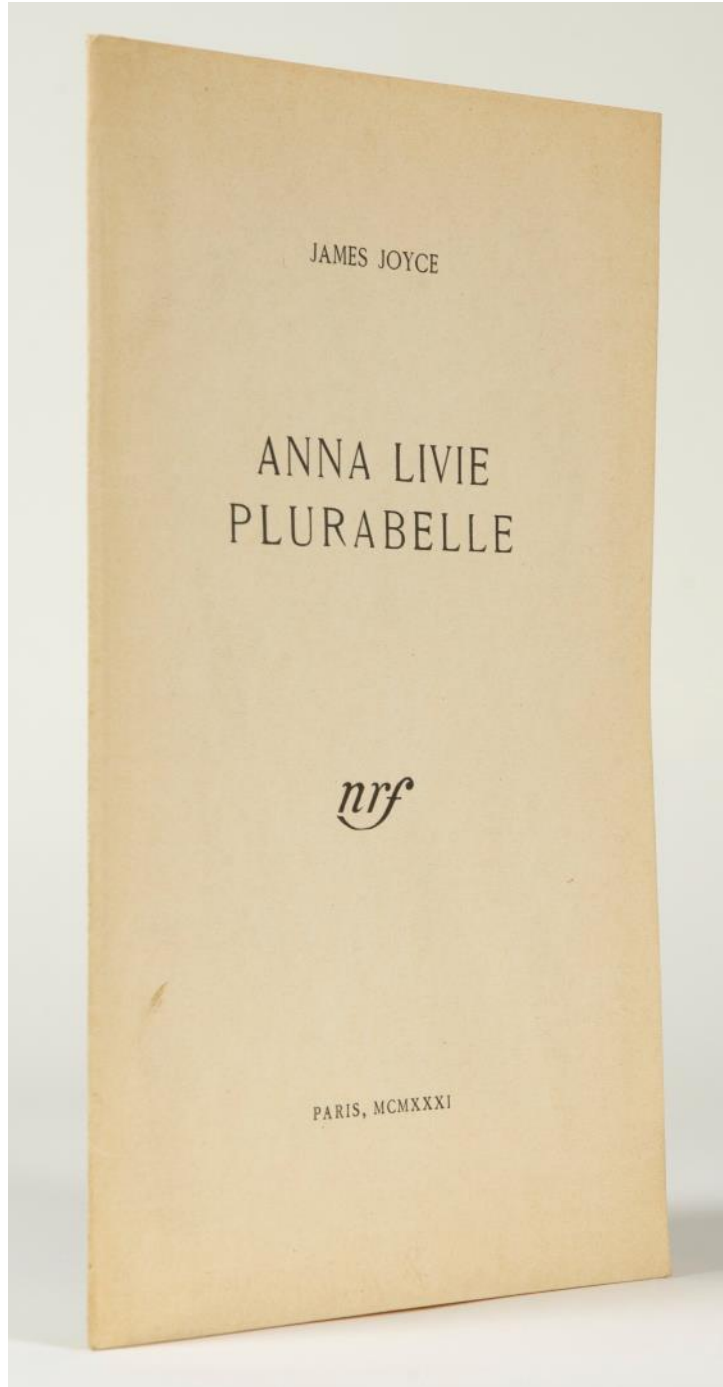
In 2018, The Fine Books Company offered a signed, numbered copy with paper spine perishing for \$8,512.

## 2. An unknown number of unnumbered publisher's copies.

Transcription of **title, collation, contents** and **binding** identical to numbered copies.

**Copies examined:** AC, HRC.

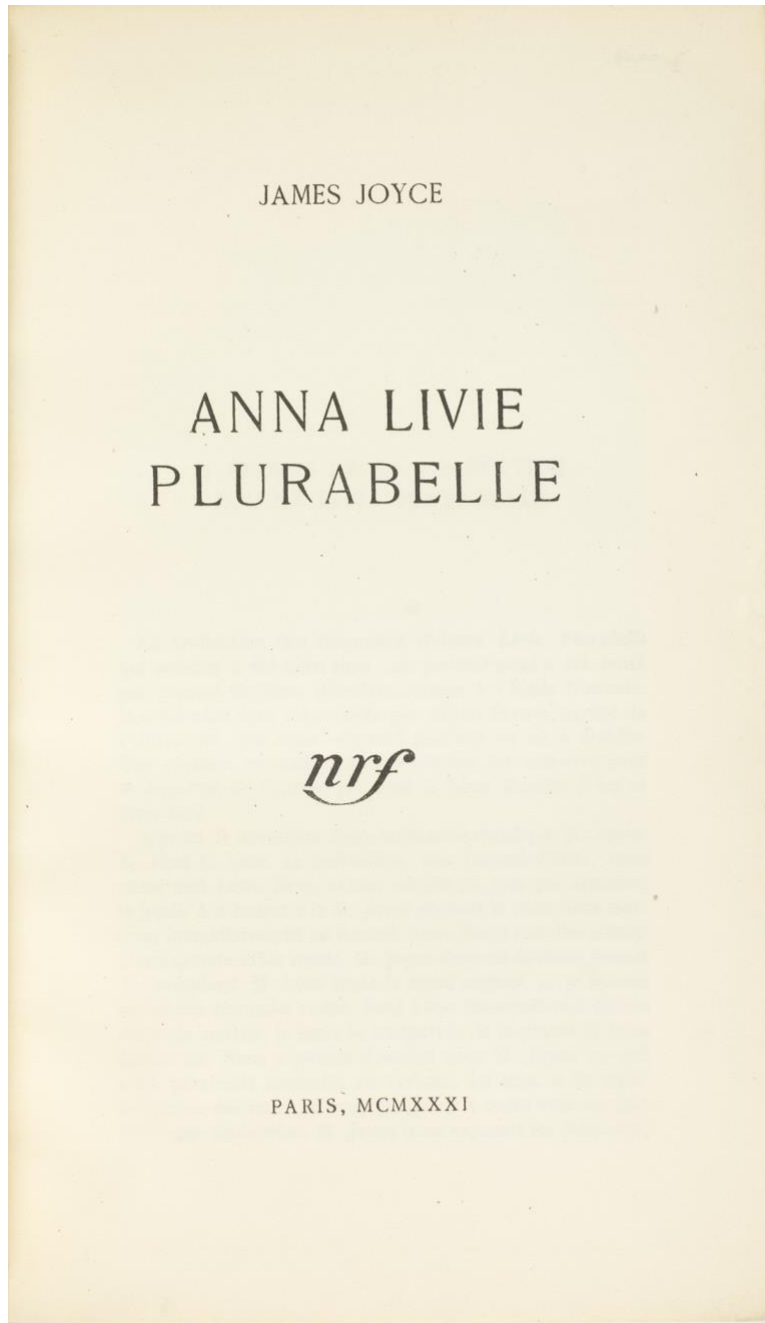
**Notes:** Not noted in FF, CB or Lake. Maggs 322. Several of these additional copies were reserved for presentation. On January 25, 1931, Beckett wrote to Thomas McGreevy: "I also received the 'Henry music' and then a letter from Henry from London when I wrote to thank him" (LSB I: 61). This copy was later given by Beckett to Henry Wenning (see Bair 1978: 535), and is now at Ohio State University. "For Samuel Beckett" has been entered in place of the number. The Alan Clodd copy (Maggs 322) is inscribed "For Nancy Cunard" in place of a number, and signed by Crowder. The HRC unnumbered copy has 'For Ezra Pound' entered in black ink in place of number, and a long inscription to Pound from Nancy Cunard. In 2018, Contact Editions of Toronto offered an unnumbered copy with a presentation inscription from Nancy Cunard to Samuel Putnam, dated 1932, for \$10,000. In 2020 Shapero Rare Books offered an unnumbered copy "For Mr. and Mrs. Otto Theis" with a further lengthy inscription from Crowder, for £8,250.



**a. First edition.** *Anna Livie Plurabelle*, by James Joyce, trans. by Samuel Beckett et al. Paris: Nouvelle Revue Française, 1931. Twelve copies in wrappers, of which ten were destroyed by the publishers (see notes below).

**Includes:** 'Anna Livie Plurabelle', French translation by Beckett et al of portions of James Joyce's 'Anna Livia Plurabelle' chapter from *Finnegans Wake*, pp. [5]-14.

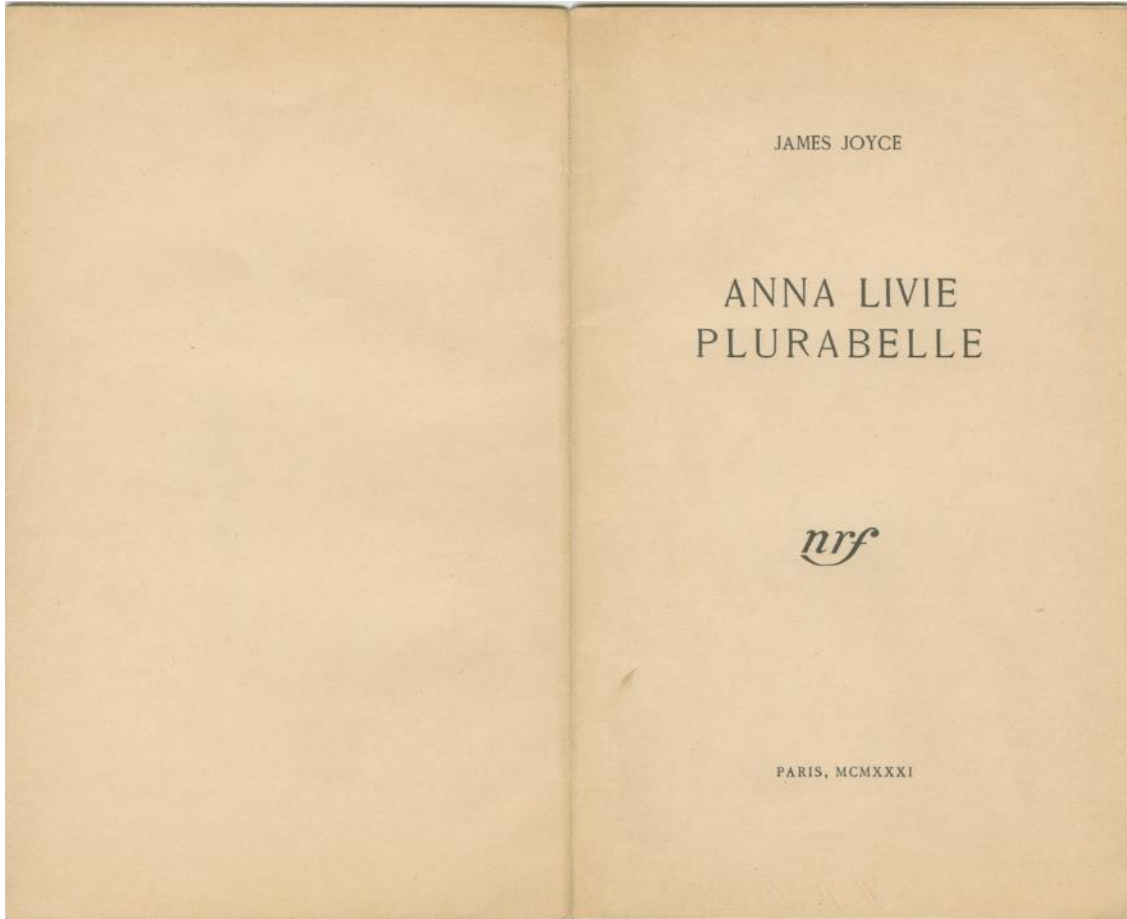




**Title page**

**Collation:**  $\pi^1$  [1<sup>8</sup>]; pp. [2] / 2-4 5 6-14 15-16 = 9 leaves; 22.5 x 13.8 cm.; printed on wove paper. It is likely that this is the same wove lafuma used for the 1 May 1931 "deluxe" issue of the NRF.

**Contents:** [ $\pi 1^a$ ] title page; [ $\pi 1^b$ ] blank; [1]-4 text of Philippe Soupault's "A propos de la traduction d'Anna Livia Plurabelle"; [5]-14 text of *Anna Livie Plurabelle*; [15-16] blank.



**Binding:** cream wrappers, lettered in black. **Front cover:** 'JAMES JOYCE | ANNA LIVIE | PLURABELLE | *nrf* | PARIS, MCMXXXI'; **spine and rear cover** *blank*.

**Copies examined:** L

**Notes:** cf. FF486; SC 32; CB 1931 D1: "There were two offprints of this appearance according to the La Hune Catalogue of Joyce's Paris Library." Not in Maggs.

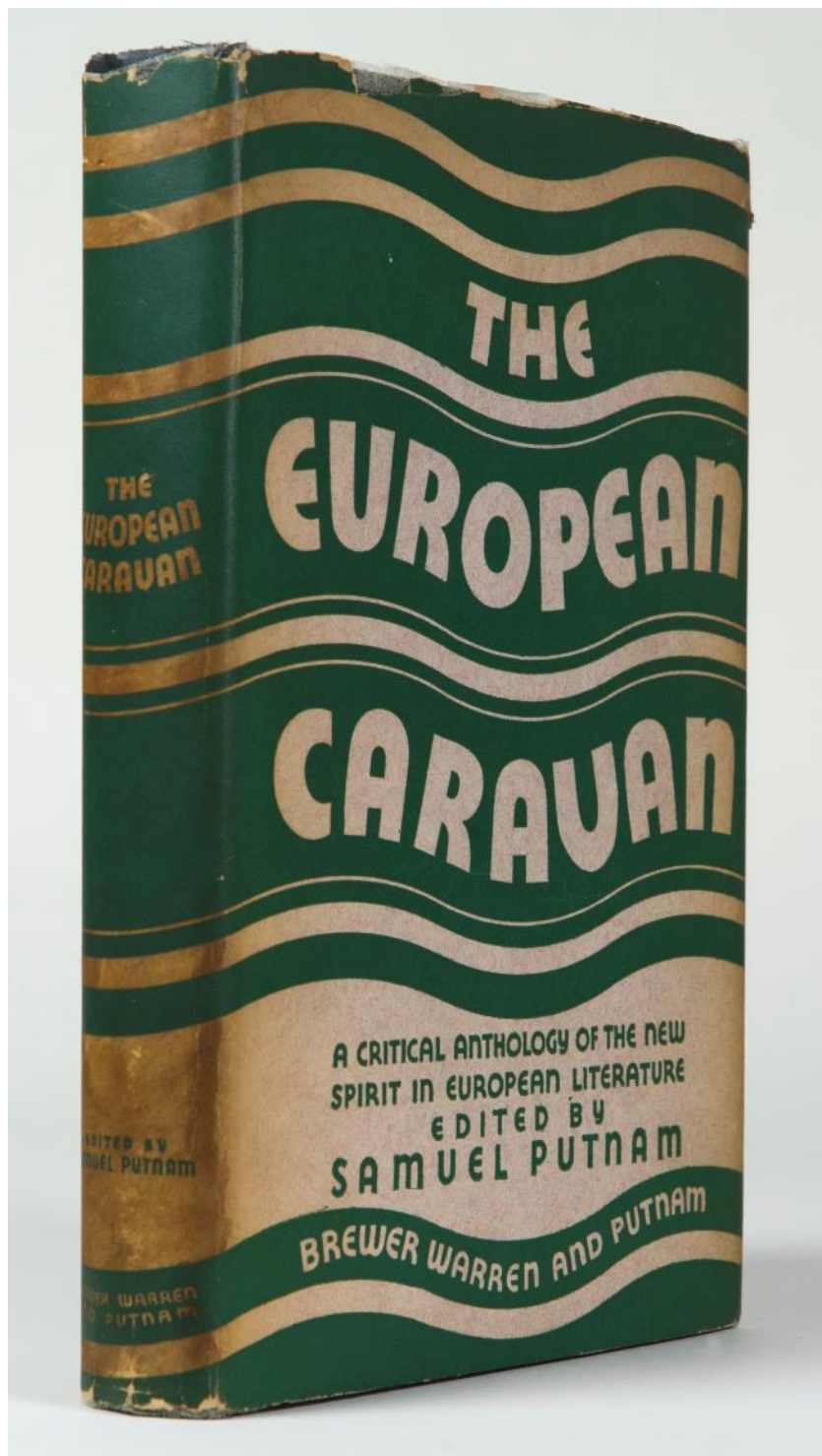
**First appearance of these excerpts**, consisting of two sections from the "Anna Livia Plurabelle" chapter of *Finnegans Wake*: the opening pages and final two pages of the chapter respectively. Translated by Samuel Beckett, Alfred Perron [Péron], Ivan Goll, Eugène [Eugene] Jolas, Paul L. Léon, Adrienne Monnier and Philippe Soupault, in collaboration with Joyce. Includes an introduction by Philippe Soupault, "A propos de la traduction d'*Anna Livia Plurabelle*," pp. [1]-4, concerning the genesis of the translation, the first version of which was produced by Beckett and Alfred Péron. The original Beckett/Péron version was subsequently published in November 1986 under the title "Anna Lyvia Pluratsself" in *James Joyce, Cahiers de L'Herne* 50, Paris, pp. 417-421. That printing was based on uncorrected proofs of the version dated 15 October 1930. A proof copy revised by Péron and Beckett is held at the Beinecke Library at Yale University.

In spite of the reference in the La Hune catalogue of 1949 to this slim pamphlet as a *tiré a part*, it has none of the usual characteristics of an offprint: there is no indication

that the text has appeared or is to appear elsewhere, it has its own printed wrappers and title page, with publisher, place of publication and date, has its own pagination, and is published on high quality wove paper. Bibliographically, it is an independent pamphlet.

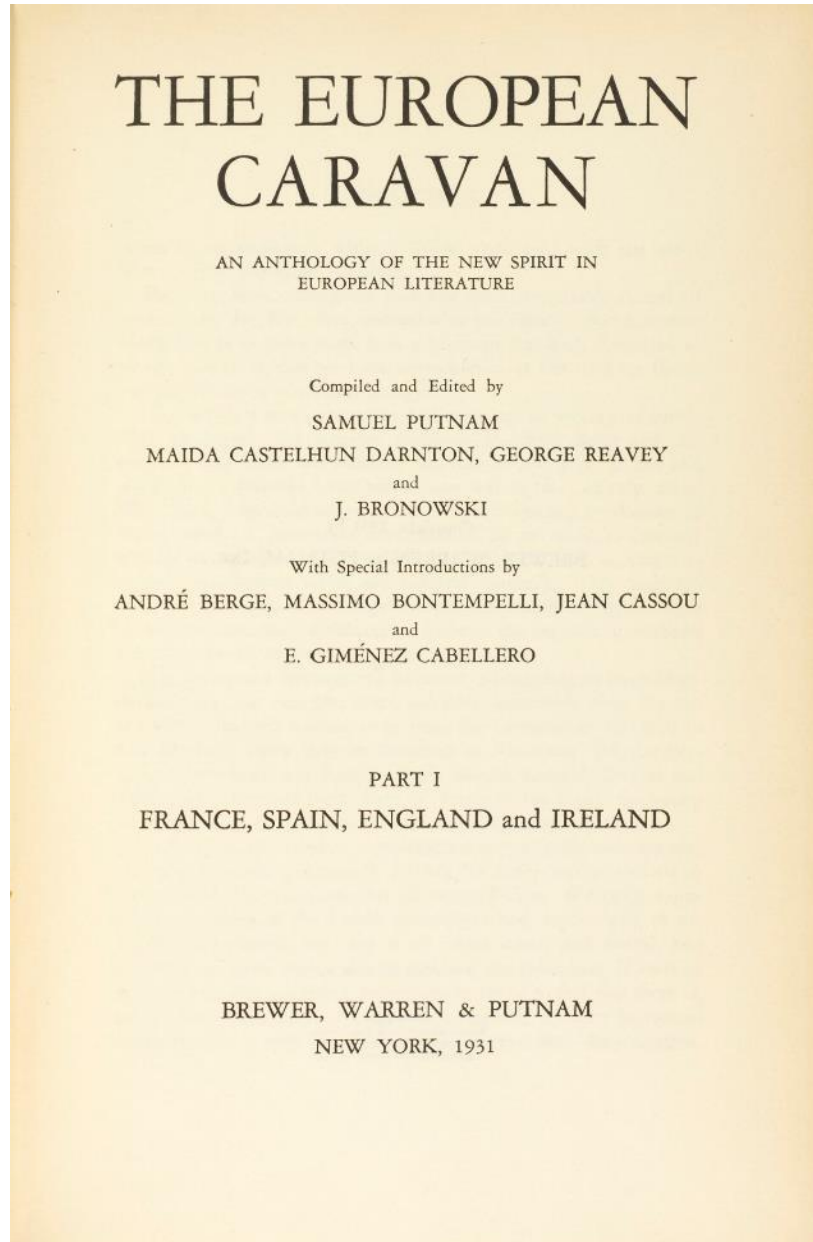
*Anna Livie Plurabelle* and the text in the *Nouvelle Revue Française* on 1 May 1931 are printed from the same setting, but they differ as follows: in the latter appearance the journal's name and a double rule appear at the top of the first page of Soupault's essay (p. [633]) and the space between the essay title and the text is reduced; in addition pp. [647]-648 in the journal print the first two pages of "Les Îles Kerguelen," by Jean Grenier, whereas the corresponding pages in the pamphlet are blank (pp. [15-16]). It seems likely that the pamphlet was printed prior to the appearance of the text in the periodical, but they were surely nearly simultaneous.

One of the rarest publications (in number of surviving copies) in both the Joyce and Beckett canon, *Anna Livie Plurabelle*, remains at present a mystery. It's clear from the exhibition catalogue (La Hune 1949: items 337-341) that twelve copies of the pamphlet were printed (a Joycean nod to the twelve disciples?) and that Adrienne Monnier tore ten of them into four pieces "in a Joycean fashion." This was done because she feared, "not without reason," that this appearance might prejudice some future publisher (presumably because the work would already have appeared separately). The La Hune exhibition included not only letters from Monnier and Jean Paulhan to Joyce discussing this offprint and its almost total destruction, but also displayed both a torn-up copy and one of the two copies still whole, as well as a few pages of the manuscript of the translation and a letter from Beckett to Paul Léon "sending him his copy." Beckett's letter has not been located, nor has the second intact copy of *Anna Livie Plurabelle*.



a. First edition. *The European Caravan*, ed. by Samuel Putnam et al. New York: Brewer, Warren & Putnam, 1931. Approximately 2000 copies, issued hardbound in dust jacket.

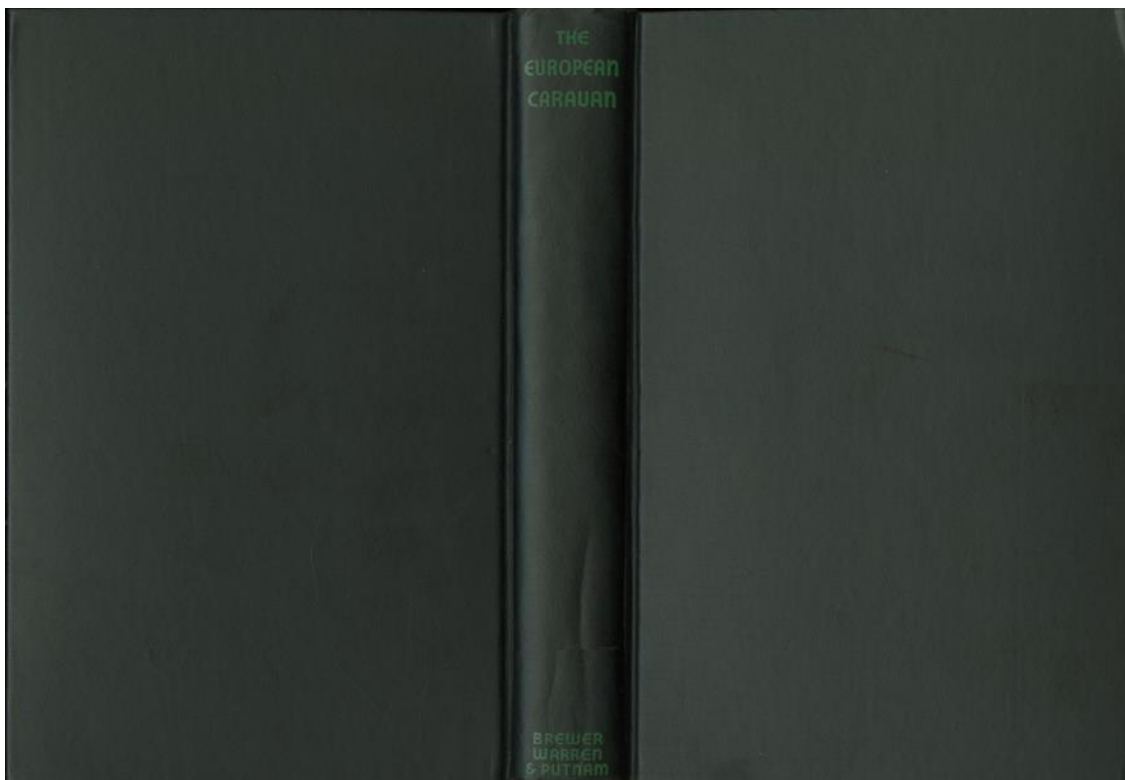
**Includes:** 'Hell Crane to Starling', pp. 475-476,  
 'Casket of Pralinen for a Daughter of a Dissipated Mandarin', pp. 476-478,  
 'Text' ['Text 3'], pp. 478-480,  
 'Yoke of Liberty', p. 480,  
 and Beckett's unsigned biographical statement, p. 475.



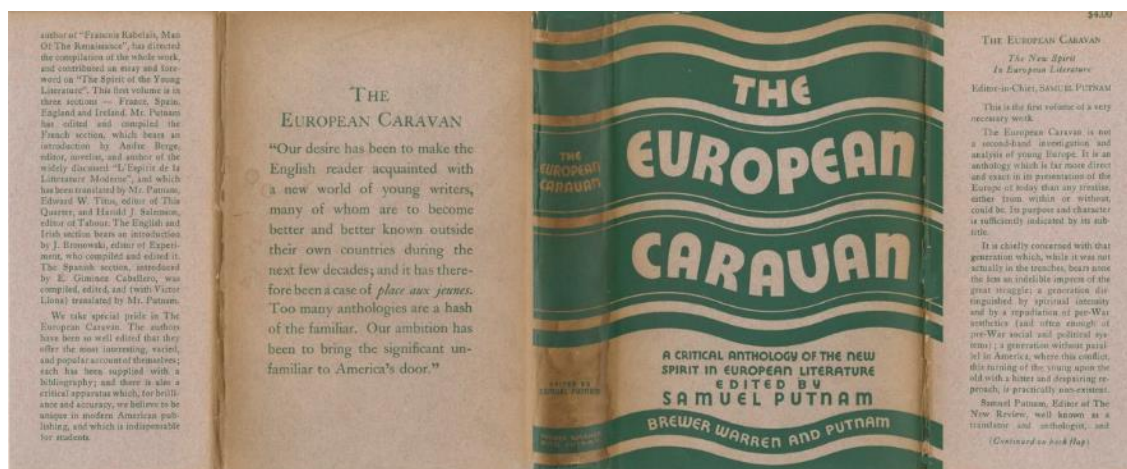
**Title page**

**Collation:** [1-17<sup>16</sup> 18<sup>10</sup> 19<sup>16</sup>]; pp. *i-iv* v-xviii, 1-2 3-41 42-44 45-291 292-294 295-427 428-430 431-577 578 = 298 leaves; 21 x 13.8 cm.; printed on laid paper.

**Contents:** [i] 'THE EUROPEAN CARAVAN | PART I'; [ii] *blank*; [iii] *title page*; [iv] 'Copyright, 1931 by | BREWER, WARREN & PUTNAM, Inc. | PRINTED IN U.S.A. | PRESS OF | BRAUNWORTH & CO., INC. | BOOK MANUFACTURERS | BROOKLYN, NEW YORK'; v-x *foreword by Samuel Putnam*; xi-xviii *table of contents*; [1] 'THE AFTER-WAR SPIRIT | IN LITERATURE | *A General Introduction by | SAMUEL PUTNAM | [3-line epigraph in Italian] | Nino Oxilia*'; [2] *blank*; 3-41 *general introduction*; [42] *blank*; [43] 'FRANCE | *Compiled, Edited and Translated by | SAMUEL PUTNAM | Special Translations by | HAROLD J. SALEMSON and RICHARD THOMA | With an Introduction by | ANDRÉ BERGÉ*'; [44] *blank*; 45-291 *introduction and texts for French section*; [292] *blank*; [293] 'SPAIN | *Compiled and Edited by | JEAN CASSOU, SAMUEL PUTNAM and VICTOR LLONA | Translated by | SAMUEL PUTNAM, VICTOR LLONA and | THOMAS MCGREEVY | With Introductions by | JEAN CASSOU and E. GIMÉNEZ CABALLERO*'; [294] *blank*; 295-427 *introductions and texts for Spanish section*; [428] *blank*; [429] 'ENGLAND AND IRELAND | *Compiled and Edited, | and with an Introduction | By J. BRONOWSKI*'; [430] *blank*; 431-577 *introduction and texts for English and Irish section, with Beckett texts as follow: 475 text of Beckett's self-authored biographical blurb; 475-476 text of Hell Crane to Starling; 476-478 text of Casket of Pralinen for a Daughter of a Dissipated Mandarin; 478-480 text of Text ["Text 3"]; 480 text of Yoke of Liberty; 481-577 text of remaining contributions; [578] blank.*



**Binding:** black cloth, lettered in green. **Front cover** blank; **spine** lettered in green: 'THE | EUROPEAN | CARAVAN | BREWER | WARREN | & PUTNAM'; **rear cover** blank. Wove endpapers. No headband. All edged trimmed. Top edge stained light green.

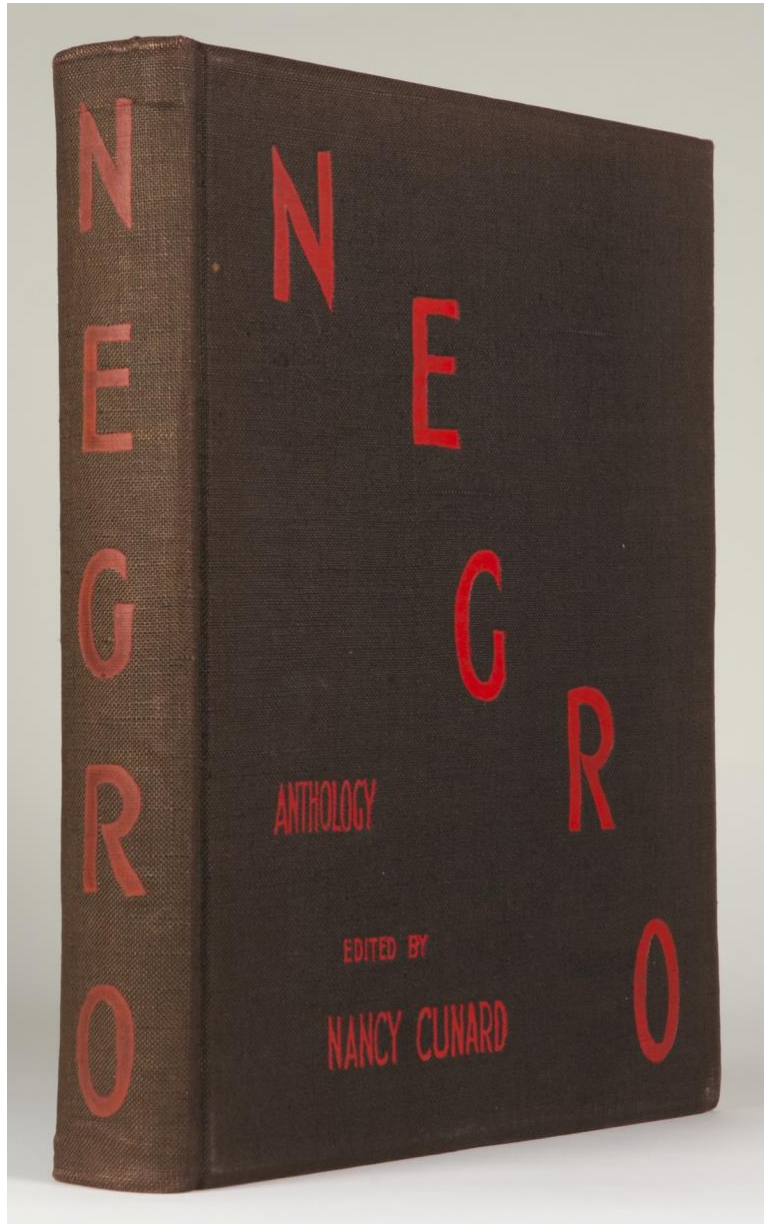


**Dust jacket** green and pale pink wove paper, lettered in pale pink and green. **front cover:** '[on green wavy banners, in pale pink] THE | EUROPEAN | CARAVAN | [*in green*] A CRITICAL ANTHOLOGY OF THE NEW | SPIRIT IN EUROPEAN LITERATURE | EDITED BY | SAMUEL PUTNAM | [on a green wavy banner, in pale pink] BREWER WARREN AND PUTNAM'; **spine:** '[on a green wavy banner, in pale pink] THE | EUROPEAN | CARAVAN | [*in green*] EDITED BY | SAMUEL PUTNAM | [on a green wavy banner, in pale pink] BREWER WARREN | AND PUTNAM'; **rear cover:** '[*in green*] The | European Caravan | [*blurb*]'; **front flap:** '[*in green*] [*in upper right-hand corner, 1 line*] \$4.00 | The European Caravan | *The New Spirit | In European Literature* | Editor-in-Chief, Samuel Putnam | [*3-paragraph blurb*] | [*opening of fourth paragraph of blurb*] | (*Continued on back flap*)'; **rear flap:** '[*in green*] [*conclusion of fourth paragraph of blurb*] | [*final paragraph of blurb*]'].

**Copies examined:** AC (lacks d.j.), HRC (lacks d.j.), L.

**Notes:** FF9: "The poems are published by 'Courtesy of the Author,' who is named as Samuel B. Beckett.... Part I of *The European Caravan* was the only part ever issued." CB 1931 B1. Lake 17. Maggs 323. **First appearance of these four poems, and Beckett's first appearance in the United States.** The volume was published 13 November 1931, and "some 2000 copies were produced" (Pilling 2006: 34). The biographical statement on p. 475 was written by Beckett himself (Bair 1978: 129-130 and Dukes 2002: 37, who reprints the statement in full). Lawlor and Pilling (2012: 38-39) entitle 'Text' as 'Text 3' in their edition of the *Collected Poems*.

"*The European Caravan*, planned as a two-volume anthology to introduce the 'after-war spirit in European literature,' involved SB with editors Samuel Putnam, Jacob Bronowski, and George Reavey.... Samuel Putnam asked SB to suggest and translate some of the selections for the Italian section of the projected second volume [which never appeared]" (LSB I: 697).



**a. First edition. *Negro Anthology*, made by Nancy Cunard. London: Nancy Cunard at Wishart & Co., 1934.** One thousand copies, plus 150 copies for contributors, all issued hardbound without dust jacket.

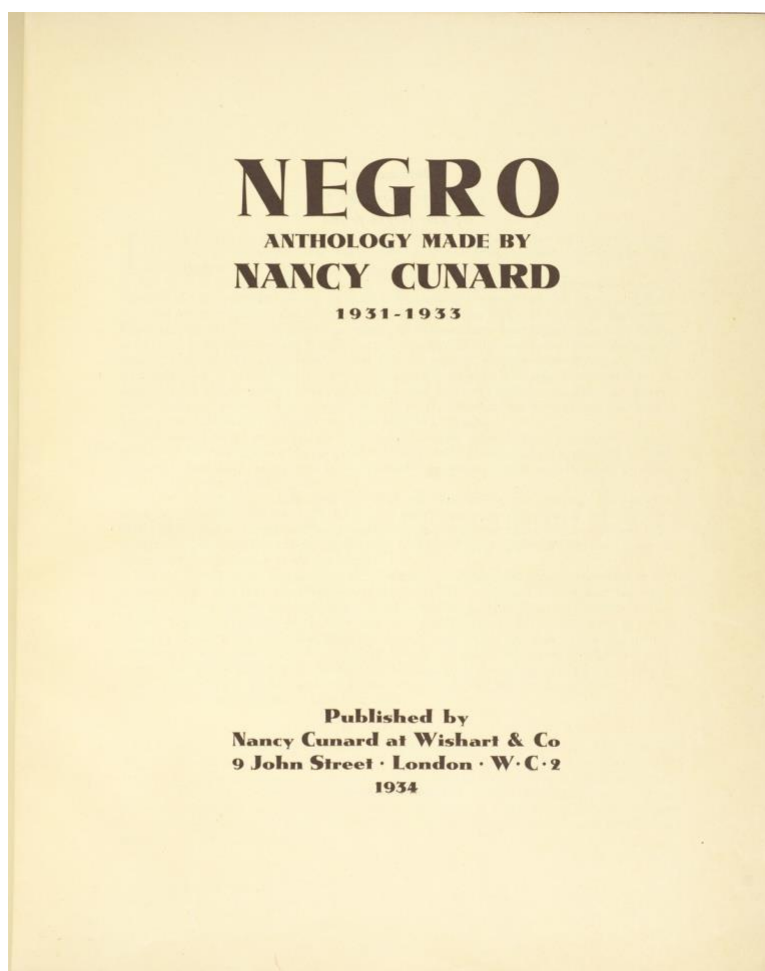
1. 1000 hardbound copies, issued without dust jacket.
2. 150 copies reserved for the contributors.

**Includes:** One poem and eighteen essays translated from the French by Beckett, as follow:



- 'A Negro Empire: Belgium' [essay] by E. Stiers, pp. 795-801;
- 'A Note on Haytian Culture' [essay] by Ludovic Morin Lacombe, pp. 470-471;
- 'A Short Historical Survey of Madagascar' [essay] by J. J. Rabearivelo, pp. 618-622;
- 'Black and White in Brazil' [essay] by Benjamin Péret, pp. 510-514;
- 'Essay on Styles in the Statuary of the Congo' [essay] by Henri Lavachery, pp. 687-688, 690, 692-693;
- 'French Imperialism at Work in Madagascar' [essay] by Georges Citerne and Francis Jourdain, pp. 801-802;
- 'Hot Jazz' [essay] by Robert Goffin, pp. 378-379;
- 'Louis Armstrong' [poem] by Ernst Moerman, p. 295;
- 'Magic and Initiation among the Peoples of Ubanghi-Shari' [essay] by B. P. Feuilloley, pp. 734-738;
- 'Murderous Humanitarianism' [prose] by the Surrealist Group, pp. 574-575;
- '"Primitive" Life and Mentality' [essay] by Raymond Michelet, pp. 739-761;
- 'Races and Nations' [essay] by Léon Pierre-Quint, pp. 575-580;
- 'Sambo without Tears' [essay] by Georges Sadoul, pp. 570-573;
- 'Summary of the History of Hayti' [essay] by Jenner Bastien, pp. 459-461, 464;
- 'The Ancient Bronzes of Black Africa' [essay] by Charles Ratton, pp. 684-686;
- 'The Best Negro Jazz Orchestra' [essay] by Robert Goffin, pp. 291-293;
- 'The Child in Guadeloupe' [essay] by E. Flavia-Léopold, pp. 497-500;
- 'The King of Gonaives' [essay] by Jacques Boulenger, pp. 461-473;
- 'The Negress in the Brothel' [essay] by René Crevel, pp. I-III.

**1. 1000 hardbound copies, issued without dust jacket.**



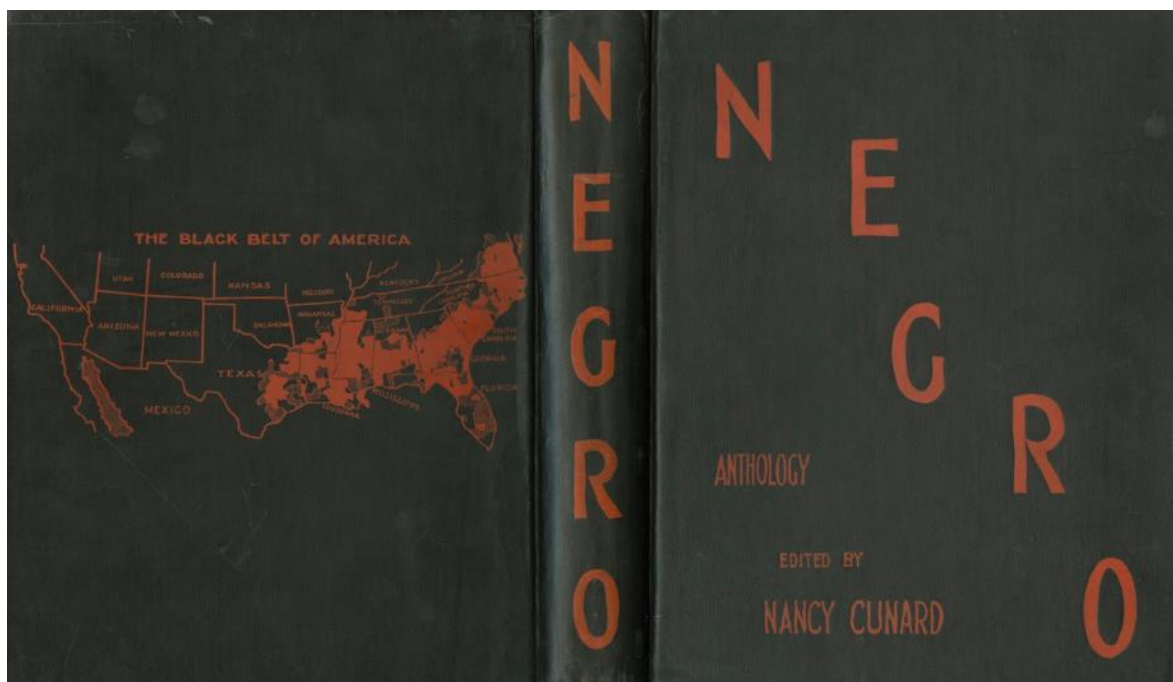
**Title page**

**Collation:** A<sup>4</sup> B<sup>8</sup> C-Z<sup>8</sup>, 2A-2P<sup>8</sup> (2P<sub>2</sub>+χ<sup>2</sup>) 2Q-2Z<sup>8</sup>, 3A-3H<sup>8</sup> 3I<sup>4</sup> [1\$ signed]; pp. *i-ii* iii-viii, 1-2 3-179 180-181 182-223 224 225-242 243-244 245-279 280 281-287 288-289 290-344 345 346-420 421-422 423-433 434-436 437-522 523 524-580, I-III IV, 581-583 584-653 654-655 656-677 678 679-693 694-695 696-703 704-705 706-820 821 822-854 855-856 = 434 leaves; 31 x 24.5 cm; printed on wove paper.

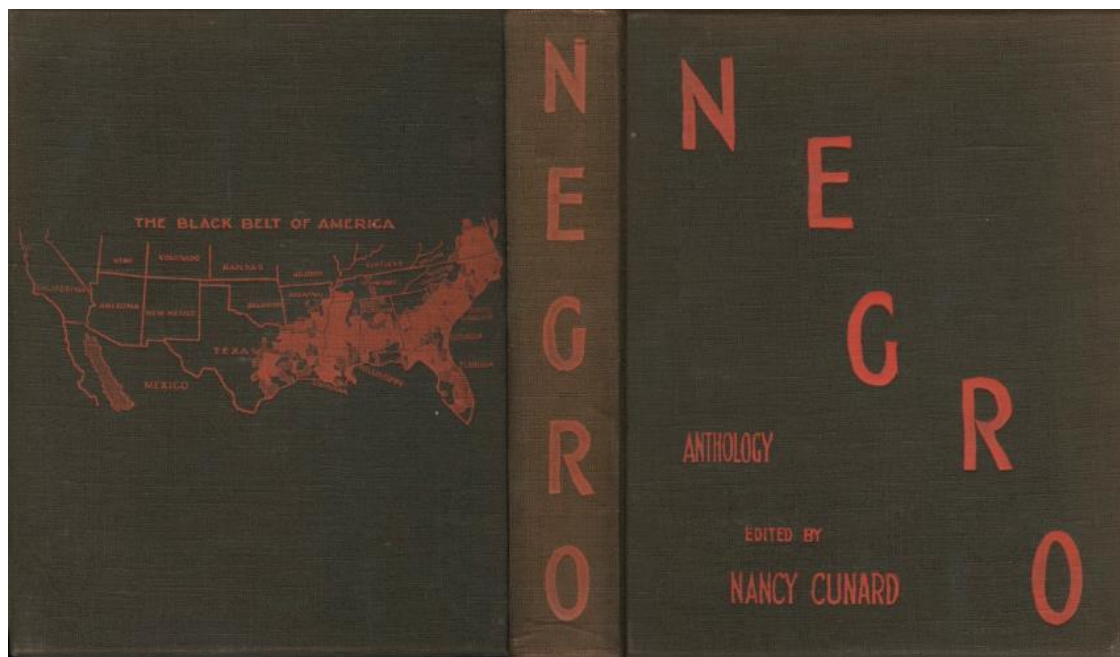
**Contents:** [i] *title page*; [ii] '*Dedicated to | Henry Crowder | my first Negro friend | Printed in Great Britain*'; iii-iv *foreword by Nancy Cunard*; v-viii *table of contents and editor's acknowledgements*; [1] 'AMERICA'; [2]-287 *texts and photos pertaining to blacks in America*; [288] *blank*; [289] 'NEGRO STARS'; 290-344 *texts and photos of black celebrities, including: 291-293 text of The Best Negro Jazz Orchestras, by Robert Goffin, translated from the French by Beckett; 295 text of Louis Armstrong, by Ernst Moerman, translated from the French by Beckett; [345] 'MUSIC'; 346-420 texts, musical scores and photos pertaining to black music, including the following: 378-379*

*text of Hot Jazz, by Robert Goffin, translated from the French by Beckett*; [421] 'POETRY'; [422]-433 *texts and photos pertaining to black poetry*; [434] *blank*; [435] 'WEST INDIES | AND | SOUTH AMERICA'; [436]-522 *texts and photos pertaining to black in the West Indies and South America, including the following*: 459-461, 464 *text of Summary of the History of Hayti, by Jenner Bastien, translated from the French by Beckett*; 470-471 *text of A Note on Haytian Culture, by Ludovic Morin Lacombe, translated from the French by Beckett*; 471-473 *text of The King of Gonaives, by Jacques Boulenger, translated from the French by Beckett*; 497-500 *text of The Child in Guadeloupe, by E. Flavia-Léopold, translated from the French by Beckett*; 510-514 *text of Black and White in Brazil, by Benjamin Péret, translated from the French by Beckett*; [523] 'EUROPE'; 524-580 *texts and photos pertaining to blacks in Europe, including the following*: 570-573 *text of Sambo without Tears, by Georges Sadoul, translated from the French by Beckett*; 574-575 *text of Murderous Humanitarianism, by the Surrealist Group in Paris, translated by Beckett*; 575-580 *text of Races and Nations, by Léon Pierre-Quint, translated from the French by Beckett*; I-III *text of The Negress in the Brothel, by René Crevel, translated from the French by Beckett*; [IV] *blank*; [581] 'AFRICA'; [582-583] *blank*; 584-653 *texts and photos pertaining to black Africans, including the following*: 618-622 *text of A Short Historical Survey of Madagascar, by J. J. Rabearivelo, translated from the French by Beckett*; [654] *blank*; [655] 'II | NEGRO SCULPTURE | AND | ETHNOLOGY'; 656-820 *texts and photographs pertaining to African sculpture, ethnology and race relations, as follow*: 684-686 *text of The Ancient Bronzes of Black Africa, by Charles Ratton, translated from the French by Beckett*; 687-688, 690, 692-693 *text of Essay on Styles in the Statuary of the Congo, by Henri Lavachery, translated from the French by Beckett*; 734-738 *text of Magic and Initiation among the Peoples of Ubanghi-Shari, by B. P. Feuilloley, translated from the French by Beckett*; 739-761 *text of "Primitive" Life and Mentality, by Raymond Michelet, translated from the French by Beckett*; 795-801 *text of A Negro Empire: Belgium, by E. Stiers, translated from the French by Beckett*; 801-802 *text of French Imperialism at Work in Madagascar, by Georges Citerne and Francis Jourdain, translated from the French by Beckett*; [821] 'THE WHITE MAN | IS KILLING | AFRICA | Colonisation in Africa | By RAYMOND MICHELET | Translated by Nancy Cunard'; 822-[855] *text of Michelet's essay*; [856] '*Printed in England at The Ballantyne Press | Spottiswoode, Ballantyne & Co. Ltd. | Colchester, London & Eton | Blocks by Leonardson & Co., 1 Slingsby Place, W.C.2*'.

**Map**: a folding ethnographical map of the southern half of Africa, 45 x 55 cm., printed in red, black and blue, is tipped onto a stub inserted following p. [582].

**Binding:**

**Trial binding:** smooth black cloth, lettered in orange. Transcription of **front cover, spine and rear cover** identical to the standard binding described below. Wove endpapers. No binder's leaf inserted after front endpapers. No headband. Top edge not stained. All edges trimmed. See note below on Cunard's insistence on "a special cloth dyed to exactly the right shade" for the binding as issued. The lettering on the final binding is impressed more deeply, into thicker cloth, and the boards are both heavier and beveled.



**Binding:** dark brown cloth, lettered in orange. **Front cover** lettered in orange: '[staggered letters from upper left-hand to lower right-hand corner] N | E | G | R | O | [in lower left-hand corner, 3 lines] ANTHOLOGY | EDITED BY | NANCY CUNARD'; **spine** lettered in orange: 'N | E | G | R | O'; **rear cover** lettered in orange: 'THE BLACK BELT OF AMERICA | [map in orange of southern half of the United States with orange shading for the "black belt"]'. Wove endpapers. Binder's leaf inserted between endpapers and first gathering. Orange-brown headband. Top edge stained brown. All edges trimmed. Issued without dust jacket. **Note:** A copy in brown cloth offered by Simon French in Catalogue 46 (Spring 2001) for £7000 is described as being "in the original publisher's packaging," a "cardboard slipcase" presumably unprinted.

**Copies examined:** Cornell, E, HRC (2 copies; with tail bands only), L (2 copies, one in trial binding), WU.

**Notes:** FF489. CB 1934 D1. Lake 30 (describing the second copy at HRC, with the binding erroneously described as black cloth). Not in Maggs. '(Translated from the French by SAMUEL BECKETT.)' follows the title and author's name in each instance.

The compilation and publication of *Negro* is recounted at length in Chisholm 1979: [191]-222. Concerning the physical nature of the book itself she writes: "Nancy kept up her perfectionism about every detail of its appearance to the very end. She insisted on paper of a particular texture and color, which had to be specially made, and a special cloth of the cover that had to be dyed to exactly the right shade" (p. 213).

Although the official "collaborators" for *Negro* were not paid for their contributions, Beckett requested 25 pounds for his work as translator (Knowlson 1996: 137). Beckett had written Thomas McGreevy in October of 1932: "I had a letter from Nancy ... wanting to get in touch. Perhaps she has some work" (LSB I: 128). In an unpublished letter to McGreevy at Trinity College Dublin, Beckett says he asked "£25 for

the whole job. Is that too much?" At a total of more than 63,000 words, Beckett's translations for *Negro* represent a project of unusual length and scope, a job he had every reason to expect to be paid for. There is no evidence that his request was refused.

Beckett's translation of Crevel's "The Negress in the Brothel" was separately printed at the Utopia Press, London, E. C. 2 (as indicated on p. I) and tipped in following 2P2, paginated I-III *IV* (final page blank); it was not included in the table of contents. The line of credit for the translation varies slightly in its typography: '(Translated from the French by SAMUEL BECKETT)'.

Alan Friedman provides a detailed treatment of Beckett's role in the *Negro* project in *Beckett in Black and Red: The Translations for Nancy Cunard's Negro (1934)*. Friedman suggests that "The Negress in the Brothel" was "tipped in at the last minute to evade British censorship" (Friedman 2000: p. XXXVI), and given the nature of the text this seems plausible. A somewhat different story appears in François Buot's biography of Crevel. Buot reports that Crevel's "La négresse au bordel" arrived only shortly before the book was to appear, and was inserted at the last moment: "Malgré le retard, Nancy réussit à insérer le texte dans le livre, mais il ne figure pas à la table des matières. Sur son exemplaire personnel... Nancy le [Crevel] remercie et évoque affectueusement 'l'insertion de l'article' qui a pu se faire 'comme une lettre dans une poste' [In spite of its late arrival, Nancy managed to insert it in the book, but it doesn't appear in the table of contents. In his personal copy... Nancy thanks [Crevel] and recalls affectionately 'the insertion of the article like a letter in a postbox']" (Buot 1991: 374-375). Chisholm states that even as blocks for the book were being made, and proofs being read, Nancy "was still accepting contributions. She could not bear to leave anything out until the last possible moment" (Chisholm 1979: 208). Although he had completed his translation of Crevel much earlier (Pilling 2006: 33), Beckett's text clearly made its way to the author (perhaps for his approval), and remained in Crevel's hands until the last moment. It is thus possible that the late insertion was simply due to its delayed arrival.

In 2012 the Lilly Library acquired **an uncorrected set of proofs** of pp. [1]-[856] of *Negro Anthology*, in a later private half-leather binding, on paper similar to the published book, lacking pages [I-IV] (Beckett's translation of "The Negress in the Brothel") and without the map of the southern half of Africa inserted in each copy following p. [582]. The preliminaries in this volume, including title page, preface, and table of contents, are reproduced from a copy at the NYPL, obviously at a later date.

There is no evidence that any bound proof copies of the *Negro Anthology* were printed. This copy includes the identical signing for the gatherings, but the reproductions of the plates are not of high quality and there are variants from the final version: for example, p. [435] reads only 'WEST INDIES'; p. 581 is numbered; p. 583 is also numbered and includes a partial map of Africa that was subsequently moved p. [584]; the section title on p. [821] includes .8 cm. rules not present in the book as published; the printer's statement is at the bottom of p. [855] in the proof copy, and does not include the line of credit for the blocks by Leonardson & Co. There are no doubt many other minor variants. On p. viii, in both these proofs and in the published book, Nancy Cunard thanks (in print) "Edgell Rickword, who facilitated and greatly aided in the work of production and proofreading."

The HRC holds two copies of *Negro Anthology* from Nancy Cunard's library, one which notes a publication date of 15 February 1934 and adds the further note: '(This copy

for England. | March, 1952). This copy also includes Cunard's autograph note: 'MY OWN COPY'. It is dated October 1941, London, and continues: "What remained of the whole edition has been destroyed by bombs and fire last year (Sept.), save 10 copies, saved by E. E. Wishart, as if in prevision."

Among the manuscript materials for *Negro* held in the Cunard papers at HRC is the typescript of Beckett's translation of Henri Lavachery's "Essay on Styles in the Statuary of the Congo," with autograph corrections and additions in Nancy Cunard's hand, together with a carbon copy of the French original, with some emendations (see Lake 27). HRC also holds Beckett's typescript translation of Charles Ratton's 'The Ancient Bronzes of Black Africa' (Lake 29).

The Lilly also holds an undated bound xerox collection of Beckett's 19 contributions to *Negro* with the essays rearranged beginning with *The Negress in the Brothel* and ending with *French Imperialism at Work in Madagascar*, noting that the length would be 176 pp. reset. John Calder was evidently considering a separately published volume of the translated essays and poem. As noted above, the translations were later edited and published by Alan Friedman (Friedman 2000); the extant French originals of the texts Beckett translated are included in his Appendix 3, pp. [173]-203.

In 2018, Peter L Stern offered a copy of *Negro Anthology* in binding A, with a presentation inscription from Nancy Cunard to V. F. Calverton, for \$22,500.

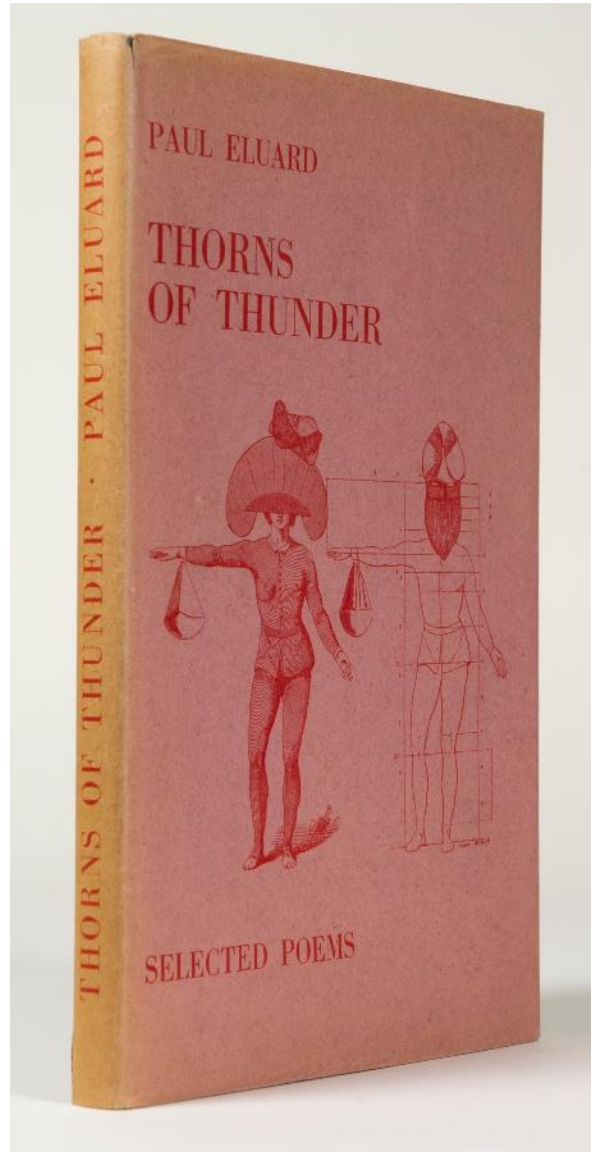
## 2. 150 copies reserved for the contributors.

Except for the letter that accompanied such copies (see below), they are identical to the rest of the edition.

### Copies examined: HRC.

**Notes:** One of Nancy Cunard's own copies at HRC is signed and dated April 1934 on the front free endpaper and includes a tipped-in letter dated February 1934 headed "Dear Collaborator," continuing "I am glad to be able to send you your copy of the Anthology you helped to make" and urging each of them to buy another copy. A typed note inserted in a second copy at the HRC states: "The edition consisted of 1,000 copies at £2 each....150 extra copies were printed, each of which went as a gift to the 150 collaborators in this book." Nancy Cunard's inscription in Raymond Michelet's contributor's copy, dated 14 February 1934 (the day before the official publication date noted in the HRC copy), refers to him as her "comrade and collaborator in chief" (Chisholm 1979: 213). See the Notes to the standard issue above for a reference to René Crevel's contributor's copy.

"Beckett touched Cunard when he told her [in the mid-1950's] than he still had *Negro* 'snug on my shelves, unlike most of what I once had....' He had gotten into the habit of giving away books to anyone who expressed even the slightest interest in them, so his having kept this one was significant" (Bair 1978: 470-471).



**a. First edition.** *Thorns of Thunder*, by Paul Éluard, trans. by Samuel Beckett et al. London: Europa Press & Stanley Nott, 1936. Six hundred copies, issued hardbound in dust jacket, as follows:

1. One copy, signed by Éluard, Picasso and the translators, with an original drawing by Picasso and a manuscript by Éluard.
2. Limited issue, 50 numbered copies, signed by Éluard.
3. "Ordinary edition," 524 numbered copies, unsigned.
4. 25 copies reserved for the author and publishers.

**Includes:** Beckett's translations from the French of seven poems by Paul Éluard:



'Lady Love', p. 1,  
 'The Invention', p. 8,  
 'Second Nature', p. 23,  
 'Scarcely Disfigured', p. 36,  
 'Scene', p. 37-38,  
 'Universe-Solitude', p. 40-41,  
 'Out of sight in the direction of my body', p. 42.

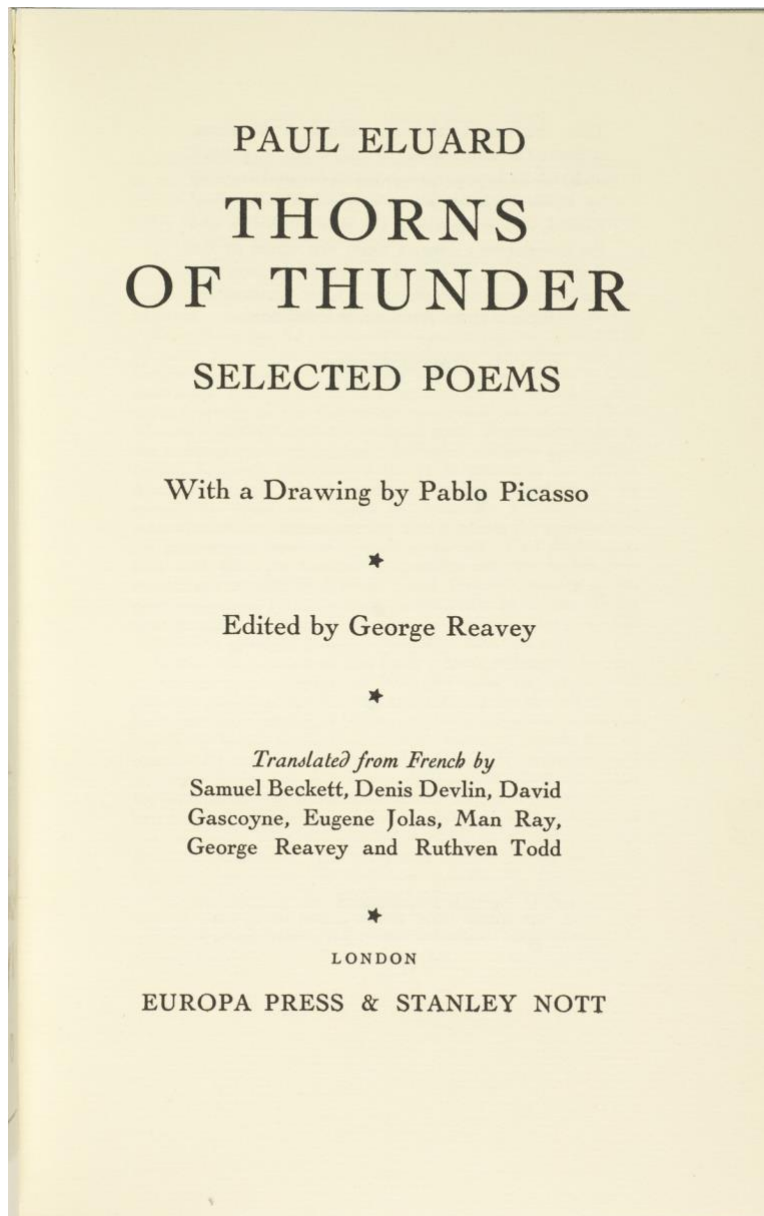
1. **One copy, signed by Éluard, Picasso and the translators**, with an original drawing by Picasso and a manuscript by Éluard.

**Copies examined:** not seen by compiler; not located.

**Notes:** FF488.1. CB 1936 D1. Lake 51. A contemporary advertisement for *Thorns of Thunder* in the catalogue for The International Surrealist Exhibition of 1936 makes clear that this copy was for sale: "Ordinary Edition ... 5 s. | Signed Edition ... 10 s. | One copy on hand-made paper with an original drawing by Pablo Picasso and | a manuscript by Paul Eluard, signed by Paul Eluard, Pablo Picasso, Max Ernst | and the translators ... 20gns." (p. 9). The copy was presumably bound like the others. The drawing (reproduced as the frontispiece for the book) and the manuscript may have been loosely inserted, but it is more likely they were enclosed in some form of protective cover. Although the copy was have to be signed by all the contributors, it is doubtful that Beckett did so (see below).

The HRC copy with 'I STANLEY NOTT' entered in black ink on the copy number line on the verso of the title page is one of the publisher's reserve copies (Lake 51: see notes 4. below).

2. Limited issue, 50 numbered copies, signed by Éluard.



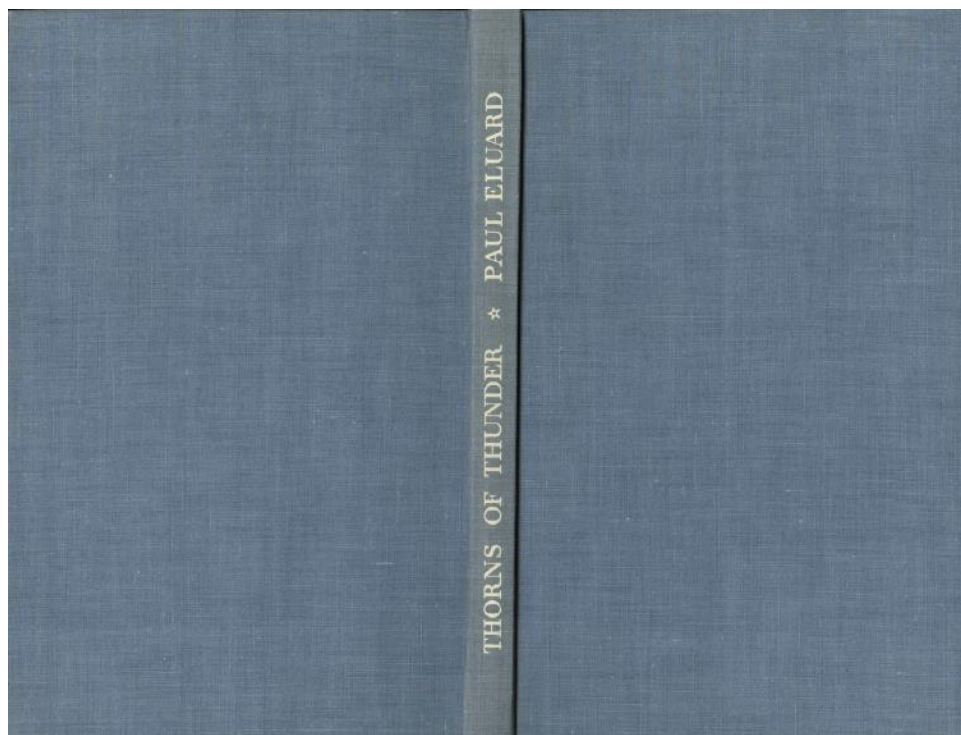
**Title page**

**Collation:** [1-5<sup>8</sup>]; pp. *i-vi* vii-x, [2] 1-20 21-22 23-31 32-34 35-48 49-50 51-60 61-62 63-65 66 67 68 = 40 leaves; 22 x 14 cm.; printed on laid paper.

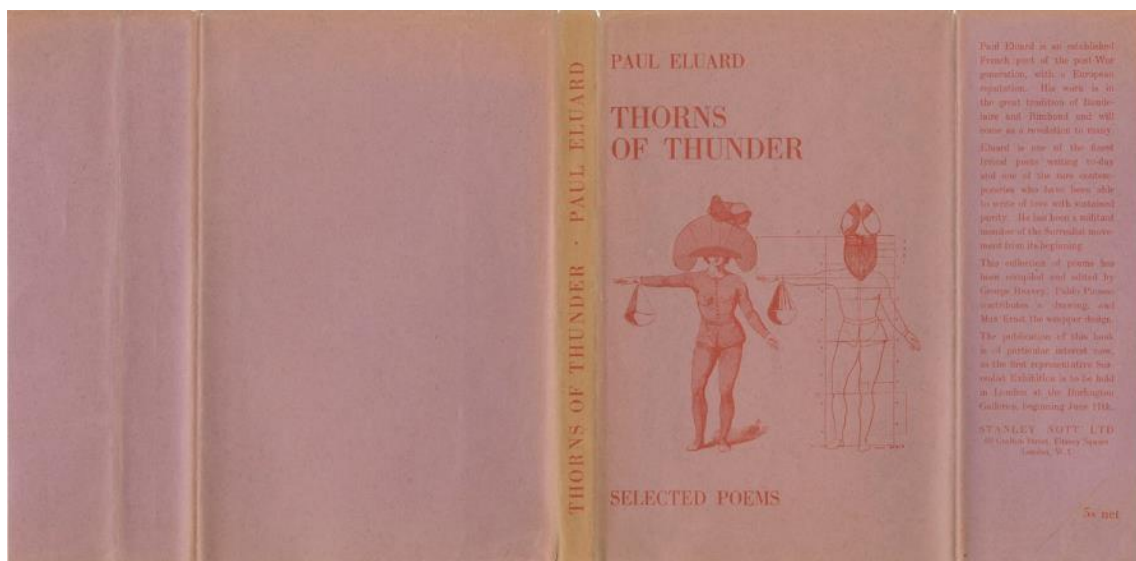
**Contents:** [i-ii] *blank*; [iii] 'THORNS OF THUNDER'; [iv] '*Principal Works by the same Author*': | [*list of 5 works through Facile*]; [v] *title*; [vi] 'This, the first edition of Thorns of Thunder, | is limited to 600 copies, of which No. 1, printed | on hand-made paper, contains an original drawing | by Pablo Picasso and an original MS. by Paul | Eluard, and

is signed by the Author, Artist, and | the translators ; Nos. 2 to 51 are signed by the | Author ; Nos. 52 to 575 constitute the ordinary | edition ; and 25 copies have been reserved for | the use of the Author and Publishers. | *This is Number* [number entered by hand in black ink, and signed in black ink by Paul Éluard] | PRINTED IN ENGLAND BY HENDERSON AND SPALDING LTD. | AT THE SYLVAN PRESS, SYLVAN GROVE, S.E.15, FOR | STANLEY NOTT LTD., 69 GRAFTON STREET, FITZROY SQUARE, W.1 | *All rights reserved*; vii-viii *editor's foreword*; ix-x *table of contents*; [16<sup>a</sup>] 'From | THE CITY OF SORROW'; [16<sup>b</sup>] *blank*; 1-65 *texts of translations of poems by Paul Éluard, including the following translations by Beckett: 1 text of Lady Love; 8 text of The Invention; 23 text of Second Nature; 36 text of Scarcely Disfigured; 37-38 text of Scene; 40-41 text of Universe-Solitude; 42 text of Out of sight in the direction of my body; [66] blank; 67 'EUROPA PUBLICATIONS | Limited editions in collaboration with | modern artists and engravers. | [five-pointed star] | ALREADY PUBLISHED | [two titles, the second of which is Echo's Bones] | [five-pointed star] | FUTURE PUBLICATIONS | [two titles] | Also books of poems by David Gascoyne, Dylan | Thomas, Guillaume Apollinaire, Boris Pasternak and | Vladimir Mayakovsky. | [five-pointed star] | The above books can be obtained from | STANLEY NOTT LTD | 69 Grafton Street, Fitzroy Square, W.1 | [page number] 67'; [68] *blank*.*

**Plate:** photographic reproduction of a drawing of Éluard by Pablo Picasso tipped in as frontispiece.



**Binding:** blue-gray cloth, lettered in white. **Front cover** blank; **spine** lettered from bottom to top in white: 'THORNS OF THUNDER [five-pointed star] PAUL ELUARD'; **rear cover** blank. Wove endpapers. No headband. Top edge only trimmed and stained blue-gray.



**Dust jacket** grayish-pink wove paper, lettered in red. **Front cover:** [*in red*] PAUL ELUARD | THORNS | OF THUNDER | [*illustration by Max Ernst*] | SELECTED POEMS'; **spine** lettered vertically from bottom to top in red: 'THORNS OF THUNDER [*raised dot*] PAUL ELUARD'; **rear cover** blank; **front flap:** [*in red*] [*four-paragraph blurb*] | STANLEY NOTT LTD | 69 Grafton Street, Fitzroy Square | London, W.1 | [*in lower right-hand corner*] 10s 6d | net'; **rear flap** blank.

**Copies examined:** nos. 3 (L, lacks d.j.), 5 (HRC), 20 (H, lacks d.j.), 37 (AC).

**Notes:** FF488.1: "Beckett's translations ... are all signed 'S.B.'" CB 1936 D1. Lake 51. Maggs 363. The poems are reprinted from *This Quarter* (Surrealist Number, 1932). The book was released in conjunction with The International Surrealist Exhibition in London (11 June to 4 July 1936)" (LSB I: 263). (As of 4 October 2018, a pdf file of the 32-page catalogue for the exhibition was available on-line at [flashpointmag.com/Surrealism\\_Catalogue.pdf](http://flashpointmag.com/Surrealism_Catalogue.pdf).)

John Pilling reports that Beckett's name "and an inaccurate transcription of one of his translations" appear on a flyer for the exhibition [not seen by compiler] (Pilling 2006: 58). Although an early advertisement for the signed edition gave its price as 10s., the actual price upon publication was 10s 6d.

### 3. "Ordinary edition," 524 numbered copies, unsigned.

Transcription of **title page**, **collation**, **contents** and **binding** identical to signed issue, but numbered from 52 to 575 in black ink, without Éluard's signature, and with the price '5s net' in lower right-hand corner of front flap of dust jacket, rather than '10s 6d | net'.

**Copies examined:** nos. 118 (E); 148 (P); 354 (L); 360 (HRC), 420 (AC), 441 (WU).

**Notes:** FF488.1. CB 1936 D1. Lake 51. Maggs. 362. Beckett's translations are reprinted from *This Quarter* (Surrealist Number, 1932). A prospectus was issued for *Thorns of Thunder* that aroused Beckett's ire: "I object to my name appearing near such an abomination. I object to Mr Read's bloody preface. I object to the suggestion conveyed by the blurb that I am performing at the new Burlington RAVE. I was not consulted on any of these matters" (LSB I: 340). No copy of the prospectus has been found.

The front flap of dust jacket of the Lilly copy is stamped in black ink above the price: 'EUROPA PRESS, | 7, GREAT ORMOND STREET.'

#### 4. 25 copies reserved for the author and publishers.

Transcription of **title page, collation, contents** and **binding** identical to "ordinary edition," but either unnumbered or numbered in Roman numerals, followed by the recipient's name in black ink.

**Copies examined:** nos. I (HRC); V (L).  
unnumbered: L, R (lacks d.j.).

**Notes:** FF488.1 CB 1936 D1. Lake 51. The HRC copy is numbered 'I STANLEY NOTT' and is inscribed on the half-title to Nott by Éluard and signed by David Gascoyne, Ruthven Todd, and George Reavey; Beckett added his signature on April, 1972 in Paris. The Lilly copy is numbered 'V EUGENE JOLAS' in black ink on the copy number line on the verso of the title page; it is additionally inscribed to Jolas by Éluard and signed there by the same three who signed the HRC copy (not including Beckett).

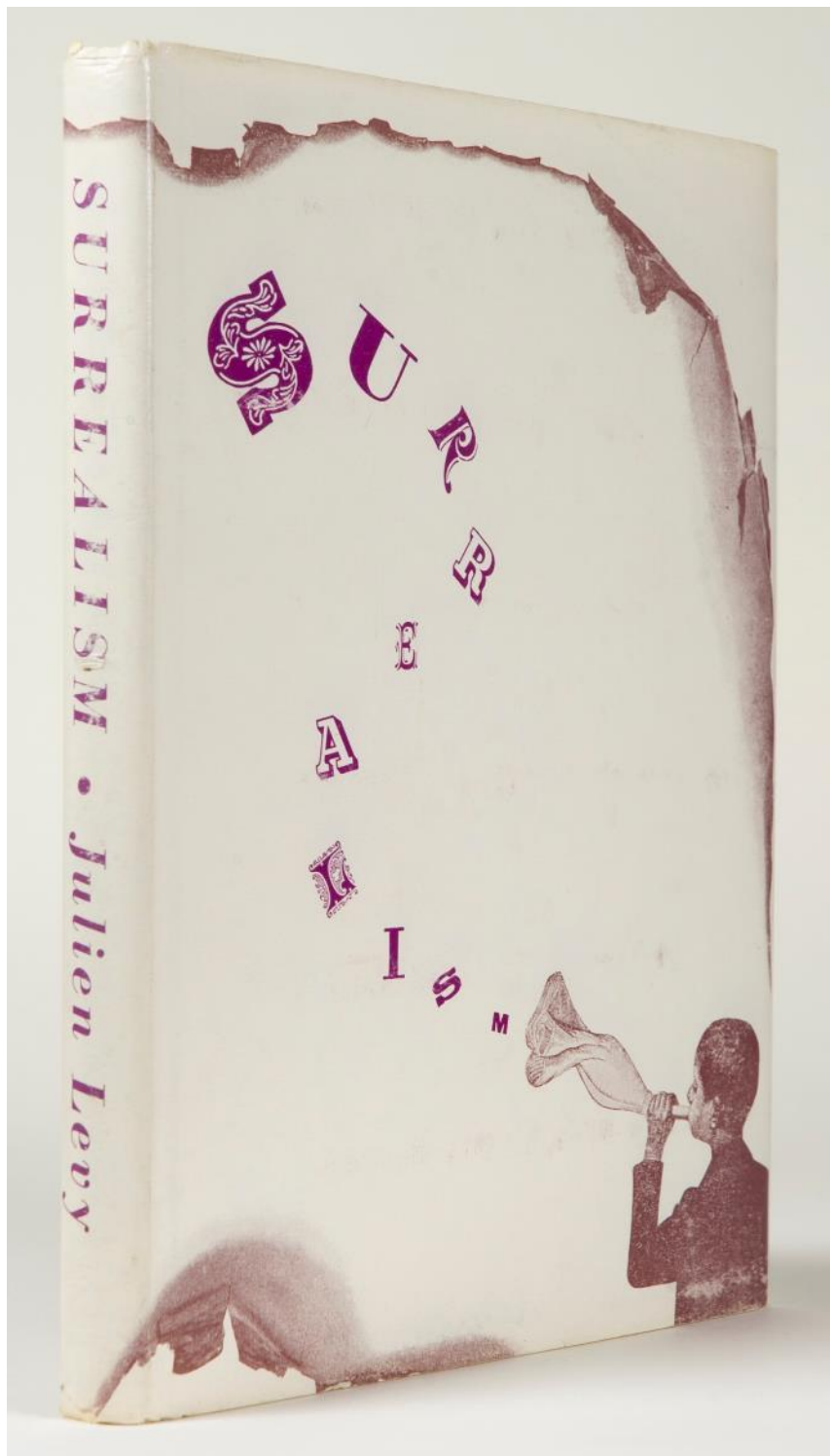
An earlier angry exchange of letters between Beckett and George Reavey about the forthcoming *Thorns of Thunder* appears to explain why he did not sign copies at the time. In a letter to McGreevy dated 7 July 1936, he complains: "Reavey has not send [sic] me my copy of the Eluard. I presume he avails himself of the words that passed to enjoy a extra free copy" (LSB I: 352).

The unnumbered Lilly review copy includes a loosely inserted announcement from the publisher, printed on laid paper, 17.5 x 10 cm.: 'STANLEY NOTT LTD | *has pleasure in sending for review* | [typed] THORNS OF THUNDER | [printed] *which will be published on* | [typed] June 11th | [printed] *price* [typed on dotted line] 5s [printed] *net* | [typed] 50 cops. signed by the author | @ 10s6d | [printed] *The publishers request that no review | be printed before the date of publication. | They will be glad to receive a voucher | copy containing the review. | 69 GRAFTON ST. FITZROY SQUARE | LONDON W.1 MUSEUM 3186*'.

B7

SURREALISM

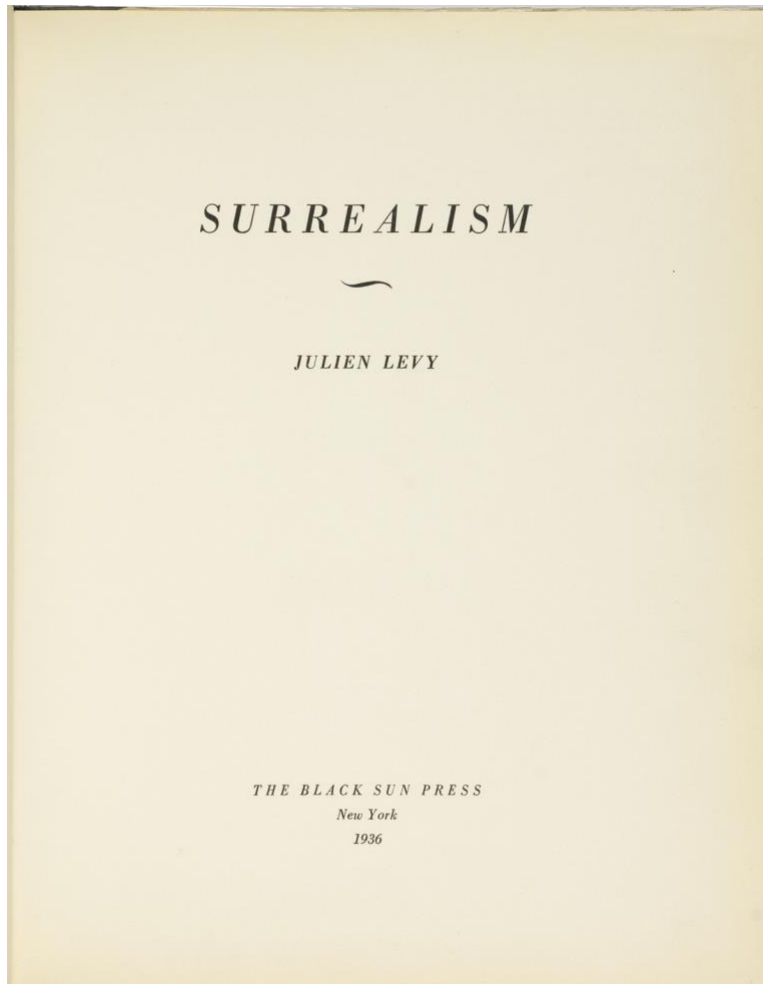
1936



a. First edition. *Surrealism*, by Julien Levy. New York: Black Sun Press, 1936. 1500 copies, issued hardbound in dust jacket.

**Includes:** poems and prose translated from the French by Beckett, as follow:

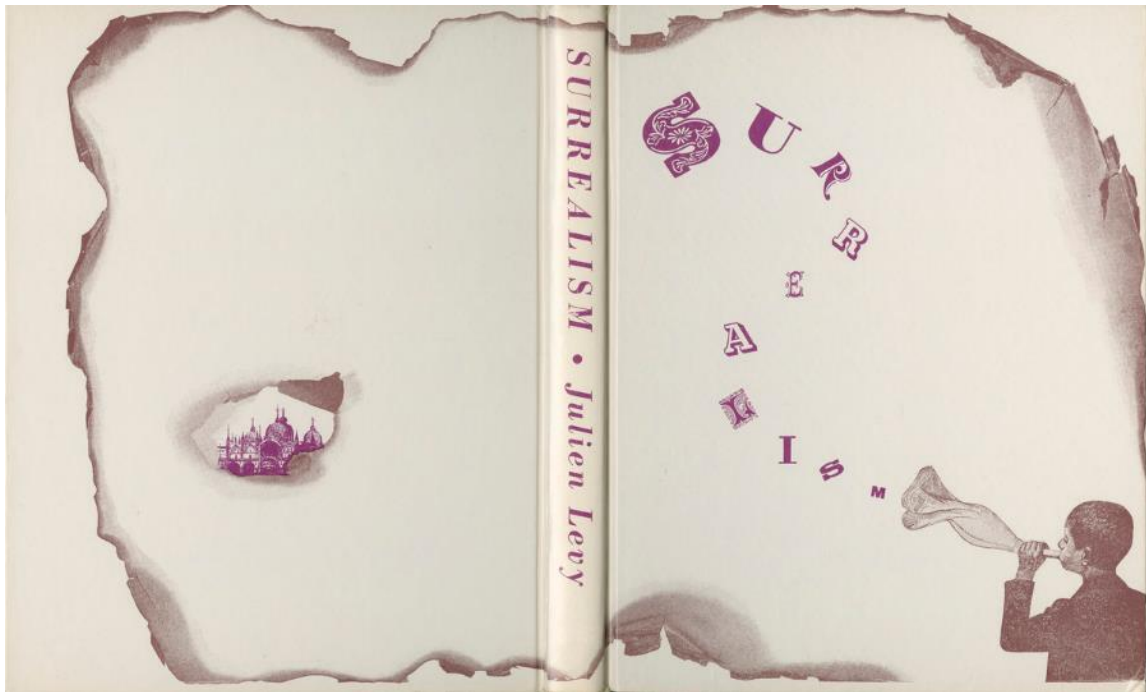
André Breton: *excerpt from* 'Soluble Fish' [prose], p.105; 'Lethal Relief' [poem], p. 106-107;  
 Paul Éluard: 'Lady Love' [poem], p. 114,  
 'Second Nature' [poem], p. 115,  
 'The Queen of Diamonds' [prose], p. 118,  
 'Simulation of General Paralysis Essayed' [prose] [with André Breton], pp. 119-120.



**Title page**

**Collation:** [1-2<sup>8</sup> 3<sup>2</sup> 4<sup>4</sup> 5-8<sup>2</sup> 9<sup>4</sup> 10<sup>12</sup> 11-12<sup>4</sup> 13<sup>8</sup> 14-15<sup>4</sup> 16<sup>2</sup> 17<sup>8</sup> 18-19<sup>4</sup> 20<sup>2</sup> 21<sup>4</sup> 22<sup>4</sup>]; pp. [4] 1-2 3-64 64 65-97 98 99-103 104 105-126 127-128 129-140 141 142-145 146-147 148 149 150-167 168-169 170 171 172-183 184-185 186-191 192 = 98 leaves; 24 x 19 cm.; printed on wove paper watermarked 'AMERICAN EGGSHELL TEXT' and other laid and wove papers of various colors.

**Contents:** [1<sup>a</sup>] 'SURREALISM | [*short wavy ornament*] JULIEN LEVY'; [1<sup>b</sup>] 'Copyright, 1936 | By The Black Sun Press, New York'; [1<sup>2a</sup>] *title page*; [1<sup>2b</sup>] *blank*; [1] *epigraph by Andre Breton*; [2] *blank*; 3-28 *definitions and essay on the history and major figures of Surrealism*; 29-32 *list of illustrations, exhibitions and bibliography*; 33-189 *surrealist texts and photographs, including two texts by André Breton, translated from the French by Beckett, as follow: 105 excerpt from Soluble Fish; 106-107 Lethal Relief; four texts by Paul Éluard, translated from the French by Beckett, as follow: 114 Lady Love; 115 Second Nature; 118 The Queen of Diamonds; 119-120 Simulation of General Paralysis Essayed*; 190-191 *index*; [192] 'THIS FIRST EDITION OF SURREALISM COMPILED | BY JULIEN LEVY IS LIMITED TO 1500 COPIES | AND HAS BEEN PRINTED AT THE MARSTIN PRESS, | NEW YORK, UNDER THE DIRECTION OF AND FOR | CARESSÉ CROSBY. THE COVER FOR THE BOOK HAS | BEEN MADE FROM AN ORIGINAL DESIGN | BY JOSEPH CORNELL'.



**Binding:** white paper over boards, lettered in purple. **Front cover** [*with brown and white surrealist illustration by Joseph Cornell extending from the front to rear cover; the word "Surrealism" in purple with each letter in a different font size and typeface being blown out in a serpentine curve by a young boy*]; **spine** lettered vertically from top to bottom in purple: 'SURREALISM [*large dot*] Julien Levy'; **rear cover** with continuation of illustration from front cover and spine. Wove endpapers. No headband. All edges trimmed.



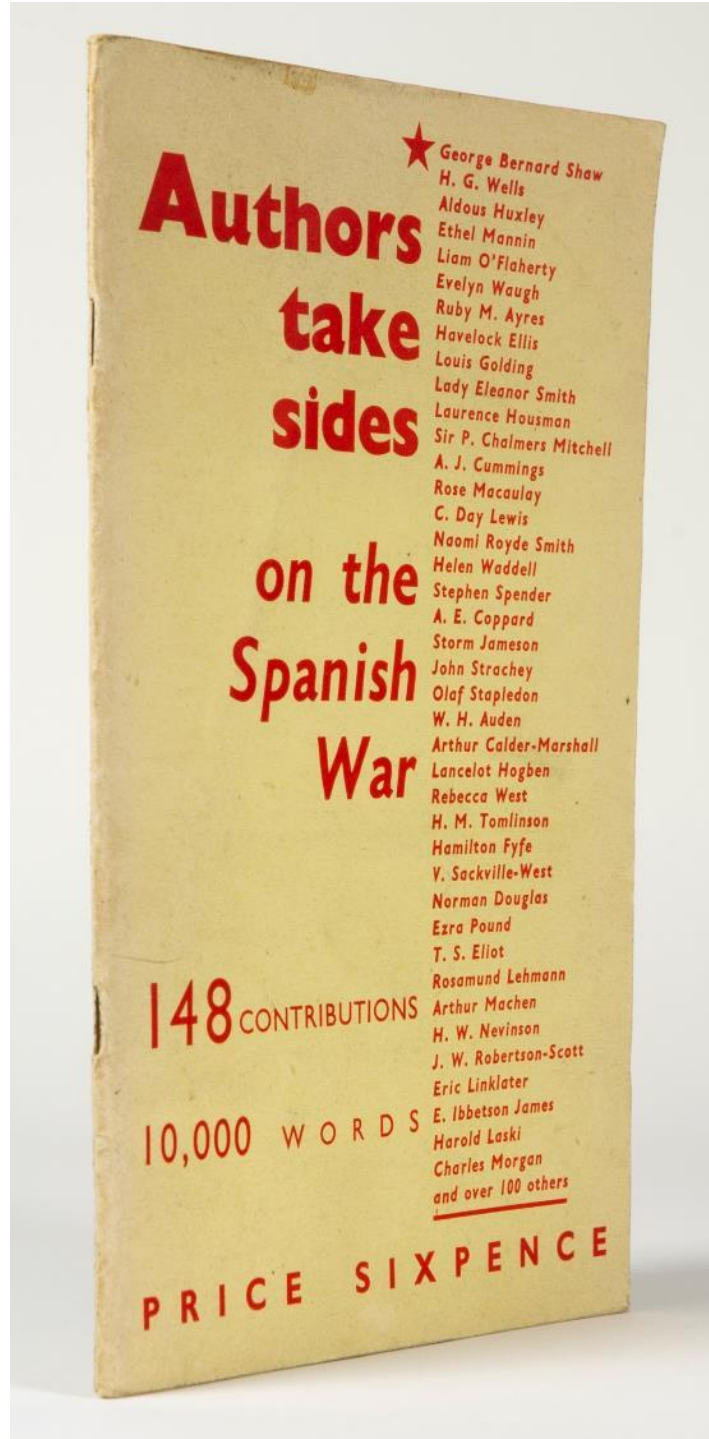


**Dust jacket** white wove paper, lettered in purple. Transcription of **front cover, spine and rear cover** identical to binding; **front flap**: '[in purple] the black sun press | 274 madison avenue | new york | SURREALISM | by | julien levy | [double rule: 2.3 cm.] | [three definitions of Surrealism] | [double rule: 3.2 cm.] | [three-paragraph blurb] | \$3.00'; **rear flap**: '[in purple] the black sun press | formerly of paris | announce as their | first publications | [blurbs for *Interregnum*, *James Joyce*, and *The Circus*] | the black sun press | 274 madison avenue | new york | lexington 2-0648

**Copies examined:** L (2 copies)

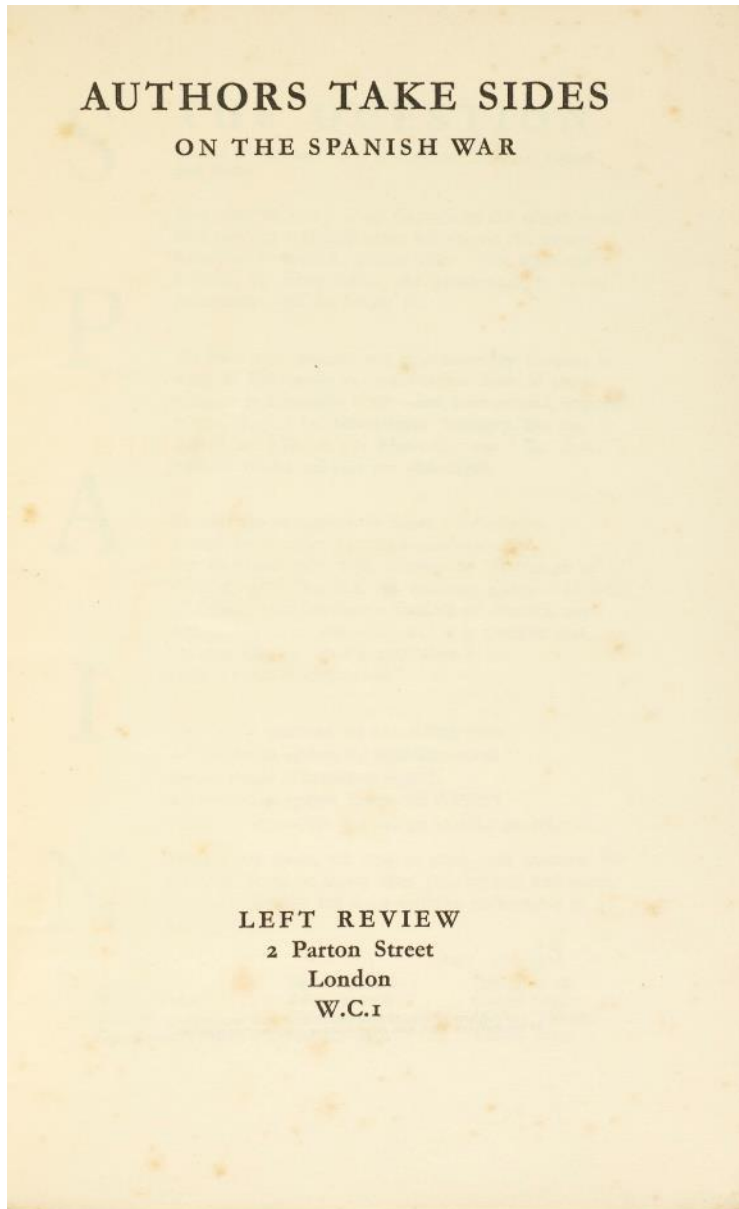
**Notes:** Not in FF, CB, Lake or Maggs. M A46. The 1500 copies were unnumbered. Printed on various colors of paper; Beckett's translations appear in a section on green paper. All six texts had appeared in 1932 in the Surrealist Number of *This Quarter*; four had also been reprinted in June of 1936 in *Thorns of Thunder*, credited on p. 118, although only one of Beckett's translations ('Second Nature') is mentioned.

This is the same year in which Black Sun Press published the *Collected Poems* of James Joyce. Given the intimate relationship of Harry and Caresse Crosby to the Paris group of the Twenties and Thirties, and in particular the Black Sun editions of works by Joyce, it is surprising that there is no evidence in Beckett's published correspondence that he was even aware of this handsome publication. By 1936, Harry Crosby had passed away, and the book was published in New York, but still "under the direction and care of Caresse Crosby." Why it never came to Beckett's attention (nor to those of his friends who might have mentioned it to him) remains a mystery. Caresse Crosby's papers at Southern Illinois University (including correspondence with Julien Levy) shed no light on the matter.



a. First edition. *Authors Take Sides on the Spanish War*. London: Left Review, 1937. Unknown number of copies, issued in wrappers.

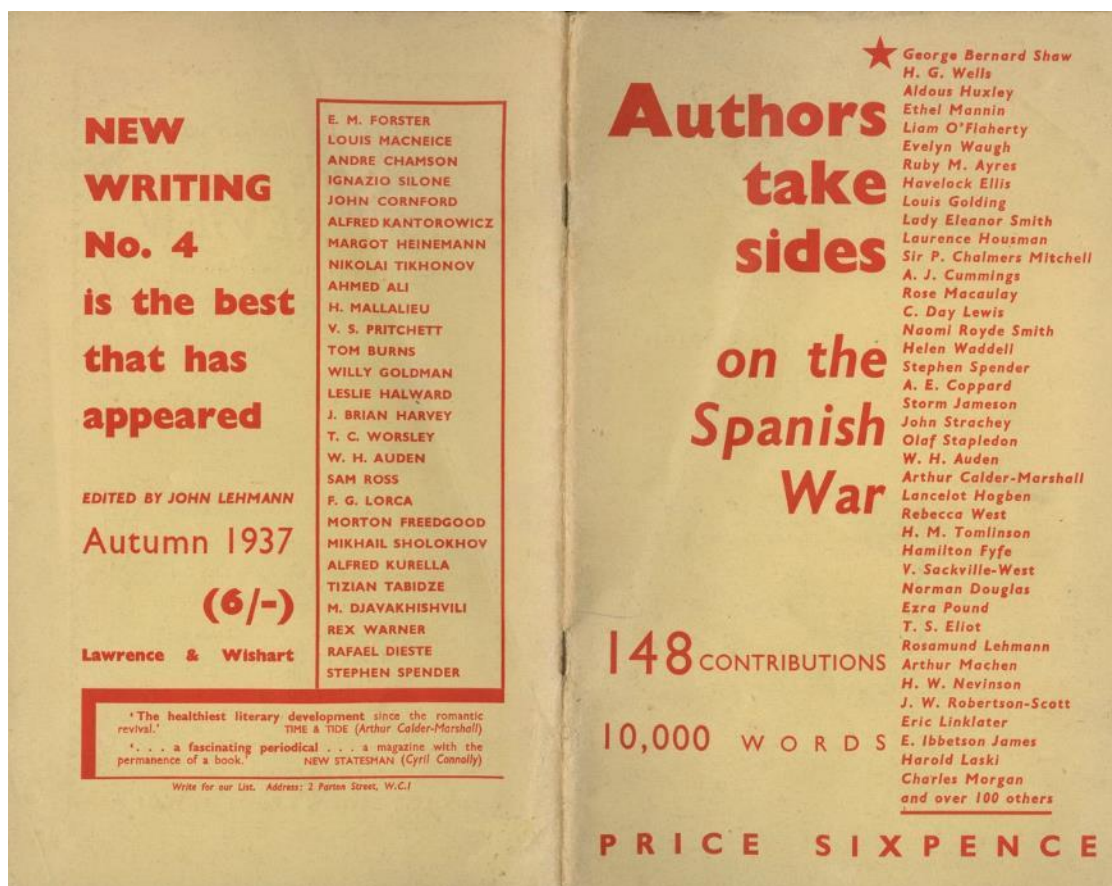
**Includes:** Beckett's one-word response to the questionnaire, p. [6].



**Title page**

**Collation:** [1<sup>16</sup>]; pp. [1-32] = 16 leaves; 24.7 x 15.5 cm.; printed on wove paper.

**Contents:** [1] *title page*; [2] '[at bottom of page] MADE AND PRINTED IN GREAT BRITAIN FOR LEFT REVIEW | BY FURNELL AND SONS, LTD. (T.U.) PAULTON (SOMERSET) AND LONDON'; [3] *statement of the question: "Are you for, or against, the legal Government and the People of Republican Spain? Are you for, or against, Franco and Fascism?"*, signed by Aragon and eleven other writers; [4] *publisher's note*; [5-27] *signed responses of those "for" the government, including, p. [6] Samuel Beckett's one-word response: '¡UPTHEREPUBLIC!'*; [28-31] *signed responses of those who are "neutral?"*; [31-32] *signed responses of those "against" the government, with an advertisement for two Methuen titles on p. [32]*.



**Binding:** stapled yellow (104/105) wrappers, lettered in red. **Front cover:** *[in red]* *[left-hand side, 8 lines]* Authors | take | sides | on the | Spanish | War | 148 CONTRIBUTIONS | 10,000 WORDS | *[right-hand side, in column]* *[five-pointed star]* George Bernard Shaw | *[39 further names of contributors through Charles Morgan]* and over 100 others | *[thick rule, 4.2 cm.]* | *[across bottom of cover]* PRICE SIXPENCE'; **spine** blank; **rear cover:** *[in red]* *[left-hand side, 10 lines]* NEW | WRITING | No. 4 | is the best | that has | appeared | EDITED BY JOHN LEHMANN | Autumn 1937 | (6/-) | Lawrence & Wishart | *[right-hand side, in column, within single rules, list of 27 contributors through Stephen Spender]* | *[thick rule, 11.7 cm., extending 2.5 cm. down left side of following text]* | *[2-line quote by Arthur Calder-Marshall]* | *[2-line quote by Cyril Connolly]* | *[rule, 11.7 cm.]* | Write for our List. Address: 2 Parton Street, W.C.1'; **inner front cover:** *[in red]* 'STOP PRESS: UNCLASSIFIED | George Bernard Shaw | *[12-line response from Shaw]*'; **rear inner cover:** within decorative border of pennants, in red, advertisement for the *Left Review*.

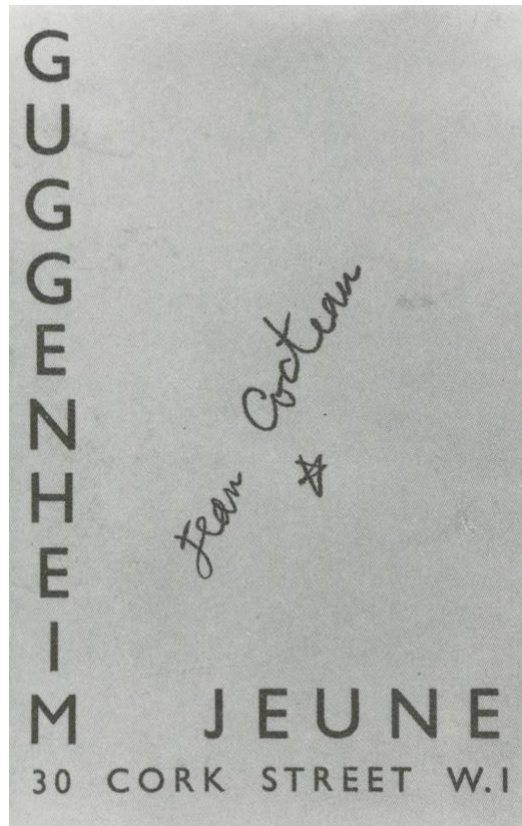
**Note:** James Jaffe Catalogue Three (ca. 1984) offered a copy of this pamphlet as item 7, "with the original wraparound band [not seen by compiler] laid in."

**Copies examined:** HRC (3 copies), L.

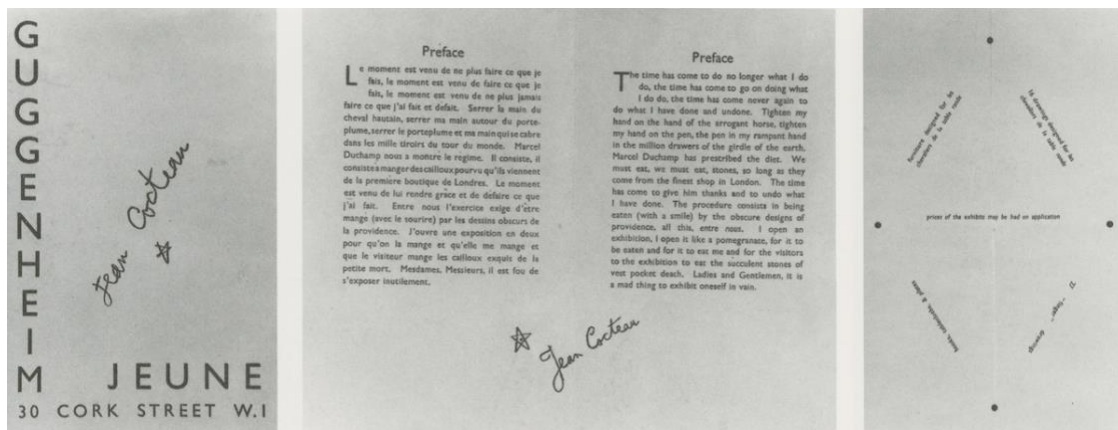
**Notes:** FF490: "Late 1937 (British Museum date stamp, 20 Jan. 38)." CB 1937 B1: "December 1937." Lake 56. Not in Maggs. **Beckett's first published political**

**statement.** Beckett wrote to Joseph Hone on 3 July 1937, "I heard from Nancy Cunard. She is collecting the opinions of writers on the Spanish business. I replied 'Uptherepublic.' Then she wrote again, to demand amplifications" (LSB I: 508). In a subsequent letter to Thomas McGreevy Beckett added that he "could not make [himself] any clearer" (LSB I: 510). The HRC holds documents in the Cunard collection relating to this project, although Beckett's letter to Cunard is among those that "disappeared during WWII" (LSB I: 511). The Lilly copy came from the library of Nancy Cunard. One of the HRC copies is also hers, with the date 'Nov. 1937' in green ink at bottom of title page.

**B9 EXHIBITION OF DRAWINGS, ALSO FURNITURE, DESIGNED 1938**  
**FOR "LES CHEVALIERS DE LA TABLE RONDE"**



**a. First edition. [Exhibition Catalogue] *Exhibition of Drawings, also Furniture, designed for "Les Chevaliers de la Table Ronde"*, Guggenheim Jeune Gallery, London, 24 January-12 February 1938.**



4 pp. (a single folded card sheet).

**Includes:** Preface by Jean Cocteau, translated from the French by Beckett, p. [3].

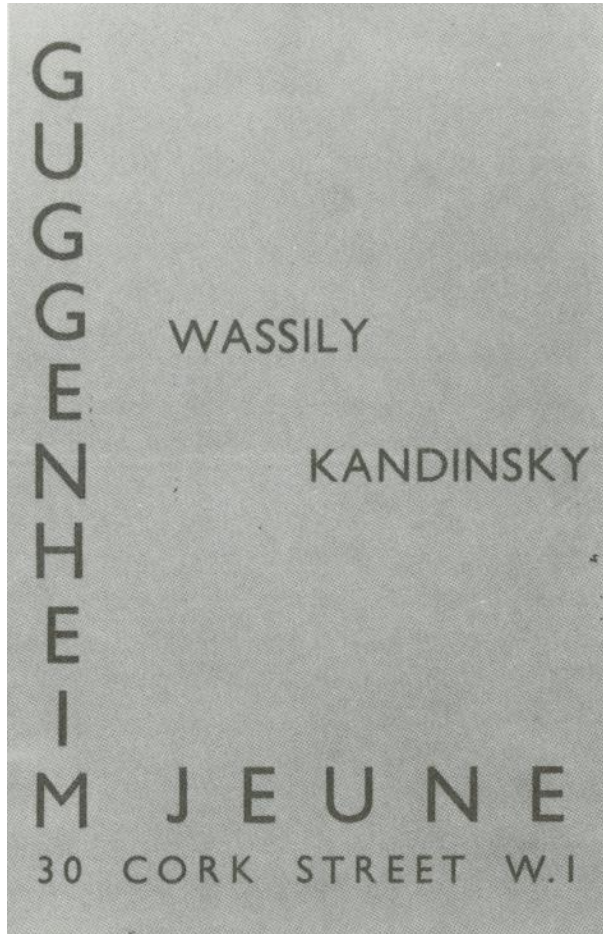
**Copies examined:** not seen by compiler.

**Notes:** FF491 reprints the English version of the Preface in full "by kind permission of Peggy Guggenheim... Miss Guggenheim, who kindly supplied this text, doubts whether many copies of this catalogue have survived" (p. 96). Not in CB, Lake or Maggs. Cocteau's French on p. [2] faces Beckett's translation on p. [3]. The catalogue is reproduced in full in Rudenstine 1985: 747 (see image above).

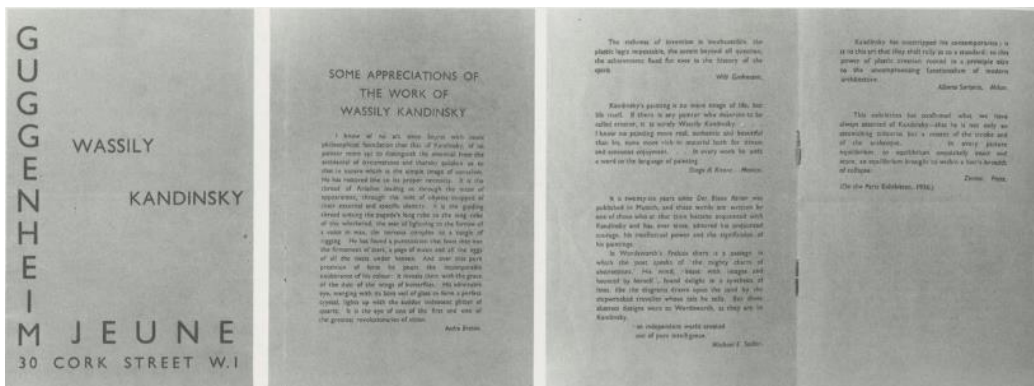
B10

WASSILY KANDINSKY

1938



a. First edition. *Wassily Kandinsky*, Guggenheim Jeune Gallery, London, 18 February-12 March [1938].



6 pp. Appears to have been issued stapled.



**Includes:** 'Some Appreciations of the Work of Wassily Kandinsky', texts by André Breton, Will Grohmann, Diego di Rivera, Michael E. Sadler, Alberto Sartois and Christian Zervos, pp. [2-3], unsigned translations from the French (and Spanish?) by Beckett.

**Copies examined:** not seen by compiler.

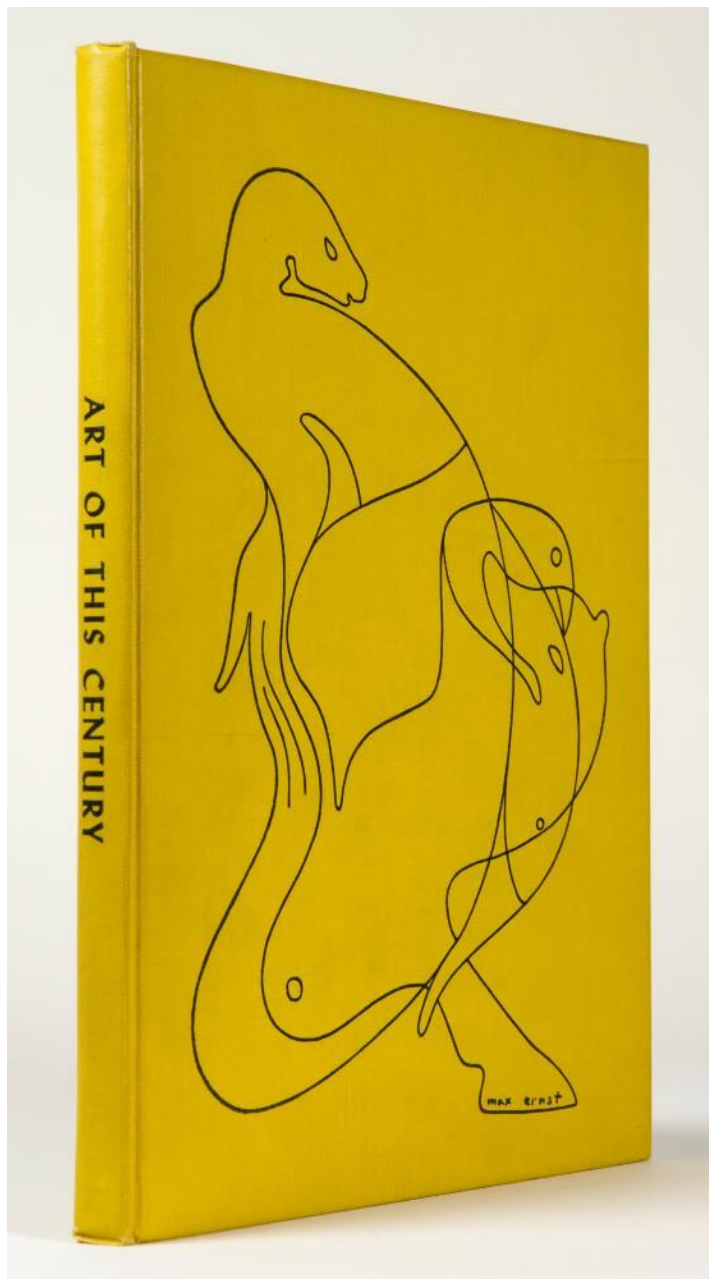
**Notes:** Not in FF, CB, Lake or Maggs. Attribution of this translation to Beckett is based on a letter from Peggy Guggenheim to Kandinsky dated 15 February 1938, in which she says that her own attempt at translating the Sadler text was a failure, so in the end she sent it on to Beckett in Paris, "qui a fait toutes les autres traductions", and that he would send it on to Kandinsky (Archives du Fonds Kandinsky, Musée National d'Art Moderne Centre G. Pompidou, Paris). "All the other translations" presumably refers to the other "appreciations". The catalogue is reproduced in full in Rudenstine 1985: 748-749 (see images above).



B11

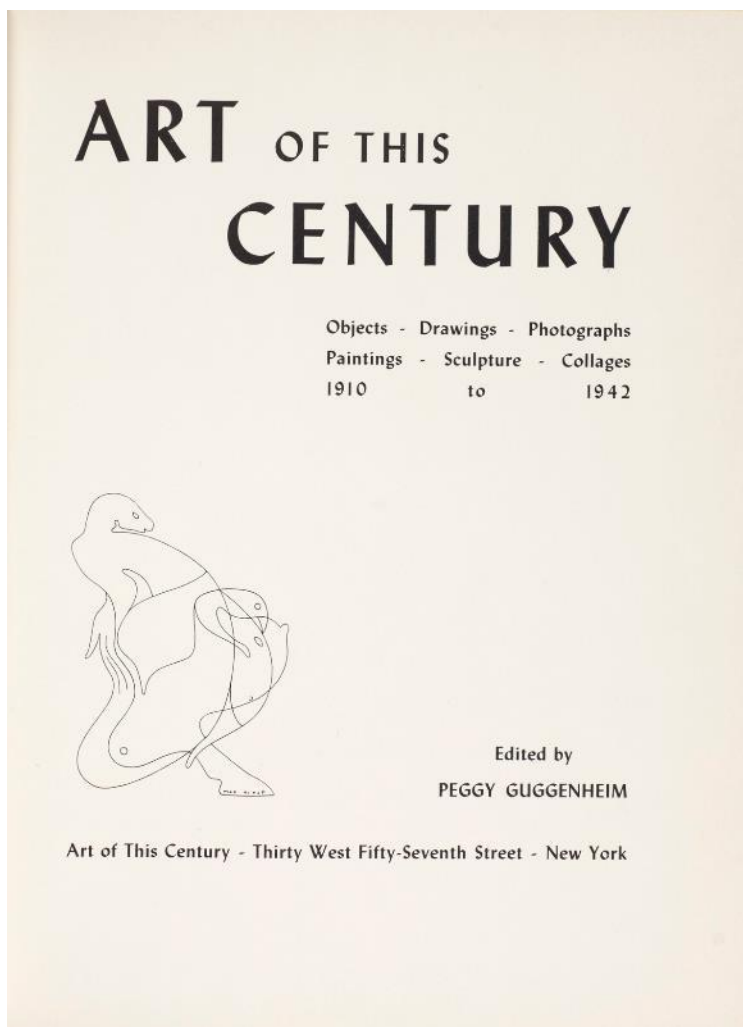
## ART OF THIS CENTURY

1942



**a. First edition.** *Art of this Century*, ed. by Peggy Guggenheim. New York: Art of This Century, 1942. 2500 copies, issued hardbound without dust jacket.

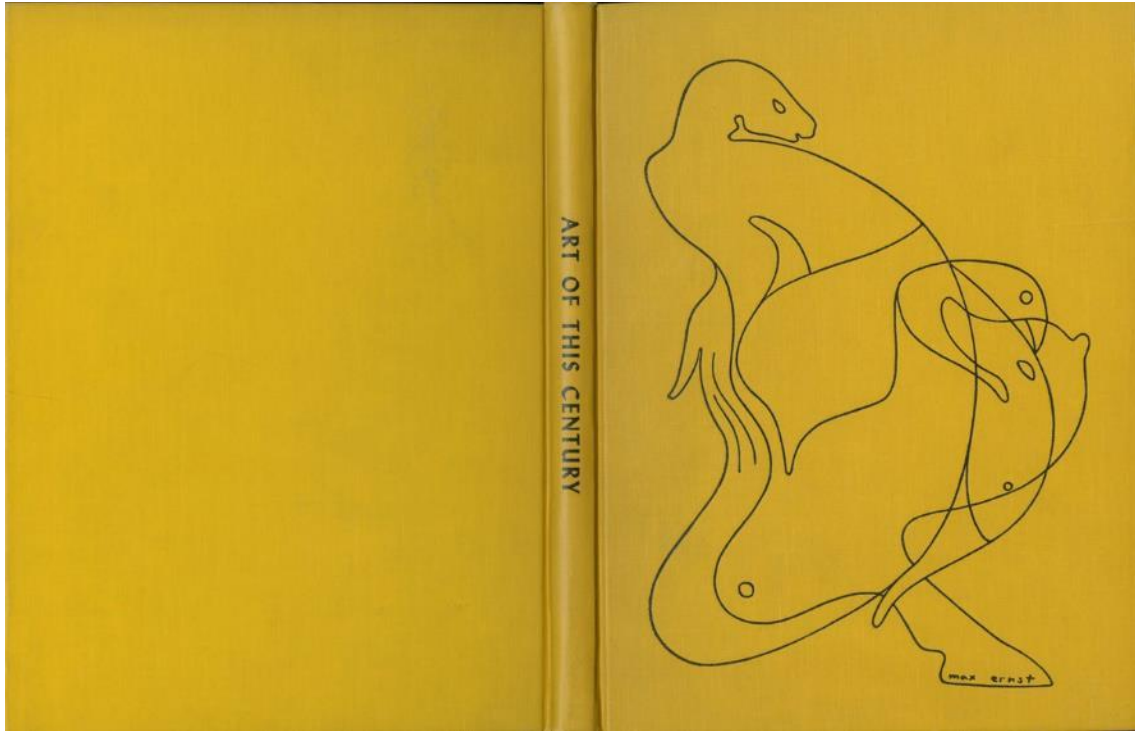
**Includes:** Beckett's unsigned translation of Wassily Kandinsky's French preface to 'Abstract and Concrete Art', p. 44.



### Title page

**Collation:** [1<sup>6</sup> 2<sup>8</sup> 3<sup>10</sup> 4-10<sup>8</sup>]; pp. 1-6 7-10 11-12 13-27 28 29-133 134 135-153 154 155-156 157-160 = 80 leaves; 25.7 x 19.2 cm.; printed on wove paper.

**Contents:** [1] 'ART OF THIS CENTURY'; [2] *blank*; [3] *title page*; [4] '*Copyright, Peggy Guggenheim, 1942 | Produced by Art Aid Corporation, New York*'; [5] 'IN MEMORY OF | JOHN FERRAR HOLMS'; [6] *blank*; 7 *epigraphs by Herbert Read and Adolf Hitler*; 8 *photo of sculpture by Hans Arp*; 9 *foreword by Peggy Guggenheim*; 10 *acknowledgments*; [11] 'THREE PREFACES | *Written as Introductions* | TO | ART OF THIS CENTURY | BY | ANDRE BRETON | ARP | PIET MONDRIAN'; [12] *blank*; 13-43 *texts and reproductions of art work by various writers and artists*; 44 ***text of Preface by Wassily Kandinsky to Abstract and Concrete Art, translated by Beckett***; 45-153 *further texts and reproductions of art work by various writers and artists*; [154] *blank*; 155-156 *index*; [157] '*Of This Book | 2500 copies have been printed by the | Publishers Printing Company | Produced under the direction of | Inez Chatfield | for | Art Aid Corporation | 219 East 49th Street, New York*'; [158-160] *blank*.



**Binding:** yellow cloth, lettered in black. **Front cover** with signed line drawing by Max Ernst stamped in black; **spine** lettered vertically from top to bottom: 'ART OF THIS CENTURY'; **rear cover** blank. Wove endpapers. No headband. All edges trimmed.

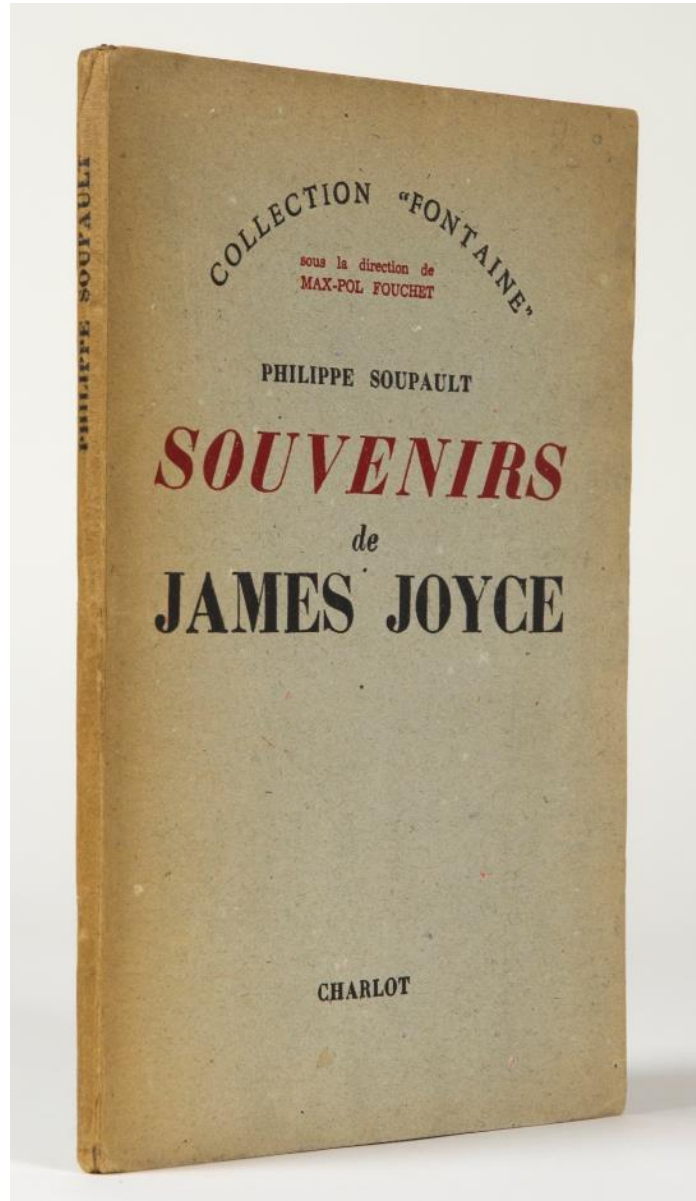
**Copies examined:** L

**Notes:** FF492.2: "a ... problematical piece as far as Beckett's authorship is concerned, for he can remember nothing about it." FF quotes Peggy Guggenheim's memoirs, *Out of this Century* (New York: Dial Press, 1946), p. 241, and subsequent correspondence to the effect that the preface was indeed anonymously translated by Beckett. Not in CB, Lake or Maggs. **First appearance of this translation.** The 2500 copies were unnumbered. The French original of Kandinsky's preface appeared in the *London Bulletin*, 14, 1 May 1939, p. 2.

B12

SOUVENIRS DE JAMES JOYCE

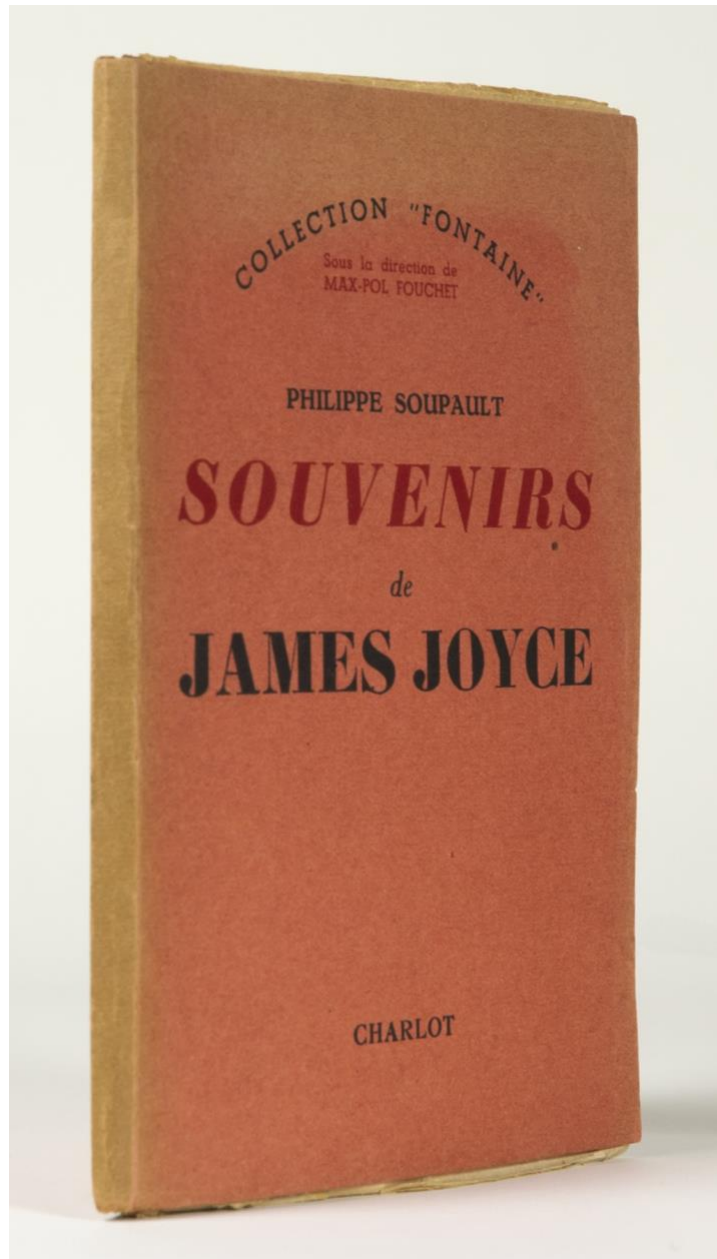
1943



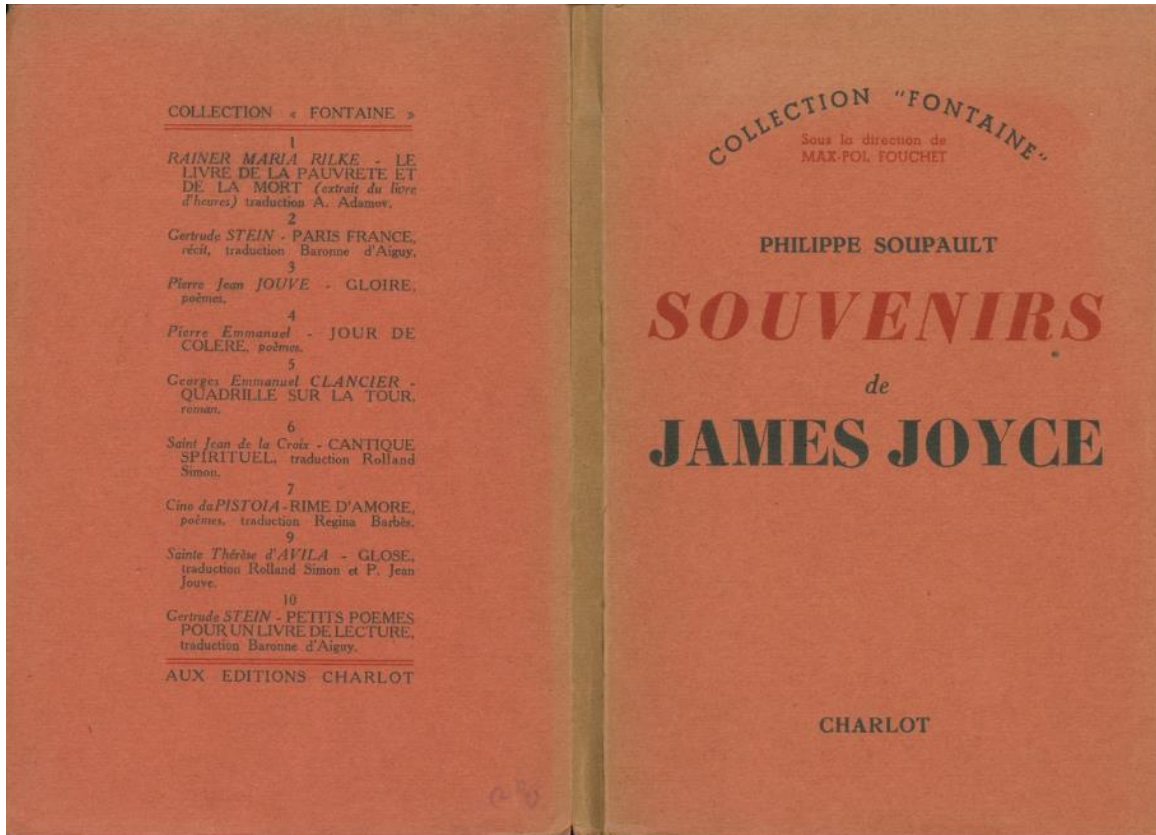
**a. First edition.** *Souvenirs de James Joyce*, by Philippe Soupault. Alger: E. Charlot, 1943. 50 copies, plus an unknown number of advance and trade copies, all in wrappers, issued as follows:

- 0. Several advance copies.
- 1. 50 numbered copies on bouffant.
- 2. Standard trade issue.

**Includes:** 'Anna Livie Plurabelle'--two excerpts from James Joyce's 'Anna Livia Plurabelle', translated into French by Beckett and others, pp. 79-90.

**0. Several advance copies.**

Transcription of **title**, **contents** and **plates** identical to limited and trade issues (see below). Printed on ordinary wove paper.

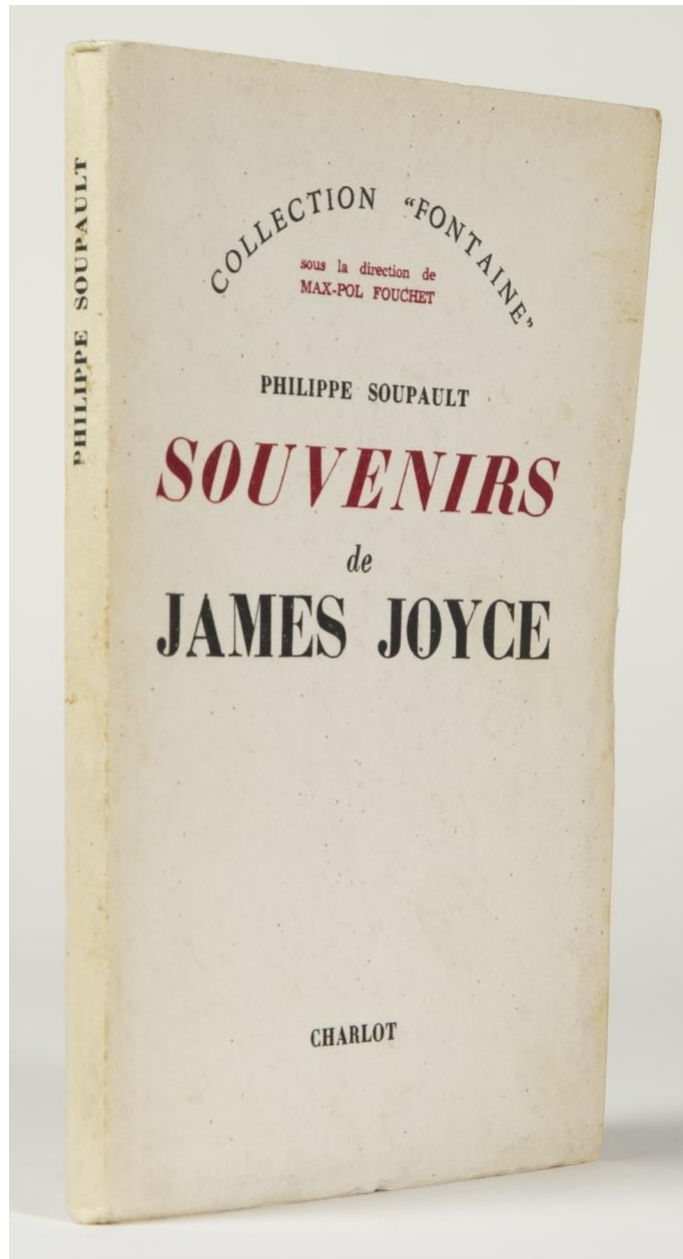


**Binding:** reddish-orange wrappers. **Front cover:** transcription identical to limited and trade issues, but with an entirely different setting; **spine** blank; **rear cover:** transcription identical to limited and trade issues, but with an entirely different setting, lacking accents on upper case letters, and with an accent grave on the translator's name in seventh title listed. All edges untrimmed.

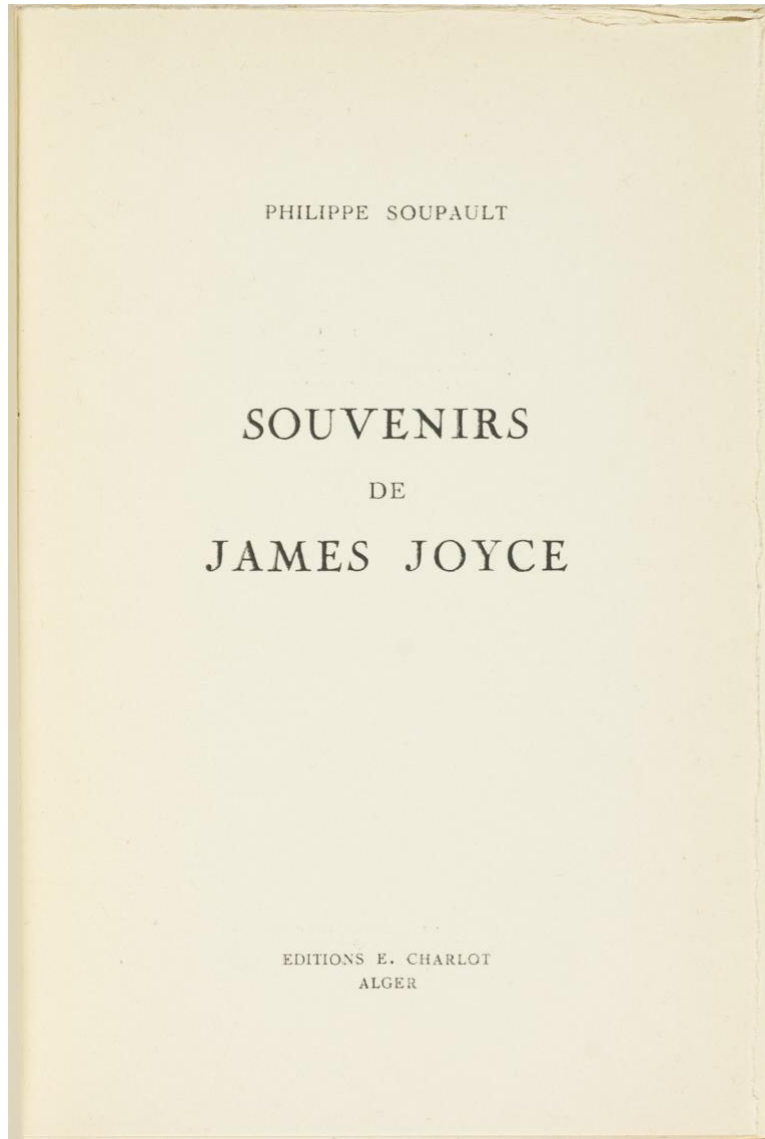
**Copies examined:** L (2 copies), P.

**Notes:** Cf. FF 486.1. Maggs 846 in "brown" wrappers may be an advance copy. The first Lilly copy is inscribed in black ink: 'Philippe | Soupault | Avril 1943 | N<sup>o</sup> 17]'. Since this date precedes the colophon date of 10 May 1943, and both the limited and the trade issues have corrected and reset wrappers with the author's name on the spine, it seems likely that these were among a small number of advance copies given out by Soupault. The Princeton copy is unopened and has no inscription; the second Lilly copy is also without inscription.

**1. 50 numbered copies on bouffant.**







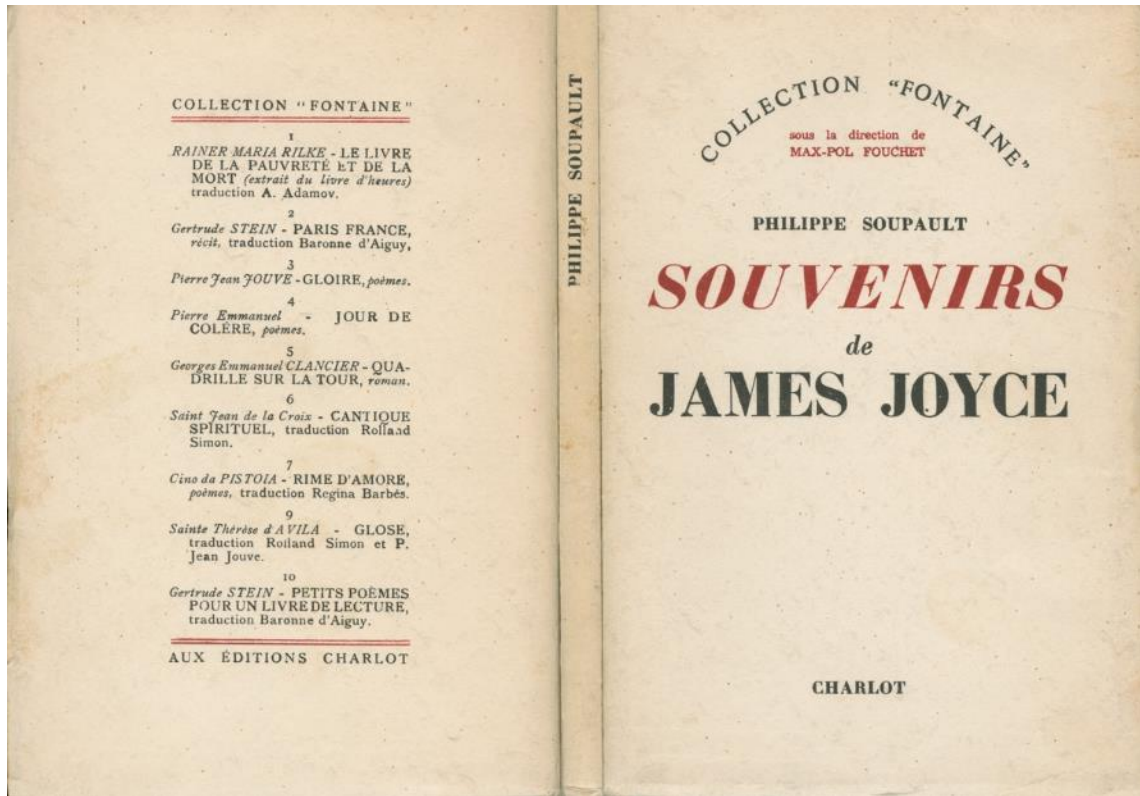
### Title page

**Collation:** [1-3<sup>16</sup>]; pp. 1-12 13-34 35-36 37-55 56-58 59-69 70-72 73-90 91-96 = 48 leaves; 18.2 x 12.3 cm.; printed on wove bouffant.

**Contents:** [1-2] *blank*; [3] '[*lower left-hand corner*] Portrait de James Joyce à l'époque où il | écrivait « Finnegans Wake ».'; [4] *blank*; [5] 'SOUVENIRS | DE | JAMES JOYCE'; [6] *blank*; [7] *title page*; [8] 'L'EDITION ORIGINALE DE CET | OUVRAGE A ETE LIMITEE A | 50 EXEMPLAIRES SUR PAPIER | BOUFFANT NUMEROTES DE 1 | A 50. | [*number stamped in black ink*] | Tous droits réservés pour tous pays. | Copyright by Editions Edmond | Charlot 1943 Printed in Algiers.'; [9] *printed dedication to Maria and Eugene Jolas*; [10] *blank*; [11] 'JAMES JOYCE | A L'HORIZON'; [12] *blank*; 13-34 *text of essay by Philippe Soupault*; [35] 'EN MARGE | D' « ULYSSES »'; [36] *blank*; 37-55 *text of essay by Philippe Soupault*; [56] *blank*; [57] 'SUR LE RIVAGE | DE « FINNEGANS WAKE »'; [58] *blank*; 59-69 *text of essay by Philippe Soupault*; [70] '[*in lower right-hand corner*] James Joyce examinant avec l'un de | ses traducteurs, Philippe Soupault, le |

texte d' « Anna Livie Plurabelle »'; [71] 'ANNA LIVIE PLURABELLE | (traduction de fragments)'; [72] *blank*; 73-78 *note on the translation*; 79-90 *texts of two fragments of Anna Livia Plurabelle, translated into French by Samuel Beckett*, Alfred Perron [Péron], Ivan Goll, Eugène [Eugene] Jolas, Paul L. Léon, Adrienne Monnier and Philippe Soupault, in collaboration with the author; [91-92] *blank*; [93] *table of contents*; [94] *blank*; [95] 'ACHEVE D'IMPRIMER | SUR LES PRESSES DE | L'IMPRIMERIE FON- | TANA, RUE PELIS- | SIER A ALGER, POUR | LE COMPTE DES | EDITIONS EDMOND | CHARLOT, LE 10 MAI | 1943. | VISA DE LA CENSU- | RE N° 8.645'; [96] *blank*.

**Plates:** 1) photo of Joyce inserted facing p. [3]; 2) photo of Joyce and Philippe Soupault inserted facing p. [70].

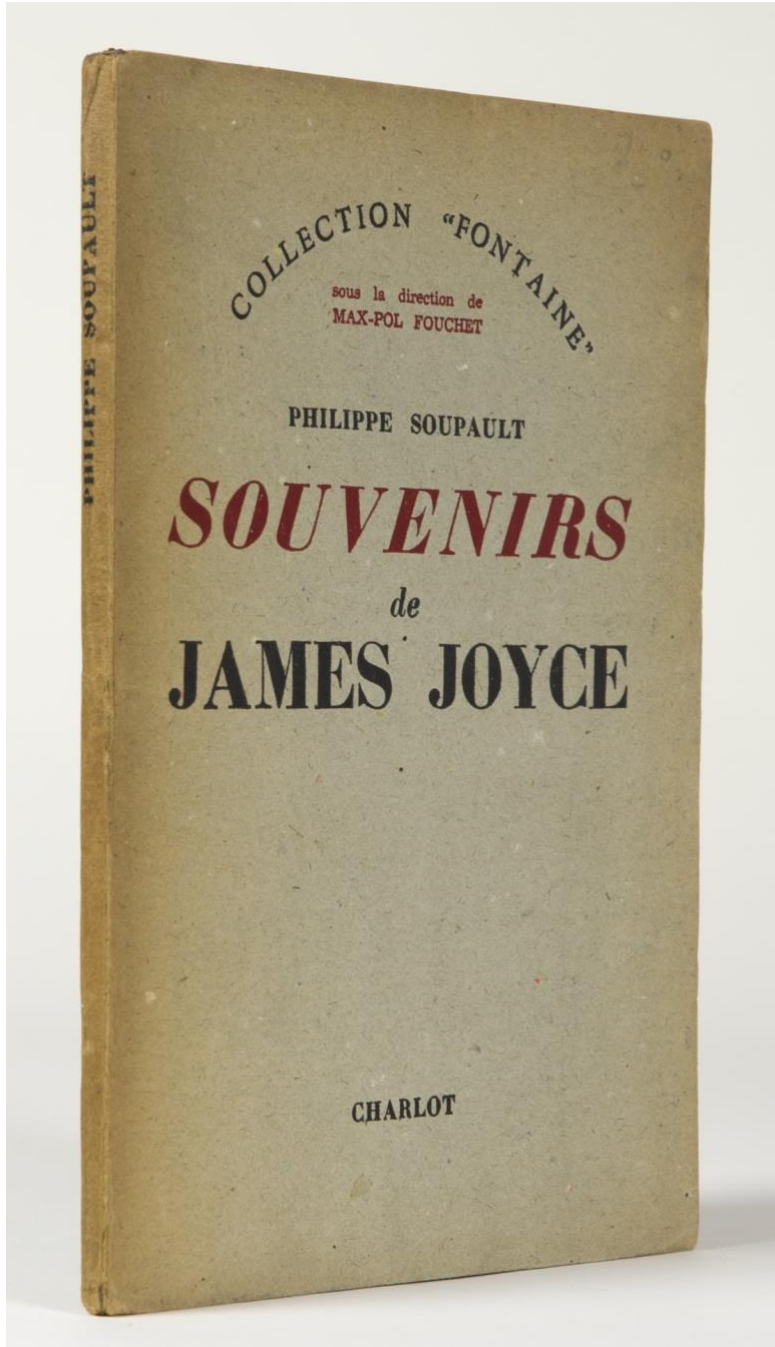


**Binding:** cream wrappers, lettered in black. **Front cover:** '[*in arc, 1 line*] COLLECTION "FONTAINE" | [*in reddish-brown (43)*] Sous le direction de | MAX-POL FOUCHET | [*in black*] PHILIPPE SOUPAULT | [*in reddish-brown*] *SOUVENIRS* | [*in black*] de | JAMES JOYCE | CHARLOT'; **spine** lettered vertically from bottom to top: 'PHILIPPE SOUPAULT'; **rear cover:** 'COLLECTION « FONTAINE » | [*red double rule, 5.4 cm.*] | [*in black*] [*list of first ten titles in series, which does not include this volume*] | [*red double rule, 5.4 cm.*] | [*in black*] AUX ÉDITIONS CHARLOT'. All edges untrimmed.

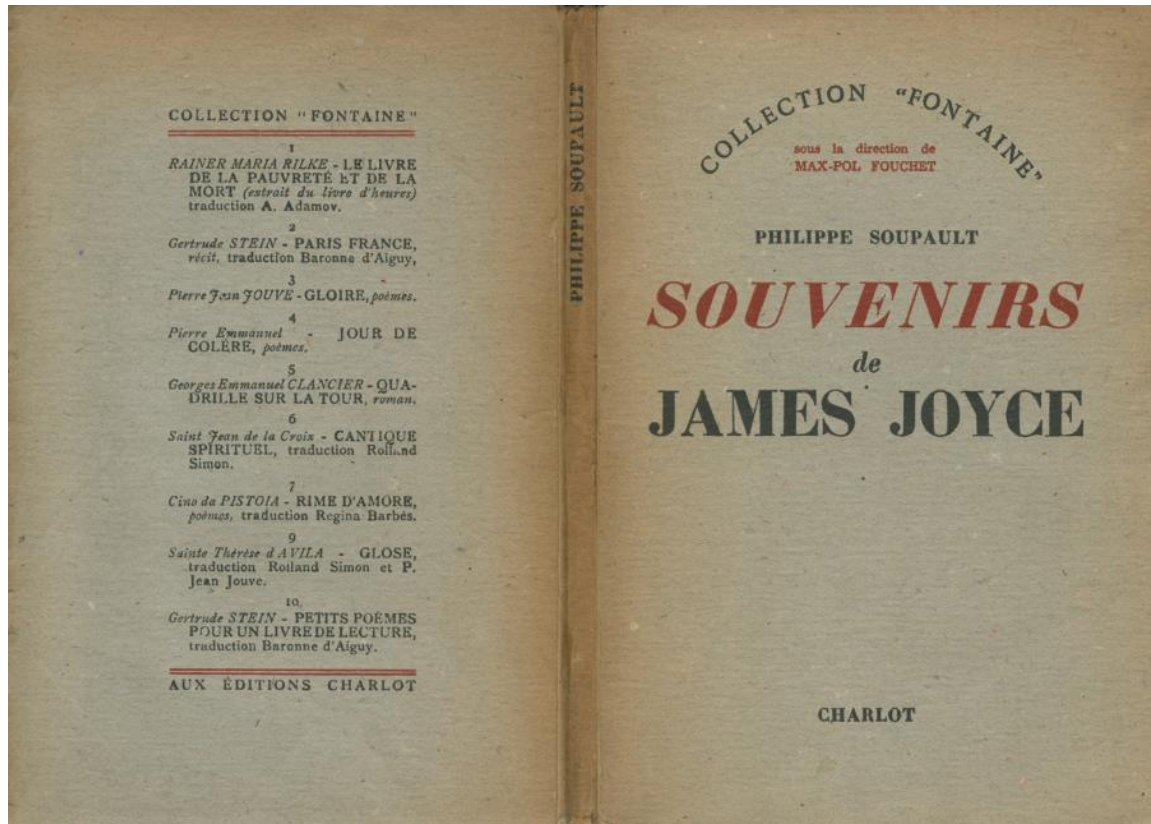
**Copies examined:** L (no. 20); P (no. 38).

**Notes:** Cf FF486.1 (not noting limited issue).

## 2. Standard trade issue.



Transcription of **title, collation, contents** and **plates** identical to issue on bouffant, but printed on ordinary wove paper.

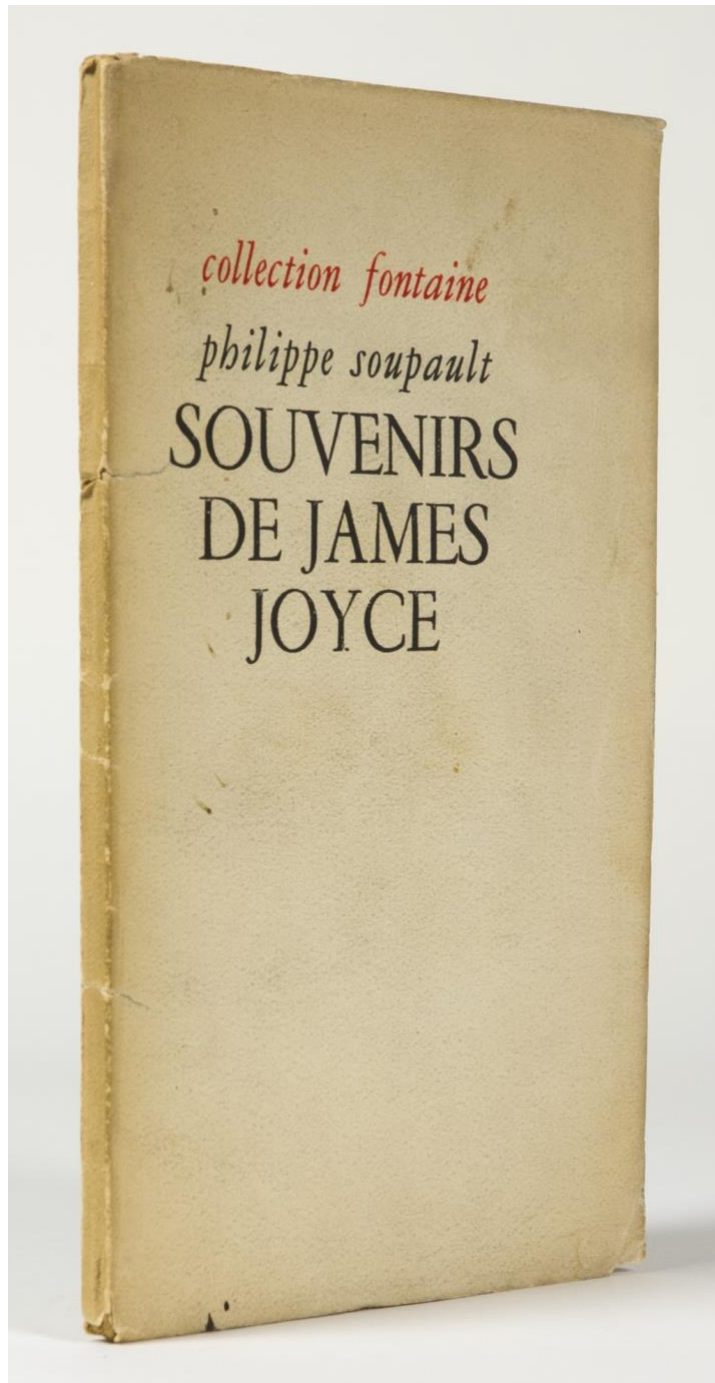


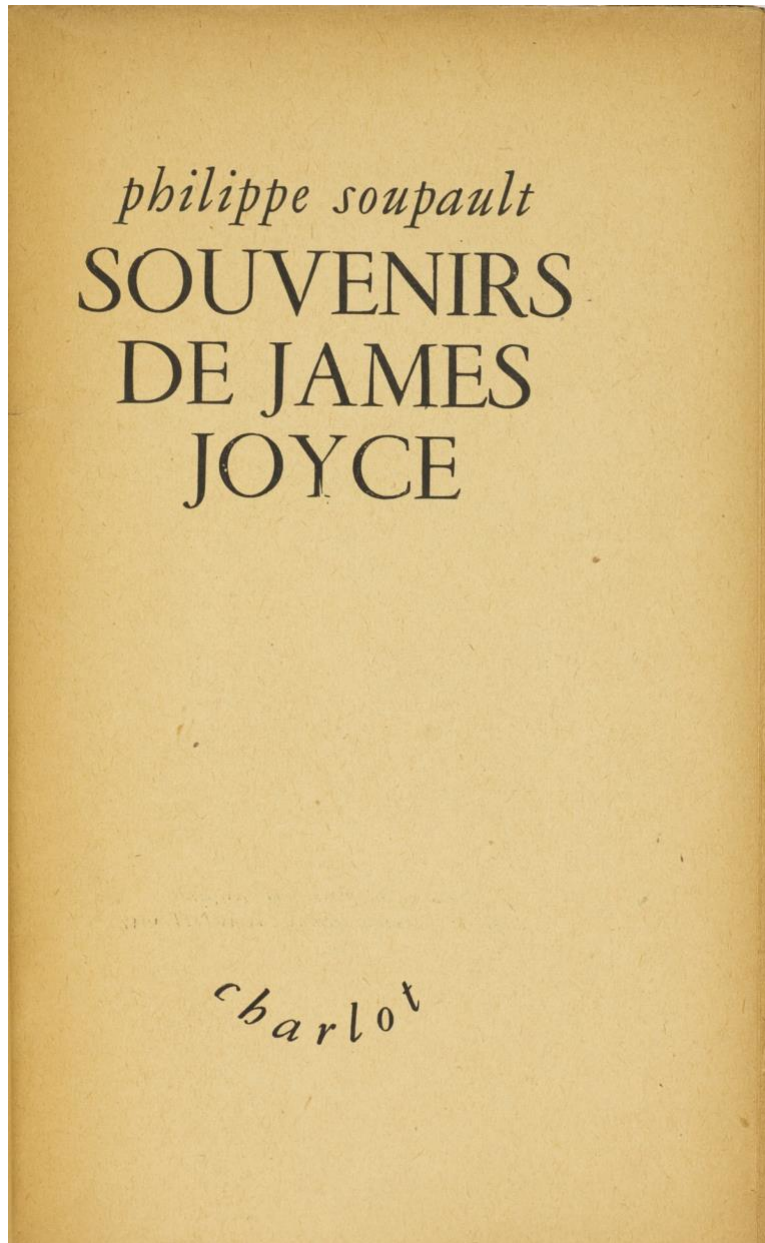
**Binding:** gray wrappers. Transcription identical to issue on bouffant.

**Copies examined:** AC, K, L.

**Notes:** FF486.1: "Soupault's introduction [to the translation] shows some variants [from its first appearance in *La Nouvelle Revue Française*]." CB 1943 B1. Not in Lake. Maggs 847. The translated fragments are reprinted without change from the *Nouvelle Revue Française*, 1 May 1931, crediting the same group of translators. This appearance is sometimes wrongly identified as the earlier Beckett/Péron version.

b. Second edition (reset). *Souvenirs de James Joyce*, by Philippe Soupault. Alger: E. Charlot, 1945. Unknown number of copies, issued in wrappers.



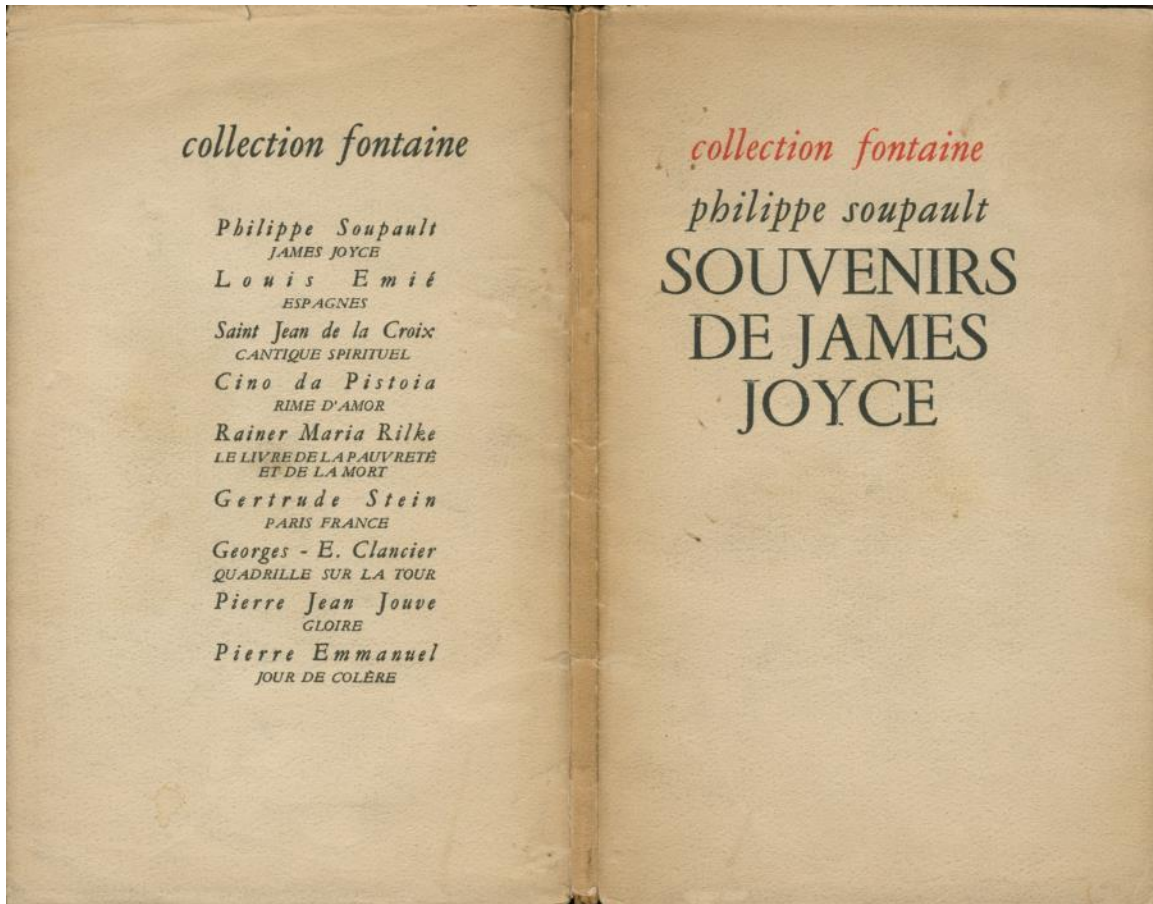


**Title page**

**Collation:** [1-3<sup>16</sup>]; pp. 1-10 11-32 33-36 37-55 56-58 59-68 69-72 73-77 78 79-87 88 89-90 91-96 = 48 leaves; 18.5 x 11.5 cm.; printed on wove paper.

**Contents:** [1-2] *blank*; [3] 'SOUVENIRS | DE JAMES | JOYCE'; [4] *blank*; [5] *title page*; [6] '*Tous droits réservés pour tous pays | Copyright by Editions Edmond CHARLOT 1945*'; [7] *printed dedication to Maria and Eugene Jolas*; [8] *blank*; [9] 'JAMES JOYCE | A L'HORIZON'; [10] *blank*; [11-33] *text of essay by Philippe Soupault*; [34] *blank*; [35] 'EN MARGE D'ULYSSES'; [36] *blank*; [37-56] *text of essay by Philippe Soupault*; [57] 'SUR LE RIVAGE | DE "FINNEGANS | WAKE"'; [58] *blank*; [59-69] *text of essay by Philippe Soupault*; [70] *blank*; [71] 'ANNA LIVIE PLURABELLE | TRADUCTION | DE FRAGMENTS'; [72] *blank*; [73-78] *note*

on the translation; 79-[91] *texts of two fragments of Anna Livia Plurabelle, translated into French by Samuel Beckett*, Alfred Perron [Péron], Ivan Goll, Eugène Jolas, Paul L. Léon, Adrienne Monnier and Philippe Soupault, in collaboration with Joyce; [92] *blank*; [93] *table of contents*; [94] *blank*; [95] *L'édition originale de cet ouvrage* | 6<sup>e</sup> de la *Collection Fontaine*, | dirigée par Max-Pol Fouchet, | a été limitée à 50 exemplaires | sur papier bouffant numérotés | de 1 à 50. | Achevé d'imprimer sur les | presses de l'Imprimerie des | Halles, 54, rue Greneta, à | Paris, pour le compte des | Éditions Edmond Charlot. | Censure 8645 | N<sup>o</sup> d'Éditeur II | N<sup>o</sup> d'Imprimeur 312-980'; [96] *blank*.



**Binding:** cream wrappers, lettered in red and black. **Front cover:** '[in red] *collection fontaine* | [in black] *philippe soupault* | SOUVENIRS | DE JAMES | JOYCE'; **spine** blank; **rear cover:** '*collection fontaine* | *Philippe Soupault* | *JAMES JOYCE* | [list of eight further titles in the series]. All edges untrimmed.

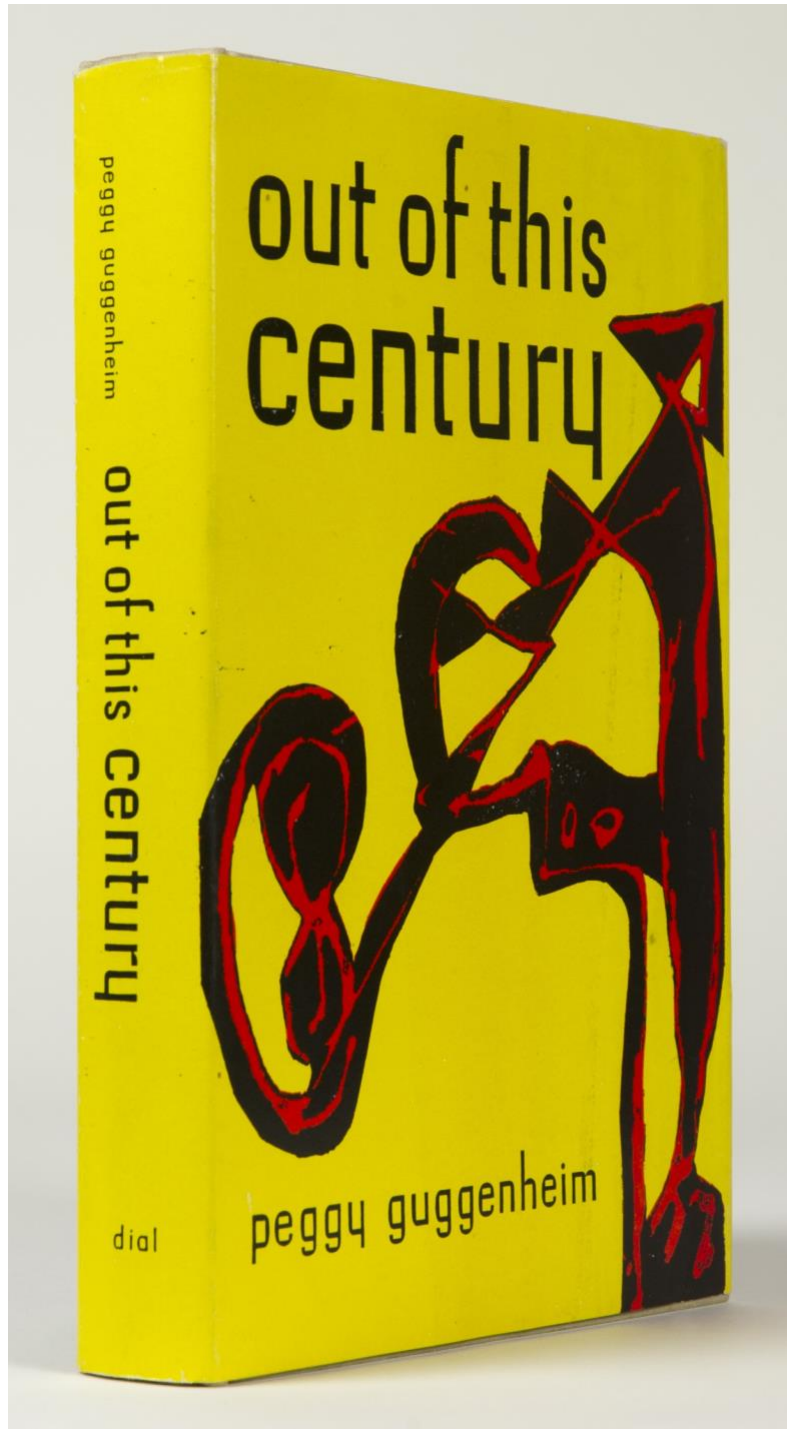
**Copies examined:** L (2 copies)

**Notes:** Not in FF, CB, Lake or Maggs. This second edition makes no mention of the 1943 edition, although the reference to the *édition originale* of 50 copies presumably refers to it; the 1945 edition does not include the two photographic plates present in the first edition.

B13

OUT OF THIS CENTURY

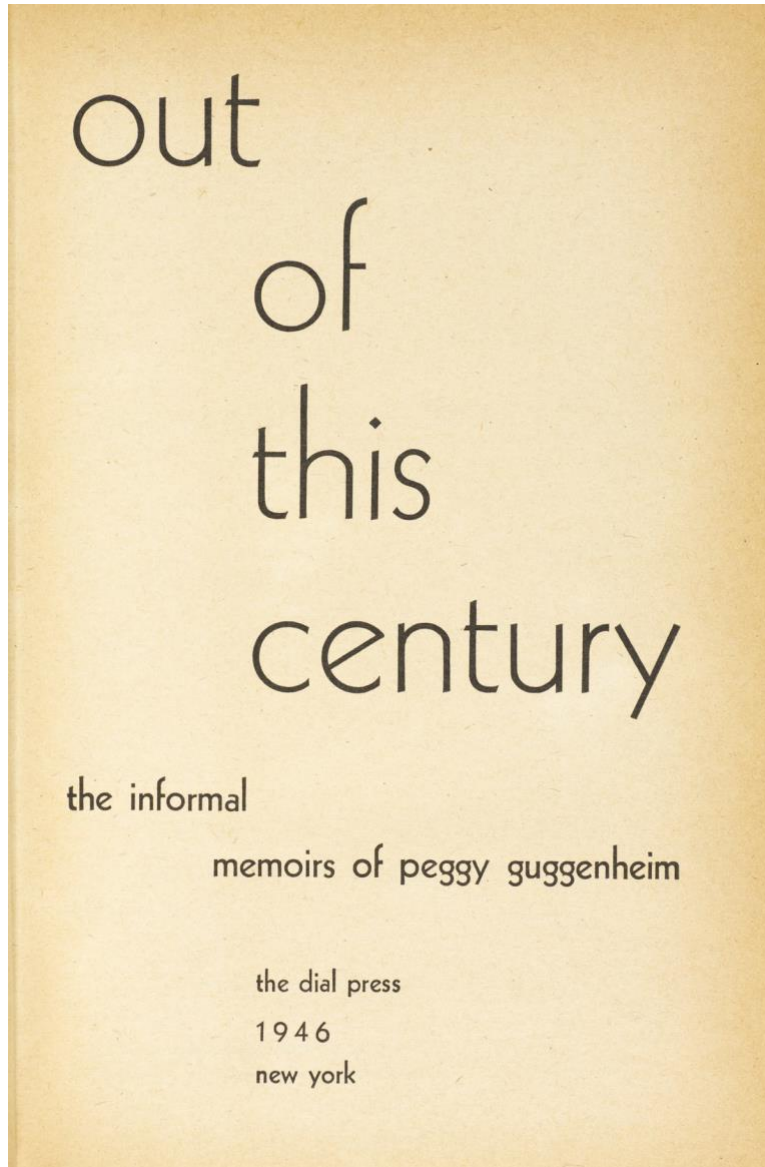
1946



**a. First edition.** *Out of This Century: the informal Memoirs of Peggy Guggenheim.* New York: Dial Press, 1946. Circa 6000 copies, issued hardbound in dust jacket.

**Includes:** 'They come', p. 205.



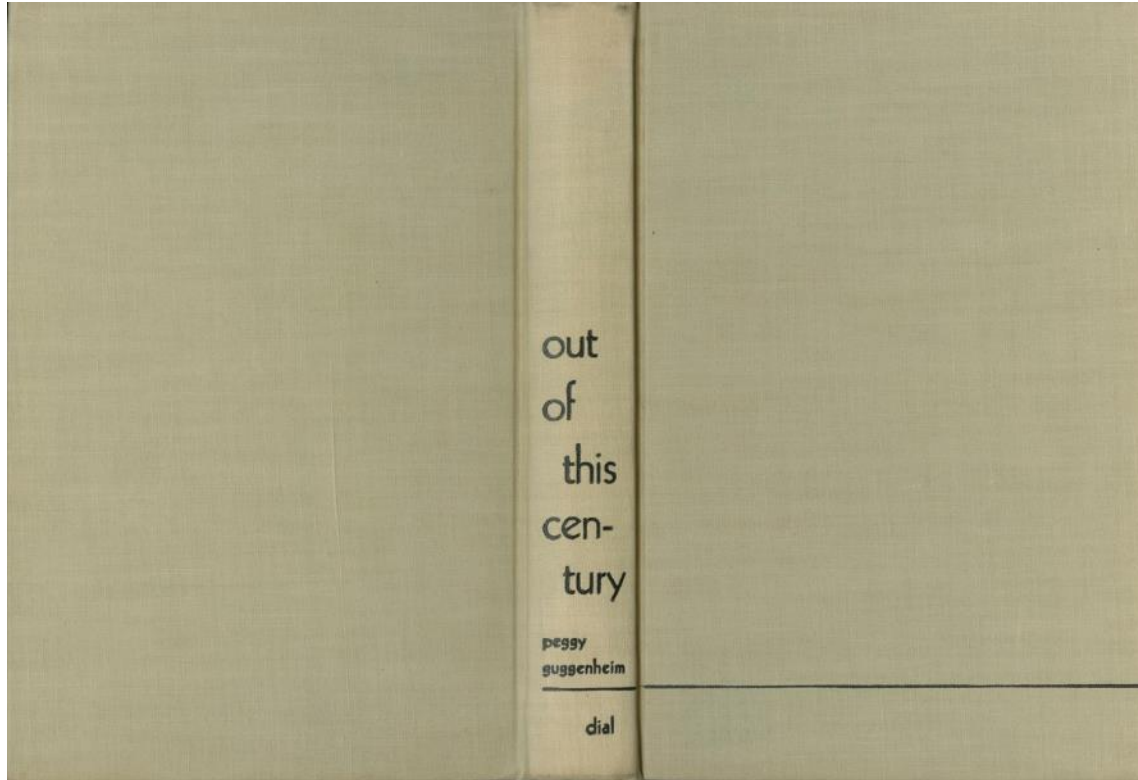


### Title page

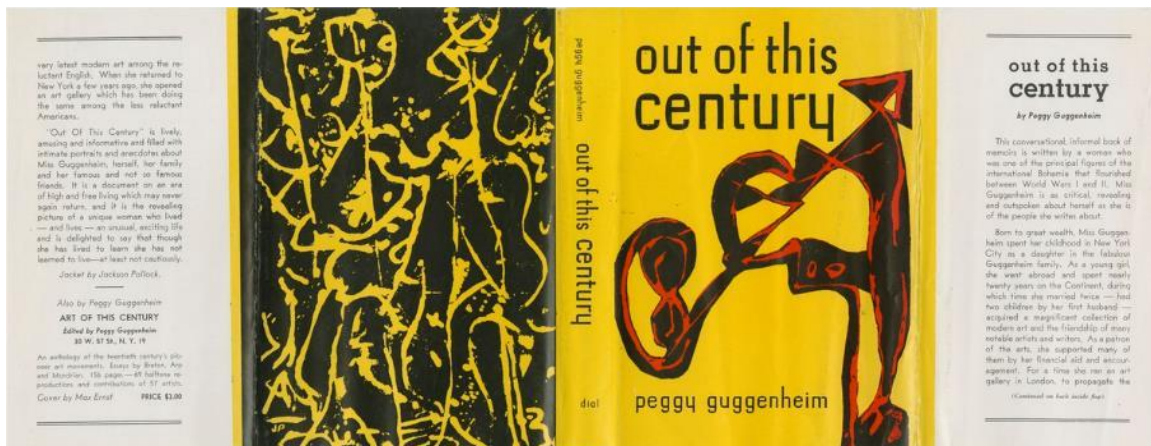
**Collation:** [1-10<sup>16</sup> 11<sup>12</sup> 12<sup>16</sup>]; pp. *i-vi* vii-viii, [2] 1-365 366 = 188 leaves; 20.2 x 13.4 cm.; printed on wove paper.

**Contents:** [i] 'out of | this century'; [ii] *blank*; [iii] *title page*; [iv] 'Designed by Meyer Wagman | Copyright, 1946, by the Dial Press | Printed in the United States of America | by The Haddon Craftsmen, Inc., Scranton, Pa.'; [v] *dedication*; [vi] *blank*; vii-viii *table of contents*; [1s<sup>a</sup>] 'out of | this century'; [1s<sup>b</sup>] *blank*; 1-365 *text of autobiography, including: 205 text of They come*; [366] *blank*.

**Plates:** 3 separate leaves (6 pp.) of photographs of Peggy Guggenheim and friends tipped in between pp. 118-119, 278-279, and 310-311.

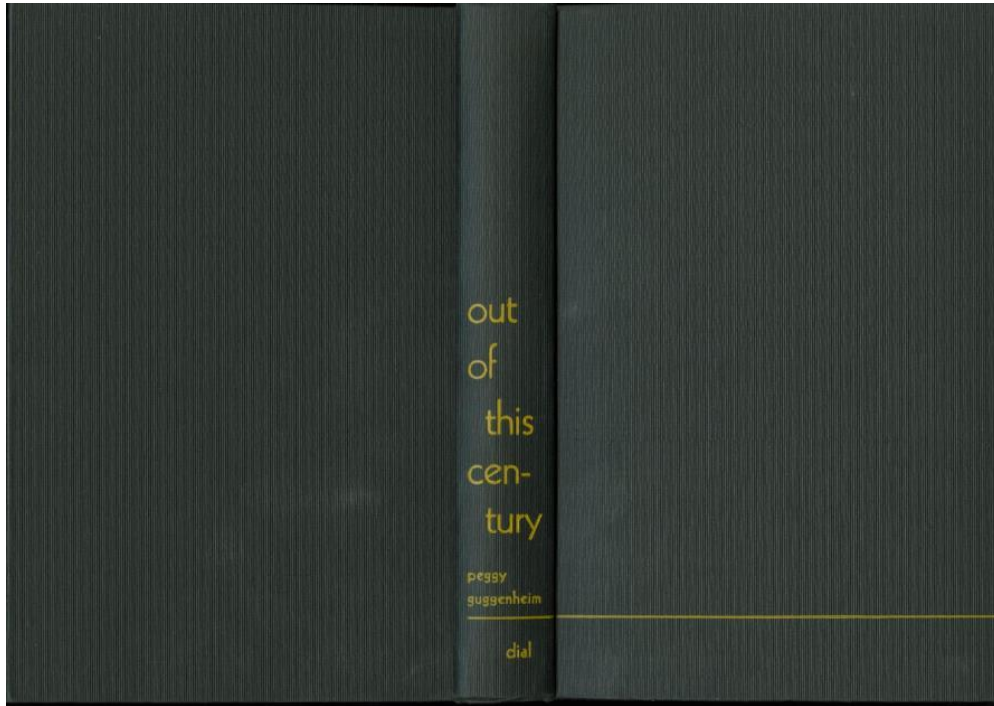
**Binding:**

**Binding A:** beige cloth, lettered in black. **Front cover** blank except for rule near bottom; **spine:** 'out | of | this | cen- | tury | peggy | guggenheim | [rule] | dial'; **rear cover** blank. Wove endpapers. No headband. All edges trimmed and stained light brown.



**Dust jacket** yellow, black and white wove paper, lettered in black. **Front cover:** 'out of this | century | [abstract red and black composition by Jackson Pollock | peggy guggenheim'; **spine** lettered vertically from top to bottom: 'peggy guggenheim out of this century | [horizontally] dial'; **rear cover** yellow and black abstract composition by

Jackson Pollock, signed JP; **front flap:** '[double rule, 6.8 cm.] | out of this | century | by Peggy Guggenheim | [first paragraph of blurb and beginning of second paragraph] | (Continued on back inside flap) | [double rule, 6.8 cm.]'; **rear flap:** '[double rule, 6.8 cm.] | [continuation of second paragraph and final paragraph of blurb] | Jacket by Jackson Pollock. | [rule, 1.3 cm.] | Also by Peggy Guggenheim | ART OF THIS CENTURY | Edited by Peggy Guggenheim | 30 W. 57 St., N.Y. 19 | [blurb] | Cover by Max Ernst PRICE \$3.00 | [double rule, 6.8 cm.]'.



**Binding B:** black cloth, lettered and ruled in yellow, transcription otherwise identical to binding A, including dust jacket; priority not determined. **Note:** one of the Lilly copies in this binding includes bookseller's note "2<sup>nd</sup> state of binding."

**Copies examined:** L (one copy in binding A, two copies in binding B).

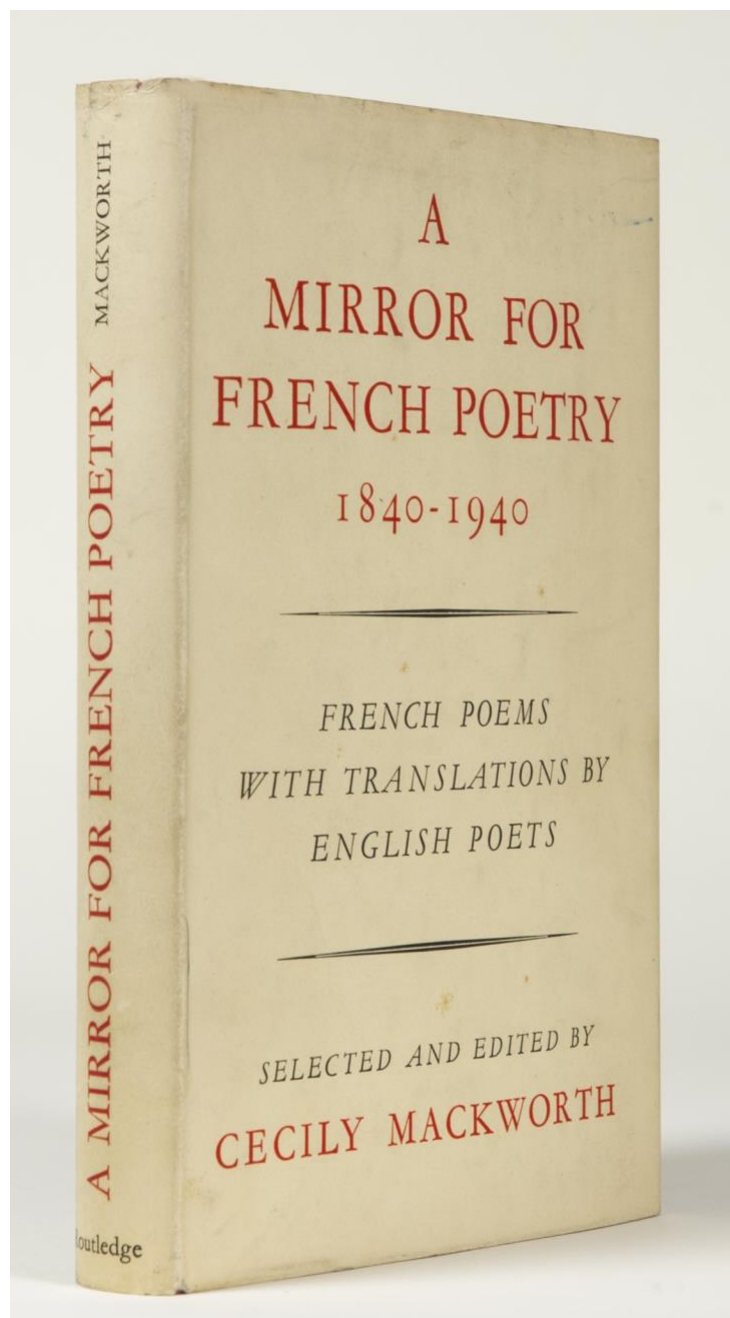
**Notes:** FF30: "Mr. Beckett believes he originally wrote this poem in English, which would make this version the original one... The variant 'life' for 'amour' in the last line... is almost certainly a genuine Beckettian variant." CB 1946 B1: "an edition of around 6,000 copies... published on 26 March, 1946." Lake 245. Maggs 631. **First appearance of *They come in English*.**

Beckett included the poem in a letter to Thomas McGreevy of 25 January 1938, two days after it had "dictated itself" to him. As the editors of Beckett's letters point out, "the text of the poem in the present letter indicates that the variant was introduced in Peggy Guggenheim's transcription of the poem (LSB I: 596-597). The French version, *elles viennent*, first appeared in November 1946 in *Les Temps Modernes*. Beckett is referred to as "Oblomov" throughout *Out of This Century*.

B14

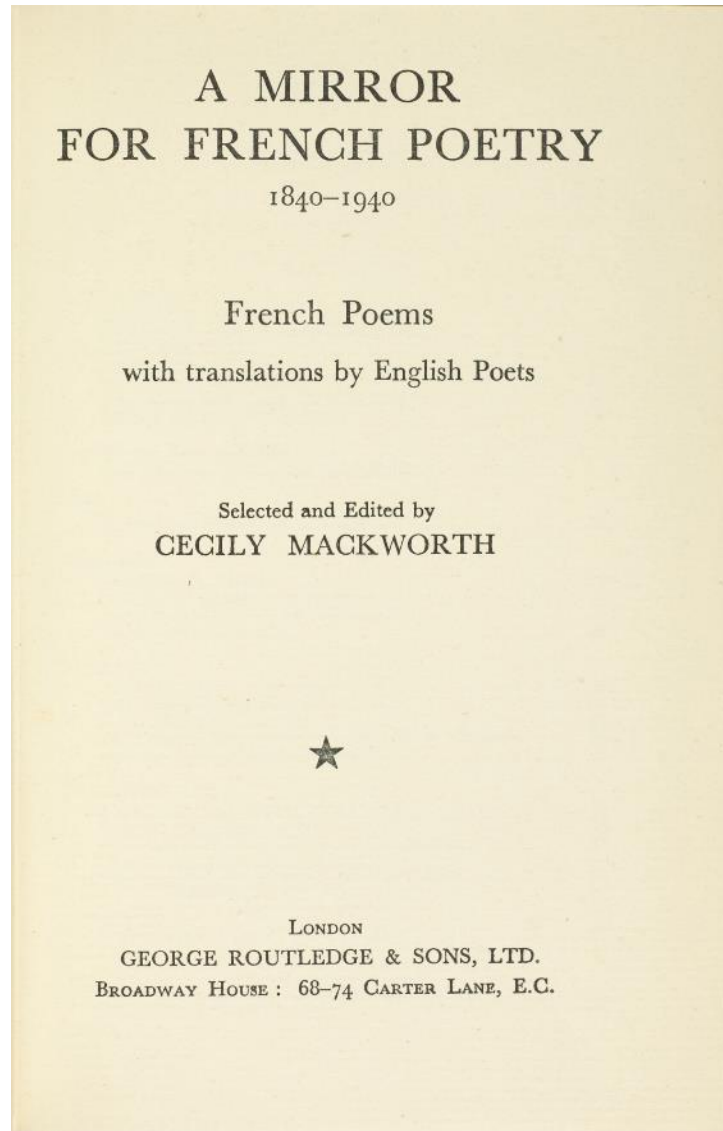
## A MIRROR FOR FRENCH POETRY

1947



**a. First edition.** *A Mirror for French Poetry 1840-1940*, ed. by Cecily Mackworth. London: George Routledge, 1947. Unknown number of copies, hardbound in dust jacket.

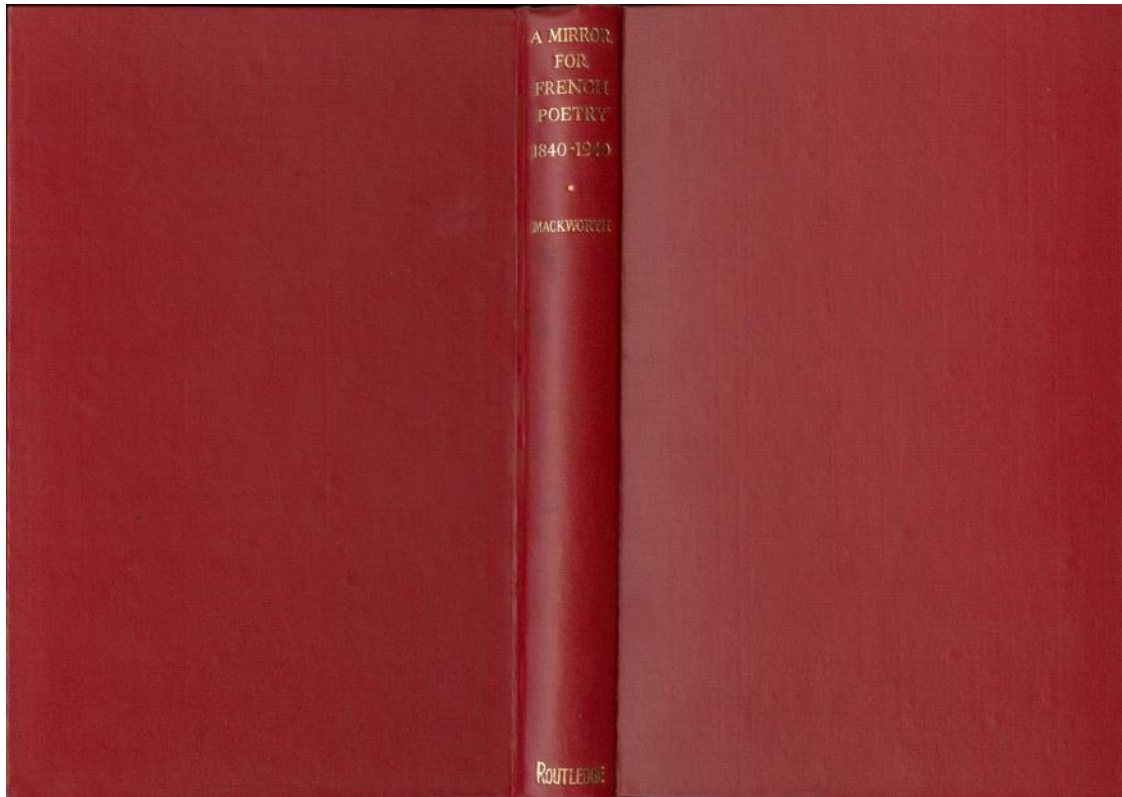
**Includes:** 'Universe-Solitude', Beckett's English translation of Paul Éluard's 'L'Univers-Solitude' (excerpts), pp. 201, 203.



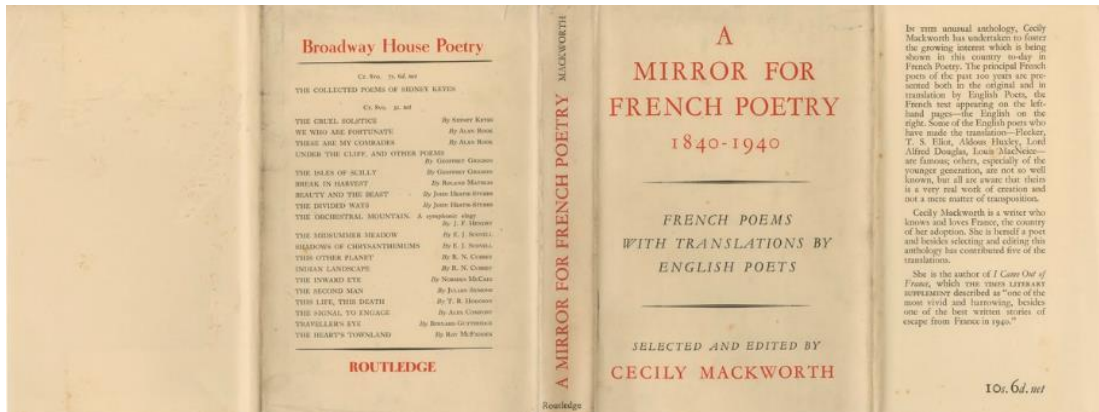
### Title page

**Collation:** A-B<sup>8</sup> C<sup>8</sup> D-I<sup>16</sup> K<sup>4</sup> [\$1 signed]; pp. *i-iv* v-xvi, [1]-219 220 221-230 231-232 = 124 leaves; 18.4 x 12 cm.; printed on laid paper.

**Contents:** [i] 'A MIRROR | FOR FRENCH POETRY | 1840-1940'; [ii] *blank*; [iii] *title page*; [iv] '*First published 1947* | THIS BOOK IS PRODUCED IN COMPLETE | CONFORMITY WITH THE AUTHORIZED | ECONOMY STANDARDS | Printed in Great Britain by | Stephen Austin and Sons, Ltd., Hertford.'; [v-vii] *table of contents*; viii *note on permissions*; ix-xvi *editor's preface*; [1] **blank**; 2-199 *texts of poems en face in French and English*; 200-203 ***texts en face from L'Univers-Solitude, by Paul Éluard (on versos [even-numbered pages]) and from Universe-Solitude (on rectos [odd-numbered pages]), translated by Beckett***; 204-219 *texts of poems en face in French and English*; [220] *blank*; 221-230 *biographical details on poets*; [231-232] *blank*.



**Binding:** smooth red cloth, lettered in gold. **Front cover blank; spine:** [*in gold*] 'A MIRROR | FOR | FRENCH | POETRY | 1840-1940 | [*dot*] | MACKWORTH | [*at bottom of spine*] Routledge'; **rear cover blank.** Wove endpapers. No headband. All edges trimmed.



**Dust jacket** cream wove paper, lettered in red and black. **Front cover:** [*in red*] 'A | MIRROR FOR | FRENCH POETRY | 1840-1940 | [*in black*] [*pointed rule 7.5 cm.*] | FRENCH POEMS | WITH TRANSLATIONS BY | ENGLISH POETS | [*pointed rule 7.5 cm.*] | SELECTED AND EDITED BY | [*in red*] CECILY MACKWORTH'; **spine:** [*at bottom of spine*] Routledge | [*lettered vertically from bottom to top*] [*in red*] A MIRROR FOR FRENCH POETRY [*in black*] MACKWORTH'; **front flap:** [*three paragraph blurb on book and editor*] | '10s. 6d. net'; **rear flap blank.**

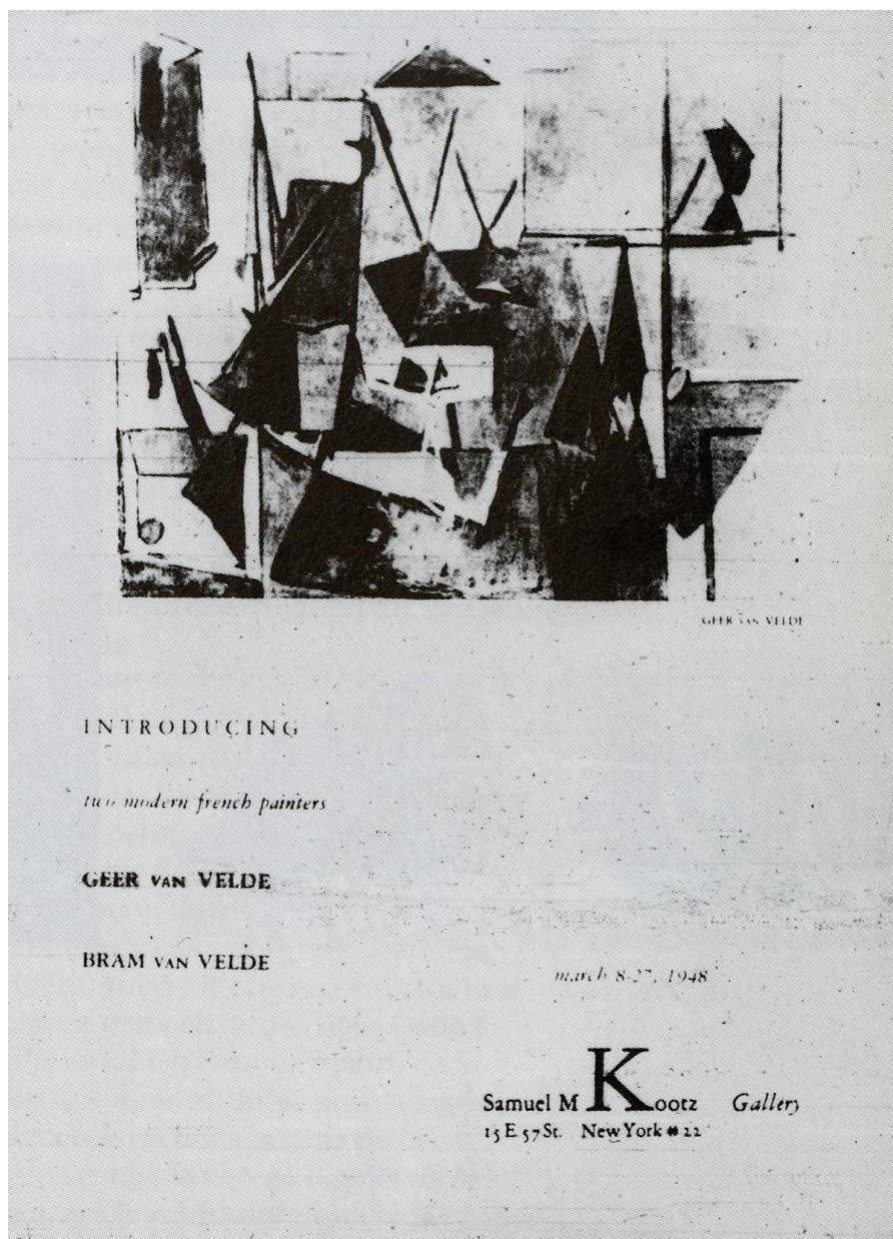
**Copies examined: L**

**Notes:** Not in FF (cf. FF488/488.1). CB 1947 D2. Not in Lake or Maggs. '*First published 1947*' on verso of title page. Éluard's original and Beckett's translation had initially appeared in *This Quarter* and *Thorns of Thunder*, numbered consecutively from 1 to 11; they are here numbered II, III, IV, VI, VIII, IX, XI, XIII, XV, XVII, XVIII, while remaining textually identical. The source of *Universe-Solitude* is not indicated. The editor's note of acknowledgement on p. viii includes neither *This Quarter* (1932), where these excerpts first appeared, nor Europa Press, where they were reprinted in 1936. "Some of the English poets who have made the translation [sic]... are famous; others, especially of the younger generation, are not so well known, but all are aware that theirs is a very real work of creation and not a mere matter of transposition" (from the front flap of the dust jacket).

B15

**INTRODUCING TWO MODERN FRENCH PAINTERS:  
GEER VAN VELDE. BRAM VAN VELDE**

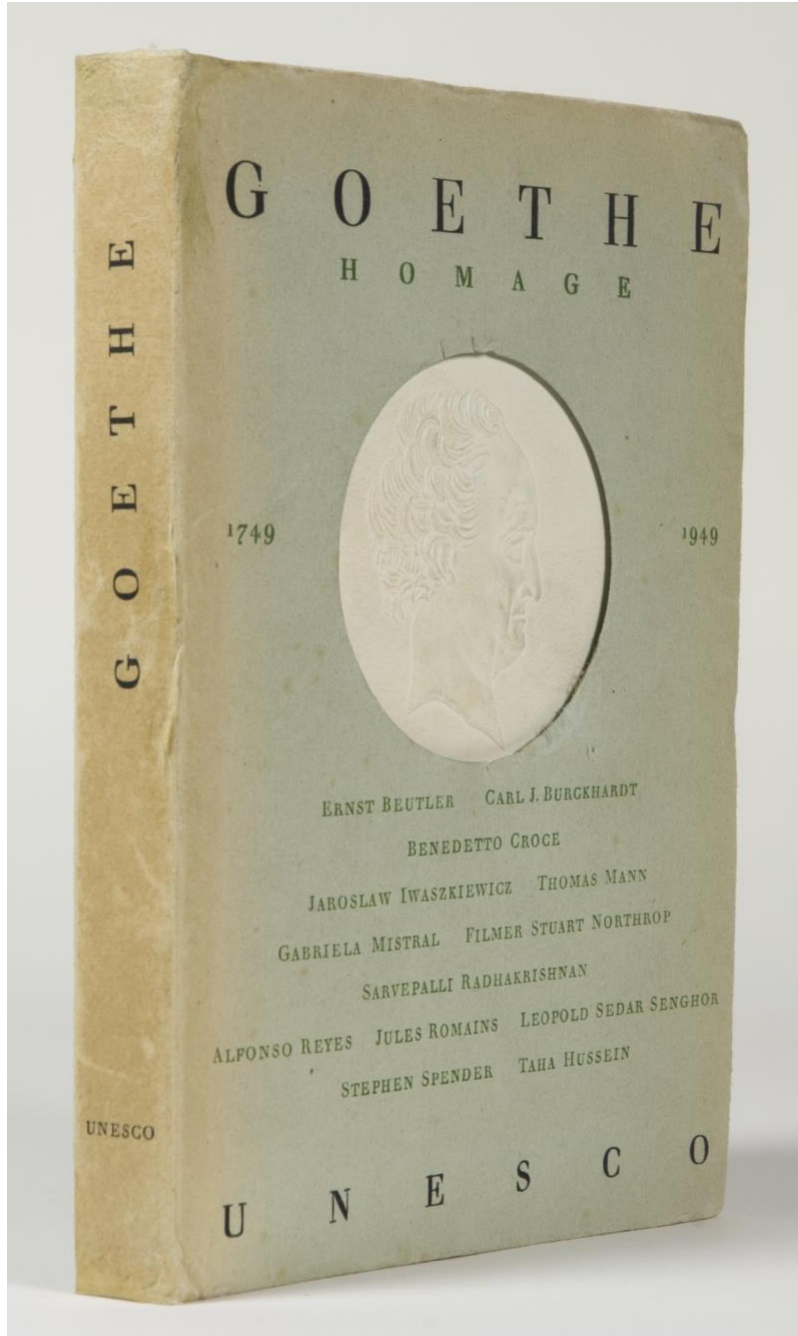
1948



**a. First edition. [invitation to exhibition] *Introducing Two Modern French Painters: Geer van Velde. Bram van Velde*, Samuel M. Kootz Gallery, New York, 8-27 March, 1948.**

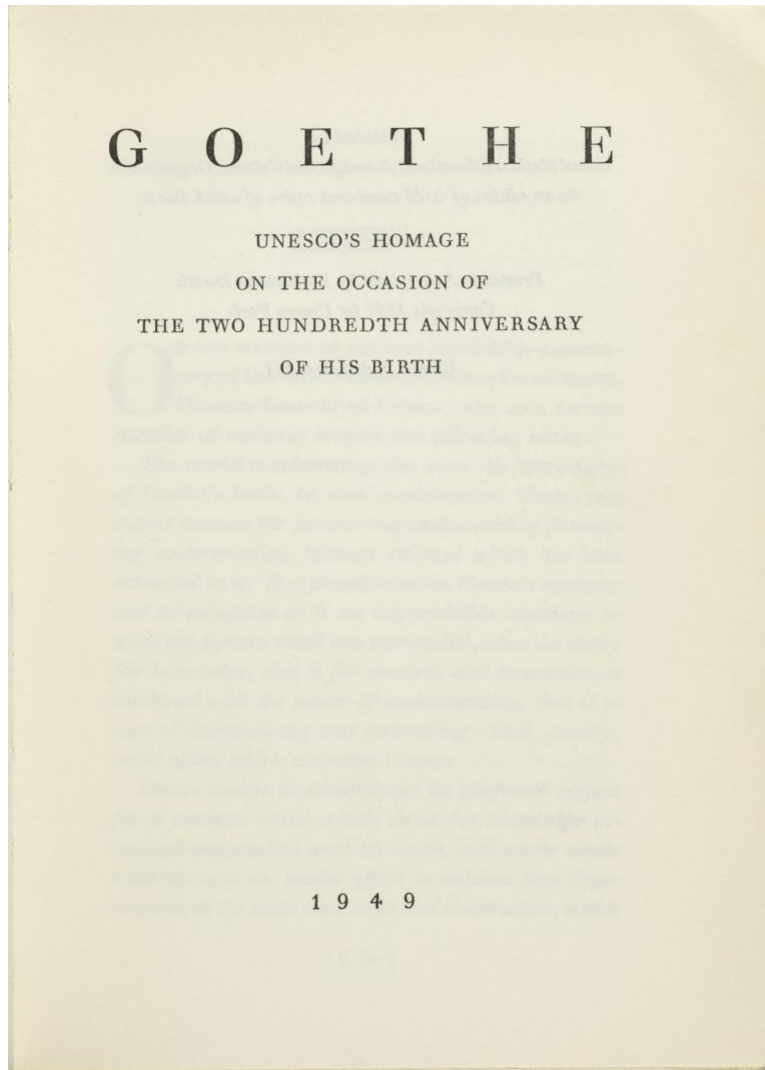






**a. First edition. *Goethe: UNESCO'S Homage*. Paris: UNESCO 1949.** 2500 numbered copies, issued in stiff wrappers with dust jacket.

**Includes:** 'Message from Earth' ['Recado terrestre'] [poem], by Gabriela Mistral, an unsigned translation by Beckett from the Spanish, printed *en face* with the Spanish original, pp. 76-81, and revisions of other essays in the volume.



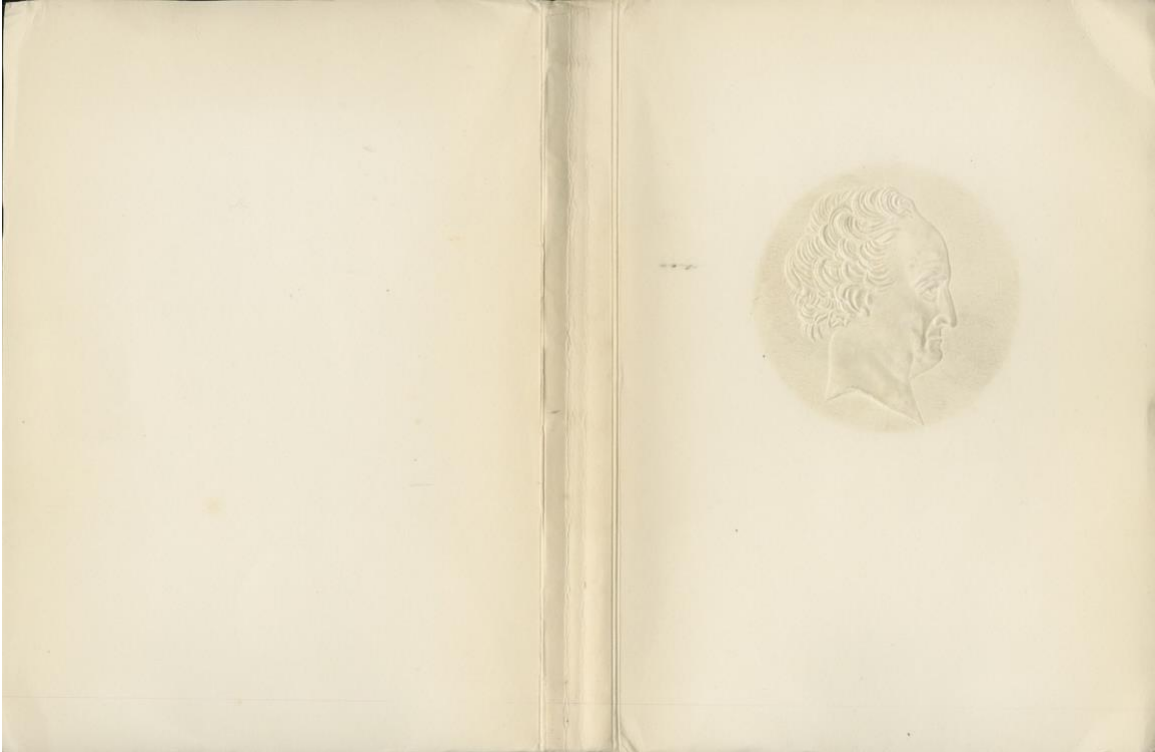
**Title page**

**Collation:** 1<sup>8</sup> 2-12<sup>8</sup> 13<sup>4</sup> [\$1 signed]; pp. *i-viii* ix-xi *xii* *xiii* *xiv* xv *xvi* xvii *xviii* 1-2 3-22 23-24 25-38 39-40 41-47 48-50 51-60 61-62 63-74 75 76-81 82-84 85-98 99-100 101-108 109-110 111-122 123-124 125-137 138-140 141-147 148-150 151-164 165-166 167-179 180-182 = 100 leaves; 19 x 13.5 cm.; printed on wove paper.

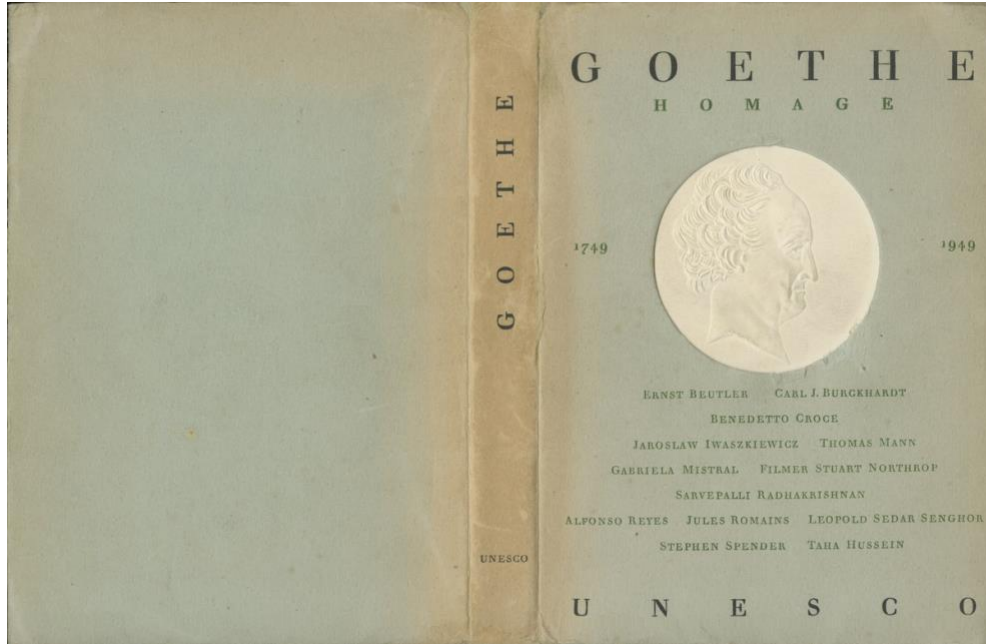
**Contents:** [i-iv] *blank*; [v] 'GOETHE - UNESCO'S HOMAGE'; [vi] *blank*; [vii] *title page*; [viii] '*Published by / United Nations Educational, Scientific and Cultural Organization / in an edition of 2500 numbered copies of which this is / No [number stamped in black ink on ruled security grid 1.8 cm.] | Printed in Switzerland by Berichthaus Zurich / Copyright 1949 by Unesco Paris / Unesco. Publication 411*'; ix-xi *introductory note*; [xii] *blank*; *xiii* *list of contributors*; [xiv] *blank*; xv *table of contents*; [xvi] *blank*; xvii *list of illustrations*; [xviii] *blank*; [1]-74 *texts by various authors, printed in honor of Goethe*; [75] 'MESSAGE | FROM EARTH | by Gabriela Mistral'; 76-81 *texts en face of Gabriel Mistral's Recado terrestre* [untitled here] (*on versos [even-numbered*

*pages*) and **Message from Earth**, translated by Beckett (on rectos [odd-numbered pages]); [82] blank; [83]-179 further texts by various authors, printed in honor of Goethe; [180-182] blank.

**Plates:** six photographic reproductions of material relating to Goethe and his life, tipped in as follows: frontispiece, and facing pages 58, 72 118 142 and 170.



**Binding:** stiff cream wrappers. **Front cover** with embossed portrait of Goethe in 1829, from a medal by David d'Angers; **spine** and **rear cover** blank. All edges untrimmed.



**Dust jacket** pale green wove paper, lettered in green and black, with unprinted flaps folding over wrappers at all sides. **Front cover:** 'GOETHE | [*in green*] HOMAGE | 1749 [*circle 7 cm. in diameter excised from front cover to allow embossed portrait of Goethe on front cover of wrappers to show through*] 1949 | Ernst Beutler Carl J. Burckhardt | Benedetto Croce | Jaroslaw Iwaszkiewicz Thomas Mann | Gabriela Mistral Filmer Stuart Northrop | Sarvepalli Radhakrishnan | Alfonso Reyes Jules Romaines Leopold Sedar Senghor | Stephen Spender Taha Hussein [*in black*] UNESCO'; **spine** lettered vertically from bottom to top: 'GOETHE | [*at base of spine, horizontally*] UNESCO'; **rear cover** blank.

**Copies examined:** L (2 copies, unnumbered, and no. 961), WU (no. 1066). E (no. 2161).

**Notes:** FF496, quotes from a letter from Milton Rosenthal of UNESCO, of 6 October 1964: "A 1950 letter from Mr. Beckett states that 'last summer at the request of Unesco, I revised the English translation of a group of texts on Goethe, including a poem by Gabriela Mistral. I was obliged to retranslate this poem, with the help of a scholar specialized in Spanish, and some friends'... There is no way [Rosenthal continues] I can determine whether [*Message from Earth*] was Mr. Beckett's title, that of the original translator, or of Miss Mistral.... Evidently Mr. Beckett also had a hand in revising much of the English prose in the volume." Not in CB, Lake or Maggs. **First appearance of this translation.** The Lilly Library also holds a copy of the original French edition, similarly limited, with the Mistral poem in both Spanish and French. One of the two Lilly English-language copies is unnumbered; presumably other unnumbered copies exist.

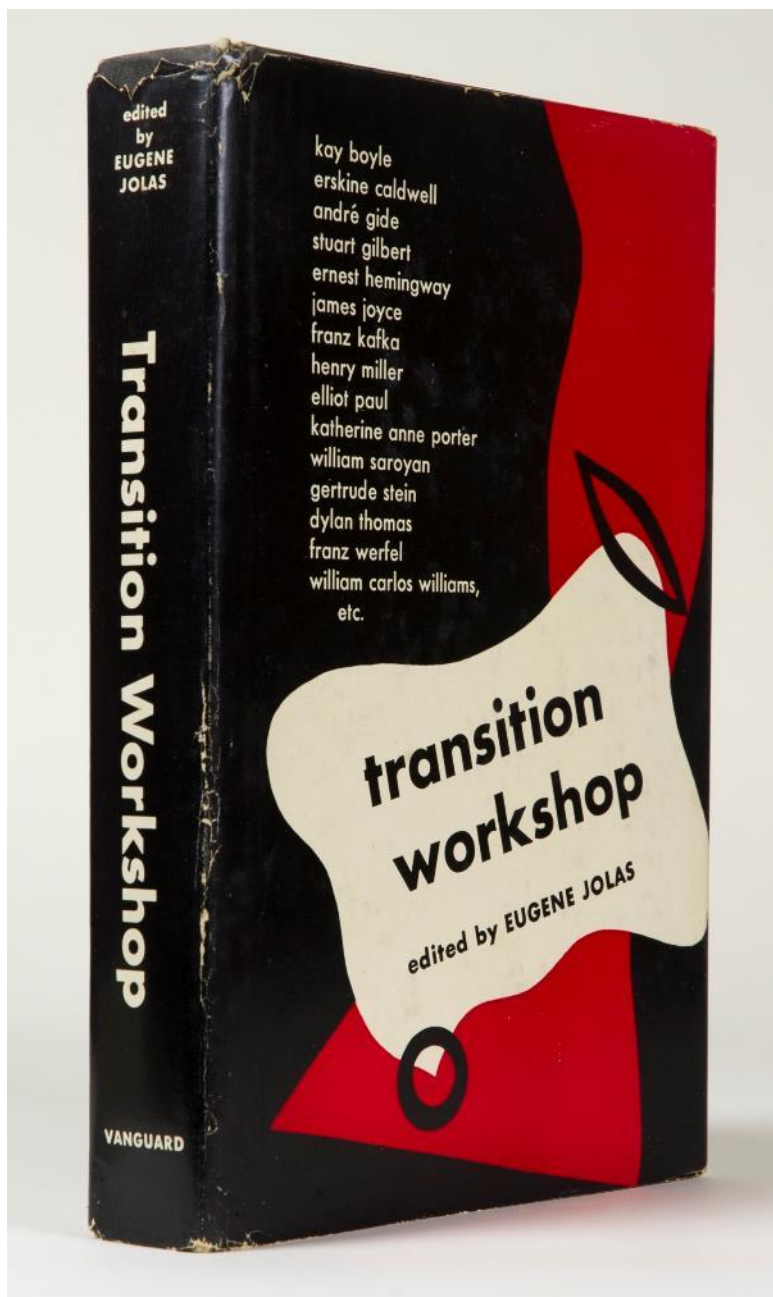
'Message from Earth' is included in the critical edition of Beckett's *Collected Poems*. The editors note: "The Goethe volume was printed in Switzerland and poorly proof-read. [We] have corrected obvious errors in the original publication. The Spanish text is itself by no means error-free, containing about a dozen mistakes" (Lawlor and Pilling 2012: 418).

In the same letter to McGreevy in which he reports he has agreed to vet Eugene Jolas's translations of poems by René Char for the first issue of the postwar *Transition* (4 January 1948), Beckett laments "It is quite impossible for me to live now with my pittance. I had hoped that my books would make up the difference. But there is little chance [of that].... I have been reduced to applying for employment [as a translator] to UNESCO" (LSB II: 72; with further details n. 13, p. 74). Beckett's commissions from UNESCO included a revision of a text for their edition of *Interrelations of Cultures: Their Contribution to International Understanding* (published in 1953) and the translation of the entire *Anthology of Mexican Poetry*, ed. by Octavio Paz, which did not appear until 1958.

B17

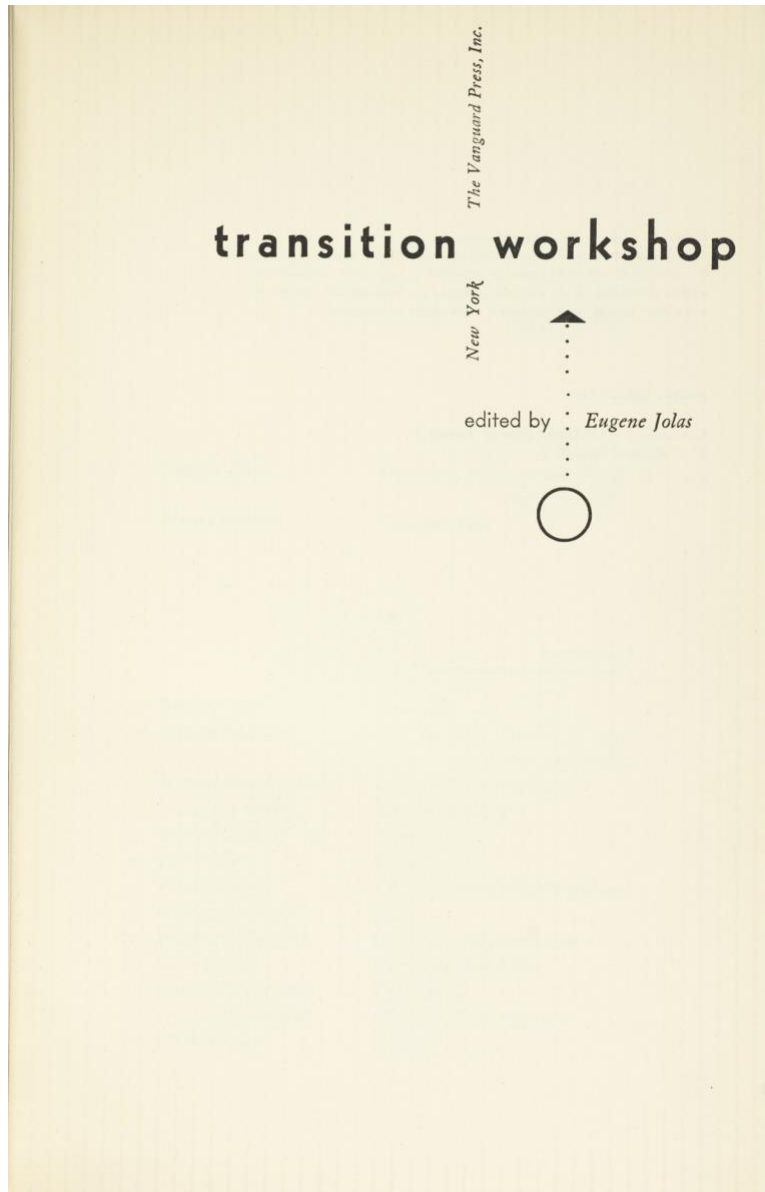
TRANSITION WORKSHOP

1949



**a. First edition. *Transition Workshop*, ed. by Eugene Jolas. New York: The Vanguard Press, 1949.** Unknown number of copies, issued hardbound in dust jacket.

**Includes:** 'Assumption', pp. 41-44,  
'Malacoda' (in English), p. 204.



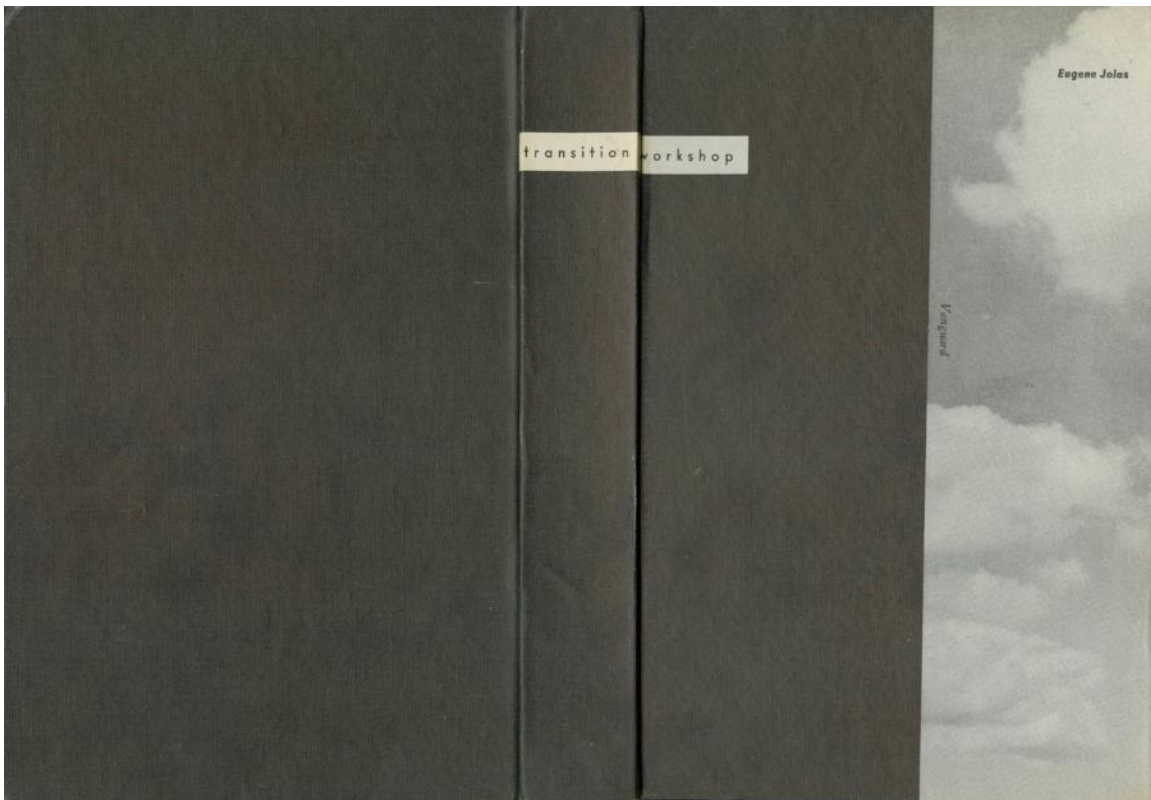
### Title page

**Collation:** [1-13<sup>16</sup>]; pp. [2] 1-5 6-10 11-12 13-25 26-28 29-169 170-172 173-195 196-198 199-272 273-274 275-325 326-328 329-377 378-380 381-395 396-398 399-413 414 = 208 leaves; 23.3 x 15.5 cm.; printed on wove paper.

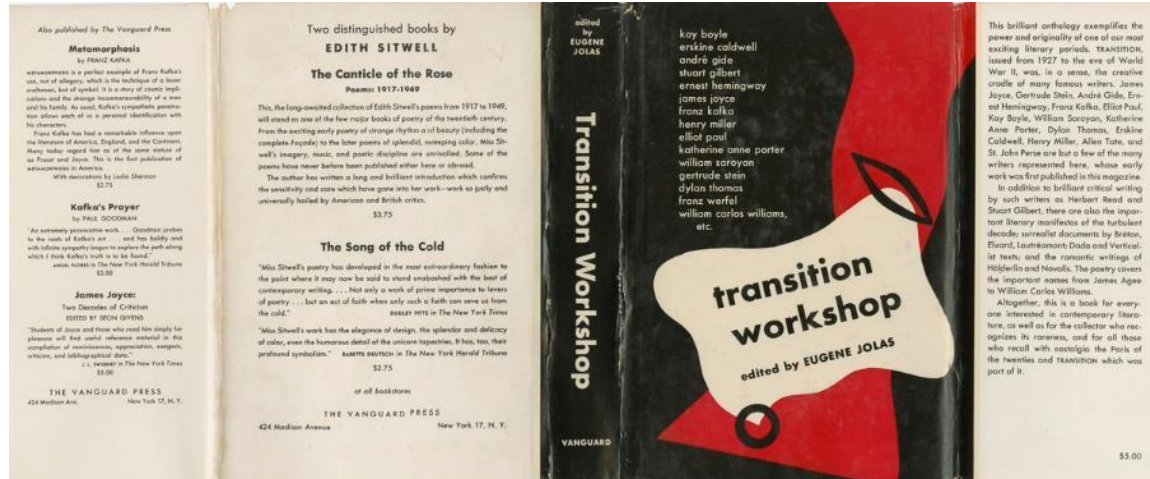
**Contents:** [1<sup>a</sup>-1<sup>b</sup>] [*lined vertically black on white*] blank; [1] '[*large black dot*] transition workshop'; [2] [*lined vertically black on white*] blank; [3] title page; [4] 'Copyright, 1949, by the Vanguard Press, Inc. | Published simultaneously in Canada by the Copp Clark Company, Ltd., Toronto | [3-line statement of rights] | design: Marshall Lee | Manufactured in the United States of America by | H. Wolff, New York, N. Y.'; [5]-10 table of contents; [11] '[*large black dot*] transition workshop'; [12] blank; 13-25 introductory essays by Eugene Jolas and Stuart Gilbert; [26] blank; [27] '1. paramyths [title



*underlined with rule*]; [28] *blank*; 29-169 *texts of "paramyths," including 41-44 text of Assumption*; [170] *blank*; [171] '2. expansion of language [*title underlined with rule*] | I. *Sonorists* | II. *Metamorphosis of the Word*'; [172] *blank*; 173-195 *texts of "expansion of language"*; [196] *blank*; [197] '3. intercontinental poets [*title underlined with rule*]; [198] *blank*; 199-272 *texts of "intercontinental poets," including 204 text of Malacoda in English*; [273] '4. spirit and language of night [*title underlined with rule*] | I. *Romantic Texts* | II. *Anglo-American Documents of Night*'; [274] *blank*; 275-325 *texts of "spirit and language of night"*; [326] *blank*; [327] '5. post-romantic documents [*title underlined with rule*] | I. *Expressionist Texts* | II. *Dada Texts* | III. *Surrealist Texts*'; [328] *blank*; 329-377 *texts of "post-romantic documents"*; [378] *blank*; [379] '6. verticalist texts [*title underlined with rule*]; [380] *blank*; 381-395 *texts of 'verticalist texts'*; [396] *blank*; [397] 'selected bibliography'; [398] *blank*; 399-413 *bibliographical notes on authors*; [414] *blank*.



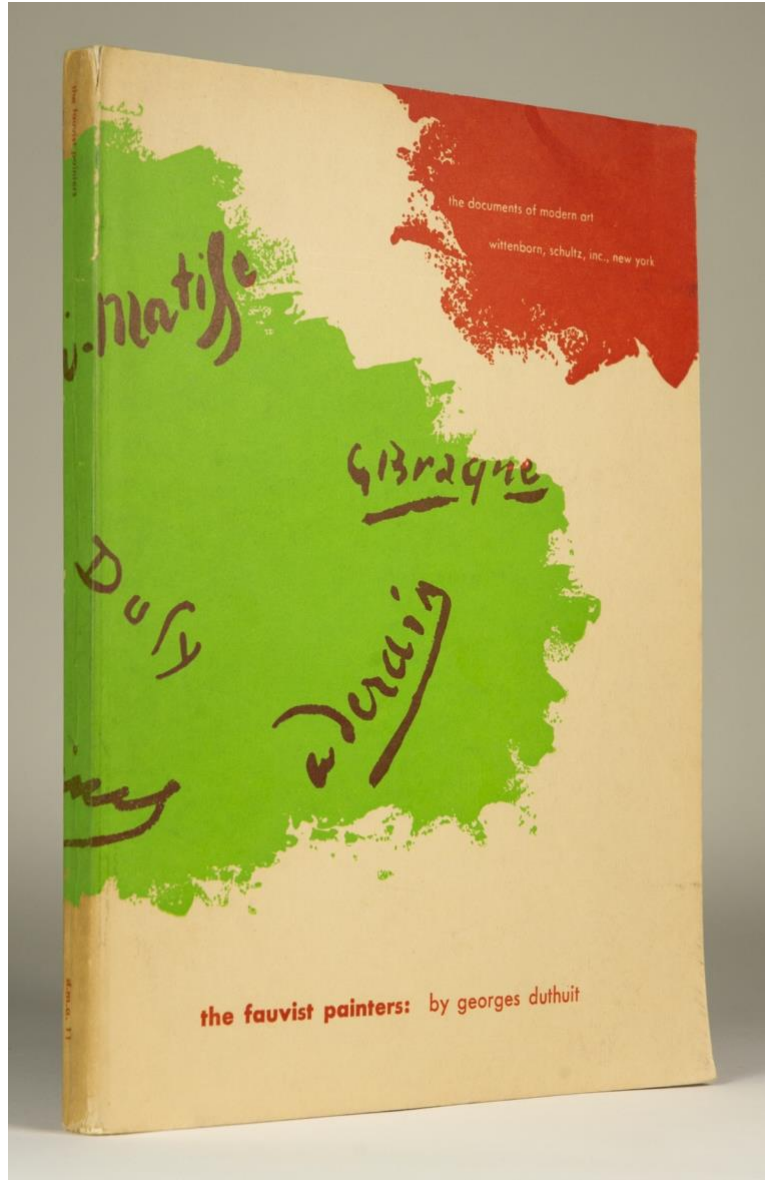
**Binding:** black and white cloth, lettered in black. **Front cover:** '[*right portion of cover with gray and white image of clouds*] [*in upper right corner*] *Eugene Jolas* | [*to left, continuation of title from spine, black on white*] *workshop* | [*lettered vertically from top to bottom, on cloud image*] *Vanguard*'; **spine:** '[*black on white*] *transition*'; **rear cover:** *blank*. Black wove endpapers. Black and white headband. All edges trimmed. Top edge stained rose.



**Dust jacket** black, white and red wove paper, lettered in white and black. **Front cover:** [white on black] kay boyle | erskine caldwell | andré gide | stuart gilbert | ernest hemingway | james joyce | franz kafka | henry miller | elliot paul | katherine anne porter | william saroyan | gertrude stein | dylan thomas | franz werfel | william carlos williams, | etc. | [slanted upwards, 3 lines] transition | workshop | edited by EUGENE JOLAS'; **spine:** [in white] edited | by | EUGENE | JOLAS | [vertically from top to bottom] Transition | Workshop | [horizontally] VANGUARD'; **rear cover:** 'Two distinguished books by EDITH SITWELL | [descriptions of *The Canticle of the Rose* and *The Song of the Cold*, with blurbs and prices] | at all bookstores | THE VANGUARD PRESS | 424 Madison Avenue New York 17, N. Y.'; **front flap:** '[three-paragraph blurb] | [in lower right-hand corner] \$5.00'; **rear flap:** 'Also published by *The Vanguard Press* | [list with blurbs, reviews and prices for three works: *Franz Kafka's Metamorphosis*, *Paul Goodman's Kafka's Prayer*, and *James Joyce: Two Decades of Criticism, ed. by Seon Givens*] | THE VANGUARD PRESS | 424 Madison Ave. New York 17, N. Y.'.

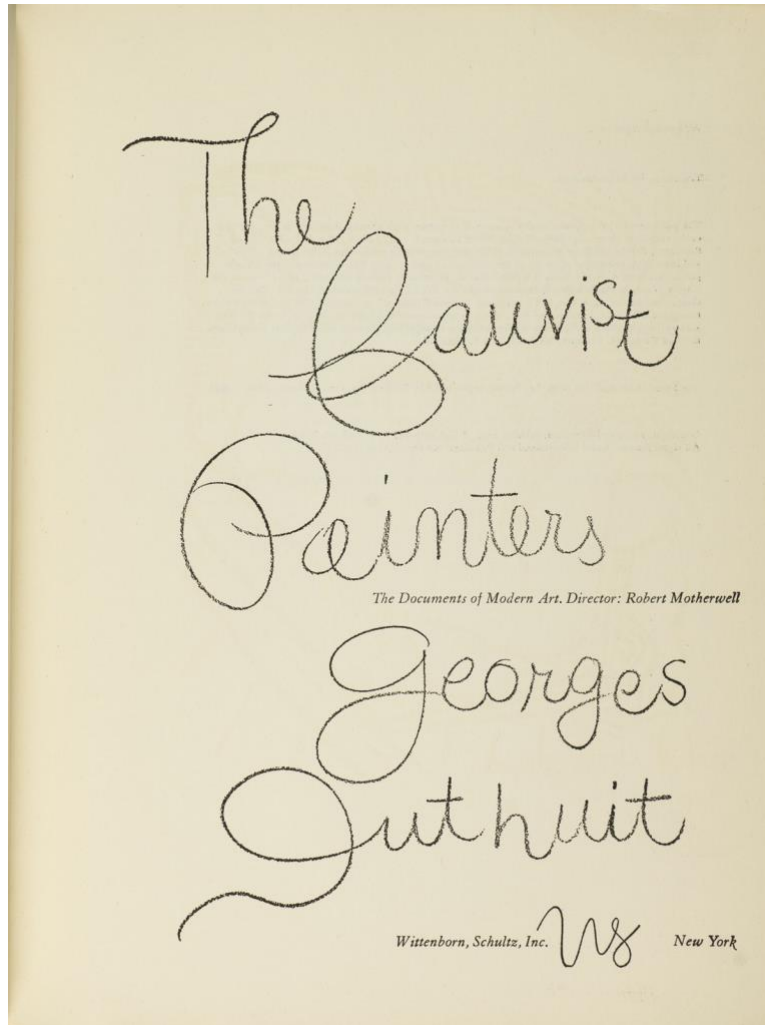
**Copies examined:** L (2 copies)

**Notes:** FF2.1. CB 1949 B1. Not in Lake or Maggs. *Assumption* is reprinted from *transition* 16-17 (1929), correcting the errors in that issue, and is now considered the best text (see Gontarski 1995: 279). *Malacoda* is reprinted from *transition* 24 (1936).



**a. First edition.** *The Fauvist Painters*, by Georges Duthuit, trans. by Ralph Manheim. New York: Wittenborn, Schultz, Inc., 1950. Unknown number of copies, issued in wrappers.

**Includes:** Translation of Georges Duthuit's *Les Fauves*, translated from the French by Ralph Manheim, and revised throughout by Beckett.

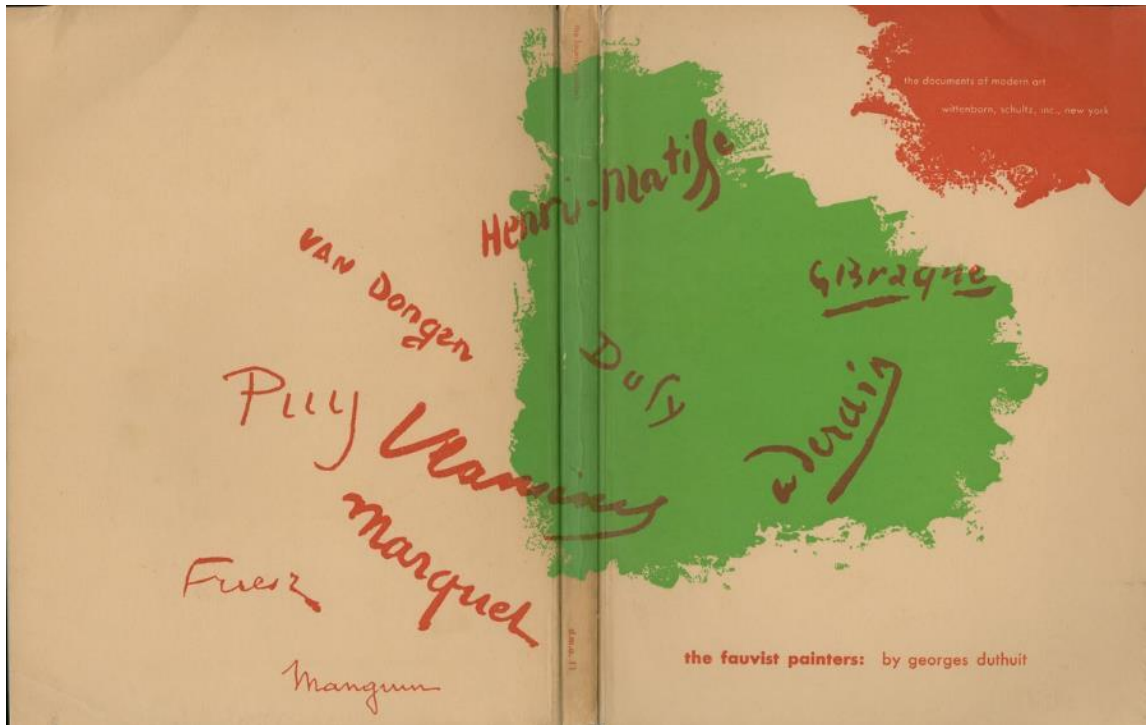


### Title page

**Collation:** [1-9<sup>8</sup>]; pp. *i-vii* *viii-xi* *xii* [2] 1-126 127-130 = 72 leaves; 25.2 x 19 cm.; printed on wove paper.

**Contents:** [i] *blank*; [ii] 'The Documents of Modern Art (Director Robert Motherwell) | *titles and descriptions of first eleven volumes in the series, through The Fauvist Painters, with listed price of \$6.50* | In active preparation: | [*titles and descriptions of two forthcoming volumes in the series*] | Covers and typography by Paul Rand | Wittenborn, Schultz, Inc., Publishers. 38 East 57th St., New York 22, New York.'; [iii] *blank*; [iv] *frontispiece*; [v] *title page*; [vi] '*Acknowledgments*: | Translation by Ralph Manheim | [*ten-line paragraph of acknowledgments*] | The French edition of this book, *Les Fauves*, is published by Editions des Trois Collines, Geneva, 1949. | Copyright, 1950, by Wittenborn, Schultz, Inc., 38 East 57th St., New York 22, U.S.A. | All rights reversed under International and Pan-American copyright conventions.'; [vii] *table of contents*; *viii long publisher's note on genesis and nature of the work*; *ix-x preface by Robert Motherwell*; *xi list of illustrations*; [xii] *blank*; [1<sup>a</sup>] 'The Fauvist Painters'; [1<sup>b</sup>] *blank*; 1-100 *text of The Fauvist Painters with illustrations*; 101 *illustration by Matisse*; 102-122 *bibliography by Bernard Karpel*; 123-124 *index to*

*bibliography*; 125-126 *name index to text*; [127] *blank*; [128] 'This is the eleventh volume in the series | "The Documents of Modern Art." | The book is set in 11-on-12 Linotype Granjon with | Granjon display, except for the bibliography, which is set in 8 point Garamond. The paper is Warren's Olde Style, except | for the illustrations, which are on North Star Dull. The color | plates were manufactured and printed in Switzerland, the | engravings for the other book illustrations were made by the | Phoenix Engraving Company, New York. | The composition, printing and binding were done by | Hildreth Press, Bristol, Connecticut. | Cover and typography by Paul Rand.'; [129] '*Other Publications by Wittenborn, Schultz, Inc. | list of twenty-two further publications, through A. Vollard, Editeur. Catalogue by U. E. Johnson.* [130] *blank*.



**Binding:** cream, red and green wrappers, lettered in white and red. **Front cover:** [*in white, against splash of red*] the documents of modern art | wittenborn, schultz, inc., new york | [*in brown*] [*artists' names against splash of green*] | [*in red*] the fauvist painters: by georges duthuit; **spine:** [*lettered vertically from top to bottom in red*] [*at top*] the fauvist painters [*at base of spine*] d.m.a. 11; **rear wrapper:** [*continuation of artists' names and green splash*].

**Plates:** 24 unnumbered plates in full color and black and white of works by the Fauvist painters, inserted between pp. 98 and 99.

**Copies examined:** L

**Notes:** Not in FF, CB, Lake or Maggs. Documents of Modern Art 11. Robert Motherwell's preface is dated July 14, 1950. The original French edition had appeared as *Les Fauves: Braque, Derain, Van Dongen, Dufy, Friesz, Manguin, Marquet, Matisse, Puy, Vlaminck* (Geneva: Éditions des Trois Collines, [17 November] 1949).

In a lecture delivered at Indiana University on 4 November 1981, Ralph Manheim recalled Beckett's role in this translation with a wry smile: "I mention the Duthuit book, because of a rather comical incident. After the translation was done the author added a chapter. Since by then the American publisher was in a hurry, the author had this chapter translated by someone in Paris. When I saw the translation, I thought I detected some Gallicisms and wrote to the translator, telling him that his translation was fine (which it was) but that he had been living in France too long. My blush over this has deepened steadily over the years – especially the years during which I myself have been living too long in France... The translator was Samuel Beckett..." (Unpublished typescript in the Ralph Manheim papers at Cambridge University Library).

Duthuit had indeed made substantial revisions to his original text prior to publication, and had asked Beckett, as a personal favor, to vet the entire translation. Beckett's letter to Duthuit of March 1950 provides a fascinating insight into the process. Beckett's concern lest the American translator's feelings be hurt by the extent of his revisions is clearly evident. Manheim, however, was characteristically modest and generous, offering to share translation credit for the book with Beckett and noting to Duthuit: "In the last fifty pages he has done more than I and to me that would be perfectly welcome. He has arrived at brilliant solutions..." (LSB II: 189, 191). Duthuit replied that Beckett wished no special credit and had simply done him a favor which Duthuit hoped to repay with the help of sales of the book (LSB II: 191 with further details).

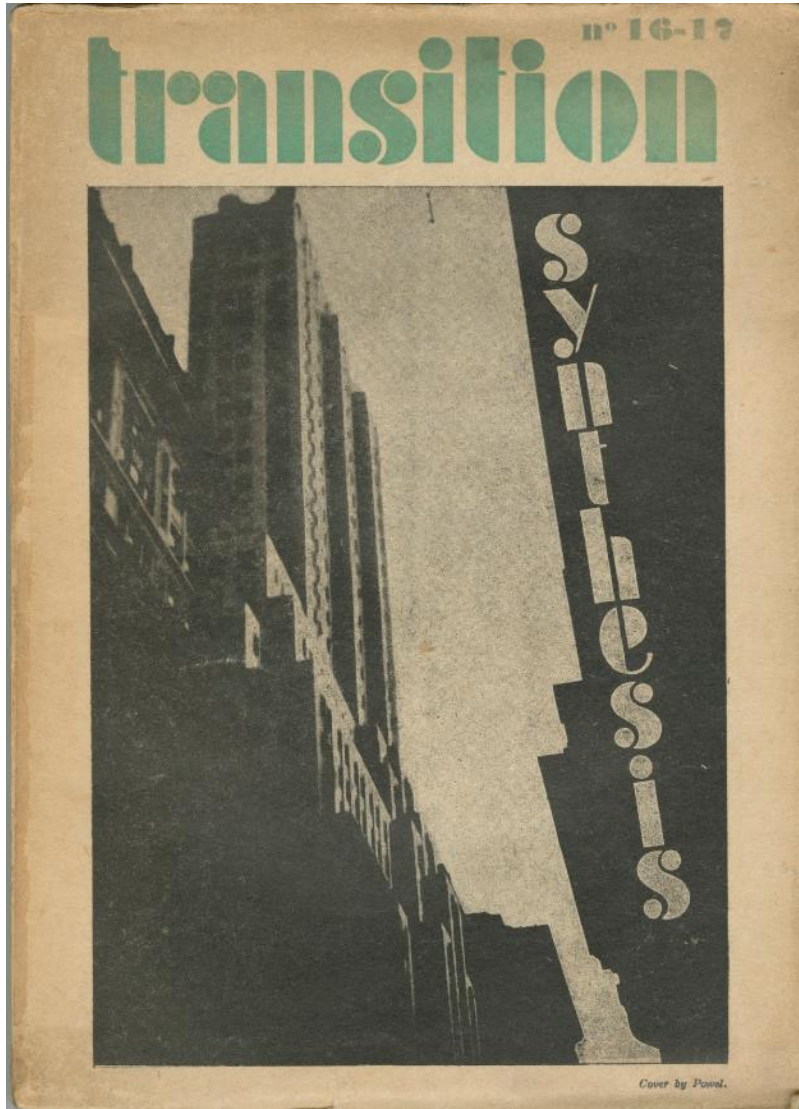
The opening pages of *The Fauvist Painters* include the following: "For says Beckett, 'We take cognizance of time only through the things that it agitates, that it prevents us from seeing. It is by giving himself to the outward world, by revealing the macrocosm shaken by the tremors of time, that he realizes himself, that he realizes man if you prefer, in his most immovable being, in his certainty that there is neither present nor repose. His work is a representation of that river into which, according to the modest estimate of Heraclitus, no man ever steps twice'" (pp. 5-6). Although Duthuit does not give the source, he is quoting from 'Le peinture des van Velde ou le Monde et le Pantalon', in what is surely Beckett's own English version.

A note in the French edition on the verso of the title page states: "Le texte de Georges Duthuit, traduit en américain, est édité par Wittenborn, Schultz, Inc., New York"; the two books were clearly planned to come out simultaneously. The publisher's note on the verso of the title page of *The Fauvist Painters* gives an overview of the genesis of both the French and English-language editions, and notes that the "American" version was "checked by the author."

**SECTION C:**  
**APPEARANCES IN PERIODICALS**

1929

**C1** *Transition: an International Quarterly for Creative Experiment*, Paris, no. 16-17 (June 1929).



328 p. + 8 p.; 22.5 x16.5 cm. Cream wrappers, lettered in green and black, with a black and white photo by Gretchen Powel on the front wrapper. Price: \$1—25 francs. '(Subscribers will please note that this is a Spring-Summer | number and should be considered as two subscription issues.)' [from rear wrapper].

**Includes:** 'Dante... Bruno. Vico.. Joyce', pp. 242-253,  
'Assumption', pp. 268-271.

**Copies examined:** L.



**Notes:** FF1.01 and FF2. CB 1929 C1-2. Lake 3: [with regard to the punctuation of the essay's title] "In the Table of Contents, *Transition's* proofreaders let [Beckett] down... and inserted an additional century [an addition dot] between Vico and Joyce." Maggs 366. See also notes for B1 above (*Our Exagmination...*). **Beckett's second appearance in print and his first published story**, appearing when he was twenty-three years old. 'Assumption' contains some half dozen typos, corrected when reprinted in *Transition Workshop* (see B17). Beckett's presumably small fee for his contributions to this issue was evidently delayed: "I have made up my mind to write to 'transition' for the money they owe me, but have lost the address" (Beckett to McGreevy in the summer of 1929: LSB I: 12).

Lilly's second copy has the following printed note tipped to the half-title: 'PRICE IN THE BRITISH ISLES | 4/ net | *All enquiries concerning the English | distribution to be addressed to | WILLIAM JACKSON (Books) Ltd | 8, Took's Court | Cursitor Street | Chancery Lane | LONDON, E. C. 4*'.

The Principal Agent for *transition* was Shakespeare and Company in Paris, while the Gotham Book Mart under Frances Steloff served as the American Agent, and William Jackson Ltd. as the London Agent. The appearance of numerous pristine, unopened copies of issues of *transition* on the American book market decades later, including those with texts by Beckett, suggests that a significant number of copies remained in storage at the Gotham Book Mart for many years.

**C2** *T.C.D.: A College Miscellany*, Dublin, 36, no. 622 (Thursday, 14 November 1929).  
25.8 x 19 cm.

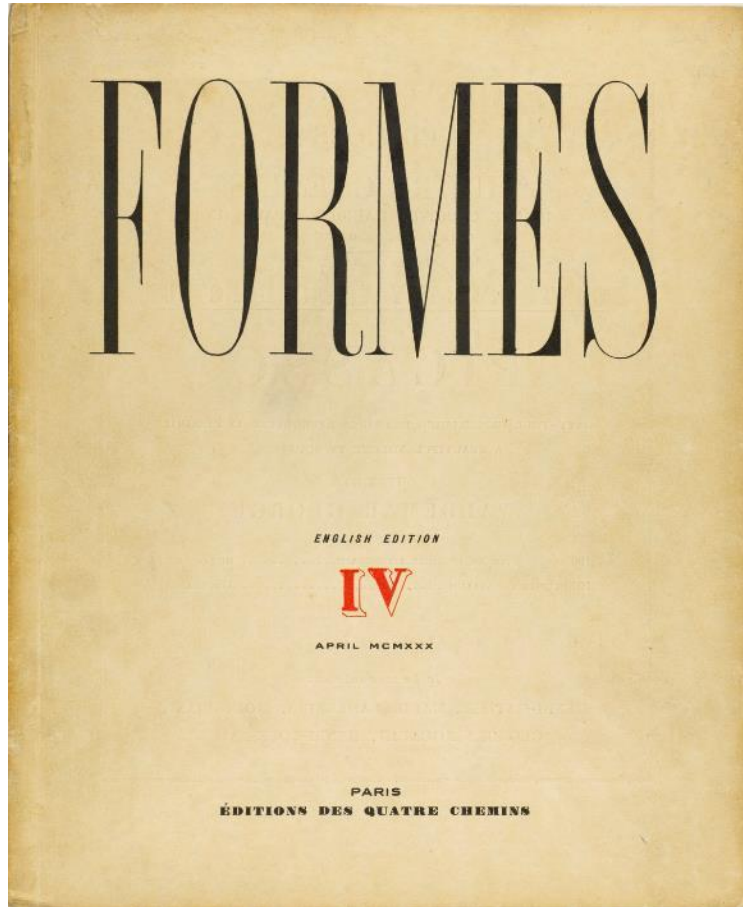
**Includes:** 'Che Sciagura', p. 42.

**Copies examined:** not seen by compiler.

**Notes:** FF3: "Instead of a signature the letters D.E.S.C. figure at the bottom of the piece. Together with the title ... they refer to the words spoken by the eunuch in Voltaire's *Candide* (chap. 11, *ad fin*), 'Che sciagura d'essere senza coglioni [What a misfortune to be without balls]'" CB 1929 C3. Not in Lake or Maggs. Printed in two columns. **First appearance of *Che Sciagura***, a dialogue written in response to Ireland's Censorship of Publications Act of 16 July 1929.

1930

**C3** *Formes: An International Review of Plastic Art*, Paris, no. 4 (April 1930). English edition. Paris: Éditions des Quatre Chemins.



26 p. + V; 27.3 x 22.5 cm. Tan wrappers lettered in black and red, with black and red rules on rear wrapper. Price: 20 francs in France; 25 francs abroad.

**Includes:** 'Archaeology' [prose] by L. Delaporte, unsigned translation from the French by Beckett, p. 25.

**Copies examined:** L.

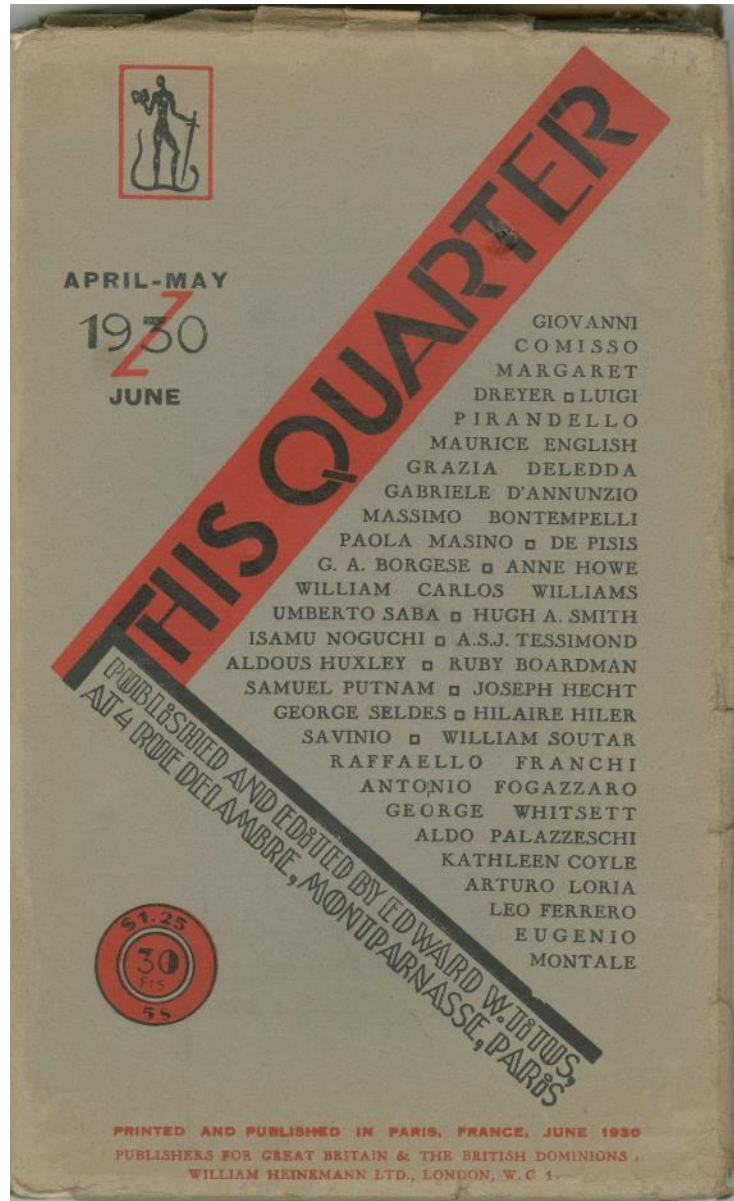
**Notes:** Not in FF, CB, Lake or Maggs. *Formes* appeared ten times a year in two editions, French and English, with '*ENGLISH EDITION*' on the front wrapper of the latter, from December 1929 to March 1933. The "secretary" for the English edition was Thomas McGreevy, who enlisted Beckett's aid in translating texts and data for the English edition (which he would normally have done himself) when McGreevy had to leave Paris due to his father's death. **First appearance of this translation** by Beckett of archaeological reports by L[ouis] Delaporte, sub-headed "Albania," "Far East," and "China."

Beckett also translated the titles of the essays in this issue on the title page, and the lists of illustrations by Picasso and Maillol on p. [2]: "I bearded the 2 salauds in den 40 [for 42] as instructed, and translated their titles. They gave me other things to do, notably an archaeological chronicle by Delaporte and two lists of illustrations - Maillol & Picasso. It is all done and sent off" (Beckett to McGreevy, 1 March 1930; LSB I: 19). As the editors of Beckett's letters point out, "den 40 [for 42]" refers to the editorial office of *Formes* at 42, rue Pasquier in Paris.

In late April or May of that same year Beckett wrote to McGreevy: "Don't worry about *Formes*. I have had practically nothing to do so far, and it[']s as good a way of creating [a] past as any other & safer than most" (LSB I: 22), which suggests Beckett may have translated a few additional items for the magazine while McGreevy was away.

The complete run of *Formes* was reproduced in 1971 by Arno Press of New York, consisting of "an exact reprint of the original" (verso of title page of volume 1). Vol. 1 includes No. 1-4, December 1929-April 1930.

C4 *This Quarter*, Paris, 2, no. 4 (April-May-June 1930).



pp. 555-774 (issue pagination) + I-VI (ads) + 6 p. (ads). 23.3 x 14.5 cm. Gray and red wrappers, lettered in black and red. Price: \$1.25/30 Frs. "Published and Edited by Edward W. Titus, at 4 rue Delambre, Montparnasse, Paris... Publishers for Great Britain and the British Dominions, William Heinemann, Ltd., London, W. C. 1" [from front wrapper].

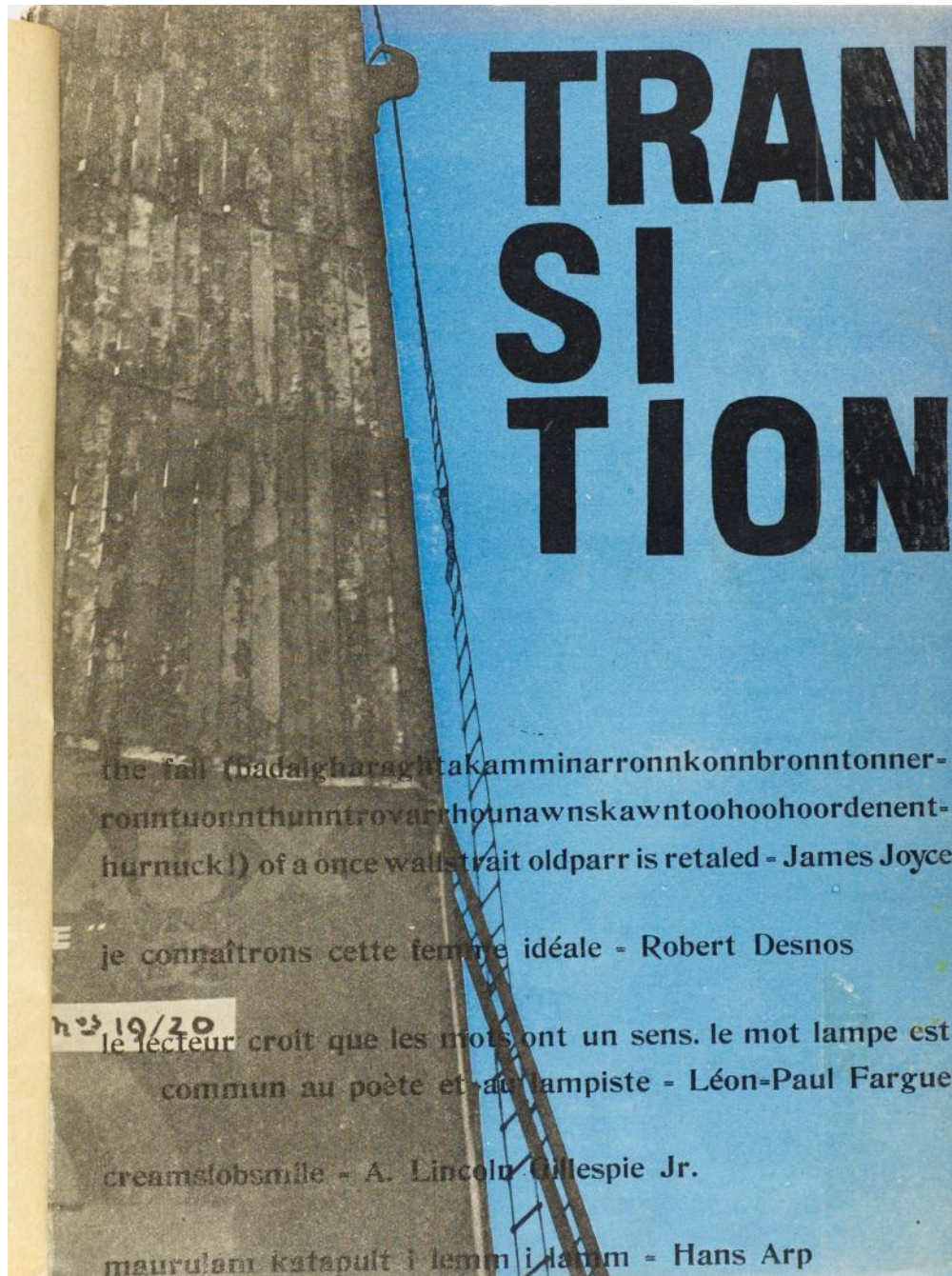
**Includes:** 'Delta' [poem], by Eugenio Montale, p. 630,  
 'Landscape' ['Paesaggio'] [prose], by Raffaello Franchi, p. 672,  
 'The Home-Coming' [prose], by Giovanni Comisso, pp. 675-683,  
 all three translated from the Italian by Beckett.

**Copies examined:** L.

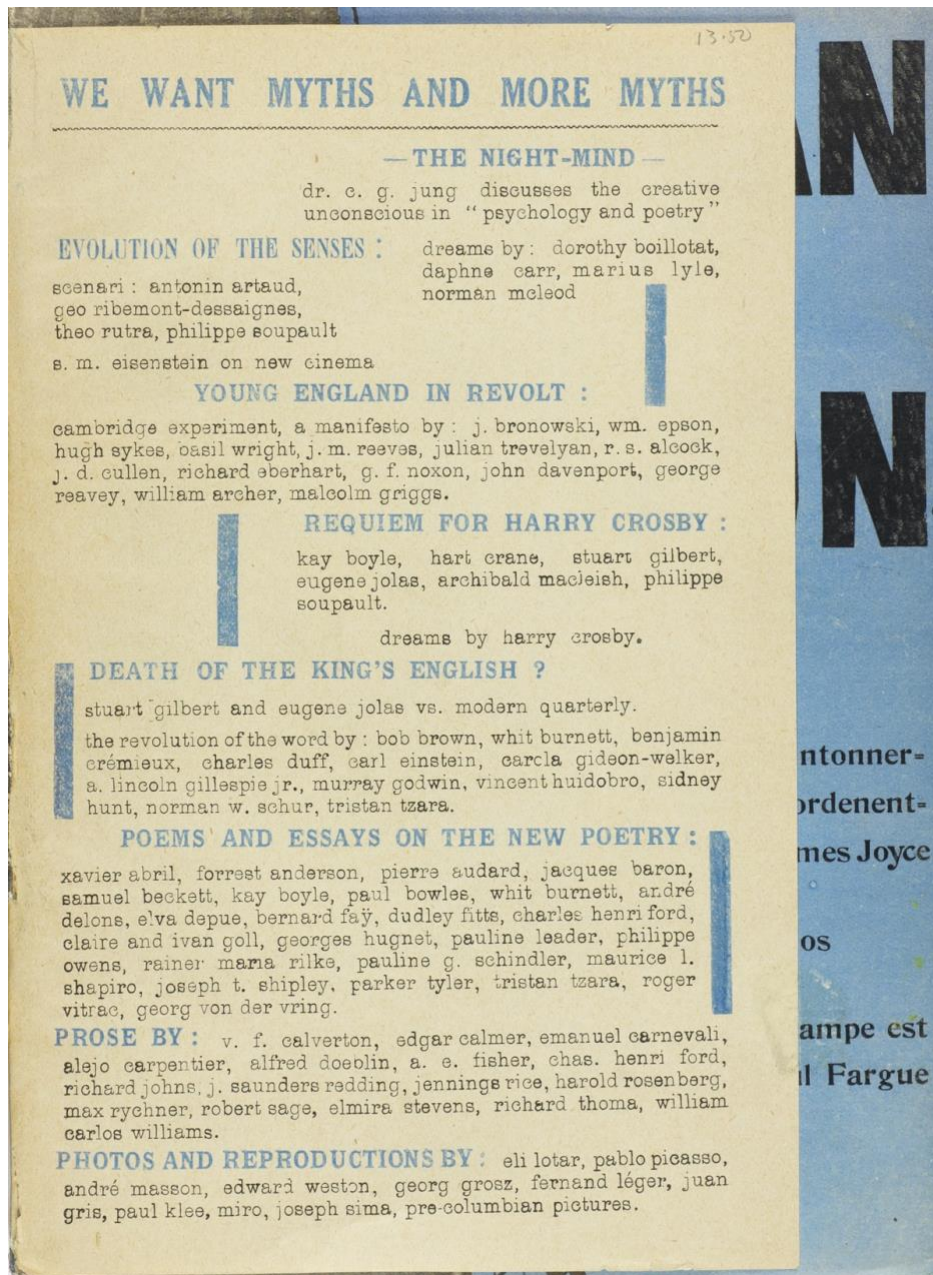
**Notes:** FF485: "It was evidently these translations that opened the doors of both *This Quarter* and *The European Caravan* to the young Irishman, who soon abandoned the practice of signing himself [as here] by his initials ["S. B. Beckett"]. CB 1930 D1-3. Lake 5. Not in Maggs.

Samuel Putnam edited this issue of *This Quarter*, devoted to modern Italian writing. Beckett, who had been solicited by Putnam to contribute translated texts for the issue, wrote to him on 14 May 1930 "This was nearly finished when you pneu came, so I went on with it. It is far and away the best of a bad lot" (LSB I: 23). Most Beckett scholars feel this refers to 'Delta'. 'Delta' is 24 lines long in Beckett's translation—the original is twenty lines in length (Lawlor and Pilling 2012: 357). **First appearance of these translations.**

*C5 Transition: an International Quarterly for Creative Experiment*, Paris, no.19-20, Spring-Summer Number (June 1930).



398 p. + 2 p.; 21.5 x 16 cm. Blue wrappers, lettered in black, with black and white cover photo and text by Eli Lotar. Price: \$1.50/30 francs.



Issued with a cream leaf (13.3 x 21 cm.) tipped on to the front wrapper, lettered in blue and black, headed 'WE WANT MYTHS AND MORE MYTHS' and summarizing the contents; Beckett's name is included under "Poems and Essays on the New Poetry."

**Includes:** 'For Future Reference' [poem], pp. 342-343.

**Copies examined:** L.

**Notes:** FF4. CB 1930 C1. Lake 6. Maggs367. **First appearance of "For Future Reference,"** a 75-line poem included in a section entitled ""Reality and Beyond."



## 1931

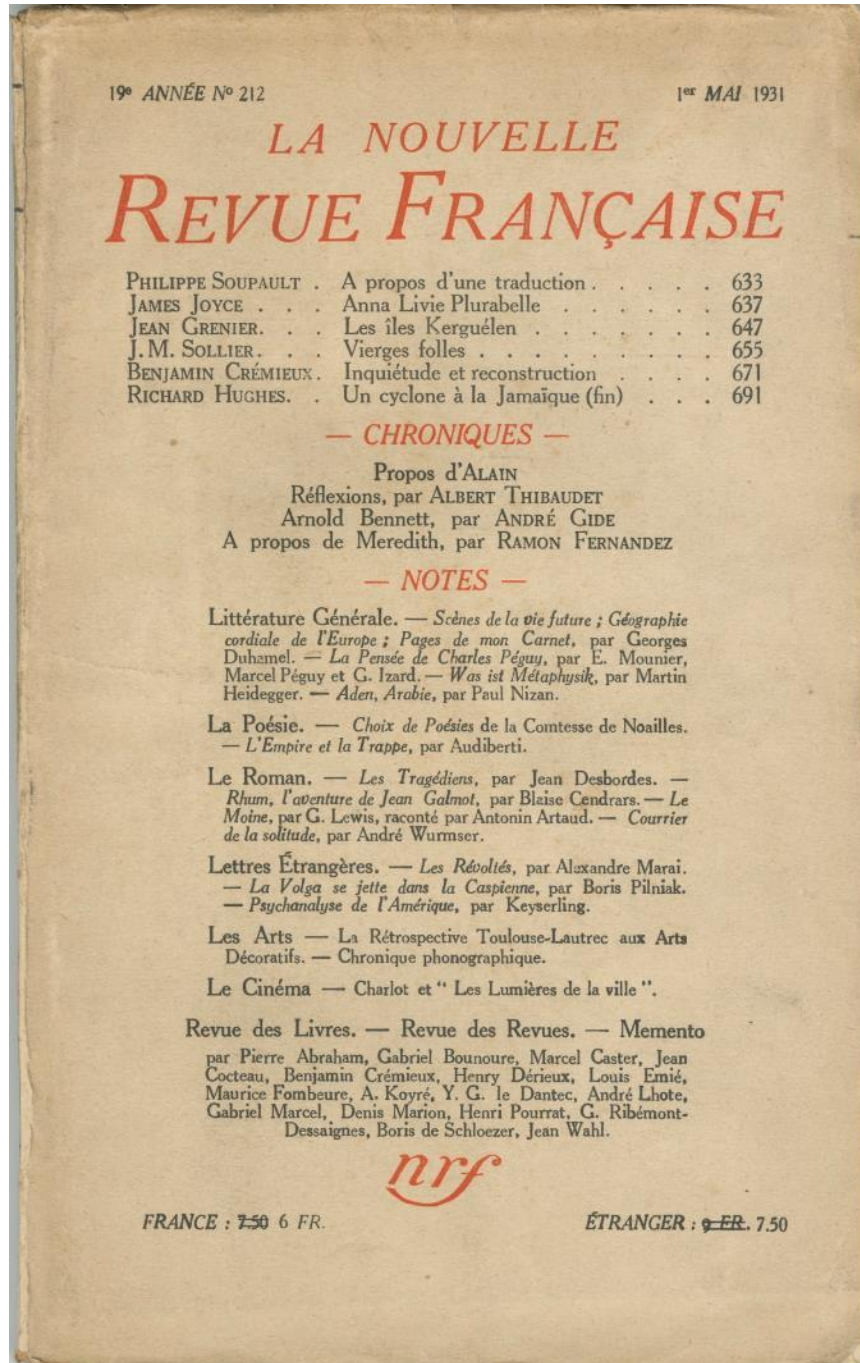
**C6** *T.C.D.: A College Miscellany*, Dublin, 37, no. 648 (Thursday, 12 March 1931).

**Includes:** 'The possessed' [short dramatic satire], p. 138.

**Copies examined:** not seen by compiler.

**Notes:** FF8: "About 800 words. Unsigned." CB 1931 C2: "Short dramatic satire, unsigned. Editor's note: 'We are given to understand that the following is a reply to our reporter's criticism of the M. L. S. [Modern Language Society] plays; as such we publish it.'" The reporter had been hostile to the parody of Corneille's *Le Cid* entitled *Le Kid*, in which Beckett had played Don Diègue. *Le Kid* was coauthored by Beckett and his friend Georges Pelorson, and performed by the Modern Language Society at Peacock Theatre, Dublin, in February 1931 (see FF609: "Probably lost"). Not in Lake or Maggs.

C7 *La Nouvelle Revue Française*, Paris, 19, no. 212 (1 May 1931).



792 p. + 2 p. 22.8 x 14 cm. Tan wrappers, lettered in red and black. Price: 7.50 Fr. in France; 9 Fr. outside France.

**Includes:** 'Anna Livie Plurabelle' [excerpt from a chapter of *Finnegans Wake*], by James Joyce, translated into French by Beckett et al, pp. [637]-646.

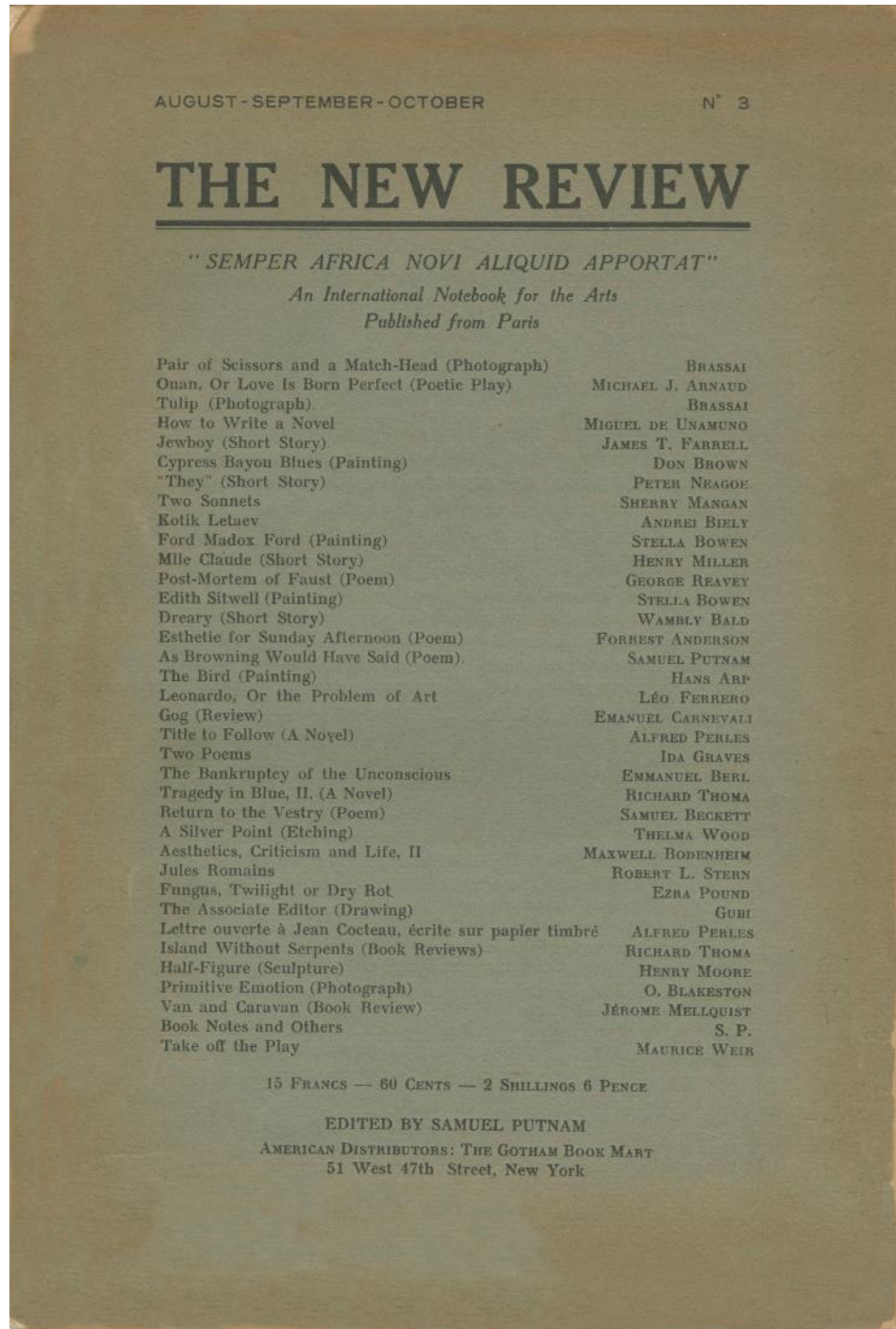
**Copies examined:** L, Colgate (no. 200, with printed portion of wraparound band).

**Notes:** FF486. CB 1931 D1. SC 32. Lake 15 (deluxe issue on lafuma). Not in Maggs. Two sections from the 'Anna Livia Plurabelle' chapter of *Finnegans Wake*: the opening pages and final two pages of the chapter respectively. This issue is paginated pp. [633]-[794] and includes ads paginated 141-180 inserted inside the front wrapper and 20 unpaginated leaves of ads inserted inside the rear wrapper. It is likely that this appearance was nearly simultaneous with the separately published pamphlet *Anna Livie Plurabelle* (see B3). The Lilly copy has the original printed price of 7.50 Fr (Paris) and 9 Fr (Étranger) stuck through and new printed price of 6 Fr. and 7.50 Fr. respectively added.

An unspecified number of copies were printed on wove lafuma in a numbered, *special deluxe issue*: 22.8 x 14 cm. With same cream/tan wrappers, lettered in orange and black, except that front wrapper does not have prices at bottom; verso of front wrappers adds, at bottom, centered: 'EXEMPLAIRE N<sup>o</sup> [number stamped in black ink]; both ordinary and limited issue have ads as follows: front inner wrapper with ad for "innovation"—a wardrobe; ad for "Bibliothek M.D." on inner rear wrapper; wraparound band: cream/tan and red, lettered in white: 'Anne Livia Plurabelle | par | James | Joyce | *nrf*'. The copy on lafuma does not include the inserted ads before and after the text of the issue. A one year subscription to the "ordinary" edition was 56 Fr.; the "Édition de luxe" was 100 Fr. per year.

On 29 May 1931 Beckett reported to McGreevy: "Joyce sent me H.C.E. [*Here Comes Everybody*] & N. R. F. both autographed. I'm afraid I let too many days pass before answering to thank him.... I can't believe that he doesn't see through the translation himself, its horrible quip atmosphere & vulgarity, necessarily because you can't translate a motive" (LSB I: 78). In March of the following year, according to Stuart Gilbert's diary entry, a 1000FF fee was paid to the team of translators by NRF. Given how little that would have meant for each of them, Joyce suggested a dinner on the proceeds (Pilling 2006: 36).

C8 *The New Review: An International Notebook for the Arts Published from Paris*, Paris, 1, no. 3 (August-September-October [late August 1931]).



12 p. (ads), 124 p. + [125-128] + 8 p. (ads). 28 x 19 cm. Gray-green wrappers, lettered in black. Price: 15 Francs – 60 cents – 2 shillings 6 Pence.

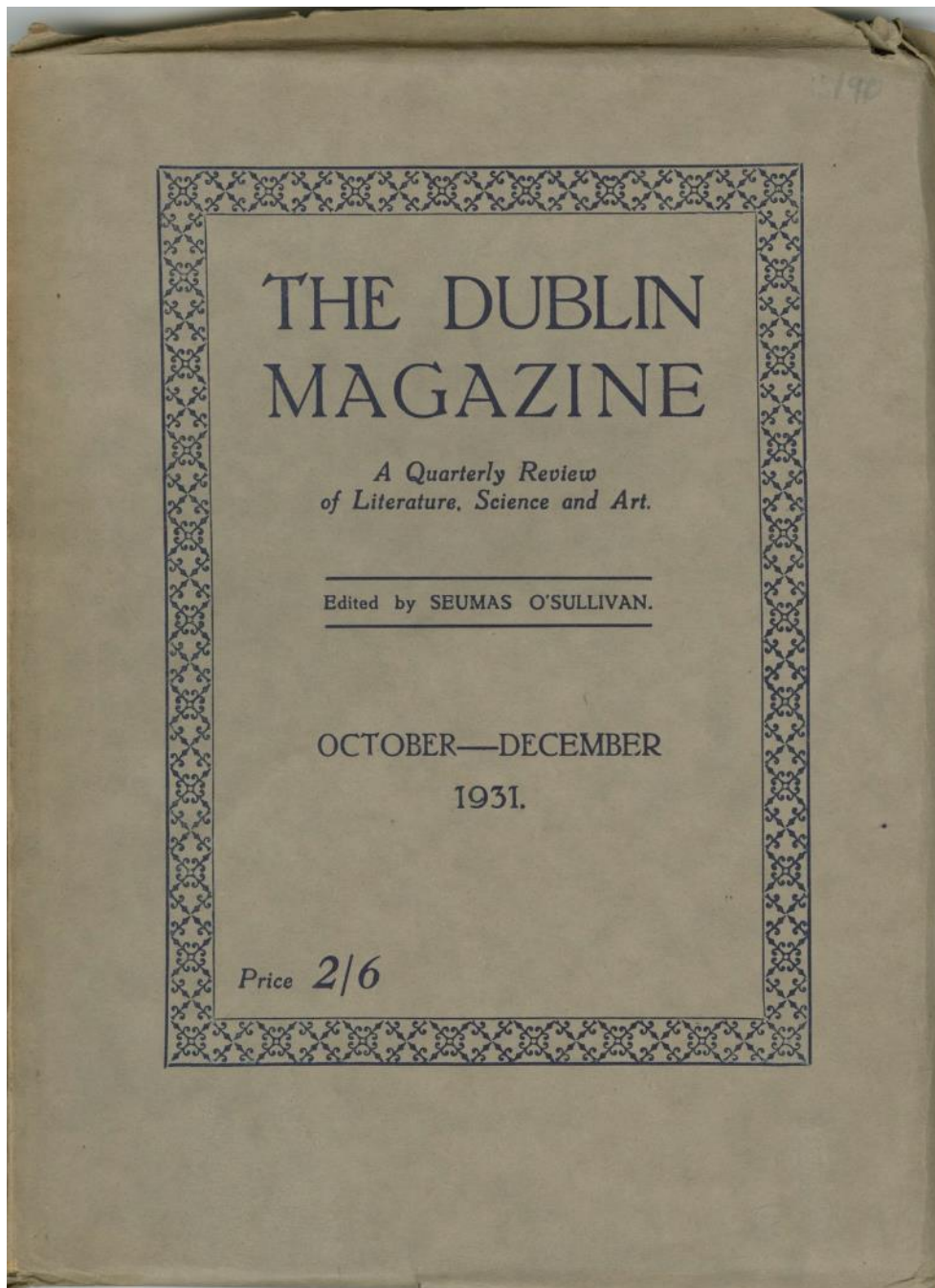
**Includes:** 'Return to the Vestry' [poem], pp. [98]-99.

**Copies examined:** BC, HRC, L.

**Notes:** FF10: "The credits of *New Review* run as follows: 'The New Review | SEMPER AFRICA NOVI ALIQUID APPORTAT' | An International Notebook for the Arts | Published from Paris | 15 Francs - 60 Cents - 2 Shillings 6 Pence | Edited by Samuel Putnam | American distributors: The Gotham Book Mart | 51 West 47th Street, New York.'" CB 1931 C2. Lake 18. Maggs 368. **First appearance of this poem.** The Lilly copy has a white slip pasted to the bottom of the front wrapper stating: 'ERRATUM | Price for America: \$1.00 the copy | \$3.00 the year'.

In a letter written sometime before 7 September 1931, Beckett thanks Samuel Putnam for "N.R. and for including my lovely lovely poem and for somebody's obliging observations on my *Proust* turd" (LSB I: 86). Beckett's *Proust* remark refers to a note announcing a forthcoming review of the book in the *New Review* "along with Ernest Seillière's new *Proust*. Need we say that we prefer Beckett?" (LSB I: 87).

C9 *The Dublin Magazine: A Quarterly Review of Literature, Science and Art*, Dublin, 6, no. 4 (new series) (October-December 1931).



I-VI (ads), [VII-VIII], 84 p., IX-XII (ads); 25 x 18.5 cm. Gray wrappers with Yapp edges, lettered and decorated in black. Price: 2/6.

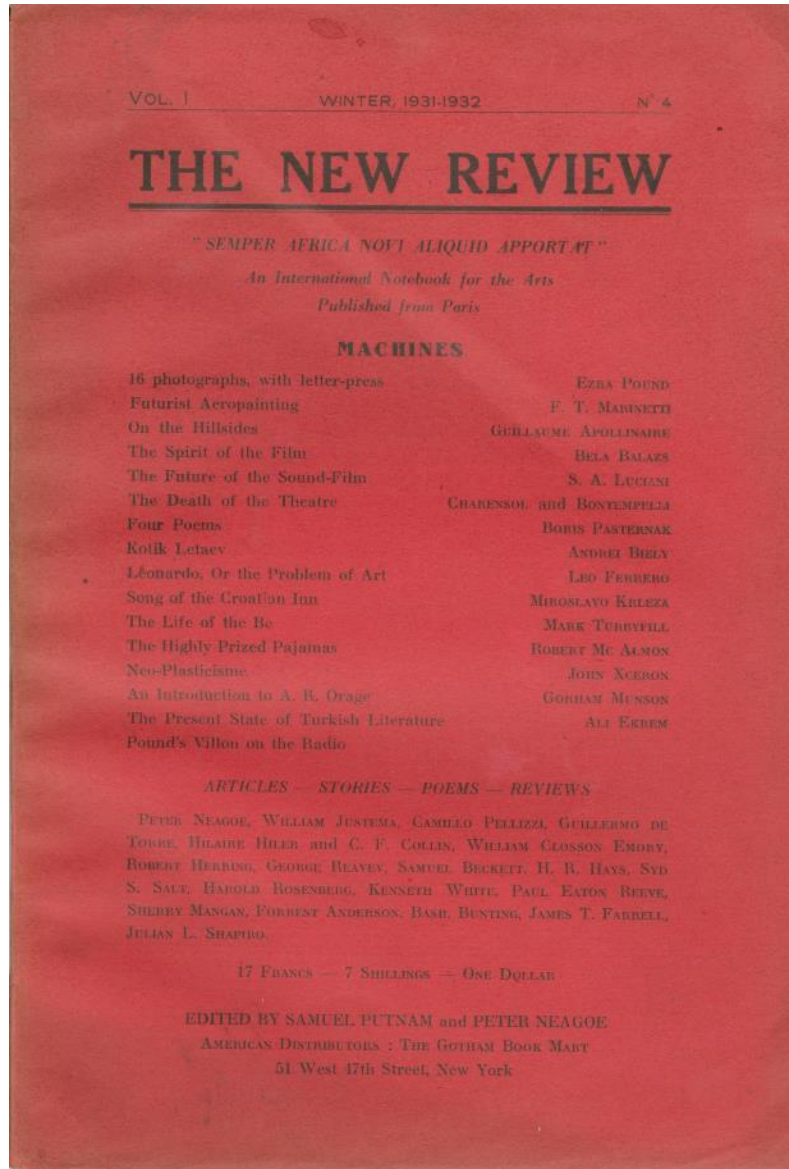
**Includes:** 'Alba' [poem], p. 4.

**Copies examined: L**

**Notes:** FF11, noting specific variants from the poem's later appearance in the 1935 Europa Press edition of *Echo's Bones and Other Precipitates*. CB 1931 C3. Lake 20. Not in Maggs. **First appearance of this poem.** *The Dublin Review* was edited by Seumas O'Sullivan. Beckett's poem is printed opposite W. B. Yeats' "The Words upon the Window Pane: A Commentary."

1932

**C10** *The New Review: An International Notebook for the Arts Published from Paris, Paris, 1, no. 4 (Winter 1931-1932).*



292-401 (issue pagination). 27 x 18.5 cm. Red wrappers, lettered in black. Price: 17 Francs – 7 Shillings – One Dollar.

**Includes:** 'Text' ['Text 3'] [poem], pp. 338-339.

**Copies examined:** L, HRC.

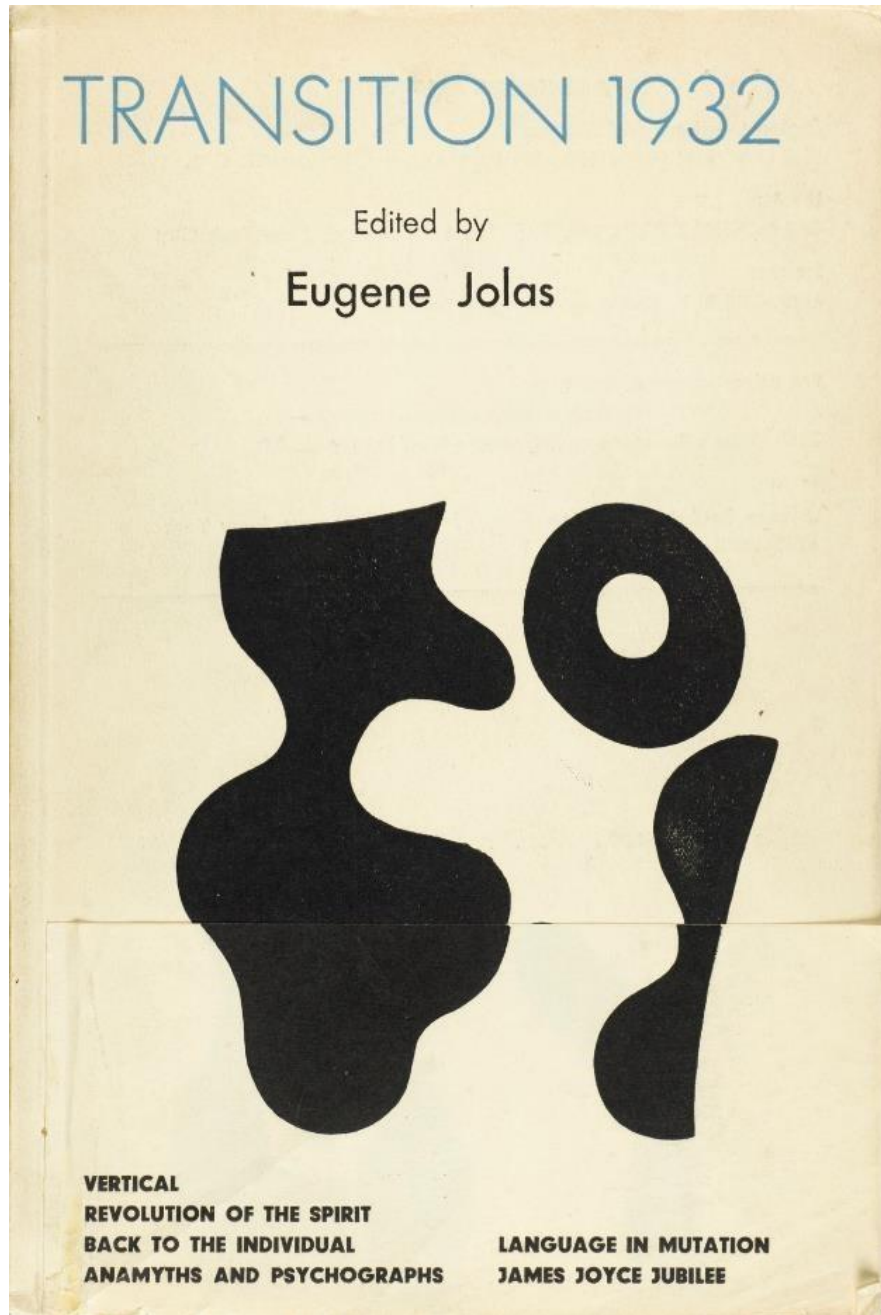


**Notes:** FF9.01: "The word 'by' has been added to l. 57, to make 'as they slouch by unnamed,' but this may be a printer's slip...". CB 1931 C4. Lake 19: "Beckett's poem was printed by 'Courtesy of *The European Caravan*' [where it had appeared in 1931], with one typographical error introduced by courtesy of *The New Review*." Not in Maggs. The issue is "dated Winter 1931-32, but in all probability more the latter than the former" (Pilling 2006: 34).

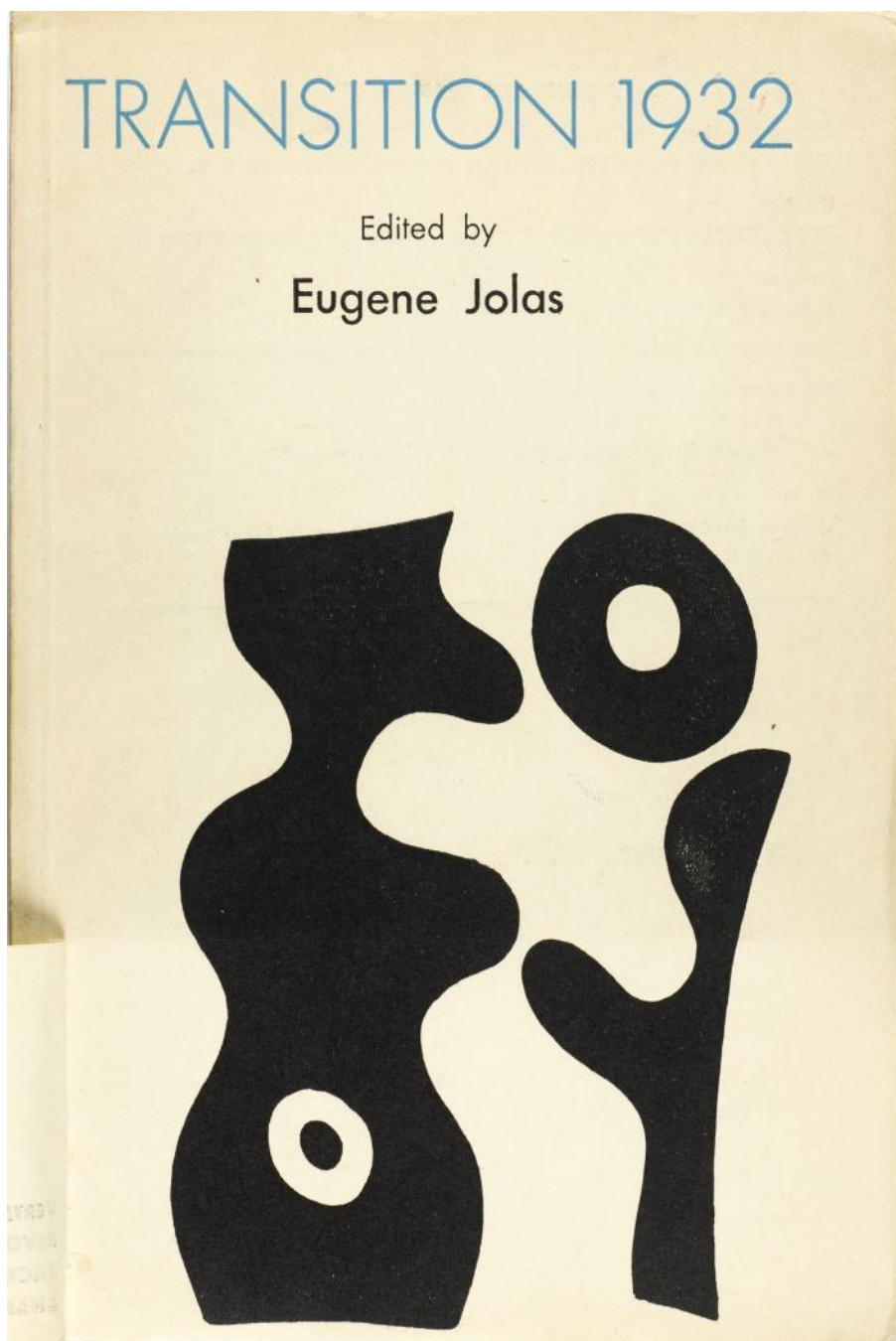
Lawlor and Pilling (2012: 38-39) include 'Text' as 'Text 3' in their critical edition of the *Collected Poems*.

Second impression: 'SECOND PRINTING' in upper left-hand corner of front wrapper, otherwise identical. **Copies examined:** L.

**C11** *Transition: An International Workshop for Orphic Creation*, The Hague no. 21 (March 1932).



325 p. + 11p. (ads); 23 x 15.4 cm. Cream wrappers, lettered in black and blue, with black and cream art work by Hans Arp on front and rear wrappers; with rear wrapper flap announcing 'Vertical: a Pamphlet'. Price: \$1.50/fr. 35--/fl. 3.50. Issued with a cream leaf (7 x 15.4 cm) tipped on to the lower front wrapper, lettered in black, indicating general contents, and covering part of Arp's art work in such a way as to offer alternate abstract designs.



Front cover with tipped-on leaf held back to reveal artwork beneath.

**Includes:** 'Sedendo et Quiesciendo' [Sedendo et Quiescendo] [prose], pp. [13]-20, 'Poetry is Vertical' [signed manifesto], pp. [148]-149.

**Copies examined:** L.

**Notes:** FF12: "The piece is an extract, showing variants, from [*Dream of Fair to Middling Women*]..... Owing to a misprint [of the title], the story is persistently entitled

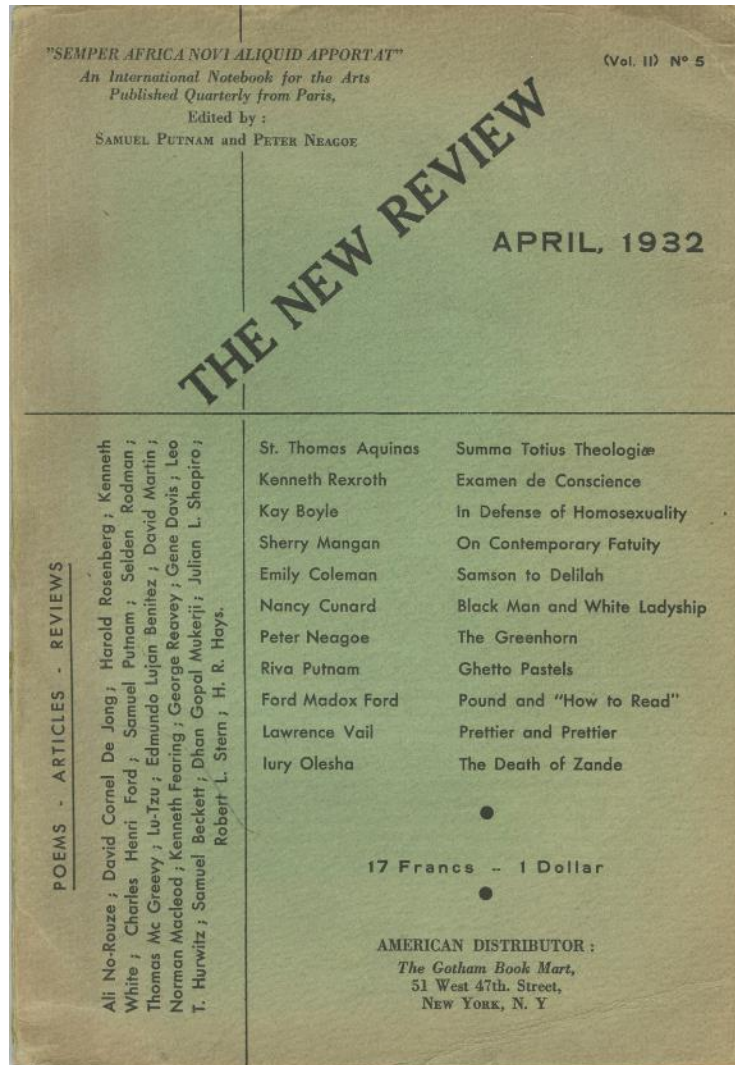
*Sedendo et Quiesciendo*". CB 1932 C1-2. Lake 22. Maggs 371.

On 19 April 1932, *Chicago Herald* Paris columnist Wembly Bald quoted a passage from *Sedendo et Quiescendo* "without identifying either its author or the source, but registering its strangeness and finding it interesting" (Pilling 2006: 26).

"The original text for 'Sedendo et Quiescendo' is even more corrupt than that for the original printing of 'Assumption'... The number of errors in these first two *transition* stories suggests that Beckett never read proofs for either of them" (Gontarski 1995: 279-280). The text was corrected and reprinted for the first time in O'Brien and Fournier's 1992 edition of *Dream of Fair to middling Women*.

FF487: "...this manifesto ... bears the stamp of Eugene Jolas' style.... The manifesto proclaims, among other things, 'the autonomy of the poetic vision, the hegemony of the inner life over the outer life...'. Signed by Hans Arp, Samuel Beckett, Carl Einstein, Eugene Jolas, Thomas McGreevy, Georges Pelorson, Theo Rutra, James J. Sweeney, and Ronald Symond. Deirdre Bair notes: "Mme. Jolas is sure that *Poetry Is Vertical* was written by all the signers together..." (p. 661, n. 6), but there is no evidence that Beckett took part in framing it. John Pilling states "it seems doubtful that Eugene Jolas asked SB for permission to use his name as a signatory to the [manifesto]" (Pilling 2006: 35).

C12 *The New Review: An International Notebook for the Arts Published from Paris, Paris, 2, no. 5 (April 1932).*



SEP

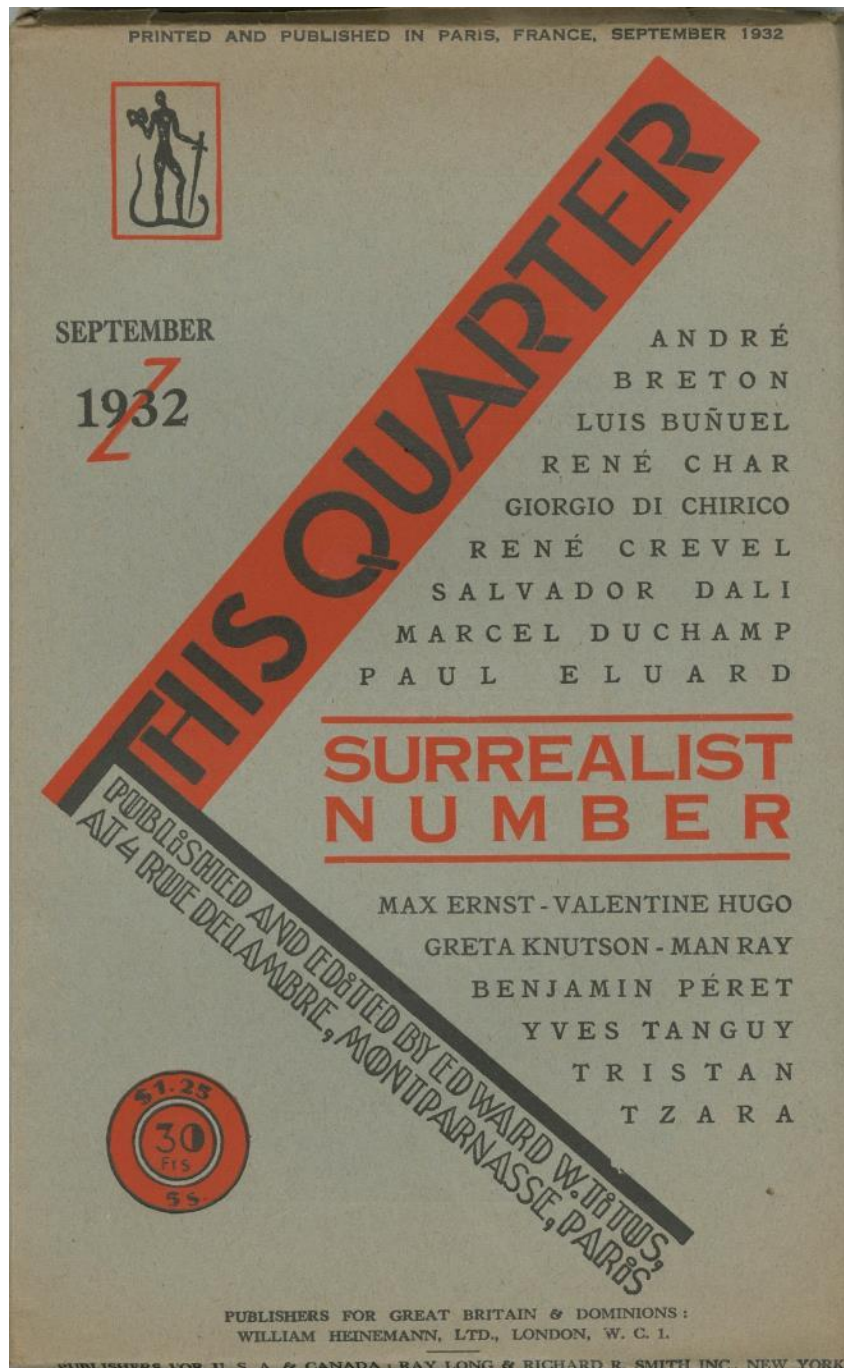
95 p. + 5 pp. 27 x 19 cm. Green wrappers, lettered in black. Price: 17 Francs – 1 Dollar.

**Includes:** 'Text' ['Text 1'] [prose poem], p. 57.

**Copies examined:** BC, L, HRC.

Notes: FF13: "The piece is also an extract, with variants and misprints, from [*Dream of Fair to Middling Women*]." CB 1932 C3. Not in Lake or Maggs. Lawlor and Pilling (2012: 36) entitle this prose poem 'Text 1' in their critical edition of the *Collected Poems*. **First appearance of this text.** In a letter of 3 April 1932 to George Putnam, Beckett thanks him for having sent the proof of "Text" and returns it to him, presumably corrected (LSB I: 107). This was the fifth and last number of *The New Review*.

C13 *This Quarter*, Paris, 5, no. 1, Surrealist Number (September 1932).



[I]-V (ads), 208 p. VI-X (ads; pagination of ads includes inner wrappers); 23 x 14.5 cm. Gray and red wrappers, lettered in black and red. Price: \$1.25/5s/30 francs. The Lilly copy is in an unopened wraparound protective wrapper which appears intended merely for protection in shipping.

**Includes:** poems and prose translated by Beckett from the French as follows:

- André Breton: 'The Free Union' [poem], pp. 72-73,  
 'Lethal Relief' [poem], pp. 74-75,  
 'Factory' [prose], p. 75,  
 Excerpt from 'Soluble Fish' [prose], pp. 75-76;  
 Paul Éluard: 'Lady Love' [poem], p. 86,  
 'Out of Sight in the Direction of My Body' [poem], pp. 86-87,  
 'Scarcely Disfigured' [poem], p. 87,  
 'The Invention' [poem], pp. 87-88,  
 'Definition' [prose], p. 89,  
 'A Life Uncovered or The Human Pyramid' [prose], p. 89,  
 'The Queen of Diamonds' [prose] pp. 89-90,  
 'Do Thou Sleep' [prose], pp. 90-91,  
 'Second Nature' [poem], pp. 92,  
 'Scene' [poem], pp. 92-93,  
 'Universe-Solitude' [poem], pp. 94-95,  
 'Confections' [poem], pp. 96-98;  
 André Breton and Paul Éluard: 'The Possessions' [prose], pp. 119-120,  
 'Simulation of Mental Debility Essayed' [prose], pp. 121-122,  
 'Simulation of General Paralysis Essayed' [prose], pp. 123-125,  
 'Simulation of the Delirium of Interpretation Essayed' [prose],  
 pp. 126-128;  
 René Crevel: 'Every One Thinks Himself Phoenix....' [prose], pp. 158-165;  
 Poems by Tristan Tzara in unsigned translations attributed to Beckett:  
 'M. Antipyrin' [poem], p. 129-130,  
 'Evil desires the Key to Vertigo' [poem], p. 130,  
 'Like a Man' [poem], p. 131,  
 'The Approximative Man' (VIII) [poem], pp. 131-136,  
 'The low sadness of a desolate landscape' [prose], pp. 136-137,  
 'Reminder' [poem], p. 137-138,  
 'The forbidden Fire' (IX) [poem], p. 138.

**Copies examined:** L.

**Notes:** FF488. CB 1932 D1. Lake 23. Maggs 369. **First appearance of these translations.** André Breton was the guest editor for this special number. "We cannot refrain from singling out Mr. Samuel Beckett's work for special acknowledgement. His rendering of the Éluard and Breton poems in particular is characterizable only in superlatives" (Preface, p. 6). With the exception of Tzara, each individual section of the poems listed above bears the credit line: "Rendered into English by Samuel Beckett".

"Two lines are (inadvertently?) omitted" in Beckett's English version of 'L'Union libre', while his 'Lethal Relief' is two lines longer than the original (Lawlor and Pilling 2012: 362, 364).

The selections from Éluard's *À toute épreuve* ('All Proof') are numbered 1-11

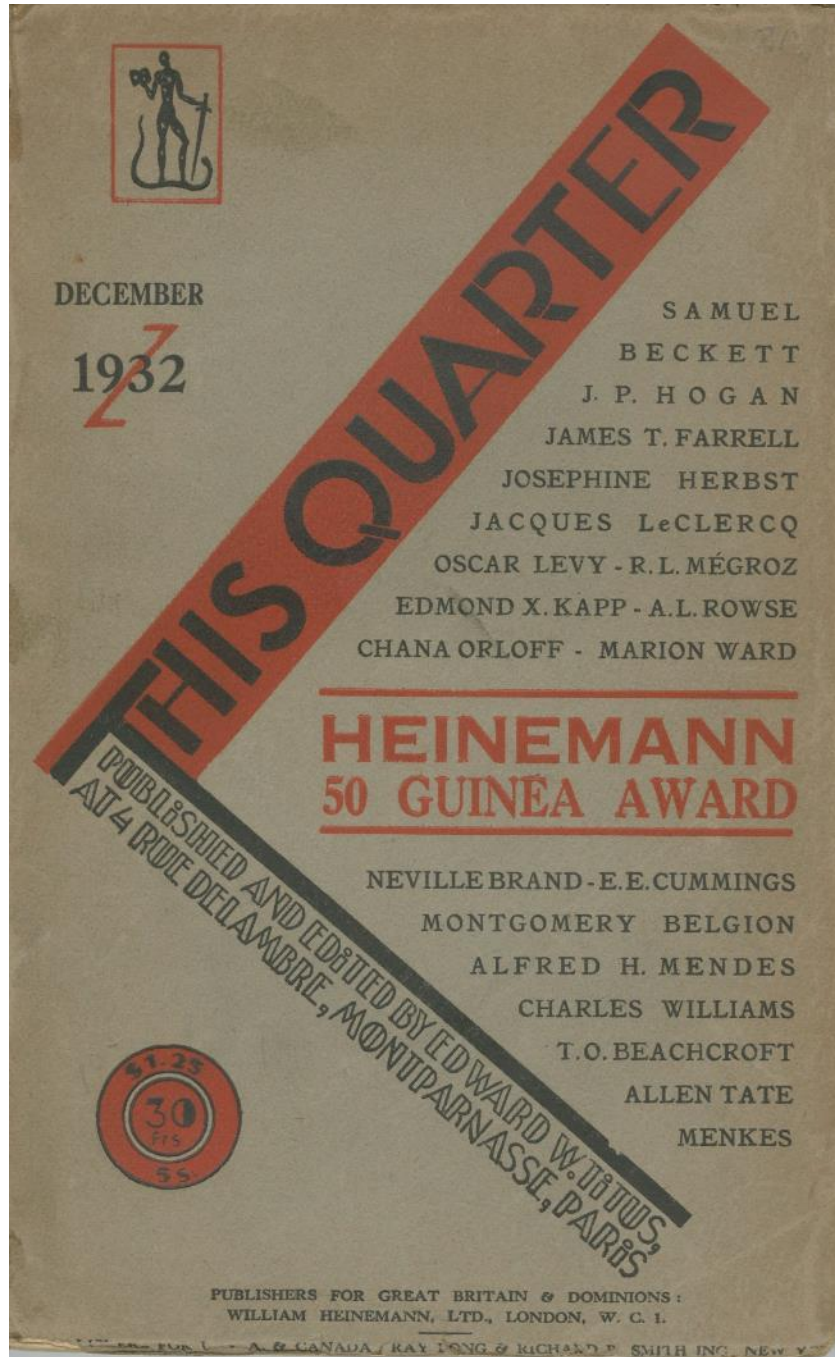
(Universe-Solitude) and 1-19 (Confections). "It is unknown whether this selection was made by the editor (Breton), the author (Éluard), or the translator himself.... 'All Proof' is (presumably) SB's rendering of the term *à toute épreuve*, which might more usually and idiomatically be translated 'foolproof' (Lawlor and Pilling 2012: 368).

Lawlor and Pilling are confident enough that Beckett was responsible for the unsigned Tzara translations in this issue to include two of them in their critical edition of Beckett's *Collected Poems* (from 'The Approximative Man' and 'Reminder'). They base this both on Beckett's reference to "Tzara next" in a letter to McGreevy of 10.31.1931 (not included in LSB I), and on the quality of the English versions, which "are possibly not SB's, but which leave they strong impression that they might be" (Lawlor and Pilling 2012: 370). If so, the question remains why Beckett was not credited in this instance.

This Surrealist Number was reissued as a hardbound photographic reprint in 1969 by Arno & The New York Times.



C14 *This Quarter*, Paris, 5, no. 2 (December 1932).



I-VI (ads), 394 p., VII-XIV (ads); 23 x 14.5 cm. Gray and red wrappers, lettered in black and red. Price: \$1.25/5s/30 francs.

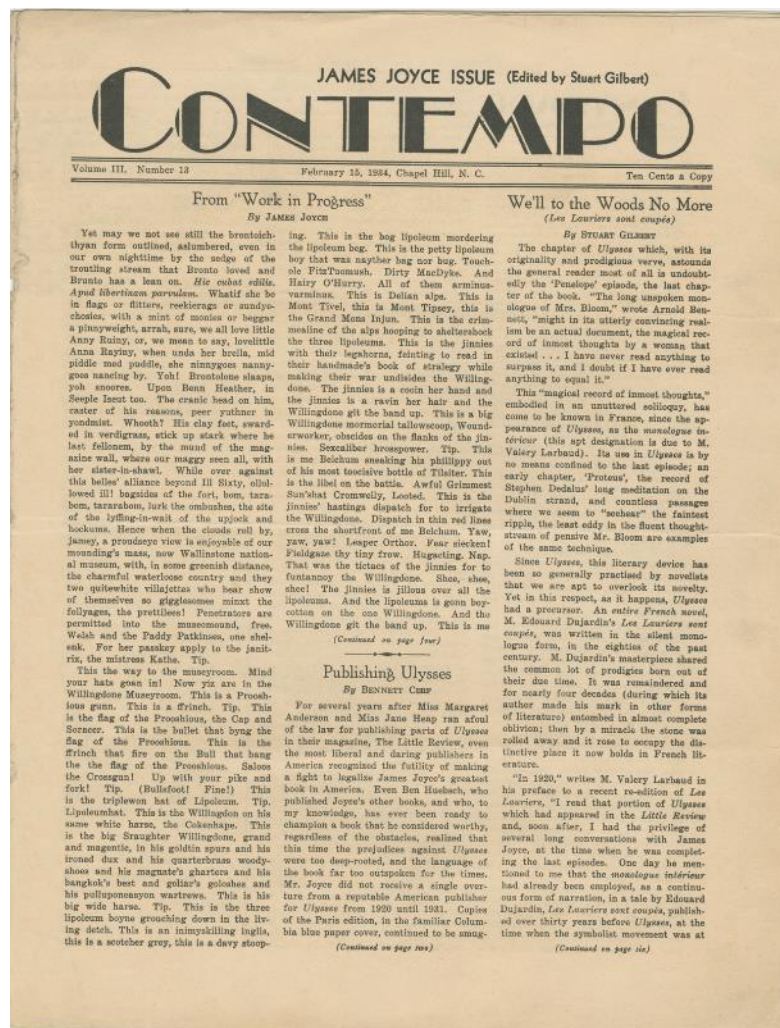
**Includes:** 'Dante and the Lobster' [short story], pp. 222-236.

**Copies examined:** L.

**Notes:** FF15: "The story was submitted for a *This Quarter* short-story competition, but it did not win the fifty-guinea prize. . . . It was thoroughly revised before being incorporated into [*More Pricks Than Kicks*] as the first story of that collection." Ruby Cohn asserts that it was indeed revised "but not 'thoroughly,' as claimed in F & F" (Cohn 2001: 45). The short-story competition in question was announced on the rear wrapper of the December issue of *This Quarter*, which states: "The Short Story in Question Will be Selected by a Committee consisting of: Mr. W. Somerset Maugham, Mr. A. S. Frere-Reeves, of Messrs. William Heinemann, Ltd., and the Editor of THIS QUARTER." CB 1932 C4. Lake 24. Maggs 370.

1934

C15 *Contempo*, Chapel Hill, N.C., 3, no. 13 (15 February 1934).



8 p. 31 .5 x 24.3 cm. Issued without wrappers. Price: ten cents.

**Includes:** 'Home Olga' [poem], p. 3.

**Copies examined:** L.

**Notes:** FF14: "The obscure acrostic poem [was] based on the letters of James Joyce's name...Mr. Beckett has said that the acrostic was unsolicited." CB 1934 C1. Lake 25. Not in Maggs. James Joyce issue (edited by Stuart Gilbert). **First appearance of *Home Olga***. Beckett was particularly concerned to see this poem, "a homage to Joyce," appear (see Lawlor and Pilling 2012: 344-347 for a detailed account).

C16 *The Spectator*, London, no. 5517 (23 March 1934).

# The Spectator

[433]

No. 5,517.]

FRIDAY, MARCH 23, 1934.

[Registered as  
La Newspaper.]

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OFFICES: 99 Gower St., London, W.C. 1. Tel.: MUSKUM 1721. Entered as second-class Mail Matter at the New York, N.Y. Post Office, Dec. 23rd, 1896. Postal subscription 30s. per annum, to any part of the world. Postage on this issue: Inland 1½d., Foreign 2d., Canada 1½d.

## NEWS OF THE WEEK

**MR. ROOSEVELT** is not merely the greatest living opportunist; he must be very nearly the greatest opportunist of all time—to use the word, not in any derogatory sense, as denoting the capacity to meet a series of crises one by one as they occur, and surmount each in time to be ready for the next. He is getting into troubled waters, as his difficulties with Congress over the Bonus Bill and his appeal for wide powers of tariff negotiation indicate, but in the last day or two his personal authority has been sufficient to secure the postponement of two great strikes which threatened to bring the motor industry and the railway system to something like a standstill. It is true that they are at the moment only postponed, not averted, but to achieve postponement is half the battle, and there is every prospect that the President's personality will do the rest. The motor manufacturers have always been particularly refractory in the matter of recognizing the unions, and the American Federation of Labour, in agreeing to call off the strike and go to the White House to talk, no doubt counts on Mr. Roosevelt to see that its interests in that respect are safeguarded. An automobile strike just when business is beginning to boom would have disastrous effects on the steel and other industries. No one knows that better than the President.

### German Declarations

The various speeches delivered by German politicians in the course of the past week provide ample food for reflection. First comes Herr Hitler at Munich, with the declaration that the map of Germany must be altered till the unification of the German people is complete. In

view of the total renunciation of Alsace-Lorraine, and the ten-years' pact with Poland, this formidable pronouncement must be assumed to apply only to the Saar and Austria. The Chancellor's second speech, on Wednesday, regarding unemployment, suggests that he means to end the evil first and pay for the process afterwards—which is not necessarily folly. Next is General Goering, talking to a French journalist in a tone the precise opposite of his "spirit of Potsdam" speech of a week earlier, calling for a frank understanding with France, and declaring that Germany wants no bombing-machines but only scouts and chasers. Finally, Dr. Goebbels, concerned only with internal affairs, and declaring in one passage that since the Nazis were convinced that they were right they could not tolerate anyone else who claimed to be right, and in another that the New Germany had achieved the finest form of democracy, in that it gave a few men the power of command but reserved the right to criticize their general policy. An alternative reading is that a few men have assumed command and that anyone who criticizes them does it at his peril. On balance—thanks, singularly enough, to General Goering—there is more good than bad in the various utterances taken as a whole.

### A New War on Overcrowding

Sir Hilton Young's new housing statement is welcome as a promise of a great step forward by the Government. It has proceeded with much energy and success in its programme of slum-clearance, which will lead to the elimination of at least 280,000 insanitary houses and their replacement by 300,000 new houses. But

**Includes:** 'Schwabenstreich' [review of *Mozart on the way to Prague*, by Eduard Mörike, trans. by W. Alison Phillips and Catherine Alison Phillips (Oxford: Blackwell, 1934)], p. 472 (continuous pagination from previous issues).

**Copies examined:** not seen by compiler. Reproduced on line at the *Spectator* archive.

Notes: Not in FF. CB 1934 C9. Not in Lake or Maggs. The review appears in the left-hand column on page 472 of the issue, in a section of reviews entitled 'Spring Literary Supplement'. **First appearance of this review**, signed Samuel Beckett.

C17 *The Spectator*, London, no. 5530 (22 June 1934).

# The Spectator

No. 5,530.]

FRIDAY, JUNE 22, 1934.

[Registered as  
[a Newspaper.]

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## NEWS OF THE WEEK

THE results of the provincial elections in Ontario and Saskatchewan may be indirectly of Imperial importance. They do not, of course, affect the composition of the present Federal Government. Mr. Bennett has his majority, and can keep it till the dissolution, which need not take place for another twelve months yet. But the sweeping and unexpected victory of the Liberals in Ontario—inflexibly Conservative for a generation—together with a no less decisive success in Saskatchewan, appears to forebode inevitably the substitution of a Liberal for a Conservative Government after next year's Federal elections. Other omens, less striking but sufficiently instructive, such as the provincial elections in British Columbia and Nova Scotia and the results of recent by-elections, all point in the same direction. The appearance of Mr. Mackenzie King in place of Mr. Bennett as Canada's chief negotiator when the Ottawa Conference decisions come up for review may make a substantial difference to the whole Empire. Mr. Bennett was the dominating figure at the Conference and no one can complain that he ever wearied in his fight for Canadian interests. Mr. Mackenzie King is against the Conservative high tariff policy, and while under a Liberal régime British manufacturers might get easier access to Canadian markets, they might find competition there intensified as the result of reciprocity agreements between Canada and the United States.

### Freer Trade with France

The details of Mr. Runciman's Trade Agreement with France are confidential pending definitive signature. But it is known that it will end, if adopted, the long series of hickering trade reprisals between the two countries which have been piling up ever since Great Britain went off the gold standard. That is matter for

whole-hearted congratulation. Though it is probable that France has suffered more by the conflict than we, and certain that, in our view, she was more responsible for its origin and continuance, there is no doubt that we too have lost heavily by the unnatural interruption of our commerce with the greatest of our near neighbours in Europe. The demolition of barriers should help to revive industry in both countries, and to undo the very bad example which their development has been setting to the rest of the world. A difficult point arises, however, as to the interest of our agricultural and horticultural producers (with which we deal more fully in a later page). Nothing in the past handicapped English vegetable-growing and fruit-growing so much as French competition skimming the cream off their markets.

\* \* \* \*

### The Traffic in Arms

The news that Great Britain, the United States and France have agreed at Geneva on a plan for control of the arms traffic is something, though several nations whose acceptance of any plan is vital have not yet accepted this one. (What a single nation can do in the way of obstruction is shown by Italy's decision to make her acceptance of the Paraguay-Bolivia arms embargo conditional on the fulfilment of existing contracts, which run for ten years, and the assent of Japan, which is not in fact sending arms to either combatant.) The new arms-control scheme seems to be modelled on the export and import certificate system which has worked so well in the case of opium. Every export has to be licensed by the Government of the exporting country, and the licence will only be granted on receipt of a certificate from the Government of the importing country that the transaction is approved by it. Par-

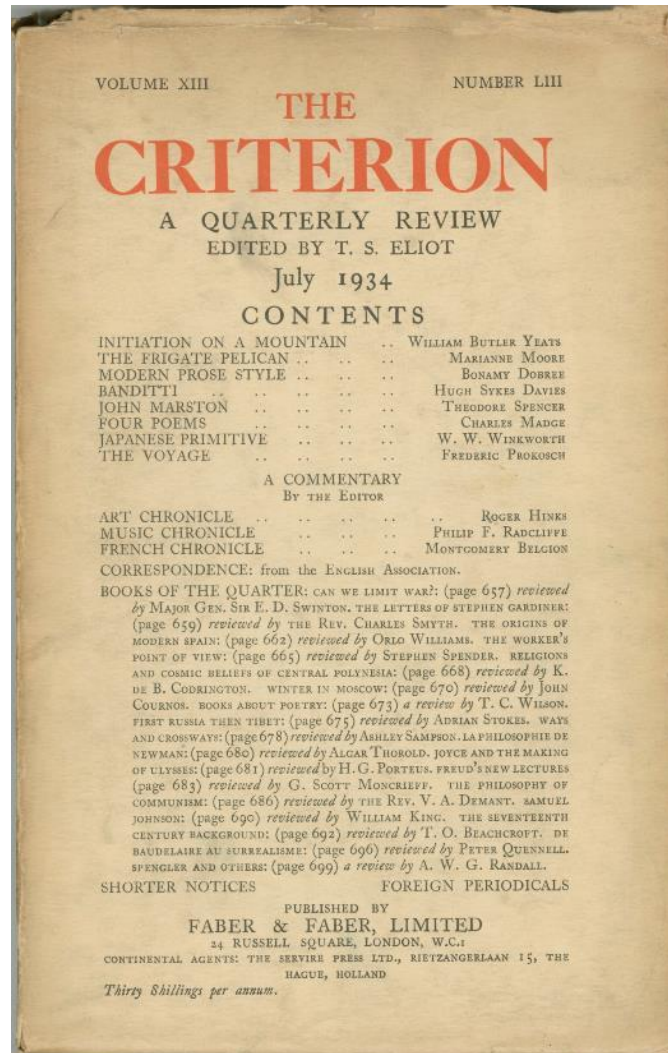
**Includes:** 'Proust in Pieces' [review of Albert Feuillerat's *Comment Proust a composé son roman*, by Albert Feuillerat (New Haven; London: Yale University Press; Oxford University Press, 1934)], pp. 975-976 (continuous pagination from previous issues).

**Copies examined:** not seen by compiler. Reproduced on line at the *Spectator* archive.

**Notes:** Not in FF. CB 1934 C10 [with erroneous date]. Not in Lake or Maggs . The review appears in three columns on pp. 975-976, in a section entitled "Books of the Day".

**First appearance of this review,** signed "Samuel Beckett."

C18 *The Criterion: A Quarterly Review*, London, 13, no. 53 (July 1934).



i-xi (ads), 537-716 (issue pagination); 22.5 x 14.5 cm. Cream wrappers, lettered in red and black. Price: Thirty Shillings per annum. Wrappers darken easily.

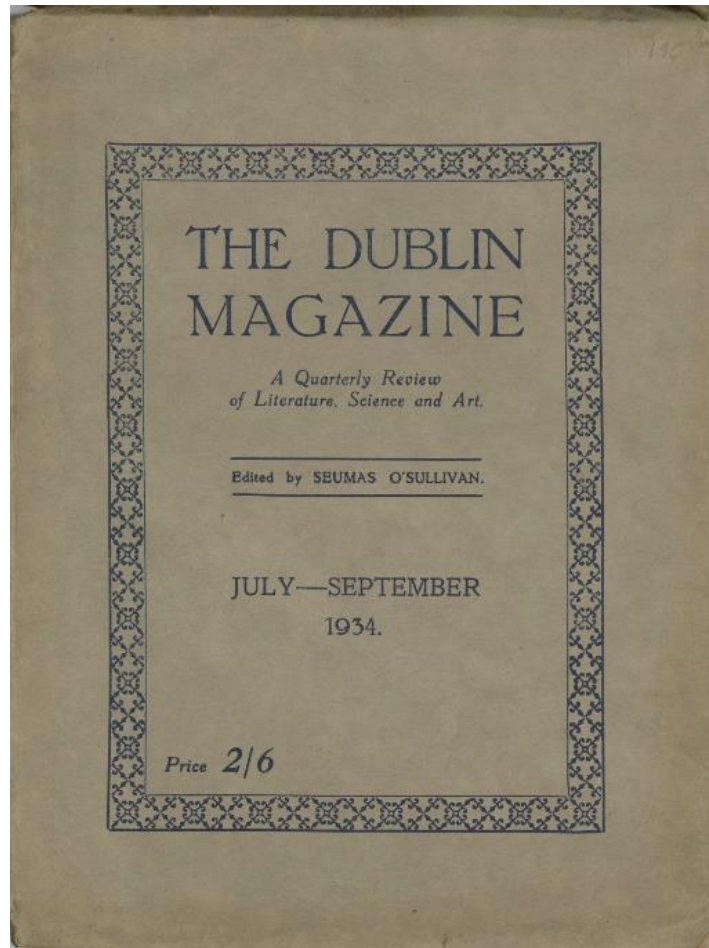
**Includes:** Untitled review of *Poems* by Rainer Maria Rilke, translated from the German by J. B. Leishmann (London: The Hogarth Press, 1934), pp. 705-707.

**Copies examined:** L.

**Notes:** FF17: "Signed 'S.B.,' the piece has no title.... This is all Beckett ever published in T. S. Eliot's *The Criterion*." CB 1934 C8. Lake 35. Maggs 372. **First appearance of this review.** Thomas MacGreevy sent Beckett's comments on Rilke's *Poems* to T. S. Eliot, the editor of *The Criterion*, in place of a review of his own on May 9<sup>th</sup> of that year, adding "(the suggestion is mine not his)". Eliot liked what he saw and published it.



**C19** *The Dublin Magazine: A Quarterly Review of Literature, Science and Art*, Dublin, 9, no. 3 (new series) (July-September [July] 1934).



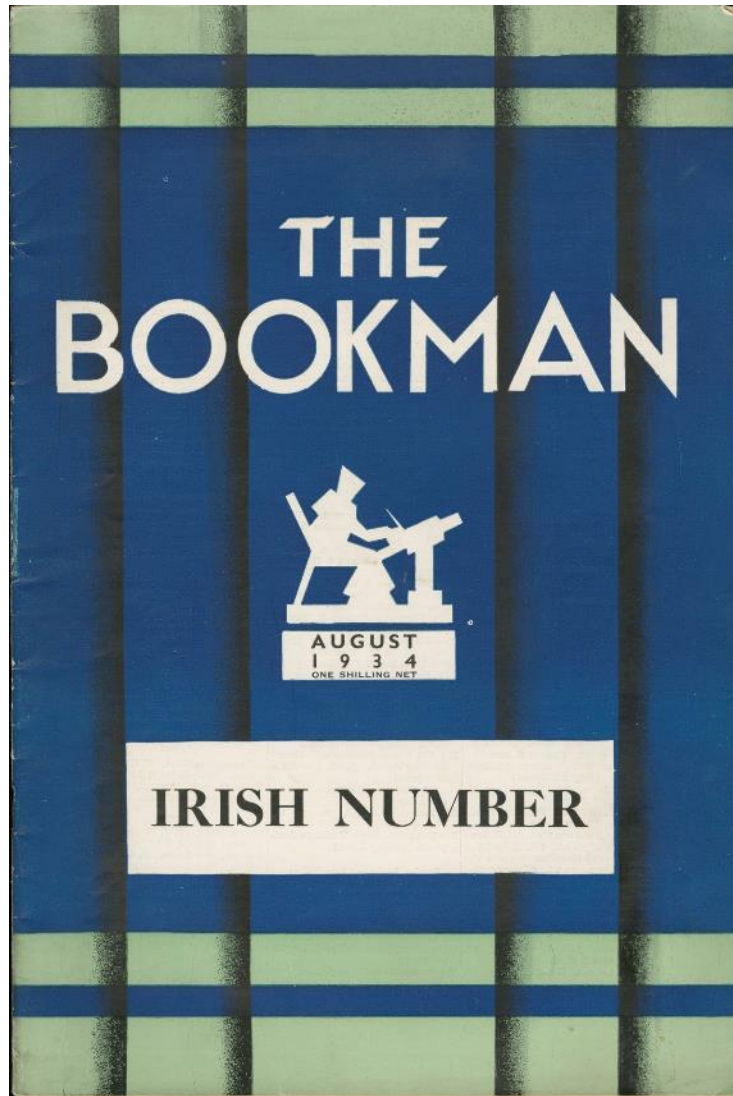
I-VI (ads), [VII-VIII], 92 p., IX-XII (ads); 25 x 18.5 cm. Gray wrappers with Yapp edges, lettered and decorated in black. Price: 2/6.

**Includes:** 'Gnome' [poem], p. 8,  
 'Humanistic Quietism' [review of *Poems* by Thomas MacGreevy (London: W. Heinemann, 1934)], pp. 79-80.

**Copies examined:** L.

**Notes:** FF18-19: "It is not possible to ascertain whether Beckett or the editor chose 'Humanistic Quietism' as the title." CB 1934 C2-3. Lake 36. Maggs 373. **First appearance of both these texts.** 'Gnome' is signed 'Sam Beckett.' The review is signed 'S.B.' LSB I: 176 gives July 1934 as the date of publication of the issue. Here and elsewhere, Thomas MacGreevy's name is spelled as it is given in the publication (he was born Thomas McGreevy, but was already using the "Mac" spelling by the 1930's, and made the change official in 1941).

C20 *The Bookman*, London, 86, no. 515 (August 1934), Irish number.



2 p. (contents and ads), [225]-270 (issue pagination). 33.5 x 22.5 cm. Blue, green and white wrappers, lettered in white and black. Price: One Shilling net.

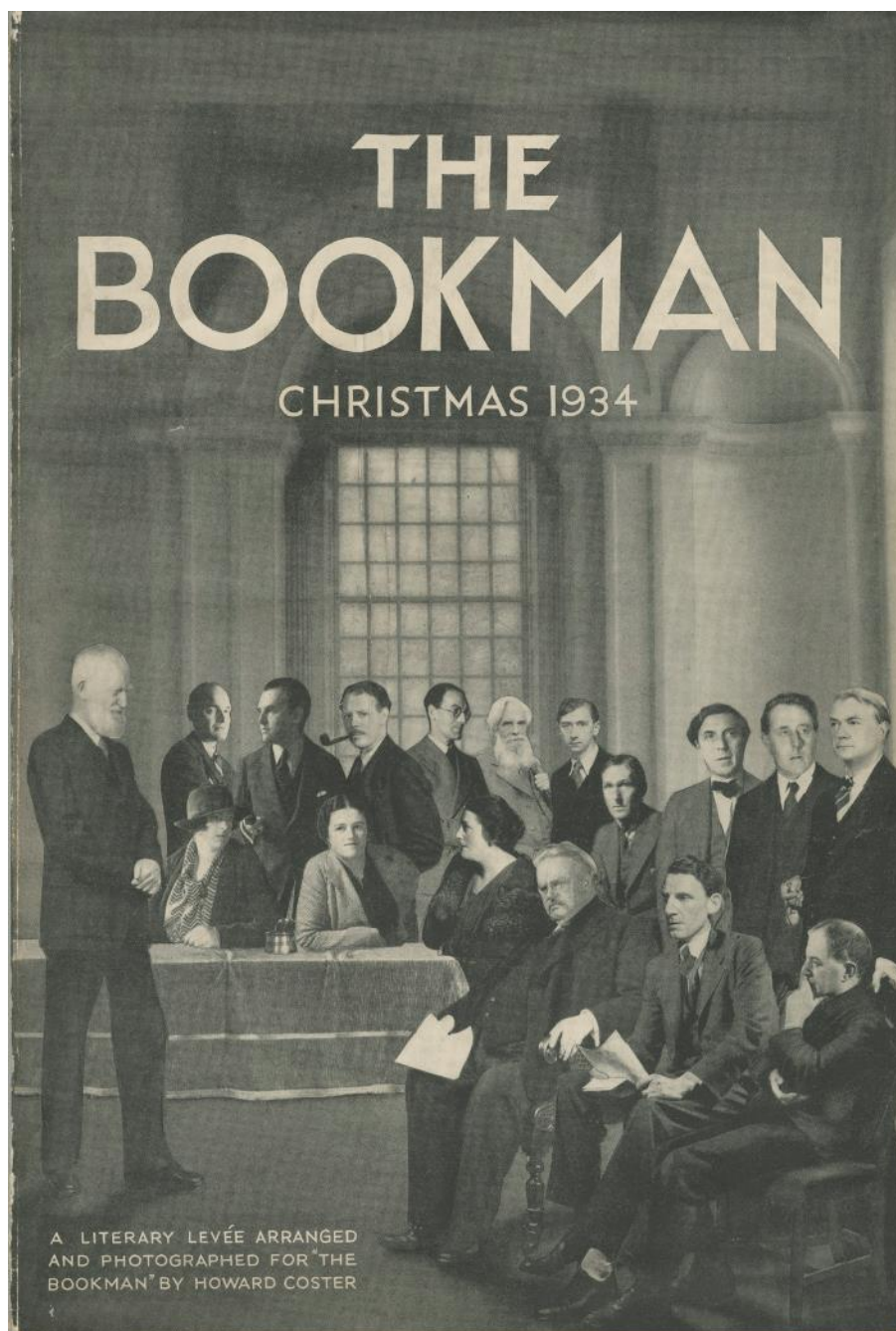
**Includes:** 'Recent Irish Poetry' [signed "Andrew Belis"] [essay], pp. 235-236, 'A Case in a Thousand' [short story], pp. 241-242.

**Copies examined:** HRC, L.

**Notes:** FF20 [does not note 'Recent Irish Poetry']: "*The Bookman* [was] a literary monthly that was to be incorporated from January, 1935, with the *London Mercury* and to lose its separate identity." CB 1934 C4 [does not note 'Recent Irish Poetry']. Lake 38 (with a note in Beckett's hand, "AB was me"). Not in Maggs.

James Knowlson suggests a pseudonym was used for 'Recent Irish Poetry' "either because [Beckett's] short story 'A Case in a Thousand' was appearing in the same issue under his own name or because he thought his article might offend those Irish poets whom he criticized adversely ..." (Knowlson 1996: 108). The review as a whole raised a storm of protests from the poets mentioned, who knew that Beckett had authored it (LSB I: 224). Archives for *The Bookman* have not been located. **First appearance of this essay and of *A Case in a Thousand*.**

C21 *The Bookman*, London, 87, special Christmas number (December 1934).



i-x (ads), [136]-212 (issue pagination), 8 p. (supplement: "The Study Chair"), 162 p. (various supplements and inserted material), xi-xii (index). 33.2 x 23.5 cm. Cream wrappers, lettered in white and black, with black and white photo montage on front and rear covers.



A Sussex Mill  
By Frank Brangwyn, R.A.  
By Kind Permission of The Bodley Head.

AN ENGLISH  
PORTFOLIO

By  
FRANK BRANGWYN, R.A.

Described by  
ERIC NEVILLE-HEANEY

Presented with the  
CHRISTMAS NUMBER OF  
THE BOOKMAN, 1934

Issued with a supplement "An English Portfolio" by Frank Brangwyn, R.A., "presented with the Christmas Number of The Bookman, 1934" in a printed and illustrated paper folder, containing six separate full-color reproductions of his work.

- Includes:** 'Ex Cathetra' [review of *Make it New: Essays*, by Ezra Pound (London: Faber and Faber, 1934)], p. 10,  
 'Papini's Dante' [review of *Dante Vivo*, by Giovanni Papini, trans. by Eleanor Hammond Broadus and Anna Benedetti (London: L. Dickson, 1934)], p. 14,  
 'The Essential and the Incidental' [review of *Windfalls: Stories, Poems, and Plays*, by Sean O'Casey (London: Macmillan, 1934)], p. 111.

**Copies examined:** L.

**Notes:** FF21: "The Christmas number, the last to appear, was a supplement to the December, 1934, number.... Beckett chose the titles of these reviews, all signed Samuel Beckett." CB 1934 C 5-7. Lake 39. Not in Maggs. **First appearance of these reviews.** The first two reviews are in a section entitled "Art, Poetry and Criticism" that opens a 162-page series of supplements and insertions; his third review follows in the "Miscellaneous" section. The Lilly copy includes two loosely inserted advertisements, one folding.

1936

C22 *Transition: A Quarterly Review*, The Hague, no. 24 (June 1936).



138 p. + 6p. (architectural floor plans)+ 4 p. plates + 8 p. (ads), + two perforated subscription forms to *transition* and *vertigral*. 20.8 x 15.2 cm. Cream, red and yellow wrappers, lettered in black and white, with color illustration by Fernand Léger. Price: 50¢.

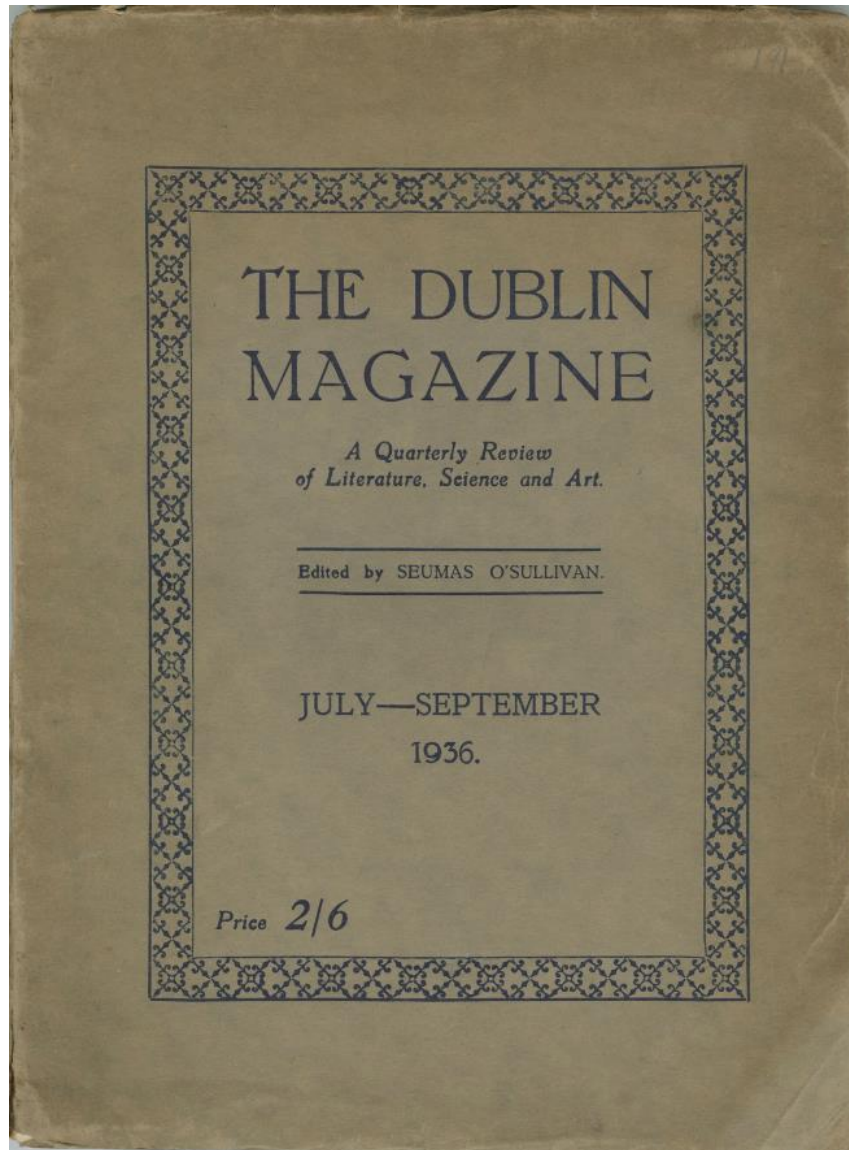
**Includes:** 'Malacoda' [poem], p. 8,  
 'Enueg II' [poem], p. 9,  
 'Dortmunder' [poem], p. 10.

**Copies examined:** L.

**Notes:** FF22.01: "... the poems are sometimes divided into more stanzas [than in their prior appearance in *Echo's Bones* the previous year]." CB 1936 C1. Not in Lake. Maggs 375.

By early September 1936 Beckett had received three dollars from *transition*, but no copy of the issue, and so remained unsure what poems they had selected from among those he had submitted (Pilling 2006: 60).

**C23** *The Dublin Magazine: A Quarterly Review of Literature, Science and Art*, Dublin, 11, no. 3 (new series) (July-September 1936).



I-VI (ads), [VII-VIII], 90 p., IX-XII (ads); 25 x 18.5 cm. Gray wrappers with Yapp edges, lettered and decorated in black. Price: 2/6.

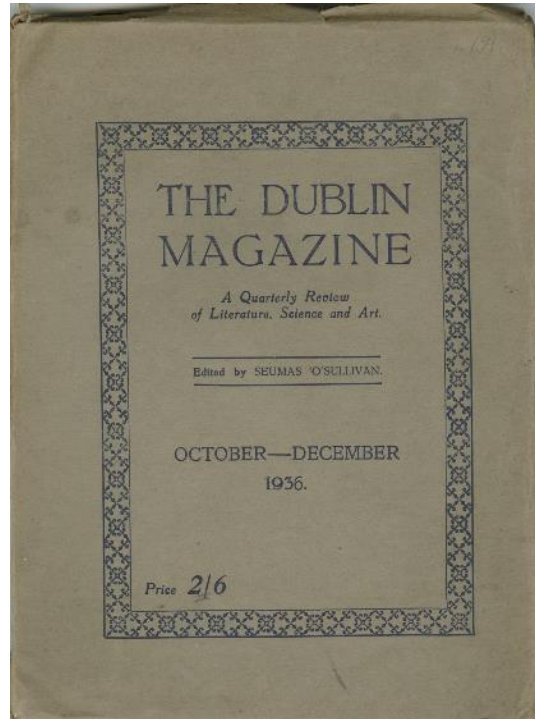
**Includes:** 'An Imaginative Work!' [review of *The Amaranthers*, by Jack B. Yeats (London: W. Heinemann, 1936)], pp. 80-81.

**Copies examined:** L.

**Notes:** FF23: "... signed S.B. ... The title is probably not Beckett's." CB 1936 C2. Lake 53. Not in Maggs. **First appearance of this review.**



**C24** *The Dublin Magazine: A Quarterly Review of Literature, Science and Art*, Dublin, 11, no. 4 (new series) (October-December 1936).



i-vi (ads) [vii-viii], 100p., ix-xii (ads). 25 x 18.5 cm. Gray wrappers with Yapp edges, lettered and decorated in black. Price: 2/6.

**Includes:** 'Cascando' [poem], pp. 3-4;  
 'Lady Love' [poem] by Paul Éluard, translated from the French by Beckett,  
 p. 72.

**Copies examined:** L.

**Notes:** FF24 [does not note "Lady Love"]: "There are interesting variants between the first and later printings [of the poem *Cascando*]." CB 1936 C3 [does not note 'Lady Love']. Lake 55. Maggs 374. The poem was accepted by the Seumas O'Sullivan, the editor of the *Dublin Review*, by 7 August 1936, but published with cuts, including the first two lines of the original poem. Beckett later used the same title for a radio play (1963).

On 9 September [1936], Beckett wrote MacGreevy: "Seumas O'S sent another proof with the request to make one line or two somewhere, anywhere, in the interests of his pagination" (LSB I: 371-372). See Lawlor and Pilling (2012: 350-354) for full discussion of variants.

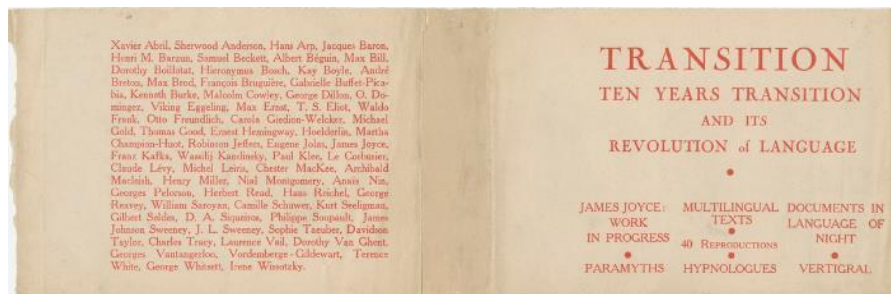
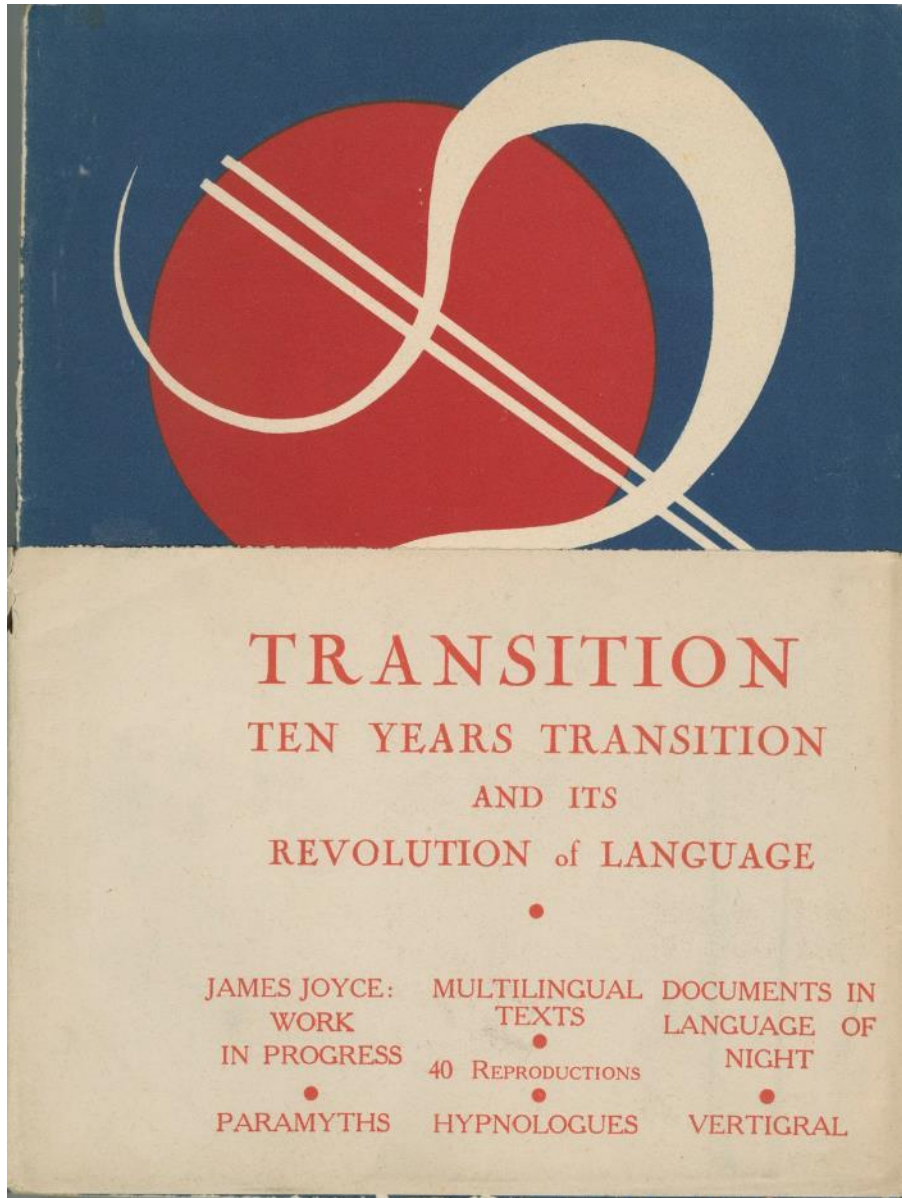
Beckett's translation of Éluard's "Lady Love" is reprinted in full by A. J. Leventhal in this same issue in "Surrealism or Literary Psycho-Therapy," crediting the 1932 Europa Press & Stanley Nott edition of *Thorns of Thunder: Selected Poems of Paul Eluard*.

1938

**C25** *Transition: Tenth Anniversary*, Neuilly s/S, no. 27 (April-May 1938).



382 p. + 6 p. (ads). 20 x 15.3 cm. Dark blue, white and red wrappers, lettered in white and black. Price: \$1.00/ fr. 25/sh. 4.



Issued with cream wraparound band (ht. 10.9 cm.) lettered in red with partial contents and full list of contributors, including Beckett. Errata slip at p. 377.

**Includes:** 'Ooftisch' [poem], p. 33,

'Denis Devlin' [review of *Intercessions*, by Denis Devlin (London: Europa Press, 1937)], pp. 289-294.

**Copies examined:** L.

**Notes:** FF26-27. CB 1938 C1-2. Lake 57. Maggs 377. **First appearance of *Ooftisch* and this review.** Contributor's Note, p. 381, indicates that Beckett "has now settled in Paris." This was the final issue of the original *transition*.

Beckett had ordered three copies of *Intercessions* from the Europa Press in August of 1937 (Mitchell/Beckett mss, Lilly Library). In a letter of 20 June 1938 to MacGreevy, Beckett complains of errors in the settings of his contributions: "My poem in *transition* was all wrong also. Also the article on Dennis [*for* Denis]". No manuscript of the Devlin review has been found to compare with the printed text (LSB I: 634-635). Lawlor and Pilling (2012: 354) note that in spite of Beckett's "all wrong" there are "actually very few variants" in the case of 'Ooftisch'.

C26 *London Bulletin*, London, no. 2 (May 1938).



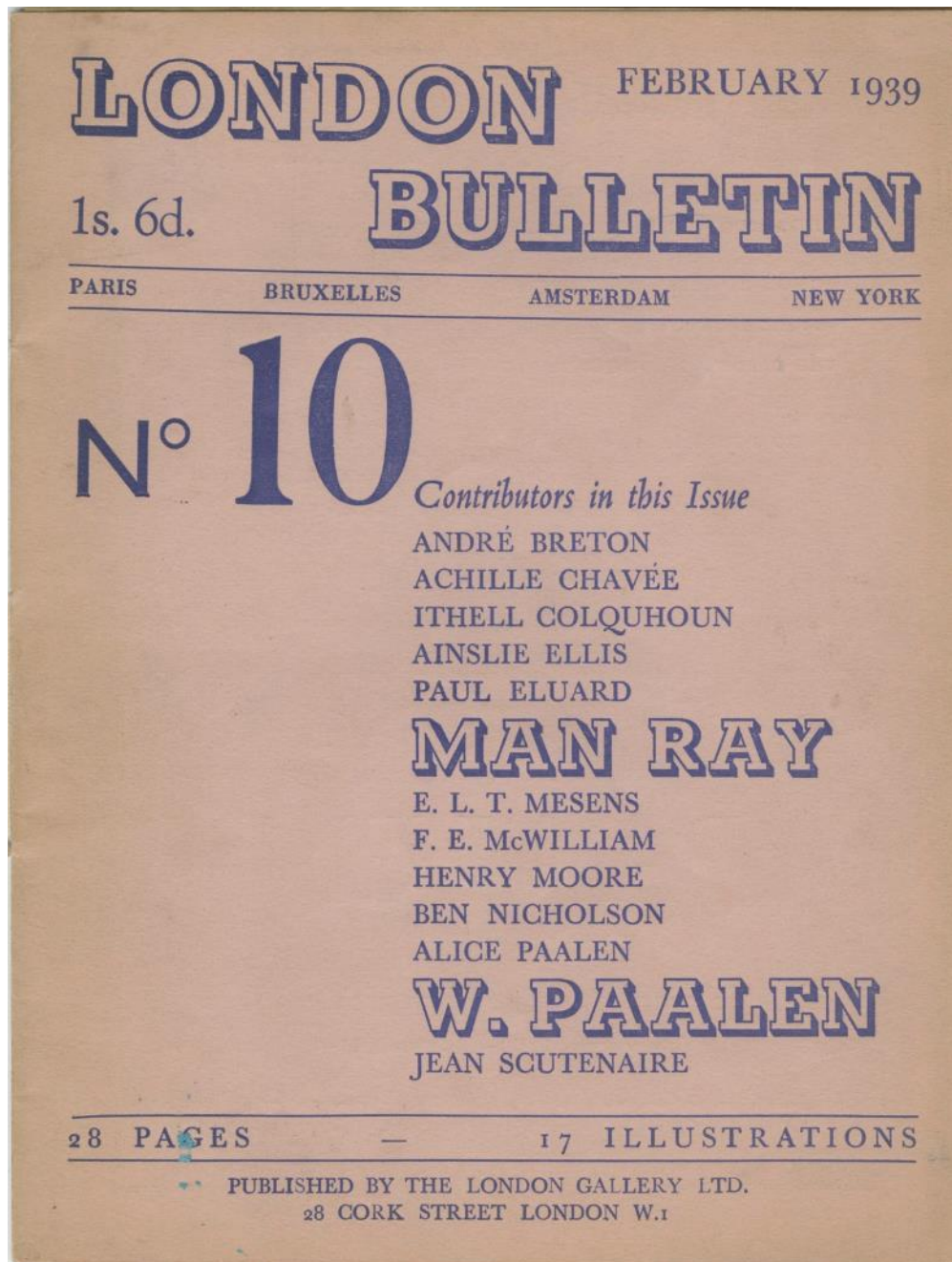
24 p. 25 x 18.5 cm. Green and black wrappers, lettered in black and green. Price: one shilling.

**Includes:** 'Geer van Velde' [biographical sketch], p. 15.

**Copies examined:** L.

**Notes:** FF492: "contains material to be found also in the unsigned short biography (pp. 53-55) in [*Bram van Velde*, by Samuel Beckett, Georges Duthuit, and Jacques Putman (Paris: Georges Fall, 1958)], which may indicate Beckett's authorship of the latter." Not in CB. Lake 59. Not in Maggs. **First appearance of this biographical sketch.** Text appears on pink paper. Published here with a "catalogue" of the works exhibited 5-26 May at the Guggenheim Jeune Gallery in London that year, with a poem on Geer van Velde by Brian Coffey and a review of the exhibition by George Reavey. No separate catalogue was issued for the exhibition, which was proposed by Beckett himself (see Rudenstine 1985, 751). The text is photographically reproduced in Vol. I of the two-volume complete reprint of the periodical published in New York by Arno Press in 1969.

1939

C27 *London Bulletin*, London, no. 10 (February 1939).

28 p. 25 x 18.8 cm. Light pink wrappers, lettered in blue and light pink. Price: 1s. 6d.

**Includes:** 'Wolfgang Paalen' [translation of a biographical sketch by André Breton], pp. 16-17.

**Copies examined:** L.

**Notes:** FF492.1: "... 'very likely translated by me, but can't assure', writes Mr. Beckett. The initials make this highly probable, but not certain [the text is signed '*Translated by S.B.*']." Not in CB, Lake or Maggs.

In a letter of 28 February 1939, Beckett thanks George Reavey for sending him a copy of this issue (LSB II: 653). Beckett's translation is photographically reproduced in Vol. II of the two-volume complete reprint of the *London Bulletin* published in New York by Arno Press in 1969.



## 1945

**C28** *The Irish Times*, Dublin (Saturday, 9 June 1945).

**Includes:** 'Dieppe 193?' ['Dieppe'] [poem], p. 2, cols. 5-6.

**Copies examined:** not seen by compiler. Reproduced on line at the *Irish Times* archive.

**Notes:** FF370: reprints the poem in full: "Mr. Beckett confirms that this poem was written first in French." Not in CB, Lake or Maggs. **First appearance of *Dieppe* in English**, here in five lines (the opening word of the poem is given a line of its own). In the definitive version it is condensed to four lines, titled 'Dieppe' and dated 1937. For further details see Lawlor and Pilling (2012: 383-387).

**C29** *The Irish Times*, Dublin, (Sunday, 4 August 1945).

**Includes:** 'MacGreevy on Yeats' [review of *Jack B. Yeats: An Appreciation and an Interpretation*, by Thomas MacGreevy (Dublin: Victor Waddington Publications, 1945)], p. 2, cols. 6-7.

**Copies examined:** not seen by compiler. Reproduced on line at the *Irish Times* archive.

**Notes:** FF28: "about 700 words, exclusive of quotations." CB 1945 B1: R. J. Davis quotes Beckett's comment on Yeats "He grows Watteauer and Watteauer" from the book reviewed, and gives the book a separate entry on this basis. Not in Lake or Maggs. **First appearance of this review.**

## 1946

**C30** *Irish Times*, Dublin, (Monday, 24 June 1946).

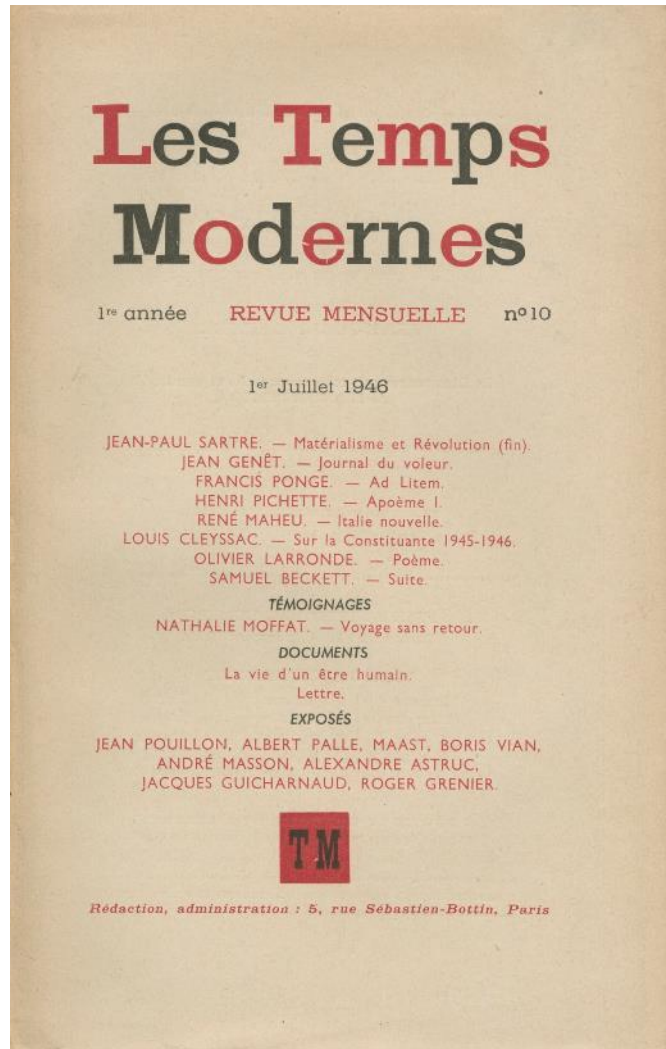
**Includes:** 'Saint-Lô 1945' [Saint-Lô] [poem], p. 5, cols. 5-6.

**Copies examined:** not seen by compiler. Reproduced on line at the *Irish Times* archive.

**Notes:** FF 29 reprints the poem in full. CB 1946 C1: "A six-line [sic: should be five-line] poem, published on the leader [sic: should be letter] page, which was revised and republished as a four-line poem in *Poems in English*". Not in Lake or Maggs. **First appearance of *Saint-Lô*.**

"The local Dublin response to the poem can be judged from the fact that the *Irish Times* published three letters about '*Saint-Lô-1945*' on 27 June, 3 July and 4 July 1946 (F&F 1927-1929, 239)" (Lawlor and Pilling 2012: 330, with further details and commentary).

C31 *Les Temps Modernes*, Paris, 1, no. 10 (1 July 1946).



192 p. + 12 p. (ads). 22.5 x 14.5 cm. Cream wrappers, lettered in red and black.  
 Price: France: 60 Fr. - outside France: 70 Fr.

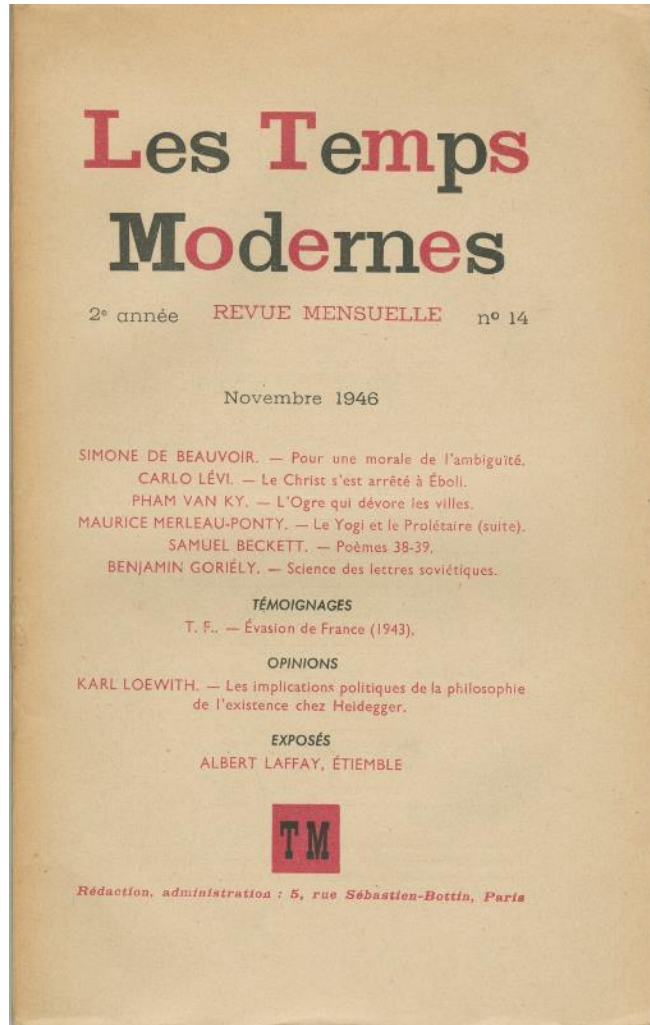
**Includes:** 'Suite' [early version of *La Fin*], pp. [107]-119.

**Copies examined:** L.

**Notes:** FF252. CB 1946 C2. Lake 172. Maggs 379. FF notes: "Only a truncated version of *Suite* was printed, ending at 'stupide espoir de repos ou de moindre peine'... Mr. Beckett explains this as follows: 'A misunderstanding with the rédaction who thought 1<sup>st</sup> half, sent separately I forget why, was the whole story, and declined to publish second half in next issue-for reasons I could not understand, something to do, according to S. de Beauvoir, with the "tenue de la revue."'

On 25 September 1946, Beckett wrote to Simone de Beauvoir discussing the situation in detail, and arguing, without success, against the mutilation of his story through an editorial decision not to publish the second half (LSB II: 40-42, with further details). **First publication of an excerpt from *La Fin*.** Shows extensive variants from later publication in Éditions de Minuit 1955 edition of *Nouvelles et Textes pour rien*.

C32 *Les Temps Modernes*, Paris, 2, no. 14 (November 1946).



pp. 193-384 (issue pagination) + 6 p. (ads). 22.6 x 14.3 cm. Cream wrappers, lettered in red and black. Price: France: 60 Fr. – outside France: 70 Fr.

**Includes:** 'Poèmes 38-39' ['Poèmes 37-39'], as follow

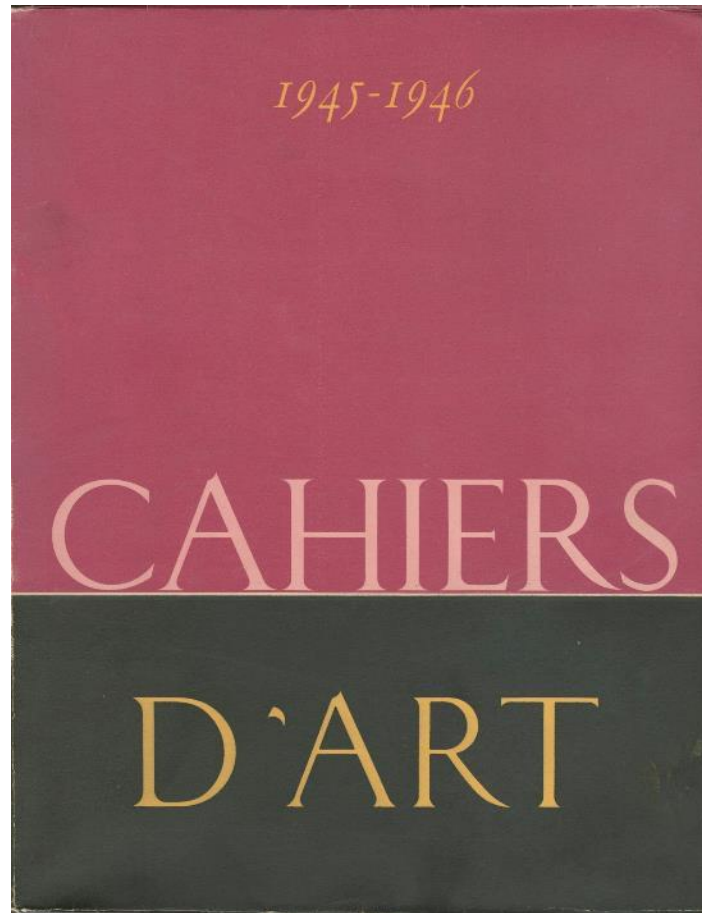
- I. 'elles viennent', p. [288],
- II. 'à elle l'acte calme', p. [288],
- III. 'être là sans mâchoires sans dents', p. 289,
- IV. 'Ascension', pp. 289-290,
- [unnumbered] 'La Mouche', p. 290,
- VI. 'musique de l'indifférence'. p. 290,
- VII. 'bois seul', p. 291,
- VIII. 'ainsi a-t-on beau', p. 291,
- IX. 'encore le dernier reflux' ['Dieppe'], p. 291,
- X. 'Rue de Vaugirard', p. 292,
- XII. 'Arènes de Lutèce', p. 292-293
- XIII. 'jusque dans la caverne ciel et sol'], p. 293.

**Copies examined: L.**

**Notes:** FF253: "The eccentric numbering ... including the omission of any number at all for [*La Mouche*], was, according to Mr. Beckett, a mere error." The title "Dieppe" is not included here for the poem "encore le dernier reflux." CB 1946 C3. Lake 244. Maggs 380.

"In *Gedichte* [Limes Verlag, 1959] and subsequent collections the dates were changed to '1937-1939' to accommodate 'Dieppe'" (Lawlor and Pilling 2012: 372, with further details on subsequent printings). Although Beckett had been placed before the public in French when Alfred Péron translated 'Alba' for the journal *Soutes* in 1938 (see E1), **Beckett appears here for the first time as a French language poet.**

C33 *Cahiers d'Art*, Paris, no. 20-21 (1945-1946 [October-November-December, 1946]).



428 p. + 2 p. 32 x 25 cm. Rose and black wrappers, lettered in pale rose and yellow, folded around first and last leaves. Price not indicated.

**Includes:** 'La Peinture des Van Velde, ou: le monde et le pantalon' [essay], pp. 349-354, 356.

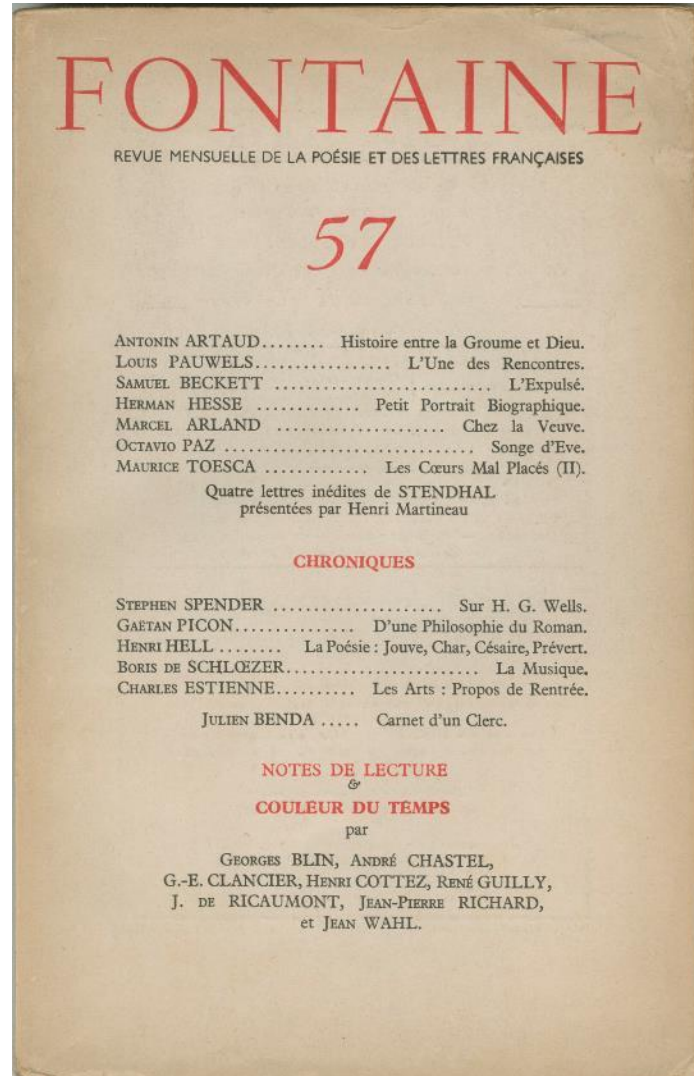
**Copies examined:** L.

**Notes:** FF 251: "According to Mr. Beckett, this article...was solicited." Dépôt légal: 4<sup>e</sup> trimestre 1946, p. [430]. Not in CB. Lake 60. Not in Maggs.

Ruby Cohn refers to this essay as "**Beckett's first publication in French**" (Cohn 1983: 176), although it is unclear whether its appearance preceded or followed the nearly simultaneous publication of 'Poèmes 38-39' in *Les Temps Modernes* (see C32). As noted on p. 356 of the issue, the essay was written early in 1945, shortly after the exhibitions of Bram and Geer van Velde at the galleries Mai and Maeght respectively. The text is printed along with six black and white reproductions of Bram van Velde and nine of Geer van Velde, six of which occupy the entire p. 355.

1947

**C34** *Fontaine: revue mensuelle de la poésie et des lettres françaises*, Paris, 8, no. 57 (December 1946-January 1947).



16 p. (ads), pp. [673]-848 (issue pagination) + 12 p. (ads). 23.6 x 15.3 cm. Cream wrappers, lettered in black and red. Price: 75 francs. England: Three shillings six pence. U. S. A.: 65 cents.

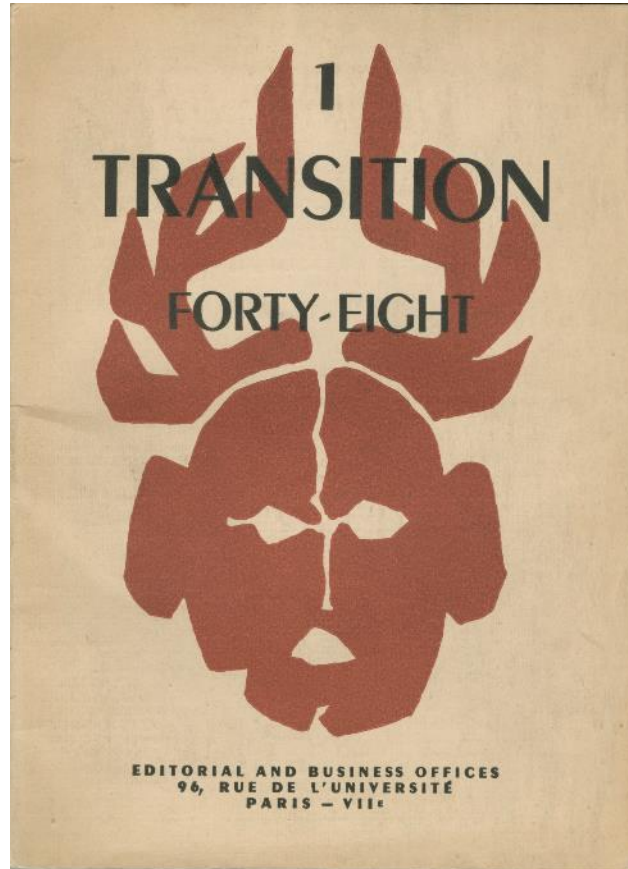
**Includes:** 'L'Expulsé' [short story], pp. [685]-708.

**Copies examined:** L.

**Notes:** FF254: "Early version of [this story]". Dépôt légal: 1<sup>er</sup> trimestre 1947, p. 848. CB 1946[sic] C4. Lake 176. Maggs 378. **First appearance of *L'Expulsé* in French.**



**C35** *Transition Forty-Eight*, Paris, no. 1 (January [15 February] 1948).



136 p. 18.5 x 13.5 cm. Cream wrappers, lettered in black, with reddish-brown cover logo. 156 pp. Price: Fr. 200; \$1.25; 4s. 6d.

**Includes:** 'The Pulverized Poem' [prose and poetry], by René Char, trans. by Eugene Jolas, revised by Beckett, pp. [33]-55, English translations facing French originals, including:  
 'Argument' ['Argument'] [prose], pp. 34-35,  
 'The Three Sisters: I II III' ['Les trois soeurs'] [poem], pp. 36-43,  
 'Equal Assets' ['Biens egaux'] [prose poem], pp. 44-45,  
 'Donnerbach Mühle' ['Donnerbach Mühle'] [prose poem], pp. 46-47,  
 'The Lily of the Valley' ['Le Muguet'] [prose poem], pp. 48-49,  
 'Threshold' [Seuil] [prose poem], pp. 48-49,  
 'Jacquemard and Julia' ['Jacquemard et Julia'] [prose poem], pp. 50-51,  
 'Martha' ['Martha'] [prose poem], pp. 52-53,  
 'The Reed Age' ['L'Age du Roseau'] [prose poem], pp. 52-53,  
 'Throes, Detonations, Silence' ['Affres, Detonation, Silence'] [prose poem], pp. 54-55.

**Copies examined:** L.

**Notes:** FF498: "Beckett did many translations for Duthuit ('pure pot-boiling...'), including parts of Duthuit's long article 'Sartre's Last Class', but he cannot remember which parts he was responsible for." Not in CB, Lake or Maggs.

Beckett originally declined Maria Jolas's request to do translations for the postwar *Transition* (see LSB II: 66-67), but between 24 November 1947 and 4 January 1948 the combination of her entreaties and financial exigencies apparently changed his mind. He wrote to MacGreevy: 'I saw Maria Jolas. She wrote asking me to help revise her husband's translations of René Char! Je suis une bonne poire [I'm a soft touch]' (LSB II: 72).

It seems possible that Beckett played some role in the unsigned translation of the first section of Duthuit's long essay, 'Sartre's Last Class'. The first, third, and fifth (final) sections (published in issues 1, 3 and 6) list no translator, while the second and fourth parts of the essay (published in issues 2 and 4) are credited to other translators.

A summary of Beckett translations for the entire run of postwar *Transition* is given in Knowlson 1996: 334, and 689-690, n. 58, where he notes that "the pieces [Beckett] vetted [as opposed to translated] are too numerous to list here" and predicts that "a substantial new body of translations by Beckett will emerge" once the published letters are combed for further evidence."

The editors of the critical edition of the *Collected Poems* state that, in addition to his signed contributions for the postwar *Transition*, "Beckett had a hand in some thirty uncredited pieces, including translating a number of poems, a selection of which are republished here, some of them for the first time in fifty years" (Lawlor and Pilling 2012: 408). The most detailed list available of Beckett's role as a translator for the postwar *Transition* appears in Pilling and Lawlor's joint essay in *Publishing Beckett* (Nixon 2011: 83-95), where they offer supporting evidence and speculate on marginal cases.

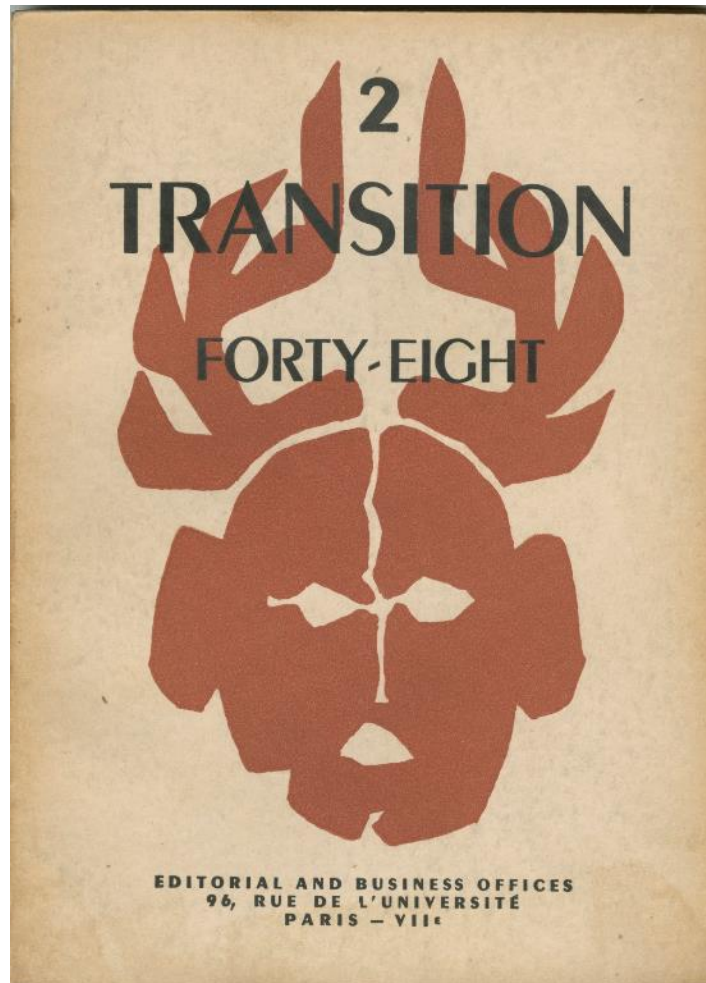
**C36** *Arts, Beaux-Arts, Littérature, Spectacles*, Paris, no. 169 (4 June 1948).

**Includes:** 'G. et B. van Velde', p. 4.

**Copies examined:** not seen by compiler. Pompidou 1989: 249.

**Notes:** Not in FF, CB, Lake or Maggs. Published weekly in newspaper format, later under title *Arts-Spectacles*. Beckett's 'Texte pour rien XI' was published there in 1953, under the title 'Encore un pour rien' (Paris, no. 418, 3-9 July 1953).

C37 *Transition Forty-Eight*, Paris, no. 2 ([15 June] 1948).



156 p. 18.2 x 13.2 cm. Cream wrappers, lettered 'in black, with reddish-brown cover logo. 156 pp. Price: FR 200; \$1.25; 4s 6d.

**Includes:** 'Apoem 4' [prose poem], by Henri Pichette, unsigned translation into English by Beckett, pp. 24-[43], printed en face with the French text,  
 'Trois Poèmes/ Three Poems':  
 'je suis ce cours de sable qui glisse',  
 'que ferais je sans ce monde sans visage sans questions',  
 'je voudrais que mon amour meure';  
 'my way is in the sand flowing',  
 'what would I do without this world faceless incurious',  
 'I would like my love to die', pp. [96-97]. French en face with English.  
 'Letter-Red' [prose], by Henri Pichette, translated by Jack T. Nile and Bernard Frechtman, vetted by Beckett, pp. 5-15,  
 'One Cause, Two Fold Defense' [prose], by André Breton, translated by Francis Scarfe, vetted by Beckett, pp. 64-[75].

**Copies examined: L.**

**Notes:** FF493; see FF498 note: "Mr. Beckett is certain ... of having translated ['Apoem 4' by Henri Pichette]." CB 1948 C1. Lake 247. Not in Maggs. **First appearance of this translation, and first appearance of these three poems in both languages. Beckett also appears for the first time as a self-translator.**

An informal invoice Beckett sent to Duthuit on 27 May 1948 makes clear that he vetted Pichette's 'Letter-Red' (BL: I: 79). Beckett also "adjusted" (to use his term in speaking of similar work) the translation 'One Cause, Two Fold Defense' (Nixon 2011: 90). The translation of the second part of Georges Duthuit's "Sartre's Last Class," which also appears in this issue, is credited to Colin Summerford, but Beckett may have vetted it as well.

C38 *Derrière le miroir*, Paris, no. 11-12 (June 1948).



16 p. (pagination includes wrappers); 38 x 28 cm. Cream wrappers, lettered in black, with black and white lithographs by Geer van Velde on front and rear covers. Price: 200 fr.

**Includes:** 'Peintres de l'empêchement', pp. 3-4, 7.

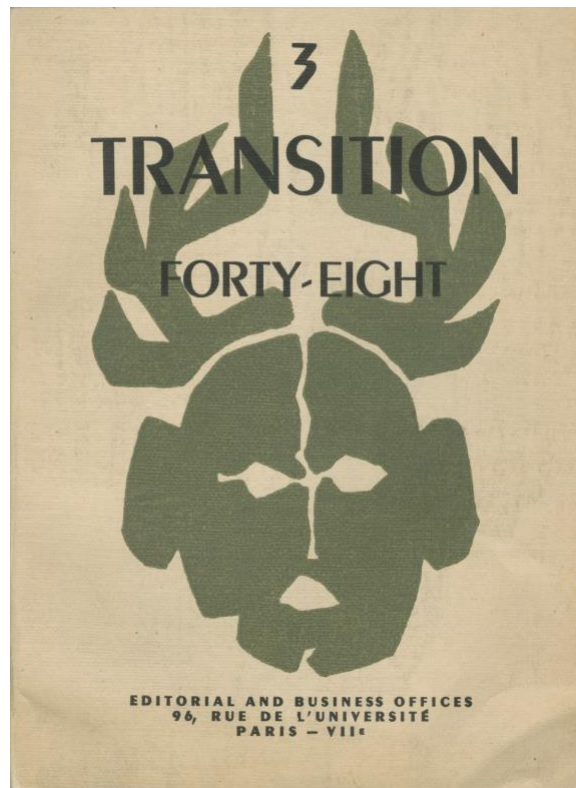
**Copies examined:** L (both first and second impressions).

**Notes:** FF256: "There are slight variants between [this appearance] and that of [the 1958 edition of *Bram van Velde* published in Paris by George Fall] ('d'impénétrables proximités' becomes 'd'impénétrable proximité') and between the latter and [the 1961 deluxe edition of *Bram van Velde* published in Torino by Pozzo] (a section of thirteen words is omitted and the punctuation modified in consequence)... On p. 13... are several 'Paroles de Bram van Velde,' some of which are translated by Beckett in *Transition Forty-Nine*, 5 ([Dec.], 1949)." CB 1948 C2. Lake 61. Maggs 381. **First appearance of this text.** The original issue was printed by Imp. Union Paris, with two original black and white lithographs on the covers, pulled by Mourlot Frères, and 'PRIX : 200 FR.' on the rear cover.

Second impression c. 1964: Photographically reproduced and re-issued 1964 or later—but not after 1982—on stiffer paper, printed by the Imprimerie Arte Paris and with '2<sup>e</sup> ÉDITION' at the bottom of the rear cover. The Imprimerie Arte Paris was founded by the Galerie Maeght in 1964 and continued until 1982.

"The *Derrière le miroir* series was started in 1946 by Aimé Maeght who had a passion for such publications, having already launched the *Pierre à feu* review in 1944. The reference to a Beckett text on van Velde in a June 1948 issue of *Pierre à feu* (in *The Fauvists Painters*, p. 83) seems to have simply been a slip for the *Derrière le miroir* appearance.

**C39** *Transition Forty-Eight*, Paris, no. 3 ([26 October] 1948).



136 p. 18.2 x 13.2 cm. Cream wrappers, lettered in black, with gray cover logo.  
156 pp. Price: Fr. 200; \$1.25; 4s. 6d.

**Includes:** 'Sartre's Last Class' III [essay], by Georges Duthuit, unsigned translation into English by Beckett, pp. 47-[61],  
'The Revenge of a Russian Orphan' [drama] by Henri Rousseau, trans. by Jack T. Nile and Bernard Frechtman, vetted by Beckett, pp. 41-[46].

**Copies examined:** L.

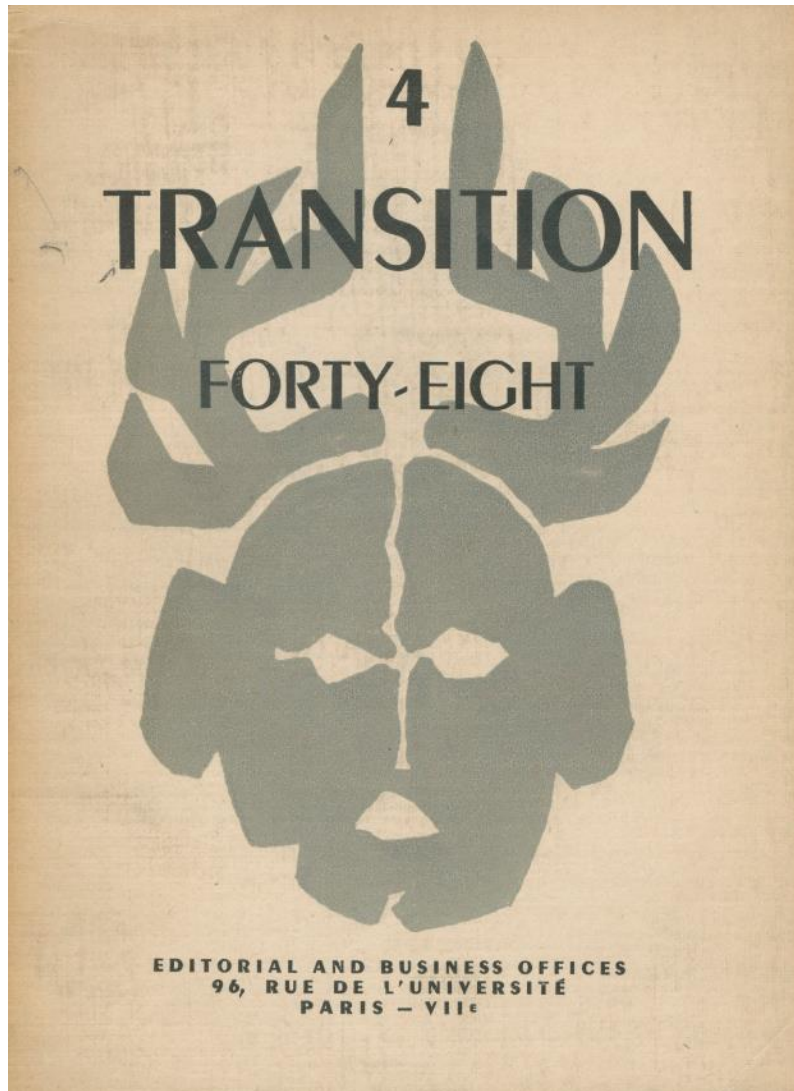
**Notes:** FF498 note: "Beckett did many translations for Duthuit ... including parts of Duthuit's long article 'Sartre's Last Class', but he cannot remember which parts he was responsible for.... He thinks he may have checked 'The Revenge of a Russian Orphan'... by Henri Rousseau". The third part of the Sartre essay was almost certainly translated by Beckett. Not in CB, Lake or Maggs.

In a letter to Georges Duthuit of 17 July 1948, referring to the translations he was doing for numbers 3 and 4 of *Transition*, Beckett wrote "Je ne tiens pas à signer" ("I don't particularly want to sign [the translations]") (Knowlson 1996: 689, n. 57). Pilling and Lawlor also suggest Beckett's later comment 'When you get down to it, aren't Fénénon, Chazal and Ponge all the same bulimia?' may indicate he vetted 'Discovery of Malcolm de Chazal', by Aimé Patri, pp. 5-[13], in this issue (Nixon 2011: 89).

John Pilling notes that in a letter from Roger Senhouse to Georges Duthuit regarding Senhouse's translation of Jean Wahl's essay "Introduction to Léon Braunschvicg's 'The Toil Towards Truth'" (pp. 14-[18] in the issue described here), he praises "Sam Beckett's" good proof-reading, apart from one terrible howler (Pilling 2006: 105). He had passed 'conversation' for 'conservation' (Nixon 2011: 90).

1949

C40 *Transition Forty-Eight*, Paris, no. 4 ([15 January] 1949).



160 p. 18.3 x 13.2 cm. Cream wrappers, lettered in black, with gray cover logo.  
Price: Fr. 200; \$1.25; 4s. 6d.

**Includes:** 'To Right nor Left' ['À hui ni à dia'] [poem], by Henri Michaux, unsigned translation from French by Beckett, pp. 14-[18].  
'F-' [short story], by Suzanne Dumesnil, unsigned translation from French by Beckett, pp. 19-[21],  
'Introduction to "Akara"', by Yves le Gall, unsigned translation from French by Beckett, pp. 40-[41],  
'Suzanne Dumesnil', unsigned Contributor's Note by Beckett, p. 151.

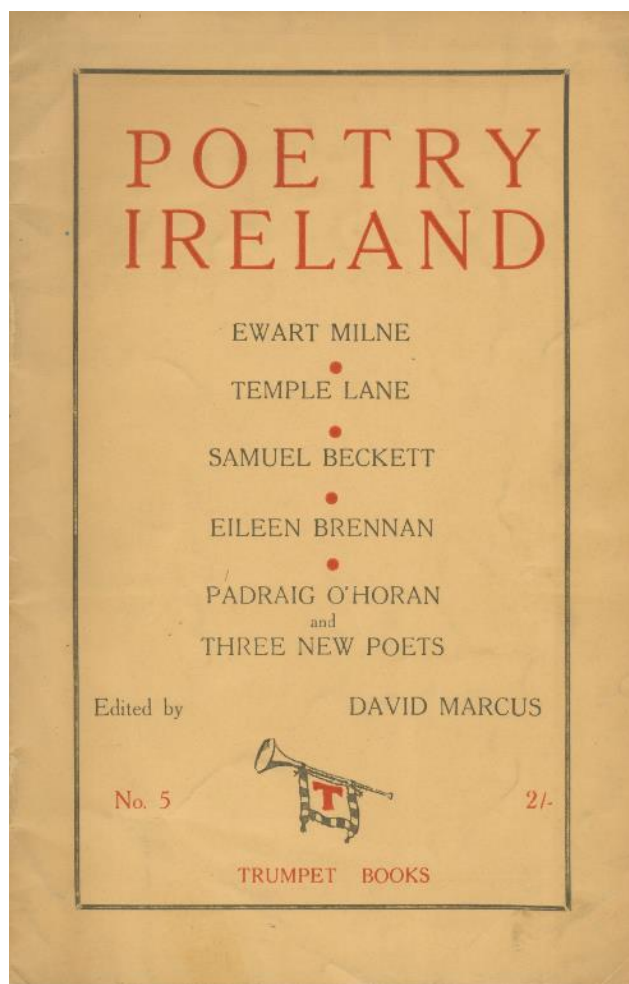


**Copies examined:** L.

**Notes:** FF494. Not in CB. Lake 156. Not in Maggs. Various scholars have suggested that Beckett's translation of "F-" may have involved writing as well. No manuscript exists for either the story or its translation. FF498: "Beckett's [texts] may have included some of the 'Notes about Contributors,' notably those devoted to his wife Suzanne Dumesnil [no. 4, p. 151], and to Bram van Velde [no. 5, p. 129]." Pilling 2006: 105: "among other things, a translation of Henri Michaux"; also noted in Knowlson 1996: 689, n. 58. **First appearance of these unsigned translations.** Lawlor and Pilling list 'Introduction to "Akara"', as translated by Beckett, but offer no specific support (Nixon 2011: 89).

The fourth part of Georges Duthuit's "Sartre's Last Class" is signed by Daniel Ponchet (presumably as translator), but may have been vetted by Beckett.

C41 *Poetry Ireland*, Cork, no. 5 (April 1949).



28 p. 21.5 x14 cm. Light yellow wrappers, lettered in red and black. Price: 2/-.

**Includes:** 'Three Poems':

'my way is in the sand flowing',  
 'what would I do without this world faceless incurious',  
 'I would like my love to die', all on p. 8.

**Copies examined:** L.

**Notes:** FF255.01. CB 1949 C1. Not in Lake or Maggs. All three poems are reprinted from *Transition Forty-Eight*, no. 2 ([June] 1948), here "From French originals by the author" and "With acknowledgments to the author and to the Editors of 'Transition,' Paris." **First appearance of these poems in Ireland.** *Poetry Ireland* was edited by David Marcus, published by Trumpet Books in Cork, and printed by D. & A. O'Leary Ltd.

**C42** *Sélection du Reader's Digest*, Bagnaux, France, (2 October 1949).

**Includes:** 'Ouvrons toutes les portes', by T. E. Murphy, unsigned translation from the English by Beckett, pp. 1-4.

**Copies examined:** not seen by compiler. Xerox at LSBP.

**Notes:** Not in FF, CB, Lake or Maggs. The original text of T. E. Murphy's 'Open Every Door,' had appeared in the U. S. *Reader's Digest* in August 1949, pp. 109-111.

This is the only essay translated by Beckett known with certainty to have appeared in the French edition of *Reader's Digest* (LSB II: 163, n. 6). He had sought work with them, and was obviously willing to do more. In a letter to Georges Duthuit of 1 June 1949, Beckett reported "J'ai reçu un travail de "Sélection" - texte très noble et statistique sur les méfaits des appareils à sous. A ma grande surprise... car mon "bout d'essai" n'était guère brillant. Tant mieux. C'est l'argent assez vite gagné' (I have been given some work by *Sélection* – a very noble and statistical piece about the awfulness of gambling machines. To my great surprise... [since] my "sample" was not particularly good. All the better. It is money easily made) (LSB II: 160-161, 162). In later years Beckett could no longer remember any details about his work for *Reader's Digest*, only that he had done "very little and very badly" (Beckett to John Kobler, 8 November 1968, HRC Beckett Collection).

C43 *Transition Forty-Nine*, Paris, no. 5 ([10 December] 1949).



18.4 x 13.3 cm. Stiff yellow and cream wrappers, lettered in black, with an illustration of faces by Henri Matisse on front cover. Price: Fr. 200; \$1.25; 4s 6d.

**Includes:** 'Three Dialogues', Samuel Beckett and Georges Duthuit, pp. 97-[103],  
 'Some Sayings of Bram van Velde', unsigned translation from his own French  
 by Beckett, p. [104],  
 'Bram van Velde', Contributor's Note written by Beckett, p. [129],  
 and the following texts translated or vetted by Beckett, all from the French:

- 'The Work of the Painter', ['Le Travail du peintre': seven poems dedicated to Picasso] by Paul Éluard, pp. [6]-13 (facing French originals),  
 'Matisse and Byzantine Space' [essay], by Georges Duthuit, pp. 20-[37],  
 'The Painting Machine' [prose poems], by Alfred Jarry, pp. 38-[42];,  
 'Braque, or Modern Art as Event and Pleasure' [prose], by Francis Ponge, pp. 43-[47],  
 'Courbet: The Stone Breakers' [poem], translation of 'Courbet: les casseurs de cailloux', by René Char, p. [48-49] (facing French original, but with interposed plate),  
 'Picasso goes for a Walk' [poem], translation of 'Promenade de Picasso' by Jacques Prévert, pp. 50-[53] (facing French original),  
 'Delacroix', [prose] by Pierre-Jean Jouve, translated by Thomas Walton, vetted by Beckett, pp. 54-[72],  
 'Félix Fénéon or The Mute Critic' [prose], by André du Bouchet, pp. 76-[79] (p. 77 is misnumbered 79),  
 'La Grande Jatte' [prose], Félix Fénéon, vetted by Beckett, pp. 80-[85],  
 'Édouard Manet' [prose poem], by Stéphane Mallarmé, p. [88],  
 'Paolo Uccello' [prose], by Marcel Schwob, translated by J. G. Weightman, vetted by Beckett, pp. 107-[109].  
 'Documents' [prose], unsigned contributions, vetted by Beckett, pp. 110-[126].

**Copies examined:** L.

**Notes:** FF31, FF495. CB 1949 C2 [listing only 'Three Dialogues']. Lake 62. Not in Maggs. **First appearance of 'Three Dialogues,'** which, as FF notes, was written solely by Beckett, on the general basis of many conversations with Georges Duthuit. **First appearance of Beckett's English version of the "sayings"**, based on several "Paroles de Bram van Velde" on p. 13 of *Derrière le Miroir*, Paris, no. 11-12 (June 1948). FF498: "Beckett's [texts] may have included some of the 'Notes about Contributors,' notably those devoted to his wife Suzanne Dumesnil [no. 4, p. 151], and to Bram van Velde [no. 5, p. 129]."

The unsigned translations above were first attributed with various degrees of probability (and in some cases with certainty) by James Knowlson (Knowlson 1996: 689, n. 58) and further substantiated by Pilling and Lawlor (Nixon 2011: 88-89). Selections from Beckett's translations of the poems and prose poems of Éluard, Jarry, Char, Prévert and Mallarmé are included in Lawlor and Pilling's critical edition of the Beckett's poetry.

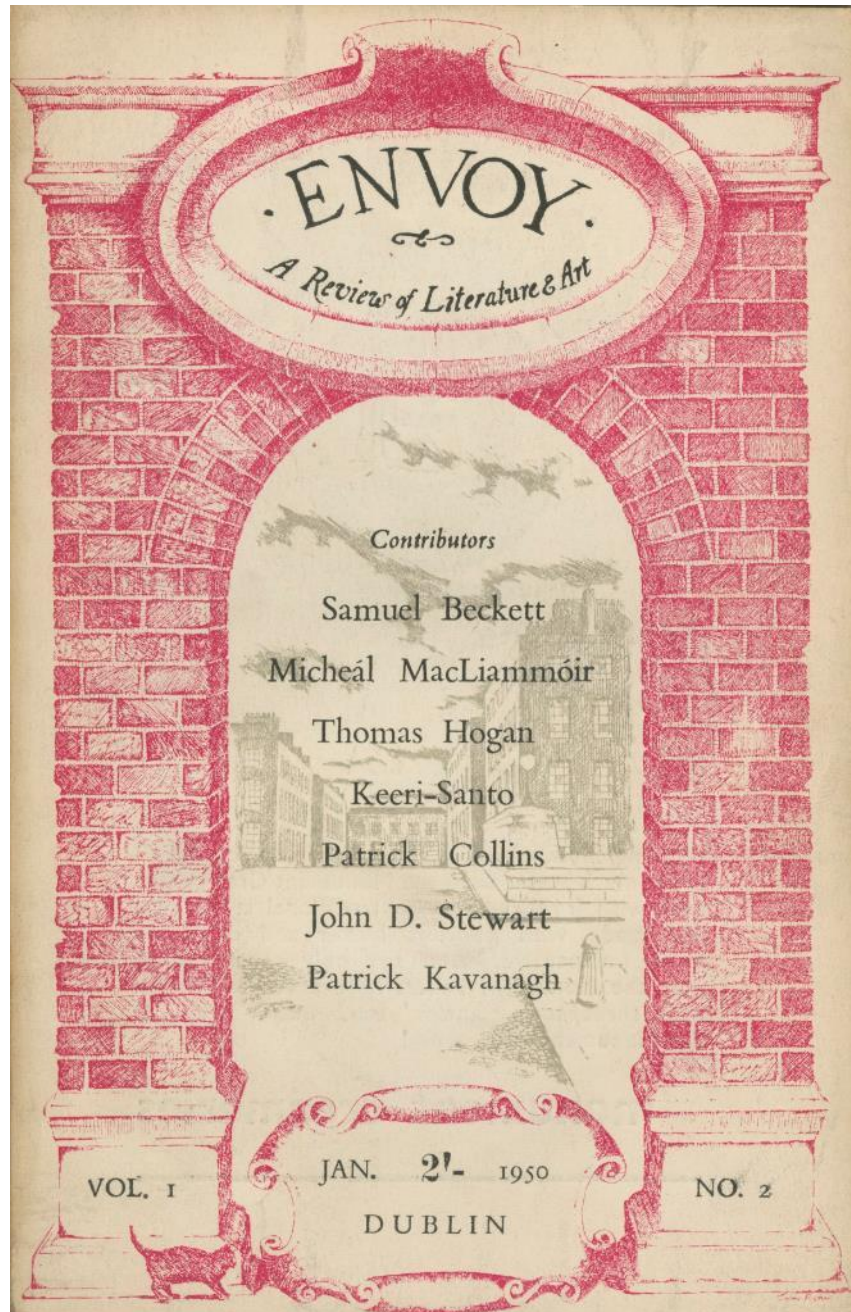
In a letter of 17 January [1949] to Duthuit, Beckett speaks highly of the poems Éluard dedicated to Picasso and finds them superior to Prévert's Picasso poem ['Picasso goes for a Walk'] (LSB II: 114-115). Ponge is listed on an invoice Beckett sent to Duthuit on 27 May 1948 for his work vetting and translating material for *Transition* (LSB I: 79). The English version of René Char's 'Courbet: les casseurs de cailloux' was first attributed to Beckett in an editorial note to *Selected Poems of René Char*, ed. Mary Ann Caws and Tina Jolas (New York, New Directions, 1992), p. 15, on the authority of André du Bouchet, who was also a contributor to this issue of *Transition Forty-Nine*, and further confirmed by a private communication from Tina Jolas to the editors of the critical

edition of the *Collected Poems* (see Lawlor and Pilling 2012: 411). Beckett's Mallarmé translation is "confirmed as SB's by a letter to Duthuit of 1.3.49 (LSB 2, 120, 122) in which Beckett's suggests 'Edouard Manet' as more amenable to translation than another of Mallarmé's *Divagations*... and reflects on its 'charming stammers' ('pittoresques balbutiements')" (Lawlor and Pilling 2012: 409). The case of Jarry's 'The Painting Machine' is more complicated—Beckett's role was 'possibly only in a supervisory capacity" (Lawlor and Pilling 2012: 413). While vetting the English translation of Mallarmé's 'Delacroix' Beckett had this to say: 'The English is very awkward in places... As always with this kind of work, I feel unable to do very much—it would need doing all over again', 17 May [1949]" (Nixon 2011: 90).

Beckett's also revised the English for the "Documents" section of this issue, pp. 110-[126], as is made clear in his letter to Georges Duthuit of 26 May 1949: "Les Documents, que ci-joint, c'est du bon boulot. J'ai corrigé un peu l'anglais. Quelques passages que je n'ai pas compris, mais qu'il ne peut pas laisser tels quels. Je les ai marqués, d'un point d'interrogation. Nous verrons ça ensemble" (The *Documents*, enclosed, are very well done. I have corrected the English a little. A few passages which I have not understood, but which cannot be left as they stand. I have put a question mark against them. We can look at them together) (LSB II: 153, 156-157).

1950

C44 *Envoy: A Review of Literature and Art*, Dublin, 1, no. 2 (January 1950).



90 p. + 6 p. (ads); 21.3 x 13.8 cm. Pink and white wrappers, lettered in black. Price: 2'. White wrappers darken to cream.

**Includes:** 'An Extract from *Watt*' [in English] [prose], pp. [11]-19.

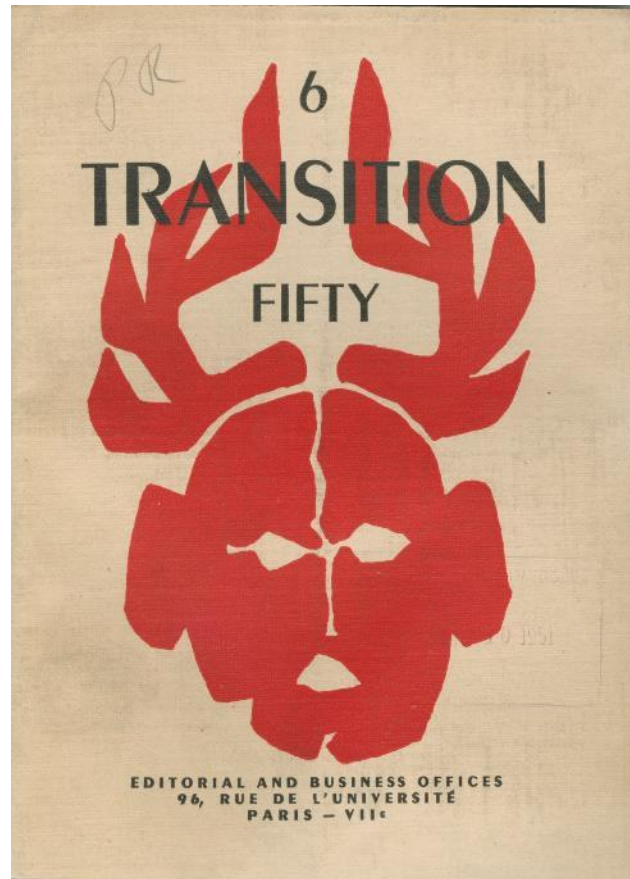
**Copies examined:** L.

**Notes:** FF32.01: "Extract from pp. 16-24 [of the subsequent 1953 Olympia Press edition]...Variants..." CB 1950 C3. Lake 159. Not in Maggs. **First appearance of any part of *Watt* in English.**

On 9 May 1950, Beckett complained to George Reavey: "An extract from Watt, massacred by the compositor, appeared in that filthy new Irish rag Envoy" (LSB II: 202). Beckett had requested proofs in advance, but due to the chaos in the postal system around Christmas 1949 his corrected galley did not arrive until the issue was already coming off the presses. A sub-editor at *Envoy* had inserted inverted commas throughout, which particularly aroused Beckett's ire (see Pilling 2006: 111). Ryan's letter of apology to Beckett of 14 January 1950 gives full details (copy held in the *Envoy* files at Southern Illinois University (SIU NS 043/7/1)).



C45 *Transition Fifty*, Paris, no. 6 ([20 October] 1950).



152 p. 18.5 x 13.3 cm. Cream wrappers, lettered in black, with red cover logo.  
Price: Fr. 200: \$1.00; 4s. 6d.

**Includes:** 'Two Fragments' [excerpts from *Molloy* and *Malone meurt*] [prose], translated from his own French by Beckett, pp. 103-[106],  
'Zone' [poem], by Guillaume Apollinaire, unsigned translation by Beckett, pp. 126-[131],  
and the following texts translated or vetted by Beckett:

'Literature Hits below the Belt' [prose], by Julien Gracq, translated by J. G. Weightman, vetted by Beckett, pp. 7-[26],

'Poems', by Pierre Reverdy, pp. 34-[65], facing the French originals,

'Nicholas de Staël' [prose] by Patrick Waldberg, translated by Daphne Woodward, vetted by Beckett, pp. 66-[67],

'Introduction to the Works of Francis Ponge' [prose], by Pierre Schneider, pp. 68-[70],

'Sartre's Last Class' [conclusion] [essay], by George Duthuit, pp. 87-[90],

'*Armand* (Last Chapter)' [prose], by Emmanuel Bove, pp. [99]-[102],

'Apollinaire' [prose], by Gabrielle Picabia, pp. 110-[125].

**Copies examined: L.**

**Notes:** FF371: "1. An extract from *Molloy*, translated by the author [corresponding to the subsequent 1951 Éditions de Minuit edition of the French text, pp. 97-100]... 2. An extract from *Malone meurt*, translated by the author [corresponding to the subsequent 1951 Éditions de Minuit edition of *Malone meurt*, p. 7-9]... pp. 103-105 and 105-106, respectively [of the *Transition Fifty* issue]. The translations, published before the French originals, show variants from the definitive texts...; curiously, [the excerpt from *Molloy*] is closer to the definitive text translated in collaboration with Patrick Bowles than [the excerpt from *Malone meurt*] is to [the book edition] translated alone." CB 1950 C4 [noting only 'Two Fragments']. Lake 90. Maggs 384.

Pilling and Lawlor suggest Beckett "may well have composed the beautiful Contributor's Note for Gabrielle Picabia, "with whom he had worked closely in the resistance cell... in the early years of the war". They also note that Beckett "certainly" worked on the final section of 'Sartre's Last Class', citing a specific revision proposed by Beckett on the first page (Nixon 2011: 89). The translations of Gracq, Reverdy, Waldberg, and Schneider are all thought to have been vetted by Beckett based on evidence from the correspondence noted by Pilling and Lawlor.

**C46** 84: *Nouvelle Revue Littéraire*, Paris, no.16 (December 1950).

97 p. + 12 pp. ads + colophon. 22.8 x 14 cm. Cream wrappers, lettered and decorated in black and blue. Price: 45 francs.

**Includes:** 'Malone s'en conte' [excerpt from *Malone meurt*], pp. 3-10.

**Copies examined:** HRC, L, R.

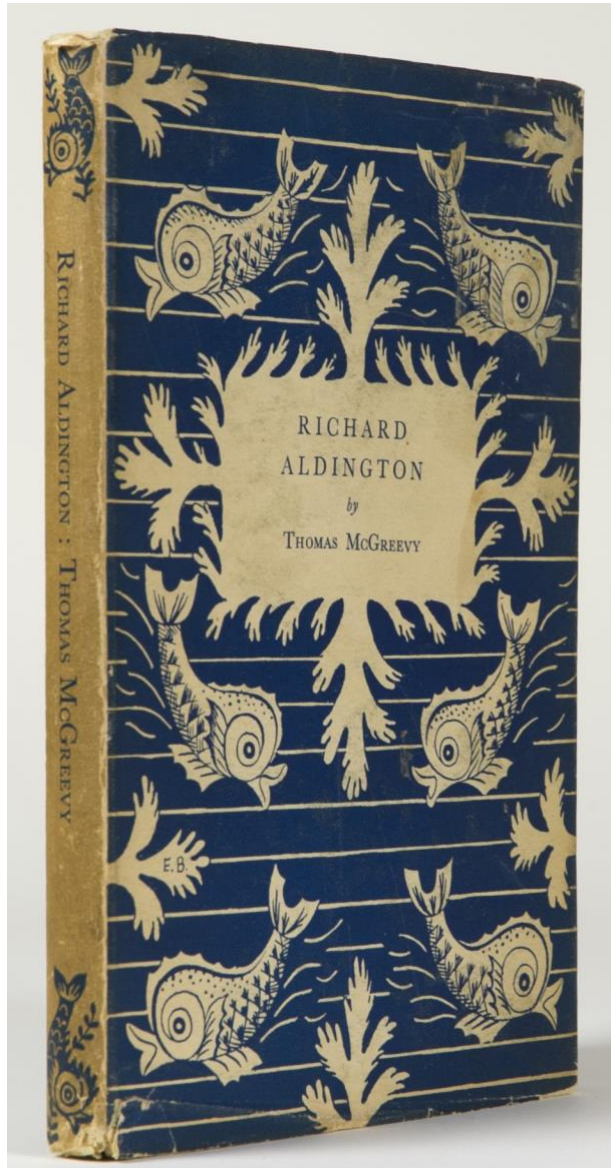
**Notes:** FF258.1: [The excerpt corresponds to pp. 45-58 of the first Éditions de Minuit edition of October 1951]. "The variants are extensive, comprising both omissions and additions." Not in CB. Lake 99. Maggs 383. The HRC copy, signed by Beckett in black ink, includes four manuscript corrections.

A note on p. [2] indicates that twenty copies of this issue were printed on B.F.K. Rives and numbered 1-20 as the "édition originale" [not seen by compiler]. A subscription form on p. [99] indicates the periodical was available in a deluxe edition of 15 copies at 5000 francs (rather than 800 francs) for six numbers. Printed 30 November 1950; date of deposit 4<sup>th</sup> trimester [21 December 1950 according to FF]. 84, published by Les Éditions de Minuit in 18 issues from 1947 to 1951, was later renamed *Cahiers des saisons*. It was edited by Marcel Bisiaux.

**SECTION D:**  
**MISCELLANEOUS**

1931

**D1** *Richard Aldington: An Englishman*, by Thomas McGreevy. London: Chatto & Windus, 1931. 78 p. 18.6 x 12.5 cm. Price: 2s.



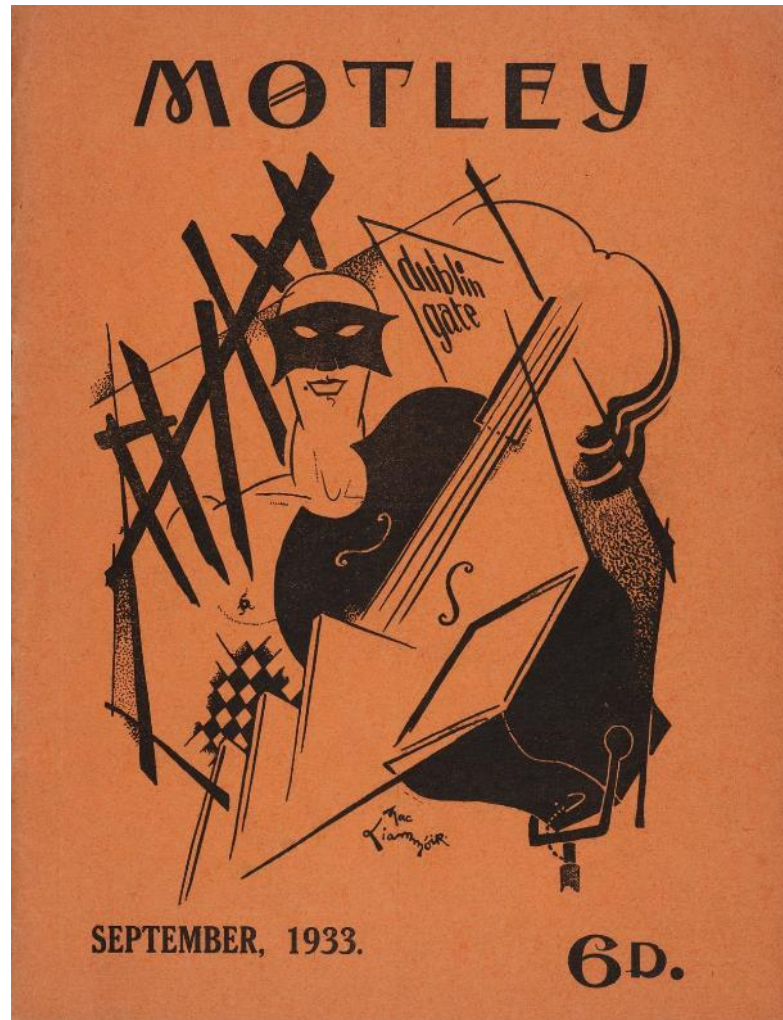
Cream-colored paper over boards, lettered and decorated in green; wove endpapers, no headband, all edges trimmed; d.j. blue and white (uniform with rest of series), lettered in blue, with stylized dolphins and seaweed.

**Includes:** 2-sentence quotation from *Proust* as epigraph, on recto of fourth preliminary leaf.

**Copies examined:** AC, L (2 copies), WU.

**Notes:** Not in FF, CB or Lake. Maggs 324. Series: The Dolphin Books, 10. Beckett's *Proust* was the seventh volume in this series. Quotation from passage beginning: "Yesterday is not a milestone...". Beckett wrote to Thomas McGreevy on 29 May 1931: "Glad to hear that the Aldington is finished & away. Thanks for using a phrase out of my book" (LSB I: 78). The book was published on 17 September 1931 (LSB I: 91). MacGreevy had not yet abandoned the original spelling of his name (McGreevy).

1933

D2 *Motley*, Dublin, 2, no. 5 (September 1933).

16 p. 25 cm. Orange and black wrappers, lettered in black. Price: 6p.

**Includes:** 'A Proposal for the Strengthening of the Censorship', unsigned [attributed to Beckett by Christopher Fitz-Simon], pp. 3-5.

**Copies examined:** not seen by compiler. Scanned copy from Princeton.

**Notes:** Not in FF, CB, Lake or Maggs. Attributed to Beckett by Christopher Fitz-Simon in *The Boys: A Biography of Micheál MacLiammoir and Hilton Edwards* (London: Nick Hern Books, 1994), p. 78: "Motley for 5 September 1933 contains *A Proposal for the Strengthening of the Censorship* in the manner of Swift's lacerating *Modest Proposal*. ... The article is unsigned, but must surely have been written by Samuel Beckett, who was in Dublin at the time—his father had just died—and was a close friend of Mary Manning

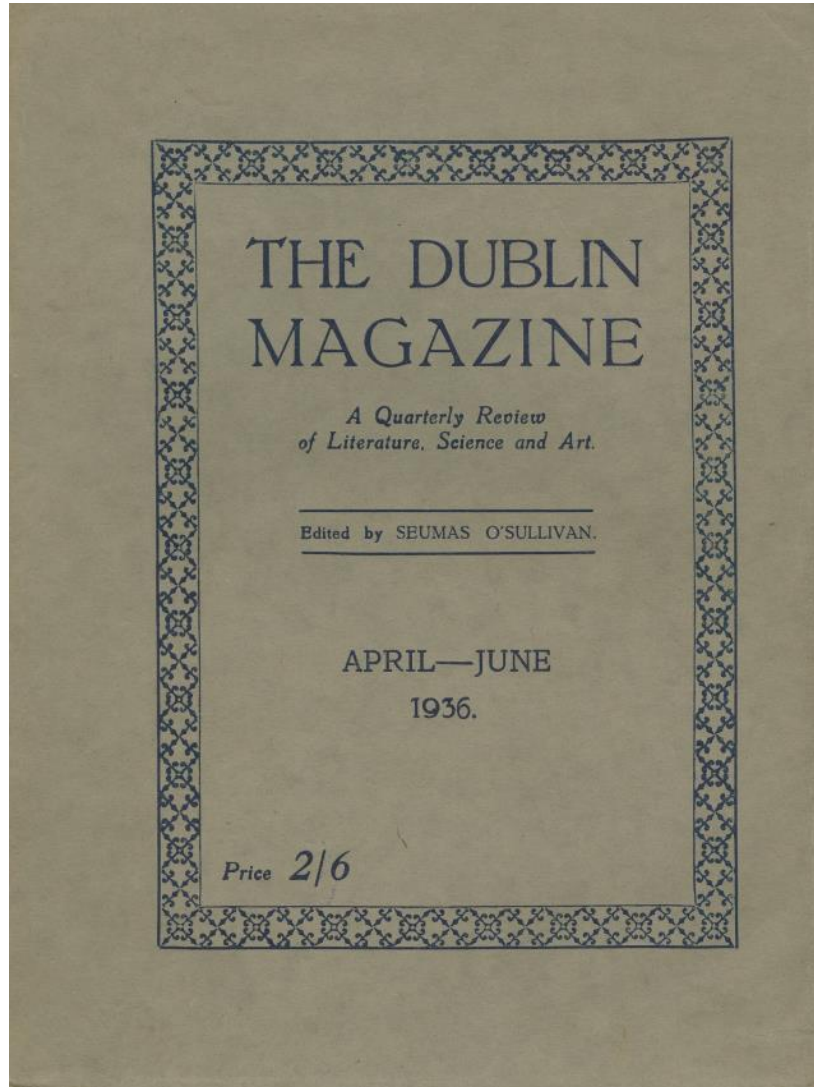
[editor of *Motley*, the Gate Theatre's house magazine]. It bears a strong resemblance to the much fuller *Censorship in the Saorstat* (Free State) of 1936 [actually 1934]."

In fact the essay bears no resemblance to Beckett's style. On 7 August 1934 Beckett writes to MacGreevy that *The Bookman* has asked him for an article on censorship in Ireland; by the 28<sup>th</sup> of that month he has written 'Censorship in the Saorstat' and sent it off to them, where it languishes unpublished until the demise of the magazine itself (Pilling 2006: 48-49). The essay appeared for the first time in *Disjecta: miscellaneous writings and a dramatic fragment*, ed. Ruby Cohn (London: John Calder, 1983).



1936

**D3** *The Dublin Magazine*, Dublin, 11, no. 2 (new series) (April-June 1936).



i-vi (ads) [vii-viii], 104 p., ix-xii (ads). 25 x 18.5 cm. Gray wrappers with Yapp edges, lettered and decorated in black. Price: 2/6.

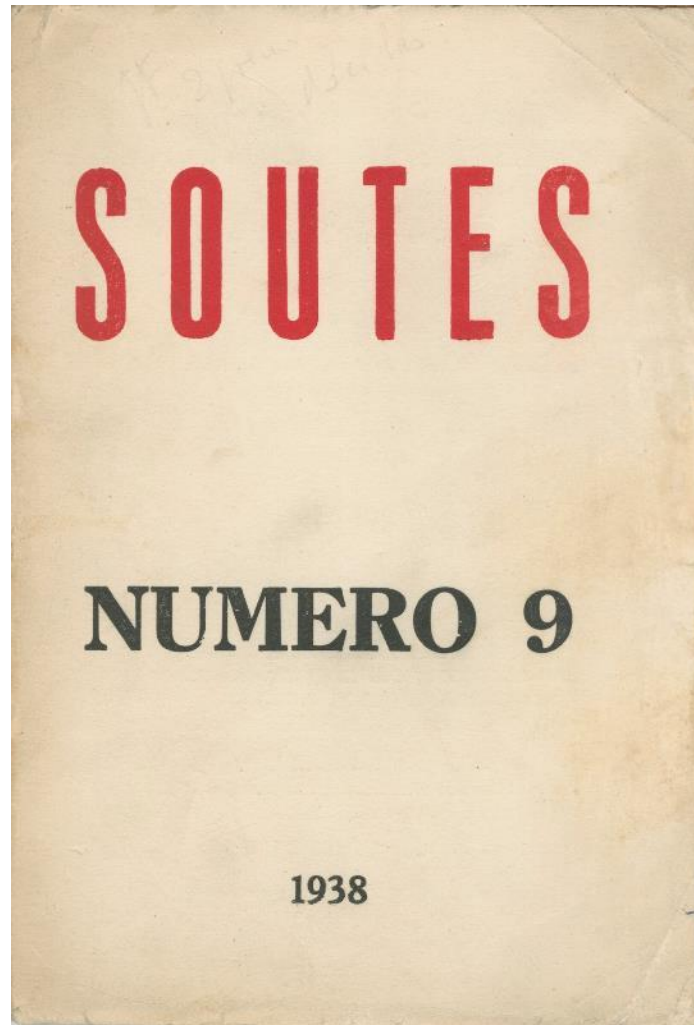
**Includes:** 'The Vulture', p. 78.

**Copies examined:** L.

**Notes:** Not in FF. CB Critique 1936. Not in Lake or Maggs. *The Vulture* is quoted in full in an untitled review of *Echo's Bones*, signed D. C. S-T. The reviewer notes: "I am somewhat bewildered by Samuel Beckett. Bewildered, but impressed. Here is 'The Vulture:'".

**SECTION E:**  
**TRANSLATIONS OF BECKETT'S WORKS**  
**BY OTHERS**

**E1** *Soutes: Revue de Culture Révolutionnaire Internationale*, Paris, no. 9 ([May] 1938).



72 p. (with tipped-in pink leaves at front and rear). 20.8 x 14.5 cm. Cream wrappers, lettered in red and black. Price: 4 frs.

**Includes:** 'Alba', trans. from English into French by A. R. Péron, p. 41.

**Copies examined:** HRC, L.

**Notes:** FF144: "Bibliothèque nationale date stamp: 2 V 1938... Published in the last issue of *Soutes* (founded by Luc Decaunes), this translation by his close friend [Alfred Péron] was not checked by Beckett, who thinks it 'not very good'. It has seventeen lines and sticks closely to the original." Not in CB. Lake 21. Maggs 376. **First appearance of this translation.** Except for Beckett's self-translations, this is the only translation of his work to appear prior to 1951. Beckett wrote at the time: "A French translation by Péron of my Alba appeared in *Soutes*. Not one of his best efforts" (LSB I: 613).

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