

SAMUEL BECKETT TODAY / AUJOURD'HUI

A CUMULATIVE ONLINE INDEX: 1992–PRESENT

Compiled by

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ONNO KOSTERS (XX–XXII)

***SBT/A* VOLUME EDITORS (XXIII–**

FOREWORD

This ongoing cumulative index of the contents of our journal is intended for research purposes. Beginning with volume 19, authors provide the indexing information for their essays in the Works, Names, and Topics categories. The index consists of five sections as follows:

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CONTRIBUTORS

Some statistics pertaining to vols. 1-20: more than 300 contributors from around the globe contributed close to 500 articles to these issues between 1992 and 2008. About half of the volumes are selected symposium papers subsequently reworked into readable articles, originating in both large-size conferences held in The Hague 1992, Strasbourg 1996, Berlin 2000, Sidney 2004, and Tokyo 2006, and in smaller gatherings in Leiden (The Netherlands), London twice, Stirling (Scotland), Rennes (France), Galway (Ireland), St. Petersburg (Russia), Cerisy (France), and during the 2006 centenary celebrations, Reading (U.K.), Dublin, Aix-en-Provence, Lille, and Paris. The other half consists of (1) contributions – often commissioned – to a number of special issues that have attracted many new authors and readers, and (2) a growing number of surprising and valuable articles – often written by relatively young Beckettians – that have found their way into the journal's Free Space section.

WORKS

Issue and page numbers follow the English titles of Beckett's works. The reader is referred to the English equivalents of French titles as follows: *La dernière bande* → *Krapp's Last Tape*. As appears from the entries, almost all of Beckett's works are dealt with, ranging from a cursory view to more substantial discussion. In this respect, pride of place goes to *Waiting for Godot*, *Molloy*, and *The Unnamable*. Next in line are *Endgame*, *Murphy*, and *Watt*, followed at some distance by *Krapp's Last Tape*, *Dream of Fair to Middling Women*, *Malone Dies*, *How It Is*, *Company*, and *Ill Seen Ill Said*.

NAMES

Unlike the previous three sections, both this and the next one are more susceptible to oversights and other shortcomings. Please send **suggestions for improvement** (typos, errors – however small – omissions, additions, etcetera) to Moorjani@umbc.edu. Among the names most frequently referred to are: Badiou, Bion, Blanchot, Dante, Deleuze, Derrida, Descartes, Freud, Joyce, Lacan, Proust, and Schopenhauer.

TOPICS

This section reflects the various trends in current Beckett criticism, with its emphasis on matters of aesthetics, the arts, bilingualism, body, decomposition, drama, film, genre, language, melancholy, memory, intertextuality, modernism, narration, performance, philosophy, psychoanalysis, repetition, (self)translation, vision, voice, etcetera.

*It should be noted that throughout the last three sections of the index all page references are to the full article (e.g. XII, 191-212), and not to specific pages within it. Major treatments of works, names and topics are referred to in **bold**.*

We would like to thank webmaster Dirk van Hulle for hosting this project on **The Samuel Beckett Endpage**.

For **online access** to *SBT/A* articles beginning with vol. 11, go to <http://rodopi.nl/senj.asp?SerieId=BECKETT>. The articles in vols. 11-14 can be viewed free of charge; articles in more recent volumes can be downloaded on a pay-per-view basis.

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Matthijs Engelberts, Everett Frost, Jane Maxwell, eds.

Matthijs Engelberts
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Owing to the exceptional nature of the Catalogues section of vol. 16, we are reprinting the editors’ explanatory foreword below:

The primary function of this annotated catalogue is to make a comprehensive index of the manuscripts, their provenance, and what they contain. In doing so, we have tried to keep in mind the different users consulting it and the different uses to which it might be put, and to be expansive rather than minimalist so as to be informative in meeting these diverse ends. For example, wherever possible, the entries are detailed enough that students and scholars who may not be able to get to Trinity will be able to follow the general sense and emphases of Beckett’s reading with the text from a library, even in the absence of being able to view the manuscripts themselves – or, alternatively, in advance of viewing them. Users consulting the catalogue in the Trinity College Library Manuscripts Department should readily be able to orient themselves and pinpoint the places in Beckett’s notes that might be of greatest immediate significance for their needs. Since manuscript viewing is at present exclusively on microfilm, where it is impossible to look backwards and forwards to compare pages or consult them out of order, the catalogue is also meant as a kind of ‘map’ with which to stay oriented.

Though we have done our very best to avoid them, in an undertaking this complex it is inevitable that errors will creep in and some things will be found to be obscure when we laboured to be clear. Though we have made a considerable effort to identify as many sources as possible, it is hoped that other ‘Becketteers’ will find the remaining ones. We should be grateful to be advised either of flaws in the catalogue, or additions to our research that will bring these remarkable manuscripts more clearly into focus.

Arrangements to consult the Beckett materials in Trinity College Library Dublin must be made in advance by writing to the Keeper of Manuscripts at mscripts@tcd.ie.

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Sjef Houppermans, ed.

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Dirk Van Hulle and Mark Nixon, eds.

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Sjef Houppermans, Angela Moorjani, Danièle de Ruyter, Matthijs Engelberts, Dirk Van Hulle eds

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Angela Moorjani and Danièle de Ruyter, eds.

BECKETT BETWEEN / BECKETT ENTR DEUX

Dúnlaith Bird and Sjeff Houppermans, eds.

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