**Play’s manuscripts in Samuel Beckett’s (extended) mind**

The archival turn in Beckett studies has revealed a wealth of material that, despite being discarded or reworked, remains a valuable source of information on Beckett’s *modus operandi* as a writer. This paper will examine the genesis of *Play* through the prism of the extended mind theory from cognitive philosophy (Clark and Chalmers 1998). The idea is to demonstrate how the author’s mind, contrary to the generally accepted Cartesian internal-external opposition, extends beyond the boundaries of skin and skull and forms a hybrid cognitive system with the emerging text in the drafts. By conducting a genetic study of *Play’s* many typescripts, I attempt to reconstruct Beckett’s writing process and trace the slow and painstaking fine-tuning of the play’s form and content. The analysis will also reveal that this process was influenced by a number of other external factors (apart from the emerging text), including the play’s rehearsals and its first performances in Germany. It will transpire that the writing process of *Play* has been shaped by an intense and continuous interaction between several environmental elements and can serve as an illustrative example of extended cognition in creative writing.