

THE DRAMATIC WORKS OF
SAMUEL
BECKETT

A Selective Bibliography of
Publications About his Plays and
Their Conceptual Foundations

CHARLES A. CARPENTER

The Dramatic Works of Samuel Beckett

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*Dedicated to three 'classics' among Beckett scholars:
Ruby Cohn, James Knowlson, and Stanley Gontarski*

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Part I: Preliminaries

A. Introduction and Acknowledgements

The President of the Modern Language Association at the time, Marjorie Perloff, addressed the 2006 MLA convention as follows:

This year marks the centennial of Samuel Beckett's birth, and the celebrations around the world have been a wonder to behold. From Buenos Aires to Tokyo, from Rio de Janeiro to Sofia, from South Africa ... to New Zealand, from Florida State University, Tallahassee to the University of Reading, from the Barbican Theatre in London to the Pompidou Centre in Paris, from Hamburg and Kassel and Zurich to Aix-en-Provence and Lille, from St. Petersburg to Madrid to Tel Aviv, and of course most notably in Dublin, 2006 has been Beckett's Year ... Who, indeed, more global an artist than Beckett?¹

Half a decade has passed since that testament to Beckett's predominance in the literary world, yet a huge, conspicuous gap still existed in Beckett studies until now. The book in hand, *The Dramatic Works of Samuel Beckett: A Selective Bibliography of Publications About his Plays and Their Conceptual Foundations*, is intended to fill a large part of that gap as fully and conveniently as feasible. This volume is huge enough; someone else will have to tackle the remainder of the gap, Beckett's equally renowned fiction and essays.

It is not so much that assiduous searching of available reference works, both in print and online, would not uncover literally thousands of references to Beckett and his writings of all kinds. It is more a matter of how one profits from the ungainly lists that this would produce. For drama specialists, no single source or continuing checklist will supply their concrete, immediate needs for a considered selection of relevant material on Beckett's works designed for theatre, film, television and radio. To pose the problem in an exemplary nutshell, where can anyone find an up-to-date, authoritative, easy-to-use list of publications about *Waiting for Godot*? (about 1,080 at this point). As Normand Berlin said in 2009, it is 'unquestionably the most important play of the twentieth century'.²

The first source one would think of is Cathleen Culotta Andonian's eminently valuable *Samuel Beckett: A Reference Guide*,³ a 750-page volume which lists and annotates much of the extensive commentary on all phases of Beckett through 1984. However, besides being outdated and virtually unselective, it is arranged chronologically with no sections for individual works, so that the user's only resort is to consult *Waiting for Godot* in the index and check each of the more than 500 references. The most obvious candidate to fulfil this need was published in 2005: William Hutchings' *Samuel Beckett's 'Waiting for Godot': A Reference Guide*. But somewhat surprisingly, while this volume contains rich discussions of critical approaches to the play and the more important studies of it, it does not culminate in anything like a full bibliography of selected commentary. As for foreign studies, neither book

goes far beyond English and French sources despite the wealth that exists in other major languages, especially German. Having undergone the travails of trying to fill this gap myself I am sympathetic to these kindred researchers; they accomplished the difficult tasks they set out to do and accomplished them well. I can only hope that they and other students of Beckett will welcome the efforts that resulted in – among other things – a section for *Waiting for Godot* with over a thousand entries, even though it is selective enough to have been much longer.

In this age of the internet, a delusion has become rampant that similar sections on *Godot* and comprehensive secondary bibliographies in general can be amassed almost entirely through the skilful use of online search engines. That is, the researcher hardly needs to leave his computer to arrive at the kind of compilation that the present volume represents. While granting the usefulness and convenience of these relatively new searching devices, I would still (conservatively) wager that if I had depended entirely on online databases, the bibliography would be less than a quarter as large and much less useful. ‘Outdated’ methods *combined* with currently fashionable ones produced this result.

First, the great bulk of the entries dating from the start to 1990 came straight from printed bibliographies: Andonian’s and my own, supplemented to a degree by valuable non-online serial bibliographies such as the annual ones in the *Irish University Review*, the *French XX Bibliography*, and the *Bibliographie der französischen Literaturwissenschaft*, which consistently list references that cannot be found online. The 50,000 entries covering 1966–1990 in my two-volume *Modern Drama Scholarship and Criticism: An International Bibliography* were compiled mainly in two ways: examining thousands of books on all aspects of modern drama, plus printed bibliographies of a range of topics that encompass modern drama; and examining every issue of more than 1400 runs of journals and other periodical publications within the 25-year period covered. This involved prolonged visits to a variety of the best-stocked libraries in the United States and Europe. Online material was extremely limited in those days.

Second, after departing in 1994 from such a consuming preoccupation with bibliography for a decade, I took the self-imposed dare of confronting the huge body of criticism on the drama of Samuel Beckett. This necessitated a return to the old methods of uncovering elusive material dated after 1990 by labours in large research libraries. I estimate that by now perhaps twenty per cent, but certainly not more, of the publications worth inclusion in the new project originally *derived* from online sources, and certainly no more than a third could have been found if I had relied exclusively on them.

For one thing, because the bibliography is organized for ultimate convenience, many more of the actual entries in my bibliography would never be found in these sources. The most imposing example is the hundred-plus collections of essays that encompass Beckett’s drama and its conceptual foundations (and often other aspects of his life and work). Nearly all of the titles of the collections were of course listed in *WorldCat*, and a small percentage were listed by individual essays in the online *MLA International*

Bibliography and *Annual Bibliography of English Language and Literature*. But this left at least five hundred essays unlisted online, whereas my bibliography lists all that were available to date. A more obvious example is the division of both books and articles, when appropriate, into chapters or sections in subdivisions such as 'Beckett and Other Dramatists' and the individual plays. Then the bibliography is sprinkled with Eastern European, Scandinavian, Indian and other elusive material (in Roman-alphabet languages) that is simply not available online. I venture to say that no more than twenty per cent of the entries under *Waiting for Godot* would be accessible online (although many might be guessed from the nature of publications that seem to encompass the play).

The title of this volume, and especially the subtitle (*A Selective Bibliography of Publications About His Plays and Their Conceptual Foundations*), may seem excessively elaborate. But it accurately conveys my overall objective, which is to supply researchers with a single source that would satisfy nearly all their needs in the realm of the secondary bibliography of Beckett's dramatic writings. (The term 'plays' would not suffice, since he worked in several other forms of theatrical composition.) The literary, philosophical and other 'conceptual foundations' are so crucial in his case that, in my judgment, they needed to be headlined. I could not commit myself to all important aspects of Beckett, above all his influential and vastly studied fiction and other prose works. That will have to be undertaken by an expert in his non-dramatic works in general and his fiction in particular. Even with this necessary exclusion, a secondary bibliography of Beckett is bound to be elaborate and even ponderous. Of all the playwrights of the postwar world, he is almost surely the one most written about, with the possible exception of Bertolt Brecht, and he is easily the most written-about dramatic artist writing primarily in English.

The classification scheme I have adopted to encompass these voluminous and varied commentaries requires careful explanation. Part I, 'Preliminaries', includes a list of Beckett's writings and statements followed by a chronology of his dramatic compositions (ID1, ID2), then 'Analyzed Collections of Essays' (IE), and finally sections for reference works and textual studies (IF, IG). Using the list of analyzed collections of essays requires special attention. It is inordinately large (115 at last count), and there are many essays in each. All relevant essays in each collection are entered in the section or sections where they belong. It is vital to grasp the formula used throughout: to illustrate, after the citation for Martin Esslin's 'A theatre of stasis: Beckett's late plays', the phrase 'Pp. 192–8 in **McCarthy 1986**' directs users to turn to the 'Analyzed Collections of Essays' section and locate the boldface name with its publication date. They will find the book containing the essay listed as follows:

McCarthy 1986: McCarthy, Patrick A., ed. *Critical essays on Samuel Beckett*. Boston: G. K. Hall, 1986. 239 pp.

Part II, 'Publications that Focus on Beckett's Dramatic Works', has various divisions and an unusual limiting factor that must be understood and borne in mind. There are many hundreds of references on Beckett's dramatic writings of all genres, and I have tried to devise a means of breaking them up which

will keep the user from having to wade through too many in one alphabetical arrangement. Thus, after the initial category, ‘Commentaries that Extend Beyond One Distinct Phase or Genre of Drama’ (IIA), subsections follow for earlier and later theatrical works (IIB and IIC – with *Play* as the fulcrum) – and then for radio plays, television plays, and what Beckett termed ‘dramaticules’ (IID1 through 4). These are followed by two extensive sections, ‘Other Playwrights’ (IIE) and ‘Theatrical Commentaries’ (IIF).

The unusual limiting factor is indicated by the title of Part IV: ‘Publications Relevant to Beckett’s Drama Through 1973’. This (admittedly controversial) choice derives partly from the fact that several Beckett scholars recognize fairly clear-cut divisions between early and later phases of commentary, with the dividing line in the early 1970s,⁴ and partly from the unavoidable fact that pre-1974 scholarship could not take later Beckett works into account. The age segregation does not marginalize their work but rather clarifies its inescapable limitations. The section thus becomes a distinct, meaningful category. Meanwhile, it keeps the more general sections in Part II (A through C) from being far too long. For the users’ further benefit, I have also applied this division to the huge sections for *Waiting for Godot* and *Endgame*.

Part III is somewhat awkwardly entitled ‘Publications Relevant to but Not Focused on Beckett’s Drama’. Unlike the general sections of Part II, this does include some pre-1974 commentaries. Users searching this substantial checklist will find almost no concerted examinations of Beckett’s dramatic genres, thematic content, stylistic trends or individual works, but should encounter aspects of relevance to drama in whatever subject is treated. Many of these publications discuss the conceptual foundations of all his work. These range from religion, philosophy and politics to language, the arts and postmodernism – the virtual *Zeitgeist* of culture and thought in the twentieth and earlier centuries that found Beckett an acute receptor and reflector. Subsections in this part include a brief but necessary list of biographical studies (IIIB); an extended list under ‘Beckett’s Philosophy, Aesthetics and Criticism’ (IIIC); then two narrower fields, ‘Translation and Bilingualism’ and ‘The Irish Connection’ (IIID, IIIE).

The last and largest section of the bibliography (V) lists commentaries about individual theatrical works. In addition to books and articles wholly or partly about a given work, sections in books that deal with it are listed with full bibliographical detail unless they appear in collections of essays. Pre-1974 references are of course included. Two borderline types of theatrical material are excluded: others’ dramatizations of prose pieces such as *Company* and *The Lost Ones* (for information on performed prose, see Virginia Cooke’s *Beckett on File*, 66–78) and ‘cross-media’ adaptations of his stage plays (as treated in Benjamin Roberts’ ‘Idem in Alio? Beckett on Air’ in *Studies in Theatre & Performance*, 25, i, 2005, 15–22). These are not really Beckett’s own dramatic writings and thus do not fall within the scope of this bibliography. Beckett himself said of them, ‘I let myself get talked into it. I shouldn’t have done it’.

A basic principle underlying the bibliography is a somewhat loose but workable standard of selectivity. I have tried to make sure that every publication listed is ‘substantial’ enough so that users will not be dissatisfied when they track down the ones that look promising to them. Only significant

reviews are listed (mostly seminal ones on the play that rendered him ‘damned to fame’), no mere summaries or other ‘lightweight’ material, and no publications aimed at secondary schools. Very often the measure of exclusion was simply inadequate length, although some short but cogent comments do appear. In dealing with the contents of books on Beckett that invited ‘analyzing’ into several topics (most often plays), I give page numbers with chapter or section titles under those topics (if they are minimally informative), and point to additional passages that might prove illuminating by steering the user to the book’s index. Thus ‘see index’ and ‘see also index’ – along with ‘*passim*’ – are meant as genuine leads rather than over-obvious and rarely useful ones. Again for the purpose of not frustrating the user, publications that might prove highly troublesome to obtain were either excluded (notably unpublished dissertations) or marked ‘unable to examine’.

The bibliography is enumerative rather than discursive, lacking annotations except for brief identifying or clarifying notes when desirable. (There are many hundreds of these.) The format employed generally conforms to the one I used in my two-volume compilation, *Modern Drama Scholarship and Criticism: An International Bibliography*. In an attempt to gain greater intelligibility and economy than standard American practice offers, techniques common in library catalogues and European bibliographies have been grafted upon basic American conventions, and others have been devised to enhance clarity without wasting space. It has been a relief, however, to throw economy to the winds by abandoning the un-user-friendly presence of innumerable abbreviations, particularly of journal titles (none of which are abbreviated except *Beckettiana: Cuadernos del Seminario Beckett*). A quick reading of the list of abbreviations below (section IC) should make it virtually unnecessary to consult it again.

The only type of book entry that may require explanation derives from my attempt to list whatever previously published articles or sections of books were apparently reprinted, revised or otherwise incorporated into a given book, thus clarifying for users which of these can be ignored. (The word ‘apparently’ confesses that some instances were guessed rather than systematically determined.) One clear-cut example should suffice to illustrate this practice as well as the format of references throughout:

Esslin, Martin. *Mediations: essays on Brecht, Beckett, and the media*. Baton Rouge: Louisiana State UP, 1980, 117–24: ‘A theatre of stasis: Beckett’s late plays’ (from ‘Voices, patterns, voices: Samuel Beckett’s later plays’. *Gambit* 7 28 1976 93–9; repr. on pp. 192–8 in **McCarthy 1986**; tr. as ‘Voix, schéma, voix’ in *Cahiers Renaud-Barrault* 93 1976 9–22)

An inescapable shortcoming of the present work must be acknowledged so that users will not be disappointed by mistaken expectations. To find commentaries in non-Roman-alphabet languages users will have to go elsewhere, notably to *WorldCat*, the *MLA International Bibliography*, *Literature Online* (which incorporates the *Annual Bibliography of English Language and Literature*) and the online catalogues of research libraries. (See section IB, ‘Sources Consulted’.) Since I began compiling international bibliographies in the 1970s, the difficulty and

inconvenience of transcribing non-Roman alphabets have convinced me that no loaf is better than a ragged half.

The project has undergone an unusually thorough verification process. (I would have said 'unprecedented' for modern drama bibliographies if one competitor did not loom so large: Klaus P. S. Jochum's superb Yeats bibliography.) The next-to-final stage in compiling this work focused on checking as many as feasible of the 3,800 discrete (as opposed to added) entries, which I estimate exceeded 97 per cent of them.⁵ The full range of this searching resulted in examining and/or re-examining nearly all references, whether or not they seemed defective. More than I could have foreseen, this led to amending incomplete and inaccurate entries, deleting a fair percentage as insubstantial (especially a fair proportion of online references), moving some from one classification to another, and very often adding brief clarifying notes. The entire process of accumulation and verification involved research trips to Harvard, Yale, Cornell and other academic libraries, although none outside the United States. Ten of these trips were to Cornell, which may have made the gracious and helpful members of their circulation and reference departments wish I lived more than fifty miles away. I also want to thank the staff members at Harvard and Yale, where the complexity of their collection arrangements made frequent assistance necessary. An outstanding contribution was made by the co-editor of the *ABEI Journal: The Brazilian Journal of Irish Studies*, Laura P. Z. Izarra, who responded to my pleas for copies of the articles on Beckett the journal had published by sending our library a gift of their special centenary issue on him. The most significant outside help, however, came from unconscionable exploitation of my own University's interlibrary loan services. Because of their willingness and efficiency, I was able to examine more than two hundred publications unavailable in the libraries I visited which I might not have been able to verify otherwise. The majority of these, conveniently, were electronic copies sent to my home computer. I heartily commend our indefatigable ILL office, under the able direction of Helen Insinger and (later) Jesslynn Shafer, for this invaluable – and costly – contribution. The top five of the hundred or so institutions that loaned or transmitted material (apart from those mentioned above) were the New York Public Library, Stony Brook University, the University at Buffalo, Princeton University and Chicago University. Notably, eleven foreign libraries supplied items. I am deeply indebted to all these sources, and to the various systems that enabled them to help.

The last step in finishing this project started on proofsheet day: completing an author index. I devised what I consider the only practicable index for an extensive, unannotated bibliography: the first instance of each publication by every author and primary editor is indexed, but only the first: that is, none of the numerous added entries that occur by the nature of the classification system are indexed. An author whose book contains substantial chapters on twenty plays, for instance, would have to be traced to at least twenty-one different locations if this were not the policy. Since giving each entry in the text an item number was out of the question because of the continuing in-progress nature of the project, each discrete entry is located by a single specific classification code. Robert Baker-White's *The text in play*, for example,

turns up first in section IIE19, an alphabetical list of sources that link Beckett and Harold Pinter (see the table of contents to understand where that is). A large proportion of references appear in the broad divisions such as IIA and IIIC, but most articles are listed first (and probably last) within the many sections for individual plays (V1–V37). Charts of these section designations will be found at the beginning and end of the index, with the page number on which the given section begins.

Uniquely, it is an author/short title index. Unlike any existing index of a lengthy secondary bibliography that I have seen, the first few words of the title are given after the author's name. This yields the notable advantage of listing all of every author's books, essays in edited collections and articles (unless incorporated into the author's books) in alphabetical order that were selected to appear in the text – a virtual alternative bibliography of the material included. Besides its convenience as a checklist, it is actually both profitable and fun to scan.

There are no subject entries that record the presence of other playwrights, novelists, philosophers, linguists, critics, acquaintances or whatever. These index entries would necessarily have to be limited to their coincidental exposure in titles and notations, while their appearance within books and articles but not exposed to the eye in the bibliography might be much more frequent and significant. The name of a seminal critic/theoretician such as Theodor Adorno, for example, will appear as many as fifty times, but if the content of each book or article had been combed for significant appearances of Adorno, with an annotation revealing the fact, the total might well be three times that many in a bibliography with close to four thousand discrete entries.

I wish to acknowledge the advice and encouragement I received from several scholars and friends over the last five years. Among the Beckett specialists were S. E. Gontarski, Enoch Brater, Grayley Herren, Thomas Cousineau, Richard Begam, Linda Ben-Zvi, and Dirk Van Hulle. The distinguished modern drama scholar Christopher Innes, whom I had met when I was doing annual bibliographies for *Modern Drama*, sent the publisher an authoritative and influential evaluation.

I also had good fortune with proofreaders. Michel Pharand, a long-time Shavian cohort and the only person I've ever met who welcomes proofreading jobs, combed the French entries immaculately, and couldn't resist scanning the entire file, a process he repeated just before I submitted the final version. I stumbled with my first choice of a German reader, but who should happen to sit next to me at a Shaw conference but Hannes Schweiger, the young author of a book on Beckett who was finishing one on Shaw, and he willingly accepted the task of proofing the German references. I must also salute the abnormal genic composition of the person who not only managed to compile this monster over a 35-year period but also proofread all 470 pages of the final digital version of the bibliography, then check all 4,000 index entries against the main file to make sure they were accurate. I didn't think I had it in me, but I did. Finally, the publisher permitted me to enjoy as late a deadline as possible in order to keep the charge of outdatedness as minimal as possible, with the added advantage that I could corral the great majority of the 2010 publications.

Notes

1. Mark Nixon and Matthew Feldman, eds. *The international reception of Samuel Beckett*. London: Continuum, 2009, 9.
2. Berlin, 'Traffic of Our Stage: *Godot* returns to Broadway', *Massachusetts Review*, 50 (2009): 632.
3. See the section 'Bibliographic and Reference Works' below for this and similar works mentioned in the Introduction.
4. In the German section of *Critique of Beckett Criticism*, Rolf Breuer and Werner Huber state that *Waiting for Godot* spurred 'an enormous proliferation of books and articles devoted to his works ... so that – in Germany as well as elsewhere – one can see the years up to 1962 as the first phase of Beckett criticism and scholarship' (p. 96). But other scholars extend that first phase throughout the 1960s and into the early 1970s, pointing to the period's overwhelming emphasis on the three full-length plays and their Esslinite generic type, 'Theatre of the Absurd'. This is generally confirmed by examining the pre-1974 section.
5. Since my deadline for adding entries was extended twice, I was able to add a substantial number of recent entries. However, there was very little extra time to verify the new ones, especially those which need it most: the ones recorded from the internet which were not in my home library or Cornell's.

It is important to note that the annual volumes of the sumptuous annual *Samuel Beckett Today/Aujourd'hui*, listed as such throughout this bibliography, are often cited elsewhere as collections of essays on single topics edited by various scholars, as follows:

- 1: Buning, Marius, et al., eds. *Samuel Beckett today: 1970–1989*. Amsterdam: Rodopi, 1992. 172 pp.
- 2: Buning, Marius, & Lois Oppenheim, eds. *Beckett in the 1990s*. Amsterdam: Rodopi, 1993. 367 pp.
- 3: Buning, Marius, & Sjef Houppermans, eds. *Intertexts in Beckett's work/ Intertextes de l'œuvre de Beckett*. Amsterdam: Rodopi, 1994. 137 pp.
- 4: Wulf, Catherina, ed. *The savage eye/L'œil fauve: a collection of critical essays on Samuel Beckett's film and television plays*. Amsterdam: Rodopi, 1995. 186 pp.
- 5: Houppermans, Sjef, ed. *Beckett & la psychanalyse & psychoanalysis*. Amsterdam: Rodopi, 1996. 177 pp.
- 6: Buning, Marius, et al., eds. *Samuel Beckett: crossroads and borderlines; l'œuvre carrefour, l'œuvre limite*. Amsterdam: Rodopi, 1997. 412 pp.
- 7: Buning, Marius, et al., eds. *Beckett versus Beckett*. Amsterdam: Rodopi, 1998. 442 pp.
- 8: Engelberts, Matthijs, et al., eds. *Poetry and other prose/Poésies et autres proses*. Amsterdam: Rodopi, 1999. 222 pp.
- 9: Buning, Marius, et al., eds. *Beckett and religion; Beckett/aesthetics/politics. Beckett et la religion; Beckett/l'esthétique/la politique*. Amsterdam: Rodopi, 2000. 331 pp.

- 10: Engelberts, Matthijs, & Sjef Houppermans, eds. *L'affect dans l'œuvre beckettienne*. Amsterdam: Rodopi, 2000. 238 pp.
- 11: Moorjani, Angela, & Carola Veit, eds. *Samuel Beckett: endlessness in the year 2000/Samuel Beckett: fin sans fin en l'an 2000*. Amsterdam: Rodopi, 2001. 493 pp.
- 12: Buning, Marius, et al., eds. *Pastiches, parodies & other imitations/Pastiches, parodies & autres imitations*. Amsterdam: Rodopi, 2002. 325 pp.
- 13: Buning, Marius, et al., eds. *Three Dialogues revisited/Les Trois dialogues revisités*. Amsterdam: Rodopi, 2003. 278 pp.
- 14: Uhlmann, Anthony, et al., eds. *After Beckett/D'après Beckett*. Amsterdam: Rodopi, 2004. 624 pp.
- 15: Buning, Marius, et al., eds. *Historicising Beckett/issues of performance; Beckett dans l'histoire/en jouant Beckett*. Amsterdam: Rodopi, 2005. 362 pp.
- 16: Engelberts, Matthijs, & Everett Frost, with Jane Maxwell, eds. *Notes diverse holo: catalogues of Beckett's reading notes and other manuscripts at Trinity College Dublin, with supporting essays*. Amsterdam: Rodopi, 2006. 391 pp.
- 17: Houppermans, Sjef, ed. *Présence de Samuel Beckett/Presence of Samuel Beckett: colloque de Cerisy*. Amsterdam: Rodopi, 2006. 533 pp.
- 18: Van Hulle, Dirk, & Mark Nixon, eds. *'All Sturm and no Drang': Beckett and romanticism; Beckett at Reading 2006*. Amsterdam: Rodopi, 2007. 428 pp.
- 19: Okamuro, Minako, et al., eds. *Borderless Beckett/Beckett sans frontières*. Amsterdam: Rodopi, 2008. 469 pp.
- 20: Engelberts, Matthijs, & Danièle de Ruyter; guest eds., Karine Germoni & Helen Penet-Astbury [Helen Astbury]. *Des éléments aux traces/Elements and traces*. Amsterdam: Rodopi, 2008. 408 pp.
- 21: Houppermans, Sjef, et al., eds. *Where never before: Beckett's poetics of elsewhere; La poétique de l'ailleurs*. Amsterdam: Rodopi, 2009. 256 pp.
- 22: Tonning, Eric, et al., eds. *Samuel Beckett: debts and legacies*. Amsterdam: Rodopi, 2010. 483 pp.

B: Sources Consulted

Following is a list of the sources I consulted in the process of compiling this bibliography, supplementing those listed in the 'Bibliographic and Reference Works' section below. It is limited to those which actually yielded at least one entry that I found nowhere else; with the vast wealth of online databases available now, I experimented with dozens of unlikely ones and, on occasion (*RILM Abstracts of Music Literature*, for example), was pleasantly surprised. The most profitable continuing bibliographies proved to be exactly what one would expect: *WorldCat*, the *MLA International Bibliography*, and the *Annual Bibliography of English Language and Literature* (accessible in *Literature Online*). However, since Beckett is a major international as well as Anglo-Irish author, the *French XX Bibliography* and *Bibliographie der französischen Literaturwissenschaft* contributed a great many references not found in ABELL, MLA, or the other sources listed. The annual checklists of the *Irish University Review* supplied many other items from international sources that ABELL and MLA missed. Because purely theatrical treatments of Beckett are somewhat slighted in this 'literary' bibliography, I would also point to the lush annotated volumes of the *International Bibliography of Theatre*, now sadly deceased, which no one should ignore in researching even the most 'literary' of dramatists.

Online Sources

1. Books and Parts of Books

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures (FirstSearch)

WorldCat (FirstSearch)

Books in Print (FirstSearch)

Academic Search Complete

Humanities International Complete

Google Scholar – Advanced Scholar Search

Annual Bibliography of English Language and Literature (accessible through *Literature Online*)

World Shakespeare Bibliography

Online catalogues of research libraries: Harvard, Yale, Library of Congress, New York Public Library, British Library, Bibliothèque Nationale, Biblioteca Nazionale Centrale

2. Articles

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures (FirstSearch)

Annual Bibliography of English Language and Literature (accessible through
Literature Online)
Google Scholar – Advanced Scholar Search
Academic Search Complete
Humanities International Complete
Academic OneFile
Annual checklists in *Irish University Review* (now online)
Historical Abstracts
PsycINFO
RILM Abstracts of Music Literature (FirstSearch)
World Shakespeare Bibliography
Film Literature Index

Sources Not Online

*French XX Bibliography: Critical and Biographical References for the Study of French
Literature Since 1885*
Bibliographie der französischen Literaturwissenschaft
Essay and General Literature Index (now online in some libraries)
International Bibliography of Theatre (1982–1999)
American Humanities Index
Annual checklists in *Irish University Review* (now online)
Current issues of over 150 cultural, literary and theatrical periodicals from
1991 to date

C. Abbreviations and Variant Names

The only journal abbreviation is *Beckettiana*, with its subtitle omitted.

Abbreviations for months are not listed

Dept.	Department
diss.	dissertation
ed.	editor, edited, or edition
esp.	especially
NY	New York (state or city)
pp.	pages
Pr.	Press
publ.	published
repr.	reprinted
rev.	revised
tr.	translated
Univ.	University
UP	University Press
vol.	volume

[Note: *This list of variant names of authors may help users resolve possible confusion in locating their writings]*

Gaddis, Marilyn, *see* Rose, Marilyn Gaddis

Hartel, Gabriele, *see* Hartel, Gaby

Hori, Mariko *see* Tanaka, Mariko H.

Li, Xia, *see* Xia, Li

Okebaram Uwah, Godwin, *see* Uwah, Godwin O.

Penet-Astbury, Helen, *see* Astbury, Helen

Popovic Karic, Pol, *see* Karic, P. Popovic

Seidel, Therese, *see* Fischer-Seidel, Therese

Taylor-Batty, Mark, *see* Batty, Mark

Yasunari, Takahashi, *see* Takahashi, Yasunari

Yoshiki, Tajiri, *see* Tajiri, Yoshiki

D1. Beckett's Writings and Selected Statements

Samuel Beckett: the Grove centenary edition. 4 vols. Ed. Paul Auster. NY: Grove Pr., 2006:

Vols. I and II: *Novels.* 480 pp.; 522 pp.

Vol. III: *Dramatic works.* 509 pp.

Vol. IV: *Poems, short fiction, criticism.* 569 pp.

Dramatische Dichtungen. Frankfurt: Suhrkamp, 1981. 2 vols.:

Vol. I: *Französische Originalfassungen. Deutsche Übertragung von Elmar Tophoven; englische Übertragung von Samuel Beckett*

Vol. II: *Englische Originalfassungen. Deutsche Übertragung von Erika und Elmar Tophoven; französische Übertragung von Samuel Beckett*

Teatro completo: drammi, sceneggiature, radiodrammi, pièces televisive. Ed. Paolo Bertinetti. Turin: Einaudi-Gallimard, 1994. 936 pp.

I can't go on, I'll go on: a selection from Samuel Beckett's work. Ed. Richard W. Seaver. NY: Grove Pr., 1976. 621 pp. (repr. 1992)

Waiting for Godot: A Tragicomedy in Two Acts. Ed. John Fletcher. London: Faber & Faber, 1971. 144 pp. (with afterword and notes)

En attendant Godot. Ed. Germaine Brée & Eric Schoenfeld. NY: Macmillan, 1963. 120 pp.

En attendant Waiting for Godot. Ed. Stanley E. Gontarski. New York: Grove Pr., 2006. 357 pp. (bilingual edition listed in *WorldCat* as *En attendant Godot/Waiting for Godot*)

Samuel Beckett, wordmaster: Waiting for Godot: text with critical commentary. Ed. Ira Hasan. Karachi: Oxford UP, 2002. 187 pp.

Happy Days/Oh les beaux jours: a bilingual edition with an afterword and notes. Ed. James Knowlson. London: Faber & Faber, 1978. 149 pp.

Happy Days: the production notebook of Samuel Beckett. Ed. James Knowlson. London: Faber & Faber, 1985. 206 pp.

Samuel Beckett's Company/Compagnie and A Piece of Monologue/Solo: a bilingual variorum edition. Ed. Charles Krance. NY: Garland, 1993. 194 pp.

Eleuthéria: A Play in Three Acts. Tr. Michael Brodsky. NY: Foxrock, 1995. 196 pp.

'Appendix: The *Ohio Impromptu* holograph and typescripts'. Pp. 189–207 in **Beja 1982**

'Fragment de théâtre'. Pp. 15–23 in **Bishop 1976**

'Appendix B: *Mime du rêveur*, A', and 'Appendix C: *J. M. Mime*'. Pp. 195–98, 201–08 in Stanley E. Gontarski. *The intent of undoing in Samuel Beckett's dramatic texts*. Bloomington: Indiana UP, 1985 (manuscript facsimiles of unfinished mimes)

The theatrical notebooks of Samuel Beckett, volume I: Waiting for Godot, with a revised text. Ed. Dougald McMillan & James Knowlson. London: Faber & Faber, 1993. 472 pp.

The theatrical notebooks of Samuel Beckett, volume II: Endgame, with a revised text. Ed. Stanley E. Gontarski. London: Faber & Faber, 1992. 276 pp.

The theatrical notebooks of Samuel Beckett, volume III: Krapp's Last Tape, with a revised text. Ed. James Knowlson. London: Faber & Faber, 1992. 286 pp.

The theatrical notebooks of Samuel Beckett, volume IV: The shorter plays, with revised texts for Footfalls, Come and Go and What Where. Ed. Stanley E. Gontarski. London: Faber & Faber, 1999. 474 pp. (incorporates 'What Where: revised text'. Ed. Gontarski. *Journal of Beckett Studies* 2 i 1992 1–25)

Samuel Beckett inszeniert das Endspiel. Frankfurt: Suhrkamp, 1969. 113 pp. ('Fotografiert von Rosemarie Clausen: 60 Fotografien mit dem Text des *Endspiels* und dem Probenbericht von Michael Haerdter'); text and essay repr. as 'Samuel Beckett inszeniert das *Endspiel*: Bericht von den Proben der Berliner Inszenierung 1967'. Pp. 36–111 in **Sigal 1968**, and as 'Proben-Notate zum *Endspiel*' on pp. 92–158 in **Völker 1986**

The letters of Samuel Beckett, 1929–1940. Ed. Martha Fehsenfeld, Lois M. Overbeck, George Craig, & Daniel Gunn. Cambridge: Cambridge UP, 2009. 782 pp. (includes 'General introduction', xi–xxxii, and 'Introduction to volume I', lxxvii–xcix)

No author better served: the correspondence of Samuel Beckett & Alan Schneider. Ed. Maurice Harmon. Cambridge, MA: Harvard UP, 1998. 486 pp.

The complete short prose of Samuel Beckett, 1929–1989. Ed. Stanley E. Gontarski. NY: Grove Pr., 1995. 294 pp.

Disjecta: miscellaneous writings and a dramatic fragment. Ed. Ruby Cohn. NY: Grove Pr., 1984. 178 pp.

Proust. NY: Grove Pr., 1970. 72 pp.

Proust y otros ensayos. Intro. by Stanley E. Gontarski. Santiago: Universidad Diego Portales, Salesianos, 2008. 115 pp.

'Samuel Beckett's notes to his reading of the *Ethics* by Arnold Geulincx'. Pp. 311–53 in Geulincx. *Ethics; with Samuel Beckett's notes*. Ed. Hans van Ruler, Anthony Uhlmann & Martin Wilson. Leiden: Brill, 2006 (301–09: introduction to the notes by Uhlmann; essay-review by Chris Ackerley, 'I think I am', in *Journal of Beckett Studies* 17 2008 199–210)

- Poems 1930–1989*. London: Calder, 2002. 226 pp.
- Conversations with and about Beckett*. Ed. Mel Gussow. NY: Grove Pr., 1996. 192 pp.; tr. as *Begegnungen mit Beckett: Gespräche mit und über Beckett*. Berlin: Alexander, 2006. 224 pp.
- Juliet, Charles. *Conversations with Samuel Beckett and Bram van Velde*. Ed. Adriaan van der Weel & Ruud Hisgen. Leiden: Academic Pr., 1995. 173 pp. (conversations with Beckett, 135–67); *Conversations with Samuel Beckett and Bram van Velde*. Ed. Adriaan van der Weel & Ruud Hisgen. Champaign, IL: Dalkey Archive Pr., 2009. 184 pp. (conversations with Beckett, 11–41); *Rencontres avec Samuel Beckett*. Paris: P.O.L., 1999. 71 pp.
- Bonells, Jorge. *Esperando a Beckett*. Madrid: Funambulista. 2006. 113 pp. (unable to examine)
- Driver, Tom F. 'Beckett by the Madeleine'. *Columbia University Forum* 4 iii 1961 21–5; repr. on pp. 505–08 in Samuel I. Weiss, ed. *Drama in the modern world: plays and essays*. Boston: Heath, 1964 and on pp. 217–23 in **Graver 1979** (his most revealing interview)
- Kalb, Jonathan. 'A conversation with Beckett'. *Theater Three* 9 1990 92–9 (interview of November 1986)

D2. Chronological List of Beckett's Dramatic Writings

Dates are those of composition (some unclear), or first performance or publication, whichever comes first. Chief source: Chris J. Ackerley and Stanley E. Gontarski. *The Grove Companion to Samuel Beckett: A Reader's Guide to his Works, Life, and Thought*. NY: Grove Press, 2004. Only English and French titles (if any) are given.

- | | |
|---------|---|
| 1931 | 'Le Kid' (text not extant) |
| 1940? | 'Human Wishes' (Unfinished play) |
| 1947 | <i>Eleutheria / Eleuthéria</i> |
| 1948–49 | <i>Waiting for Godot / En attendant Godot</i> |
| 1950s | 'Dreamer's Mime A' / 'Mime du rêveur A' (Abandoned dramatic fragment) |
| 1956 | <i>Act Without Words I / Actes sans paroles I</i> |
| 1956 | <i>All That Fall / Tous ceux qui tombent</i> |
| 1957 | <i>Embers / Cendres</i> |
| 1957 | <i>Endgame / Fin de partie</i> |
| 1958 | <i>Act Without Words II / Actes sans paroles II</i> |
| 1958 | <i>Krapp's Last Tape / La dernière bande</i> |
| 1960 | <i>Happy Days / Oh les beaux jours</i> |
| 1960 | <i>The Old Tune</i> (Radio-play adaptation of Pinget's play <i>La manivelle</i>) |
| 1961 | <i>Rough for Radio I (Radio I) / Esquisse radiophonique</i> |
| 1961 | <i>Words and Music / Paroles et musique</i> |

- 1962–63 *Play / Comédie*
 1963 *Cascando*
 1963 *Film*
 1963 'J. M. Mime' (Abandoned dramatic fragment)
 1965 *Come and Go / Va et vient*
 1965 *Eh Joe / Dis Joe*
 1969 *Breath*
 1972 *Not I / Pas moi*
 1974 *Rough for Theatre I (Theatre I) / Fragment de théâtre*
 1974–75 *That Time / Cette fois*
 1975 *Footfalls / Pas*
 1975 *Ghost Trio / Trio du fantôme*
 1975 *Rough for Radio II (Radio II) / Pochade radiophonique*
 1976 *... but the clouds ... / ... que nuages ...*
 1976 *Rough for Theatre II (Theatre II) / Fragment de théâtre II*
 1977–79 *A Piece of Monologue / Solo*
 1980 *Rockaby / Berceuse*
 1981 *Ohio Impromptu*
 1981 *Quad (Quad I and II)*
 1982 *Catastrophe*
 1982 *Nacht und Träume*
 1983 *What Where / Quoi où*

E. Analyzed Collections of Essays

[Note: Consult the 'Introduction' for guidance on these entries. Collections on specific topics (esp. plays) are sometimes repeated as the first items pertaining to those topics.]

Acheson 1987: Acheson, James, & Kateryna Arthur, eds. *Beckett's later fiction and drama: texts for company*. Basingstoke: Macmillan, 1987. 206 pp.

Alexandre 1998: Alexandre, Didier, & Jean-Yves Debreuille, eds. *Lire Beckett: En attendant Godot, Fin de partie: actes de la Journée d'études d'agrégation organisée à l'Université Lumière-Lyon 2 ...*. Lyon: Presses Universitaires de Lyon, 1998. 125 pp.

Alfano 2006 I: Alfano, Giancarlo, & Andrea Cortellessa, eds. *Tègole dal cielo [volume I:] L'effetto Beckett' nella cultura italiana*. Rome: Edup Roma, 2006. 299 pp.

Alfano 2006 II: —, eds. *Tègole dal cielo, volume II: La letteratura italiana nell'opera di Beckett*. Rome: Edup Roma, 2006. 207 pp.

Amendola 2010: Amendola, Alfonso, Gabriele Frasca, & Antonio Iannotta, eds. *Nero chiaro: lo spazio beckettiano e le messe in scena di Giancarlo Cauteruccio*. Rome: Editoria & Spettacolo, 2010. 203 pp. (repr. reviews of Cauteruccio productions, 85–148)

Andonian 1998: Andonian, Cathleen C., ed. *The critical response to Samuel Beckett*. Westport, CT: Greenwood Pr., 1998. 428 pp.

As no other dare fail 1986: *As no other dare fail: for Samuel Beckett on his 80th birthday by his friends and admirers*. London: Calder, 1986. 135 pp.

Ballesteros González 2000: Ballesteros González, Antonio, & Cécile Vilvandre de Sousa, eds. *La estética de la transgresión: revisiones críticas del teatro del vanguardia*. Cuenca: Ediciones de la Universidad de Castilla-La Mancha, 2000 (includes eight essays on Beckett's plays)

Barfield 2009: Barfield, Steven, Philip Tew, & Matthew Feldman, eds. *Beckett and death*. London: Continuum, 2009. 229 pp. (1–8: Barfield, 'Critical foreword: Beckett and death'; 9–21: Feldman, 'Introduction: "Strange exalted death!" Disinterring Beckett and death'; 206–22: Chris J. Ackerley. 'Afterword: Samuel Beckett's cemeteries' (describes the essays)

Beja 1982: Beja, Morris, Stanley E. Gontarski, & Pierre Astier, eds. *Samuel Beckett: humanistic perspectives*. Columbus: Ohio State UP, 1983. 217 pp.

Ben-Zvi 2003: Ben-Zvi, Linda, ed. *Drawing on Beckett: portraits, performances, and cultural contexts*. Tel Aviv: Tel Aviv Univ., Yolanda and David Katz Faculty of the Arts, 2003. 343 pp. (*Assaph* 17–18 2003 special issue)

- Ben-Zvi 1990:** —, ed. *Women in Beckett: performance and critical perspectives*. Urbana: Univ. of Illinois Pr., 1990. 260 pp.
- Ben-Zvi 2008:** — & Angela Moorjani, eds. *Beckett at 100: revolving it all*. Oxford: Oxford UP, 2008. 334 pp.
- Bertinetti 1994:** Bertinetti, Paolo, ed. *Beckett. Teatro completo: drammi, sceneggiature, radiodrammi, pièces televisive*. Turin: Einaudi-Gallimard, 1994. 936 pp. (542–639: 'In scena: 1953–1985'; 643–782: 'Sul teatro di Beckett')
- Birkett 2000:** Birkett, Jennifer, & Kate Ince, eds. *Samuel Beckett*. London: Longman, 2000. 291 pp. (selected essays by critics, largely excerpted)
- Bishop 1976:** Bishop, Tom, & Raymond Federman, eds. *Samuel Beckett*. Paris: Herne, 1976. 366 pp. (memoirs, tributes and studies; texts by Beckett, including 'Fragment de théâtre')
- Bloom 1985:** Bloom, Harold, ed. *Samuel Beckett: modern critical views*. NY: Chelsea, 1985. 275 pp.
- Bloom 1988:** —, ed. *Samuel Beckett's Endgame: modern critical interpretations*. NY: Chelsea, 1988. 160 pp.
- Bloom 1987:** —, ed. *Samuel Beckett's Waiting for Godot: modern critical interpretations*. NY: Chelsea, 1987. 131 pp.
- Bloom 2008:** —, ed. *Samuel Beckett's Waiting for Godot: Bloom's modern critical interpretations*. NY: Bloom's Literary Criticism, 2008. 172 pp.
- Blüher 1982:** Blüher, Karl A., ed. *Modernes französisches Theater: Adamov, Beckett, Ionesco*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1982 (125–263: ten essays on Beckett's drama)
- Bonhomme 1999:** Bonhomme, Béatrice, ed. *Samuel Beckett: colloque ...*. Nice: Association des Publications de la Faculté des Lettres, Arts et Sciences Humaines de Nice, et de l'Université de Nice-Sophia Antipolis, 1999. 98 pp.
- Brater 1986:** Brater, Enoch, ed. *Beckett at 80/Beckett in context*. NY: Oxford UP, 1986. 238 pp. (essays on his drama)
- Brater 1995:** —, ed. *The theatrical gamut: notes for a post-Beckettian stage*. Ann Arbor: Univ. of Michigan Pr., 1995. 304 pp.
- Brockmeier 1997:** Brockmeier, Peter, & Carola Veit, eds. *Komik und Solipsismus im Werk Samuel Becketts*. Stuttgart: M & P, 1997. 256 pp.
- Brunkhorst 1988:** Brunkhorst, Martin, Gerd Rohmann, & Konrad Schoell, eds. *Beckett und die Literatur der Gegenwart*. Heidelberg: Winter, 1988. 308 pp.
- Bryden 1998:** Bryden, Mary, ed. *Samuel Beckett and music*. Oxford: Clarendon Pr., 1998. 267 pp.

- Burkman 1987:** Burkman, Katherine H., ed. *Myth and ritual in the plays of Samuel Beckett*. Rutherford, NJ: Fairleigh Dickinson UP, 1987. 169 pp.
- Butler 1993:** Butler, Lance St. J., ed. *Critical essays on Samuel Beckett*. Aldershot: Scolar Pr., 1993. 376 pp. ('Critical thought series', 4) (chronologically arranged reviews, articles and excerpts, most in facsimile)
- Butler 1990:** —, & Robin J. Davis, eds. *Rethinking Beckett: a collection of critical essays*. NY: St. Martin's Pr., 1990. 207 pp.
- Byron 2007:** Byron, Mark S., ed. *Samuel Beckett's Endgame*. Amsterdam: Rodopi, 2007. 289 pp.
- Calder 1967:** Calder, John, ed. *Beckett at 60: a festschrift*. London: Calder & Boyars, 1967. 100 pp. (essays, memoirs and tributes)
- Carey 1992:** Carey, Phyllis, & Ed Jewinski, eds. *Re: Joyce 'n Beckett*. NY: Fordham UP, 1992. 199 pp.
- Carvalho 2009:** Carvalho, Paulo E., & Rui Carvalho Homem, eds. *Pluriel Beckett pluriel: centenary essays/essais d'un centenaire*. Oporto: FLUP e-Dita, 2009. 209 pp. (**Note:** unable to examine the twelve entries from this collection in time; listed and analyzed in *Irish University Review* 39 ii 2009: 'IASIL Bibliography for 2008')
- Caselli 2010:** Caselli, Daniela, ed. *Beckett and nothing: trying to understand Beckett*. Manchester: Manchester UP, 2010. 265 pp.
- Casi 2010:** Casi, Stefano, ed. *Non io nei giorni felici: Beckett, Adriatico e il teatro del desiderio*. Corazzano (Pisa): Titivillus, 2010. 221 pp.
- Cavecchi 2007:** Cavecchi, Mariacristina, & Caroline Patey, eds. *Tra le lingue tra i linguaggi: cent'anni di Samuel Beckett*. Milan: Cisalpino, 2007. 560 pp.
- Chabert 1990:** Chabert, Pierre, ed. *Samuel Beckett: roman, théâtre, images, acteurs, mises en scène, voix, musiques*. Paris: Place, 1990. 487 pp. (Chabert, 'Présentation', 9–21). Originally published as 'Samuel Beckett' in *Revue d'Esthétique* numéro spécial hors série 1986 1–478
- Chevigny 1969:** Chevigny, Bell G., ed. *Twentieth century interpretations of Endgame: a collection of critical essays*. Englewood Cliffs, NJ: Prentice-Hall, 1969. 120 pp.
- Cohn 1967:** Cohn, Ruby, ed. *Casebook on Waiting for Godot*. NY: Grove, 1967. 192 pp.
- Cohn 1975:** —, ed. *Samuel Beckett: a collection of criticism*. NY: McGraw-Hill, 1975. 138 pp. (new essays)
- Cohn 1987:** —, ed. *Samuel Beckett, Waiting for Godot: a casebook*. London: Macmillan, 1987. 216 pp. (excerpts from a wide variety of sources, many elusive, plus two new essays; introduction, 9–19)

- Colomba 1997:** Colomba, Sergio, ed. *Le ceneri della commedia: il teatro di Samuel Beckett*. Rome: Bulzoni, 1997. 479 pp.
- Connor 1992:** Connor, Steven, ed. *Waiting for Godot and Endgame: Samuel Beckett*. NY: St Martin's Pr., 1992. 172 pp. (introduction, 1–17)
- Davis 1988:** Davis, Robin J., & Lance St. J. Butler, eds. *'Make sense who may': essays on Samuel Beckett's later works*. Gerrards Cross: Smythe, 1988. 171 pp.
- Derval 2007:** Derval, André, ed. *En attendant Godot de Samuel Beckett: 1952–1961*. Paris: 10–18, 2007. 287 pp. ('Dossier de presse')
- Drew 1993:** Drew, Anne M., ed. *Past crimson, past woe: the Shakespeare-Beckett connection*. NY: Garland, 1993. 173 pp.
- Dreyse 1973:** Dreyse, Ursula, ed. *Materialien zu Samuel Becketts Warten auf Godot*. [Vol. I.] Frankfurt: Suhrkamp, 1973. 183 pp. (see **Engelhardt 1979**)
- Dubatti 1998:** Dubatti, Jorge, ed. *Samuel Beckett en la Argentina*. Buenos Aires: Universidad de Buenos Aires, 1998. 220 pp.
- Dubor 2010:** Dubor, Françoise, & Anne-Cécile Guilbard, eds. *Beckett, le mot en espace: autour du premier théâtre*. Rennes: Licorne; Presses Universitaires de Rennes, 2010. 147 pp. ('Avant-propos' by eds, 7–13)
- Engelberts 2008:** Engelberts, Matthijs, & Onno Kusters, eds. *Verder: Beckett en de 21^e eeuw*. Amsterdam: Amsterdam UP, 2008. 94 pp. (72–88: untitled comments by Carol Linssen, Dana Linssen, Piet Gerbrandy & Engelberts)
- Engelhardt 1984:** Engelhardt, Hartmut, ed. *Samuel Beckett*. Frankfurt: Suhrkamp, 1984. 356 pp.
- Engelhardt 1979:** —, & Dieter Mettler, eds. *Materialien zu Samuel Becketts Warten auf Godot*. Vol. II Frankfurt: Suhrkamp, 1979. 413 pp.
- Esslin 1965:** Esslin, Martin, ed. *Samuel Beckett: a collection of critical essays*. Englewood Cliffs, NJ: Prentice-Hall, 1965. 182 pp.
- Evrard 1998:** Evrard, Franck, ed. *En attendant Godot, Fin de partie: Samuel Beckett*. Paris: Ellipses, 1998. 144 pp.
- Fischer-Seidel 2005:** Fischer-Seidel, Therese, & Marion Fries-Dieckmann, eds. *Der unbekannte Beckett: Samuel Beckett und die deutsche Kultur*. Frankfurt: Suhrkamp, 2005. 358 pp.
- Frasca 2007:** Frasca, Gabriele, ed. *Per finire ancora: studi per il centenario di Samuel Beckett*. Ospedaletto (Pisa): Pacini, 2007. 174 pp. plus CD (5–9: 'Premessa: L'Italia senza Beckett'; 11–29: 'Vita e opere di Samuel Beckett' [chronology])
- Friedman 1987:** Friedman, Alan W., Charles Rossman, & Dina Sherzer, eds. *Beckett translating/Translating Beckett*. Univ. Park: Pennsylvania State UP, 1987. 245 pp.

- Friedman 1975:** Friedman, Melvin J. ed. *Samuel Beckett now: critical approaches to his novels, poetry, and plays*. 2nd ed. Chicago: Univ. of Chicago Pr., 1975. 297 pp.
- Giesing 2007:** Giesing, Michaela, Gaby Hartel, & Carola Veit, eds. *Das Raubauge in der Stadt: Beckett liest Hamburg*. Göttingen: Wallstein, 2007. 218 pp.
- Glasmeier 2000:** Glasmeier, Michael, & Sabine Folie, eds. *Samuel Beckett, Bruce Nauman: Kunsthalle Wien 4. Februar–30. April 2000*. Vienna: Kunsthalle Wien, 2000. 244 pp. (exhibition catalogue with several relevant essays; principal ‘author’ in most library catalogues is Kunsthalle Wien)
- Gontarski 1993:** Gontarski, Stanley E., ed. *The Beckett studies reader (1976–1991)*. Gainesville: UP of Florida, 1993. 238 pp.
- Gontarski 2010:** —, ed. *A companion to Samuel Beckett*. Malden, MA: Wiley-Blackwell, 2010. 424 pp. (some essays reprinted; introduction, 1–9)
- Gontarski 1986:** —, ed. *On Beckett: essays and criticism*. NY: Grove, 1986. 418 pp. (reprinted essays; introduction, 1–15)
- Gontarski 2006:** —, & Anthony Uhlmann, eds. *Beckett after Beckett*. Gainesville: UP of Florida, 2006. 227 pp.
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Part II: Publications that Focus on Beckett's Drama

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- Weber, Julia. *Das multiple Subjekt: Randgänge ästhetischer Subjektivität bei Fernando Pessoa, Samuel Beckett und Friederike Mayröcker*. Munich: Fink, 2010, 134–42: 'Medienwechsel' (stresses *That Time*)
- Weller, Shane. 'Beckett among the *philosophes*: the critical reception of Samuel Beckett in France'. Pp. 24–39 in **Nixon 2009**
- 'Last laughs: Beckett and the ethics of comedy'. *Journal of Beckett Studies* 15 2005–06 35–59 (touches on several plays)
- *A taste for the negative: Beckett and nihilism*. London: Legenda, 2005. 212 pp.
- Wellwarth, George. 'Mindlessness in modern drama'. *South African Theatre Journal* 3 i 1989 3–17 (14–16 on Beckett)
- Wessler, Éric. *La littérature face à elle-même: l'écriture spéculaire de Samuel Beckett*. Amsterdam: Rodopi, 2009. 461 pp. (publ. diss.); see esp. 49–77: 'Beckett, héritier et révélateur d'une tradition du théâtre spéculaire' ('mirror writing' in Beckett's works; see index for comments on individual plays)

- West, Sarah. *Say it: the performative voice in the dramatic works of Samuel Beckett*. Amsterdam: Rodopi, 2010. 277 pp.
- Wheatley, David. 'Undecidable imperatives: notes on Beckett in the modern and postmodern'. Pp 127–58 in John S. Rickard, ed. *Irishness and (post) modernism*. Lewisburg, PA: Bucknell UP, 1994; same as *Bucknell Review* 38 i 1994 (131–41: 'Adorno, Beckett, and the irreconcilable'; 141–8: 'The essay on *Endgame*')
- White, Harry. "'Something is taking its course": dramatic exactitude and the paradigm of serialism in Samuel Beckett'. Pp. 159–71 in **Bryden 1998** (the serial music mode in the dramas from early to late)
- White, Kathryn. *Beckett and decay*. London: Continuum, 2009. 167 pp. (three parts: 'Physical decay', 'Mental decline and spiritual attrition', and 'Death of the word')
- Wilcher, Robert. "'What's it meant to mean?": an approach to Beckett's theatre'. *Critical Quarterly* 18 ii 1976 9–37 (stresses *Happy Days* and *Krapp's Last Tape*)
- Winer, Robert. 'The whole story'. Pp. 73–85 in **Smith 2008** (the plays viewed by a psychologist)
- Winkgens, Meinhard. *Das Zeitproblem in Samuel Becketts Dramen*. Frankfurt: Lang, 1975. 368 pp.
- Winkler, Elizabeth H. *The clown in modern Anglo-Irish drama*. Bern: Lang, 1977, 205–52: 'The clown and the absurd: Samuel Beckett'
- Winston, Mathew. 'The incoherent self in contemporary comedy'. *Modern Drama* 29 1986 388–402 (*passim* on Beckett)
- Wiśniewski, Tomasz. 'Espaço e comunicação em *Companhia* de Samuel Beckett e em alguns de seus trabalhos dramáticos'. *Impulso* 42 Jan–Apr 2006 29–41
- *Kształt literacki dramatu Samuela Becketta*. Krakow: 'Universitas', 2006. 272 pp.
- Witts, Noel. 'Beckett and Schubert'. *Performance Research* 12 i 2007 138–44
- Worth, Katharine J. 'Greek notes in Samuel Beckett's theatre art'. Pp. 265–83 in Edith Hall et al., eds. *Dionysus since 69: Greek tragedy at the dawn of the third millennium*. Oxford: Oxford UP, 2004 (discusses several plays in relation to aspects of Greek tragedy)
- *The Irish drama of Europe from Yeats to Beckett*. Atlantic Highlands, NJ: Humanities Pr., 1978, 241–65: 'Beckett'; 'Beckett's Irish theatre'. Pp. 39–49 in Jacqueline Genet & Richard A. Cave, eds. *Perspectives of Irish drama and theatre*. Gerrards Cross: Smythe, 1991
- 'Past into future: *Krapp's Last Tape* to *Breath*'. Pp. 18–34 in **Acheson 1987**

- 'Protean Beckett: adaptations and extensions'. Pp. 255–59 in **Stewart 1999**
- *Samuel Beckett's theatre: life journeys*. Oxford: Clarendon Pr., 1999. 192 pp. (topically arranged semi-impressionistic approach to Beckett's theatrical life, culminating in 'Magnetic Beckett')
- 'Sources of attraction to Beckett's theater'. Pp. 209–25 in **Oppenheim 2004**
- 'The space and the sound in Beckett's theatre'. Pp. 185–218 in **Worth 1975** (treats the range of plays up to the early 1970s)
- Worthen, William B. *Modern drama and the rhetoric of theater*. Berkeley: Univ. of California Pr., 1992, 131–42: 'The discipline of the text: Beckett's theater'
- Wulf, Catherina. *The imperative of narration: Beckett, Bernhard, Schopenhauer, Lacan*. Brighton: Sussex Academic Pr., 1997. 195 pp., esp. 96–120: 'The wheels of desire in the plays' (compares Beckett's and Thomas Bernhard's)
- Yarrow, Ralph. 'Theatre degree zero'. *Studies in the Literary Imagination* 34 ii 2001 75–92 (analyzes 'the zero point' in 'performance terms')
- Zeifman, Hersh. 'Religious imagery in the plays of Samuel Beckett'. Pp. 85–94 in **Cohn 1975**
- Zeltner, Gerda. 'Samuel Beckett und sein Beitrag zum gegenwärtigen Theater'. *Universitas* (German edition) 32 1977 15–18
- Zilliacus, Clas. 'Beckettologin idag'. *Finsk Tidskrift* 199 1976 226–33
- 'Can absurdity be normalized? A Beckett/Brecht dialogue'. Pp. 235–40 in Claude Schumacher, ed. *40 years of mise en scène, 1945–1985/40 ans de mise en scène*. Dundee: Lochee, 1986
- Zipes, Jack D. 'Beckett in Germany/Germany in Beckett'. *New German Critique* 26 1982 151–8 (stresses production history and his influence on German playwrights)

B. Commentaries on Early Theatrical Works (before *Play*)

See also **Part IV: Publications Relevant to Beckett's Drama Through 1973**, many of which focus on early plays

Amendola, Alfonso. 'Trittico beckettiano, trittico cauterucciano: analisi e prospettiva di quello che chiameremo "metodo" (o della "necessità")'. Pp. 175–90 in **Amendola 2010**

Barry, A. David. 'Beckett: l'entropie du langage et de l'homme'. *French Review* 51 1978 853–63 (in his early plays)

Barry, Elizabeth. *Beckett and authority: the uses of cliché*. Basingstoke: Palgrave Macmillan, 2006, 108–22: 'The myth of hindsight: beyond the end in Beckett's theatre' (on *Waiting for Godot*, *Endgame* and *Happy Days*); 203–08: 'Beyond cliché: the body and the law in Beckett's theatre'

Béhar, Henri. *Jarry dramaturge*. Paris: Nizet, 1980, 197–242: 'Le théâtre d'aujourd'hui sous le signe de Jarry' (*passim* on Beckett's early plays; see index)

— 'Le théâtre de Samuel Beckett sous l'œil des nouvelles technologies'. Pp. 111–20 in **Alexandre 1998** (stresses *Godot* and *Endgame*)

Benoist, Alain. 'Étude sémiologique des accessoires dans trois pièces de Beckett: *En attendant Godot*, *Fin de partie*, *Oh les beaux jours*'. *Semiotica* 110 1996 273–299

Berrettini, Célia. *A linguagem de Beckett*. São Paulo: Perspectiva, 1977. 104 pp., 21–56: 'Linguagem sonora'; 57–99: 'Linguagem visual' (stresses early plays)

Bimonte, Ada. *Nel labirinto di Samuel Beckett*. Rome: Bulzoni, 1976, 35–69: 'Dio come alibi' (on *Godot* and *Happy Days*); 71–92: 'La morte non arriva' (on *Endgame*)

Bloom, Harold. *The Western canon: the books and school of the ages*. NY: Harcourt Brace, 1994, 493–514: 'Beckett ... Joyce ... Proust ... Shakespeare' (on *Godot*, *Endgame* and *Krapp's Last Tape*)

Boulter, Jonathan. *Beckett: a guide for the perplexed*. London: Continuum, 2008. 186 pp.

Bradby, David. "'A joke which still goes on" – *Le Kid*, *Eleuthéria*, *Waiting for Godot*'. *Journal of Beckett Studies* 13 i 2004 63–72 (elements of the first two plays that underlie the third)

— *Modern French drama 1940–1990*. 2nd ed. Cambridge: Cambridge UP, 1991, 66–74 (stresses early plays)

- Brater, Enoch. 'Beckett, Ionesco, and the tradition of tragicomedy'. *College Literature* 1 1974 113–27
- 'Opening lines: reading Beckett backwards'. *Samuel Beckett Today/Aujourd'hui* 6 1997 19–29; 'Líneas de apertura: interpretando a Beckett hacia atrás'. Pp. 189–200 in **Dubatti 1998** (*Godot, Krapp's Last Tape* and *Happy Days* compared to *Hamlet*)
- 'Talk about landscapes: "What there is to recognize"'. *Modern Drama* 49 2006 501–13; tr. as 'Il paesaggio di Beckett: "What there is to recognize" on pp. 203–17 in **Cavecchi 2007** (stresses *Waiting for Godot*)
- Brunet, Lynn. 'A course of severe and arduous trials': [Francis] Bacon, Beckett and spurious freemasonry in early twentieth-century Ireland. Oxford: Lang, 2009, 85–115: 'Samuel Beckett's plays: ritual movements, subjective states, torture and trauma' (mostly deals with early plays)
- Brunkhorst, Martin. 'Der Schrei des Laokoon: Anmerkungen zur Dramenästhetik bei Lessing, Pirandello und Beckett'. *Arcadia* 29 1994 20–42 (35–41 on early plays)
- Bryden, Mary. *Women in Samuel Beckett's prose and drama: her own Other*. Basingstoke: Macmillan, 1993, 70–112: 'Undoing the "not": women of the early drama'
- Buning, Marius. 'The "via negativa" and its first stirrings in *Eleutheria*'. *Samuel Beckett Today/Aujourd'hui* 9 2000 43–54 (stresses the concept that underlies the drama)
- Cagle, Amanda. 'Looking for love on Samuel Beckett's stage: homoeroticism, sterility and the postcolonial condition'. *Atenea* 23 i 2003 83–94 (*Godot, Endgame* and *Krapp's Last Tape* as 'postcolonial dramas')
- Campi, Riccardo. *Samuel Beckett: nel buio che illumina la mente*. Naples: Liguori, 2009. 96 pp. (touches on several early plays; see esp. 79–92)
- Canaris, Volker. 'Samuel Beckett als Regisseur seiner eigenen Theaterstücke'. Pp. 27–47 in **Seibert 2008** (stresses early plays)
- Chemi, Tatiana. 'Beckett, Pirandello e il metateatro'. Pp. 119–38 in **Alfano 2006 II**
- Chevallier, Geneviève. 'Pacing absence: Beckett's characters as quantity surveyors in insignificance'. Pp. 53–60 in **Stewart 1999** (stresses *Godot* and *Endgame*)
- Cohen, David. 'Fear of meaning: Beckett in performance'. *Romance Studies* 11 1987 7–13
- Cohen-Shalev, Amir, & Aviva Rapaport. "'The play's the thing": Samuel Beckett's midlife transition and the theatre of the absurd'. *International Journal of Aging and Human Development* 37 ii 1993 81–90

- Damian, Michael. *Zur Geschichtlichkeit des Theaters des Absurden: Versuch einer materialistischen Analyse von Dramen Becketts und Pinters unter Berücksichtigung ihrer Entstehungsbedingungen, Rezeption und Wirkungsgeschichte*. Frankfurt: Haag & Herchen, 1977. 314 pp., 54–91: ‘Becketts Theater und der allgemeine Entfremdungszusammenhang’ (topically arranged)
- Danino, Émile. ‘Le temps et l’espace dans l’univers beckettien’. (*Pré*)publications 100 1986 4–21 (on his early plays, esp. *Happy Days*)
- Daus, Ronald. *Das Theater des Absurden in Frankreich*. Stuttgart: Metzler, 1977, 70–94 (compact survey with bibliography)
- Degras, Priska. ‘L’identité vacillante du personnage’. Pp. 39–49 in **Evrard 1998** (stresses *Godot*)
- ‘L’autre langue’. Pp. 18–23 in **Evrard 1998**
- Depussé, Marie. ‘Les axiomes de la quotidienneté’. Pp. 59–63 in **Grossman 1998** (stresses *Godot* and *Endgame*)
- *Beckett: corps à corps*. Paris: Hermann, 2007, 59–76: ‘Chanter’ (on *Endgame* and *Happy Days*)
- Duvignaud, Jean, & Jean Lagoutte. *Le théâtre contemporain: culture et contre-culture*. Paris: Librairie Larousse, 1974, 59–65: ‘Beckett: ça est là’ (on the major early plays)
- Edwards, Michael. ‘Beckett’s French’. *Translation and Literature* 1 1992 68–83 (focuses on the period 1947–50)
- Ehrig, Heinz. ‘Probleme des Absurden: vergleichende Bemerkungen zu Thomas Bernhard und Samuel Beckett’. *Wirkendes Wort* 29 i 1979 44–65 (*Godot* and *Endgame* compared to Bernhard’s plays)
- Federman, Raymond. ‘Samuel Beckett oder das Glück in der Hölle’. Pp. 59–69 in **Glasmeier 2000**
- Filippo Belardo, Gian. ‘Beckett, il dolore ibernato e la nostalgia’. Pp. 15–20 in **Libertini 1993**
- Fiumara, Elsa. ‘L’io senza volto: il percorso del personaggio nel teatro di Samuel Beckett’. *Biblioteca Teatrali* 69–70 2004 43–76 (stresses *Godot* but gives some attention to *Endgame* and *Happy Days*)
- Fletcher, John, & John Spurling. *Samuel Beckett: Waiting for Godot, Endgame, Krapp’s Last Tape*. London: Faber & Faber, 2000. 150 pp. (‘A Faber critical guide’; introductory material, 1–55)
- Friedman, Alan W. *Party pieces: oral storytelling and social performance in Joyce and Beckett*. Syracuse, NY: Syracuse UP, 2007, 107–42: ‘Vying for center stage in Beckett’s early plays’

- Gaffi, Alessia P. *Samuel Beckett: la ricerca del silenzio perfetto*. Florence: Atheneum, 2001, 31–47: ‘A teatro’
- Gatti, Guido. *Aspettare Godot?: tracce di speranza nei drammi di Samuel Beckett*. Milan: Ancora, 2008. 112 pp. (chapters on four early plays and *Cascando*)
- Gauthier, Brigitte. *Harold Pinter et les dramaturges de la fragmentation: Antonin Artaud, Peter Brook, Samuel Beckett, Tom Stoppard, Peter Shaffer, Dennis Reardon, le Living Theatre, David Mercer, Bob Wilson, David Edgar, Harold Pinter*. Paris: Harmattan, 2002, 27–33: ‘Beckett: une fragmentation métaphysique’ (briefly treats first three full-length plays)
- Gölter, Waltraud. *Entfremdung als Konstituens bürgerlicher Literatur, dargestellt am Beispiel Samuel Becketts: Versuch einer Vermittlung von Soziologie und Psychoanalyse als Interpretationsmodell*. Heidelberg: Winter, 1976. 361 pp. (321–7: ‘Das statische Theater’; a few comments on early plays elsewhere)
- Goldman, Michael. ‘Vitality and deadness in Beckett’s plays’. Pp. 67–83 in **Brater 1986** (on *Godot*, *Endgame*, and *Happy Days*)
- Grove, Robin. ‘Samuel Beckett at verbum’s brink: words and space’. *Critical Review* 35 1995 95–105 (language in the early plays, esp. *Endgame*)
- Grzesiak, Czesław. ‘Le fonctionnement des couples dans l’œuvre de Samuel Beckett’. *Acta Litteraria Academiae Scientiarum Hungaricae* 32 1990 143–51 (on fiction and early plays)
- Guerra, Sergio. ‘L’immobilità nel teatro di Beckett: tableau e freeze’. *Studi Urbinati, Serie B: Scienze Umane e Sociali* 67 1995–96 407–28 (on the major early plays)
- Haney, William S. ‘Beckett out of his mind: the theatre of the absurd’. *Studies in the Literary Imagination* 34 ii 2001 39–53 (examines the quality of consciousness in *Godot* and *Endgame*)
- Harrington, John P. ‘Samuel Beckett and the countertradition’. Pp. 164–76 in Shaun Richards, ed. *The Cambridge companion to twentieth-century Irish drama*. Cambridge: Cambridge UP, 2004
- Heimann, Bodo. ‘Das Theater des Absurden als experimentelles Theater’. Pp. 15–43 in Jost Hermand, ed. *Literatur*
- Hermand, ed. *Literatur nach 1945, Vol. II: Themen und Genres*. Wiesbaden: Athenaion, 1979 (26–32 on Beckett)
- Henke, Suzette A. ‘Samuel Beckett’s existential vision: the art of metaphysical suspension’. *Romance Studies* 11 1987 53–63 (on the full-length plays)
- Henninger, Véronique. ‘Repères temporels et événements terminaux dans le théâtre beckettien’. *Lendemain* 95–6 1999 80–97 (stresses the full-length plays, esp. *Godot*)

- Herrero Martín, Rosana. 'Narrative performance of the word in Beckett's early theater'. Pp. 193–221 in *Beckett after Ibsen conference*. Ankara: Univ. of Ankara Pr., 2008
- Hristić, Jovan. *Studije o drami*. Belgrade: Narodna, 1986, 131–61: 'Beketovo pozorje ljudskog ñivota' (from *Delo* 27 iii 1981 121–35; 27 iv 1981 135–47) (theoretical and dramatic context for *Godot* [*Čekajući Godoa*] and *Endgame* [*Kraju partije*])
- Hubert, Marie-Claude. 'Beckett et le nouveau théâtre'. Pp. 17–23 in **Hubert 2009**
- 'Corps et voix dans le théâtre de Beckett à partir des années soixante'. *Cahiers de l'Association Internationale des Études Françaises* 46 1994 203–12
- 'Un double va-et-vient'. Pp. 25–34 in **Hubert 2009** (from French to English; from fiction to drama)
- *Langage et corps fantasma dans le théâtre des années cinquante: Ionesco, Beckett, Adamov*. Mayenne: Corti, 1987, 71–122 (derives from a 1985 diss. publ. by Université de Paris; incorporates 'Primauté du corps dans le théâtre de Samuel Beckett'. *Travaux de Linguistique et de Littérature Publiés par le Centre de Philologie et de Littératures Romanes de l'Université de Strasbourg* 14 1976 259–72) (topically arranged; no index)
- 'La mise en scène des éléments'. *Samuel Beckett Today/Aujourd'hui* 20 2008 155–64
- Iannotta, Antonio. 'Luci fiammeggianti, neri assoluti: sull'illuminotecnica beckettiana'. Pp. 157–74 in **Amendola 2010**
- Içöz, Nursel. 'Repetition and difference in Beckett's works'. *Samuel Beckett Today/Aujourd'hui* 2 1993 281–8 (on the full-length plays)
- Ireland, John. 'Le temps du personnage et l'espace de l'écriture dans le théâtre de Beckett'. *Incidences* 6 i–ii 1982 69–81
- Iser, Wolfgang. *Die Artistik des Mißlingens: ersticktes Lachen im Theater Becketts*. Heidelberg: Winter, 1979. 60 pp. (stresses *Godot* and *Endgame*)
- *Prospecting: from reader response to literary anthropology*. Baltimore, MD: Johns Hopkins UP, 1989, 152–93: 'The art of failure: the stifled laughter in Beckett's theater'; pp. 152–75 and 192–3 repr. on pp. 202–29 in **Birkett 2000** (from *Bucknell Review* 26 1981 139–89; two extended examples: *Godot* and *Endgame*)
- Jacquart, Emmanuel C. *Le théâtre de dérision: Beckett, Ionesco, Adamov*. Paris: Gallimard, 1974 (part from 'Beckett, Ionesco, Adamov: le théâtre de dérision vingt ans après'. *Bonnes Feuilles* 1 ii 1972 3–14); 123–44: 'Beckett et ses personnages' (topical arrangement throughout; see index for individual plays)

- Jones, Tony. 'Beckett's stage people: more than merely players'. Pp. 203–12 in Elizabeth Fallaize et al., eds. *Representations of belief: essays in memory of G. V. Banks*. Birmingham: Univ. of Birmingham, 1991 (blurred lines between 'stage people' and their roles in the early plays)
- Kane, Leslie. *The language of silence: on the unspoken and the unspeakable in modern drama*. Rutherford, NJ: Fairleigh Dickinson UP, 1984, 105–31: 'Beckett' (focuses on the full-length plays, esp. *Godot*)
- Karic, P. Popovic. *Ironic Samuel Beckett: Samuel Beckett's life and drama: Waiting for Godot, Endgame, and Happy Days*. Lanham, MD: UP of America, 2007. 142 pp.
- Kaschnitz, Marie L. *Zwischen Immer und Nie: Gestalten und Themen der Dichtung*. Frankfurt: Insel, 1971, 202–11: 'Lucky'; repr. on pp. 251–8 in her *Gesammelte Werke, Vol. VII: Die essayistische Prosa*. Ed. Christian Büttrich & Norbert Miller. Frankfurt: Insel, 1989 (more on the other earliest plays than on *Godot*)
- Kearns, Patricia. 'An Irish playwright in France: the development of Samuel Beckett as a dramatist'. Pp. 249–57 in Patrick Raftery et al., eds. *France-Ireland: literary relations*. Lille: Université de Lille III, 1974 (basic overview of the early period)
- Kennedy, Andrew K. *Dramatic dialogue: the duologue of personal encounter*. Cambridge: Cambridge UP, 1983, 213–20 (on *Godot* and *Endgame*)
- *Samuel Beckett*. Cambridge: Cambridge UP, 1989. 175 pp., esp. 17–100: 'The plays'
- *Six dramatists in search of a language: studies in dramatic language*. Cambridge: Cambridge UP, 1975, 130–64
- Kennedy, Sighle. 'Beckett's "schoolboy copy" of Dante: a handbook for liberty'. *Dalhousie French Studies* 19 1990 11–19 (some attention to early plays)
- Kim, Hwa Soon. *The counterpoint of hope, obsession, and desire for death in five plays by Samuel Beckett*. NY: Lang, 1996. 140 pp.
- Klaver, Elizabeth. 'Entering Beckett's postmodern space'. Pp. 111–24 in **Oppenheim 1996** (stresses *The Unnamable*, *Godot* and *Krapp's Last Tape*)
- Köhler, Klaus. 'The Establishment and the absurd: trends, ideologies and techniques in non-realistic drama from Beckett to Pinter (Part I)'. *Zeitschrift für Anglistik und Amerikanistik* 32 1984 140–52 (all on Beckett's full-length plays; Part II, 315–29, does not treat any)
- Kurdi, Mária. 'Representations of the child in modern Irish drama'. *Neohelicon* 29 ii 2002 73–91 (85–7 on *All That Fall* and *Endgame*)
- Langbaum, Robert W. *The mysteries of identity: a theme in modern literature*. NY:

- Oxford UP, 1977, 120–44: ‘Beckett: zero identity’ (from ‘Beckett: the self at zero’. *Georgia Review* 30 1976 884–905) (on the early plays, esp. *Godot*)
- ‘Samuel Beckett’s relations’. *Journal of Beckett Studies* 6 ii 1997 1–61 (consists of 14 segments about ‘obsessional memories’ of mothers and fathers, including ones on *Embers*, *Endgame* and *Krapp’s Last Tape*)
- Lee, Sang-kyong. *Nô und europäisches Theater: eine Untersuchung der Auswirkungen des Nô auf Gestaltung und Inszenierung des zeitgenössischen europäischen Dramas*. Frankfurt: Lang, 1983, 188–210: ‘Samuel Beckett’ (from ‘Samuel Beckett und das Nô-Theater: mit besonderer Berücksichtigung von *Endgame* und *Krapp’s Last Tape*’. *Poetica* 10 1978 88–105)
- Levitt, Jesse. ‘Names in Beckett’s theater: irony and mystification’. *Literary Onomastics Studies* 4 1977 49–63 (stresses *Godot*)
- ‘Names in Beckett’s theater: multilingual humor’. *Geolinguistics* 11 1985 119–38
- López Mozo, Jerónimo. ‘El teatro de Beckett en España a los cien años de su nacimiento’. *Cuadernos Hispanoamericanos* 669 2006 121–4
- Louette, Jean-François. ‘Beckett et Sartre: vers un théâtre lazaréen’. Pp. 97–109 in **Alexandre 1998**; ‘Beckett, un théâtre lazaréen’. *Temps Modernes* 604 1999 93–118 (*Godot* and *Endgame* compared to *No Exit* and *The Condemned of Altona*)
- ‘Beckett: un théâtre de l’ennui?’ *Temps Modernes* 611–612 2001 30–56 (on *Godot* and *Endgame*)
- Malachy, Thérèse. *La mort en situation dans le théâtre contemporain*. Paris: Nizet, 1982, 71–80: ‘Le temps, l’espace et la mort dans le théâtre de Samuel Beckett’
- ‘Le théâtre de Samuel Beckett ou la culpabilité sans Dieu’. *Travaux de Littérature* 8 1995 419–25 (some stress on *Godot*)
- Mansilla Trivino, Antonio. ‘El teatro de absurdo de Samuel Beckett: mito y realidad’. *Exégesis: Revista de la Universidad de Puerto Rico en Humacao* 59 2007 32–44 (in *Godot* and *Endgame*, especially the latter)
- Marino Memola, Massimo. ‘Il teatro del negativo: Beckett e Artaud’. *Quaderni di Teatro* 21–2 1983 97–104
- Martini, Joachim. ‘Zur Funktion des Verfremdungseffektes bei Bertolt Brecht und Samuel Beckett’. *German Studies in India* 7 1983 188–99 (stresses early plays, esp. *Godot*)
- Mazzocchi Doglio, Mariangela. ‘Parole vuota e contrazioni dello spazio e del corpo’. Pp. 461–8 in **Cavecchi 2007**
- McDonald, Rónán. *The Cambridge introduction to Samuel Beckett*. Cambridge: Cambridge UP, 2006, 29–70: ‘Plays’ (*Godot* through *Happy Days*)

- *Tragedy and Irish literature: Synge, O'Casey, Beckett*. NY: Palgrave, 2002, 127–71: 'Beyond tragedy: Samuel Beckett and the art of confusion' (tragic theory as it applies to Beckett's fiction and early plays)
- McMillan, Dougald, & Martha Fehsenfeld. *Beckett in the theatre: the author as practical playwright and director, volume 1: From Waiting for Godot to Krapp's Last Tape*. London: Calder, 1988. 333 pp. (prefatory chapter, 17–45: 'Clearing the stage for *Godot*: "Le Kid", "Human Wishes", and *Eleuthéria*' [tr. as 'Prima di *Godot*' on pp. 137–68 in **Colomba 1997**])
- Mennemeier, Franz N. *Das moderne Drama des Auslandes*. 4th ed. Berlin: Weidler, 2003, 320–32: 'Samuel Beckett' (great stress on *Krapp's Last Tape*)
- Modrzewska-Wegliniska, Renata. 'La communication verbale dans les pièces de théâtre de S. Beckett'. *Romanica Wratislaviensia* 416 1979 81–99 (stresses *Godot* and *Endgame*)
- 'Le jeu dans le théâtre de S. Beckett'. *Acta Universitatis Wratislaviensis* 462 1979 69–83
- 'La structure de l'espace dans le théâtre de Samuel Beckett'. *Acta Universitatis Wratislaviensis* 319 1977 79–87 (stresses *Godot* and *Endgame*)
- 'La structure temporelle des pièces de théâtre de Samuel Beckett'. *Acta Universitatis Wratislaviensis* 265 1975 81–90 (stresses *Godot* and *Endgame*)
- 'Les virtualités de réception dans la dramaturgie de Samuel Beckett'. *Acta Universitatis Wratislaviensis* 604 1981 59–82 (largely theoretical, but stresses the major early plays)
- Moore, John R. 'The exhilarating Mr. Beckett'. *Shenandoah* 28 iii 1977 74–96 (the 'austere purity' of *Godot*, *Endgame* and *Happy Days*)
- Moorjani, Angela. 'Diogenes lampoons Alexandre Kojève: cultural ghosts in Beckett's early French plays'. Pp. 69–88 in **Ben-Zvi 2003**
- Morales González, María V. 'Circularidad y vacío en el teatro de Samuel Beckett'. *Horizontes* 43 1978 5–45 (on the early plays, esp. *Godot* and *Endgame*)
- Moriconi, Bernardina. *Beckett e altro 'assurdo'*. Naples: Guida, 1990, 9–68: 'Le opere teatrali di Beckett' (on the major plays and *All That Fall*)
- Morse, Donald E. "'Fidelity to failure": time and the fantastic in Samuel Beckett's early plays'. Pp. 167–78 in Donald E. Morse & Csilla Bertha, eds. *More real than reality: the fantastic in Irish literature and the arts*. NY: Greenwood Pr., 1991
- Münder, Peter. *Samuel Beckett: Warten auf Godot, Endspiel, Das letzte Band: Unterrichtsbezogene Untersuchungen*. Hollfeld: Beyer, 1978. 96 pp.
- Mundhenk, Michael. 'Samuel Beckett: the dialectics of hope and despair'. *College Literature* 8 1981 227–48 (brief attention to the early plays)

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- 'Imágenes y voces en el último teatro de Samuel Beckett'. Pp. 289–307 in **Ballesteros González 2000**
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- Sieß, Jürgen. 'Staging of institutional tensions in Beckett's plays'. *Samuel Beckett Today/Aujourd'hui* 6 1997 45–53 (on *Radio II*, *Theatre II*, *Play* and *Catastrophe*)
- Simone, R. Thomas. 'Beckett's other trilogy: *Not I*, *Footfalls*, and *Rockaby*'. Pp. 56–65 in **Davis 1988**
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- Sturm, Oliver. 'Eine Geometrie des Zweifels: Samuel Becketts szenische Miniaturen'. *Ballettanz* 8–9 1995 60–3
- 'Imaginationen der Einsamkeit: Samuel Becketts Theater des Bewußtseins'. *TheaterZeitschrift* 14 1985–6 76–83
- *Der letzte Satz der letzten Seite ein letztes Mal: der alte Beckett*. Hamburg: Europäische Verlagsanstalt, 1994. 226 pp.
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- Tsushima, Michiko. *The space of vacillation: the experience of language in Beckett, Blanchot, and Heidegger*. Bern: Lang, 2003, 55–66 (stresses rhythmic effects)
- Tubridy, Derval. 'Words pronouncing me alive: Beckett and incarnation'. *Samuel Beckett Today/Aujourd'hui* 9 2000 93–104 (some attention to a few late plays)
- Uhlmann, Anthony. 'Image and disposition in Beckett's late plays'. *Samuel Beckett Today/Aujourd'hui* 19 2008 103–12 (applies his ideas in *Samuel Beckett and the philosophical image* to the plays)

- Valentini, Valentina. 'Silenzio, afasia, brusio nel teatro del Novecento'. Pp. 433–53 in Daniela de Agostini & Pietro Montani, eds. *L'opera del silenzio*. Fasano: Schena, 1999 (445–8 on several late plays)
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- Weller, Shane. "'All the dead voices": Beckett and the ethics of elegy'. *Samuel Beckett Today* 16 i–ii 2006–07 85–96 (on short plays as well as poems)
- West, Sarah. *Say it: the performative voice in the dramatic works of Samuel Beckett*. Amsterdam: Rodopi, 2010, 105–30: 'The late theatre: performing traces of embodiment'
- Westendorp, Tjebbe. 'Catharsis in Beckett's late drama: a new model of trans-action?' *Samuel Beckett Today/Aujourd'hui* 1 1992 106–13
- Worth, Katharine J. 'Beckett's auditors: *Not I* to *Ohio Impromptu*'. Pp. 168–92 in **Brater 1986**; tr. as 'Il rituale dell'ascolto' on pp. 265–91 in **Colomba 1997**
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- Wulf, Catharina. 'The desire for an audience: a Lacanian approach to Samuel Beckett's late plays'. Pp. 111–28 in **Rabaté 1992** (stresses *Krapp's Last Tape*, *Not I*, *Rockaby* and *That Time*)
- 'La voie de la über-marionette: l'acteur en marge'. *Samuel Beckett Today/Aujourd'hui* 4 1995 139–48 (stresses *Ghost Trio*)
- Wynands, Sandra. *Iconic spaces: the dark theology of Samuel Beckett's drama*. Notre Dame, IN: Univ. of Notre Dame Pr., 2007. 230 pp. (stresses *Catastrophe*, *Not I*, *Quad* and *Film*)
- Zeifman, Hersh. 'From *That Time* to no time: closure in Beckett's drama'. Pp. 260–7 in **Stewart 1999**
- 'The syntax of closure: Beckett's late drama'. Pp. 240–54 in **Oppenheim 1996**
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D. Radio Plays, Television Plays, and ‘Dramaticules’

See also the individual plays, as indicated for each type

1. Studies of Two or More Types (including film)

Irish Film Institute. *Beckett: a filmography*. Dublin: Irish Film Institute, 2007. unpagged

Scarlini, Luca. *Lo sguardo selvaggio: cinema e televisione di Samuel Beckett*. Porretta Terme (Bologna): I Quaderni del Battello Ebbro, 2002. 95 pp. (introduction, 5–45; catalogue of films and videos, 47–76; selected bibliography, 77–87)

Avantaggiato, Luigi. ‘MultiBeckett: Samuel Beckett tra vecchi e nuovi media’. *Biblioteca Teatrale* 81–2 2007 39–80 (stresses ‘Beckett on Film’ performances)

Becker, Joachim. *Nicht-Ich-Identität: ästhetische Subjektivität in Samuel Becketts Arbeiten für Theater, Radio, Film und Fernsehen*. Tübingen: Niemeyer, 1998. 246 pp. (most likely incorporates his ‘Klangkörper und Mentalchöre – Becketts Hörspiele und das dramatische Werk’. *Forum Modernes Theater* 11 ii 1996 170–84)

Ben-Zvi, Linda. ‘Samuel Beckett’s media plays’. *Modern Drama* 28 1985 22–37; repr. on pp. 241–58 in **Marker 1998** (*All That Fall, Film and Ghost Trio*)

Biotti, Gabriele. *Pensieri del cinema: a partire de Samuel Beckett, Alain Tanner e David Lynch*. Milan: Mimesis, 2006, 17–42: ‘Il sogno dell’esausto’ (32–42 on plays)

Case, Sue-Ellen. *Performing science and the virtual*. NY: Routledge, 2007, 123–8: ‘The mechanics of memory: Samuel Beckett and tape’ (stresses *Krapp’s Last Tape*, and touches on *All That Fall* and *Rockaby*)

Cerrato, Laura. ‘Samuel Beckett: fragmentación y mass media’. *Beckettiana* 3 1994 45–54

Eliassen, Åshild. ‘Nobelprisvinneren og massemediene: Samuel Beckett i radio, TV og film’. *Samtiden* 6 1988 66–73

Engelberts, Matthijs. ‘Et *Film* devant littérature: “un des plus cauchemars” du combat entre littérature et cinéma’. *Samuel Beckett Today/Aujourd’hui* 21 2009 237–51; ‘From *Film* to literature: theoretical debates and the critical erasure of Beckett’s cinema’. Pp. 160–75 in **Caselli 2010**

— ‘*Film et Film: Beckett et les premières théories cinématographiques*’. *Samuel*

- Beckett Today/Aujourd'hui* 17 2006 331–50; ‘Film and Film: Beckett and early film theory’. Pp. 152–65 in **Ben-Zvi 2008**
- Esposito, Lucia. ‘Mnemosyne goes electric: Samuel Beckett and the soundscapes of memory’. *Textus* 22 2009 379–93 (radio and television plays)
- Freund, Peter. ‘The eye in the object: identification and surveillance in Samuel Beckett’s screen dramas’. *Journal of Film and Video* 50 i 1998 42–9
- Friedman, Alan W. *Party pieces: oral storytelling and social performance in Joyce and Beckett*. Syracuse, NY: Syracuse UP, 2007, 143–79: ‘Performers and anti-performers in Beckett’s dramaticules’ (on most of the later plays, not just the ‘dramaticules’)
- Frost, Everett C. ‘Preface’. Pp. vii–xxiii in Beckett. *All That Fall and other plays for radio and screen*. Ed. Frost. London: Faber & Faber, 2009; see also notes, 171–85
- Gavard-Perret, Jean-Paul. ‘Samuel Beckett: à bout de souffle ou la voix du regard’. Pp. 7–23 in *La bande sonore: esquisse d’une théorie de l’oralité dans la littérature et au cinéma*. Malissard: Éditions Aleph, 2002
- Gidal, Peter. ‘No eye: theoretical reflections on the eye, metaphor, and film/video’. *Samuel Beckett Today/Aujourd'hui* 4 1995 161–4
- Girke, Michael. ‘Beckett of the movies: selten gezeigt, noch seltener beachtet: der Dichter Samuel Beckett als Filmemacher’. *Film Dienst* 31 2007 24–6 (TV as well as film)
- Glasmeier, Michael. “‘Der Kopf ist am Ohr festgewachsen’”: das Hören in Becketts Filmen und Prosa’. Pp. 144–56 in **Giesing 2007**
- Hartel, Gaby. “‘No stone unturned’”: Samuel Beckett sucht und findet ästhetische Anregungen im frühen deutschen Film’. Pp. 296–318 in **Fischer-Seidel 2005**
- ‘That’s not moving, that’s *moving*: Samuel Becketts Medienbilder’. Pp. 39–47 in **Glasmeier 2000**
- Herren, Graley. *Samuel Beckett’s plays on film and television*. NY: Palgrave Macmillan, 2007. 217 pp.
- Hixson, Kathryn. ‘Nauman, Wittgenstein, Beckett: the 1960s studio films’. *ArtUS* 23 Sum 2008 10–13
- Iannotta, Antonio. *Lo sguardo sottratto: Samuel Beckett e i media*. Naples: Liguori, 2006. 219 pp.
- Kalb, Jonathan. ‘The mediated Quixote: the radio and television plays, and *Film*’. Pp. 124–44 in **Pilling 1994**
- Keller, Sarah. “‘One wasn’t enough for you’”: Beckett, technology, and

- preservation'. *Literature/Film Quarterly* 38 2010 230–43 (*Krapp's Last Tape, Film and Eh Joe*, plus Atom Egoyan's work)
- Kundert-Gibbs, John L. 'Continued perception: chaos theory, the camera, and Samuel Beckett's film and television work'. Pp. 365–84 in **Oppenheim 1999**
- Lommel, Michael. 'Becketts und [Francis] Bacons Mnder'. Pp. 137–56 in **Seibert 2008** (stresses *Not I*)
- *Samuel Beckett: Synsthesie als Medienspiel*. Munich: Fink, 2006. 215 pp.
- McCarthy, Sean. 'Giving Sam a second life: Beckett's plays in the age of convergent media'. *Texas Studies in Literature and Language* 51 2009 102–17 (his 'life' on the Internet)
- Milutis, Joe. 'Radiophonic ontologies and the avantgarde'. *TDR: The Drama Review* 40 iii 1996 63–79 (72–7: 'Molecular orality and the vision of it' treats several of his shorter works, esp. *Film*)
- Mooney, Sinad. *Samuel Beckett*. Tavistock: Northcote House, 2005, 101–15: 'Screens and sounds: radio, film and television drama'
- Mucci, Lorenzo. *Beckett, l'ultimo drammaturgo rifondatore: come la sua 'umanit in rovina' ha rigenerato la scrittura per le scene*. Rome: Bulzoni, 2004. 237 pp., esp. 119–69: 'Beckett oltre Beckett: radio, film, video, dramaticule' (incorporates 'Il medium e il fantasma: radio, film, video'). Pp. 415–42 in **Colomba 1997**)
- Nixon, Mark. 'Samuel Beckett's "film vido-cassette projet."' *Journal of Beckett Studies* 18 2009 32–43
- Noudelmann, Franois. 'Le clin d'il de Beckett au cinma'. *Florence Gould Lectures at New York University* 7 2007 117–39
- Platania, Federico. 'Teleradiobeckett'. Pp. 132–7 in **Montalto 2009**
- Porter, Jeff. 'Samuel Beckett and the radiophonic body: Beckett and the BBC'. *Modern Drama* 53 2010 431–46 (stresses *All That Fall*)
- Puliani, Massimo, & Alessandro Forlani. *PlayBeckett: visioni multimediali nell'opera di Samuel Beckett*. Rome: Halley, 2006. 240 pp.
- Sardin-Damestoy, Pascale. *Samuel Beckett, auto-traducteur ou l'art de "l'empchement": lecture bilingue et gntique des textes courts auto-traduits, 1946–1980*. Arras: Artois Presses Universit, 2002, 231–51: 'Dramaticules pour le thtre, la radio ou la tlvision (1958–1965/1959–1965)' (includes plays not classed as 'dramaticules')
- Saunders, Graham. 'Reclaiming Sam for Ireland: the *Beckett on Film* project'. Pp. 79–96 in Richard Cave & Ben Levitas, eds. *Irish theatre in England: Irish theatrical diaspora, series: 2*. Dublin: Carysfort Pr., 2007

- Tajiri, Yoshiki. *Samuel Beckett and the prosthetic body: the organs and senses in modernism*. Basingstoke: Palgrave Macmillan, 2007, 109–37: ‘The camera eye’
- Tanaka, Mariko H. ‘Elements of haiku in Beckett: the influence of Eisenstein and Arnheim’s film theories’. *Samuel Beckett Today/Aujourd’hui* 11 2001 324–30 (on *Film* and television plays)
- Tonning, Erik. *Samuel Beckett’s abstract drama: works for stage and screen, 1962–1985*. Bern: Lang, 2007, 89–107: ‘*Film* and *Eh Joe*: confronting new media’; 203–74: ‘Beckettian monads: *A Piece of Monologue*, *Rockaby*, *Ohio Impromptu*, *Quad (I & II)*, *Nacht und Träume*, *What Where*’
- Veit, Carola. *Kraft der Melone: Samuel Beckett im Kino/Samuel Beckett in the cinema*. Berlin: Verbrecher, 2009. 114 pp. (in German)

2. Radio Plays (*All That Fall*, *Embers*, *Words and Music*, *Cascando*, *Rough for Radio I*, *Rough for Radio II*)

- Baril, Germaine. ‘From characters to discrete events: the evolving concept of dramatis personae in Beckett’s radio plays’. *Review of Contemporary Fiction* 7 ii 1987 112–19; repr. on pp. 211–19 in **Andonian 1998**
- Becker, Joachim. ‘Klangkörper und Mentalchöre – Becketts Hörspiele und das dramatische Werk’. *Forum Modernes Theater* 11 ii 1996 170–84
- Boyce, Brynhildur. ‘(Im)possible worlds: dissociated sound in Samuel Beckett’s radio drama’. Pp. 129–43 in **Nordin 2008** (stresses *All That Fall* and *Embers*)
- ‘The radio life and work of Samuel Beckett’. *Nordic Irish Studies* 8 i 2009 47–65; see also her introduction to this special Beckett issue, 1–4
- Branigan, Kevin. *Radio Beckett: musicality in the radio plays of Samuel Beckett*. Bern: Lang, 2008. 268 pp. (publ. diss.); includes ‘What are we listening for? New aesthetics in Beckett radio’, 51–81
- Brater, Enoch. *The drama in the text: Beckett’s late fiction*. NY: Oxford UP, 1994. 233 pp., esp. 14–57: ‘Acts of enunciation’ (on the radio plays; the book has scattered comments on several other plays, including early ones)
- Capone, Giovanna. *Dramma per voci: Dylan Thomas, Samuel Beckett, Harold Pinter*. Bologna: Pàtron, 1967, 89–157
- Carpentier, Aline. *Théâtres d’ondes: les pièces radiophoniques de Beckett, Tardieu et Pinter*. Paris: De Boeck, 2008. 144 pp. (topically arranged; no index)
- Cleveland, Louise O. ‘Trials in the soundscape: the radio plays of Samuel Beckett’. *Modern Drama* 11 1968 267–82
- Conner, Kim. ‘Beckett and radio: the radioactive voice’. *Samuel Beckett Today/Aujourd’hui* 6 1997 303–12; repr. on pp. 226–36 in **Jenkins 1996**

- Connor, Steven. 'I switch off: Beckett and the ideals of radio'. Pp. 274–93 in Debra R. Cohen et al., eds. *Broadcasting modernism*. Gainesville, FL: UP of Florida, 2009
- Davis, Robin J. 'Radio and Samuel Beckett'. *Prompt* 5 1964 46–51 (introductory)
- Esslin, Martin. *Mediations: essays on Brecht, Beckett, and the media*. Baton Rouge: Louisiana State UP, 1980, 125–54: 'Samuel Beckett and the art of broadcasting' (parts from *Encounter* 45 iii 1975 38–46 [same title] and *Journal of Modern Literature* 6 1977 95–103 ['Beckett's *Rough for Radio*']; repr. as 'Samuel Beckett and the art of radio' on pp. 360–84 in **Gontarski 1986**; tr. as 'Samuel Beckett und die Kunst des Rundfunks' on pp.163–96 in **Engelhardt 1984**)
- Fletcher, John. 'Beckett and the medium: rough for radio?' *Caliban* (Université de Toulouse – Le Mirail) 15 1978 3–18; repr. on pp. 157–73 in Peter Lewis, ed. *Papers of the Radio Literature Conference, 1977*. Durham: Dept. of English, Univ. of Durham, 1978
- Frost, Everett C. 'Brecht and Beckett on the radio'. Pp.121–33 in **Tatlow 2002**
- 'Fundamental sounds: recording Samuel Beckett's radio plays'. *Theatre Journal* 43 1991 361–76
- Gavard-Perret, Jean-Paul. 'À bout de souffle ou *Le silence en plus*: les œuvres pour la radio de Samuel Beckett'. *Temps Modernes* 584 1995 186–201
- Goetsch, Paul. 'Die Tendenz zum Monologischen im modernen Drama: Beckett und Pinter'. Pp. 73–98 in Horst Groene, ed. *Hörspiel im Englischunterricht*. Paderborn: Schöningh, 1980
- Guralnick, Elissa S. *Sight unseen: Beckett, Pinter, Stoppard, and other contemporary dramatists on radio*. Athens: Ohio UP, 1996, 53–98: 'Robert Ferguson's *Transfigured Night* from three perspectives: in itself, in the orbit of Schoenberg, and in the shadow of Beckett's radio drama ... with a coda on Cage's *Roaratorio*'
- Hartel, Gaby. 'Emerging out of a silent void: some reverberations of Rudolf Arnheim's radio theory in Beckett's radio pieces'. *Journal of Beckett Studies* 19 2010 218–27
- Hayman, Ronald. 'Landscape without pictures: Pinter, Beckett, and radio'. *London Magazine* 8 iv 1968 72–7
- Kalb, Jonathan. 'The mediated Quixote: the radio and television plays, and *Film*'. Pp. 124–44 in **Pilling 1994**
- Kenner, Hugh. *A reader's guide to Samuel Beckett*. NY: Farrar, Straus, 1973, 159–73: 'Radio, television, film'
- Maude, Ulrika. 'Sonorous transgression: Beckett and the ear'. Pp. 77–90 in

- Risto Hiltunen et al., eds. *English in zigs and zags: a festschrift for Marita Gustafsson*. Turku: Univ. of Turku, 2001 (on *All That Fall*, *Embers* and *Krapp's Last Tape*)
- McGovern, Barry. 'Beckett and the radio voice'. Pp. 132–44 in **Murray 2006**
- O'Leary, Joseph S. 'Beckett and radio'. *Journal of Irish Studies* 23 2008 3–11
- Parisi, Maria. 'Una radio piena di specchi: riflessioni sulla radiodrammaturgia di Samuel Beckett in Italia'. Pp. 207–30 in **Alfano 2006 I**
- Richardson, Stanley, & Jane A. Hale. 'Working wireless: Beckett's radio writing'. Pp. 269–94 in **Oppenheim 1999**
- Rodríguez-Gago, Antonia. 'Arte y experimentación en el teatro radiofónico de Samuel Beckett'. *Cuadernos el Público* 37 1988 29–37 (descriptive survey)
- Veit, Carola. *Ich-Konzept und Körper in Becketts dualen Konstruktionen*. Berlin: Weidler, 2002, 167–71: 'Die Frage von fiktionaler Realität und fiktiver Wirklichkeit: Hörspiele'
- West, Sarah. *Say it: the performative voice in the dramatic works of Samuel Beckett*. Amsterdam: Rodopi, 2010, 67–80: 'Radiophonic embodiments'
- Wilcher, Robert. "'Out of the dark": Beckett's texts for radio'. Pp. 1–17 in **Acheson 1987**
- Worth, Katharine J. 'Beckett and the radio medium'. Pp. 191–217 in John Drakakis, ed. *British radio drama*. Cambridge: Cambridge UP, 1981
- 'Women in Beckett's radio and television plays'. Pp. 236–42 in **Ben-Zvi 1990**
- Zilliacus, Clas. *Beckett and broadcasting: a study of the works of Samuel Beckett for and in radio and television*. Åbo, Finland: Åbo Academi, 1976. 223 pp., esp. 146–64: 'BBC Beckettiana 1957–1973'

3. Television Plays (*Eh Joe*, *Ghost Trio*, ... *but the clouds ...*, *Nacht und Träume*, *Quad*)

- Ackerley, Chris J. "'Ever know what happened?": shades and echoes in Samuel Beckett's television plays'. *Journal of Beckett Studies* 18 2009 136–64 (annotates each one)
- Adorno, Theodor W., et al. "'Optimistisch zu denken ist kriminell": eine Fernsehdiskussion über Samuel Beckett'. *Frankfurter Adorno Blätter* 3 1994 78–122
- Ben-Zvi, Linda. 'Beckett and television: in a different context'. *Modern Drama* 49 2006 469–90; part repr. as 'Beckett, McLuhan, and television: the medium, the message, and "the mess" on pp. 271–84 in **Ben-Zvi 2008**

- Berrettini, Célia. 'Samuel Beckett and television'. *ABEI Journal: The Brazilian Journal of Irish Studies* 8 2006 17–25 (describes the plays)
- Bignell, Jonathan. *Beckett on screen: the television plays*. Manchester: Manchester UP, 2009. 230 pp. (pays much attention to *Film*, originally written for television; incorporates 'Beckett in television studies'. *Journal of Beckett Studies* 10 2000–01 105–18; 'Beckett at the BBC: the production and reception of Samuel Beckett's plays for television'. Pp. 165–82 in **Ben-Zvi 2003**; 'How to watch television?: Pedagogy and paedocracy in Beckett's television plays'. *Samuel Beckett Today/Aujourd'hui* 15 2005 281–93; see also under *Film*)
- 'Into the void: Beckett's television plays and the idea of broadcasting'. Pp. 125–42 in **Caselli 2010**
- Bishop, Tom. 'Beckett transposing, Beckett transposed: plays on television'. Pp. 167–73 in **Friedman 1987**; 'Transpositions pour la télévision: transmutations des œuvres de Beckett'. Pp. 385–8 in **Chabert 1990**
- Bogue, Ronald. *Deleuze on literature*. London: Routledge, 2003, 176–86: 'Coda: Beckett's television plays'
- *Deleuze's wake: tributes and tributaries*. Albany: State Univ. of NY at Albany, 2004, 127–42: 'Deleuze and the invention of images: from Beckett's television plays to Noh drama' (from *Comparatist* 26 2002 37–52)
- Brater, Enoch. 'Toward a poetics of television technology: Beckett's *Nacht und Träume* and *Quad*'. *Modern Drama* 28 1985 48–54
- Bryden, Mary. 'Deleuze reading Beckett'. Pp. 80–92 in **Lane 2002** (stresses television plays, esp. *Quad*)
- 'The schizoid space: Beckett, Deleuze, and "L'épuisé."' *Samuel Beckett Today/Aujourd'hui* 5 1996 85–93
- 'Spatial and visual exhaustion in Beckett's television plays'. *Text & Presentation* 20 1999 64–9
- Deleuze, Gilles. 'L'épuisé'. Pp. 57–106 in Beckett. *Quad et Trio du fantôme, ... que nuages ...*, *Nacht und Träume*. Paris: Minuit, 1992 (from his introduction to *Quad et autres pièces pour la télévision* [1982]; tr. as 'The exhausted' in *SubStance* 78 1995 3–28 and in his *Essays critical and clinical*. London: Verso, 1998, 152–74, the latter from *Parallax: A Journal of Metadiscursive Theory and Cultural Practices* 3 1996 113–35)
- Endres, Ria. "'Verstehe, wer kann": vier Fernsehspiele von Samuel Beckett'. Pp. 21–5 in Jürgen Schneider & Ralf Sotscheck, eds. *Irland: eine Bibliographie selbständiger deutschsprachiger Publikationen (16. Jahrhundert bis 1989)*. Darmstadt: Georg Büchner Buchhandlung, 1988
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- Gavard-Perret, Jean-Paul. 'La disparition du corps dans les œuvres télévisuelles de Samuel Beckett'. Pp. 71–81 in Claude Fintz, ed. *Du corps virtuel ... à la virtualité des corps: les imaginaires du corps II, tome I*. Paris: Harmattan, 2002
- *L'imaginaire paradoxal ou la création absolue dans les œuvres dernières de Samuel Beckett*. Paris: Minard, 2001, 127–66: 'La télévision: l'image du si peu, le si peu l'image'
- Gidal, Peter. 'No eye: theoretical reflections on the eye, metaphor, and film/video'. *Samuel Beckett Today/Aujourd'hui* 4 1995 161–4
- Hartel, Gaby. 'Von Caligari bis [Ugo] Rondinone: Becketts Stummfilmrezeption als Anreger neuester Videokunst'. Pp. 189–207 in **Seibert 2008**
- Herren, Graley. 'Beckett on television'. Pp. 389–402 in **Gontarski 2010** ('how to live with the dead' in the television plays)
- Hiebel, Hans H. 'Beckett's television plays and Kafka's late stories'. *Samuel Beckett Today/Aujourd'hui* 6 1997 313–27
- Homan, Sidney. *Filming Beckett's television plays: a director's experience*. Lewisburg, PA: Bucknell UP, 1992. 136 pp.
- Iannotta, Antonio. *Lo sguardo sottratto: Samuel Beckett e i media*. Naples: Liguori, 2006, 175–84: 'La lingua-televisione' (stresses *Eh Joe*); 185–205: 'Penultimi video'
- Kalb, Jonathan. 'The mediated Quixote: the radio and television plays, and *Film*'. Pp. 124–44 in **Pilling 1994**
- Kędzierski, Marek. 'Beckett and the (un)changing image of the mind'. *Samuel Beckett Today/Aujourd'hui* 4 1995 149–59 (stresses the television plays)
- Kenner, Hugh. *A reader's guide to Samuel Beckett*. NY: Farrar, Straus, 1973, 159–73: 'Radio, television, film'
- Kiuchi, Kumiko. 'Oxymoronic perception and the experience of genre: Samuel Beckett's *Ghost Trio*, ... *but the clouds* ... and beyond'. *Journal of Beckett Studies* 18 2009 72–87
- Kundert-Gibbs, John L. 'Continued perception: chaos theory, the camera, and Samuel Beckett's film and television work'. Pp. 365–84 in **Oppenheim 1999**
- Lemke, Inga. 'Fernsehtheater – Videoperformance: Samuel Beckett und die Videokunst'. Pp. 157–87 in **Seibert 2008**
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- Voigts-Virchow, Eckart, & Mark Schreiber. 'Will the "wordy body" please stand up? The crises of male impersonation in monological drama: Beckett, McPherson, Eno'. Pp. 278–96 in Clare Wallace, ed. *Monologues: theatre, performance, subjectivity*. Prague: Litteraria Pragensia, 2006 (284–5 and *passim* on Beckett)
- West, Sarah. *Say it: the performative voice in the dramatic works of Samuel Beckett*. Amsterdam: Rodopi, 2010, 57–66: 'Mimes and fragments: corporeal laboratories'
- White, Kathryn. *Beckett and decay*. London: Continuum, 2009, 119–30: 'Dramaticules'

E. Beckett and Other Dramatists

Note: This section has two parts:

I. *Dramatists often compared to Beckett* (five or more entries), arranged by date of birth:

1 Shakespeare (1564) **2** Ibsen (1828) **3** Strindberg (1849) **4** Yeats (1865) **5** Pirandello (1867) **6** Synge (1871) **7** Eliot (1888) **8** Artaud (1896) **9** Brecht (1898) **10** Sartre (1905) **11** Adamov (1908) **12** Genet (1910) **13** Ionesco (1912) **14** Camus (1913) **15** Różewicz (1921) **16** Albee (1928) **17** Müller (1929) **18** Friel (1929) **19** Pinter (1930) **20** Bernhard (1931) **21** Havel (1936) **22** Stoppard (1937) **23** Shepard (1943).

II. *Other playwrights*, arranged alphabetically by their names.

1. William Shakespeare

Drew 1993: Drew, Anne M., ed. *Past crimson, past woe: the Shakespeare-Beckett connection*. NY: Garland, 1993. 173 pp.

Bean, Kellie H. 'The end is in the beginning: story telling in Shakespeare, Beckett (and Stoppard)'. Pp. 117–28 in **Drew 1993**

Berlin, Normand. *The secret cause: a discussion of tragedy*. Amherst: Univ. of Massachusetts Pr., 1981, 87–107: 'Boundary situation: *King Lear* & *Waiting for Godot*' (in contrast to *Lear*, in *Godot* man 'is frozen on the boundary, all heath, stasis')

Bloom, Harold. *The Western canon: the books and school of the ages*. NY: Harcourt Brace, 1994, 493–514: 'Beckett ... Joyce ... Proust ... Shakespeare' (*Endgame* and *Hamlet*, 503–14)

Brater, Enoch. 'Opening lines: reading Beckett backwards'. *Samuel Beckett Today/Aujourd'hui* 6 1997 19–29; 'Líneas de apertura: interpretando a Beckett hacia atrás'. Pp. 189–200 in **Dubatti 1998** (*Godot*, *Krapp's Last Tape* and *Happy Days* compared to *Hamlet*)

Brown, John R. 'Mr Beckett's Shakespeare'. Pp. 1–17 in C. B. Cox & D. J. Palmer, eds. *Shakespeare's wide and universal stage*. Manchester: Manchester UP, 1984 (from *Critical Quarterly* 5 1963 310–26); tr. as 'Becketts Shakespeare' on pp. 179–202 in **Engelhardt 1979** (derives a method of analyzing Shakespeare's plays from the nature of *Godot*)

Cohn, Ruby. *Modern Shakespeare offshoots*. Princeton, NJ: Princeton UP, 1976, 375–88: 'Shakespearean embers in Beckett' (part from 'Beckett and Shakespeare'. *Modern Drama* 15 1972 223–30)

- ‘Tempest in an endgame’. *Symposium* 19 1965 328–34 (ironic contrasts to *The Tempest*)
- Colleran, Jeanne, & Maryclaire Moroney. ‘No safe spaces: private and public violability in Shakespeare’s *Measure for Measure* and Beckett’s *Happy Days*’. Pp. 41–66 in **Drew 1993**
- Drew, Anne M. ‘No deposit, no return: the cap and bells in *Hamlet* and *Endgame*’. Pp. 79–89 in **Drew 1993**
- ‘A sigh into a looking glass: the trickster in *The Winter’s Tale* and *Happy Days*’. *Comparative Literature Studies* 26 1989 93–114
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- Habicht, Werner. ‘Becketts Baum und Shakespeares Wälder’. Pp. 593–609 in Sybille Penkert, ed. *Emblem und Emblematisierungskrezeption*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1978 (from *Deutsche Shakespeare-Gesellschaft West: Jahrbuch* [Heidelberg] 1970 77–98)
- Hall, Ann C. “‘Though women all above ... Beneath is all the field’s’”: female trouble in William Shakespeare’s *King Lear* and Samuel Beckett’s *Happy Days*’. Pp. 31–40 in **Drew 1993**
- Harris, T. J. G. ‘*Lear*, *Godot*, [Granville Barker’s] *Waste* & other plays’. *PN Review* (Manchester) 24 iv 1998 55–8
- Hutchings, William. “‘As strange a maze as e’er man trod’”: Samuel Beckett’s allusions to Shakespeare’s last plays’. Pp. 3–14 in **Drew 1993**
- Kott, Jan. *Shakespeare notre contemporain*. Paris: Julliard, 1962, 115–58: ‘*Le Roi Lear* autrement dit *Fin de partie*’ (from *Polish Perspectives* 4 iii 1961 20–35 and *Temps Modernes* 194 1962 48–77); *Shakespeare our contemporary*. London: Methuen, 1964, 101–37: ‘*King Lear* or *Endgame*’ (also in *Evergreen Review* 33 Aug–Sept 1964 53–65; rejoinder by J. D. Hainsworth: ‘Shakespeare, son of Beckett?’ *Modern Language Quarterly* 25 1964 346–55), tr. as ‘*König Lear* oder ‘*Das Endspiel*’ on pp. 161–83 in **Blüher 1982**)

- Liebow, Cynthia. 'Shakespeare, Beckett and Pinter'. Pp. 111–18 in Brigitte Gauthier, ed. *Viva Pinter: Harold Pinter's spirit of resistance*. Oxford: Lang, 2009
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- Margarit, Lucas. *Samuel Beckett: las huellas en el vacío*. Buenos Aires: Atuel, 2003, 109–20: 'Beckett, lector de Shakespeare'
- Marvel, Laura. 'The failure of *telos* in *King Lear* and *Endgame*'. Pp. 99–115 in **Drew 1993**
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- Northam, John. 'Waiting for Prospero'. Pp. 186–202 in Marie Axton & Raymond Williams, eds. *English drama: forms and development: essays in honour of Muriel Clara Bradbrook*. Cambridge: Cambridge UP, 1977 (masque device used to compare *Rosmersholm*, *The Ghost Sonata* and *Godot*)
- Reichert, Klaus. *Der fremde Shakespeare*. Munich: Hanser, 1998, 311–44: 'Endlose Enden: zu apokalyptischen Figuren bei Beckett und Shakespeare' (from pp. 495–514 in Karlheinz Stierle & Rainer Warning, eds. *Das Ende: Figuren einer Denkform*. Munich: Fink, 1996)
- Roof, Judith A. 'Critical figures: Shakespeare, Beckett, and the survival of theatre'. Pp. 129–45 in **Drew 1993**
- Sullivan, Victoria. 'Clowns, fools, and blind men: *King Lear* and *Waiting for Godot*'. Pp. 67–78 in **Drew 1993**
- Swander, Homer. 'Shakespeare and Beckett: what the words know'. Pp. 60–78 in Marvin Thompson & Ruth Thompson, eds. *Shakespeare and the sense of performance*. Newark: Univ. of Delaware Pr., 1989 (*Catastrophe* and *The Tempest*)
- Tassi, Marguerite. 'Shakespeare and Beckett revisited: a phenomenology of theater'. *Comparative Drama* 31 1997 248–76 (possible influence of *King Lear* on *Endgame*)
- Watson, Dwight. "'Rounded with a sleep": director's notes for *Waiting for Godot* and *The Tempest*'. Pp. 147–56 in **Drew 1993**

2. Henrik Ibsen

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- Bronsen, David. 'Consuming struggle vs. killing time: preludes to dying in the dramas of Ibsen and Beckett'. Pp. 261–81 in Stuart F. Spicker et al., eds. *Aging and the elderly: humanistic perspectives in gerontology*. Atlantic Highlands, NJ: Humanities Pr., 1978 (270–80 on Beckett plays)
- Durbach, Errol. 'Afterword: Ibsen, Beckett, and uncertainty'. *Modern Drama* 49 2006 396–401
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3. August Strindberg

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- Karnick, Manfred. *Rollenspiel und Welttheater: Untersuchungen an Dramen Calderóns, Schillers, Strindbergs, Becketts und Brechts*. Munich: Fink, 1980, 199–230: 'Umkehr und Aufhebung des Welttheaters bei Beckett und Brecht' (200–208: 'Endspiele, Totentänze: *Fin de partie* und *Dödsdansen*)
- Kuntz, Hélène. 'De la catastrophe finale à la catastrophe inaugurale: Corneille, Strindberg, Beckett'. *Littératures Classiques* 48 2003 183–92 (on *Endgame*)
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- Oster, Rose M. G. 'Hamm and Hummel – Beckett and Strindberg on the human condition'. *Scandinavian Studies* 41 1969 330–45
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- Swerling, Anthony. *Strindberg's impact in France 1920–1960*. Cambridge: Trinity Lane, 1971, 111–35: 'Beckett's *En attendant Godot* and *Fin de partie*'

4. William Butler Yeats

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- Cave, Richard A. 'Two views of purgatory: Beckett and Yeats at the Edinburgh Festival, 1977'. *Journal of Beckett Studies* 3 1978 121–7 (*Embers* and *Purgatory*)
- Cohn, Ruby. 'The plays of Yeats through Beckett-coloured glasses'. *Threshold* 19 1965 41–7
- Crosara, Davide. 'Danzare con le ombre: W. B. Yeats e Samuel Beckett'. Pp. 19–39 in Giuseppe Massara, ed. *Di specchio in specchio: studi su W. B. Yeats*. Rome: Nuova Editrice Universitaria, 2007 (unable to examine)
- Eynat-Confino, Irene. 'Yeats and Beckett: fantastic discourses on the stage'. Pp. 167–76 in Bruce Stewart, ed. *That other world: the supernatural and the fantastic in Irish literature and its contexts, II*. Gerrards Cross: Smythe, 1998 (171–4 on Beckett)
- Greene, Nicholas. 'Yeats and Beckett's postcolonial plays'. *Harp* (IASIL-JAPAN bulletin) 12 1997 17–28 (differences and affinities between *Purgatory* and *All That Fall*)
- Iwata, Miki. 'Ideas floating on their causes: *Purgatory*, *Endgame* and the Irish dissentient tradition'. *Shiron* 41 July 2003 87–103
- Katz, Daniel. 'Mirror resembling screens: Yeats, Beckett and ... *but the clouds ...*'. *Samuel Beckett Today/Aujourd'hui* 4 1995 83–92
- Kilroy, Thomas. 'Two playwrights: Yeats and Beckett'. Pp. 183–95 in Joseph Ronsley, ed. *Myth and reality in Irish literature*. Waterloo, ON: Wilfred Laurier UP, 1977 (187–91 on Beckett)
- McAteer, Michael. 'Yeats' *Endgame*: postcolonialism and modernism'. Pp. 160–5 in Alan A. Gillis & Aaron Kelly, eds. *Critical Ireland: new essays in literature and culture*. Dublin: Four Courts Pr., 2001 (*Purgatory* and *Endgame*)
- Meihuizen, Nicholas. 'Still the indomitable Irishry?' *English Academy Review* 15 1998 92–115 (Beckett and Yeats compared)
- Okamuro, Minako. 'Alchemical dances in Beckett and Yeats'. *Samuel Beckett Today/Aujourd'hui* 14 2004 87–103 (on *Quad*)
- 'Beckett, Yeats, and Noh: ... *but the clouds ...* as theatre of evocation'. *Samuel Beckett Today/Aujourd'hui* 21 2009 165–77

- Orr, John. *Tragicomedy and contemporary culture: play and performance from Beckett to Shepard*. London: Macmillan, 1991, 61–6 (compares *Purgatory* and *Endgame*)
- Parkin, Andrew. “... scraps of an ancient voice in me not mine ...”: similarities in the plays of Yeats and Beckett’. *Ariel* 1 iii 1970 49–58
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- Rim, Dohyun. ‘Staging the past in Yeats and Beckett: *Purgatory* and *Krapp’s Last Tape*’. *Journal of Modern British and American Drama* (Seoul) 22 i 2009 189–213
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- Rollins, Ronald G. *Ruin, ritual and remembrance in twentieth-century Irish drama*. Dublin: Maunsel, 2001, 47–68: ‘Yeats and Beckett’; from ‘Old men and memories: Yeats and Beckett’. *Éire-Ireland* 13 iii 1978 106–19; repr. on pp. 28–44 in his *Divided Ireland: bifocal vision in modern Irish drama*. Lanham, MD: UP of America, 1985 (on *Purgatory* and *Krapp’s Last Tape*)
- Rose, Maggie. ‘The actor as a marionette: Yeats and Beckett as directors of their own plays’. Pp. 29–38 in Jacqueline Genet & Richard A. Cave, eds. *Perspectives of Irish drama and theatre*. Gerrards Cross: Smythe, 1991 (34–8 on Beckett)
- [Rose], Marilyn Gaddis. ‘The purgatory metaphor of Yeats and Beckett’. *London Magazine* 7 v 1967 33–46 (stresses *Purgatory* and *Endgame*)
- Sturm, Oliver. *Der letzte Satz der letzten Seite ein letztes Mal: der alte Beckett*. Hamburg: Europäische Verlagsanstalt, 1994, 60–8: ‘Beckett und Yeats’
- Takahashi, Yasunari. ‘*The Ghost Trio*: Beckett, Yeats, and Noh’. Pp. 257–67 in Yoshihiko Ikegami, ed. *The empire of signs: semiotic essays on Japanese culture*. Philadelphia, PA: Benjamins, 1991
- Taylor, Richard. ‘Lyric drama from Yeats and Eliot to Beckett and Pinter: modernist method and technique’. *Forum Modernes Theater* 3 1988 124–41
- Worth, Katharine J. ‘Scenic imagery in the plays of Yeats and Beckett’. Pp. 218–32 in Masaru Sekine, ed. *Irish writers and the theatre*. Gerrards Cross: Smythe, 1986 (only 229–31 on Beckett)
- ‘Yeats and Beckett’. *Gaéliana* 6 1984 203–13 (their drama)
- ‘Yeats, Beckett and the force of change’. *Yeats: An Annual of Critical and Textual Studies* 10 1992 140–53 (*Godot*, *Play* and *Catastrophe* are treated briefly as examples)

5. Luigi Pirandello

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- Caponi, Paolo. *Adultery in the high canon: forms of infidelity in Joyce, Beckett and Pinter*. Milan: UNICOPLI, 2002, 109–13: 'Appendix A: Pirandello and Beckett'
- Chemi, Tatiana. 'Beckett, Pirandello e il metateatro'. Pp. 119–38 in **Alfano 2006 II**
- Kennedy, Andrew K. 'Six Characters: Pirandello's last tape'. *Modern Drama* 12 1969 1–9; repr. on pp. 181–90 in **Marker 1998** (compares the play to some of Beckett's)
- Kesting, Marianne. 'Pirandello, Beckett und die kopernikanische Wende des Bewußtseins'. Pp. 63–71 in Johannes Thomas, ed. *Pirandello und die Naturalismus-Diskussion: Akten des II. Paderborner Pirandello-Symposiums*. Paderborn: Schöningh, 1986
- Kuhn, Barbara. 'Die nicht mehr schönen Körper auf der Bühne des 20. Jahrhunderts: Körper, Tod, Theater bei Pirandello, Beckett und [Antonio] Tabucchi'. *Archiv für das Studium der neueren Sprachen und Literaturen* 246 2009 98–128
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- Paolucci, Anne. 'Pirandello and the waiting stage of the absurd (with some observations on a new "critical language")'. *Modern Drama* 23 1980 102–11
- Uwah, Godwin O. *Pirandellism and Samuel Beckett's plays*. Potomac, MD: Scripta Humanistica, 1989. 135 pp.
- Zaiser, Rainer. *Themen und Techniken des Dramatikers Luigi Pirandello im französischen Theater der fünfziger und sechziger Jahre: ein Vergleich mit ausgewählten Stücken von Jean Anouilh, Eugène Ionesco, Jean Genet und Samuel Beckett*. Frankfurt: Lang, 1988 (publ. diss.), 389–432: 'Becketts *En attendant Godot*: ein epigonenhaftes Stück in der Nachfolge Pirandellos?'; 'En attendant Godot: reflections on some parallels between Beckett and Pirandello'. *Journal of European Studies* 18 1988 253–66

6. John Millington Synge

- Barge, Laura. 'Out of Ireland: revisionist strategies in Beckett's drama'. *Comparative Drama* 34 2000 175–209 (194–200 compares the play to *Riders to the Sea*)

Dukes, Gerry. 'Beckett's Synge-song: the revised *Godot* revisited'. *Journal of Beckett Studies* 4 ii 1995 102–12

Johnson, Toni O. 'The *Well of the Saints* and *Waiting for Godot*: stylistic variations on a tradition'. Pp. 90–102 in Maurice Harmon, ed. *The Irish writer and the city*. Gerrards Cross: Smythe, 1984

Knowlson, James, & John Pilling. *Frescoes of the skull: the later prose and drama of Samuel Beckett*. London: Calder, 1979, 259–74: 'Beckett and John Millington Synge' (written by Knowlson); from *Gambit* 28 1976 65–81; tr. in *Cahiers Renaud-Barrault* 93 1976 23–51 and on pp. 712–28 in **Bertinetti 1984**

Rathjen, Friedhelm. *weder noch: Aufsätze zu Samuel Beckett*. Scheessel: Editions ReJoyce, 2005, 155–64: 'Becketts Favorit: John Millington Synge (1871–1909)'

Roche, Anthony. 'J. M. Synge and Samuel Beckett'. Pp. 25–38 in Gerald Dawe & Edna Longley, eds. *Across a roaring hill: the Protestant imagination in modern Ireland*. Belfast: Blackstaff, 1985 (linked by 'denial of belief')

7. Thomas Stearns Eliot

Closs, August. 'Formprobleme und Möglichkeiten zur Gestaltung der Tragödie in der Gegenwart'. *Stil- und Formprobleme* 5 1960 483–91 (the poetic drama from Eliot and Fry to Beckett)

Icagasi, Rosa M. M. 'Time and the self in three plays of the twentieth century'. *Diliman Review* 23 1975 261–74 (*Krapp's Last Tape*, *The Family Reunion* and *No Exit*)

Kantra, Robert A. *All things vain: religious satirists and their art*. Univ. Park: Pennsylvania State UP, 1984, 154–73: 'Waiting for Gödel: Beckett and Eliot' (applies the Incompleteness Theorem to *Murder and the Cathedral* and, briefly, to *Godot*)

Plett, Heinrich F. 'Dramaturgie der Unbestimmtheit: zur Ästhetik der obscuritas bei Eliot, Beckett und Pinter'. *Poetica* 9 1977 417–45

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8. Antonin Artaud

Blüher, Karl A. *Antonin Artaud und das 'nouveau théâtre' in Frankreich*. Tübingen: Narr, 1991, 131–44: 'Adamov, Beckett und Ionesco und die Avantgarde-Dramaturgie Artauds'

- Branigan, Kevin. *Radio Beckett: musicality in the radio plays of Samuel Beckett*. Bern: Lang, 2008, 165–91: ‘Speaking in tongues: glossolalia in the radio drama of Artaud and Beckett’
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F. Theatrical Commentaries

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- Rabkin, Gerald. ‘Is there a text on this stage? Theatre, authorship, interpretation’. Pp. 319–31 in Rebecca Schneider & Gabrielle Cody, eds. *Re:direction: a theoretical and practical guide*. London: Routledge, 2002; from *Performing Arts Journal* 26–7 1985 142–59 (the American Repertory Theatre’s adaptation of *Endgame* is a main example)
- Raclot, Michèle. ‘Polysémie de l’objet scénique dans l’univers dramaturgique de Beckett’. Pp. 50–68 in **Evrard 1998**
- Ramírez Ladrón de Guevara, Víctor M. ‘Performing Beckett as an intercultural actor’. *Performance Research* 12 i 2007 110–19 (performances of *Words and Music* and *Embers* in England and Taiwan)
- Reid, Alec. ‘Beckett, the camera, and Jack MacGowran’. Pp. 219–25 in Joseph Ronsley, ed. *Myth and reality in Irish literature*. Waterloo, ON: Wilfrid Laurier UP, 1977
- Rimoldi, Lucas. ‘Difusión y consolidación de Beckett en Argentina a través de la revista de cultura *El Escarabajo de Oro* (1961–1974)’. *Beckettiana* 10–11 2005–6 73–9

- Rodríguez-Gago, Antonia. 'Beckett dirige Beckett o el arte de dar forma a la confusión'. *Primer Acto* 233 1990 18–37 (his major early plays)
- 'Beckett en la scena española: teatro y política'. *ADA Teatro* 111 July–Sep 2006 185–99
- 'Staging Beckett in Spain: theater and politics'. Pp. 403–15 in **Gontarski 2010**; 'Staging Beckett in Spanish'. *Revista Canaria de Estudios Ingleses* 16 1988 155–66
- Rose, Maggie. 'The actor as a marionette: Yeats and Beckett as directors of their own plays'. Pp. 29–38 in Jacqueline Genet & Richard A. Cave, eds. *Perspectives of Irish drama and theatre*. Gerrards Cross: Smythe, 1991 (34–8 on Beckett)
- Scanlan, Robert. 'Performing voices: notes from stagings of Beckett's work'. Pp. 145–54 in **Oppenheim 1994**
- 'The proper handling of Beckett's plays'. Pp. 160–3 in **Oppenheim 1996**
- Scarlini, Luca. *Un altro giorno felice: la fortuna dell'opera teatrale di Samuel Beckett in Italia: 1953–1996*. Florence: Maschietto & Musolino, 1996. 79 pp.
- Schneider, Alan. "'Any way you like, Alan": working with Beckett'. *Theatre Quarterly* 19 1975 27–38; repr. as 'Working with Beckett' on pp. 271–89 in **Morot-Sir 1976**, pp. 173–88 in **Graver 1979** and pp. 236–54 in **Gontarski 1986**; tr. as "'Comme il vous plaira": travailler avec Samuel Beckett' on pp. 123–36 in **Bishop 1976**, as "'Come vuoi, Alan": lavorando con Beckett' on pp. 315–36 in **Colomba 1997**, and as 'Aspettando Beckett: ricordi personali' in **Bertinetti 1994**
- *Entrances: an American director's journey*. NY: Viking, 1986, 221–39; 'Waiting for Beckett, 1955–1956'; see also index and the entries at *Endgame, Film, Happy Days* and *Krapp's Last Tape*
- 'Reality is not enough'. *Tulane Drama Review* 9 iii 1965 118–52 (interview with Richard Schechner on the several Beckett plays he has directed)
- 'Waiting for Beckett: a personal chronicle'. *Chelsea Review* 2 Sept 1958 3–20; repr. on pp. 34–52 in **Calder 1967**, 173–88 in **Graver 1979**, and 69–83 in **Butler 1993**; abridged on pp. 14–21 in **Chevigny 1969** and 51–7 in **Cohn 1967**
- Schweiger, Hannes. *Failing better: die Rezeption Samuel Becketts in Österreich*. Bern: Lang, 2005. 390 pp.
- Sieß, Jürgen. 'The actor's body and institutional tensions: from *Act Without Words I* to *Not I*'. Pp. 297–307 in **Ben-Zvi 2003**
- Simpson, Alan. *Beckett and Behan and a theatre in Dublin*. London: Routledge, 1962, 62–97; 'Samuel Beckett' (largely biographical); 119–35 on producing *Godot* at the Pike Theatre

- Smith, Kathy. 'The body in pain: Beckett, Orlan and the politics of performance'. *Studies in Theatre & Performance* 25 i 2005 33–46; 'Abject bodies: Beckett, Orlan, Stelarc and the politics of contemporary performance'. *Performance Research* 12 i 2007 66–76
- Smith, Russell, & Chris J. Ackerley 'Samuel Beckett's reception in Australia and New Zealand'. Pp. 108–28 in **Nixon 2009**
- Soenen, Dimitri. "'No final script": sur les carnets de mise en scène de Samuel Beckett'. *Samuel Beckett Today/Aujourd'hui* 20 2008 271–7
- Sturm, Oliver. 'Eine Geometrie des Zweifels: Samuel Becketts szenische Miniaturen'. *Ballettanz* 8–9 1995 60–63
- 'Imaginationen der Einsamkeit: Samuel Becketts Theater des Bewusstseins'. *TheaterZeitschrift* 14 1985–6 76–83
- Świerkocki, Maciej. 'Light, props and sound in the selected plays of Samuel Beckett'. *Acta Universitatis Łódzienses: Folia Litteraria Anglica* 24 1988 131–54
- 'Table ronde/Round table: "Staging Beckett in France". *Études Irlandaises* 33 ii 2008 145–55 (Alexandra Poulain moderates a discussion with Nathalie Kourouma, Conor Lovett and Stuart Seide)
- Tajiri, Yoshiki, & Mariko H. Tanaka. 'The reception of Samuel Beckett in Japan'. Pp. 147–62 in **Nixon 2009** (pp. 152–9: Tanaka, 'The reception of Beckett in contemporary Japanese theatre')
- Tanaka, Mariko H. 'The legacy of Beckett in the contemporary Japanese theatre'. Pp. 47–59 in **Ben-Zvi 2003** (largely variations on *Godot*)
- 'Special features of Beckett performances in Japan'. Pp. 226–39 in **Oppenheim 1996** (chiefly performances of *Godot*)
- Tóibin, Colm. 'My darlings'. *London Review of Books* 29 vii 2007 3, 5–8 (Irish actors in Beckett's stage plays)
- Trilse-Finkelstein, Jochanaan C. 'Samuel Beckett in der DDR'. Pp. 101–7 in Barbara Korte et al., eds. *Britische Literatur in der DDR*. Würzburg: Königshausen & Neumann, 2008
- Tynan, Kenneth. *Curtains*. NY: Atheneum, 1961, 101–3 (*Godot*), 225–28 (*Krapp's Last Tape* and *Endgame*), 401–3 (*Fin de partie* and *Acte sans paroles* [I]) (reprinted reviews)
- Vais, Michel. *L'écrivain scénique*. Montreal: Québec UP, 1978, 91–106 (focuses on stage directions)
- Vande Keere, Nikolaas. 'Interplay/tussenspel'. Pp. 62–7 in **Engelberts 2008** (describes a Muziektheater Transparant production entitled *Reset*, interweaving a range of Beckett plays)
- Vanden Heuvel, Michael. *Performing drama/Dramatizing performance: alternative*

- theater and the dramatic text*. Ann Arbor: Univ. of Michigan Pr., 1991, 67–95: “‘The sad tale a last time told’”: closing performance and liberating the text in the plays of Samuel Beckett’ (theorizes on Beckett’s anticipation of ‘alternative’ performance strategies)
- Van Heteren, Lucia. *Laten we gaan: de opvoeringsgeschiedenis van Samuel Beckett in Nederland tot 1992*. Amsterdam: Nederlands Theater Instituut/International Theatre & Film Books, 1992. 138 pp. (productions in the Netherlands up to 1992)
- Van Hulle, Dirk. ‘Samuel Beckett in the low countries’. Pp. 188–208 in **Nixon 2009** (treats both critical and theatrical receptions)
- Voigts-Virchow, Eckart. “‘Am as much as ... being seen’”: Beckett-Inszenierungen’. Pp. 198–213 in **Giesing 2007**
- Warrilow, David. “‘I just play to make the space mine’”: an interview with David Warrilow [by Eric Prince]’. *Journal of Beckett Studies* 1 1992 117–28
- Wasserman, Elliot H. ‘Craig’s poetics and Beckett’s theater’. *Text & Presentation* 11 1991 127–33
- Whitelaw, Billie. ‘Billie Whitelaw interviewed by Linda Ben-Zvi’. Pp. 3–10 in **Ben-Zvi 1998**
- *Billie Whitelaw ... who he? An autobiography*. NY: St. Martin’s Pr., 1995, 71–235: ‘The Beckett years (1963–89)’ (includes four ‘intermissions’)
- ‘Extracts from an unscripted interview with Billie Whitelaw by James Knowlson’. *Journal of Beckett Studies* 3 1978 85–90
- Wiśniewski, Tomasz. ‘Ciemności i światła na scenie Samuela Becketta’. *Kwartalnik Artystyczny* 51–52 2006 139–49
- Worth, Katharine J. ‘Beckett on the world stage’. Pp. 145–55 in **Murray 2006**
- *Samuel Beckett’s theatre: life journeys*. Oxford: Clarendon Pr., 1999. 192 pp. (topically arranged semi-impressionistic approach to Beckett’s theatrical life, culminating in ‘Magnetic Beckett’)
- ‘Scenic imagery in the plays of Yeats and Beckett’. Pp. 218–32 in Masaru Sekine, ed. *Irish writers and the theatre*. Gerrards Cross: Smythe, 1986
- ‘Sources of attraction to Beckett’s theater’. Pp. 209–25 in **Oppenheim 2004**
- ‘The space and the sound in Beckett’s theatre’. Pp. 185–218 in **Worth 1975** (treats the range of plays up to the early 1970s)
- Worthen, William B. *The idea of the actor: drama and the ethics of performance*. Princeton, NJ: Princeton UP, 1984, 203–14: ‘Beckett’s actor: *Not I, Play, Endgame*’ (from ‘Beckett’s actor’. *Modern Drama* 26 1983 415–24)

Wulf, Catharina. 'La voie de la über-marionette: l'acteur en marge'. *Samuel Beckett Today/Aujourd'hui* 4 1995 139–48 (stresses *Ghost Trio*)

Young, Jordan R. *The Beckett actor: Jack MacGowran, beginning to end*. Beverly Hills, CA: Moonstone, 1987. 206 pp.

Part III: Publications Relevant to but not Focused on Beckett's Drama

A. General and Miscellaneous

- Abbott, H. Porter. 'The art of making it new, revisited: Beckett and cliché'. *Poetics Today* 29 2008 595–601
- *Beckett writing Beckett: the author in the autograph*. Ithaca, NY: Cornell UP, 1996. 196 pp. (incorporates 'Beckett and autobiography'. Pp. 120–7 in **Friedman 1987**)
- 'Late modernism: Samuel Beckett and the art of the oeuvre'. Pp. 73–96 in Enoch Brater & Ruby Cohn, eds. *Around the absurd: essays on modern and postmodern drama*. Ann Arbor: Univ. of Michigan Pr., 1990 (some attention to several plays)
- 'Samuel Beckett and the arts of time: painting, music, narrative'. Pp. 7–24 in **Oppenheim 1999** (some attention to several plays)
- Ackerley, Chris J. 'Samuel Beckett and mathematics'. *Cuadernos de Literatura Inglesa y Norteamericana* 3 i–ii 1998 77–102 (94–6 on plays)
- 'Samuel Beckett and science'. Pp. 143–63 in **Gontarski 2010** (attempts 'a map, or graph, of his conceptual world'; very little attention to drama)
- 'The uncertainty of self: Samuel Beckett and the location of the voice'. *Samuel Beckett Today/Aujourd'hui* 14 2004 39–51
- Allen, Michael. 'A note on sex in Beckett'. Pp. 39–47 in Gerald Dawe & Edna Longley, eds. *Across a roaring hill: the Protestant imagination in modern Ireland*. Belfast: Blackstaff, 1985 (touches on *Krapp's Last Tape* and *Footfalls*)
- Amiran, Eyal. *Wandering and home: Beckett's metaphysical narrative*. Univ. Park: Pennsylvania State UP, 1993. 232 pp. (great stress on fiction, but includes a section on *Godot* and brief treatment of several other plays; see index)
- Anspaugh, Kelly. 'Faith, hope, and – what was it? Beckett reading Joyce reading Dante'. *Journal of Beckett Studies* 5 1995–96 19–38
- Antoine-Dunne, J. M. B. 'Beckett and Eisenstein on light and contrapuntal montage'. *Samuel Beckett Today/Aujourd'hui* 11 2001 315–23; 'Beckett, Eisenstein and the image: making an inside an outside'. Pp. 191–213 in Antoine-Dunne & Paula Quigley, eds. *The montage principle: Eisenstein in new cultural and critical contexts*. Amsterdam: Rodopi, 2004
- Ardizzone, Patrizia. 'S. Beckett: the art of negation and the construction of the body'. *Textus: English Studies in Italy* 13 i 2000 113–28 (examples from fiction and various plays)
- Arsić, Branka. *The passive eye: gaze and subjectivity in Berkeley (via Beckett)*. Stanford: Stanford UP, 2003. 210 pp.

- Avenidaño, Alberto. 'Samuel Beckett: visións no patio do cárcere'. *Grial* 106 1990 199–203
- Baker, Phil. *Beckett and the mythology of psychoanalysis*. Basingstoke: Macmillan, 1997. 225 pp. (stresses fiction, but gives some attention to a few plays)
- 'Ghost stories: Beckett and the literature of introjection'. *Journal of Beckett Studies* 5 1996 39–65 (illustrations from drama as well as fiction)
- Baldwin, Hélène L. *Samuel Beckett's real silence*. Univ. Park: Pennsylvania State UP, 1981. 171 pp. (incorporates 'The theme of the pilgrim in the works of Samuel Beckett'. *Christian Scholar's Review* 8 1979 217–28) (aligns Beckett's work with a mythical quest for the essence of being; treats *Godot*, *Not I* and fiction)
- Banfield, Ann. "'Proust's pessimism" as Beckett's counter-poison'. *Romanic Review* 100 i–ii 2009 187–203 (his obsession with generation)
- Barile, Laura. 'Un ostinato inseguimento: linguaggio e immagine in Calvino, Celati, Perec, e l'ultimo Beckett'. *Forum Italicum* 26 1992 188–200 (touches on a few plays)
- Barker, Stephen. 'Qu'est-ce que c'est d'après in Beckettian time'. Pp. 98–115 in **Gontarski 2006**
- 'Recovering the *néant*: language and the unconscious in Beckett'. Pp. 125–56 in **Smith 2008**
- Barry, Elizabeth. *Beckett and authority: the uses of cliché*. Basingstoke: Palgrave Macmillan, 2006. 232 pp. (how verbal cliché relates memory and authority in the prose and drama)
- Becker, Claudia. *Zimmer – Kopf – Welten: zur Motivgeschichte des Intérieurs im 19. und 20. Jahrhundert*. Munich: Fink, 1990, 109–32: "'We are needless to say in a skull": Zimmer- und Schädelzenerien bei Beckett' (stresses fiction)
- [Beckett issue.] *Literatura na Świecie* (Warsaw) 49 1975 1–251: translations, tributes, etc.
- Begam, Richard. 'Beckett and postfoundationalism, or, How fundamental are those fundamental sounds?' Pp. 11–39 in **Lane 2002**
- Ben-Zvi, Linda. 'Biographical, textual, and historical origins'. Pp. 133–53 in **Oppenheim 2004**; repr. as 'Beckett's bodies, or Dr Johnson's "anatomy lesson."' Pp. 9–31 in **McMullan 2009** (stresses his kinship with and interest in Dr Johnson)
- 'Fritz Mauthner for company'. *Journal of Beckett Studies* 9 1984 64–88
- 'Samuel Beckett, Fritz Mauthner, and the limits of language'. *PMLA* 95 1980 183–200; tr. as 'Samuel Beckett, Fritz Mauthner y los limites del lenguaje' in *Beckettiana* 5 1996 23–58 (includes examples from several plays)

- Bernard, Michel. 'Les deux temps de Beckett'. *Études* 380 1994 817–26 (brief attention to major plays)
- *Samuel Beckett et son sujet: une apparition évanouissante*. Paris: Harmattan, 1996. 304 pp. (scattered comments on plays; see index)
- Bersani, Leo, & Ulysse Dutoit. *Arts of impoverishment: Beckett, Rothko, Resnais*. Cambridge, MA: Harvard UP, 1993, 11–91
- Bishop, Tom. 'Du langage au silence: trajet du discours beckettien'. *Cahiers Renaud-Barrault* 113 1986 113–27 (treats plays as well as fiction)
- *From the Left Bank: reflections on modern French theater and novel*. NY: NY UP, 1997, 167–76: 'On Samuel Beckett: 1906–1989'; 185–93: 'The concept of truth in Beckett's discourse'
- 'The temptation of silence'. Pp. 24–9 in ***As no other dare fail 1986***
- Bisschops, Ralph. 'Entropie et élan vital chez Beckett'. *Samuel Beckett Today/Aujourd'hui* 5 1996 125–41
- Blanckeman, Bruno. 'Les filiations ruinées du théâtre de Samuel Beckett'. Pp. 225–40 in Johan Faerber, ed. *Le 'Nouveau Roman' en questions, 6: vers un écriture des ruines?*. Caen: Lettres Modernes Minard, 2008 (influences on 'l'onde incarné?')
- Blocker, H. Gene. *The metaphysics of absurdity*. Washington, DC: UP of America, 1979, 141–83 : 'Beckett' (stresses his 'philosophy of resignation' in *Proust*, the novels, *Godot* and *Endgame*)
- Bonafous-Murat, Carle. 'Beckett: contrer la supposition'. *Études Britanniques Contemporaines* 22 2002 101–14
- Boxall, Peter. 'Beckett and homoeroticism'. Pp. 110–32 in ***Oppenheim 2004*** (some attention to a few plays)
- 'Samuel Beckett: towards a political reading'. *Irish Studies Review* 10 2002 159–70 (addresses the critical controversy)
- Breuer, Horst. *Historische Literaturpsychologie: von Shakespeare bis Beckett*. Tübingen: Francke, 1989, 161–74: 'Die höchste Nerventätigkeit des Menschen: Samuel Beckett und der Behaviorismus'; repr. as 'Beckett und der Behaviorismus' on pp. 264–77 in ***Brunkhorst 1988***
- 'Samuel Beckett and experimental psychology'. *English Studies* 87 2006 303–18
- Breuer, Rolf. *Die Kunst der Paradoxie: Sinnsuche und Scheitern bei Samuel Beckett*. Munich: Fink, 1976, 135–56: 'Langer Abschied vom Questmotiv – von *Endgame* bis *The Lost Ones*' (some attention to several plays)
- 'Paradox in Beckett'. *Modern Language Review* 88 1993 559–80; 'Paradoxie bei Samuel Beckett'. Pp. 551–75 in Roland Hagenbüchle & Paul Geyer,

- eds. *Das Paradox: eine Herausforderung des abendländischen Denkens*. Würzburg: Königshausen & Neumann, 2002 (treats fiction and drama)
- ‘Samuel Beckett: Literatur einer Spätzeit’. *Universitas* (Stuttgart; German ed.) 45 1990 1194–1203
- ‘Das Subjekt bei Samuel Beckett’. Pp. 1111–29 in Reto L. Fetz et al., eds. *Geschichte und Vorgeschichte der modernen Subjektivität, II*. Berlin: De Gruyter, 1998 (the subject as observer, illustrated in *Film*; the subject as substance, illustrated in *Krapp’s Last Tape*)
- Brienza, Susan D. ‘Krapping out: images of flow and elimination as creation in Joyce and Beckett’. Pp.117–46 in **Carey 1992** (very little on Beckett’s plays)
- Broomfield, Arthur. ‘The passage from perception to language’. Pp. 165–77 in Maeve Tynan et al., eds. *Passage: movements and moments in text and theory*. Newcastle: Cambridge Scholars, 2009 (Derridean analysis of the relationship of language to perception in Beckett’s theory and art)
- Brown, Terence. *Ireland’s literature: selected essays*. Totowa, NJ: Barnes & Noble, 1988, 117–26: ‘Some young doom: Beckett and the child’ (from *Hermathena* 141 1986 56–64) (some attention to a few plays, esp. *All That Fall*)
- ‘Yeats and Beckett: the ghosts in the machines’. Pp. 40–52 in **McMullan 2009**
- Bruck, Jan. ‘Beckett, Benjamin and the modern crisis in communication’. *New German Critique* 26 1982 159–71 (a ‘sociological perspective’ on *Godot* and the trilogy)
- Bryden, Mary. ‘Beckett, Böll, and clowns’. *Samuel Beckett Today/Aujourd’hui* 19 2008 157–71 (clowning that derives from ‘containment and introspection’)
- *Gilles Deleuze: travels in literature*. Basingstoke: Palgrave Macmillan, 2007, 116–54: ‘Travelling on foot and bicycle: self-locomotion in Samuel Beckett’ (little on plays)
- ‘No stars without stripes: Beckett and Dante’. *Romanic Review* 87 1996 541–56; tr. as ‘No stars without stripes: Beckett et Dante’ on pp. 163–82 in **Touret 1998** (thematic study focusing on fiction)
- ‘Rats in and around Beckett’. *Samuel Beckett Today/Aujourd’hui* 7 1998 317–29 (few references to plays)
- Büttner, Gottfried. ‘Samuel Beckett: ein Seismograph der *conditio humana* unserer Zeit’. *Drei: Zeitschrift für Anthroposophie* 60 ii 1990 95–101
- Burea Ramos, Nela. ‘La pasión según Samuel Beckett’. Pp. 177–85 in Cristina Sole Castells et al., eds. *Formas de la pasión en la literatura francesa, siglos XIX y XX: homenaje a Jordi Jové*. Lleida: Ediciones de la Universidad de Lleida, 2007

- Butel, Yannick. 'Beckett: la voix de l'encre'. *Littératures* 39 1998 111–18
- Campbell, Julie. 'Beckett and Paul Auster: fathers and sons and the creativity of misreading'. Pp. 299–310 in **Ben-Zvi 2008**
- Campi, Riccardo. *Citare la tradizione: Flaubert, Eliot, Beckett*. Florence: Alinea, 2003, 45–79: 'Un petit enfer à ma façon: echi danteschi nell'opera di Beckett' (little on plays, but some attention to *Play*)
- Carriedo, Lourdes. 'Samuel Beckett: cómo decir la imposible imagen'. *Thélème* 21 2006 49–62
- Casanova, Pascale. *Beckett l'abstracteur: anatomie d'une révolution littéraire*. Paris: Seuil, 1997. 170 pp. (series: 'Fiction & Cie'); English translation, with Gregory Elliott: *Samuel Beckett: anatomy of a literary revolution*. London: Verso, 2006. 119 pp.
- Caselli, Daniela. *Beckett's Dantes: intertextuality in the fiction and criticism*. Manchester: Manchester UP, 2005, 10–34: 'Dantes in limbo' (10–22: 'Detecting Dante in Joyce'; 22–30: 'Recycling Dante in Proust')
- Castagnino, María I. 'Beckett y los pintores: el arte de la crítica'. *Beckettiana* 9 2002 67–90 (treats 'La peinture des van Velde ou le monde et le pantalon' at length)
- 'Beckett y los pintores II: vida y obra'. *Beckettiana* 10–11 2005–6 59–72 (traces images in several plays)
- Castro, E. M. de M. & Ana Rodríguez González. 'En busca del olvido perdido'. *Salina: Revista de Lletres* 6 1991 25–8
- Celati, Gianni. *Finzione occidentali*. 2nd ed. Turin: Einaudi, 1983, 157–84: 'Su Beckett, l'interpolazione e il gag'; tr. on pp. 83–105 in **Colomba 1997** (from 'Beckett, l'interpolation et le gag'. *Poétique* 14 1973 225–34) (little on plays)
- Cerrato, Laura. 'Un Beckett para este fin de milenio'. Pp. 13–21 in **Dubatti 1998**
- Chong, Kathryn. 'Naumans Beckett Gang'. Pp. 89–107 in **Glasmeier 2000** (affinities to Bruce Nauman's artworks)
- Ciento, Laura. 'Estrategias lectoras en la recepción argentina de Beckett: nuevos pactos para ficciones nuevas'. Pp. 131–9 in **Dubatti 1998**
- Clément, Bruno. 'Mauvais genre: la pratique théorique du genre dans l'œuvre de Samuel Beckett'. Pp. 83–101 in Jean Bessière & Philippe Giles, eds. *Problématiques des genres, problèmes du roman*. Paris: Champion, 1999 (stresses fiction, except for *Endgame*)
- *L'œuvre sans qualités: rhétorique de Samuel Beckett*. Paris: Seuil, 1994. 444 pp. (topically arranged; see index for individual plays)

- 'Le sens du rythme'. Pp. 139–50 in **Grossman**
- 'Vladimir: la présence d'Ivan Tourgueniev dans l'œuvre de Samuel Beckett'. *Samuel Beckett Today/Aujourd'hui* 2 1993 67–76 (stresses fiction, but some attention to *Godot* and *Happy Days*)
- 'Y a-t-il des concepts qui ne soient des images?' Pp. 136–52 in Pierre Bayard & Christian Doumet, eds. *Le détour par les autres arts pour Marie-Claire Ropars*. Paris: Improviste, 2004
- Cochran, Robert. 'There you are again: the minimal politics of Samuel Beckett'. Pp. 104–11 in C. C. Barfoot & Rias van den Doel, eds. *Ritual remembering: history, myth and politics in Anglo-Irish drama*. Amsterdam: Rodopi, 1995
- *Samuel Beckett: a study of the short fiction*. NY: Twayne, 1991. 148 pp.; see index for many references to plays
- Coe, Richard N. 'Beckett's English'. Pp. 36–57 in **Beja 1982** (language in his poetry, fiction, and drama)
- Comeaux, Jacques. 'Consciousness IV: a comparative study of Samuel Beckett and Henry Miller'. *Language Quarterly* 28 i–ii 1990 75–81 (perceives two poles of 'literary consciousness': a 'subjective, personal attitude' in Miller and an impersonal one in Beckett)
- Conley, Tom. 'Crutches'. *Chicago Review* 33 ii 1982 84–92 (on Beckett's titles, both French and English); see also 93–106
- Connor, Steven. 'Authorship, authority, and self-reference in Joyce and Beckett'. Pp. 147–59 in **Carey 1992**
- 'Beckett and the loutishness of learning'. *Samuel Beckett Today/Aujourd'hui* 22 2010 255–73 (his treatment of academe in fiction and poetry)
- 'Slow going'. *Yearbook of English Studies* 22 2000 153–65 (the 'aesthetic defection from speed' in his writings)
- Cook, Albert S. 'Minimalism, silence, and the representation of passion and power: Beckett in context'. *Centennial Review* 38 1994 579–88 (his works set up 'an *argumentum ex silentio* against the possibility of asserting any less ultimate disorder, or order')
- Copeland, Hannah C. *Art and the artist in the works of Samuel Beckett*. The Hague: Mouton, 1975. 229 pp., 46–50 and *passim* on drama
- Culik, Hugh. 'Neurological disorder and the evolution of Beckett's maternal images'. *Mosaic* 22 i 1989 41–53; 41–8 repr. on pp. 366–73 in **Butler 1993** (part on *Footfalls*)
- 'Raining & midnight: the limits of representation'. *Journal of Beckett Studies* 17 2008 127–52

- Cunningham, David. 'Trying (not) to understand: Adorno and the work of Beckett'. Pp. 125–39 in **Lane 2002**
- Currie, Robert. *Genius: an ideology in literature*. London: Chatto & Windus, 1974, 171–93: 'Beckett's transcendental nihilism' (some attention to early plays)
- D'Arcy, Michael. 'Adorno, Beckett, and "the duty of reason" after Auschwitz'. *Journal of Beckett Studies* 16 2006–07 259–77
- Davidge, Michael. 'Stirrings still: video ergo sum'. Pp. 245–55 in **Jenkins 1996**
- Davies, Paul. *Beckett and eros: death of humanism*. Basingstoke: Macmillan, 2000. 239 pp.
- 'On Beckett's metaphysics of non-location: vagrancy, void, and formless fire'. *Samuel Beckett Today/Aujourd'hui* 11 2001 399–407
- De Clerq, Martine. 'Stilte op muziek gezet in Becketts woorden'. *Dietsche Warande en Belfort* 130 1985 756–9
- Degani-Raz, Irit. 'Beckett's worlds as thought experiments'. Pp. 141–58 in **Ben-Zvi 2003** (to be compared to spectators' theories of the world)
- Delbrück, Max. 'Homo scientificus nach Beckett'. *Neue Sammlung: Göttinger Zeitschrift für Erziehung und Gesellschaft* 12 1972 528–42
- De Santi, Gualtiero. 'L'occhio selvaggio di Beckett'. *Studi Urbinati* 63 1990 371–80
- Devenney, Christopher. 'What remains?' Pp. 139–60 in Henry Sussman & Devenney, eds. *Engagement and indifference: Beckett and the political*. Albany: State Univ. of New York Pr., 2001; repr. on pp. 101–22 in **Bloom 2008** (144: 'What remains is a linguistic landscape made barren by the unrelenting process of violation that it has suffered, which remarkably enacts its own violation by remaining nonetheless, by holding to itself'.)
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- Taban, Carla. 'La dimension diachroniques des textes beckettians'. *Voix Plurielles* 4 i 2007 1–10 www.brocku.ca/cfra/index.html
- Tahan, Halima. 'Beckett: las complicidades productivas'. Pp. 201–4 in **Dubatti 1998**

- Tajiri, Yoshiki. *Samuel Beckett and the prosthetic body: the organs and senses in modernism*. Basingstoke: Palgrave Macmillan, 2007. 200 pp.
- Taminiaux, Pierre. 'Mots et choses: Beckett et l'Art'. *Samuel Beckett Today/Aujourd'hui* 16 i–ii 2006–07 237–46
- Terry, Philip. 'Samuel Beckett: the politics of perversion'. *Études Irlandaises* 15 i 1990 111–30 (part on *What Where*)
- Tiedemann, Rolf. "'Gegen den Trug der Frage nach dem Sinn": eine Dokumentation zu Adornos Beckett-Lektüre'. *Frankfurter Adorno Blätter* 3 1994 18–77
- Tiplady, Jonathan. 'Colouring in Beckett'. *Oxford Literary Review* 25 2003 199–217 (theory from Derrida; examples from the prose works)
- Tophoven, Elmar. 'Dreiunddreissig Jahre Vergegenwärtigung Beckettscher Werke'. Pp. 26–40 in **Brunkhorst 1988** (Beckett's German translator of both fiction and drama)
- Trilse[-Finkelstein], Jochanaan C. 'Der Clown S. B.–oder: Spiele einer grossen Absage'. *Sinn und Form* 38 1986 851–75 (ranges over the early drama and fiction)
- Truchlar, Leo. 'Zur Kompositionstechnik Samuel Becketts'. *Sprache im Technischen Zeitalter* 87 1983 220–4
- Tsushima, Michiko. "'Memory is the belly of the mind": Augustine's concept of memory in Beckett'. *Samuel Beckett Today/Aujourd'hui* 19 2008 123–32
- Tveito, Finn. 'Samuel Beckett og myten om det absurde'. *Vågani* 1 2001 58–62
- Uhlmann, Anthony. 'Negative allegory: Buning on allegory and the *via negativa*'. *Samuel Beckett Today/Aujourd'hui* 21 2009 17–26 (how the two concepts 'lead us towards a deep sense of the meaningful')
- Visconti, Laura. *Archetipi beckettiani*. Pescara: Tracce, 1990. 112 pp. (scattered comments on plays)
- Wakeling, Patrick. 'Looking at Beckett – the man and the writer'. *Irish University Review* 14 1984 5–17
- Warner, Marina. "'Who can shave an egg?": Foreign tongues and primal sounds in Mallarmé and Beckett'. Pp. 53–81 in **McMullan 2009** (touches on several plays)
- Watt, Daniel. *Fragmentary futures: Blanchot, Beckett, Coetzee*. Rev. ed. Ashbyde-la-Zouch: InkerMen Pr., 2009, 75–120: 'Samuel Beckett and all the dead voices'
- Watt, Stephen M. *Postmodern/Drama: reading the contemporary stage*. Ann Arbor: Univ. of Michigan Pr., 1998, 65–87: 'A peristalsis of dim light: Joyce, Beckett, and postmodernism'

- Webb, Eugene. 'The spiritual crisis of modernity: Keynes, Beckett, Baudelaire'. *Soundings* 62 1979 130–43
- Weller, Shane. 'Beckett/Blanchot: debts, legacies, affinities'. Pp. 22–39 in Matthew Feldman & Mark Nixon, eds. *Beckett's literary legacies*. Newcastle: Cambridge Scholars, 2007
- 'Not rightly human: Beckett and animality'. *Samuel Beckett Today/Aujourd'hui* 19 2008 211–21 (the distinction between animal and human)
- 'The politics of body language: the Beckett embrace'. Pp. 141–59 in Thomas Baldwin et al., eds. *The flesh in the text*. Oxford: Lang, 2007 ('the Belacqua pose' in various works)
- "'Some experience of the schizoid voice": Samuel Beckett and the language of derangement'. *Forum for Modern Language Studies* 45 2009 32–50 (refers to several plays)
- Wessler, Éric. *La littérature face à elle-même: l'écriture spéculaire de Samuel Beckett*. Amsterdam: Rodopi, 2009. 461 pp.; see esp. 49–77: 'Beckett, héritier et révélateur d'une tradition du théâtre spéculaire' ('mirror writing' in Beckett's works)
- 'La peur de l'inconscient dans la littérature du XXe siècle: l'exemple de Samuel Beckett'. *Travaux de Littérature* 16 2003 371–85
- Westarp, Karl H. 'Aspects of time and identity in Samuel Beckett'. Pp. 157–64 in Michael Böss & Tim Caudery, eds. *Ireland: towards new identities?*. Aarhus: Aarhus UP, 1998 ('longing for transcendence' as conveyed in essays, fiction, *Footfalls* and *That Time*)
- Willits, Curt G. 'The Blanchot/Beckett correspondence: situating the writer/writing at the limen of naught'. *Colloquy: Text, Theory, Critique* 10 2005 257–68 (theoretical link argued, then demonstrated by *The Unnamable*)
- Wilmer, Steve. 'Plural meanings in Beckett'. Pp. 55–72 in **Carvalho 2009**
- Wright, Iain. "'What matter who's speaking?": Beckett, the authorial subject and contemporary critical theory'. *Southern Review* (Australia) 16 1983 5–30 (as applied to the trilogy)
- Xhonneux, Lies. 'My people seem to be falling to bits': confused minds and broken bodies in the writings of Samuel Beckett and Rebecca Brown'. *English Text Construction* 3 i 2010 22–43 (part on plays)
- Zenck, Martin. 'Beckett after Kurtág: towards a theory of theatricality of a non-theatrical music'. *Studia Musicologica Academiae Scientiarum Hungaricae* 43 2002 411–21
- Zurbrugg, Nicholas. *Beckett and Proust*. Gerrards Cross: Smythe, 1988. 313 pp., *passim* on plays; see index

- 'Beyond Beckett: reckless writing and the concept of the avant-garde within post-modern literature'. *Yearbook of Comparative and General Literature* 30 1981 37–56 (some attention to several short plays)
- 'Seven types of postmodernity: several types of Samuel Beckett'. Pp. 30–52 in **Smith 2008**

B. Selected Publications of Primarily Biographical Interest

- Atik, Anne. *How it was: a memoir of Samuel Beckett*. NY: Faber & Faber, 2001. 129 pp.; tr. by Emmanuel Moses as *Comment c'était: souvenirs sur Samuel Beckett*. N.p.: L'Olivier, 2003. 169 pp.; tr. by Juan Abeleira as *Cómo fue: recuerdos de Samuel Beckett*. Barcelona: Circe Ediciones, 2005. 171 pp.
- Bair, Deirdre. *Samuel Beckett*. NY: Harcourt, Brace, 1978. 736 pp.; reissued with emendations and a new foreword as *Samuel Beckett: a biography*. NY: Summit Books, 1990. 736 pp. (first major biography, generally welcomed but maligned by prominent Beckett scholars)
- Bernold, André. *L'amitié de Beckett, 1979–1989*. Paris: Hermann, 1992. 110 pp. (highly commended intimate account)
- Brater, Enoch. *The essential Samuel Beckett: an illustrated biography*. London: Thames & Hudson, 2003. 144 pp. (revision of *Why Beckett*, 1989)
- Calder, John. “‘Der Mensch spielt auf Gottes großem Mist ...’: John Calder über Samuel Beckett, das Werk und den Dichter: ein Gespräch von Hans H. Hiebel”. *Theater Heute* 29 xii 1988 10–16; ‘Seine Spiele: Visionen der Welt: John Calder über seinen Autor und Freund Samuel Beckett: ein Gespräch von Hans H. Hiebel – Fortsetzung und Schluß’. *Theater Heute* 30 i 1989 54–8; ‘John Calder on Samuel Beckett’. *Arbeiten aus Anglistik und Amerikanistik* 16 1991 67–99 (with Hiebel)
- Coetzee, J. M. ‘Eight ways of looking at Samuel Beckett’. *Samuel Beckett Today/Aujourd'hui* 19 2008 19–31
- Cohn, Ruby. ‘Beckett’s trinities’. Pp. 205–16 in **McMullan 2009** (their relationship, esp. in regard to *Godot* and *Ghost Trio*)
- Cronin, Anthony. *Samuel Beckett: the last modernist*. London: HarperCollins, 1996. 645 pp.
- Dilks, Stephen J. ‘Portraits of Beckett as a famous writer’. *Journal of Modern Literature* 29 iv 2006 161–88 (his self-advertisements via photos)
- Donoghue, Denis. ‘Beckett before *Godot*’. *New Criterion* 27 ix 2009 12–17 (essay-review of the letters)
- ‘Dossier: Beckett raconté par les siens’. *Magazine Littéraire* 372 1999 18–68 (brief articles prompted by the publication of Knowlson’s biography)
- Dukes, Gerry. *Samuel Beckett*. NY: Penguin, 2001. 161 pp. (‘Illustrated lives’)
- Ellmann, Richard. *a long the riverrun: selected essays*. NY: Knopf, 1989, 229–38: ‘The life of Sim Botchit’ (on Bair’s biography)

- Esslin, Martin. *Mediations: essays on Brecht, Beckett, and the media*. Baton Rouge: Louisiana State UP, 1980, 155–70: ‘The unnamable pursued by the unspeakable’ (from ‘Scandalising Samuel Beckett’. *Encounter* 52 iii 1979 49–55; on Bair’s biography)
- Feldman, Matthew. *Beckett’s books: a cultural history of Samuel Beckett’s ‘interwar notes’*. NY: Continuum, 2006. 179 pp.
- Fletcher, John. ‘Beckett and World War II: in memoriam Samuel Beckett, 1906–1989’. Pp. 178–89 in Kathleen Devine, ed. *Modern Irish writers and the wars*. Gerrards Cross: Smythe, 1999
- Friedman, Melvin J. ‘Richard Ellmann’s *James Joyce* and Deirdre Bair’s *Samuel Beckett: a biography*: the triumphs and trials of literary biography’. Pp.1–19 in **Carey 1992**
- Garforth, Julian A. ‘Samuel Beckett’. Pp. 69–88 in Park Bucker, ed. *Nobel Prize laureates in literature, part I: Agnon-Eucken*. Detroit, MI: Thomson Gale, 2007 (*Dictionary of literary biography*, 329)
- Gontarski, Stanley E. ‘Viva, Sam Beckett, or flogging the avant-garde’. *Journal of Beckett Studies* 16 2006–7 1–11
- ‘Within a budding grove: publishing Beckett in America’. Pp. 23–31 in **Gontarski 2010** (from ‘Introduction: The life and times of Grove Press’. Pp. xi–xxxvii in Gontarski, ed. *The Grove press reader, 1951–2001*. NY: Grove Pr., 2001)
- Gordon, Lois. *The world of Samuel Beckett: 1906–1946*. New Haven, CT: Yale UP, 1996. 250 pp.
- Gunn, Daniel. ‘Until the gag is chewed: Samuel Beckett’s letters: eloquence and “near speechlessness”’. *Times Literary Supplement* 21 April 2006 13–15
- Hamilton, Alice, & Kenneth Hamilton. *Condemned to life: the world of Samuel Beckett*. Grand Rapids, MI: Eerdmans, 1976, 156–76: ‘Mortal tedium’ (on his plays)
- Heumakers, Arnold, & Erik Slagter. *De onmogelijkheid van de kunst: Samuel Beckett en Bram van Veld*. Heerlen: Algemeen Burger Lijk Pensioenfonds, 1993. 95 pp.
- Knowlson, James. *Damned to fame: the life of Samuel Beckett*. New York: Simon & Schuster, 1996. 800 pp. (fullest and best biography to date); *Beckett: biographie*. Arles: Solin/Actes Sud, 1999. 1115 pp.; see J. D. O’Hara. ‘Savagely damned to fame’. *Journal of Beckett Studies* 6 i 1997 136–43
- ‘Samuel Beckett: the intricate web of life and work’. *Journal of Beckett Studies* 16 2006–7 17–29
- ‘A writer’s homes – a writer’s life’. Pp. 13–22 in **Gontarski 2010**

- , & Elizabeth Knowlson, eds. *Beckett remembering, remembering Beckett: uncollected interviews with Samuel Beckett and memories of those who knew him*. London: Bloomsbury, 2006. 313 pp. (pp. 3–90 consist of interviews, mostly with Beckett, which are fuller versions of ones excerpted in *Damned to fame*; these are followed by reflections on Beckett by a wide range of acquaintances)
- Léger, Nathalie. *Les vies silencieuses de Samuel Beckett*. Paris: Allia, 2006. 128 pp.
- Libera, Antoni. *Godot i jego cien*. Krakow: Znak, 2009. 413 pp. ('Godot and his shadow'); see also 'Błogosławieństwo Becketta'. Pp. 51–64 in his *Błogosławieństwo Becketta i inne wyznania literackie*. Warsaw: Sic!, 2004
- Malone, Christopher. "'If I go on long enough calling that my life I'll end up by believing it": Samuel Beckett and contemporary Irish memoir'. Pp. 195–216 in Helen Thompson, ed. *The current debate about the Irish literary canon: reassessing The Field Day anthology of Irish writing*. Lewiston, NY: Mellen Pr., 2006
- Minihan, John. *Samuel Beckett: centenary shadows*. London: Robert Hale, 2006. 124 pp.
- Mooney, Sinéad. *Samuel Beckett*. Tavistock: Northcote House, 2004. 144 pp.
- Nixon, Mark. 'Between gospel and prohibition: Beckett in Nazi Germany 1936–1937'. Pp. 31–46 in **Kennedy 2009**
- 'Chronology of Beckett's journey to Germany 1936–1937 (based on the German diaries)'. *Journal of Beckett Studies* 19 2010 245–72
- O'Brien, Eoin. *The Beckett country: Samuel Beckett's Ireland*. Dublin: Black Cat Pr. & Faber & Faber, 1986. 402 pp. (an illustrated guide, but with in-depth exposition of Beckett's life and environments through the late 1940s)
- Pittler, Andreas. *Samuel Beckett*. Munich: Deutscher Taschenbuch Verlag, 2006. 187 pp.
- Rabaté, Jean M., ed. *Beckett avant Beckett: essais sur le jeune Beckett (1930–1945)*. Paris: École Normale Supérieure, 1984. 195 pp.
- Rathjen, Friedhelm. *weder noch: Aufsätze zu Samuel Beckett*. Scheessel: Editions ReJoyce, 2005, 135–47: "'Muss es sein es muss sein es muss sein": zu einigen Versuchen, Beckett als Person darzustellen' (Bair's biography and Knowlson's corrections; O'Brien's *The Beckett country*)
- Rosset, Barney. 'Beginning to end: publishing and producing Beckett'. Pp. 48–60 in **Gontarski 2010**
- Samuel Beckett à Roussillon*. Paris: Séguier, 2002. 75 mini-pages
- Schlossberg, Edwin. *Einstein and Beckett: a record of an imaginary discussion...*. NY: Links, 1973. 125 pp.

- Taylor, John. *Paths to contemporary French literature, volume 2*. London: Transaction, 2007, 291–9: ‘I can’t go on, I’ll go on (Samuel Beckett)’ (the biographical path)
- Thurston, Luke. ‘Ourselves: Beckett, Bion and beyond’. *Journal of Modern Literature* 32 2009 121–43 (his encounter with psychoanalysis)
- Tophoven, Erika. *Becketts Berlin*. Berlin: Nicolai, 2005. 143 pp.
- Zeifman, Hersh. ‘Staging Sam: Beckett as dramatic character’. Pp. 311–18 in **Ben-Zvi 2008**
- Zuccarino, Giuseppe. ‘Tutta una vita: gli oggetti in Beckett’. Pp. 146–55 in **Montalto 2009**

C. Beckett's Philosophy, Aesthetics and Criticism

Caselli 2010: Caselli, Daniela, ed. *Beckett and nothing: trying to understand Beckett*. Manchester: Manchester UP, 2010. 265 pp.: the following essays are significant philosophical or aesthetic approaches to the concept of 'nothing', with little or no reference to drama and with no descriptive annotations or indexing supplied:

xiv–xxvi: Eagleton, Terry. 'Foreword: Nothing new'

1–19: Caselli, Daniela. 'Introduction: Beckett and nothing: trying to understand Beckett'

20–27: Pilling, John. 'On not being there: going on without in Beckett'

28–47: Boxall, Peter. 'Nothing of value: reading Beckett's negativity'

48–64: Dolar, Mladen. 'Nothing has changed'

84–106: Prosser, Bill. 'Nothing in particular'

107–24: Weller, Shane. 'Unwords'

Abbott, H. Porter. 'How Beckett fails, once more with music'. *Contemporary Literature* 45 2004 713–22 (essay-review of Daniel Albright's *Beckett and aesthetics*)

— "I am not a philosopher". Pp. 81–92 in **Ben-Zvi 2008** ('why it was so important for Beckett that he not be considered a philosopher')

Acheson, James. *Samuel Beckett's artistic theory and practice: criticism, drama, and early fiction*. Basingstoke: Macmillan, 1997, 1–16: 'Towards a theory of art' (from 'The absolute absence of the absolute: the theory and practice of Samuel Beckett's drama'. Pp. 1–17 in Acheson, ed. *British and Irish drama since 1960*. Basingstoke: Macmillan, 1993)

Ackerley, Chris J. 'I think I am'. *Journal of Beckett Studies* 17 2008 199–210 (essay-review of Arnold Geulincx. *Ethics; with Samuel Beckett's notes*. Ed. Hans van Ruler, Anthony Uhlmann, & Martin Wilson. Leiden: Brill, 2006)

— 'The ideal real: a frustrated impulse in Samuel Beckett's writing'. *Samuel Beckett Today/Aujourd'hui* 21 2009 59–72

— 'Inorganic form: Samuel Beckett's nature'. *AUMLA* 104 2005 79–101 (his treatment of nature in fiction, poetry, and drama)

— "'Perfection is not of this world": Samuel Beckett and mysticism'. *Mystics Quarterly* 30 i–ii 2004 28–55

— 'Samuel Beckett and Thomas à Kempis: the roots of quietism'. *Samuel Beckett Today/Aujourd'hui* 9 2000 81–92

Addyman, David. 'Phenomenology "less the rosy hue": Beckett and the

- philosophy of place'. *Journal of Modern Literature* 33 iv 2010 112–28 (stresses *Texts for Nothing*)
- Albright, Daniel. *Beckett and aesthetics*. Cambridge: Cambridge UP, 2003. 179 pp., esp. 1–27: 'Introduction: Beckett and surrealism'; see index for scattered references to plays
- *Representation and the imagination: Beckett, Kafka, Nabokov, and Schoenberg*. Chicago: Univ. of Chicago Pr., 1981, 150–208: 'Beckett' (aesthetics exemplified by fictional works)
- Amiran, Eyal. *Wandering and home: Beckett's metaphysical narrative*. Univ. Park: Pennsylvania State UP, 1993, 123–60: 'Beckett's cosmology'
- Assunto, Rosario. *Theorie der Literatur bei Schriftstellern des 20. Jahrhunderts*. Reinbek: Rowohlt, 1975, 127–40: 'Ein Theater, in dem die Idee Fleisch wird: Eugène Ionesco, Samuel Beckett'
- Athanasopoulou-Kypriou, Spyridoula. 'Samuel Beckett beyond the problem of God'. *Literature and Theology* 14 i 2000 34–51 (on the trilogy and *Godot*)
- Badiou, Alain. *Conditions*. London: Continuum, 2008 (tr. from 1992 French ed.), 251–84: 'The writing of the generic: Samuel Beckett' (philosophical approach; touches on a few plays, but stresses fiction)
- Barfield, Steven. 'The resources of unrepresentability: a Lacanian glimpse of Beckett's *Three Dialogues*'. *Samuel Beckett Today/Aujourd'hui* 13 2003 15–27
- Barge, Laura. 'Beckett's metaphysics and Christian thought: a comparison'. *Christian Scholar's Review* 20 1990 33–44
- 'The empty heaven of Samuel Beckett'. *Cithara* 15 ii 1976 3–19 (stresses fiction but treats plays)
- Barker, Stephen. 'Paysage to passage: Beckett's *poiesis* of the world'. *Journal of Beckett Studies* n.s.1 1992 15–38 (some attention to *Endgame* and *Krapp's Last Tape*)
- Barry, Elizabeth. "'Faith cometh by hearing, and hearing by the word of God": the status of Beckett's religious language'. *Samuel Beckett Today/Aujourd'hui* 9 2000 173–83
- Baseler, Lutz. 'Erkenntniszweifel als ästhetisches Programm: eine Untersuchung zur Kunstanschauung Samuel Becketts'. *Zeitschrift für Anglistik und Amerikanistik* 38 1990 197–208 (204–5 relates it to the periods of his drama)
- Ben-Zvi, Linda. *Samuel Beckett*. Boston: Twayne, 1986, 20–33: 'Beckett as critic'
- 'Samuel Beckett, Fritz Mauthner, and the limits of language'. *PMLA* 95 1980 183–200; repr. on pp. 193–218 in **Bloom 1985**

- Berensmeyer, Ingo. "Twofold vibration": Samuel Beckett's laws of form'. *Poetics Today* 25 2004 465–95
- Berman, David. 'Beckett and Berkeley'. *Irish University Review* 14 1984 42–5 (a corrective)
- Bernstein, Jay. 'Philosophy's refuge: Adorno in Beckett'. Pp. 177–91 in David Wood, ed. *Philosophers' poets*. London: Routledge, 1990 (critique of Adorno and Cavell)
- Berri, Barbara. 'Samuel Beckett: la filosofia della modulazione mediatica'. *Confronto Letterario* 41 i 2004 234–59
- Berry, R. M. 'Beckett in theory'. *Journal of Beckett Studies* 6 ii 1997 97–110 (essay-review of books by Abbott, Piette, Ziarek and Begam)
- Bjornstad, Hall. 'Y a-t-il une leçon à tirer de l'œuvre de Beckett pour la théorie littéraire et la philosophie?' *Narcisse* 19 2001 159–76
- Brater, Enoch. 'From Dada to Didi: Beckett and the art of his century'. *Samuel Beckett Today/Aujourd'hui* 19 2008 173–86
- Breuer, Rolf. *Samuel Beckett: eine Einführung*. Munich: Fink, 2005, 73–82: 'Becketts ästhetisches Program als säkularisierte Theologie' (from 'Beckett's literary programme as secular theology'. *Anglia* 119 2001 93–9) (part on drama)
- Brockmeier, Peter. *Samuel Beckett*. Stuttgart: Metzler, 2001, 12–49: 'Becketts Theorie des literarischen Schreibens'
- Bryden, Mary. 'Beckett and religion'. Pp. 154–71 in **Oppenheim 2004** (some attention to a few plays)
- *Samuel Beckett and the idea of God*. Basingstoke: Macmillan, 1998. 204 pp., esp. 102–31: 'Drama and later prose'; see index for scattered comments on plays (may incorporate 'A place where none: Beckett and the divine shadow'. Pp. 183–202 in Elizabeth Fallaize et al., eds. *Representations of belief: essays in memory of G. V. Banks*. Birmingham: Univ. of Birmingham, 1991, which analyzes the nature of the God- and Christ-hypotheses in *Godot* and prose works)
- Buning, Marius. 'Allegory's double bookkeeping: the case of Samuel Beckett'. *Samuel Beckett Today/Aujourd'hui* 1 1992 69–78 (his case against allegory)
- Butler, Lance St. J. "A mythology with which I am perfectly familiar": Samuel Beckett and the absence of God'. Pp. 169–84 in Robert Welch, ed. *Irish writers and religion*. Gerrards Cross: Smythe, 1992 (little on plays)
- *Samuel Beckett and the meaning of being: a study in ontological parable*. London: Macmillan, 1984. 213 pp., see index (philosophic basis of Hegel, Heidegger and Sartre allied to Beckett's works as 'ontological parables')

- Calder, John. *The philosophy of Samuel Beckett*. London: Calder, 2001. 152 pp.
- Camati, Anna S. 'The concepts of time, memory and identity in Beckett's essay on Proust'. *ABEI Journal: The Brazilian Journal of Irish Studies* 7 2005 33–40 (stresses its relation to 'memory plays' of Beckett and others)
- Campi, Riccardo. *Citare la tradizione: Flaubert, Eliot, Beckett*. Florence: Alinea, 2003. 164 pp. (series: 'Materiali per la storia dell'estetica', 61)
- Cappelletto, Chiara. 'Beckett e Wittgenstein: vedere le parole'. Pp. 219–33 in **Cavecchi 2007**
- Casanova, Pascale. 'Beckett chez les philosophes'. *Samuel Beckett Today/Aujourd'hui* 7 1998 361–74; rev. as 'Dante ... Geulincx ... Berkeley ... Beckett'. *Florence Gould Lectures at New York University* 7 2007 43–57
- *Beckett l'abstracteur: anatomie d'une révolution littéraire*. Paris: Seuil, 1997. 170 pp.; *Samuel Beckett: anatomy of a literary revolution*. London: Verso, 2006, 57–74: 'Philosophical motifs' (may incorporate 'D'un littéraire et "affectif" de la philosophie'. *Samuel Beckett Today/Aujourd'hui* 10 2000 155–64); 75–103: 'The invention of abstract literature'
- 'Littérature et philosophie: malentendu structural et double instrumentalisation: le cas de Samuel Beckett'. Pp. 143–54 in Eveline Pinto, ed. *L'écrivain, le savant et le philosophe: la littérature entre philosophie et sciences sociales*. Paris: Publications de la Sorbonne, 2003
- Cerrato, Laura. 'Postmodernism and Beckett's aesthetics of failure'. *Samuel Beckett Today/Aujourd'hui* 2 1993 21–9
- 'Samuel Beckett: une poétique du balbutiement et des limites'. *Courier International du Centre d'Études Poétiques* 196 1992 37–63 (traces stuttering in a variety of texts)
- 'Samuel Beckett y los filósofos: una difícil relación'. *Beckettiana* 10–11 2005–6 19–30
- Clément, Bruno. 'Ciò che e filosofi fanno con Beckett'. *Testo a Fronte* 17 #35 2006 71–87
- 'La voix, l'image, les figures: littérature et philosophie chez Samuel Beckett'. *Florence Gould Lectures at New York University* 7 2007 11–29
- Coe, Richard N. 'Le Dieu de Samuel Beckett'. *Cahiers Renaud-Barrault* 44 1963 6–36; 'God and Samuel Beckett'. *Meanjin* 24 1965 66–85 (draws largely upon his fiction)
- Cohn, Ruby. 'Foreword'. Pp. 7–16 in Beckett. *Disjecta: miscellaneous writings and a dramatic fragment*. Ed. Cohn. NY: Grove Pr., 1984
- Connor, Steven. 'Beckett and Sartre: the nauseous character of all flesh'. Pp. 56–76 in **Maude 2009**

- 'Beckett and the world'. Pp. 134–46 in **Smith 2008**
- "'On such and such a day ... in such a world": Beckett's radical finitude'. *Samuel Beckett Today/Aujourd'hui* 19 2008 35–50
- 'Over Samuel Beckett's dead body'. Pp. 100–8 in **Wilmer 1992**
- Crowley, Cornelius. 'Samuel Beckett et le désir du lieu divin'. Pp. 151–77 in *Postérité du sublime: avatars d'un mode dans la littérature anglo-saxonne du XVIII^e au XX^e siècles: colloque de l'Université de Provence, 13 et 14 novembre 1998*. Paris: Mallard, 2000
- Cunningham, David. 'Ex minimis: Greenberg, modernism and Beckett's *Three Dialogues*'. *Samuel Beckett Today/Aujourd'hui* 13 2003 29–41
- "'We have our being in justice": formalism, abstraction and Beckett's "ethics". Pp. 21–37 in **Smith 2008**
- Dearlove, Judith E. *Accommodating the chaos: Samuel Beckett's nonrelational art*. Durham: Duke UP, 1982, 3–14: 'The shape of ideas'
- 'Composing in the face of chaos: Paul Hindemith and Samuel Beckett'. *Mosaic* 15 iii 1982 43–53 (contrasts their radical views)
- "'Syntax upended in opposite corners": alterations in Beckett's linguistic theories'. Pp. 123–8 in **Beja 1982** (traces a progression from 'a celebration of syntax' to accepting 'the solace of form')
- Despotopoulou, Anna. 'Merging philosophy and literature: Sartre, Camus, and Beckett'. *Parousia* 13–14 1998–2000 465–80
- Dickhaut, Kirsten. 'Die kritische Poetik Samuel Becketts'. *Variations: Literaturzeitschrift der Universität Zürich* 10 2003 151–65
- Doll, Mary A. *Beckett and myth: an archetypal approach*. Syracuse, NY: Syracuse UP, 1988, 9–17: 'A poetics of myth'
- Dowd, Garin. *Abstract machines: Samuel Beckett and philosophy after Deleuze and Guattari*. Amsterdam: Rodopi, 2007. 319 pp., esp. 25–75: 'Shadow hospitality: Beckett and philosophy after Deleuze & Guattari'
- 'On four Kantian formulas that might summarise the Beckettian poetic'. *Journal of Beckett Studies* 10 2001 53–68
- Dukes, Gerry. 'Fail again. Fail better. The derivation of Beckett's aesthetics'. Pp. 14–21 in **Stamirowska 2008**
- Eagleton, Terry. 'Beckett and nothing'. Pp. 32–9 in **McMullan 2009**
- Eigenmann, Eric. 'Être de poussière et de souffle: l'intertexte biblique de l'anthropologie beckettienne'. *Samuel Beckett Today/Aujourd'hui* 20 2008 217–32
- Feldman, Matthew. 'Beckett and philosophy, 1928–1938'. *Samuel Beckett*

- Today/Aujourd'hui* 22 2010 163–80 (contends that his struggle with Western philosophy lasted only through these years)
- ““But what was this pursuit of meaning, in this indifference to meaning?”: Beckett, Husserl, Sartre and “meaning creation””. Pp. 13–38 in **Maude 2009**
- ““A suitable engine of destruction”? Samuel Beckett and Arnold Geulincx’s *Ethics*”. Pp. 38–56 in **Smith 2008**
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- 'Pourquoi Beckett écrit-il en deux langues?' *Canadian Review of Comparative Literature* 14 1987 223–38 (treats drama as well as fiction)
- 'Problèmes de la réception d'un auteur bilingue: le cas de Beckett'. *Histoire Littérature: Théories, Méthodes Pratiques* 1989 215–25; also listed as pp. 215–25 in *Vingt ans de littérature d'expression occitane, 1968–1988: actes/colloque international tenu au château de Castries, 25–28 oct. 1989*. Montpellier: SFAIEO, 1990
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- Garforth, Julian A. 'Translating Beckett's translations'. *Journal of Beckett Studies* 6 i 1996 49–70 (varying results in the German versions)
- Genetti, Stefano. 'La lingua impedita, la strada sbagliata'. Pp. 41–53 in **Cavecchi 2007**
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- Gordon, David J. 'Au contraire: the question of Beckett's bilingual text'. Pp. 164–77 in **Oppenheim 1996** (*Godot* is the focal illustration)
- Guérin, Thierry. 'Said nohow on: la limite d'une traduction en français'. *Samuel Beckett Today/Aujourd'hui* 7 1998 81–90 (part on *Eleutheria*)
- Hanna, Blake T. 'Samuel Beckett: traducteur de lui-même'. *Meta: Journal des Traducteurs* 17 1972 220–4
- Hardenberg, Wendeline A. 'Self-translation: identity, exile, and beyond'. *Metamorphoses* 17 i 2009 152–74 (on Ngugi wa Thiong'o and Nabokov as well as Beckett)
- Hokenson, Jan W. & Marcella Munson. *The bilingual text: history and theory of literary self-translation*. Manchester: St. Jerome, 2007, 189–200: 'Transposing cultures: Samuel Beckett'; see also index
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- Katz, Daniel. 'Les archives de Krapp: enregistrement, traduction, langue'. *Samuel Beckett Today/Aujourd'hui* 17 2006 145–57
- Krance, Charles. 'Pour une édition synoptique de l'œuvre bilingue de Samuel Beckett'. Pp. 115–32 in Béatrice Didier & Jacques Neefs, eds. *Éditer des manuscrits: archives, complétude, lisibilité*. Saint-Denis: Presses Universitaires de Vincennes, 1996
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- Lindblad, Ishrat. 'Waiting for *Godot*: translation or revision?' *Studia Neophilologica* 48 1976 269–81
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- Lydon, Mary. 'Stretching the imagination: Samuel Beckett and the frontier of writing'. *Journal of the Midwest Modern Language Association* 30 i–ii 1996 1–15 (his bilingualism, with Irish colouring the English)
- Mallafère, Joaquim. 'Beckett on stage: Catalan translations'. *BELLS: Barcelona English Language and Literature Studies* 11 2000 149–60
- Martin, Ruth. 'Avant-gardism and the translational response: an application of the polysystem theory of translated literature to Samuel Beckett's *En attendant Godot* from French and German into English'. Pp. 221–34 in Piotr Fast & Waclaw Osadnik, eds. *From Kievan prayers to avantgarde: papers in comparative literature*. Warsaw: Wydawnictwo Energeia, 1999
- McQueeney, Terence. 'Beckett, Chamfort, and the wastes and wilds of self-translation'. *Literary Review: An International Journal of Contemporary Writing* 30 1987 407–13
- Montini, Chiara. *La bataille du soliloque: genèse de la poétique bilingue de Samuel Beckett (1929–1946)*. Amsterdam: Rodopi, 2007. 327 pp.
- 'Traduire le bilinguisme: l'exemple de Beckett'. *Littérature* 141 2006 101–14
- Mooney, Sinéad. 'Beckett in French and English'. Pp. 196–208 in **Gontarski 2010** (little attention to drama)
- "'I say I": Beckett, translation, ventriloquism'. Pp. 107–28 in **Nordin 2008**
- Morin, Emily. *Samuel Beckett and the problem of Irishness*. Basingstoke: Palgrave Macmillan, 2009, 55–95: 'Translation as principle of composition'
- O'Reilly, Magessa. 'Référence et œuvre bilingue: vers une poétique du bilinguisme beckettien'. *Texte* 11 1991 135–48 (examples from prose works only)
- Parks, Tim. 'L'impasse de l'enfant-Jésus: some remarks on Beckett's bilingualism'. *Letteratura e Letterature* 4 2010 81–97
- Rodríguez-Gago, Antonia. 'Beckett's voices in Spanish: translation as an aspect of adaptation'. Pp. 231–8 in **Stewart 1999**
- Ross, Ciaran. 'Samuel Beckett: traducteur de l'autre'. *GRAAT: Publication des Groupes de Recherches Anglo-Américaines de l'Université François Rabelais de Tours* 10 1993 155–77 (focuses on the trilogy; only touches on *Godot*)
- Sardin-Damestoy, Pascale. *Samuel Beckett, auto-traducteur; ou, l'art de l'empêchement: lecture bilingue et génétique des textes courts auto-traduits, 1946–1980*. Arras: Artois Presses Université, 2002. 319 pp. (incorporates 'Excentricité et auto-traduction chez Samuel Beckett'. *Études Britanniques Contemporaines* 15 1998 25–33 and 'Beckett et la religion au travers du prisme de quelques textes courts auto-traduits'. *Samuel Beckett Today/Aujourd'hui* 9 2000 199–206)
- Schaik, Eva van. 'Het dubbelspoor van Beckett'. *Toneel Theatraal* 113 iv 1988 24–9

- Schlossman, Beryl. 'Crossing francophone boundaries: Beckett's fictions'. *Studies in Twentieth Century Literature* 26 2002 101–16 (discusses drama as well as fiction)
- Sebellin, Rossana M. 'Bilingualism and bi-textuality: Samuel Beckett's double texts'. Pp. 39–56 in **Guardamagna 2009** (the double versions of *Play* and *Not I*)
- Shields, Kathleen. *Gained in translation: language, poetry and identity in twentieth-century Ireland*. Oxford: Lang, 2000, 59–89: 'Samuel Beckett: the work of the translator' (treats drama as well as fiction)
- Simpson, Ekundayo. *Samuel Beckett, traducteur de lui-même: aspects de bilinguisme littéraire*. Quebec: Centre International de Recherche sur le Bilinguisme, 1978. 212 pp. (focuses exclusively on plays; no index)
- Souza, Ana H. 'Reception and translations of Beckett's bilingual work'. *ABEI Journal: The Brazilian Journal of Irish Studies* 8 2006 45–56 (most examples from novels)
- Sportelli, Annamaria. 'Beckett traduce Beckett: la nuova testualità di *Act Without Words I*'. *Analysis: Quaderni di Anglistica* 3 1985 129–43; also in *Annali della Facoltà di Lingue e Letterature Straniere* series 3, 2 ii 1981 145–60
- Tomarchio, Margaret. 'Le théâtre en traduction: quelques réflexions sur le rôle du traducteur (Beckett, Pinter)'. *Palimpsestes* 3 1990 79–87; supplement, 43–55, not verified
- Tophoven, Elmar. 'En traduisant Beckett'. Pp. 159–73 in **Mayer 1975** (in German; part on *Godot*)
- Van Hulle, Dirk. 'Samuel Beckett, vertaler'. *Filter: Tijdschrift over Vertalen* 11 iii 2004 55–64

E. The Irish Connection

See also Yeats and Synge in *Beckett and Other Dramatists*

Kennedy 2010: Kennedy, Seán, ed. *Beckett and Ireland*. Cambridge: Cambridge UP, 2010. 223 pp.

Armstrong, Gordon S. 'Cultural politics and the Irish theatre: Samuel Beckett and the new biology'. *Theatre Research International* 18 1993 215–21

— *Samuel Beckett, W. B. Yeats, and Jack Yeats: images and words*. Lewisburg, PA: Bucknell UP, 1990. 268 pp., esp. 42–85 (incorporates 'Symbols, signs, and language: the brothers Yeats and Samuel Beckett's art of the theater'. *Comparative Drama* 20 1986 38–53)

Astbury, Helen. 'Beckett et l'Hiberno-English: entre excès et toujours moins'. *Études Irlandaises* 31 ii 2006 125–35

— 'Killing his texts dead: Beckett's Hiberno-English translations'. Pp. 189–98 in **Carvalho 2009**

— 'Samuel Beckett's (linguistic) exile: continuity through separation'. *Mots Pluriels et Grands Thèmes de Notre Temps* 17 April 2001 5–6 pp motspluriels.arts.uwa.edu.au/MP1701ha.html (how his depiction of Ireland changed when he decided to write in French; part on plays)

Ballardini, Vittorio. 'Beckett: écrivain irlandais'. *Langues Modernes* 61 1967 218–24

Barge, Laura. 'Out of Ireland: revisionist strategies in Beckett's drama'. *Comparative Drama* 34 2000 175–209 (revisions of elements from Irish philosophical and literary traditions)

'Beckett at eighty: a Trinity tribute'. *Hermathena* 141 1986 1–81

Brown, Terence. *Ireland's literature: selected essays*. Totowa, NJ: Barnes & Noble, 1988, 117–26: 'Some young doom: Beckett and the child' (from *Hermathena* 141 1986 56–64)

Cave, Richard A. 'Backing Beckett'. *Theatre Ireland* 26–7 1992 76–81 (three productions of *Krapp's Last Tape*)

Chevallier, Geneviève. 'L'isle de Beckett'. *Cycnos* 10 ii 1993 117–21 (in Beckett's plays, 'l'isle est océanique')

Doherty, Francis. 'Displacing the hero in modern Irish drama'. *Theatre Research International* 15 1990 41–56 (51–5 on Beckett)

Dolan, T. P. 'Samuel Beckett's dramatic use of Hiberno-English'. *Irish University Review* 14 1984 46–56 (focuses on *All That Fall* and *The Old Tune*)

- Dukes, Gerry. 'Beckett's Synge-song: the revised *Godot* revisited'. *Journal of Beckett Studies* 4 ii 1995 102–12
- Fitz-Simon, Christopher. *The Irish theatre*. London: Thames and Hudson, 1983, 184–201: 'Conservatives and shape-changers/after 1950' (186–90 on Beckett)
- Furlani, Andre. 'Beckett's obstetric rhetoric and tropes'. Pp. 76–85 in **Jenkins 1996**
- Fusini, Nadia. *B & B: Beckett e Bacon*. Milan: Garzanti, 1994. 125 pp. (Bacon is Francis Bacon, the modern Irish painter)
- Gibson, Andrew. 'Afterword: "the skull the skull the skull the skull in Connemara" – Beckett, Ireland, and elsewhere'. Pp. 179–201 in **Kennedy 2010**
- Greene, Nicholas. 'Beckett and Irish drama: an offstage presence'. Pp. 93–106 in **Nordin 2008**
- Harrington, John P. *The Irish Beckett*. Syracuse, NY: Syracuse UP, 1991. 210 pp., esp. 171–86
- 'Samuel Beckett and the countertradition'. Pp. 164–76 in Shaun Richards, ed. *The Cambridge companion to twentieth-century Irish drama*. Cambridge: Cambridge UP, 2004
- Hibon, Bernard. 'Samuel Beckett: Irish tradition and Irish creation'. Pp. 225–41 in Patrick Raffroidi et al., eds. *Aspects of the Irish theater*. Paris: Editions Universitaires, Publications de l'Université de Lille, 1972
- Hogan, Robert. '*Since O'Casey*' and other essays on Irish drama. Gerrards Cross: Smythe, 1983, 113–18: 'Trying to like Beckett' (from his *Dictionary of Irish literature*)
- Isaksson, David. 'The universality of *Godot*'. *Theatre Ireland* 19 1989 11–15 (productions in two prisons)
- Iwata, Miki. 'Ideas floating on their causes: *Purgatory*, *Endgame* and the Irish dissentient tradition'. *Shiron* 41 July 2003 87–103
- Johnson, Toni O. 'Narcissus re-vised: constituting the female subject in three Beckett plays'. Pp. 68–87 in Johnson & David Cairns, eds. *Gender in Irish writing*. Milton Keynes: Open UP, 1991
- '[Synge's] *The Well of the Saints* and *Waiting for Godot*: stylistic variations on a tradition'. Pp. 90–102 in Maurice Harmon, ed. *The Irish writer and the city*. Gerrards Cross: Smythe, 1984 (contrasting 'revitalizations' of English)
- Johnston, Denis. 'Waiting with Beckett'. *Irish Writing* 34 Spring 1956 23–35; repr. on pp. 31–8 in **Cohn 1967**; tr. as 'Warten mit Beckett' on pp. 341–8 in **Engelhardt 1979**

- Junker, Mary. *Beckett: the Irish dimension*. Dublin: Wolfhound Pr., 1997. 199 pp. (restricted to his drama)
- Kearney, Richard. 'Beckett: the demythologizing intellect'. Pp. 267–93 in Kearney, ed. *The Irish mind: exploring intellectual traditions*. Dublin: Wolfhound Pr., 1985 ('a peculiarly Irish cast of mind')
- Kennedy, Seán. 'Introduction: Ireland/Europe ... Beckett/Beckett'. Pp. 1–15 in **Kennedy 2010**
- "A lingering dissolution": *All That Fall* and Protestant fears of engulfment in the Irish Free State'. Pp. 247–61 in **Ben-Zvi 2003**
- 'Samuel Beckett's reception in Ireland'. Pp. 55–74 in **Nixon 2009**
- Kenner, Hugh. *A colder eye: the modern Irish writers*. NY: Knopf, 1983, 329–42: 'The terminator' (Irish affinities)
- Kiberd, Declan. 'Samuel Beckett and the Protestant ethic'. Pp. 121–30 in Augustine Martin, ed. *The genius of Irish prose*. Dublin: Mercier, 1985
- Knowlson, James & John Pilling. *Frescoes of the skull: the later prose and drama of Samuel Beckett*. London: Calder, 1979, 259–74: 'Beckett and John Millington Synge' (written by Knowlson); from *Gambit* 28 1976 65–81; tr. in *Cahiers Renaud-Barrault* 93 1976 23–51 and on pp. 712–28 in **Bertinetti 1984**
- Liddy, James. "'A sup of the Hawk's, or the Saints': Beckett and Irish theater'. Pp. 129–34 in Jay L. Halio & Ben Siegel, eds. *Comparative literary dimensions: essays in honor of Melvin J. Friedman*. Newark: Univ. of Delaware Pr., 2000 (his influence on Friel and company)
- Lloyd, David. 'Frames of *referrance*: Samuel Beckett as an Irish question'. Pp. 31–55 in **Kennedy 2010**
- Loneragan, Patrick. *Theater and globalization: Irish drama in the Celtic Tiger era*. Basingstoke: Palgrave Macmillan, 2009, *passim* (many references to Beckett)
- Lynch, Mary. 'For Easter/For Ireland: the epiphanies of Samuel Beckett's *Cascando*'. *Studies: An Irish Quarterly Review* 337 1996 27–36
- Lyons, Charles R. '*Fin de partie/Endgame* as political drama'. Pp. 188–208 in Paul Hyland & Neil Sammells, eds. *Irish writing: exile and subversion*. Basingstoke: Macmillan, 1991 (as reflected in the master-slave dimension)
- Maxwell, D. E. S. *A critical history of Irish drama, 1891–1980*. Cambridge: Cambridge UP, 1984, 188–212: 'The honour of naming: Samuel Beckett and Brian Friel' (188–200 on Beckett)
- 'J. M. Synge and Samuel Beckett'. Pp. 25–38 in Gerald Dawe & Edna Longley, eds. *Across a roaring hill: the Protestant imagination in modern Ireland*. Belfast: Blackstaff, 1985 (linked by 'denial of belief')

- Mays, James C. C. 'Young Beckett's Irish roots'. *Irish University Review* 14 1984 18–33
- McDonald, Rónán. 'The ghost at the feast: Beckett and Irish studies'. Pp. 16–30 in **Kennedy 2010**
- 'Groves of blarney: Beckett's academic reception in Ireland'. Pp. 33–53 in **Carvalho 2009** (from *Nordic Irish Studies* 8 i 2009 29–45) (it has 'often been hesitant and unsteady')
- *Tragedy and Irish literature: Synge, O'Casey, Beckett*. NY: Palgrave, 2002, 127–71: 'Beyond tragedy: Samuel Beckett and the art of confusion'
- McHugh, Roger. 'Counterparts: Sean O'Casey and Samuel Beckett'. *Moderna Språk* 67 1973 217–22
- McKee, Alexander. 'Breaking the habit: Samuel Beckett's critique of Irish-Ireland'. *New Hibernian Review* 14 i 2010 42–58 (through *Molloy*; nothing on plays)
- McMullan, Anna. 'Irish/Postcolonial Beckett'. Pp. 89–109 in **Oppenheim 2004** (99–105 on plays)
- Meihuizen, Nicholas. 'Still the indomitable Irishry?' *English Academy Review* 15 1998 92–115 (Beckett and Yeats compared, partly on the late plays)
- Mercier, Vivian. *Beckett/Beckett*. NY: Oxford UP, 1977, 20–45: 'Ireland/The world'
- 'Beckett's Anglo-Irish stage dialects'. *James Joyce Quarterly* 8 1971 311–17
- Mooney, Sinéad. 'Ghost writer: Beckett's Irish Gothic'. Pp. 167–82 in Shane Alcobia-Murphy, ed. *What rough beasts? Irish and Scottish studies in the new millennium*. Newcastle: Cambridge Scholars, 2008; repr. on pp. 131–49 in **Kennedy 2010** (stresses *All that Fall*)
- Morin, Emily. *Samuel Beckett and the problem of Irishness*. Basingstoke: Palgrave Macmillan, 2009, 21–54: 'Beckett and the Irish Literary Revival'
- Murphy, Daniel. *Imagination & religion in Anglo-Irish literature 1930–1980*. Dublin: Irish Academic Pr., 1987, 148–75: 'Astride a grave: Samuel Beckett's novels, poems and plays'
- Murray, Patrick. 'Samuel Beckett and tradition'. *Studies: An Irish Quarterly Review* 58 1969 166–78 (influences behind his use of grotesque humour; some stress on *Godot* and *Endgame*)
- Nathan, Rhoda. 'From Shaw to Beckett: the road to absurdity'. *Independent Shavian* 36 i–ii 1998 3–10
- O'Casey, Sean. *Blasts and benedictions: articles and stories*. Ed. Ronald Ayling. London: Macmillan, 1967, 51–2: 'Not waiting for Godot (1956)' (from *Encore* 3 ii 1956 7–8)

- Pattie, David. 'Beckett and obsessional Ireland'. Pp. 182–95 in **Gontarski 2010** (no attention to drama)
- Pine, Richard. *Brian Friel and Ireland's drama*. London: Routledge, 1990, see index (many references)
- Porter, Thomas E. 'Samuel Beckett: dramatic tradition and the *Ausländer*'. *Éire-Ireland* 4 i 1969 62–75 (*Godot* and *Endgame* reflect Beckett's rejection of his heritage and failure to adopt another)
- Rathjen, Friedhelm. *Irish company: Joyce & Beckett and more*. Scheessel: Editions ReJoyce, 2010, 31–40: 'Netherways: long ways in Beckett's shorts' (short fiction and plays)
- Ricks, Christopher. *Beckett's dying words*. Oxford: Clarendon Pr., 1993, 153–203: 'The Irish bull'
- Roche, Anthony. *Contemporary Irish drama*. 2nd ed. Basingstoke: Palgrave Macmillan, 2009, 13–41: 'Beckett and Behan: waiting for your man'
- 'Re-working [Lady Gregory's] *The Workhouse Ward*: McDonagh, Beckett, and Gregory'. *Irish University Review* 34 2004 171–84
- Rollins, Ronald G. *Divided Ireland: bifocal vision in modern Irish drama*. Lanham, MD: UP of America, 1985, 61–79: 'Friel's *Crystal* and Beckett's *All That Fall*: the odd couples in fable and paradox'
- Ross, Ciaran. 'Homewards to the centre of nowhere: difference and (Irish) identity at play in Samuel Beckett's theatre'. *Cynnos* 10 ii 1993 97–115
- 'Samuel Beckett: Spring 1984 special issue'. *Irish University Review* 14 1984 3–125
- Schirmer, Gregory A. 'The Irish connection: ambiguity of language in *All That Fall*'. *College Literature* 8 1981 283–91
- Schneider, Joseph L. 'Beckett's *Waiting for Godot*'. *Explicator* 35 iv 1977 9–10 (Godot is like Sidhe, the Irish god)
- Sharkey, Rodney. 'Irish? Au contraire! The search for identity in the fictions of Samuel Beckett'. *Journal of Beckett Studies* 3 ii 1994 1–18 (part on *That Time*)
- Simpson, Alan. *Beckett and Behan and a theatre in Dublin*. London: Routledge, 1962, 62–97: 'Samuel Beckett' (largely biographical); 119–35 on producing *Godot* at the Pike Theatre
- Smith, Michael. 'The Irishness of Samuel Beckett'. Pp. 103–19 in Liliana Sikorska, ed. *Ironies of art/Tragedies of life: essays on Irish literature*. Frankfurt: Lang, 2005
- Van Slooten, Johanneke. 'Beckett's Irish rhythm embodied in his polyphony'. Pp. 44–60 in **Oppenheim 1996**

- Warner, Francis. 'The absence of nationalism in the work of Samuel Beckett'. Pp. 179–204 in Robert O'Driscoll, ed. *Theatre and nationalism in twentieth-century Ireland*. Toronto: Univ. of Toronto Pr., 1971 (discusses how he belongs to Ireland)
- Watt, Stephen M. *Beckett and contemporary Irish writing*. Cambridge: Cambridge UP, 2009. 226 pp.
- Winkler, Elizabeth H. *The clown in modern Anglo-Irish drama*. Bern: Lang, 1977, 205–52: 'The clown and the absurd: Samuel Beckett'
- Wolf, Matt. 'Just how Irish is Samuel Beckett?' *American Theatre* 8 ix 1991 56–7
- Worth, Katharine J. *The Irish drama of Europe from Yeats to Beckett*. Atlantic Highlands, NJ: Humanities Pr., 1978, 241–65: 'Beckett'; 'Beckett's Irish theatre'. Pp. 39–49 in Jacqueline Genet & Richard A. Cave, eds. *Perspectives of Irish drama and theatre*. Gerrards Cross: Smythe, 1991
- Yeh, Tzu-ching. "'Close your eyes and listen to it, what would you think it was": the uncanny and the mechanical in *All That Fall* and *Embers*'. *NTU Studies in Language and Literature* [National Taiwan Univ.] 20 Dec 2008 149–78

Part IV: Publications Relevant to Beckett's Drama Through 1973

Note: This does not include publications listed only under individual plays.

Abel, Lionel. *Metatheatre: a new view of dramatic form*. NY: Hill & Wang, 1963, 83–5: ‘Beckett and metatheatre’; 134–40: ‘Beckett and James Joyce in *Endgame*’ (from ‘Joyce the father, Beckett the son’. *New Leader* 42 Dec 14, 1959 26–7)

Adorno, Theodor W. *Aesthetic theory*. Ed. Gretel Adorno & Rolf Tiedemann. Minneapolis: Univ. of Minnesota Pr., 1997 [originally publ. in 1970] (many references to Beckett)

— *Noten zur Literatur II*. Frankfurt: Suhrkamp, 1961, 188–236: ‘Versuch, das *Endspiel* zu verstehen’; repr. in his *Gesammelte Schriften, II: Noten zur Literatur*. Frankfurt: Suhrkamp, 1974, 281–321; tr. in *Notes sur la littérature*. Paris: Flammarion, 1999, 201–38: ‘Pour comprendre *Fin de partie*’, and in *Notes to literature, volume I*. Ed. Rolf Tiedemann. NY: Columbia UP, 1991, 241–75: ‘Trying to understand *Endgame*’ (from *New German Critique* 26 1982 119–50; repr. on pp. 51–81 in **Bloom 1985** and 9–40 in **Bloom 1988**); also tr. as ‘Towards an understanding of *Endgame*’ on pp. 82–114 in **Chevigny 1969**, and as ‘Capire *Finale di partita*’ on pp. 658–94 in **Bertinetti 1994** and 15–56 in **Colomba 1997** (seminal essay in Beckett criticism)

— *Notes sur Beckett*. Intro. by Rolf Tiedemann. Caen: Nous, 2008. 169 pp. (dates from before 1970)

Aeschbacher, Jill. ‘Kenneth Burke, Samuel Beckett, and form’. *Today’s Speech* 21 iii 1973 43–7 (stresses *Happy Days*)

Alvarez, Alfred. *Samuel Beckett*. London: Fontana, 1973. 159 pp., esp. 75–110: ‘The plays: carry on talking’ and 111–22: ‘Radio: Christ what a planet!’ (aimed at the ‘ordinary reader’)

Alvarez, Dictino. ‘Hombre y salvación en el teatro de Beckett’. *Revista de Literatura, Arte y Espectáculos* 7 1970 3–13

Ashworth, Arthur. ‘New theatre: Ionesco, Beckett, Pinter’. *Southerly* 22 iii 1962 145–54

Bajomée, Danielle. ‘Beckett devant Dieu’. *Lettres Romanes* 25 1971 350–7 (takes *Godot* into account)

Ballardini, Vittorio. ‘Beckett: écrivain irlandais’. *Langues Modernes* 61 1967 218–24

Balotă, Nicolae. *Lupta cu absurdul*. Bucharest: Univers, 1971, 449–506: ‘Samuel Beckett sau apocalipsa absurdului’

Barjon, Louis. ‘Le Dieu de Beckett’. *Études* 323 1965 650–62 (in his early plays)

Barnard, Guy C. *Samuel Beckett: a new approach: a study of the novels and plays*. London: Dent, 1970, 89–134: ‘The plays’ (book intended as ‘a popular introduction, not an academic treatise’)

- Baužytė, Galina. 'Absurdo teatras prancūzijoje'. *Pergalė* 1966 ii 127–41 (stresses Ionesco and Beckett)
- Bear Nichol, Bernard de, ed. *Varieties of dramatic experience: discussions on dramatic forms and themes between Stanley Evernden, Roger Hubank, Thora Burnley Jones and Bernard de Bear Nichol*. London: Univ. of London Pr., 1969, 249–64
- Beckmann, Heinz. *Godot oder Hiob: Glaubensfragen in der modernen Literatur*. Hamburg: Furcht, 1965, 9–17 (ranges beyond *Godot*)
- Bedient, Calvin. 'Beckett and the drama of gravity'. *Sewanee Review* 78 1970 143–55 ('the absurd and discredited idea of grace' is what 'sets Beckett's plays in motion')
- Belleli, Maria L. *Apertura su Ionesco; anno accademico 1972–73*. Turin: Tirrenia, 1973, 85–98
- Bertino, Cledy M. 'Esperanza y desesperación: Beckett y Adamov'. *Universidad* (Universidad Nacional de Litoral) 69 1966 31–60
- Birkenhauer, Klaus. *Samuel Beckett in Selbstzeugnissen und Bilddokumenten*. Reinbek: Rowohlt, 1971. 182 pp. (includes many illustrations, charts, and diagrams to chart his development)
- Błoński, Jan. 'Beckett'. *Dialog* (Warsaw) 18 x 1973 95–103
- Boisdeffre, Pierre de. *Les écrivains de la nuit ou la littérature change de signe*. Paris: Plon, 1973, 283–93: 'Samuel Beckett ou la parlerie de la mort'
- *Une histoire vivante de la littérature d'aujourd'hui 1939–1960*. Paris: Livre Contemporain, 1959, 708–10: 'L'anti-théâtre total: Samuel Beckett ou la mort de l'homme'
- Bollnow, Otto F. *Französischer Existentialismus*. Stuttgart: Kohlhammer, 1965, 183–205: 'Samuel Beckett'. (from *Antares* 4 ii 1956 31–36, 4 iii 36–8, 4 iv 42–3); pp. 183–91 repr. as 'Samuel Becketts *Warten auf Godot*' on pp. 125–31 in **Blüher 1982**
- Bonnerot, Sylvanie. *Visages du théâtre contemporain*. Paris: Masson et Cie., 1971, 31–52: 'Beckett' (unable to examine)
- Borie, Monique. 'Structures du temps théâtral dans le théâtre de Beckett'. *Revue des Sciences Humaines* 147 1972 415–26
- Borréli, Guy. 'Beckett et le sentiment de la déréliction'. Pp. 45–55 in Jean Jacquot, ed. *Le théâtre moderne, II: Depuis la deuxième guerre mondiale*. Paris: Centre National de la Recherche Scientifique, 1967
- Breuer, Horst. *Samuel Beckett: Lernpsychologie und leibliche Determination*. Munich: Fink, 1972. 181 pp. (see contents)
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V: Commentaries on Individual Dramatic Works

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3. *All That Fall* / *Tous ceux qui tombent* / *Alle, die da fallen*

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- *The drama in the text: Beckett's late fiction*. NY: Oxford UP, 1994, 14–23 and see index
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28. *Quad (Quad I and II) / Quadrat 1 + 2*

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29. *Rockaby* / *Berceuse*

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Author/Short-Title Index

(See also the "Introduction," pages 14–15)

The first instance of each publication by every author is indexed, but none of the numerous added entries that occur by the nature of the classification system. Each discrete entry, except for editors of analyzed collections, includes all or part of the entry's title. Books are easy to distinguish from essays and articles by the presence or absence of a single (unitalized) quotation mark after the author's name—e.g.

Abbott, Anthony S. *The vital lie*
 Ackerley, Chris J. *'Fin de partie': puns and paradigms*

The location of each entry listed is designated by the section it is in. Charts of these sections, displayed at the beginning and end of the index, give the first page of each section. The bibliography is divided into a great many alphabetical sections (IIB and V25, for instance), so that tracing the author's name should not be a chore. One section—IIIE24: "Other Playwrights"—is alphabetized by the playwrights' names, and the names appear in boldface in the index entry so that the user will know where to go (see **Lahlou** below).

'B' in the index stands for Beckett, 'S B' for Samuel Beckett, and 'B'ian for Beckettian (e.g. Abirached, Robert. 'La voix tragique de S B; Gray, Katherine M. 'B'ian interiority). Because of the lack of a capital B in 'beckettienne' and the like I have not made this change, nor in the few occurrences of 'Samuela Beckett', in the use of 'Sam' or 'Samuel' without the surname in a title, or to preclude bafflement for other reasons. Five examples of full index entries follow:

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