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‘Be again, be again’: The Gate’s Beckett Country

Trish McTighe

Mapping the Beckett Country

What does Beckett’s country look like? Minimalist, sparse, grey, void-like are all terms that might spring to mind when we consider this question. The spaces of Beckett’s drama and prose – particularly the later work – seem for the most part abstract, dislocated, and disconnected from material place. The strategies that Beckett employed in his writing, his ‘vaguening’ of time and place for instance, have helped foster this popular way of seeing that work. Yet, for all its gestures of erasure, the work is peppered with references to place. Beckett’s dislocated landscapes might be shown therefore to have material roots and connections. And those roots and connections often lead back to or point towards the author’s country of birth. There is a drama of place at work in Beckett’s writing (and in the author’s life) where place – specifically Ireland in this case, though other places are of course traceable – has a spectral presence. It takes place in, as Peter Boxall has it, a sort of literary backroom through a form of poetic dorsality, and operates in a tense relationship between appearance and disappearance.¹

This essay is concerned with the Gate Theatre’s role in conjuring and fomenting the idea of an Irish-inflected ‘Beckett country’ visually and aurally on the Dublin stage and will address how these two ‘worlds’ – the Ireland of Beckett’s youth, and the placeless scenography of the author’s drama – have become interrelated through the Gate’s productions. This essay will also show how Ireland has been traced within Beckett’s literary and dramatic spaces, with the most significant example of this emerging in 1986 in Eoin O’Brien’s *The Beckett Country*, a publication that helps frame many of the Gate’s Beckett productions. The book maps the many references to place across Beckett’s oeuvre, with a heavy though not exclusive focus on the more definitely placed early work. Although *The Beckett Country*’s images do not directly influence the design of the Gate’s Beckett productions themselves, there are clear links in terms of institutional support. The 1991 Gate Beckett festival featured the exhibition of the photographs by David Davison that form a central element of the book. Furthermore, several of the programmes which accompanied productions of *Waiting for Godot* (1953), *Krapp’s Last Tape* (1958), and *Happy Days* (1961) in the 1990s draw on the Davison images. I will focus on these visual cross-overs in particular, while acknowledging that there is much more to be said about the wide range of photographs contained in *The Beckett Country* which perform a nostalgic gesture toward a particular time in Dublin’s past, even as they look to a future re-negotiation of Beckett’s place in Ireland’s literary landscape.

The Beckett Country’s tracing of Irish roots within Beckett’s work necessarily raises the question of Beckett’s attitude to Ireland. If we look to the 1950s, it is clear from Beckett’s letters that the Ireland which banned his first published work and damned him as a blasphemer in the 1930s was still in the author’s mind; they indicate the degree of antipathy which the author felt Dublin held for him.² While *Play* (1963) and *Come and Go* (1966) were both produced at the Abbey’s smaller Peacock stage (in 1967 and 1966, respectively), the fact that it took until 1969 for Ireland’s national theatre to present a mainstage production of *Godot* suggests that,

at the very least, his work did not sit easily with the more representatively Irish plays being done during the Abbey's Blythe years. By the 1980s however, the landscape had shifted, as revealed in the events to celebrate Beckett's birthday in Paris in 1986. Several events, including the publication of *The Beckett Country* and the awarding of the Irish literary accolade and position of Saoi to Beckett by his fellow Irish writers and artists of the group Aosdána happened at this time. Yet this emergent public recognition of Beckett's significance for Ireland was not reflected in the birthday celebrations in Paris. Many noted the conspicuous absence of Irish commentators, academics, writers, and so forth in Paris (and a familiar lack of the author himself) and subterranean Irish anxieties over cultural ownership of Beckett began to surface. The only exceptions were the Seán Ó'Mórdha documentary screened during the birthday festival and Barry McGovern's *I'll Go On* which played concurrently with the festival but not as part of the official programme. On the absence of the Irish, Lorna Siggins quotes chief organiser Tom Bishop of NYU as claiming that 'There's no particular reason for not asking anyone, but I don't know of any Beckett types in Ireland [...] I'm not familiar with any Irish writings on him.'³ James Mulcahy, writing in *The Times*, notes how Piaras MacÉinrí, cultural attaché at the Irish embassy, was so disappointed that no Irish had been invited to the symposium that he insisted Terence Brown of TCD be included.⁴ Similarly, Micheal Colgan of the Gate has commented on how this lack of Irish presence at the events in Paris spurred him on to produce more of the author's work and, importantly, to produce a recognition of the Irish flavour within that work. This is not to suggest however that the publication of *The Beckett Country* was prompted by these events in 1986. The book was published then but the project began much earlier. Since the 1970s, O'Brien had lamented a lack of attention paid to the visual in Beckett's work and to the multitude of Irish references which had gone unnoticed.⁵

The main criticisms levelled at *The Beckett Country* have taken the tack that it constructs a visual narrative that, as S.E. Gontarski and Chris Ackerley put it in their introduction to the *Faber Companion*, cannot show us 'how Ireland is absent or disappears from Beckett's work, how it exists as an afterthought, an aura, which is a spectre with its subject gone.'⁶ Seán Kennedy takes their commentary to task quite rightly for the implication that Beckett was a European despite his Irishness.⁷ Yet without restating the Europe-Ireland binary that has so dominated discussions of Beckett's relationship to place, it may be fair to say that *The Beckett Country* cannot reflect the 'vaguening' gesture which characterises the majority of Beckett's post-war writing – the erasure, in other words, of both place and time. O'Brien recounts going to Paris in the development of the book and showing Beckett photographs which often brought him some sadness and pain, though the author expressed his 'gratitude for this kindly light on other days'.⁸ O'Brien's project would seem to have not only demanded a recognition of place in Beckett's early work, but also provided the author with a restoration of memory via place, the potency of memory abiding in spaces, as Gaston Bachelard recognised.⁹ Yet what happens if we shift our focus from these questions of authenticity and textual justification to look in more depth at the process of creation and dissemination of *The Beckett Country*?

David Lloyd articulates very effectively the problems which O'Brien's *Beckett Country* and John Minihan's portraits of the author present: in short, they have the effect of 'humanizing the writer', thereby

reducing the complex and corrosive instability of [his texts] which notoriously refuse any point of certainty or ethical (or political) assurance to the reader, and sacrifice attention to their formal qualities to pious thematic paraphrase or referential anchoring.¹⁰

Yet if we shift focus away from the implications for our understanding of Beckett's aesthetic practice to other factors, namely the relationship the book has with corporate sponsorship, its place within Ireland's theatrical and visual culture, and the very creation of the images themselves, a new vista on Beckett's relationship to the engines of the culture industry might be unveiled.

Admittedly, there are aspects of the publication which shore up Lloyd's point. As well as the range of photographs – archival images of Dublin and landscape images from Davison – each chapter is prefaced by a map. Each of these cultural practices, cartography and photography,

has links to imperialism and the colonial gaze in Ireland, with Irish photography also heavily embedded in postcolonial nation-building practices as well as touristic constructions of Ireland and Irish identity. Cartography has, as Gerry Smyth puts it, fundamental links to the conquest of Ireland since Norman times.

With every advance in the conquest and with each individual act of confiscation, Gaelic Ireland was', as he puts it, 'mapped/named – that is, known – within the terms of the colonising power.'¹¹

Similarly photography: as Justin Carville writes, Ireland was simultaneously the subject of photographic imagery that circulated within the colonial imaginary, while Anglo-Irish photographers actively participated in the visualisation of other colonised territories. The history of photography in Ireland is thus caught in the complexity of its status as both colonised and colonising.¹² And in terms of Irish landscapes, the compositional codes of the picturesque have dominated photography of the Irish landscape since its invention:¹³

The search for the picturesque Irish landscape became a search for an authentic Ireland, the identifiable codes of which were a pre-modern, rural idyll beyond the corrupting effects of Western modernity. Photography became the vehicle through which this pre-lapsarian image of Ireland was pictorially validated.¹⁴

The central problem with these forms of representational media, the map and the photograph, lies in their ability to subject Beckett's protean body of work to a mode of definition grounded in nationality identity; the work becomes subjected to a gaze ironically redolent of a colonial one, given the context from which it emerges. Such media also point implicitly to the growth of literary tourism in Ireland which intersects with Beckett's work, as I discuss below.

Yet there are aspects of *The Beckett Country* that do not comply with the book's overarching and somewhat surgical or forensic purpose. Firstly, there are moments in which the selected text undercuts the 'referential anchoring' of the image. For example, the image of the cromlech is accompanied by the passage from the novella *First Love* (written in French in 1946 and first published in English in 1973) describing these monuments as 'history's ancient faeces', 'fat turds' of time being sniffed at by 'our patriots' on all fours.¹⁵ Here, the author's words undercut the gravity of the image as a connector to place, or at least to a specifically nationalist vision of place. Even as the book sets out to solidify those connections between Beckett and Dublin (the use of the definite article in the title exemplifying this) we find a subtle though present and perhaps unintentional (Beckettian even) breaking apart of that narrative as it comes into being.

Secondly, there is the shadowiness of the black and white landscapes attempting to stage memory: Beckett's memory. For example, the photographs include a snowy scene on the Dublin Mountains entitled 'Father and Son on a mountain road to nowhere' coupled with text drawn from 1983's *Worstword Ho* ('One shade. Another shade.').¹⁶ Another is of clouds over those same mountains: an image of the rocky summits of these highlands is linked in the text with Beckett's 1977 teleplay ... *but the clouds* ... which takes its title from Yeats's 1928 poem 'The Tower' (from the collection of the same name).¹⁷ The East Pier at Dun Laoghaire features also, as do the seascapes of the Wicklow coast, in particular a rock formation called Jack's Hole.¹⁸

The process of the creation of these images reveals the imaginative, performative even, aspects of memory. Memory may be concretised in place, as in the 'ruins' where the speaker of *That Time* (1976) hid as a child, but in these cases, place-fixing seems to demand fictionalised variations of that memory.¹⁹ Attention to the processes of staging memory in *The Beckett Country* reveals a wholly more fictive narrativising of a Beckett country, not the Beckett Country. I refer specifically to O'Brien's creation, with the cast of himself and his son, these images inspired by Beckett's texts – the aforementioned figures on the mountain, for example. The haunted and spectral nature of this image forges an uneasy alliance with biography because this 'biography' is refracted through O'Brien's reading of Beckett's fictional

text, in this case *Worstword Ho*. Together with the image of his son at the Forty Foot (I note from speaking with O'Brien that O'Brien the younger was smart enough to refuse the icy jump), these particular photographs are performative gestures, if not even actual prose performances which the photograph documents, and are of quite a different quality from the archival and somewhat nostalgic images of Dublin places. In principle, I concur with Lloyd's opinion about the potentially reductive nature of a project like this; however, drilling into its form may in fact unearth such mismatches, instabilities, and failures of 'referential anchoring'. A further example of this lies in the problem of the East Pier at Dún Laoghaire: O'Brien, in a 2012 talk, tells of how Beckett confided in him that the revelatory moment had in fact taken place at Greystones pier on a stormy night.²⁰ Beckett also told James Knowlson that this revelation had happened in his mother's room.²¹ In sum, there are layers of artifice at work in the construction of what O'Brien calls the 'semi-autobiographical' aspects of *The Beckett Country*.²²

Furthermore, this and the other panoramic Dublin mountain landscapes are photographed from the ground looking up, as if the one who is looking is lying flat on his or her stomach. It is the landscape witnessed as though from the perspective of one who has fallen down, even as the landscape has opened up before his or her eyes. The fallenness of the viewer fails to replicate the objective eye of the landscape form in both painting and photography where, as Denis Cosgrove argues, 'a degree of alienation is achieved by compositional techniques – particularly linear perspective'.²³ The tourism industry's branding of the Irish landscape seems a far cry from Davison's photographic aesthetic. That said, while we might recognise previously unseen instability and staged inauthenticity within *The Beckett Country*'s images, it is necessary to discuss how these staged images helped to forge the Gate Theatre's own version of said country.

The Gate's Beckett Country

For all the native instability contained in Beckett's work, the Gate Theatre very successfully (if temporarily) managed to resolve certain aspects of its drama of place. It helped concretise, from the 1980s onwards, a vocalic Irishness within the work (though justifications for this must be noted in Beckett's writing itself and precedents set in Jack McGowran's adaptations of the prose). It provided an institutional homing, and asserted its Irishness overseas, as Harrington has discussed regarding the 1996 tour to the Lincoln Center festival in New York, thereby creating a specifically Irish (specifically Dublin even) frame for the geographically unstable Beckettian canon without, as David Clare has argued effectively, parochialising the work.²⁴ The exhibition of Davison's images, which had its first outing at the University of Reading in 1986, became part of the 1991 Beckett festival and the images described above begin to appear in the theatre programmes from the 1988 Gate production of *Godot* onwards. The shadowy images of the Dublin Mountains form the front cover and centre-leaf for this production. *Krapp's Last Tape*'s 2001 programme shows the East Pier at Dún Laoghaire, and the photograph of the coastal rock formation Jack's Hole formed the centre-leaf image for the programme of the 1996 production of *Happy Days*. There are further factors which demand scrutiny here. Firstly, although the images function as a backdrop for the production in a sense, a sort of visual marker to orient the spectators as to the fact that they are now entering 'Beckett Country', they remain unmarked or poorly marked in the programme. There is neither map nor directions to visit the actual place which the photo images; the landscapes have their specificity erased, leaving only an Irish flavour, emptied of cartographic specificity. This echoes the vagueness gesture of the author himself; the black and white images are spectral places of memory and the commentary in the programme notes affirms this. For example, Gerry Dukes's notes for *Happy Days* describe the play's central themes, preparing an audience for its content and imagery. Noting Beckett's 'vague' note in the manuscript of the play, Dukes goes on to discuss how the play's meaning is neither fixed nor locatable. The image evokes loneliness: a seascape with clouds on the cover, and the shoreline rock formation of Jack's

Hole forms the background for production details, though the image sources are not mentioned. So these images undercut emplacement even as they gesture toward a broader narrative wherein the author becomes accommodated to place and institution. However, reading more deeply into the processes by which these images came into being reveals yet another layer of referential instability, where the stagedness of these images becomes part of the world of the stage. By digging more deeply into the processes by which these images were created, their fictionalised nature and referential instability become clear. What is left is less the truth of Beckett's biography than a further set of circulating visual and textual fragments that never seem to land: courtesy once again of that most slippery of Ireland's 'national' authors.

Once these images find themselves part of the theatrical record, another drama of place involving the geographic points which the stage productions reference becomes legible. In *Godot* for example, the abstract space of the drama registers in le Brocquy's abstract evocation of the inner world of the mind; there are European connections articulated textually in the programmes, markedly Irish voices enact the play, and the Irish landscape is evoked through the photographic images in the programme. Amidst the detritus of performance, if the images of *The Beckett Country* register any resolution to the Beckettian drama of place, then we must interrogate what that means for public understanding of and engagement with the writer, the understanding of the work itself, and what impact this resolution has had or will have upon present and future Beckett work on this island. It is outside the scope of this paper to address all these questions in full. For the remainder of the essay, therefore, I will consider one further aspect of *The Beckett Country*: that is, an underlying link between it and Ireland's tourism industry and its similarity to the ways in which we as a nation have imagined, for example, a Yeats country. My final question to ask of the Gate's 'Beckett country' is to what extent this kind of imagination of place and consonant public celebration tends to overwrite the scars of history, ignoring the conditions that prevailed when certain authors chose their exilic path, and the attitude of those authors to the land and culture they left behind, and the social divisions which perhaps still prevail. It would be absurd to argue that the *The Beckett Country* created the conditions for this to take place, but I will ask to what extent it offered a firmer ground for such an eventuality. To do so, I will pick out yet another thread in the Irish-Beckett narrative.

Travel and Tourism in the Beckett Country

Work such as Beckett's, which offers us so strong a blueprint for resistance to assimilation to bourgeois consumption, demands that we think carefully about the various vectors via which the Beckettian corpus, in all its unfinishedness and fragmentation, has been accommodated by an Irish canon, hungry for the return of its exilic writers. If, as Ronan MacDonald has it, Beckett becomes the holy ghost of Irish literary studies, then cultural practices such as those involved in the creation of *The Beckett Country* are the equivalent of the Catholic *hoc est corpus meum*, a ritual re-enactment in which the presence of the writer is materialised in place.²⁵ The Gate's Beckett country is another tension point in the ongoing drama of place in Beckett's work, which, as ongoing work shows at the Gate itself, at the Happy Days International Beckett Festival in Enniskillen, and in the site-specific productions of Company SJ, for example, is as of yet nowhere near resolution. Since 2012, the multi-arts Happy Days has been the scene of a diverse range of artworks in which, as well as the more familiar dramas, many of Beckett's lesser-known and lesser-performed works (and prose works) have been performed alongside music and visual art inspired by or linked to the author's work. Many of these works have been performed in non-traditional sites: ruins, caves, islands, and so forth. Sarah Jane Scaife, director of Company SJ, stages productions in outdoor urban spaces or in ruined buildings.²⁶ What this site-conscious aspect of the Festival shares with Scaife's work is attention to the geographic; site is often to be found resonating in novel ways with the content of the artwork being performed. This sited work is another way of engaging the drama of place

in Beckett's work (literally so) and demonstrates an ongoing creative interaction between Beckettian text and Irish place.

But the core issue is not really how we invoke, call up, or demand the presence of the spectral Sam on Irish territory specifically, but what the process of doing so tells us about how we imagine place: how we construct a Beckett country (or a Yeats country) and what the consequences of this process entail. This means asking what material agents and institutions are involved in the construction of such 'places'. We may reach the 'Beckett Country' through texts, images, and theatre, but what other material substrates can be discerned? There has been much ink spilled on the 'greening', so called, of Beckett, both the person and work. And while, on the whole, a project like that of *The Beckett Country* – which seeks to rectify an erasure or lack of recognition of place – can be lauded, what needs to be addressed is the way in which the processes of greening also provides fertile ground for cultural practices which assimilate Beckett's work to the logic of capitalist exchange. Theatre necessarily opens texts to muddled compromises spurred by the demands of the box office (or the humanist ideologies of arts funding bodies); it also compromises the text in very practical ways through the marked body of the actor, the ideology of particular institutions, and the interpretative frame provided by the very architecture which houses the production. While it is not my intention to wholly conflate acts of cultural and public celebration with the commodification of culture, I do think it possible to trace these in parallel. Some concluding remarks will therefore trace an example of this in evidence in the Gate Theatre's visual record.

When the exhibition of Davison images was first shown, it was during a weeklong event in Reading to mark the author's birthday. Sponsorship for the event emerged from both public and private sources: £10,000 from Aer Lingus in its first ever sponsorship of an arts event in Britain, matched by the British Arts Council. The archival remnants for this event indicate the significance of the airline's role, with representatives from the company in attendance at the launch (by Dame Peggy Ashcroft).²⁷ Furthermore, in his 2012 talk, O'Brien has specific thanks for Aer Lingus, which provided not only the aforementioned sponsorship but also quite literally helped the exhibition travel to its various international locations. This was to commemorate Beckett's eightieth birthday but also the airline's fiftieth. The role of this company is significant because the history of tourism in Ireland is intimately connected with such state agencies and with this state agency in particular.

Linda King's commentary on visual design for Aer Lingus in the 1950s points to a history wherein tourism promotion and transportation practicalities became blurred by the conditions under which Aer Lingus operated in the 1950s.²⁸ The airline was from its creation part of the story of Irish tourism, importing and exporting culture. 'Forced into a role', King writes, 'comprising both transport agent and tourism authority to an extent unprecedented by other airlines, Aer Lingus's advertising strategy clearly impacted positively on Irish tourism development.'²⁹ Aer Lingus not only marketed its own services, but advertised Ireland as a destination as well. From the outset of Seán Lemass's vision for economic development in the 1950s, the lines have been blurred between public and private money, commodity and culture, corporation and state agent. The company's philanthropic side is evident again, this time in the brochure for the 1991 Gate Beckett festival, where extracts of Beckett's texts were selected to accompany the logos of the various funders. I mention this not as some lament for the interweaving in Ireland of the cultural and economic exactly; we all know that theatre of all the arts has to get its hands dirty and make compromises based on the economic demands of producing live performance. What I do want to consider is the extent to which such sponsoring organisations function as material agents in the formation of cultural narratives, specifically in this case of Beckett and Ireland. And this is rendered most visible through the circulation of images, the advert, the logo, the landscape, and the image of Beckett himself, via the documents surrounding theatre production.

Providing a temporary resolution to that aforementioned drama of place in Beckett's work has several implications therefore. The standard line holds that it diminishes the capacity of the work to stand for many things, to be open to alternative interpretations. Yet this is

demonstrably untrue; Beckett's work slips out of grasp even as it appears to be within reach and can be shown to speak to a multitude of differing cultural contexts. Yet looking beyond the question of the interpretation of the work itself can point to the ways in which softening the drama of place in the work has opened it up to the forces of commodity, the tourism and trade industries of Ireland, in practices which, as I articulated above, often erase or paper over the cracks with which Irish society is riven. While any 'Beckett Country' is a fiction, imagined into being, O'Brien has attempted to show its material roots in actual place. But what O'Brien and the Gate also show, perhaps less intentionally, is how the 'Beckett Country's' material roots are also comprised of financial, technological, and ideological entities like this semi-state corporation Aer Lingus, who functions as a material agent in breathing life into the narrative of the Irish Beckett: this brings a whole new meaning to the incorporation into place of the spectral Beckettian corpus, an incorporation which also opens the work to the globalized culture market.

It may be, then, that there are several different Beckett countries, from O'Brien's re-stagings of memory, to le Brocquy's iconic scenography, to that country populated by less considered monuments of public commemoration – bridges and warships, for example.³⁰ In its celebration and commemoration of Beckett's work, and its contributions to the visual record which surround and shape it both in Ireland and internationally, the Gate Theatre has both articulated the material roots of Beckett's often dislocated corpus, thus helping to reform the author's relationship to the canon of Irish literature, and in doing so has also brought that body of work into proximity with the forces of the culture market and the tourism industry. Finally, the cultural items that I have discussed here might be said to share certain material roots. These roots become visible and, in some cases interweave, in and through the Gate Theatre's engagement with Beckett's work. That institution has therefore become an important scene in the ongoing drama of place playing out between Beckett and Ireland.

McTIGHE CHAPTER

¹ Peter Boxall, *Since Beckett: Contemporary Writing in the Wake of Modernism* (London: Continuum, 2009), p. 19.

² Although his comments to Donald Albery in 1955 that he 'is not very well thought of' in Dublin might be read as a way of putting off Albery's intention to bring his premiere production of *Godot* to Dublin, thereby protecting the interests of Alan Simpson and the Pike Theatre who wanted rights to the Irish premiere, he writes to Con Levantall the following year that he refused the offered membership of the Irish Academy of Letters because 'the thought of academics has always made me sick and the thought of Ireland more and more so' in Samuel Beckett, *The Letters of Samuel Beckett, Vol. 2 (1941-1956)*, eds. George Craig Martha Dow Fehsenfeld, Dan Gunn, and Lois More Overbeck (Cambridge: Cambridge University Press, 2007), pp.486; 598.

³ Lorna Siggins, 'Paris Marks Beckett's birthday', *The Irish Times*, 1 April 1986.

⁴ James Mulcahy, 'Beckett's message for Paris opening', *The Irish Independent*, 26 April 1986.

⁵ Eoin O'Brien, 'Introduction', in *The Beckett Country: Samuel Beckett's Ireland* (Dublin and London: Black Cat in association with Faber), p. xxi.

⁶ C.J. Ackerly and S.E. Gontarski, eds., *The Faber Companion to Samuel Beckett* (London: Faber, 2006), p. xv.

⁷ Seán Kennedy, 'Introduction: Ireland/Europe . . . Beckett/Beckett', in *Beckett and Ireland*, ed. by Seán Kennedy (Cambridge: Cambridge University Press, 2010), pp. 1-15 (5).

⁸ <http://www.eoinobrien.org/historical-by-subject/samuel-beckett/>.

⁹ Gaston Bachelard, *The Poetics of Space*, trans. by Maria Jolas (Boston: Beacon Press, 1969), p. 9.

¹⁰ David Lloyd, 'Frames of Referrance: Samuel Beckett as an Irish Question', in *Beckett and Ireland*, pp. 55-31 (36).

¹¹ Gerry Smith, *Space and the Irish Cultural Imagination* (Basingstoke: Palgrave, 2001), p. 49.

¹² Justin Carville, *Photography and Ireland* (London: Reaktion, 2011), p. 19

¹³ *Ibid.*, p. 61.

¹⁴ *Ibid.*, p. 78.

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- ¹⁵ Samuel Beckett, *The Complete Short Prose 1929-1989*, ed. by S.E. Gontarski (New York: Grove, 1995), p. 34. See also O'Brien, *The Beckett Country*, p. 67.
- ¹⁶ O'Brien, *The Beckett Country*, p. 54.
- ¹⁷ Ibid., p. 56.
- ¹⁸ Ibid., pp. 85, 109.
- ¹⁹ Samuel Beckett, *Collected Shorter Plays* (London: Faber, 1984), pp. 228-30. See also O'Brien, *The Beckett Country*, p. 30.
- ²⁰ The talk was given at the Beckett and the State of Ireland symposium, University College, Dublin, 2012, <http://www.ucd.ie/news/2012/07JULY12/170712-Beckett-and-the-State-of-Ireland.html>.
- ²¹ James Knowlson, *Damned to Fame: The Life of Samuel Beckett* (London: Bloomsbury, 1996), p. 352.
- ²² O'Brien, *The Beckett Country*, p. xx.
- ²³ Denis Cosgrove, *Social Formation and Symbolic Landscape* (Wisconsin: University of Wisconsin Press, 1988), p. 64.
- ²⁴ John Harrington, 'Festivals National and International: The Beckett Festival', in *Interactions: Dublin Theatre Festival*, eds. Nicholas Grene and Patrick Lonergan, with Lillian Chambers (Dublin: Carysfort, 2008), Kindle edition, loc. 2207-2376 (2360-2376); David Clare, 'The Gate Theatre's Beckett Festivals: Tensions between the Local and the Global', in *Staging Beckett in Ireland and Northern Ireland*, eds. Trish McTighe and David Tucker (London: Bloomsbury Methuen Drama: 2016), pp. 39-50.
- It should be noted that Harrington sees the Gate as 'expanding cultural formations rather than restricting them', thereby moving beyond a narrowly defined and authoritative Irishness in the works presented, with this tour signalling an Irish move in the 1990s towards 'transnational' cosmopolitanism.
- ²⁵ Ronan MacDonald, 'Groves of Blarney: Beckett's Academic Reception in Ireland', *Nordic Irish Studies* 8.1 (2009), pp. 29-45 (48).
- ²⁶ For more on Company SJ's work see Sarah Jane Scaife, 'Practice in Focus: Beckett in the City', in *Staging Beckett in Ireland and Northern Ireland*, eds. Trish McTighe and David Tucker (London: Bloomsbury-Methuen, 2013), pp. 153-168, and, in the same volume, Brian Singleton, 'Beckett and the Non-place in Irish Performance', pp. 169-184. For more on the Happy Days Enniskillen Festival, see Trish McTighe, 'In Caves, in Ruins: Place as Archive at the Happy Days Beckett Festival', *Contemporary Theatre Review* (forthcoming 2018).
- ²⁷ Invites to the exhibition launch, for example, are made on behalf of Aer Lingus, though it might be added that the event was made possible through the support of the University and its archivist, and in particular from Professor James Knowlson. The catalogue was compiled by Knowlson, who also contributed the foreword to *The Beckett Country* book, and it was designed by the typography department at Reading University. According to the records, the photographs were to be donated to the University's Beckett archive; however, they are now on permanent display at University College Dublin. See Reading Archive MS5178.
- ²⁸ Linda King, '(De)Constructing the Tourist Gaze: Dutch Influences and Aer Lingus Tourism Posters', in *Ireland, Design and Visual culture: Negotiating Modernity, 1922-1992*, eds. Linda King and Elaine Sisson (Cork: Cork University Press, 2011), pp. 167-190 (170).
- ²⁹ Ibid., p. 185.
- ³⁰ Barry Roche, 'New Navy ship LE Samuel Beckett on way after sea trials', *The Irish Times*, 29 April 2014, <https://www.irishtimes.com/news/ireland/irish-news/new-navy-ship-le-samuel-beckett-on-way-after-sea-trials-1.1777955>.