



Samuel Beckett's Artistic Theory and Practice: Criticism, Drama, and Early Fiction

James Acheson

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Between 1929 and 1949 Beckett wrote a number of essays, notes and reviews. Though this early work may seem minor, there nevertheless emerges from it a consistent artistic theory concerned with the relationship between art and the limits of human knowledge. The fascinating variety of ways in which Beckett put theory into practice in his early fiction from *Dream of Fair* to *Middling Women* to *The Unnamable*, and in his drama from *Waiting for Godot* to *What Where*, forms the subject of this book.

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