## CONTENTS

INTRODUCTION	
Crritics and Crriticism: "Getting Known"	I
PRELIMINARIES	
Beckett and <i>Merlin</i> RICHARD W. SEAVER	19
Samuel Beckett and the Visual Arts: The Embarrassment of Allegory DOUGALD McMILLAN	29
When Is the End Not the End? The Idea of Fiction in Beckett WOLFGANG ISER	46
THE PAGE	
Murphy and the Uses of Repetition RUBIN RABINOVITZ	67
Watt LAWRENCE E. HARVEY	91
Mercier and Camier: Narration, Dante, and the Couple ERIC P. LEVY	117
Molloy's Silence GEORGES BATAILLE	131
Where Now? Who Now? MAURICE BLANCHOT	141

Contents	
The Voice and Its Words: <i>How It Is</i> J. E. DEARLOVE	150
Shards of Ends and Odds in Prose: From <i>Fizzles</i> to <i>The Lost Ones</i> JOHN PILLING	169
Between Verse and Prose: Beckett and the New Poetry MARJORIE PERLOFF	191
Worstward Ho DOUGALD McMILLAN	207
THE STAGE	
MacGowran on Beckett INTERVIEW BY RICHARD TOSCAN	213
Blin on Beckett INTERVIEW BY TOM BISHOP	226
Working with Beckett ALAN SCHNEIDER	236
Notes from the Underground: Waiting for Godot and Endgame HERBERT BLAU	255
Beckett Directs Godot WALTER D. ASMUS	280
Beckett Directs: Endgame and Krapp's Last Tape RUBY COHN	291
Literary Allusions in Happy Days S. E. GONTARSKI	308
Counterpoint, Absence, and the Medium in Beckett's Not I PAUL LAWLEY	325
Rehearsal Notes for the German Premiere of Beckett's That Time and Footfalls WALTER D. ASMUS	335
Footfalls JAMES KNOWLSON	350

## Contents

i,

415

Samuel Beckett and the Art of Radio MARTIN ESSLIN	360
Light, Sound, Movement, and Action in Beckett's Rockaby ENOCH BRATER	385
Beckett's Ohio Impromptu: A View from the Isle of Swans PIERRE ASTIER	394
Quad and Catastrophe S. E. GONTARSKI	404
CODA	
Burroughs with Beckett in Berlin EDITED BY VICTOR BOCKRIS	409

NOTES ON CONTRIBUTORS