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Nota di contenuto	Intro -- Acknowledgements -- Abbreviations and conventions -- Published works by Samuel Beckett -- Unpublished works by Samuel Beckett -- Other works -- Reference books -- Beckett's correspondents -- Introduction La vie tres quietiste -- Chapter 1 Dereliction into Literature: Quietism and Beckett's 1930s -- Quietism in Seventeenth-Century Catholicism -- Arthur Schopenhauer's Quietism -- Beckett and Schopenhauer -- Askesis, Mysticism, and Belief -- Andre Gide and Dostoevskian Quietism -- Christian Mysticism -- Quietism and Hellenistic Philosophy -- A Basis for Quietism -- Humanistic Quietism -- Abject Self-Referring Quietism -- Geulincx and Quietism? -- Quietism continues -- Conclusion -- Chapter 2 A Sufferer of My Pains: Murphy and the Little World -- Tat tvam asi -- The Alyosha Mistake -- Luciferian Concentration -- The Need for Brotherhood -- Into the Big World -- Conclusion -- Chapter 3 Remnants of a Pensum: Decay and quietist aesthetics from Dream of Fair to Middling Women to Molloy -- Moran's Prayer -- Molloy and the Contemplative Life -- The Thing in Ruins -- The Fundamental Unheroic -- The Tranquillity of Decomposition -- Moran Checks the Rot -- Moran's Putrefaction -- Quietism, Violence, and Contradiction -- Conclusion -- Chapter 4 The Sage Under the Bo: How It Is, Ernst

Haeckel and Beckett's (German) Buddhism -- Beckett and Buddhism: A Biographical and Critical History -- The Western Religious Epic in How It Is -- Darwin and the Natural Order -- The Eastern Sage -- Victims and Tormentors -- The End of Suffering? -- Conclusion -- Chapter 5 so much short of blessed nothing: Salvation, rebirth and the late prose -- Beckett's novel 'series' -- Proustian Rebirth -- Rebirth in the Trilogy -- The Mystic Paradox -- True refuge: from Ping to Lessness -- Unhappily no: Company -- The One True End to Time and Grief: Stirrings Still -- Conclusion. Afterword -- Bibliography -- Published works by Samuel Beckett -- Unpublished work by Samuel Beckett -- Secondary material on Beckett -- General works -- Index.

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Sommario/riassunto

In the 1930s, a young Samuel Beckett confessed to a friend that he had been living his life according to an 'abject self-referring quietism'. Andy Wimbush argues that 'quietism'—a philosophical and religious attitude of renunciation and will-lessness—is a key to understanding Beckett's artistic vision and the development of his career as a fiction writer from his early novels *Dream of Fair to Middling Women* and *Murphy* to late short prose texts such as *Stirrings Still* and *Company*. Using Beckett's published and archival material, *Still: Samuel Beckett's Quietism* shows how Beckett distilled an understanding of quietism from the work of Arthur Schopenhauer, E.M. Cioran, Thomas à Kempis, Fyodor Dostoevsky, and André Gide, before turning it into an aesthetic that would liberate him from the powerful literary traditions of nineteenth-century realism and early twentieth-century high modernism. Quietism, argues Andy Wimbush, was for Beckett a lifelong preoccupation that shaped his perspectives on art, relationships, ethics, and even notions of salvation. But most of all it showed Beckett a way to renounce authorial power and write from a position of impotence, ignorance, and incoherence so as to produce a new kind of fiction that had, in Molloy's words, the 'tranquility of decomposition'.

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