

Acknowledgments

I am indebted to several learned Joyceans for their assistance, particularly Fritz Senn of Zurich and Clive Hart of Newcastle, co-editors of *A Wake Newslitter*, and Thomas F. Staley, editor of the *James Joyce Quarterly*, all three of whom have read through the manuscript and raised suspicious eyebrows at necessary instances. Mrs. Adaline Glasheen, the *Wake* census-taker, will find that some of the elements of our correspondence has crept into the text, and I am grateful for her opinions.

An important service was graciously rendered by Lawrence A. Wiggin, who donated the product of his knowledge and close reading of the *Wake* to the analysis of the Prankquean portion found in the Appendix. Prof. Laura Jepsen of the Department of English at Florida State University was instrumental in getting me started on all this many years ago and Michel T. Blouin of the Department of English at Louisiana State University helped me proofread when it was all finished, while special thanks goes to the Graduate School of Louisiana State University for typing the manuscript.

Portions of this book have appeared in the following places, and I am indebted accordingly for permission to re-use the material: aspects of Chapters 3 and 5 appeared in the *Bucknell Review* as "A Portrait of the Artist in *Finnegans Wake*"; a segment of Chapter 1 was printed in the *James Joyce Quarterly* (University of Tulsa Press) as "The Quiddity of Shem and the Whatness of Shaun"; a draft of the second part of Chapter 2 was titled "The Final Apostasy: James Joyce and Religion" in *ELH, A Journal of English Literary History*; and an abbreviated version of Chapter 4 was included as "Here Comes Everybody: *Finnegans Wake* as Epic" by editor Donald E. Stanford in *Nine Essays in Modern Lit-*

erature (Louisiana State University Press). The Viking Press has granted permission for the extensive quotations from James Joyce's *Finnegans Wake*, and I am also indebted to the numerous publishers from whose works I have included quotations to a lesser extent, and I acknowledge these in initial footnotes.