I wish to express my deepest gratitude to Wilson Harris himself for the rewarding, enriching nature of his work and for the warm generosity and friendship with which he has always answered my questions. It is also with emotion that I recall the understanding, the support and the patience of my late husband through the many years I devoted to Wilson Harris’s work.

I am deeply grateful to the friends and colleagues without whose help I could never have collected these essays: to Valérie Bada, who scanned them all from printed sources because I had no computerized version, a task I could not have performed; to Bénédicte Ledent for her unfailing support in everyday life throughout the years and for her careful proofreading of my manuscript; to both Bénédicte and Valérie for making up for my incompetence with computers; finally, to Jeanne Delbaere, who frequently tested the clarity of my essays, for her friendship in the fifty years of our acquaintance, and for sharing all the good and bad moments of my life.

My warmest thanks go to Gordon Collier for his usual highly competent editorship and for the friendliness of our editorial meetings with Geoffrey V. Davis.
The essays collected in this volume (sometimes bearing a different title) were originally published in the following journals and collections of essays. (Chapter or part-chapter in the present book is given in parentheses.)


*The Naked Design: A Reading of Palace of the Peacock* (University of Aarhus, Denmark: Dangaroo, 1976). (ch. 3.II)


Acknowledgements


“Charting the Uncapturable in Wilson Harris’s Writing,” The Review of Contemporary Fiction 17.2 (Summer 1997): 90–97. (ch. 20.)


“Wilson Harris’s Multi-Faceted and Dynamic Perception of the Imaginary,” forthcoming in The Warrior of the Imaginary (joint publication, University of Liège–L3 and University of Antwerp). (ch. 29.)


The following items, since revised, were individual chapters in Hena Maes–Jelinek, Wilson Harris (Twayne’s World Authors Series; Boston MA: G.K. Hall, 1982):

“Voyage into Namelessness: Palace of the Peacock,” 1–15. (ch. 3.1.)
“A Naked Particle of Freedom: The Far Journey of Oudin,” 16–27. (ch. 4.)
“A Compassionate Alliance: The Whole Armour,” 28–39. (ch. 5.)
“The Immaterial Constitution: The Secret Ladder,” 40–52. (ch. 6.)
“Between Two Worlds: Heartland,” 53–62. (ch. 7.)
“The Heart of Inarticulate Protest: The Eye of the Scarecrow,” 63–81. (ch. 8.1.)
“A Primordial Species of Fiction: The Waiting Room,” 82–97. (ch. 9.)
“An Epic of Ancestors: Tumatumari,” 98–114. (ch. 10.)
“A ‘Novel-Vision of History’: Ascent to Omai,” 115–32. (ch. 11.1.)
“The Novel as Painting,” 133–65. (ch. 12.)