

“O Fronces”: Frances Boldereff’s Readings of Joyce and *Finnegans Wake* (Part Two)

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ABSTRACT

The following represents the second part of a two-part study of Frances Boldereff’s readings of James Joyce and especially of *Finnegans Wake*. The first essay (Mortson 2021) briefly surveyed the response or non-response that Boldereff’s work received from a range of Joyce scholars. It was found that Boldereff’s various studies of Joyce have often been criticized for their overly enthusiastic tone and decidedly non-academic style. For this reason, Boldereff’s work has tended, with certain exceptions, to be marginalized within Joyce scholarship and perhaps because of this there has been no comprehensive study of it yet undertaken. Mention was made of one review of a Boldereff book (Bishop) that did take a sympathetic though critical approach and urged that Boldereff’s work be evaluated on its own terms. This became also the perspective of this first essay and it was applied to an examination of Boldereff’s first three books on Joyce and *Finnegans Wake*. Through my own readings of *Reading Finnegans Wake*, *A Blakean Translation of Joyce’s Circe* and *Hermes to His Son Thoth: Being Joyce’s Use of Giordano Bruno in Finnegans Wake*, as well as Boldereff’s extensive correspondence with Charles Olson (Maud and Thesen 1999 and 2014), the first part of this study concluded that Boldereff provides a creative and inspired interpretation that, while flawed in certain respects, presents an overarching view of Joyce’s work that may not be that dissimilar to Joyce’s own.

The present study is very much an extension of the first. Both in method and evaluation its approach is the same. It will shift its attention to the final three of Boldereff’s works on *Finnegans Wake*, namely *Time as Joyce Tells It*, *Let Me Be Los: Codebook for Finnegans*

Wake and *Verbi-Voco-Visual: The Presence of Bishop Berkeley in Finnegans Wake*. As in the first essay, special attention will be given to what Boldereff called the “symbolic structure” of *Finnegans Wake* (Boldereff 1959 Part 1 80), which she discovered in Joyce’s use of W.B. Yeats, William Blake, Giordano Bruno and others. These last three works vastly expand this analysis of the “symbolic structure” and include studies of George Berkeley, Egyptian religion and several other sources.

1.

Frances Boldereff’s fourth book on James Joyce stands out from her other books in a number of ways. Like the two books which followed it, *Time as Joyce Tells It*, is written under a pseudonym or alternative name, in this case Reighard Motz, but uniquely it is not listed with a publishing date. It is evident that this book was published some time between *Hermes to His Son Thoth: Being Joyce’s Use of Giordano Bruno in Finnegans Wake* (1968) and *Verbi-Voco-Visual: The Presence of Bishop Berkeley in Finnegans Wake* (1981). It is not clear why Boldereff decided not to state the publishing year, but both its exclusion and her use of pseudonyms does match with the intention to de-emphasize her role as a writer or an author, reserving these titles for literary heroes like Joyce, Blake and Rimbaud, and presenting herself as a humble “reader” of the works of the great (Maud and Thesen 2014 7). *Time as Joyce Tells It* is also unique, however, in that the subject of the book is not her usual “translation” of one author into the language and ideas of another, but instead it is a focus on a single theme—time—in the light of certain writers that possibly influenced, and others that certainly did not influence, Joyce’s conception of time in *Finnegans Wake*.

Like certain of her other books, *Time as Joyce Tells It* moves progressively through *Finnegans Wake*, in this text isolating “time passages” for examination, quotations from the text which touch on the the subject and nature of time. Before this extensive section, however, Boldereff provides several chapters which introduce the various temporal conceptions of authors such as George Berkeley, Ezra Pound, Wyndham Lewis, Giordano Bruno, Samuel Butler and others, and these are applied to or contrasted with *Finnegans Wake*. One such figure takes on a central role within the book. Dora Marsden, who Boldereff earlier describes as being Joyce’s first editor (Boldereff 1968 15-6), is asserted to be a more significant influence on Joyce, in terms of his conception of time, than more well-known philosophers such as Henri Bergson and Alfred North Whitehead, both of whom writer and artist Wyndham Lewis accused Joyce of imitating (Motz 14).

Marsden, who founded, edited and wrote for the literary and political journals, *The Freewoman* and *The Egoist*, was described by her friend and Joyce's long time patroness, Harriet Shaw Weaver, as being "a remarkable person, a genius and also very beautiful to look upon" (quoted in Lidderdale and Nicholson 53). Marsden wrote two books that Boldereff claims heavily affected Joyce's view of time, *The Definition of the Godhead* and *The Philosophy of Time* (Motz 14). The latter book, which was only published in a limited run in 1955, is unlikely to have been read by Joyce in the form that it was ultimately published, but many of her ideas of time can be found in *The Definition of the Godhead*, published in 1928. Boldereff writes that "Joyce learned from Dora Marsden that space and time are the two primordial elements" (129), a view supported with copious quotations from the *Wake*, among these: "Where are we at? and whenabouts in the name of space?" (FW 558.33) and "being slumply and slopely to remind us how, in this drury world of ours, Father Times and Mother Spacies boil their kettle with their crutch" (FW 600.1-3). These and other cited passages reveal to Boldereff that Joyce closely followed Marsden who continually emphasized the interdependent nature of time and space, personifying these elements as a divine father and mother. In the *Wake* these two are corresponded to the symbolic constellations of HCE and ALP, matched also to the primary and antithetical tinctures of Yeats's *A Vision*.

In *Time as Joyce Tells It*, Boldereff, writing now under the pseudonym Thomasine Rose, as she is wont to do with authors that she respects, reproduces long passages from *The Definition of the Godhead*. In one of these sections, Marsden hearkens back to Egyptian philosophy and cosmogony,—significant in relation to other Boldereff studies on Bruno, Blake and ancient Egyptian religion—and invokes the primordial deity, Nun or Nu. Nun is the goddess of the watery and "limitless depths" who harbours "the germs and seeds of all things" and represents the panoriginal chaos of pure Space. Marsden asserts that it is clear, according to the cosmogony, that this figure of Space was always present, pregnant with all potential forms, and the more masculine element of sun-like Time; "the breath of the universe" emerged fully from her dark becoming (Motz 59-60). Boldereff explains in commentary that this is also the relationship of ALP to HCE in *Finnegans Wake*; both are primary but the latter arises from the ground of the former. Marsden goes on to explain that the very idea and etymology of "existence" incorporates this mythical understanding:

For the term existent (as its form shews) does not stand for all the being that is.

Examination of the term's form shews it to be a compound term made up of the two parts *ex* and *istent*, the first part of the term being a prefix meaning *out of*; the second

a form derived from the Latin verb *stare*, the meaning of which is to stand.

(Quoted in Motz 61)

What this implies for Marsden is that what exists, the whole universe evident to our senses and reason, is only what “stands out” from the primal background, the neutral “vault of Heaven,” Space herself. While there are obvious etymological connections of Nun with words in many languages for negation, she is emphatically not nothing just as existence is not everything. Instead, Nun or Space is “the home, matrix and mother-liquor out of whose substance the world of existence was fashioned, and that which, moreover, supplied it with type-forms” (quoted in Motz 61). To return to *Finnegans Wake*, if HCE as Father Time is the creator and grand architect of the world, ALP is the chaotic substance out of which he has fashioned all forms, including himself.

For Boldereff, however, Joyce’s understanding of time is far more complex than even this. Through his “reading of persons such as Dora Marsden, Ouspensky, Bruno, Samuel Butler and others,” Joyce came to realize that while the contemporary notion in physics of the space-time continuum properly identified the interdependence of space and time, it still maintained a perceived imbalance between them. Instead of there being three dimensions of space and only one of time, Boldereff asserts that Joyce, as the result of his studies of the above authors (and especially in the formulations of P.D. Ouspensky), concluded that both space and time equally possess three dimensions (Motz 10). Boldereff celebrates this as a major aspect of the *Wake*’s structure and discovers confirmation in the text, as it appears to refer to itself as: “The Coach with the Six Insides” (*FW* 359.24). It is not just that time emerges from space, existence from “non-existence,” but that time has always been in potential within unformed space, cyclically emerging from it and dissolving back into it eternally. ALP is not prior to and does not take precedence over HCE. All this, of course, is strongly reminiscent of Boldereff’s exposition, in *Hermes to His Son Thoth*, of Giordano Bruno’s philosophy of the two levels of universal ensouled matter, the first a state of absolute potential and the second of matter actualized, “existing” things in Marsden’s sense (Boldereff 1968 77). And in *Time as Joyce Tells It*, Boldereff does indeed state that Marsden, Bruno and the ancient Egyptians all held that there never was “non-existence” and the material and living will always be inextricably bound up with “the invisible and immaterial” (Motz 74). This supplies yet another example of Boldereff’s remarkable consistency of thought throughout her books, especially in regard to her explorations into the deeper structure of *Finnegans Wake*.

Marsden also provides a related conceptual framework which Boldereff finds permeating the *Wake*. Turning this time to another ancient cosmogonical and theological text, the Indian *Rig Veda*, Marsden finds the perplexing statement that before the present cycle of the manifested universe, that there was "neither Aught or Naught" (quoted in Motz 35). Marsden naturally relates these terms to existence and non-existence, or time and space. Boldereff claims that this concept of the "aught-naught" became the central symbol of *Finnegans Wake*:

But he wanted his symbol to do more, so he tied "aught-naught" up with what it looks like—a hole, and this led to its identification with the whole. He had learned from Miss Marsden that the intertwining of the sound of the two words, "hole" and "whole," was not accidental,—there was a reason, lying in ancient philosophic doctrine. (Motz 36)

The aught arises from the naught, the whole from the hole, the sun from the darkness, time from space, and each cycles on and returns back to that which once held it. Boldereff discovers that Joyce ties the "aught-naught" into nearly everything within *Finnegans Wake*: "the heavens, eggs, apples, eyes, mathematics, religious doctrine, dance, time, structure of atoms and molecules, cycles, gyres and the diagram of page *FW* 293" (37). All of these things are present as recurring images and symbols, and all are connected conceptually and metaphorically as items which embody or express the idea of the One which is born from the Zero and is finally dissolved into the Zero again. Notable on this list are Yeats's gyres and the page 293 diagram, which for Boldereff represents the symbol of symbols within *Finnegans Wake*. "Ainsoph, this upright one, with that noughty besighed him zeroine" (*FW* 261.23-4). "Ainsoph" or Ein Soph, the One of the Kabbalah, is listed alongside a vast number of terms Boldereff extracted from the *Wake* that directly allude to the "aught-naught" (Motz 37). For Boldereff, *Finnegans Wake* is at all points conscious of this relationship and of its own identification with it: "Sure, what is it on the whole only holes tied together" (*FW* 434.21).

Boldereff in *Time as Joyce Tells It*, focuses on time as a theme and element precisely because she recognizes that time is its "principal aspect" which informs and subsumes all other parts of the work. If, as Marsden asserts, time is the *motion* of existent things, then *Finnegans Wake* is the continual reenactment, not only the description, of this motion, from their creation to their destruction and back again. Boldereff repeats Samuel Beckett's early

observations that “In *Finnegans Wake* form is content, content is form—Joyce’s writing has no plot, no message, the way it exists *is* the creation” (Motz 13). And Boldereff continues in the same enthusiastic manner in display as early as *Reading Finnegans Wake*. She writes:

Joyce has tried to create movement in the actual word and in the actual construction of the flow of words. The ripple that runs through it conforms as closely as the master was able, in imitation, to reproduce the sharp bumpy glide of the rhythm of life itself through the sentences. (13)

While Boldereff considers Joyce’s stylistic imitation of life in motion, in parallel to concurrent movements in theoretical physics and the avant-garde arts, the doctrine which it expresses is ancient: “We find it in the Egyptian religion, in Pythagoreanism, in Neo-Platonic Hermeticism, in Giordano Bruno, in Samuel Butler” (140). Here once again, Boldereff begins to delineate an alternative tradition or counter-vortex of western thought which she traces throughout her books. In this instance she adds the writer Samuel Butler, whose theories of primordial cellular memory Boldereff is convinced have deeply influenced Joyce in *Finnegans Wake* (148-52). Due to unfortunate time and space limitations, however, Butler’s possible influence, and the influence of the several other thinkers discussed in *Time as Joyce Tells It*, will have to be the subject of another study. Yet in Boldereff’s next book, another crucial link in the chain of the counter-tradition, a philosopher who had an acknowledged influence on Butler and especially Joyce, Bishop George Berkeley, will be its overwhelming concern.

2.

In *Verbi-Voco-Visual: The Presence of Bishop Berkeley in Finnegans Wake*, Boldereff surely achieves what her title indicates: to reveal how the Irish idealist philosopher is present throughout Joyce’s work. Boldereff very much considered *Verbi-Voco-Visual* to be a continuation of her previous books on Joyce and the *Wake*, and the turn to the thought of Berkeley to be a natural extension of her studies into Bruno, Butler and Marsden (Rose 11). In fact, Berkeley’s importance as a precursor to Joyce is mentioned in passing within her previous books (Boldereff 1959 Part 1 80, Motz 1), but in this brief fifth book on Joyce this becomes front and centre. For Boldereff, both Joyce and Berkeley hold a “conviction of the unremitting continuity and interrelation throughout the universe” (Rose 11). Boldereff became convinced through her study of Berkeley that “Joyce had buried him deep in the text” and that he could be found in “every crevice of that complicated texture” which is the

structure of *Finnegans Wake* (13), to the point where she openly wonders if there is any part of the book "not related to Berkeley" (35). Not only, however, is Berkeley present in the *Wake*, but the philosopher is revealed as being either the successor or predecessor, either pupil or master, of several of the central figures in Boldereff's charted "tradition." "Everyone Joyce specially loved seemed to be included under this man's philosophy;" Blake being described as "practically Berkeley's godchild" and Bruno as dedicated like Berkeley "to the principle that what was alive and what animated the parts of nature as man is able to perceive her, was the active Spirit of the Universe" (12-13).

As for Yeats, another crucial link along this chain, he affirms that "Berkeley has brought back to us the world that only exists because it shines and sounds" (quoted in Rose 13). By this, Yeats, following Blake, means that Berkeley has once more elevated the primacy of perception, once so important to the ancient poets, but a world stripped away by rationalist and materialist philosophers like Descartes, Newton and Locke (13). For Berkeley, as for Bruno and Yeats, there is only one substance, Spirit, and Spirit is "that which *perceives*" (quoted in Rose 12). It is not an abstract principle or imperceptible and generalized matter which is hidden from the senses, but Spirit is something present and alive, colourful and sensual, that is apprehended perpetually by beings who are equally present and alive. And, according to Boldereff, it was Yeats who "shoved Joyce into the arms of the waiting Berkeley" (Rose 13).

Clearly, *Finnegans Wake* does often reflect "the phyllisophies of Bussup Bulkeley" (*FW* 435.10-1). For Boldereff, it was the unique trinity of Bruno, Berkeley and Blake that taught Joyce that "the sun was the procreator and was equivalent to Time" and coupled with this that "the sun's consort was the generative element, equivalent to Space" (Rose 25). We have already seen how this same notion is present in the thought of Dora Marsden. It is the creative sun in both its spiritual and material aspects, and represented by or identified with HCE throughout the *Wake*, which is "the animating spirit of the world," providing the light necessary for all perception and the warmth necessary for all life. Informing both Berkeley and Bruno, however, are older traditions like Hermeticism and Neoplatonism which are acknowledged by both philosophers as being key forebears of their thought. For the Renaissance Neoplatonist Bruno, it is the gradual emanation and descent of light and form from the One, of which the material sun is but a symbol, that animates this world (26).

Berkeley, who paid much respect to the Hermetic and Neoplatonic traditions, adapted

from these philosophies the essential idea that there is no “such thing as pure space, distinct from perceived spaces” and likewise no time, motion and matter that are distinct from perceived and experienced moments, movements and objects. It is the “incautious use of general words” that cause “naturalist” philosophers to erroneously reify generalized abstractions like absolute time and space, and which in turn causes them to devalue the perceived world as we experience it with our senses and minds in the particular and ever-changing moment (19-20). This leads to all manner of misconceptions and fallacies. It is still asserted in certain circles, for instance, that Berkeley denied the existence of matter entirely, when in fact what he denied is that matter is abstract and general and independent of our perception. Matter for Berkeley is *perceived* matter, a conception much closer to the common sense view of the word, and not the “invisible, intangible, non-spiritual support of all that we actually see and touch,” this being the vague conjecture of the philosophers (15).

In accordance to this view, Berkeley denied the distinction, made by Galileo, Descartes, Locke and others, between the so-called “primary qualities” of extension, time, motion and so on, which are held to be objective and absolute, and the “secondary qualities” of colour, taste, smell and so on, which are deemed to be subjective and relative, not mathematically measurable or determined. Berkeley asserted that colour, for example, cannot in any way be abstracted or omitted from extension as colour is continually used by the senses to judge the extent and size of objects. There is, then, no abstract matter apart from these “subjective” secondary qualities (35-6). The everyday and embodied action of perception is for Berkeley (as for Joyce and Boldereff) a creative act of the imagination which literally colours the world. The body itself “is the only receptacle we have for perceiving and understanding the divine language of Nature, spelled out always in color” (42). No other instruments or mathematical formulations are required.

Joyce would quite obviously celebrate this affirmation of the body and its senses as the creative and imaginative receptacle of the world. As Boldereff exclaims: “All *Finnegans Wake* is a color game” (36), games literally involving the guessing of precise colours being essential facets of its “plot.” Boldereff quotes several short passages in the *Wake* that clearly reveal the guidance of Berkeley: “When you will be after doing all your sightseeing and soundhearing and smellsniffing and tastytasting and tenderumstouchings” (*FW* 237.16-8), “it darkles, (tinct, tint) all this our funanimal world” (*FW* 244.13), and “IMAGINABLE ITINERARY THROUGH THE PARTICULAR UNIVERSAL” (*FW* 260 R/m). The senses are here affirmed along with the phenomenal/fun-animal world and the imaginative apprehension

of the particular instant of experience. And all of this is very related to a recurring episode and motif within *Finnegans Wake*, the incident of Buckley shooting the Russian general. For Boldereff, and given everything else this is very plausibly the case, one of the meanings here is Berkeley shooting or philosophically dismantling the rush-in-general, the generalized and abstracted view of the world and matter, or Joyce "shooting down abstract and general ideas to give us a history of the world in particulars" (65).

Berkeley's concern in his earlier works was to preserve the singularity of things, their individual quiddities, against the dissolving abstractions of the mathematicians. That's why throughout *FW*, Berkeley is fighting the rush-in-general. (20)

3.

Boldereff's final book, *Let Me Be Los: Codebook for Finnegans Wake* published under the name Frances Phipps, directly takes up where she left off in her previous works. While this book provides its readers with a—by now familiar— "translation" of *Finnegans Wake*, in this case by William Blake and Egyptian mythology, in it are found the usual cast of characters: Bruno, Yeats, Pound, Berkeley and others, once more revealing that Boldereff always had in mind a unified and coherent vision of Joyce and the tradition he was a distinguished initiate within. In her preface, Boldereff notes that although it is not proven in any book, it is obvious to "this compiler" (herself) that Blake must have studied Berkeley (Phipps 9), indicating at the very least that Berkeley has coloured her own reading of Blake. Boldereff also mentions here that Joyce has found the "Symbolic System" section that Yeats largely wrote for *The Works of William Blake* by himself and Edwin Ellis, very useful (9). This represents a return to, or a continuation of, a study of Ellis and Yeats that Boldereff first undertook in *Reading Finnegans Wake*, published nearly thirty years earlier. Blake, as we have seen, was also the subject of *A Blakean Translation of Joyce's Circe*, and Egyptian mythology featured prominently in *Hermes to His Son Thoth* and to a lesser extent in her other books. All of this sums up to a remarkable consistency of thought in the work of Frances Boldereff, a systematic vision that has spanned more than three decades.

In *Let Me Be Los*, previously touched upon in examination of Bishop's review of the text (Mortson 19-20), Boldereff makes the claim that Joyce chose to "hang his tale" upon Egyptian mythology because he was influenced by Blake's response to the certitude and plain-spoken laws found within Newton's physics. Blake warned that it is very tempting to unquestioningly accept

Newton's lucid presentation of the universe as being self-evident. The mysteries, in other words, have all been resolved and the creative task of the imagination has been accomplished. Blake deeply understood that this was not at all the case, that the work of the imagination is limitless, and it was necessary for each individual to create his or her own singular systems of understanding and vision. This is precisely how Joyce responds to Blake's entirely original poetic mythology and why Joyce corresponds it with the myths of the ancient Egyptian religion and his own "system" in the *Wake* (Phipps 12). Joyce follows Blake in attempting to map out a particularized, singular and mythological, history of the world (11), but he does not simply copy Blake. Instead, he uses the battle of contraries found in the story of Osiris as an exemplar to explore similar themes in Blake (19). Boldereff weaves together these three myth sources:

There is a close relationship between his [Urizen's] story and that of Los and Enitharmon, and their son Orc, as there is also a relationship between the Egyptian myth and the organization of Joyce's family, HCE, ALP, the twins and Isabel their daughter. (12)

Boldereff claims that a large reason why Joyce chose "Egyptian religious myth to represent his oneness with Blake was that the Egyptian mentality was able to encompass simultaneity" (191). Simultaneity is a notion that is present everywhere in Boldereff's "translations" of Joyce, and is at the root of the ongoing discussion of time. Blake speaks of "throwing off the temporal that the Eternal might be established" (quoted in Phipps 200) and it is precisely understanding of the simultaneous that is the door to the eternal. This "Blakean time" is revealed in "Joyce's maddening portrayal of flux at its maximum, of simultaneity, and of heightened awareness" which follows both Blake and Berkeley, "Blake's educator" (Phipps 200). The deep understanding that the Egyptians had of simultaneity "is expressed in various ritual representations by the superimposition in a single image of several points of view and moments of time" (147). This is entirely the understanding of *Finnegans Wake*, which "takes place" in the simultaneous timeless present that Blake called "a pulsation of the artery" (147-8).

In Blake's eclectic mythology, it is Los, the spirit or active daemon of Time, who tirelessly labours so there is never a cessation of life and enthusiasm. It is Los who guides individuals back to eternity. For Boldereff, both Blake and Joyce are identified with Los, Joyce viewing the above as his lonesome, poetic task (132). This task, in turn, is identified with the passage of the Sun (as Osiris) through the underworld. This of course represents

the drama of each day, but in this drama all struggles of light against darkness are subsumed, and each war of contraries, each battle of history—Kadesh in Egyptian tradition and Clontarf and countless other battles mentioned in the *Wake*—are echoes of this. Yet more profoundly, in Blake as in Joyce, this is the struggle of each individual to wake up from the night of our present condition to the dawn of eternity (19). All of these themes are superimposed in especially the fourth book of *Finnegans Wake*. Every event in history and myth is merged in the *Wake* in faithful echo of Blake’s understanding of simultaneity, and in shared poetic mission.

The complication, richness, difficult-to-define-with-sureness large number of apparent characters in *Finnegans Wake* copies with a flourish the unreadable, only-now-being-comprehended, complexity of Blake’s vast panorama. (13)

Beyond these wider themes, Boldereff explores several structural correspondences found in the work of the two poets. As in Blake, the *Wake* represents a dream, but a dream not of any particular individual but of a fractured collective. The counterpart of Osiris is Albion in Blake’s poetic mythology and Finn (then HCE) in the *Wake*. The families and acquaintances within the dream are the ruptured members of the universal man. To awaken is to also reintegrate with the divided parts of the self, also foreshadowed in the Osiris myth. For Blake, the present materialistic world, which he called Ulro, “is the state of total error, the deadly sleep of the spirit, the mode of life which rejects vision, and is therefore compacted of dark, delusive dreams” (14). This is the nightmare of history, depicted in the *Wake*, from which we are all trying to awaken. According to Blake, this awakening can occur at any point, but it is an “imaginative dawning” that breaks out “‘between’ the tick and tock of a clock’s moment” (44). In other words, it already happens outside of measured time; the particular instant of imagination is already a glimpse of eternity.

As a singularity, therefore, the dreamer in Blake and the *Wake* may be called Albion or Finn, as a polarity may be called Los (Time) and his estranged consort or “emanation” Enitharmon (Space or eternity) or HCE and ALP, and as a quaternity may be called Blake’s Four Zoas or Joyce’s four old men or apostles, Mamalujo, Matthew, Mark, Luke and John. Boldereff makes further correspondences of these latter four with various other symbolic systems, including German mystic Jacob Boehme’s Trinity plus the “mirror” of Nature, the wheels of Ezekiel’s great vision, the beasts of the Apocalypse, and the four archangels, or “regents of the of the cardinal points,” Raphael, Michael, Gabriel and Uriel (100). Boldereff

claims also that Yeats would have recognized his own Four Faculties of *A Vision*, never feeling that “any of his system to be different from Blake’s” (70). Yet in a more fundamental way the four are the unfallen senses of Albion:

In Eternity the Zoas are the senses of Albion, but in the Fall, powers within his universe and in the minds of individuals which cause man to believe that material realities have existence external to and independent of the perceiving man. (105)

To wake up is also to remember a “time” when we already had a direct sensory apprehension of eternity. Throughout her six books on Joyce and *Finnegans Wake*, this is the perspective that Frances Boldereff approaches, and that she considers her literary “masters” to have attained. Boldereff is not interested in conventional literary criticism, so it is meaningless to judge her by the standards of literary criticism. Her various “readings” of the *Wake* are read with the eyes of a prophet who is reading the words of past prophets of the same lineage.

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