

## The Numbers of *Chamber Music*

JOSÉ M<sup>a</sup> TEJEDOR CABRERA

### *Abstract*

This paper advances a hypothesis that may answer the presently unsolved question of why Joyce allowed his brother Stanislaus to determine the final arrangement of the poems in *Chamber Music*. Stanislaus' re-organization may have responded to a numerical game based on the so-called occult tradition in Joyce's original suite and would lead to a redistribution so that the sequence might gain something in terms of tone, while losing nothing in terms of content. The connection is provided by certain correspondences with the Renaissance symbolic tradition associated with the crafting of lutes, with Christian Cabalist symbology—as shown for example in one of Albrecht Dürer's engravings—as well as with the numerological structuring technique of Dante Alighieri in his *Divine Comedy*. Cornelius Agrippa's *Of Occult Philosophy* provides several necessary links that tie together these apparently disconnected notions.

**Keywords:** numbers, *Chamber Music*, sequence order, Stanislaus Joyce

**C***hamber Music* is well known as a collection of light verse in the Elizabethan-Jacobean style, a set of Renaissance airs for a solo singer with a central theme, recurrent in that period,

namely that of an idealized love that ends in dramatic failure. Musical allusions, both lexical and within the very rhythm of the poems, abound in the pieces. Joyce himself described the collection in a letter to the composer Geoffrey Molyneux Palmer on July 19, 1909, as “a suite of songs and if I were a musician I suppose I should have set them to music myself”

(*Letters I* 67). At some point Joyce nurtured the idea of having a lute made for him to “coast the South of England from

Falmouth to Margate, singing old English songs” (*Letters I* 54). Palmer, Adolf Mann, W.B. Reynolds and Herbert Hughes all composed music for different poems in the collection soon after their publication in 1907. The sequence seems to be somewhat devoid of content (too void for some critics), and perhaps “too full of form.” Morton Zabel, as early as 1930, wrote that Joyce’s “lyrics are the marginal fragments of his art, minor in theme and too often, for all their precise and orderly felicities, undecided in quality” (207). Vicki Mahaffey asserts that “[w]hat distinguishes Joyce’s poetry from that of someone like Yeats is that Joyce never used verse as a comprehensive form; he seldom strives to integrate different levels of meaning in a single metrical stroke. Instead, Joyce uses conventional poetic forms and meters as a way of *simplifying* emotional experience” (180). Even A. Symons, who favoured the publication of the book in his very positive review in the *Nation* (June 22, 1907), wrote that “[t]here is almost no substance at all in the songs, which hardly hint at a story, but they are like a whispering clavichord that someone plays in the evening, when it is getting dark.”<sup>1</sup> Seventeen years later William York Tindall evaluated the book as “an example of symbolist indirection,” “delicate, mannered poems” many of which “seem trivial. . . . Indeed, it is likely that if someone else had written *Chamber Music*, it would have been forgotten.” (Tindal, *Reader’s Guide* 116)

W. B. Yeats, in a letter to James Joyce dated December 18, 1902, acknowledged the following: “Your technique in verse is very much better than the technique of any young Dublin man I have met during my time. It might have been the work of a

young man who lived in an Oxford literary set” (*Letters II* 16).<sup>2</sup>

All this formal excess, this exquisite and delicate musicality of the poems, the persistently melancholic tone, and the innumerable allusions to, among many others, the Song of Songs, Surrey, Shakespeare, Dowland, Campion, Herrick, Lovelace, Blake, Coleridge, Keats or Rossetti, and perhaps even to Chapman and Milton, could well be justified because it is common knowledge that sonnet sequences, once Sir Philip Sidney had made them fashionable with his *Astrophil and Stella*, held a considerably fixed structure and similar themes, for the game relied not so much on audacious originality (in our contemporary sense), but in the creation of ingenious and witty variations upon already established models. While the conceit constituted their conceptual pattern and the sonnet their serious and ennobling form, other lighter song-formats were thought appropriate to develop particular and briefer themes in shorter love poems. Joyce may have believed that this type of apparently less crafty or *learnéd* pieces was perfect to let sound and rhythm perform the larger part of the job, in the belief, along with many Renaissance authors, that technique itself was a wholly sufficient foundation upon which to build a complete poetic system. At least the younger Joyce might have thought so when, at the time of composition of *Chamber Music*, he showed Synge a manuscript entitled “Memorabilia” with nothing but a compilation of ungrammatical passages taken from Yeats, Herbert, Spenser and others.<sup>3</sup> Synge thought it was the epitome of pedantry, but such an interest evinces quite an unusual concern for form.

If the achievement is almost exclusively formal—as José Antonio Álvarez Amorós, the Spanish translator of *Chamber Music*, affirms, along with other critics (Álvarez Amorós 47)—then the structure organizing the sequence should also be relevant, and yet, quite unexpectedly, the order of the poems initially established by Joyce is not the one chosen in the first 1907 publication. The poet allowed his brother Stanislaus to undertake that responsibility, rather than assuming it himself. Is then the meaning of the poems “almost non-transcendental”

(Álvarez Amorós 47)? And if so, is the form meaningful, at least in some way? Tindall reminds us that Joyce's "mind was far from simple" and that "what Joyce made he made in his intricate image. Upon examination, these poems appear more malicious than tender and more realistic than fanciful"

(*Reader's Guide* 117). In a letter to his brother, dated October 18, 1906, Joyce confessed that he did not understand the proposed distribution, and that he was not even satisfied with the title, also Stanislaus' suggestion, which seemed to him "too complacent" (*Letters II* 182). Later on, he would repudiate the whole book, cataloguing it as a work of early youth, full of false sentiment and by no means a book of love poems (*Letters II* 219). He even tried to prevent publication by cabling the publisher, Elkin Mathews, when the book was already at the printer's. Yet, in September 1909, he presented Nora Barnacle with a collar of ivory cubes he had designed, and on which he had engraved the ninth line of the ninth poem in the collection—"Love is unhappy when love is away!"—thus proving his sentiments to be as truthful as they could be.

The suite was originally planned to contain twenty-seven songs, the arrangement of which Joyce depicted in a manuscript as a double-sided ladder, as thus described by Tindall in his edition of the poems (*CM* 102-03). Poem XIV would hinge the ascent and descent of the love relationship. This suggests that Joyce was thinking numerologically, perhaps imitating Nicholas Le Fèvre de la Boderie's diagram illustrating his brother's translation of Francesco Giorgi's twenty-seven items comprising the three worlds linking man to God in his *De harmonia mundi* (Yates, plate 4). Richard Ellmann noted that "Joyce planned to divide his poems into two parts, the first being relatively simple and innocent, the second more complicated and experienced. The second group would commemorate his departure from Dublin" (*Letters II* 27). Suzette Henke, however, defends the thesis that, if read thus, Joyce's original plan for his sequence is "too restrictively autobiographical," and sees it as aiming "at building on Joyce's own experience a universal expression of youthful human love

in all times and places” (Henke 4). As things stand, however, Joyce left the sequence of the lyrics in Stanislaus’ hands. José Antonio Álvarez Amorós, in the Preliminary Study to his bilingual edition, states that

there is no agreement as to the meaning the peculiar arrangement of *Chamber Music* may have, but it must be pointed out that it is a book wherein creations are organized hierarchically (Bern Dietz has even talked about the contiguity or syntagmatic relationships among the poems [30]), and such an organization effectively helps toward the configuration of a fictive narrative sequence concerning the varying nature of love. (Álvarez Amorós 33)<sup>4</sup>

The fact is, however, that the mentioned syntagmatic relationships, or those based on thematic contiguity, are substantially clearer in Joyce’s 1905 arrangement than in his brother’s. Conversely, from a dramatic point of view, Stanislaus’ organization may be significantly more effective than Joyce’s, or simply more appropriate, because it rearranges “the suite according to similarity of mood” (Fagnoli and Gillespie 22). Suzette Henke writes that

although the [final] arrangement damages the ‘story line’ of Joyce’s own sequence, it offers decided advantages. In grouping the songs according to the music of the verse, and thus the mood, Stanislaus stressed the element Joyce valued most. And if a singer were to present the songs in an evening’s entertainment, the arrangement by mood would be practical and effective. (Henke 6)<sup>5</sup>

If lyric is, as Stephen defines in *A Portrait*, “the form wherein the artist presents his image in immediate relation to himself”

(P 318), perhaps we should not even be concerned about a narrative in the sequence, but rather pay attention to other, more poetic, qualities. Poem 21/XXIV shows a speaker who declares that “[he has] heard of witchery / Under a pretty air” (ll. 11-12), and since most of the poems in *Chamber Music* (at least nineteen out of the thirty-six) contain musical references, one can safely conclude that below the surface of most of them there must be some magic artifice at work. Yet, one must be cautious because, while the “wise choirs of faery” of 19/XV may be as angelic as they are in Renaissance Christian Cabala, the charge of witchery that the European 17<sup>th</sup> century brought upon this type of occult philosophy darkened all positive connotations of the science. This occult philosophy was considered by its practitioners as “more powerful” than Scholasticism, which it superseded. As a learned and change-promising movement it opposed any form of Reformation and Counter-Reformation, whether Protestant or Catholic, and this may justify Joyce’s attraction towards it.

Whether Joyce loathed the arrangement or not, he agreed to it, although two years after publication, in the 1909 letter to Molyneux, he still conceived of XIV as the centre pillar of the sequence: “The central song is XIV after which the movement is all downwards until XXXIV which is vitally the end of the book. XXXV and XXXVI are tailpieces just as I and II are preludes” (*Letters I* 67; Ellmann 727). This may explain why the rhyme scheme makes XIV the strangest poem in the whole suite, since it becomes more and more irregular towards its end, hinting at confusion.

The ordering of the 1905 Yale MS still maintains numbers 16/XI and 17/XIV at the centre of the thirty-four poems but, to complicate matters, Joyce’s last contribution of two poems written in Paris in 1903 (and 1904?) ended up appearing at the close of the sequence, where Stanislaus placed them in 1906, just before publication, “because of their sombre tone” (*MBK* 224).<sup>6</sup> In these terms, A. Walton Litz, in his preface to *The James Joyce Archive*, describes the arrangement:

in the [Beach-]Gilvarry sequence [the 1902-04 holograph of *Chamber Music* of only thirty-three poems, the 1907 numbers] I and III are the opening poems, XXXIV is the close, and XIV stands squarely in the middle, flanked by thirteen poems in either side. This perfect symmetry of musical and emotional effects was spoiled slightly as Joyce added later poems, until finally in the rearrangement for the 1907 edition it was almost entirely obscured. (Litz xxxv)<sup>7</sup>

Yet, Stanislaus' number XIV (Joyce's 17), so much favoured by Joyce and usually read as the consummation of youthful love, may be simply a call to the beloved to come to the waiting lover: "I *wait* by the cedar tree.../...My breast *shall be* your bed" (my emphasis). Since 16/XI demands the beloved's loss of maidenhood, the presence of cherubim in the poem may have been suggested, among other reasons, by the popular tradition holding that cherubim guarded the tree of life in the Garden of Eden, thus equating the girl's loss of innocence with Eve's.

In Stanislaus' arrangement, because the total of thirty-six songs makes an even number, there cannot be a single pivotal poem, but number 16/XI may be central for a few other reasons. That this song was important to Joyce is testified by the fact that it was the only one for which he composed a melody.<sup>9</sup> If the first two poems (because they are introductory) and the two final compositions (because they are codas) are disregarded, number 16/XI—although it does not seem to be endowed with any special formal feature at first sight—along with number 17/XIV, build up toward the climax of the suite's narrative and, according to Joyce's later view, also signal the point at which the sequence becomes darker and more melancholic. Finally, and most relevant, in a sequence of thirty-six, sixteen is the Golden Number, dividing the suite into a "divine section" or a ten plus twenty-six structure that reflects

the architectural proportions used by Vitruvius and Francesco Giorgi, also present in the paintings and engravings of Michelangelo Buonarroti, Leonardo Da Vinci, and Dürer among many others.<sup>10</sup> Stanislaus might have devised the ten plus twenty-six organization bearing in mind this Renaissance measuring technique that guaranteed classical beauty. Additionally, the Golden Ratio did not divide (as the speaker in 15/XIII promises the beloved: “For seas and lands shall not divide us / My love and me”) but rather provided a magical proportion that emulated universal harmony. This explains why Joyce’s number 16 becomes number XI in the final ordering and why Joyce might have willingly accepted the change.

With this change the symmetry in the order set down in the 1905 MS was definitively lost in Stanislaus’ version, and to this the addition of the two closing pieces contributed. Thematically speaking, then, the way the poems were finally grouped does not seem to be highly relevant. Yet, and this is my contention, the two final songs contribute to the Renaissance character of the suite, and Stanislaus’ arrangement does not completely detract from the possible symbolic meaning of Joyce’s original sequencing. The number of verses, stanzas, or even words, may also contribute some symbolic meaning, as the suite counterbalances opposing drives: the speaker’s view of love and desire for sexual fulfilment contradicts the daintiness of the formal measures of the pieces; and the melancholy and decadent tone clashes with the occasionally neat precision worthy of a realistic lover. The symbolism of numbers highlights the young man’s need for a love that is far from being courtly and melancholy, while it keeps the poems within a very strong Renaissance tradition of the approach to knowledge. Myra Russel has already pointed out that

[o]f the thirty-six poems in *Chamber Music*, thirteen are in the four-stress pattern. Five have an alternating 4/3 meter. Several others employ the four-stress with a variation: the last line of each stanza or of the poem or the finishing



couplet has three stresses, or sometimes, only two. But this too is standard practice; the short last line was favored by one of the earliest Renaissance poets, Thomas Wyatt. (Russel 137-38)

The combination of three- and four-fold elements in the suite reappears at many other stages of analysis. It may not be a coincidence (no matter how seriously Joyce took coincidences) that out of the thirty-six songs, three are built of one stanza, eighteen are made up of two stanzas, nine poems are composed of three, and six of four stanzas. This apparently arbitrary grouping results in numbers that are in all instances multiples of three. Also meaningful may be fact that the poem Stanislaus placed in the twenty-first position—the one Joyce placed first—contains six lines and thirty-three words. Nine poems in the collection contain word numbers that are multiples of three.

Furthermore, Joyce's original 1905 sequence made up of thirty-four poems corresponds to the words "James Joyce," that in Gematria, a practice inherited from Jewish Kabbalah, add up to 34, while their ten letters are four vowels and six consonants, a proportion that maintains a Golden Ratio. Joyce may therefore have relied, at least minimally, upon the so-called unofficial knowledge of Numerology and the Hermetic but Christian cabalistic tradition. Whether such reliance was in fact ever considered by Joyce so as to help him build a formal structure to his works belongs to the realm of sheer speculation—and yet the sedulous reader is always suspicious of Joyce's ways—but it looks like Stanislaus kept it in mind when he came to provide a pattern for the sequence in *Chamber Music*.

A reading of the poem that should have opened the collection in Joyce's sequence, 1/XXI, points to some kind of break between friends, perhaps with Gogarty, probably in 1904 after the publication of "The Holy Office."<sup>11</sup> The vocabulary in the piece suggests the loss of Paradise suffered by some fallen angel. The melancholic tone also helps bring to mind Albrecht

Dürer's famous etching "Melencolia I," the central figure of which is an angel who rests his head upon one hand and displays an alert, almost enraged look, gazing up and therefore not melancholic at all.<sup>12</sup> His consciously ambiguous expression may have attracted Joyce as fitting his own poetry. Poem 16/XI, in my reading one of the two central compositions in

Joyce's version and the pivotal poem in Stanislaus', includes "the bugles of the cherubim" (l. 8), and poem 9/IX seems to allude in its fifth line to what could well be a representation of the lunar rainbow as regards Dürer's work:

The foam flies up to be garlanded,  
In *silvery arches spanning the air*,  
Saw you my true love anywhere?  
Welladay! Welladay!  
For the winds of May!  
Love is unhappy when love is away! (4-9;  
emphasis added)

The bugles of 16/XI are instruments that associate heaven and earth in a common celebration, but these, along with the Cherubim (who are wisdom and, below the Seraphim, next to God), are nothing compared to the name that is heard upon their music. Such a name, which is none but that of the God of Love, is therefore easily associated to God's name, whose search was the essence of Renaissance Christian Cabala in the works of the Spanish Ramon Lull, the German Johnass Reuchlin or the Italian Francesco Giorgi. The invitation to lose the girlish maidenhood becomes then something like a mystical joke that hardly hides away Cupid's name and his Renaissance representations as putti often called cherubim.

"Melencolia I" belongs to a brief series of three copperplate engravings that Dürer completed during 1513 and 1514, and that for many constitutes the best of his production.

The other two pieces are "The Knight, Death and the Devil" and "St Jerome in His Study," all of them approximately of the same size and full of iconographic details that make them

enigmatic and allusive. Albrecht Dürer's "Melencolia I" shares many elements with *Chamber Music*. The copperplate contains several mathematical allusions, such as the compasses, the rhomboid, the scales, and the hourglass, all of them a clear expression of Dürer's belief in the sovereignty of philosophical-scientific knowledge over any of a religious kind. Dürer's critique of the Catholic Church finds its equivalent in poem 26/XII with its "hooded moon" compared to a "comedian Capuchin," or simply when the speaker claims to be "wise / In disregard of the divine."<sup>13</sup> The angel in the picture conceals at least three or four buffoons hidden in the folds of his apparel (although they look to me rather like some of the "innumerable faeries" of poem 19/XV.11-12), together with the image of a hooded man with a beard appearing on the angel's right knee and which David Ritz Finkelstein calls "the Third Prophet." He finds three prophets and four fools in Dürer's work (Finkelstein 27-28). Above the hourglass the engraving reveals another clock, the hands of which point to twelve, either the time for the encounter between the two lovers, "Love is at his noon; / And soon will your true love be with you" (15/XIII.14-15), or the time for a "ghosting hour conjurable" at midnight (21/XXVI.10). Finkelstein finds four subliminal ghosts on the face of the octahedron (Finkelstein 14). That Dürer, whose name means "door," depicted the House of Heaven with several windows, if seen from a distance, may be taken into account, while no door may be a statement about the author that the young Joyce might have relished for himself. The speaker opposes his modern, far more human, love to the religious (infertile) one associated with the sentimental moon or friar. The word "plenilune" suggests to Suzette Henke a Jonsonian reference to Elizabeth I, the Virgin Queen. (Henke 22-24)

A snake-tailed bat holds a banderole with the name of the etching. There is a bat in 23/XXXI.2, this being one of the most erotic poems in the collection. The reference to the Greek humour of melancholy in Dürer's work, via Cornelius Agrippa, turns this bat into a "saturnine bird," emphasizing thus its

symbolic value as a representation of melancholy.”<sup>14</sup> Tindall, however, reads the symbolic meaning of the bat as referring to the lady:

The bat became one of Joyce’s recurrent symbols. In *A Portrait of the Artist* Stephen’s girl and the peasant woman who invites Davin to stay the night are ‘batlike’ souls. As Gerty MacDowell looks with longing at Mr. Bloom, a bat flits from its belfry and around them—as it flits again around the washerwomen by the river in *Finnegans Wake*. When Stephen composes a poem on the beach in the third chapter of *Ulysses*, his subject is the vampire. He is composing these verses in 1904, the year in which Joyce wrote *Chamber Music*. (Tindall, *JJ* 117)

For Finkelstein, the image displays a chimera, a mythical creature with parts taken from various animals, to wit, the head of a mouse, the tail of a serpent and only the wings of a bat (10). However soft may be the kiss the girl gives the speaker of 23/XXXI, she is both a vampire and an illusory or an impossible-to-achieve dream.

Obviously, the allegorical etching generates a clear, superficial reading, as well as another that is symbolic, more intriguing and perhaps even dangerous when considering Dürer’s time. I am not suggesting by this that Joyce’s poems do contain some hidden meaning that is still to be brought to light, not even that Joyce might have used the etching by which to compose them, but that perhaps it is not altogether misguided to envision that he could be playing with this type of symbolism, in no way novel to the Renaissance. The magic square of four by four seen in “Melencolia I,” most significantly, is one of those called “gnomon” (and this brings to mind the opening page of *Dubliners*) because one can take its rows horizontally, vertically, diagonally, the four quadrants (the four squares in each of the corners), the corners

themselves, as well as the sum of the middle four numbers or whichever four symmetrical numbers that may be pointed out, and the addition of those figures is always thirty-four. Yet, from the standpoint of Numerology, the magic square for “melencolia” is one of a third degree, that is, one of three times three, corresponding, according to Cornelius Agrippa, to Saturn, while the fourth degree table belongs to Jupiter, and because it is “jovial” it has the power to counterbalance melancholy.<sup>15</sup> Dürer took the name for his etching from the work of Cornelius Agrippa of Nettensheim, *De Occulta Philosophia*. This was possible, according to Yates, because although Dürer made the etching in 1514 and Agrippa’s work was published in 1533, he had access to Agrippa’s widely circulating 1510 manuscript (52). Joyce’s thirty-four original poems in *Chamber Music* could have been planned with this square in mind, i.e. to effect, like Agrippa’s magic table in Albrecht Dürer’s picture, a remedy against melancholy.<sup>16</sup>

Agrippa distinguished three different kinds of melancholy: “imaginativa,” “mentalis” and “rationalis.”<sup>17</sup> In a work of art such as his book of poems, Joyce would be displaying his abilities at using “melancholia imaginativa,” especially if he is combining, in the fashion of some Renaissance lute roses, the two magic squares of the fourth and sixth orders. The Renaissance re-valued melancholy to make it the highest of the four humours (Yates 51 and passim). This “inspired melancholy” is neither dark nor negative and is associated with white magic, although traditionally it is during the night time when scholars retire from the empty occupations of the day into contemplative lives. Milton’s *Il Penseroso* also associates melancholy to demonic inspiration and white magic. This melancholy brings with her “The Cherub Contemplation.” (l. 54)

Agrippa states that melancholy depresses the average mortal, but it can turn into creative imagination in whoever is able to walk through the gates of knowledge. In *Chamber Music* there are three doors, two at the beginning, in poems 3/III and 5/IV, and one in poem 34/XXXIV. While the first two

can be read as demanding a passage inside the lover's chamber, the third one can be interpreted as the move outside, once the lover has completed his knowledge of the beloved. Stanislaus' arrangement also suggests a conscious game with the numbers three and four (III, IV, and XXXIV). Poem 6/V introduces the speaker's decision to leave his room in search of the beloved, as well as a demand for the beloved to meet up with him to the extent that she can, if only by leaning "out of the window" (V.1 and 15). The imaginative exchange with the idealized love (or idealized divinity) is underlined by the coincidences in some items that both the angel of Dürer's piece and Joyce's speaker have decided to leave aside: the engraving depicts a crucible set on the fire and hidden behind a huge stone block, together with a closed book. In this sense, the song's second stanza reads:

My book was closed,  
I read no more,  
Watching the fire dance  
On the floor. (V.5-8)<sup>18</sup>

Both the four-plus-six and the two-times-three patterns appear from the very beginning. The first poem in the published sequence opens with the lines "Strings in the earth and air / Make music sweet" (2/I.1-2) and ends with "And fingers straying / Upon an instrument" (2/I.11-12). Not everything in this poem is as perfect as the rhythm Joyce imposes upon it, given that the fingers do not really seem to know how to play an instrument that is not difficult to associate with the lute, the Elizabethan instrument *par excellence*. It is also quite easy to interpret the twelve lines as its six double chords. Yet, some explanation might be necessary so as to understand why the strings are simultaneously "in the earth and air." One would expect them to be in the air, given that it is the means by which sound waves are transmitted. For the strings to be in the earth one could provide a plausible reading by which the speaker might be seen to be making a point concerning the earthly, sublunary, character of the instrument (or the poem),

even though music (and poetry) can be quite ethereal. Or perhaps the allusion is slightly more complicated. The Elizabethan lute was ornamented with a central rose, exactly like our present day lute, that allowed the sound to be projected outside the case. The peculiarity was that this rose was often an intricate and complex piece of handiwork possessing a clear symbolism. The two most popular designs adopted different combinations. One was usually the result of two superimposed triangles, one pointing upwards, the other one downwards. The design showed the will to join the spiritual and earthly worlds in perfect harmony, such as those of the Ptolemaic cosmos whose mathematics contained the music of the spheres. In this design, number 6, the addition of the two triangles, stood for the perfection sought for by the Renaissance man. The second design, combining a triangle with a square, corresponded to what the Spanish Ramon Lull had assimilated to the symbols of divinity and of the four elements,<sup>19</sup> and Edmund Spenser described as “the House of Alma” (*The Faerie Queene*, II.ix.22):

The frame thereof seemed partly circulate,  
And part triangle, O worke divine;  
Those two the first and last proportions  
are, The one imperfect, mortall, feminine:  
Th’other immortall, perfect, masculine,  
And twixt them bothe a quadrate was the  
base Proportioned equally by seven and nine:  
All which compacted made a goodly diapase.

Frances A. Yates comments on the general meaning of these lines that

The cube, or quadrate, is the elemental world of the four elements; the seven is the celestial world of the seven planets; the nine is the supercelestial world of the nine angelic hierarchies, which form into the triangle of the Trinity. All three worlds are present in man as

well as in the universe. Hence the geometry and architecture of the House of Alma would be an expression in architectural terms of the little world of man. The geometry of the house as a whole formed a 'goodly diapase' or octave. (97-989)

Joyce's first poem in the series, devoid of everything inessential by which to show the union between love and music, symbolically joins the three worlds that Agrippa describes in the three books of his *De Occulta Philosophia*, and it seems to favour a symbolic tradition based on numbers and geometry that William York Tindall already acknowledged in 1954. Tindall argued that Joyce was fascinated by the writings of Hermes Trismegistus, whose teachings can be condensed in the motto "as above, below," a motto that is easy to assimilate to the Renaissance belief in the correspondence between macro- and microcosms. Joyce could have used analogy and correspondence of the kind that the Renaissance used to celebrate the unity of the universe, created as a mathematically organized whole by a God who conceived it as necessarily perfect and exact. If the associations provoked by this reading are possible, then the first poem becomes transcendent.

If *Chamber Music* is strongly influenced by Shakespeare, as the notes to the edition undertaken by Álvarez Amorós make clear, Joyce must have known about the dedication written by Thomas Thorpe and printed for the first edition of the *Sonnets*, and its complex numerological game.<sup>20</sup> But more interesting with regard to this approach is the fact that Stanislaus maintains six poems in their original positions, specifically, numbers 3, 9, 27, 28, 33 and 34. A cursory look shows that at least four of them constitute multiples of number 3. The third poem concludes with the lines "Soft sweet music in the air above / And in the earth below" (ll. 14-15), which are very similar to the two opening lines of the first poem. The coincidence highlights not only the closure of a section, but also the relevance of the threefold as a structural device.



Thus, poem number 9, “Winds of May, that dance on the sea,” could occupy such a position, assigned by Joyce, simply because of its having been composed of nine lines. Number 9, Beatrice’s number in Dante Alighieri’s *Divine Comedy*, no doubt represents, albeit symbolically, the lover’s desire to meet his beloved. This is Dante’s intent in his threefold-based work, while the journey fully coincides with the lamentation motif in Joyce’s poem.<sup>21</sup> Moreover, *L’Inferno* is built up of 34 songs, the number coinciding with the original number of poems in *Chamber Music*. If we are to trust Stanislaus’ assertion in *My Brother’s Keeper*, the influence of Dante is clear: “Since the order of the songs in *Chamber Music*, which follows the coming and passing of love, is my arrangement of them, not my brother’s, ‘Grace’ is, so far as I am aware, the first instance of the use of a pattern in my brother’s work. It is a simple pattern not new and not requiring any great hermeneutical acumen to discover inferno, purgatorio, paradiso” (228). Joyce completed “Grace” in October 1905 (Ellmann 207), therefore about a year or so before the rearrangement of the poems in *Chamber Music* by Stanislaus.

The exegetical method in the *Divine Comedy*, as Dante applies it to his *Convivio*, is four-fold: the literal level (the word) shows what happened, the facts; the allegorical level shows what must be believed; the moral sense concerns what must be done; and, finally, the anagogic level points in the direction of where one should go (in the mystic sense, the final goal being God). Stanislaus, perhaps by following analogy, grouped poems XVII through XXXIV taking into consideration this structural pattern in the *Divine Comedy*. More specifically, he could have emulated the three steps of the anagogic or mystic level, as it involves several changes in the subject’s consciousness, namely: 1) the move from the so-called “[...] surface of the lake,” which describes a consciousness that focuses on the self, is guided by fear and desire, and which only uses a type of knowledge that works via oppositions (of the type “us” versus “them”) and which finds a perfect correspondence in the themes that emerge from within

poems XVII, XVIII, XIX and XXI; into 2) “the mid-lake” or a consciousness that can observe without judging that which the superficial subject thinks, says, or does, and which starts becoming aware that he is biased, “asleep,” and enthralled, while unable to choose the correct answers but ready to start a search for perfection, to become “awake,” free and responsible, themes that are covered in poems XXII-XXIX, enabling thereby the advance into 3) “the complete lake” or an intuitive way to see and by which to find oneself on the way toward perfection (to become “one with the water”), as shown in poems XXX (“Welcome to us now at the last / The ways that we shall go upon,” ll. 7-8) through XXXIV.

The final two poems, always considered little more than last-minute additions, also fit within this pattern. Poem 35 could be understood as the final approach toward stage 4, and, thus, as an entrance into the “dark night of the soul” that leads towards the nightmare, rather than Paradise, of the closing poem:

The grey winds, the cold winds are blowing  
Where I go.  
I hear the noise of many waters  
Far below.  
All day, all night, I hear them flowing  
To and fro. (ll. 7-12)

Poem XXXV was sent by Joyce to his friend Byrne on the back of a postcard entitled “Second Part—opening which tells of the journeyings of the soul.” The three sentences that make up the second stanza were originally separated by colons, rather than by full stops, suggesting a certain degree of flowing continuity within the process, a path quite like the mystical path. This title reinforces the thesis that Stanislaus, who had discovered the Dantean pattern in “Grace,” could have used the fourfold structuring method for *Chamber Music*. In this sense, it would easily connect with the more or less mystic journey but, undoubtedly so, with one of self-knowledge and discovery, as occurs in *A Portrait*. Correspondingly, Dürer’s “Melencolia I”

was certainly intended to be read by other humanist initiates as an ironic or at least sceptical statement on knowledge and religion as gateways to heaven.

The final poem of *Chamber Music* is greatly indebted to W. B. Yeats's "I Hear the Shadowy Horses," and it is well known that Yeats was a Rosicrucian and an enthusiast of occult rites.

For Myra Russel, however, "there is no way to fit the last poem, XXXVI, into a structure even remotely like the

Elizabethan" because it alternates a "meter of five and six stresses to a line," making the poem "irregular and difficult," and although this does not make it "unmusical . . .[,] it is most certainly out of tune with the other poems in this volume" (140). Yet, the relevance of the two final poems goes beyond the very completion of the perfect circle that the six times six multiplication would suggest. The last poem, the only one in the whole collection (according to my scanning, that considers silences as an essential part of the rhythm) in hexameters, adds its six feet per line to a pattern of three stanzas, twelve lines and one hundred and one words. According to Tindall, 111 was for Joyce the number which stood for renewal and creativity.<sup>22</sup>

If Joyce was attracted to numerology, he must have kept in mind how the magic square of number 6 (six times six) both results in the 36 poems of the sequence and holds as its magic constant number 111. Tightening the associative strand a bit further one is tempted to think that, as a multiple of three, 111 is the result of multiplying 3 times 37, signalling the new creation to come.<sup>23</sup>

The final poems are certainly considerably more peculiar and very different in tone and content, if compared to their predecessors. Yet, they contribute to the Renaissance character of the sequence, and more specifically to its Elizabethan mood. The threefold organization (I-XVI + XVII-XXXIV + XXXV-XXXVI) resembles Samuel Daniel's *Delia*, Thomas Lodge's *Phyllis*, Spenser's *Amoretti*, or even Shakespeare's *Sonnets*. In all of these cycles the last two sonnets seem to be strangely linked to the rest of the previous pieces. One has the feeling that Joyce wanted to strengthen the main idea of the collection

in the Elizabethan epigrammatic manner, not in the least in contradiction with the preceding poems, while forwarding his production to come. The two final sonnets of the Shakespearean sequence, for instance, are sordid, but they foretell *Venus and Adonis*, and likewise poems 35 and 36 in *Chamber Music* relate quite naturally to some of the central themes in *A Portrait of the Artist as a Young Man*, at least to the theme of exile, as well as in terms of its melancholic tone.<sup>24</sup> This is to say that the poems function as a bridge toward the work that Joyce could well be considering already, especially since “Grace” was meant to be the last short story in the

*Dubliners* collection.<sup>25</sup> Suzette Henke asserts that Joyce “perceived his poems, with his own suite in mind, as an attempt at a portrait of himself as artist” (Henke 28). I wonder whether she reaches this conclusion from any specific reading of the poems or from Joyce’s letter to Stanislaus in which he pinpoints his decision to become a writer: “Yet I have certain ideas I would like to give form to: not as a doctrine but as the continuation of the expression of myself which I now see I began in *Chamber Music*.” (*Letters II*, 217)

If the first half of the poetic sequence seems to be built according to some criterion involving the number three as its base, the second half can be considered as being built around the number four, a combination that takes us back to a three-plus-four pattern, or once more to number thirty-four. Joyce apparently had the original intention of establishing a two-part arrangement that would portray the rise and fall of a fleeting romance. In Dürer’s “Melencolia I” the earthly instruments are disposed to the left of the composition, while the divine ones, God’s House, the Ladder to Heaven, the comet, the hourglass, the sundial, the bell and the magic square are all set to the right of the dividing wall. But Stanislaus’ arrangement, like the magic square (be it of the fourth or sixth order) allows diverse combinations that always give the same result. This plurality makes the collection more than a mere set of melancholic poems, and allows room for further readings. Although Stanislaus’ arrangement of 1906 may have “treated the poems

as just scattered love-verses” (Henke 28), while blurring a full set of symbolic connections that Joyce may have intuitively grasped, if not fully understood, it does not completely erase them. Joyce might have even preferred it to his own because it meant adding a further Elizabethan touch and a numeric game of displacements which is incorporated into the symbolic threefold cosmological pattern, as well as into the Dantean fourfold interpretive and compositional system, while retaining the truly Renaissance structural method of the Golden Ratio. The inclusion of the last two poems neither altered the process nor the intention, but rather highlighted them, so that the sequence was made even more Renaissance-like. *Chamber Music*, through its references to occult philosophy and inspired melancholy, is made to belong to a long standing Renaissance tradition that goes from Spenser and Shakespeare through Dee and Agrippa into Rosicrucianism. This explains many of the authorial influences referred to at the beginning of this paper and Joyce's attitude towards a Christian Cabala that was more comprehensive and all-encompassing than the Irish Catholicism of his time.

**Works Cited**

- Agrippa von Nettesheim, Heinrich Cornelius. *De occulta philosophia / Of Occult Philosophy*. Books 1-3. John French, trans. *Three books of occult philosophy, written by Henry Cornelius Agrippa, of Nettesheim, counsellor to Charles the Fifth, Emperor of Germany: and judge of the Prerogative Court. Translated out of the Latin into the English tongue, by J.F.* London: Printed by R.W. for Gregory Moule, 1650.
- Álvarez Amorós, José Antonio. Trad., Estudio Preliminar y Notas. *James Joyce. Chamber Music, Pomes Penyeach and Other Poems*. Alicante: Publicaciones del Instituto de Estudios Alicantinos, 1983.
- Arthur, Rosemary A. *Pseudo-Dionysius as Polemicist: the Development and Purpose of the Angelic Hierarchy in Sixth Century Syria*. Aldershot: Ashgate Publishing, Ltd., 2008.
- Crispi, Luca and Stacey Herbert. "Dublin's Early Joyce." Accessed October 12, 2011. [http://www.utulsa.edu/mcfarlin/speccoll/collections/joycejames/dublin\\_early\\_joyce.htm](http://www.utulsa.edu/mcfarlin/speccoll/collections/joycejames/dublin_early_joyce.htm).
- Deming, R.H., ed. *James Joyce: the Critical Heritage, I*. London: Routledge and Kegan Paul, 1970.
- Derek, Attridge. *The Cambridge Companion to James Joyce*. Cambridge: CUP, 1990.
- Dietz, Bernd. "Relectura de la obra poética de James Joyce." *James Joyce: A New Language. Actas / Proceedings del Simposio Internacional en el Centenario de James Joyce*. Sevilla: Publicaciones de la Universidad de Sevilla, 1982. 27-37.
- Ellmann, Richard, *James Joyce*. New York: OUP, 1983.
- Fargnoli, A. Nicholas and Michael Patrick Gillespie. *James Joyce A to Z. The Essential Reference to his Life and Writings*. Oxford U.P., 1995. Rev. ed. under the title of *Critical Companion to James Joyce: A Literary Reference to His Life and Work*. 2006. 21-31.

- Finkelstein, David Ritz. "Melencolia I: Dürer Decoded" *The St. Anne's Review*. 2004. Accessed on February 22, 2010. Electronic second edition at <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.73.6578&rep=rep1&type=pdf>.
- Henke, Suzette. *Women in Joyce*. Brighton: The Harvester Press Ltd., 1982.
- Joyce, James. *A Portrait of the Artist as a Young Man*. Intro and Ed. José Antonio Álvarez Amorós. Salamanca: Ediciones Colegio de España, 1995.
- . *Letters of James Joyce. Vol. I*. Ed. Stuart Gilbert. London: Faber and Faber, 1966.
- . *Letters of James Joyce. Vols. II and III*. Ed. Richard Ellmann. New York: The Viking Press, 1966.
- . "Chamber Music" in *Collected Poems*. New York: Penguin Books, 1976.
- . *Chamber Music*. Intro, ed., William York Tindal. New York: Columbia University Press, 1954.
- Joyce, Stanislaus. *My Brother's Keeper. James Joyce's Early Years*. New York: The Viking Press, 1953.
- Kaestlin, John. "Joyce by Candlelight. A Note on James Joyce's Poetry." *Contemporaries* 2 (1933): 47-54.
- Kelly, Robert Glynn. "James Joyce: A Partial Explanation." *PMLA* 64.1 (March 1949): 26-39.
- Kenner, Hugh. *Dublin's Joyce*. Boston: Beacon Press, 1956.
- Litz, Walton A. *The James Joyce Archive*. New York: Garland Publishing Company, 1978.
- Mahaffey, Vicki. "Joyce's Shorter Works." Derek Attridge, ed. *The Cambridge Companion to James Joyce*. Cambridge, CUP, 1999. 172-195.
- Milton, John. *Complete Poems and Major Prose*. Ed. Merritt Y. Hughes. Indianapolis, IN: The Odyssey Press, Inc., 1957.
- Russel, Myra. "The Elizabethan Connection: The Missing Score of James Joyce's *Chamber Music*." *James Joyce Quarterly* 18.2 (Winter 1981): 133-145.
- Ryf, Robert S. *A New Approach to Joyce: The Portrait of the*

THE NUMBERS OF *CHAMBER MUSIC*

- Artist as a *Guide Book*. Berkley, Los Angeles: U. of California Press, 1962. 37-41
- | <i>The</i>  | <i>Lied</i> | <i>and</i> | <i>Artsong</i> | <i>Text</i> | <i>Pages.</i> |
|---|-------------|------------|----------------|-------------|---------------|
| <a href="http://www.recmusic.org/lieder/show_poems_in_group.html?CID=152">http://www.recmusic.org/lieder/show_poems_in_group.html?CID=152</a> Accessed April 1, 2010. |             |            |                |             |               |
- Tindall, William York. "James Joyce and the Hermetic Tradition". *Journal of the History of Ideas* 15.1 (January 1954): 23-39.
- . *A Reader's Guide to James Joyce*. Syracuse: Syracuse U.P., 1995.
- . *James Joyce: His Way of Interpreting the Modern World*. New York: Charles Scribner's Sons, 1924.
- Wightman, Alistair. "Szymanowski and Joyce" *The Musical Times* 123.1676 (Oct. 1982): 679-683.
- Williams, Martin T. "Joyce's *Chamber Music*." *Explicator* 10 (1952) item 44.
- Wells, Robin Headlam. "Number Symbolism in the Renaissance Lute Rose" *Early Music* (OUP) 9.1, *Plucked-String Issue 1* (January 1981): 32-42.
- Yates, Frances A. *The Occult Philosophy in the Elizabethan Age*. London: Routledge & Kegan Paul, 1979.
- Zabel, Morton D. "The Lyrics of James Joyce." *Poetry* 36.4 (July 1930): 206-13.

**Notes**

---

<sup>1</sup> Quoted in Robert H. Deming, ed. *James Joyce: The Critical Heritage*, pp. 38-39.

<sup>2</sup> However, Yeats was not very supportive: "Perhaps I will make you angry when I say that it is the poetry of a young man, of a young man who is practicing his instrument, taking pleasure in the mere handling of the stops" (*Letters II*, 16).

<sup>3</sup> See Kelly 34.

<sup>4</sup> "[N]o hay acuerdo acerca del significado que pueda tener la particular disposición de *Chamber Music*, pero no podemos dejar de observar que es un libro cuyas creaciones están organizadas



jerárquicamente (Bern Dietz ha llegado a hablar de relaciones de contigüidad o sintagmáticas entre los poemas [30]), y tal organización ayuda eficazmente a la configuración de una secuencia narrativa ficticia sobre la volubilidad del amor” (Álvarez Amorós 33). The above English translation is mine.

<sup>5</sup> For a full account of Henke’s sense of the “ascent, zenith and decline” of the suite, see her *Women in Joyce*, pp. 7-9.

<sup>6</sup> As is customary, I will use Roman numerals to refer to Joyce’s arrangement and Arabic ones to refer to Stanislaus’.

<sup>7</sup> Luca Crispi and Stacey Herbert note the following: “Seventeen fragments, drafts and fair copies of individual poems dating from 15 December 1902 to September 1904 are at Yale, Cornell and University College Dublin. Joyce most likely prepared other, similar (presumably variously arranged) fair copy manuscripts of the suite. The Beach-Gilvarry manuscript is the earliest surviving arrangement that approximates *Chamber Music*. They are the first thirty-four poems with the exception of XXI. Those on the larger sheets correlate to poems I, III, II, IV, V, VIII, VII, IX, XVII, XVIII, VI, X, XIII, XIV, XV, XIX, XXIII, XXII, XXIV, XVI, XXXI, XXVIII, XXIX, XXXII, XXX, XXXII and XXXIV in *Chamber Music*. The remaining six on the smaller paper correlate to poems XXVII, XI, XII, XXVI, XXV and XX. Two other, more complete sequences of poems follow this manuscript arrangement: one is at Cornell (Scholes 21) and a later (1905) arrangement is at Yale. The final printer’s copy of the manuscript is also at Yale: Joyce signed and dated it 24 October 1906, bearing as it does the address Via Frattina 52II Rome. While in Dublin in 1909, Joyce made a holograph fair copy of the published suite of poems on vellum for Nora Joyce. The Beach-Gilvarry manuscript was not reproduced in the James Joyce Archive” (Crispi and Herbert, “Dublin’s Early Joyce,” [http://www.utulsa.edu/mcfarlin/speccoll/collections/joycejames/dublin\\_early\\_joyce.htm](http://www.utulsa.edu/mcfarlin/speccoll/collections/joycejames/dublin_early_joyce.htm), accessed October 12, 2011).

<sup>8</sup> See, for example, Ephrem, *Commentary on Genesis* 36, in E.G. Mathews and J.P. Amar, trans, *St. Ephrem the Syrian* (Washington, DC, 1994, p. 123) quoted in Rosemary A. Arthur *Pseudo-Dionysius as Polemicist: the Development and Purpose of the Angelic Hierarchy in Sixth Century Syria* (Aldershot: Ashgate Publishing, Ltd., 2008) 67. Genesis 3:24 only speaks about “angelic sentries,” but the Hebrew word is traditionally translated “the cherubim,” as the case is in King James Authorized Bible.

<sup>9</sup> The American composer and conductor Edmund Pendleton, living in Paris at that time, would also set it to music (see *A Critical Companion to James Joyce* 21).

<sup>10</sup> The Golden Ratio was the essential proportion in Greek classical buildings, appears in many natural organic creations, and is apparently also present in the formal structures of Wolfgang Amadeus Mozart’s sonatas, in

Ludwig van Beethoven's *Fifth Symphony*, the Christian cross or the common credit card. The Italian Francesco Giorgi, who had applied the theory of architectural harmony to the plan for a Franciscan church in Venice, was the scholar Henry VIII appointed to help him defend his plea for divorce from Catherine of Aragon. The Golden Number, denoted by the twenty-first letter in the Greek alphabet, "phi" (ϕ), may suggest a clue to the final organization of the poems since Joyce's first song is the one that suffered the greatest displacement in Stanislaus' reordering, as he made it hold the twenty-first position.

<sup>11</sup> See Ellmann 180.

<sup>12</sup> The reader can choose among many reproductions of Dürer's etching on the Internet. Two of these are:

<http://psychology.wikia.com/wiki/Melancholia> and

<http://2.bp.blogspot.com/-RZfvo2h015Q/>

[TaMMRCAu6DI/AAAAAAAAAgLc/nThQAJN6fVY/s1600/durer23.jpg](http://TaMMRCAu6DI/AAAAAAAAAgLc/nThQAJN6fVY/s1600/durer23.jpg).

<sup>13</sup> The ironic reference to the "comedian Capuchin" could well be to the Franciscan friar Francesco Giorgi (Venice, 1466-1540) and his attempt, in his *De harmonia mundi* (1525) to find a unifying Neoplatonic Christian Cabalistic method to explain the divine through "meditation by Combination, Notericum and Gematria" (Yates 33) or, equally ironic, to his participation in Henry VIII's demand for counsel to achieve his divorce from Catherine of Aragon.

<sup>14</sup> "A saturnine 'bird'" is the way Cornelius Agrippa catalogues the bat (*Of Occult Philosophy* b. I, ch. 25, p. 56).

<sup>15</sup> With a power completely different to the one indicated by the first table, that of Saturn, "[t]he second is called the table of *Jupiter*, which consists of a Quaternian drawn into itself, containing sixteen particular numbers, and in every line, and Diameter four, making thirty four. Now the sum of all is 136. And there are over it divine names with an Intelligence to good..." (Cornelius Agrippa, *Of Occult Philosophy*, b. II, ch. 22, p. 240).

<sup>16</sup> That number 34 belongs to Leonardo Fibonacci's sequence of numbers does not seem to add much to our understanding of Joyce's poems. If anything, the medieval mathematician's sequence tended toward the Golden Ratio (the division of two consecutive Fibonacci numbers approaches the Golden Ratio as we move up in the sequence). As already discussed, this image of the Golden Ratio may be connected to Joyce's aim at perfection, as well as to the fact that many Renaissance artists and architects built their works using such proportions.

<sup>17</sup> Melancholy, Agrippa paraphrases Aristotle, makes some men "as it were divine, foretelling things to come, and some men are made Poets" (133). Of course he refers to the white color infused by Saturn, not the black color that is problematic. "So great also they say the power of Melancholy is that of [*sic*], that by its force, Celestiall spirits also rare

sometimes drawn into mens bodies, by whose presence, and instinct, antiquity testifies men have been made drunk, and spake most wonderful things. And that they think happens under a threefold difference, according to a threefold apprehension of the soul, viz. imaginative, rationall, and mentall. They say, therefore, when the mind is forced with melancholy humor, nothing moderating the power of the body, and passing beyond the bonds of the members, is wholly carried into imagination, and does suddenly become a seat for inferior spirits, by whom it oftentimes receives wonderfull wayes, and forms of manuall Arts” (b. I, ch. 60, pp. 133-4). Dürer’s title of “Melencolia I” suggests he planned to complete the series with two more engravings. If this one corresponds to the intellectual type of melancholy (because of its Saturnian character) there is no doubt that it also connects with the creative and artistic aspect, a good reason why Joyce may have chosen it as a point of reference. For the highly literary and allusive character of the poems see A. Nicholas Fagnoli and Michael Patrick Gillespie’s *Critical Companion to James Joyce: A Literary Reference to His Life and Work* 21-31.

<sup>18</sup> The stone itself, with its almost impossible angles anticipating cubism (and hiding a skull or a female face, or even, according to some, up to three other faces), may have inspired “modern” associations in the mind of Joyce.

<sup>19</sup> As he explains in his *Tractatus de Astronomia* (1297), according to Yates (14 and passim).

<sup>20</sup> Peter Bull writes: “The dedication prefixed to Shakespeare's Sonnets is one of the most enigmatic pieces of prose in the English language. The reason for its convoluted syntax is explained by the fact that it is an intricate cryptogram. Gematria considerations play a key role in distorting the phraseology. When examining its numerology, one figure sticks out above all others—2120. This number encapsulates the dedication because it forms the sum of the first and last letters on each of the 12 lines.

... 2120 is also found as the exact value of the 7th line - the line at the heart of the dedication explicitly referring to the author. The reason why Christopher Marlowe is 'Our ever-living poet' resides in the way that 2120 squares his name by means of a right-angled triangle. Such a triangle whose perpendicular members measure 971 and 1885 has a hypotenuse of 2120. The horizontal side has the value of Christopher and the vertical side that of Marlowe—when his name is written in Greek. Therefore 2120 is a true and square Masonic cipher for his name. X P I Σ T O Φ E P: 600 + 100 + 10 + 200 + 300 + 70 + 500 + 5 + 100 = 1885; M A P Λ Ω: 40 + 1 + 100 + 30 + 800 = 971.” See <<http://www.masoncode.com/ShakespearesMark.htm>> (2004-2009) accessed May 2, 2011.

<sup>21</sup> Further instances of Dantean influence include, for example, poem XII. Hugh Kenner reads the “hooded moon” as an ironic skit on ideal,

Dantean love, with a pun on “divine” (see Kenner’s “The Anatomy of ‘Love’” 34-35).

<sup>22</sup> William York Tindall, *A Reader’s Guide to James Joyce* (Syracuse: Syracuse U.P., 1995) 253.

<sup>23</sup> According to Agrippa, 111 is the diameter of the table of the Sun, whose numbers [the total of all rows (or all columns), or  $1+2+3+\dots+36$ ] add up to 666, the biblical number of “the Beast” (*The Occult Philosophy*, b. II, ch. 22, p. 240).

<sup>24</sup> For illuminating connections between *Chamber Music* and *A Portrait of the Artist as a Young Man*, regarding the role of the two lovers, see Robert Spoo “Rival Confessors in ‘Chamber Music’: Meaning and Narrative in Joyce’s Lyric Mode.” *James Joyce Quarterly* 26.4 (1989): 483-98.

<sup>25</sup> See Robert S. Ryf, *A New Approach to Joyce: The Portrait of the Artist as a Guide Book* 37-41 and 76.

