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Hi! Everyone.

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I hope you're all doing well. Welcome to session. 3.

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This has been such an incredible course so far.

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We feel lucky, so lucky to have Peter leading us.

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We've heard some great feedback as well, particularly the sentiment that the book is finally feeling attainable.

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To so many of you.

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And thank you also to Laura Lanth and Scott, who has done just a terrific job, supporting and being there to follow the chat with her ability to distill just what is going on in that chat.

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If you do have any feedback for us, constructive or otherwise, you can always send Hunter an email.

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And on the headquarters page you'll also find anonymous feedback form.

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Your feedback is hugely helpful to our ability to continue to improve our offerings in this virtual space.

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Also on the headquarters page. We've had many of you send us cool materials to share with everyone. So if you haven't had a chance to check out the shared resources section. Please do.

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And if you have anything to share, send it to Hunter, and he will add to it.

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Now next week I will not be here, as I will be returning from a conference which I say so you don't feel bereft of an Mc. But worry not. As you know. You're in good hands with Peter and Laura, and I will be catching up.

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Once I get home watching the class, as some of you do on the Zoom recording.

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Okay. One last note, before we begin about the chat.

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We are asking you today to please consider holding your chat and discussion until the second half.

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And use the chat to only pose questions for Peter to address.

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No, you're not in trouble. Don't worry. As we all discovered last week. There is just so much to cover. We really need to keep everything focused for the 1st half, and then once we get far enough we can revive the open chat.

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We're going to open up the chat for that kind of thing for the second half. But for the 1st half of the class. For the sake of this expediency.

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Please reach, refrain from chatting, and pose questions only.

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This is something we are trying today. So again, we welcome feedback on that and thank you for being our test subjects here.

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And with that.

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It's my pleasure to introduce Peter Orner for Part 3 of warm.

00:33:55.000 --> 00:33:56.000

Everybody.

00:33:56.000 --> 00:33:58.000

Can you hear me?

00:33:58.000 --> 00:33:59.000

Yeah.

00:33:59.000 --> 00:34:07.000

Okay, I need to get this spotlight off myself. Okay, alright. Well, welcome back.

00:34:07.000 --> 00:34:12.000

I'm gonna do something that I do in all my classes,  
and that is.

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Start.

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With the words themselves.

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Not with me.

00:34:17.000 --> 00:34:20.000

So I don't need you to turn the page number.

00:34:20.000 --> 00:34:23.000

I don't need you to do anything.

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But listen for a couple of moments.

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You with me.

00:34:28.000 --> 00:34:32.000

You'll recognize.

00:34:32.000 --> 00:34:37.000

Gentle, sweet air, blue round the bared heads, and a whisper.

00:34:37.000 --> 00:34:39.000

Whisper.

00:34:39.000 --> 00:34:47.000

The boy by the grave held his breath with both hands, staring quietly in the black open space.

00:34:47.000 --> 00:34:51.000

Mr Bloom moved behind the portly, kindly caretaker.

00:34:51.000 --> 00:34:54.000

Well, cut frock.

00:34:54.000 --> 00:34:58.000

Weighing them up, perhaps to see which will go next.

00:34:58.000 --> 00:35:00.000

Well, it is a long rest.

00:35:00.000 --> 00:35:02.000

Feel no more.

00:35:02.000 --> 00:35:03.000

It's the moment you feel.

00:35:03.000 --> 00:35:06.000  
Must be damned unpleasant.

00:35:06.000 --> 00:35:08.000  
Can't believe it@firstst

00:35:08.000 --> 00:35:10.000  
Mistake must be.

00:35:10.000 --> 00:35:12.000  
Someone else.

00:35:12.000 --> 00:35:14.000  
Try the house opposite.

00:35:14.000 --> 00:35:17.000  
Wait. I wanted to.

00:35:17.000 --> 00:35:20.000  
I haven't yet.

00:35:20.000 --> 00:35:23.000  
Then darkened death.

00:35:23.000 --> 00:35:25.000  
Light. They want.

00:35:25.000 --> 00:35:27.000

Whispering around you.

00:35:27.000 --> 00:35:30.000

Would you like to see the priest.

00:35:30.000 --> 00:35:37.000

Then rambling and wandering delirium, all you hid all your life.

00:35:37.000 --> 00:35:39.000

The death struggle.

00:35:39.000 --> 00:35:50.000

His sleep is not natural. Eyelid, watching, his nose pointed is his jaw sinking? Are the soles of his feet, yellow.

00:35:50.000 --> 00:35:55.000

Pull the pillow away and finish it off on the floor. Since he's doomed.

00:35:55.000 --> 00:35:59.000

Devil in that picture of a center's death.

00:35:59.000 --> 00:36:00.000

Showing him a woman.



00:36:00.000 --> 00:36:03.000

Dying to embrace her in his shirt.

00:36:03.000 --> 00:36:08.000

Last act of Lucia, shall I never more behold.

00:36:08.000 --> 00:36:09.000

Damn!

00:36:09.000 --> 00:36:11.000

Expires.

00:36:11.000 --> 00:36:13.000

Gone at last!

00:36:13.000 --> 00:36:15.000

People talk about you a bit.

00:36:15.000 --> 00:36:18.000

Forget you.

00:36:18.000 --> 00:36:20.000

Don't forget to pray for him.

00:36:20.000 --> 00:36:22.000

Remember him in your prayers.

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Even Parnell.

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Iv day dying out.

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And then they've I added, there is no and.

00:36:31.000 --> 00:36:32.000

Then they follow.

00:36:32.000 --> 00:36:35.000

Dropping into a whole one.

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After the other.

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She recognized that from towards the end of the.

00:36:43.000 --> 00:36:47.000

Funeral chapter. I I found myself.

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Reading too quickly.

00:36:49.000 --> 00:36:52.000

This past week.

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Because I was trying to catch up with my own schedule. So and then I realized, I started to just read this out loud, and started to realize that.

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You know what to my own point, which I've already made, which is that it's got to be read slow in order to really not just understand it.

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And that isn't, you know. I mean, I say sometimes let yourself not understand it right, but.

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To, really, to, really to feel away to that paragraph. If you read that fast.

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Forget it.

00:37:23.000 --> 00:37:24.000

Right.

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I mean, it's an extraordinarily.

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You know I've read a lot of.

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Funeral scenes. I've written a lot of funeral scenes.

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You know.

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This one.

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Right.

00:37:39.000 --> 00:37:44.000

And so and there's many paragraphs like this, maybe too many. Frankly.

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Mr. Joyce.

00:37:46.000 --> 00:37:52.000

I think we got it right here, but he gives it again and again and again. Here, you might say like, Okay.

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So.

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I just wanna emphasize that point. And and you all, when I ask you to read you do it so beautifully. So you didn't need me to show you that. But just to just to kind of emphasize this point of like.

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And in the in the cadences are all different.

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You know, because

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Because the narration is constantly shifting. There was an interesting question that Laura forwarded me.

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About.

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And I'll just read the question. Here's the question. It's from Shelby.

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Wondering what you think about the.

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Oh, no sorry, great question, Shelby, but there was a question about narration

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Dave, this is from David. We'll get back to your question, Shelby. But David said, who is the narrator? Would you say he is on mission.

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And and it's a fascinating question when we could spend all night on. But I would say that the narrators constantly.

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Right.

00:38:48.000 --> 00:38:51.000

As as that the stories of our lives.

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Shift.

00:38:52.000 --> 00:38:58.000

You know. Sometimes we'll be walking along, and we truly will give voice to somebody we're looking at.

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Or or we might speak in our father's voice, like Stephen does.

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In his head.

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So it's it's a constantly shifting thing. And I want to come back to David's question because the question of who the narrator is is not just different from chapter to chapter episode, but often different.

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Sentence by sentence.

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And I think sometimes, and this actually does relate to Shelby's question, which is wondering what you think about the density of illusions.

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From the perspective. Contemporary craft.

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And literary trends which seem to argue for writing to be as accessible as possible. Interesting question as well. And I think I wanna come back to it. But one of the things I wanted to

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When I'm thinking of this question is like.

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The way we talk about creative writing, the way we talk about writing in general.

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You know, and one of the things we do is like, what's the point of view.

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Right, and Joyce blew that apart.

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Like.

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A long, long time ago.

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And so I never asked that question, you know, because the point of view is often is shifting, and I love work where I can't quite necessarily track.

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And so, if the question is, who the narrator, I think, is a good question. One that shows the strength of the piece is that we don't necessarily know.

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Is there an objective quote, unquote narrator in this book?

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On occasion, perhaps.

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You know.

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Watching Bloom do something like throw a piece of paper in the in the river. Okay, well, that's pretty direct.

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Right.

00:40:29.000 --> 00:40:30.000

So

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Things to think about. And I want to come back to these questions in the second half.

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I wanna I was fascinated by some of the conversation that I missed because I was doing my thing. And you guys, some you guys are talking about.

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Something fascinating. And I just wanna say one thing.

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And that is that when.

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When when a reader starts judging a character.

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Right kind of like who they are like, you know.

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Judging them and passing judgment on them.

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I always think. And I often this often comes up in like workshops that I teach sometimes where people start to say, Well, you know, I think this character is immoral. I think this character is this, I think this character is this.

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Or you know, and then they drop the character part,  
and they just use the name.

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When I it it. This is so basic that you're gonna just  
think, why am I even mentioning it?

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But I think sometimes we forget it, and that is that.

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It's because you actually think that the person's real. I  
mean, none of this is real.

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It's not real.

00:41:29.000 --> 00:41:31.000

It's not real.

00:41:31.000 --> 00:41:33.000

Even though he has real names.

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And real people.

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All of them are dead, number one, and even when they were alive they weren't them. They are flat.

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Words on a page.

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And so, if we are arguing after, you know, book was published in 33.

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If we're still arguing about whether or not you know Bloom's character is that just shows how how real he he is. I think.

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You know, and if it if it takes you out of the story, if you think like the guys, if you think you know.

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You're more, you know. You don't have to read it right.

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And and nobody's forced to do anything when it comes to this. But for me it really is a good sign, and I would just kind of leave it at that rather than necessarily. Make a judgment. But and this kind of relates to another thing that's been on my mind, and that is that

it was pointed out last week that that we that that I personally need to be careful about getting too far ahead of the book. And I just wanna reiterate that because I wanna be really careful about that.

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From from this point forward. So I'm gonna ask you, in in our discussions, in the chat, or even in your in the house discussions after the after I take off.

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Just keep in mind that you know some people might just be where we are. Some people might be a little bit behind, as currently I am.

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At the moment.

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Right.

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So I am estimating we're gonna be about a chapter behind every week, which is fine.

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Try and get through that 3rd chapter that I ask you, or the second chapter that I ask you every time. But when we talk.

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So I'm anticipating I'm gonna get to Shakespeare.

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But Mulligan's not gonna enter quite yet, cause that's kind of the second half of that chapter.

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Not my favorite chapter. If it wasn't your favorite chapter. It's okay. There's some cool stuff in it, though.

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But.

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So wait. So that's my point. There is that.

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Be careful about getting too far ahead, and it was mentioned last time, and it's a good point, and it is in the text, and it's in the text already.

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That bloom, and Molly.

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Are having problems in their marriage.

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Right.

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So.

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But we we did hear sort of one explanation for that.

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And that is the death of their son Rudy.

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That's something I hear, and it's something that is suggested in the text.

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But I would be really careful about making a straight line.

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Between anybody's relationship and why it's not, and why it's having trouble.

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And I I can't imagine that that it is only the death of Rudy. That means their kid. They can no longer connect.

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At the moment so.

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Keeping that in mind. One of the things I was thinking about is.

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The difference between explanation and suggestion.

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The book is all about suggestion.

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The reference books, and of which I was in the library the other day, and looking at the Joyce section. It is an entire row of books in the Dartmouth College Library, 10 rows of books about Joyce.

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And and a lot of them about this book in particular.



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But I think.

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And that's great, and some of them are great, and I've been asked to sort of discuss which I think are good, and I'm happy to do that. At a later point

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I just throw out one for the moment, though, and O'Brien did a tiny little biography of Joyce, which is terrific. Just called James Joyce.

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Penguin Live series. I had it here somewhere. I passed away recently.

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Wonderful Irish writer, and had a had a very close connection to to Joyce throughout her life. You can watch her on videos talking about joy. She's terrific, and

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We're very sorry that she's gone.

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So.

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But.

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The difference between suggestion and explanation.

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And I think that whole rows and rows of books is just all explanation, or a lot of it is explanation.

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Some of it is wonderful.

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But.

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I think the book is all about suggestion.

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And that's where I think it's just a harder stuff.

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It's more nuanced, it's more difficult, and it doesn't have answers.

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And I think what Joyce almost created was almost a cottage industry, because he.

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Called it, he said. I'm gonna keep the professors busy for a thousand years with all my illusions.

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And so I'm gonna inaugurate now a new feature of the of the.

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1st part of the class, and that is making a little bit of fun of the scholars. Would you bear with me? I got 11 quotation, and this comes from the fact that I've long been interested in in Rudy.

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And when he comes into the text I feel that there's a certain amount of.

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Incredible sadness.

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And and energy that enters the text whenever we is mentioned.

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For obvious reasons.

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Right.

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And so so I was curious. What what do the scholars say?

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About.

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And no offense to scholars. By the way, I.

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Sometimes pretend to be one, and I work with them. They're.

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They're not here tonight, but they're.

00:46:30.000 --> 00:46:33.000

Usually nearby.

00:46:33.000 --> 00:46:37.000

And that is that I was curious about what they said about Rudy.

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In the literature about about Joyce and and Ulysses in particular.

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And cause I was writing an essay. I think the essay ended up being a pet page and a half.

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But it was about the loss of of a Rudy at 11 days old.

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And this is what I this is just something I had marked, and it was on my desk, and I thought I would share with you.

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I.

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In 1,009, a barely 23 year old, Joyce observed. The most important thing that can happen to a man is the birth of a child.

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20 is 23. So it's just he was interested in parenthood.

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You know, at a young age.

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The lifelong importance of his own children.

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To Joyce makes it surprising that critics had paid so little attention to Leopold Bloom's son. Rudy.

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In her article. Ulysses story, which is also a similar, is a very good piece. By the way, so it's not this. This is an essay by a woman named Tara Williams, another professor, but she kind of takes down Sherry Benstock for saying.

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Sherry. Benstach restricts her comments on Rudy to a single sentence.

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And this is where it gets into that explanation point.

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The ghost.

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From Bloom's past brings sorrow and guilt.

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The death of his son Rudy is perhaps the cause.

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For the death of his marriage.

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One line. It's 1 line.

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Is for. And and I think that that is something that gets thrown around a lot. And I I just wanna be careful of that, and it goes on as fairly. It's a very interesting essay about Rudy. So again, I'm not dissing all scholarship about choice.

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But I wanted to. I'm gonna inaugurate that new section every time I might make a little bit of fun of.

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People who.

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Because I and I, I was speculating to myself, why are scholars not interested necessarily in.

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Rudy, and the death of.

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And I would posit that question to you all. Maybe you could talk about house. We could talk about it in the second half, but I my thought is too easy.

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It's too easy.

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Death of a child. Well.

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Let's move on. Let's move on something harder.

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But to me it's bottomless, and I think to Joyce it was bottomless, too, right? Of course it was so. Moving on

00:48:51.000 --> 00:48:58.000

That was gonna do. Another segment about taking down choice of Peg. But we'll we'll skip that



00:48:58.000 --> 00:48:59.000

So.

00:48:59.000 --> 00:49:04.000

Okay, let's move into now where I want to go. Which is that.

00:49:04.000 --> 00:49:12.000

I want to point out that and something we talked about last time. Which is this feeling that some of you are getting.

00:49:12.000 --> 00:49:14.000

That.

00:49:14.000 --> 00:49:22.000

Joyce, and that Bloom and Stephen are kind of coming together, even though in in the sections that we're about to discuss.

00:49:22.000 --> 00:49:24.000

They? There's near Misses.

00:49:24.000 --> 00:49:26.000

In the in the funeral section.

00:49:26.000 --> 00:49:29.000

Bloom goes by him in the carriage.

00:49:29.000 --> 00:49:30.000

Right.

00:49:30.000 --> 00:49:34.000

In the newspaper section. He's just gone out. Stephen comes in.

00:49:34.000 --> 00:49:36.000

Right. There's near misses.

00:49:36.000 --> 00:49:38.000

Kind of fun to watch.

00:49:38.000 --> 00:49:41.000

And just remember, I said, keep your eyes on where Bloom and Stephen are.

00:49:41.000 --> 00:49:47.000

Even if you don't know about anything else is going on, and a lot of it is irrelevant. Let's just be honest.

00:49:47.000 --> 00:49:52.000

It's 1 day in in the life of Dublin, and there's a lot of irrelevant things going on.

00:49:52.000 --> 00:49:55.000

Then, of course, Joyce wanted to dramatize, because it's wonderful.

00:49:55.000 --> 00:49:56.000

But.

00:49:56.000 --> 00:49:57.000

You know.

00:49:57.000 --> 00:49:58.000

Keep our eye in the ball.

00:49:58.000 --> 00:49:59.000

Just for this 1st week.

00:49:59.000 --> 00:50:01.000

The second, 3.rd

00:50:01.000 --> 00:50:04.000

20th reads, you can have as much as you want with all that other stuff.

00:50:04.000 --> 00:50:07.000

But and then finally in the.

00:50:07.000 --> 00:50:15.000

In the Shakespeare discussion, and, as I said, I wouldn't get there. But we, at the very end of that chapter.

00:50:15.000 --> 00:50:16.000

Mulligan.

00:50:16.000 --> 00:50:17.000

Warns.

00:50:17.000 --> 00:50:28.000

Steven, about that. You know about that, that you that seems to be a little bit obsessed with him. Mug's got a good eye right. He can see that that bloom is interested in.

00:50:28.000 --> 00:50:32.000

Right at this point, seems kind of oblivious of boom. Still.

00:50:32.000 --> 00:50:33.000

Right.

00:50:33.000 --> 00:50:42.000

It's gonna have, I mean, someone asked. Can I recount the story of Mr. Hunter? And I'll do that real briefly, and that you know that that people think.

00:50:42.000 --> 00:50:47.000

That the germ of the story comes from the fact that a friend of his dad's.

00:50:47.000 --> 00:50:51.000

A Jewish man, known to be being cuckolded by his wife.

00:50:51.000 --> 00:50:53.000

Helped him out. One night when he was drunk.

00:50:53.000 --> 00:50:54.000

And beaten up.

00:50:54.000 --> 00:50:55.000

And that.

00:50:55.000 --> 00:51:01.000

And it so it wouldn't. It would stand a reason that the Stephen Dedalus character has no idea.

00:51:01.000 --> 00:51:04.000

He made no blumes, friend, when he sees him.

00:51:04.000 --> 00:51:11.000

And again, I don't wanna get ahead, but that's all. But Bloom does not. Steven does not seem to be all interested.

00:51:11.000 --> 00:51:13.000

In Mr. Blue.

00:51:13.000 --> 00:51:15.000

At this point.

00:51:15.000 --> 00:51:19.000

But Bloom is interested in Stevens. Kind of interesting.  
Why.

00:51:19.000 --> 00:51:20.000

I don't know.

00:51:20.000 --> 00:51:21.000

I don't know yet.

00:51:21.000 --> 00:51:22.000

Something about it.

00:51:22.000 --> 00:51:23.000

Something about it.

00:51:23.000 --> 00:51:25.000

So

00:51:25.000 --> 00:51:32.000

Let's move into the funeral section. I would love it. I know we we said, you know. Kinda let's let's.

00:51:32.000 --> 00:51:39.000

Let's take it down a notch on the on the chat. Only because I wanna make sure we're kind of moving through stuff.

00:51:39.000 --> 00:51:42.000

But also I do want to like just kind of take a breath today.

00:51:42.000 --> 00:51:43.000

Right.

00:51:43.000 --> 00:51:48.000

And if if you've made it this far or close to this far, you're doing great.

00:51:48.000 --> 00:51:49.000

Right.

00:51:49.000 --> 00:51:53.000

And if you're not as far as you want to be, join the club. I'm with you.

00:51:53.000 --> 00:51:54.000

Right.

00:51:54.000 --> 00:51:57.000

I had a lot I struggled to keep up this week.

00:51:57.000 --> 00:52:02.000

So just know that you know, it's gonna take.

00:52:02.000 --> 00:52:05.000

Is gonna be fits and starts.

00:52:05.000 --> 00:52:09.000

Probably you're gonna be really into it. And then there's gonna be moments where you're like. Oh, my God!

00:52:09.000 --> 00:52:16.000

Right, and you may have had that towards the end of the Shakespeare section or the middle or the beginning, but we'll get to it.

00:52:16.000 --> 00:52:20.000

Just a bunch of guys talking about Shakespeare in the library right.

00:52:20.000 --> 00:52:25.000

Think back to your undergraduate days, when you may have been an English major, and.



00:52:25.000 --> 00:52:29.000

Behave similarly, perhaps.

00:52:29.000 --> 00:52:35.000

So. But I want to talk about the funeral scene, and please raise your hand or make a note in the chat.

00:52:35.000 --> 00:52:40.000

About specific moments. In this chapter I have notes on every single page. About 3 of them.

00:52:40.000 --> 00:52:49.000

And I've been trying the last couple of hours to be like, All right, I wanna limit what I wanna say about the female section. So if there's things I don't say, please please jump in.

00:52:49.000 --> 00:53:00.000

And I'm not gonna dominate. You know we're gonna have about. I'm gonna go about 25 min, and then we're gonna we're gonna shift it over to having a more open conversation. Does that sound good.

00:53:00.000 --> 00:53:01.000

To everybody.

00:53:01.000 --> 00:53:03.000

Yeah, okay.

00:53:03.000 --> 00:53:06.000

Alright, so taking a break,

00:53:06.000 --> 00:53:15.000

We now have. We're moving into. We skip some stuff.  
But I I tried to shore up in my Thursday.

00:53:15.000 --> 00:53:17.000

Kind of check in.

00:53:17.000 --> 00:53:21.000

Where we were up to this point. So I wanna get to the moment.

00:53:21.000 --> 00:53:23.000

Where?

00:53:23.000 --> 00:53:33.000

Bloom joins Martin, Mr. Powers and Simon Dedalus in the carriage. And one thing I want to point out here.

00:53:33.000 --> 00:53:36.000

Is physical space.

00:53:36.000 --> 00:53:37.000

Joyce.

00:53:37.000 --> 00:53:39.000

You know this is the.

00:53:39.000 --> 00:53:52.000

He's so good. It it it it cities and kind of almost like, you know, kind of crowds. And and we're gonna be in Nelson's Pillar at the beginning of the newspaper section, and there's a lot of chaos and a lot of people coming in and out.

00:53:52.000 --> 00:54:14.000

But he seems to love small spaces, and he seems to love to get his men primarily as men. But there will be women in this woman in this book, and you know who that is. But but it's this is a very male dominated book, especially at this point. Right? So, but he puts them into tight spaces, and so.

00:54:14.000 --> 00:54:18.000

Bloom has entered into the

00:54:18.000 --> 00:54:19.000

Carriage.

00:54:19.000 --> 00:54:28.000

And you know this is not no one psyched about having to do this. But of course, you know, and we've all probably been to funerals that.

00:54:28.000 --> 00:54:29.000

Are of.

00:54:29.000 --> 00:54:32.000

People who are more peripheral in our lives, even though we're very sorry that they.

00:54:32.000 --> 00:54:34.000

Have have left us.

00:54:34.000 --> 00:54:39.000

Maybe we are not as we might be if they were somebody.

00:54:39.000 --> 00:54:43.000

Closer, of course. So that's pretty much situation with the 4 men here.

00:54:43.000 --> 00:54:46.000

They were friends with Patty, but.

00:54:46.000 --> 00:54:54.000

They don't. They have to remind themselves. I mean, Martin have finally says at 1 point, and we got to get serious. Everybody we go! We're we're in a funeral.

00:54:54.000 --> 00:54:55.000

Recession.

00:54:55.000 --> 00:54:56.000

Right.

00:54:56.000 --> 00:55:05.000

So could someone read for me that the paragraph starting, Mr Bloom entered and sat in the vacant place, because again.

00:55:05.000 --> 00:55:12.000

You have these tight spaces. We're gonna see this in the newspaper section and bloom kind of edges his way in.

00:55:12.000 --> 00:55:13.000

Right.

00:55:13.000 --> 00:55:16.000

So there seems to be almost barely enough room, but they let them in.

00:55:16.000 --> 00:55:19.000

Because, remember, this is one day.

00:55:19.000 --> 00:55:20.000

Right.

00:55:20.000 --> 00:55:26.000

It seems as though these guys hang out all the time,  
and they seem to all know each other, and.

00:55:26.000 --> 00:55:28.000

And it's a little bit like.

00:55:28.000 --> 00:55:32.000

Intense how much they know each other. But it's  
strange.

00:55:32.000 --> 00:55:34.000

How bloom still.

00:55:34.000 --> 00:55:37.000

Is that always kind of on the outside.

00:55:37.000 --> 00:55:47.000

Right. So could someone read just from this paragraph  
Mr Bloom entered and sat in the vacant place.

00:55:47.000 --> 00:55:55.000

Bread.

00:55:55.000 --> 00:55:57.000

This is page 87.

00:55:57.000 --> 00:55:58.000

Mr Bloom entered and sat in the vacant.

00:55:58.000 --> 00:56:00.000

What page is this? Peter?

00:56:00.000 --> 00:56:06.000

Place. He pulled the door to after him and tight until it shut tight.

00:56:06.000 --> 00:56:10.000

He passed an arm through the armstrapiously.

00:56:10.000 --> 00:56:14.000

In the open carriage window at the lords of the avenue.

00:56:14.000 --> 00:56:18.000

One drag, decide! An old woman peeping.

00:56:18.000 --> 00:56:21.000

Nose white, flattened against the pain.

00:56:21.000 --> 00:56:24.000

Thanking her stars, she was passed over.

00:56:24.000 --> 00:56:28.000

Extraordinary the interest they take in a corpse.

00:56:28.000 --> 00:56:32.000

Glad to see us go. We give them such trouble coming.

00:56:32.000 --> 00:56:40.000

Job seems to suit them. Hugger and corners slop about and slippers for fear he'd wake.

00:56:40.000 --> 00:56:49.000

Then getting it ready, laying it out, Molly and Mrs. Fleming, making the bed pull it more to your side, are winding sheet.

00:56:49.000 --> 00:56:58.000

Never know who will touch you. Dead wash and shampoo. I believe they took the nails in the hair. Keep a bit an envelope.

00:56:58.000 --> 00:57:02.000

Grow all the same, after unclean job.

00:57:02.000 --> 00:57:03.000

Thank you. Frank.

00:57:03.000 --> 00:57:04.000

Oh, wait!

00:57:04.000 --> 00:57:05.000

Thank you.



00:57:05.000 --> 00:57:06.000

Thank you.

00:57:06.000 --> 00:57:17.000

You know Joyce isn't messing around here. He's jumping right in. And the paragraph I initially read is sort of like almost this again, right, and again, and again, and again, and notice.

00:57:17.000 --> 00:57:23.000

This is the beginning. We're still. We're still, you know, we're not at the very beginning of the book.

00:57:23.000 --> 00:57:26.000

But we're still at the we're still getting a no.

00:57:26.000 --> 00:57:31.000

And you know, notice how Joyce kind of leads with death.

00:57:31.000 --> 00:57:37.000

And and as as it goes forward, check out where we are in relationship to death.

00:57:37.000 --> 00:57:40.000

It's an interesting inversion, I think.

00:57:40.000 --> 00:58:00.000

So so much to say here, but so much of the funeral scene is so straightforward that it needs no explications. I just want to point things out for the moment. Because there's so much in here that is absolutely wonderful. And we move through Dublin and you can map it out. I put a map up on the on the homepage.

00:58:00.000 --> 00:58:05.000

And you could literally kind of walk this through. He goes by his own.

00:58:05.000 --> 00:58:07.000

And goes by his own street, echo Street.

00:58:07.000 --> 00:58:16.000

There's lots of landmarks, and that's that grounding that, even if you know Dublin, you always get the sense of, even if you're lost in.

00:58:16.000 --> 00:58:23.000

Bloom's thoughts. You're still always gonna be pulled back down to the to the to what's happening on the page, and.

00:58:23.000 --> 00:58:27.000

Just, but I can't help. I can't. I can't not.

00:58:27.000 --> 00:58:38.000

That wonderful he's looking out the window. And this is this is so, you know again, as a writer, and I know there's so many writers in the room, but and readers in the room.

00:58:38.000 --> 00:58:40.000

But to, to.

00:58:40.000 --> 00:58:42.000

Joyce always follows his own eye.

00:58:42.000 --> 00:58:55.000

So he's got blue looking. Okay, looking out the carriage window. What does he see? A building right? But then he's looking even more carefully, and he sees that blind, and then he sees that white.

00:58:55.000 --> 00:58:58.000

Flattened nose against the pain.

00:58:58.000 --> 00:59:03.000

It's just. It's always like he's like, I need to see more. I need to see more.

00:59:03.000 --> 00:59:04.000

Right.

00:59:04.000 --> 00:59:06.000

And he had so much to work with.

00:59:06.000 --> 00:59:08.000

Primarily his own memory.

00:59:08.000 --> 00:59:12.000

Of how how rich, and how human and how active the city was.

00:59:12.000 --> 00:59:16.000

So it wasn't like where I live, where there isn't gonna be a nose flatten.

00:59:16.000 --> 00:59:25.000

Like I see anybody 3,000 people in the town I live in so but here there's so much to work with, and again it just

00:59:25.000 --> 00:59:32.000

Almost every moment of this funeral scene is, is absolutely.

00:59:32.000 --> 00:59:34.000

So beautifully rendered.

00:59:34.000 --> 00:59:40.000

And I can see so much so. But there's also

00:59:40.000 --> 00:59:46.000

A lot of important information that's given here. I wouldn't call it information. I'd call it weight.

00:59:46.000 --> 00:59:50.000

You know, and and we've we've already heard this.

00:59:50.000 --> 00:59:55.000

But Joyce seems to want to really make a point that we understand.

00:59:55.000 --> 01:00:03.000

That a. He's. He's worried about Blazes B. He's still mourning. He's the death of his son.

01:00:03.000 --> 01:00:07.000

And he's also mourning the death of his father by suicide.

01:00:07.000 --> 01:00:14.000

Which is a key moment in this chapter. But I wanna just point out just these tiny.

01:00:14.000 --> 01:00:17.000

Moments, of.

01:00:17.000 --> 01:00:18.000

Of.

01:00:18.000 --> 01:00:25.000

Of intersection. And I think I actually mentioned this, and I don't know it's not a particularly important one, but it's on page 88.

01:00:25.000 --> 01:00:29.000

Where Bloom starts thinking about Ritchie Golden.

01:00:29.000 --> 01:00:39.000

Goulding, who is the the brother-in-law that, sighed Dedalus, makes fun of? And why does he think about? On page 88.

01:00:39.000 --> 01:00:48.000

That they are looking out the carriage window, and of course Bloom's looking up. He sees what he sees and who does he see? He sees.

01:00:48.000 --> 01:00:54.000

And he says to him, there's a friend of yours gone by, he said. Who is that.

01:00:54.000 --> 01:01:10.000

Your sudden air. Where is he? Mr. Dedalus said, all across, and then he says, further down the page. Well, he says he wonders if he was going to see the the ant right, and that gets bloom thinking.

01:01:10.000 --> 01:01:22.000

Ritchie Golding and the legal bag. Goldenward he calls, I mean Ritchie. Golding's not a lawyer. I think he does so. I think he might be like a scrivener or something like that. We could look that up, but he's no nobody. Fancy.

01:01:22.000 --> 01:01:26.000

But he says he's like got a law firm golden Ward.

01:01:26.000 --> 01:01:29.000

His jokes are getting a little bit damn great! Cardi was.

01:01:29.000 --> 01:01:33.000

And then there's just this memory, this tiny memory.

01:01:33.000 --> 01:01:46.000

Of of peripheral character, Ritchie Golding. But I love this waltzing in Stammer Street with a Ignatius Gallagher on a Sunday morning the landlady's 2 hats pinned on his head.

01:01:46.000 --> 01:01:47.000

That's just.

01:01:47.000 --> 01:01:50.000

Go and buy on the carriage, looking out.

01:01:50.000 --> 01:02:06.000

Just as a small note, and I meant to check this. In fact, the book I can. I think I can see it on the shelf, but I will not take a moment to grab it. I believe the Lee character of Confederacy Confederacy is named Ignatius Gallagher, in honor of this.

01:02:06.000 --> 01:02:18.000

Peripheral character, who appears not just in this scene, but appears in the newspaper scene as well. Not the only writer to take a there's so many names that Joyce, if you're looking for a character name, just take one. Is.

01:02:18.000 --> 01:02:19.000

So I'll be.

01:02:19.000 --> 01:02:20.000

The tick.

01:02:20.000 --> 01:02:27.000

Moses Herzog right out of this book. We'll meet him later if we haven't already. So he's he's mentioned in one line in Moses.

01:02:27.000 --> 01:02:33.000



And bellow used. It is the title character of his novel, Persuad.

01:02:33.000 --> 01:02:47.000

Okay. So tj, he, I'm still an 88. He's in with a lowdown crowd. Mr. Dedalus snarled. That Mulligan is a con in just the wonderful voice that he gives to side Dedalus as well as Buck Mulligan.

01:02:47.000 --> 01:02:51.000

The nasty characters were supposed to hate.

01:02:51.000 --> 01:02:53.000

Often get the best lines.

01:02:53.000 --> 01:02:54.000

I.

01:02:54.000 --> 01:02:59.000

I'm I'm not gonna digress. I was about to digress.

01:02:59.000 --> 01:03:13.000

That Mulligan is a contaminated, bloody, double-eyed ruffian. By all accounts his name stinks all over Dublin, but with the help of God and his blessed Mother, who is not with us anymore, right? And you know that he's gonna cry about her.

01:03:13.000 --> 01:03:17.000

There's a pretty moving moment about Dedalus.

01:03:17.000 --> 01:03:20.000

Even though he's performative. I think he does. His wife.

01:03:20.000 --> 01:03:22.000

At the end of this chapter.

01:03:22.000 --> 01:03:32.000

His Blessed Mother. I'll make it my business to write a letter one of these days to his mother's aunt, or whatever she is, that will open her eyes wide as a gate.

01:03:32.000 --> 01:03:35.000

I'll tickle his catastrophe. Believe you me.

01:03:35.000 --> 01:03:39.000

So much to say about that, and.

01:03:39.000 --> 01:03:47.000

I looked up catastrophe in this context, and now I can't remember what it meant. But so if anybody has that, let us know, because it's a wonderful.

01:03:47.000 --> 01:03:48.000

Euphemism.

01:03:48.000 --> 01:03:58.000

Or something. I don't know if use them is the right word. So anyway, moving along and again, I I would like somebody to read.

01:03:58.000 --> 01:04:01.000

From.

01:04:01.000 --> 01:04:04.000

The bottom of 88.

01:04:04.000 --> 01:04:13.000

He ceased Mr Bloom's grant glance from his angry mustache, because this is obviously one of those one of those really key moments, or at least one of the moments that I look for.

01:04:13.000 --> 01:04:20.000

But everyone's got their differences. Can somebody jump in somebody who hasn't read before? Maybe.

01:04:20.000 --> 01:04:21.000

I'll do it.

01:04:21.000 --> 01:04:23.000

Okay. Great.

01:04:23.000 --> 01:04:25.000

He.

01:04:25.000 --> 01:04:34.000

Mr Bloom glanced from his angry moustache to Mr. Powers, and Martin Cunningham's eyes and beard gravely shaking.

01:04:34.000 --> 01:04:36.000

Noisy, self-willed man.

01:04:36.000 --> 01:04:38.000

Full of his son.

01:04:38.000 --> 01:04:39.000

He's right.

01:04:39.000 --> 01:04:41.000

Something to hand on.

01:04:41.000 --> 01:04:43.000

If little Rudy had lived.

01:04:43.000 --> 01:04:47.000

See him grow up, hear his voice in the house.

01:04:47.000 --> 01:04:53.000

Walking beside Molly in an suit, my son, me in his eyes.

01:04:53.000 --> 01:04:55.000  
Strange feeling it would be.

01:04:55.000 --> 01:04:56.000  
From me.

01:04:56.000 --> 01:04:58.000  
Just a chance.

01:04:58.000 --> 01:05:05.000  
Must have been that morning, and Raymond Terrace.  
She was at the window watching the 2 dogs at it by the wall of the evil.

01:05:05.000 --> 01:05:07.000  
And the sergeant grinning up.

01:05:07.000 --> 01:05:11.000  
She had that cream gown on with the rip. She never stitched.

01:05:11.000 --> 01:05:13.000  
Give us a touch. Puddy.

01:05:13.000 --> 01:05:15.000

God, I'm dying for it!

01:05:15.000 --> 01:05:20.000

How life begins.

01:05:20.000 --> 01:05:24.000

Any any comments on this this very.

01:05:24.000 --> 01:05:30.000

Active paragraph, and I think I may have alluded to it last week. But but there's so much.

01:05:30.000 --> 01:05:31.000

Happening.

01:05:31.000 --> 01:05:32.000

Here.

01:05:32.000 --> 01:05:40.000

And I just wanna point out, and anybody's welcome to chime in here. I wanna pause at this paragraph.

01:05:40.000 --> 01:05:43.000

Noisy, self-willed man, full of his son.

01:05:43.000 --> 01:05:44.000

And this is the kind of.

01:05:44.000 --> 01:05:49.000

Thing that Joyce does so beautifully. He does not transition.

01:05:49.000 --> 01:05:54.000

Full of his son. He's right, I mean, we're, you know. It's just. It's such a shift in tone.

01:05:54.000 --> 01:05:56.000

And you can feel.

01:05:56.000 --> 01:05:58.000

A person.

01:05:58.000 --> 01:06:00.000

At least I can like.

01:06:00.000 --> 01:06:08.000

Almost like a like a, you know, when you go backwards on the bicycle he's criticizing us, which is really easy.

01:06:08.000 --> 01:06:12.000

Right, Simon. Sir Steven certainly does it.

01:06:12.000 --> 01:06:15.000

You know there's lots of Simon Dedalus right.

01:06:15.000 --> 01:06:17.000

But then.

01:06:17.000 --> 01:06:18.000

He's right.

01:06:18.000 --> 01:06:23.000

It's it's just, you know, very interesting. I've heard this dramatized and kind of actors.

01:06:23.000 --> 01:06:26.000

Have a hard time with this moment.

01:06:26.000 --> 01:06:47.000

Because it's such a shift in register. He's right something to hand on. If little Rudy grow up, here is voice in the house, walking beside Molly and Eden. Suit my son, me and his eyes. Strange feeling would be for me just a chance, and then just a chance. And then we have must have been that morning, and that another shift.

01:06:47.000 --> 01:06:53.000

Another shift where where we're talking about. You know, we're thinking about Rudy's conception.

01:06:53.000 --> 01:06:55.000

Right, and it isn't pretty.



01:06:55.000 --> 01:06:56.000

You know, it's funny.

01:06:56.000 --> 01:06:57.000

It's funny.

01:06:57.000 --> 01:07:03.000

I hope you all think this is funny. I mean, it's funny.  
What do you got.

01:07:03.000 --> 01:07:07.000

Yeah. I have a kind of weird association here.

01:07:07.000 --> 01:07:08.000

I'm not a super.

01:07:08.000 --> 01:07:12.000

Super fan. I mean, I like the movie big Lebowski, but

01:07:12.000 --> 01:07:16.000

I've had a lot of friends who are just like literally, it's a religion.

01:07:16.000 --> 01:07:22.000

And they one friend told me he said, think about the big Lebowski is. You can jump in at any moment.

01:07:22.000 --> 01:07:26.000

And every line is quotable, and can kind of change the way you see things.

01:07:26.000 --> 01:07:27.000

Hmm.

01:07:27.000 --> 01:07:29.000

And.

01:07:29.000 --> 01:07:35.000

Just right here. I kind of now I'm kind of seeing. I guess the the big Ulysses Lebowski.

01:07:35.000 --> 01:07:38.000

About how you can kind of jump into any paragraph.

01:07:38.000 --> 01:07:39.000

And.

01:07:39.000 --> 01:07:42.000

Even just with 3.

01:07:42.000 --> 01:07:48.000

Even with just just 3 lines, that 3 3 words that then how life begins. It's just every single.

01:07:48.000 --> 01:07:49.000

Bit.

01:07:49.000 --> 01:07:53.000

Is, it's it's hard to focus, because there's so many words here.

01:07:53.000 --> 01:07:57.000

But every single bit has something that can kind of change.

01:07:57.000 --> 01:08:02.000

The way you see things from that point, and it's just like how life begins.

01:08:02.000 --> 01:08:08.000

That's 4 syllables right? And it just.

01:08:08.000 --> 01:08:09.000

Good.

01:08:09.000 --> 01:08:10.000

So this is this, I guess this book is my new bike. So and now I get the big Lebowski through this book.

01:08:10.000 --> 01:08:11.000

So.

01:08:11.000 --> 01:08:24.000

That's great, that's great. And just to just to point out just to go a little bit backwards. Give us a touch, poly God, I'm dying for right? You mean that in the voice of Molly I mean, this is, you know. We get Molly's voice through bloom.

01:08:24.000 --> 01:08:28.000

And again, I'm not ruining anything. Get it for real later.

01:08:28.000 --> 01:08:31.000

But Bloom knows her voice pretty well.

01:08:31.000 --> 01:08:33.000

And in I wanna, this is.

01:08:33.000 --> 01:08:42.000

You know, I always think like I said. Look for Steven, look for Molly, but I mean look for bloom, but also look for Molly, because she's always.

01:08:42.000 --> 01:08:44.000

Always in his mind.

01:08:44.000 --> 01:08:47.000

Right. And this is a particularly.

01:08:47.000 --> 01:08:49.000

Negative day in Bloom's life.

01:08:49.000 --> 01:08:50.000

Right.

01:08:50.000 --> 01:08:53.000

So, but I think.

01:08:53.000 --> 01:08:55.000

I think, even on a day like.

01:08:55.000 --> 01:08:57.000

That isn't this day.

01:08:57.000 --> 01:09:02.000

Blue goes through his existence thinking about her  
and remembering her.

01:09:02.000 --> 01:09:05.000

And that's just that's just who he is.

01:09:05.000 --> 01:09:08.000

And so keep that.

01:09:08.000 --> 01:09:10.000

In mind like, Where's my.

01:09:10.000 --> 01:09:13.000

Because often in every chapter she will appear.

01:09:13.000 --> 01:09:15.000

Maybe not in the newspaper, but she certainly.

01:09:15.000 --> 01:09:19.000

Certainly a big big part of the

01:09:19.000 --> 01:09:24.000

What the Academics would call the Lestrignonians chapter, which I call the

01:09:24.000 --> 01:09:38.000

He's hungry, chapter, and he's actually hungry and angry. He's like angry chapter. We'll get to that in a moment, Roger.

01:09:38.000 --> 01:09:43.000

Oh, I think you you mute, unmuted, and muted. Yeah.

01:09:43.000 --> 01:09:44.000

Yep, sorry. At the end of the next paragraph, which wraps up that little part. There's this great line where he says, make him independent.

01:09:44.000 --> 01:09:51.000

We can.

01:09:51.000 --> 01:09:54.000

And that to me was so telling, because this is.

01:09:54.000 --> 01:09:58.000

To me so far. What bloom.

01:09:58.000 --> 01:09:59.000

Is

01:09:59.000 --> 01:10:00.000

Unable to do.

01:10:00.000 --> 01:10:08.000

He's so dependent on every person that walks by every feeling, every loss. So it's kind of interesting

01:10:08.000 --> 01:10:09.000

Dream.

01:10:09.000 --> 01:10:12.000

That he imagines he could have achieved anyway.

01:10:12.000 --> 01:10:22.000

Yeah, if only you'd be more like Simon Dedalus, you know, it's an interesting thing like he actually envies Simon Dedalus because he done Simon Dales can obsess over his son.

01:10:22.000 --> 01:10:28.000

And and and well, not really help them, because Simon doesn't help Steven. But the idea of helping him.

01:10:28.000 --> 01:10:35.000

A kid who died at 11 days, and he's thinking about what he would have done to help him along in life.

01:10:35.000 --> 01:10:36.000

You know it's it's.

01:10:36.000 --> 01:10:38.000

And what what he has been unable to do for himself.

01:10:38.000 --> 01:10:39.000

Yeah.

01:10:39.000 --> 01:10:44.000

Yeah, in a lot of ways, in a lot of ways, at least at this point of what we know of him.

01:10:44.000 --> 01:10:45.000

Right.

01:10:45.000 --> 01:10:46.000

But keep, just keep your eye on this like if he has this desire.



01:10:46.000 --> 01:10:49.000

What I was.

01:10:49.000 --> 01:10:50.000

Today.

01:10:50.000 --> 01:10:52.000

On this day.

01:10:52.000 --> 01:10:54.000

To help out.

01:10:54.000 --> 01:10:55.000

His son.

01:10:55.000 --> 01:10:58.000

You know. I mean, there is this sort of like.

01:10:58.000 --> 01:11:03.000

Thing to be watching out for. And one thing I I've sort of

01:11:03.000 --> 01:11:18.000

Pull the cold water on the Odysseus, you know Homer comparisons, but as you get deeper into the book they start to make more sense, and he's going for them. So you know, in in more, in more overt ways.

01:11:18.000 --> 01:11:22.000

And you know I personally, I don't always think that's a strength.

01:11:22.000 --> 01:11:26.000

But I I do love the idea that he is sort of tracking.

01:11:26.000 --> 01:11:28.000

Bloom as a hero.

01:11:28.000 --> 01:11:33.000

And the heroes gotta do something right. And so, you know, there's something brewing.

01:11:33.000 --> 01:11:35.000

There's something brewing at least.

01:11:35.000 --> 01:11:39.000

We can kind of feel it. If not, he's not completely ineffectual.

01:11:39.000 --> 01:11:41.000

Even at this point.

01:11:41.000 --> 01:11:44.000

But his, in his, he.

01:11:44.000 --> 01:11:48.000

His affections for everyone that he

01:11:48.000 --> 01:11:54.000

Encounters, although not everybody, because he's certainly very nasty about some people as we'll get to.

01:11:54.000 --> 01:11:56.000

In the chapter after the next one.

01:11:56.000 --> 01:12:04.000

In any case. Moving along to page 90.

01:12:04.000 --> 01:12:05.000

Great.

01:12:05.000 --> 01:12:08.000

Paragraph here in the middle.

01:12:08.000 --> 01:12:11.000

And again these associations that that bloom.

01:12:11.000 --> 01:12:15.000

Makes between what he sees out in the world.

01:12:15.000 --> 01:12:21.000

And what he feels inside the burdens that he carries, the weight that he carries. I've been referring to.

01:12:21.000 --> 01:12:27.000

Middle of the page 90 gas works. They say it cures good job. Millie never got it.

01:12:27.000 --> 01:12:36.000

4 children doubles them up black and blue in convulsions. Shame! Really! So they've stopped in a neighborhood that that that calls to mind

01:12:36.000 --> 01:12:40.000

You know, kids who have whipping cough.

01:12:40.000 --> 01:12:53.000

Shame really got off lightly with illness compared only measles. T. Scarlett, Tina, influenza epidemics camping for death. Don't miss this chance. Dogs home over there.

01:12:53.000 --> 01:12:56.000

Guess it's a kennel, or you know a

01:12:56.000 --> 01:12:57.000

You know.

01:12:57.000 --> 01:13:00.000

You know what I mean? Poor old Athos!

01:13:00.000 --> 01:13:02.000

That was Ulysses dog. By the way.

01:13:02.000 --> 01:13:06.000

Be good to add those. Leopold is my last wish.

01:13:06.000 --> 01:13:15.000

That will be done. We obey them in the grave. A dying!  
He took it to heart away. Quiet old men's dogs usually  
are.

01:13:15.000 --> 01:13:22.000

And then this back to reality moment a rain drops on  
his hat.

01:13:22.000 --> 01:13:23.000

Right.

01:13:23.000 --> 01:13:29.000

So he's always like always remembering, even if we're  
going, no matter where we're going. From the  
moment.

01:13:29.000 --> 01:13:36.000

Right, and you know he's in a funeral procession. So it  
makes sense that he'd be thinking about the major  
deaths in his life.

01:13:36.000 --> 01:13:37.000

The major deaths in his life.

01:13:37.000 --> 01:13:42.000

Rudy. His father also named Rudol.

01:13:42.000 --> 01:13:44.000

So

01:13:44.000 --> 01:13:56.000

And then this extraordinary. And again, I focus on this chapter. And and I'm gonna kind of leapfrog over the newspaper chapter and say a few things and then get to the next chapter after that, and I wanna open it up.

01:13:56.000 --> 01:13:58.000

Do you all? At that point.

01:13:58.000 --> 01:14:00.000

But

01:14:00.000 --> 01:14:09.000

Page 91. Could someone read this paragraph starting Mr Bloom's glance, travel down the edge of the paper? I love it when Bloom reads.

01:14:09.000 --> 01:14:15.000

And this is just something again, like as a fiction writer, I'm like, how do I dramatize on the page.

01:14:15.000 --> 01:14:17.000

Someone reading.

01:14:17.000 --> 01:14:18.000

Right.

01:14:18.000 --> 01:14:24.000

And Joyce. He knows how to do it. He can, he can internalize it, he can. That skimming here it is again.

01:14:24.000 --> 01:14:27.000

Also notice how he repeats.

01:14:27.000 --> 01:14:29.000

Right. He's not afraid to do that either.

01:14:29.000 --> 01:14:37.000

So 91 at the middle. Can someone jump in? Mr. Broom's glance travel down the edge of the paper.

01:14:37.000 --> 01:14:39.000

And I was gonna volunteer.

01:14:39.000 --> 01:14:40.000

Great.

01:14:40.000 --> 01:14:41.000

Bye.

01:14:41.000 --> 01:14:42.000

Wherever you are, can't see you, but whoever you are.

01:14:42.000 --> 01:14:43.000

No, I.

01:14:43.000 --> 01:14:44.000

I'm.

01:14:44.000 --> 01:14:48.000

The video on for a sec. There you go.

01:14:48.000 --> 01:14:52.000

Mr Bloom's glance travelled down the edge of the paper, scanning the debts.

01:14:52.000 --> 01:14:54.000

Colin Holman.

01:14:54.000 --> 01:14:55.000

Digman.

01:14:55.000 --> 01:14:57.000

Forces Larry.

01:14:57.000 --> 01:14:58.000



**Naumann Peak.**

**01:14:58.000 --> 01:15:00.000**

**What peak is that.**

**01:15:00.000 --> 01:15:04.000**

**Is the chaplain, Crosby and Alan no sex, and Herite.**

**01:15:04.000 --> 01:15:08.000**

**Inked characters fast fading, I'm afraid breaking paper.**

**01:15:08.000 --> 01:15:11.000**

**Thanks to the little flower. Sadly, mist.**

**01:15:11.000 --> 01:15:14.000**

**To the inexpress of his.**

**01:15:14.000 --> 01:15:17.000**

**Aged 88, after a long and tedious illness.**

**01:15:17.000 --> 01:15:19.000**

**Months. Mind Quinlan.**

**01:15:19.000 --> 01:15:23.000**

**On whose so sweet Jesus have mercy.**

**01:15:23.000 --> 01:15:26.000**

It is now a month since dear Henry fled.

01:15:26.000 --> 01:15:28.000

To his home. Up above in the sky.

01:15:28.000 --> 01:15:31.000

While his family weeps and mourns his loss.

01:15:31.000 --> 01:15:35.000

Hoping someday to meet him on high.

01:15:35.000 --> 01:15:36.000

I took.

01:15:36.000 --> 01:15:38.000

And then another one of those reality moments. Thank you so much.

01:15:38.000 --> 01:15:39.000

Okay.

01:15:39.000 --> 01:15:40.000

It was great.

01:15:40.000 --> 01:15:42.000

I tore up the envelope.

01:15:42.000 --> 01:15:45.000

You know, because the flower reminds him.

01:15:45.000 --> 01:15:47.000

Of the letter from Martha.

01:15:47.000 --> 01:15:48.000

Right.

01:15:48.000 --> 01:15:53.000

Constantly being reminded again, like, now you know how to read this.

01:15:53.000 --> 01:15:55.000

And he's gonna shift it.

01:15:55.000 --> 01:16:00.000

And at certain point this entire methodology sort of goes away.

01:16:00.000 --> 01:16:06.000

And and you'll miss it because he's gonna try something new and try something new and try something new.

01:16:06.000 --> 01:16:10.000

But at this point you know, you know how you know what's going on, and maybe that.

01:16:10.000 --> 01:16:23.000

You know, he thought. All right, I got I got a reader hooked there. Now I'm gonna now I'm gonna frustrate them and and see if they roll with me, because I want to try this a different way. So

01:16:23.000 --> 01:16:25.000

It's just that that.

01:16:25.000 --> 01:16:36.000

You know, reading the obituaries in the funeral procession. I think it's just a wonderful thing to be doing. So they there's so much happening here, I mean, just on and on and on.

01:16:36.000 --> 01:16:40.000

But of course, on 92 what happens.

01:16:40.000 --> 01:16:41.000

Right.

01:16:41.000 --> 01:16:45.000

They're going through town.

01:16:45.000 --> 01:16:53.000

They passed the bleak pulp marks on a railway bridge. St. Marks is still there, I believe the Queen's past Queen's Theatre in silence. Hoardings.

01:16:53.000 --> 01:16:57.000

Eugene Stratton. This is Banman Palmer.

01:16:57.000 --> 01:17:01.000

Could I go to see? And this is I could I go to see Leah tonight?

01:17:01.000 --> 01:17:02.000

I wonder!

01:17:02.000 --> 01:17:03.000

I said, Hi.

01:17:03.000 --> 01:17:05.000

Or the Lily of Konkarni.

01:17:05.000 --> 01:17:10.000

Esther Grimes Opera Company. Big, powerful change. He's very up on what's happening.

01:17:10.000 --> 01:17:14.000

But notice that someone's missing. From this calculation.

01:17:14.000 --> 01:17:19.000

He's going to the theater by himself. He's going to be here to the opera by himself.

01:17:19.000 --> 01:17:23.000

You know, and you wanna shake them and say, boom like, what's the deal like.

01:17:23.000 --> 01:17:26.000

You know. Go home, and there is a moment here.

01:17:26.000 --> 01:17:30.000

Coming up where he actually thinks maybe I can still go.

01:17:30.000 --> 01:17:33.000

Maybe I can't.

01:17:33.000 --> 01:17:37.000

But always there's this something that's.

01:17:37.000 --> 01:17:39.000

Eating away at him.

01:17:39.000 --> 01:17:47.000

And we already know, at least in part, what that is right. It's a letter from Boilen, and it's the arrangement to talk about the concert.

01:17:47.000 --> 01:17:49.000

In the afternoon.

01:17:49.000 --> 01:17:54.000

Blazes is coming. In the afternoon.

01:17:54.000 --> 01:17:59.000

Some reason he doesn't have it in him to put a block on that.

01:17:59.000 --> 01:18:05.000

I think you can kind of see his relationship with Molly. You can see her.

01:18:05.000 --> 01:18:09.000

It almost intimidating. You know. I I get it. I get it.

01:18:09.000 --> 01:18:10.000

Get it!

01:18:10.000 --> 01:18:13.000

But he's expelled. He is walking the city.

01:18:13.000 --> 01:18:15.000

Because he can't go home.

01:18:15.000 --> 01:18:16.000

But who do we see?

01:18:16.000 --> 01:18:20.000

And and can someone read from

01:18:20.000 --> 01:18:22.000

He doesn't see us, Mr. Powerette.

01:18:22.000 --> 01:18:26.000

It's just such an amazing line here.

01:18:26.000 --> 01:18:29.000

And I can't believe I'm not so far. But this is too good to.

01:18:29.000 --> 01:18:30.000

Not, reveal.

01:18:30.000 --> 01:18:34.000

Everything about this chapter.

01:18:34.000 --> 01:18:37.000

Anybody.

01:18:37.000 --> 01:18:39.000

He doesn't see us, Mr. Power said.

01:18:39.000 --> 01:18:41.000

Yes, he does.

01:18:41.000 --> 01:18:42.000



How do you do?

01:18:42.000 --> 01:18:45.000

Who, Mr. Dedalus asks.

01:18:45.000 --> 01:18:47.000

Blazes boil in, Mr. Power, said.

01:18:47.000 --> 01:18:50.000

I think he is. Quiff.

01:18:50.000 --> 01:18:52.000

Just that moment I was thinking.

01:18:52.000 --> 01:18:55.000

Mr. Dedalus bent across to salute.

01:18:55.000 --> 01:19:00.000

From the door of the red bank. The white disk of a straw hat flashed reply.

01:19:00.000 --> 01:19:02.000

Test.

01:19:02.000 --> 01:19:07.000

Mr Bloom reviewed the nails of his left hand, and then those of his right hand.

01:19:07.000 --> 01:19:08.000

The nails. Yes.

01:19:08.000 --> 01:19:12.000

Is there anything more in him that they that they sees.

01:19:12.000 --> 01:19:15.000

Fascination. Worst man in Dublin.

01:19:15.000 --> 01:19:17.000

That keeps him alive.

01:19:17.000 --> 01:19:21.000

They sometimes feel what a person is.

01:19:21.000 --> 01:19:23.000

But a type like that.

01:19:23.000 --> 01:19:25.000

My nails.

01:19:25.000 --> 01:19:27.000

I am just looking at them.

01:19:27.000 --> 01:19:28.000

Well paired.

01:19:28.000 --> 01:19:29.000

And after.

01:19:29.000 --> 01:19:31.000

Thinking, alone.

01:19:31.000 --> 01:19:33.000

Body getting a bit softy.

01:19:33.000 --> 01:19:36.000

I would notice that from remembering.

01:19:36.000 --> 01:19:41.000

What causes that? I suppose the skin can't contact.

01:19:41.000 --> 01:19:43.000

When the flesh falls off.

01:19:43.000 --> 01:19:44.000

But the shape is there.

01:19:44.000 --> 01:19:46.000

The shape? Is there still.

01:19:46.000 --> 01:19:48.000

Shoulders, hips.

01:19:48.000 --> 01:19:49.000

Plump.

01:19:49.000 --> 01:19:52.000

Night of the dance, dressing.

01:19:52.000 --> 01:19:55.000

Shift stuck between the cheeks behind.

01:19:55.000 --> 01:19:58.000

Great. Thank you so much.

01:19:58.000 --> 01:20:00.000

And again, I can't always see who's reading.

01:20:00.000 --> 01:20:03.000

But I appreciate incredibly.

01:20:03.000 --> 01:20:13.000

And you know again this sort of I mean you might.  
People might diagnose bloom with a Dhd right  
constantly.

01:20:13.000 --> 01:20:19.000

But you know he's a very haunted guy, and this is just,  
very, very direct.

01:20:19.000 --> 01:20:21.000

Worst man in Dublin.

01:20:21.000 --> 01:20:23.000

Where's men in Dublin?

01:20:23.000 --> 01:20:31.000

Does that maybe looked it up, or maybe just got it intuitively. But what does it mean? He's airing his quiff.

01:20:31.000 --> 01:20:33.000

What's that?

01:20:33.000 --> 01:20:39.000

Peter.

01:20:39.000 --> 01:20:40.000

Means he has a hat off.

01:20:40.000 --> 01:20:41.000

He's looking.

01:20:41.000 --> 01:20:44.000

Is his hat off right.

01:20:44.000 --> 01:20:52.000

It's great, and that's Mr. Powers, I mean even Powers, you know, a little bit. Powers is a real jerk. He gets a good line.

01:20:52.000 --> 01:20:59.000

Right? So yeah. Boiling with his hat is a big is a big

01:20:59.000 --> 01:21:09.000

Is a is a is A is haunting this early part of the morning, and keep your eye because he's he may well be back.

01:21:09.000 --> 01:21:19.000

So moving along here. We've already talked about this a little bit, I think, last time the fact that Mr Bloom shows off about the concert.

01:21:19.000 --> 01:21:23.000

He doesn't mention that Boylan is getting it up.

01:21:23.000 --> 01:21:26.000

Boom, and that's also a joke that appears.

01:21:26.000 --> 01:21:31.000

Somewhere. I haven't marked but.

01:21:31.000 --> 01:21:36.000

Oh, I think it's in the conversation with noisy, noisy Flynn.

01:21:36.000 --> 01:21:40.000

Is that he doesn't mention, but but he's very proud of Molly.

01:21:40.000 --> 01:21:43.000

I mean he's a good husband. He's very proud of.

01:21:43.000 --> 01:21:55.000

In a lot of ways, and he wants to talk about her concert all the time, but he's not going to be there? And why isn't he going to be there? Because he is.

01:21:55.000 --> 01:22:03.000

Got plans that that apparently that week, or that weekend he's going down to

01:22:03.000 --> 01:22:10.000

I forget exactly where to where his father committed suicide. So let's get to that.

01:22:10.000 --> 01:22:19.000

Moment on page.

01:22:19.000 --> 01:22:21.000

Someone help me

01:22:21.000 --> 01:22:24.000

Bottom, 96 top of 97.

01:22:24.000 --> 01:22:25.000

Yes.

01:22:25.000 --> 01:22:26.000

I think the.

01:22:26.000 --> 01:22:27.000

Yeah.

01:22:27.000 --> 01:22:29.000

The conversation about.

01:22:29.000 --> 01:22:41.000

Right. Yes, thank you so much. Whoever that was. Can you read that for me? I was staring right at it. I have so many different. I I what I like to do when I reread, is read of clean copy.

01:22:41.000 --> 01:22:44.000

But then I tried not to mess it up, and then I have to.

01:22:44.000 --> 01:22:46.000

Go to another copy, anyway.

01:22:46.000 --> 01:22:49.000

Let's go from

01:22:49.000 --> 01:22:51.000

The greatest disgrace to have in the family.



01:22:51.000 --> 01:22:58.000

Oh, but worst of all, Mr. Power said, how about that?

01:22:58.000 --> 01:23:05.000

Anybody.

01:23:05.000 --> 01:23:09.000

There's a hundred of us here.

01:23:09.000 --> 01:23:12.000

I will wait, cause it's good.

01:23:12.000 --> 01:23:13.000

No.

01:23:13.000 --> 01:23:14.000

The great administration.

01:23:14.000 --> 01:23:20.000

Yeah, just jump in, jump in, you know, calling you.

And the other thing is, I always say to my classes, and I will say to this one.

01:23:20.000 --> 01:23:22.000

Is that I don't mind. Silence!

01:23:22.000 --> 01:23:23.000

It's fine.

01:23:23.000 --> 01:23:24.000

Should we? Just? I'm trying to wait.

01:23:24.000 --> 01:23:26.000

It's good to actually breathe a little bit sometimes.

01:23:26.000 --> 01:23:32.000

And there's there's as noisy as this book is. There's a great deal of silence in it, too.

01:23:32.000 --> 01:23:35.000

But yes, you could jump in. Who's got it?

01:23:35.000 --> 01:23:36.000

The Grits.

01:23:36.000 --> 01:23:39.000

I can take it for you.

01:23:39.000 --> 01:23:40.000

Can you hear me, Jane?

01:23:40.000 --> 01:23:41.000

Yeah.

01:23:41.000 --> 01:23:42.000

Yep.

01:23:42.000 --> 01:23:47.000

But the worst of all, Mr. Power said, is the man who takes his own life.

01:23:47.000 --> 01:23:52.000

Martin Cunningham drew out his watchley coughing and put it back.

01:23:52.000 --> 01:23:56.000

The greatest disgrace to have in the family, Mr. Power added.

01:23:56.000 --> 01:24:03.000

Temporary insanity. Of course, Mr. Cunningham said, we must take a charitable view of it.

01:24:03.000 --> 01:24:09.000

They say a man who does it is a coward, Mr. Dedalus said.

01:24:09.000 --> 01:24:13.000

It is not for us to judge, Martin said.

01:24:13.000 --> 01:24:16.000

Mr Bloom about to speak.

01:24:16.000 --> 01:24:18.000

Those just lips again!

01:24:18.000 --> 01:24:21.000

Martin Cunningham's large eyes.

01:24:21.000 --> 01:24:24.000

Looking the way, now.

01:24:24.000 --> 01:24:28.000

Sympathetic, sympathetic, human man. He is.

01:24:28.000 --> 01:24:29.000

Intelligent.

01:24:29.000 --> 01:24:31.000

Like Shakespeare's face.

01:24:31.000 --> 01:24:34.000

Always a good word to say.

01:24:34.000 --> 01:24:40.000

They have no mercy on that here or infant side.

01:24:40.000 --> 01:24:42.000

Refuse Christian burial.

01:24:42.000 --> 01:24:46.000

They used to drive a stake of wood through his heart in the grave.

01:24:46.000 --> 01:24:49.000

As if it wasn't broken already.

01:24:49.000 --> 01:24:52.000

Yet sometimes they repent too late!

01:24:52.000 --> 01:24:55.000

Found in the riverbed, clutching rushes.

01:24:55.000 --> 01:24:57.000

He looked at me.

01:24:57.000 --> 01:25:00.000

And that awful drunkard of a wife of his.

01:25:00.000 --> 01:25:07.000

Setting up hosts for her time after time, and then the furniture on them every Saturday, almost.

01:25:07.000 --> 01:25:10.000

Leading him the life of the damned.

01:25:10.000 --> 01:25:12.000

Where the heart.

01:25:12.000 --> 01:25:14.000

Out of a stone, that.

01:25:14.000 --> 01:25:16.000

Monday morning start afresh.

01:25:16.000 --> 01:25:18.000

Shoulder to the wheel.

01:25:18.000 --> 01:25:21.000

Lord, she must have looked a sight that night.

01:25:21.000 --> 01:25:24.000

Dedalus told me he was in there.

01:25:24.000 --> 01:25:28.000

Drunk about the place, and capering with Martin's umbrella.

01:25:28.000 --> 01:25:34.000

Great. Thank you so much. And again, you're you're seeing the patterns.

01:25:34.000 --> 01:25:42.000

And maybe the patterns are, you know, too similar in some ways that I'm pointing them out here. But this is this is where we're at. We often get.

01:25:42.000 --> 01:25:43.000

Him.

01:25:43.000 --> 01:25:45.000

His machinations.

01:25:45.000 --> 01:25:49.000

You know, people call it stream of consciousness, or whatever I don't know.

01:25:49.000 --> 01:25:54.000

What that even means necessarily. But it just means that.

01:25:54.000 --> 01:25:56.000

You know he's got time to think.

01:25:56.000 --> 01:25:57.000

You know.

01:25:57.000 --> 01:26:06.000

As we often do, we are constantly having conversation with people, and then thinking at the same time, it seems to me it doesn't necessarily need a label.

01:26:06.000 --> 01:26:14.000

But what is remarkable about again, about so many paragraphs like these in this section.

01:26:14.000 --> 01:26:20.000

Is, and Jonathan refer to. This is just like it is. It can be overwhelming.

01:26:20.000 --> 01:26:22.000

But it's also.

01:26:22.000 --> 01:26:25.000

We do have. We have a character.

01:26:25.000 --> 01:26:29.000

Creating these thoughts. And there's a line in here that just.

01:26:29.000 --> 01:26:39.000

Is stunning as if it wasn't broken already. Bam, you don't have to be, you know. That's that's that's not even a James Joyce in line. That's just a great line, whoever you are.

01:26:39.000 --> 01:26:41.000

And an ordinary person could have written that too.

01:26:41.000 --> 01:26:44.000

You know it's if it wasn't broken.

01:26:44.000 --> 01:26:46.000



It's just so common sense.

01:26:46.000 --> 01:26:50.000

And it it really speaks to bloom as a carrot.

01:26:50.000 --> 01:26:51.000

Right.

01:26:51.000 --> 01:26:55.000

You know, I was gonna in my taking down.

01:26:55.000 --> 01:27:02.000

Joyce a peg. I was gonna refer to my teacher and mentor and dear friend, Andre Debuse, who died in 1999.

01:27:02.000 --> 01:27:04.000

And he. I remember him once saying he said, joy.

01:27:04.000 --> 01:27:06.000

Hit it with the dead.

01:27:06.000 --> 01:27:16.000

He hit it he hit it with the dead. The greatest thing Joyce did was the dead. And then after that he started to show off. That's what Andre said, and I think he's right. He's not totally right.

01:27:16.000 --> 01:27:19.000

Because he would agree that this isn't showing off.

01:27:19.000 --> 01:27:22.000

This isn't showing up this entire chapter, I would say, isn't showing up.

01:27:22.000 --> 01:27:24.000

Next chapter.

01:27:24.000 --> 01:27:26.000

Maybe. Well, the.

01:27:26.000 --> 01:27:28.000

Following chapter, after the.

01:27:28.000 --> 01:27:29.000

You know.

01:27:29.000 --> 01:27:44.000

The Shakespeare one. But Shakespeare makes his appearance here. He's planting his little seeds throughout. But and again, this is these are the preoccupations of these 2 characters. Is this injected in? Is it too much? Is it too much of joy saying, Hey, wait a look.

01:27:44.000 --> 01:27:49.000

You got one character's thinking about Shakespeare.  
You got another character thinking about Shakespeare.

01:27:49.000 --> 01:27:51.000

You know the idea is.

01:27:51.000 --> 01:27:58.000

Obviously never. I started the class with this. It's father and son. So father and son think about what father and sons think about.

01:27:58.000 --> 01:28:00.000

But it can be a little cheesy.

01:28:00.000 --> 01:28:04.000

The connections. I think some of the connections can feel a little cheesy.

01:28:04.000 --> 01:28:05.000

That being.

01:28:05.000 --> 01:28:09.000

So a key moment. There.

01:28:09.000 --> 01:28:14.000

About Martin Cunningham also, Martin being.

01:28:14.000 --> 01:28:16.000

This decent figure, and saying, Look.

01:28:16.000 --> 01:28:20.000

You know, trying to take the edge off this conversation.

01:28:20.000 --> 01:28:28.000

Is, I think, a really key moment. Also it doesn't. He doesn't. Joyce Bloom does not go too much in his own.

01:28:28.000 --> 01:28:30.000

Part here.

01:28:30.000 --> 01:28:35.000

He's looking outward at Martin and thinking what a decent guy.

01:28:35.000 --> 01:28:41.000

And also what does Martin Cunningham? Martin Cunningham's got his own stuff. He's dealing with.

01:28:41.000 --> 01:28:42.000

Right.

01:28:42.000 --> 01:28:46.000

Comes up later. In the chapter 2, Cunningham says, a difficult time at home.

01:28:46.000 --> 01:28:53.000

With his wife, so you know he he's able to sympathize not all the time. He's not a saint.

01:28:53.000 --> 01:28:54.000

But his.

01:28:54.000 --> 01:28:56.000

Preoccupation seem to be.

01:28:56.000 --> 01:28:58.000

That I'm gonna be.

01:28:58.000 --> 01:29:00.000

Giving an outward.

01:29:00.000 --> 01:29:09.000

And that's what you see here. And I I wanna I've got other notes on this chapter, and I I do wanna finish it.

01:29:09.000 --> 01:29:14.000

Before we take the break, but I wanna just open it up here for any thoughts.

01:29:14.000 --> 01:29:19.000

About anything you may have about this chapter that we didn't cover, that we did cover.

01:29:19.000 --> 01:29:24.000

I'm I'm open to. Let's let's throw open the gates before we take a break.

01:29:24.000 --> 01:29:25.000

About that.

01:29:25.000 --> 01:29:26.000

That'd be okay.

01:29:26.000 --> 01:29:31.000

And and if there's already comments in the chat or questions in the chat, Laura, please let me know.

01:29:31.000 --> 01:29:33.000

Because I cannot see the chat.

01:29:33.000 --> 01:29:34.000

And.

01:29:34.000 --> 01:29:35.000

Sure

01:29:35.000 --> 01:29:36.000

My computer's not capable of it.

01:29:36.000 --> 01:29:39.000

Let me read you the first.st

01:29:39.000 --> 01:29:44.000

My brain isn't capable of.

01:29:44.000 --> 01:29:45.000

Let's see. So.

01:29:45.000 --> 01:29:51.000

This is a request for something that we're going to get to later.

01:29:51.000 --> 01:29:54.000

And the 176 to 183. Section.

01:29:54.000 --> 01:29:55.000

The eating.

01:29:55.000 --> 01:29:57.000

Section.

01:29:57.000 --> 01:30:03.000

And then here's another question.

01:30:03.000 --> 01:30:08.000

And this is from a future section. Actually, I'll save these till later.

01:30:08.000 --> 01:30:10.000

Okay.

01:30:10.000 --> 01:30:15.000

So let's see.

01:30:15.000 --> 01:30:16.000

Yeah. Peter's asking the question er.

01:30:16.000 --> 01:30:22.000

I mean, if there's nothing on the funeral section, I just throw it open. I mean, there's there. And again, I know this wasn't today's reading. So I I wanna wrap this up. But it's so important.

01:30:22.000 --> 01:30:23.000

Yeah.

01:30:23.000 --> 01:30:24.000

Peter asked in that awful drunkard of a wife of his that quote.

01:30:24.000 --> 01:30:30.000

Is that Simon Dedalus's wife, or Bloom's mother.

01:30:30.000 --> 01:30:33.000

I read that as

01:30:33.000 --> 01:30:35.000

Martin Cunningham.



01:30:35.000 --> 01:30:37.000

But I might be wrong.

01:30:37.000 --> 01:30:39.000

Oh, I read it as.

01:30:39.000 --> 01:30:43.000

Dedaluses.

01:30:43.000 --> 01:30:46.000

That was his mom.

01:30:46.000 --> 01:30:48.000

Did it? Yeah, I don't know.

01:30:48.000 --> 01:30:51.000

I don't think Dedalus's mom was. Was a big drinker, but possibly.

01:30:51.000 --> 01:30:53.000

Okay.

01:30:53.000 --> 01:30:56.000

Yeah, I think I think it's just, you know, again, he's.

01:30:56.000 --> 01:31:01.000

He's all over the place, but he's able to reach in very briefly to Martin's.

01:31:01.000 --> 01:31:03.000

You know. Cunningham looked at him.

01:31:03.000 --> 01:31:04.000

Right.

01:31:04.000 --> 01:31:05.000

Because he he knew.

01:31:05.000 --> 01:31:09.000

That this was gonna be an comfortable conversation, and no.

01:31:09.000 --> 01:31:12.000

Mr. Boom about to speak. This happens a lot.

01:31:12.000 --> 01:31:15.000

In this carriage scene. He's about to speak about certain things.

01:31:15.000 --> 01:31:16.000

Right.

01:31:16.000 --> 01:31:17.000

And he doesn't do it.

01:31:17.000 --> 01:31:20.000

Am I wrong? Isn't mom dead?

01:31:20.000 --> 01:31:23.000

That the break of the family, the 15, the poverty.

01:31:23.000 --> 01:31:24.000

Yeah, she said, Yeah, yeah.

01:31:24.000 --> 01:31:25.000

Okay.

01:31:25.000 --> 01:31:26.000

So.

01:31:26.000 --> 01:31:27.000

Oh!

01:31:27.000 --> 01:31:31.000

But it's okay. You know, there's so many people here.  
How do we? How can we possibly keep track.

01:31:31.000 --> 01:31:34.000

No, that's helpful.

01:31:34.000 --> 01:31:35.000

Great question.

01:31:35.000 --> 01:31:37.000

And.

01:31:37.000 --> 01:31:40.000

Joey says.

01:31:40.000 --> 01:31:45.000

Love the line, a thrush, a thrustle there, and a word.

01:31:45.000 --> 01:31:48.000

Russell, that expresses that.

01:31:48.000 --> 01:31:50.000

I love the slot line, too.

01:31:50.000 --> 01:31:52.000

And then

01:31:52.000 --> 01:31:56.000

Hannah's a Cunningham's wife, she was, quote, capable.

01:31:56.000 --> 01:32:02.000

Catering with Martin's umbrella. Great point, Hannah. Thank you.

01:32:02.000 --> 01:32:07.000

And then.

01:32:07.000 --> 01:32:08.000

Yeah.

01:32:08.000 --> 01:32:09.000

Oh!

01:32:09.000 --> 01:32:11.000

And feel free to raise your hands. You can use your voicemail but also I had a quick

01:32:11.000 --> 01:32:13.000

Kind of.

01:32:13.000 --> 01:32:16.000

It's kind of a question, and it's a little bit personal, and I apologize. But.

01:32:16.000 --> 01:32:20.000

Peter, as if it wasn't broken already.

01:32:20.000 --> 01:32:24.000

That line. Was one of the kind of the.

01:32:24.000 --> 01:32:29.000

Poet guests that I made while reading this.

01:32:29.000 --> 01:32:30.000

Along with.

01:32:30.000 --> 01:32:36.000

The one single line about the death of the son.

01:32:36.000 --> 01:32:37.000

Just both.

01:32:37.000 --> 01:32:48.000

Showing that like there's so many words here. And it's these tiny sentences that are so stunning. And I feel like you do this.

01:32:48.000 --> 01:32:49.000

And also.

01:32:49.000 --> 01:32:52.000

The as if it wasn't broken already! Sounded.

01:32:52.000 --> 01:32:54.000

To me like a line of yours.

01:32:54.000 --> 01:32:56.000

And I was like.

01:32:56.000 --> 01:32:57.000

Do you have something kind of like it?

01:32:57.000 --> 01:33:11.000

I may well have stole it, but I also, and if I did forgive me, Joyce, but it is the reason I love the line so much. And I think just because it's so direct. And I don't think it's poetic. I think it's just like.

01:33:11.000 --> 01:33:16.000

It's just. It's obvious, like, why would you possibly make the pain worse?

01:33:16.000 --> 01:33:17.000

We do that with everything.

01:33:17.000 --> 01:33:20.000

No, my gas, my gas was poetic, the poetry cast.

01:33:20.000 --> 01:33:26.000

Yeah, yeah, no. I get it. I get it.

01:33:26.000 --> 01:33:27.000

Yeah.

01:33:27.000 --> 01:33:28.000

But no, it is very direct. No nonsense. Sentence right? There's there's no frills there.

01:33:28.000 --> 01:33:31.000

Right.

01:33:31.000 --> 01:33:32.000

You know.

01:33:32.000 --> 01:33:33.000

Let's.

01:33:33.000 --> 01:33:34.000

Oh!

01:33:34.000 --> 01:33:38.000

Yeah, I mean, we could spend a lot of time on it. But it's just like it's 1 of those moments that it transcends even.

01:33:38.000 --> 01:33:40.000

The greatness of the other stuff.

01:33:40.000 --> 01:33:49.000

And it gives this. I just I think it's it's a perfect capturing of Bloom's voice and and outlook in the world.

01:33:49.000 --> 01:33:52.000

He's like, I'm not gonna make more pain for people.

01:33:52.000 --> 01:33:58.000



And this is completely off the subject and and way inappropriate, and probably gonna get me into trouble.

01:33:58.000 --> 01:34:03.000

But I'll say it. Anyway, I'm fascinated by this case out of Georgia.

01:34:03.000 --> 01:34:05.000

You know the the 14 year old.

01:34:05.000 --> 01:34:07.000

Shooter, and I.

01:34:07.000 --> 01:34:17.000

I was reading about the charging, the charging of the of the father right? And like probably millions of other people, I was like well, good! Damn right, you know. Charge away!

01:34:17.000 --> 01:34:20.000

As I was in the parents in Michigan and Illinois, where I'm from.

01:34:20.000 --> 01:34:23.000

Shooting in Highland Park, Illinois, which is my hometown.

01:34:23.000 --> 01:34:26.000

They also went after the parent.

01:34:26.000 --> 01:34:29.000

I read a piece, though, in the New York Times.

01:34:29.000 --> 01:34:31.000

That changed my mind a little bit.

01:34:31.000 --> 01:34:36.000

You know which we which was kind of like getting to this? It's like you want. You want more pain.

01:34:36.000 --> 01:34:41.000

You know it's it's totally not analogy, but it was just it kind of pulled me back a little.

01:34:41.000 --> 01:34:50.000

And I think you know from like the you know, I wanna I wanna I wanna punish anybody who I can get my hands on right, and I still believe that I mean I'm not saying they shouldn't charge it.

01:34:50.000 --> 01:34:51.000

The husband.

01:34:51.000 --> 01:34:55.000

The the father. But my my point is that bloom.

01:34:55.000 --> 01:34:59.000

Has this kind of sympathy that that I think constantly reaches out.

01:34:59.000 --> 01:35:01.000

He doesn't have that.

01:35:01.000 --> 01:35:04.000

You know that blood loss, that that I.

01:35:04.000 --> 01:35:08.000

Generally we have, especially when we think collectively.

01:35:08.000 --> 01:35:09.000

Hmm.

01:35:09.000 --> 01:35:10.000

I'm getting off the subject.

01:35:10.000 --> 01:35:13.000

Let's go to Emily and and Jonathan, and then we'll take a break.

01:35:13.000 --> 01:35:16.000

So I was just gonna say, you know.

01:35:16.000 --> 01:35:25.000

You know that the part where at the end, you know, they they bring it back in they go. Wait! We're in a funeral. He was just.

01:35:25.000 --> 01:35:27.000

Where is that? Again I love that.

01:35:27.000 --> 01:35:32.000

It's not quite at the end. It's at the. It's it's at the they have this.

01:35:32.000 --> 01:35:36.000

Wonderful and very uncomfortable conversation about Ruben J.

01:35:36.000 --> 01:35:39.000

Which is on page 93. It's back.

01:35:39.000 --> 01:35:40.000

So.

01:35:40.000 --> 01:35:41.000

Got it.

01:35:41.000 --> 01:35:44.000

They see an old Jewish man walking down the street.

01:35:44.000 --> 01:35:52.000

And they point him out, and they're kind of laughing a little bit. Not only are Martin and and and powers, and also bloom.

01:35:52.000 --> 01:35:57.000

It's uncomfortable. Bloom gets in on the act and tells this story.

01:35:57.000 --> 01:36:04.000

That that some of them know which is that Ruben's son got involved with a girl, and they were. Gonna take them to the Isle of Man. It's.

01:36:04.000 --> 01:36:16.000

It's a little confusing, but they're they're sending them to the man to get them out of the way and have them, I think, get married, or whatever the kid tries to escape. He jumps out of the boat right, and they're laughing about talking about it, and then.

01:36:16.000 --> 01:36:19.000

And then, 94 at the bottom.

01:36:19.000 --> 01:36:30.000

For God's sake, Mr. Dental, explain! Is he dead? Dead? Martin Cunningham cried. So they all get in on the story. It's a wonderful example of like collective storytelling. Here.

01:36:30.000 --> 01:36:31.000

Yeah.

01:36:31.000 --> 01:36:46.000

Dead. Burton! Cunningham cried, not here. Bowman got a poll and fished him out by the slack of the breaches, and he landed up to the father on the key, more dead than alive. Half the town was there. Yes, Mr Bloom said, so Bloom really wants to get the give the punchline. Yes, Mr Bloom said, but the funny part is.

01:36:46.000 --> 01:36:55.000

And Ruben, J. Martin Cunningham said, and then you know Martin blows it for him, and says he gave the boatman a floor, and for saving his son's life.

01:36:55.000 --> 01:37:03.000

And that that's the that's the apparently they just think this is the funniest thing they've ever heard, and then that is when I believe.

01:37:03.000 --> 01:37:11.000

They? And again I might be wrong, because I'm not seeing it, but I have it marked where they where they have to get serious, and maybe another moment I may be wrong.

01:37:11.000 --> 01:37:16.000

No, Mr. Dental says, and that was too much, and then they get serious.

01:37:16.000 --> 01:37:18.000

Yeah, yeah, yeah.

01:37:18.000 --> 01:37:34.000

And then then one of my favorite lines in the whole book is on this page on 95, and we went by it before. But I'll mention it now as and so then they're like, Oh, we better. We better talk about about Patty right? And then so as decent a little man has ever wore a hat.

01:37:34.000 --> 01:37:37.000

Says Mr. Dedalus, you often gets a good life.

01:37:37.000 --> 01:37:39.000

Often.

01:37:39.000 --> 01:37:47.000

Great. Thank you. And.

01:37:47.000 --> 01:37:53.000

I wanna now use that line, and conversation is decent. A little man, whoever has ever wore a hat.

01:37:53.000 --> 01:37:56.000

Going back to to 92,

01:37:56.000 --> 01:38:00.000

When he's looking at his nails. I was just trying to.

01:38:00.000 --> 01:38:03.000

Is he then talking about? Does he? Then, thinking about Molly.

01:38:03.000 --> 01:38:04.000

Seems too good.

01:38:04.000 --> 01:38:05.000

I mean when he's saying.

01:38:05.000 --> 01:38:06.000

To.

01:38:06.000 --> 01:38:07.000

Body.

01:38:07.000 --> 01:38:08.000

Steve.

01:38:08.000 --> 01:38:14.000

Body getting a bit soft. I would notice that from remembering what causes that I suppose the skin can't contract quickly enough.



01:38:14.000 --> 01:38:19.000

Even when the flesh falls off to me. That's like post pregnancy.

01:38:19.000 --> 01:38:20.000

Sounds like it.

01:38:20.000 --> 01:38:24.000

Maybe, and then but the shape is there. The shape is there, shoulders plump, that sounds.

01:38:24.000 --> 01:38:25.000

Like it could be her.

01:38:25.000 --> 01:38:30.000

Net of the dance dressing, and then ships between the cheeks behind. I mean that to me is.

01:38:30.000 --> 01:38:32.000

You know.

01:38:32.000 --> 01:38:36.000

You know.

01:38:36.000 --> 01:38:37.000

Hey!

01:38:37.000 --> 01:38:38.000

Yeah.

01:38:38.000 --> 01:38:39.000

Yeah, yeah.

01:38:39.000 --> 01:38:41.000

She's losing weight. She's dancing. It kind of goes up her tushy a little bit and like to me. That's is that.

01:38:41.000 --> 01:38:42.000

Yeah. No baby.

01:38:42.000 --> 01:38:53.000

Yeah, yeah, I mean, it's again, you know. I mean, he's he's clearly I mean, we just saw blazes at that point. And so you know he's blazes. He thinks of Molly like this is.

01:38:53.000 --> 01:38:55.000

You know I mean.

01:38:55.000 --> 01:38:56.000

The.

01:38:56.000 --> 01:39:02.000

There seems to be something happening with blaze and mile. We don't know what it is.

01:39:02.000 --> 01:39:03.000

That's coming.

01:39:03.000 --> 01:39:07.000

But that's and so yeah, he is shifting how he gets from nails to her body, you know. Who knows.

01:39:07.000 --> 01:39:15.000

Maybe we'll we'll leave that for another time. But great point, Jonathan, and then we'll we'll take a break.

01:39:15.000 --> 01:39:17.000

I, yeah, I,

01:39:17.000 --> 01:39:21.000

This feels kind of clumsy thinking a lot about this, but I

01:39:21.000 --> 01:39:23.000

I work.

01:39:23.000 --> 01:39:28.000

And a little confessional, maybe, but I work full time as a as a therapist up here in anchorage. Alaska.

01:39:28.000 --> 01:39:29.000

A web.

01:39:29.000 --> 01:39:32.000

A therapist in anchorage.

01:39:32.000 --> 01:39:35.000

And I work as a

01:39:35.000 --> 01:39:37.000

And a palliative care. Setting at a hospital.

01:39:37.000 --> 01:39:43.000

And I just I was reading this section, going to work last week.

01:39:43.000 --> 01:39:51.000

Profoundly blown away like I sit with so many people who can't find the words to talk about things in grief.

01:39:51.000 --> 01:40:01.000

And I think because of my work. One of my best friends. I grew up in Philadelphia, one of my best friends back East contacted me last week to say his father had just gone into hospice.

01:40:01.000 --> 01:40:06.000

And to try and connect like I could hear him trying to find the words.

01:40:06.000 --> 01:40:09.000

To talk about what he's going through.

01:40:09.000 --> 01:40:12.000

And I just kept thinking about what's going on in this chapter.

01:40:12.000 --> 01:40:21.000

You see all these articles over the last year about. If you want to develop empathy or compassion, read more novels, read more fiction.

01:40:21.000 --> 01:40:32.000

Meanwhile there's this tendency.

01:40:32.000 --> 01:40:33.000

Okay.

01:40:33.000 --> 01:40:35.000

I see it now in my work that we would just want to diagnose everything today, and every single person knows how to diagnose anyone, thanks to Tiktok and Instagram and social media. But

01:40:35.000 --> 01:40:44.000

I don't read so much Adhd through a lot of this so far, and this section is exceptional in terms of grief and trying to process stuff as.

01:40:44.000 --> 01:40:46.000

As life is happening.

01:40:46.000 --> 01:40:51.000

I don't see so much. Adhd is just like pew. Just humanity here.

01:40:51.000 --> 01:40:53.000

So with anybody.

01:40:53.000 --> 01:40:56.000

At a hospital who's trying to process what's going on.

01:40:56.000 --> 01:41:00.000

And of course they're at a funeral. I'm not in that setting, but.

01:41:00.000 --> 01:41:08.000

You can't find the words, but you know that you see the brain, the gears working the whole time. You're trying to talk to somebody about this stuff. It's just blown my brains the last the page.

01:41:08.000 --> 01:41:10.000

Not shut up!

01:41:10.000 --> 01:41:11.000

Yeah.

01:41:11.000 --> 01:41:12.000

Shut up!

01:41:12.000 --> 01:41:19.000

Yeah, I I think that's that's wonderful. And thank, I mean, I withdraw the diagnosis of the HD. By the way,

01:41:19.000 --> 01:41:20.000

But but I think that.

01:41:20.000 --> 01:41:21.000

Well, I've heard other people say it, too, but it's it's I mean, it's it's valid.

01:41:21.000 --> 01:41:24.000

The larger point, though, really is that bloom.

01:41:24.000 --> 01:41:27.000

You know I don't think he's necessarily morning.

01:41:27.000 --> 01:41:35.000

But it has triggered morning for the the, you know, for his father and his and his son.

01:41:35.000 --> 01:41:36.000

Exactly.

01:41:36.000 --> 01:41:40.000

I I think he's sad about it, too, actually. But so it does it. You know it's.

01:41:40.000 --> 01:41:42.000

How do you respond to that? It's just so.

01:41:42.000 --> 01:41:57.000

You know again. i i i don't know if fiction makes you more empathetic. I I worry about that a little bit. Is it? In other ways, like all you have to do. Here you go read Ulysses right, and you'll be a better person. But this is a.

01:41:57.000 --> 01:42:04.000

These funeral scene. There's there's something about. There's a and this a tiny digression. But when you were talking that made me think of it like.

01:42:04.000 --> 01:42:07.000

What do we talk about at funerals?

01:42:07.000 --> 01:42:15.000

And like we often have to force ourselves to do it. But we're not. It's not that we're not sad. It's not that we we just don't know. We just don't have words, so we'll.



01:42:15.000 --> 01:42:17.000

Change the subject, or whatever.

01:42:17.000 --> 01:42:25.000

You know, and I think that's kind of what we're what we're what we're seeing here. It's not as cynical, I think, as they. There's a very famous moment in.

01:42:25.000 --> 01:42:29.000

In in the tulsa story.

01:42:29.000 --> 01:42:33.000

Tell me what it's called the Tolstoy long, short story.

01:42:33.000 --> 01:42:34.000

Betha Villa Uva.

01:42:34.000 --> 01:42:49.000

Yeah, that's Avenue is where it opens with them. Talking about who's gonna take his slot right at the at the court? Cause. He's a fancy. Justice. It's not quite a cynical set, I think that this is actually a more complicated scene. Arguably. You know.

01:42:49.000 --> 01:42:50.000

Yeah, it's genius.

01:42:50.000 --> 01:43:12.000

But I I it's a great, it's a great point. There's more, and I'll I'll touch on a tiny bit after the break. But then we really have to do today's today's assignment. So I know Laura will collate other thoughts that people might have about this. And we'll we'll leave this chapter. We'll always return to it, though. Because I think it's a chapter that really is.

01:43:12.000 --> 01:43:15.000

Foundational for the rest of the book. For sure it.

01:43:15.000 --> 01:43:16.000

It really is key.

01:43:16.000 --> 01:43:18.000

Like you could literally.

01:43:18.000 --> 01:43:25.000

Delete the next chapter, and the book would still be great. But if you deleted this chapter you wouldn't have a book.

01:43:25.000 --> 01:43:29.000

Even though I like the newspaper scene. I'm not saying anything bad about it.

01:43:29.000 --> 01:43:37.000

Let's take a 10 min break, and we'll see you all in a bit.  
Sorry, I went on, longer than I meant to.

01:43:37.000 --> 01:43:38.000

See your little

01:43:38.000 --> 01:43:41.000

You know.

01:43:41.000 --> 01:44:11.000

Agreement.

01:44:13.000 --> 01:44:26.000

But before the break of mortal faith is there beyond, for  
I'm off.

01:44:26.000 --> 01:44:38.000

With.

01:44:38.000 --> 01:45:08.000

To cross the briny ocean, and I.

01:45:13.000 --> 01:45:29.000

But we we how can she be, Mrs. Leary? If I start.

01:45:29.000 --> 01:45:41.000

With me, but my shoulder.

01:45:41.000 --> 01:46:06.000

All right lately, took an ocean, or to cross the briny  
ocean, and I started Philadelphia in the.

01:46:06.000 --> 01:46:17.000

When they told me I must leave the place. I try to keep  
a cheerful.

01:46:17.000 --> 01:46:33.000

For to show me hard, but the tears will.

01:46:33.000 --> 01:46:46.000

Behind me when I star.

01:46:46.000 --> 01:46:51.000

What though me shoulder and there's no man could  
be.

01:46:51.000 --> 01:46:53.000

So I believe.

01:46:53.000 --> 01:46:57.000

The time was born in.

01:46:57.000 --> 01:47:01.000

Yet someday I will take to.

01:47:01.000 --> 01:47:12.000

The ocean.

01:47:12.000 --> 01:47:13.000

In.

01:47:13.000 --> 01:47:34.000

A.

01:47:34.000 --> 01:47:41.000

I walk beside you through the world today.

01:47:41.000 --> 01:48:10.000

While to bless you.

01:48:10.000 --> 01:48:31.000

I walk beside you through the water tonight.

01:48:31.000 --> 01:48:48.000

I walk beside you through the.

01:48:48.000 --> 01:49:04.000

I walk beside you through the passing years, through days.

01:49:04.000 --> 01:49:34.000

I walk beside you.

01:49:49.000 --> 01:50:14.000

But before the break of mortal faith is, they'll be on for a long.

01:50:14.000 --> 01:50:36.000

All are likely to not to cross the briny ocean, and I, Philadelphia.

01:50:36.000 --> 01:50:49.000

Hoped to.

01:50:49.000 --> 01:51:03.000

But we we how can she be Mrs. Li? If I start.

01:51:03.000 --> 01:51:06.000

Running.

01:51:06.000 --> 01:51:32.000

With me but my shoulder. No man could be older.

01:51:32.000 --> 01:51:48.000

A.

01:51:48.000 --> 01:51:51.000

Alright!

01:51:51.000 --> 01:51:52.000

I'm a.

01:51:52.000 --> 01:51:53.000

When they told me I must leave the place. I try to keep  
a cheerful.

01:51:53.000 --> 01:52:10.000

For to show me hard.

01:52:10.000 --> 01:52:22.000

When I star.

01:52:22.000 --> 01:52:28.000

What though me shoulder and there's no man could  
be.

01:52:28.000 --> 01:52:33.000

So I believe in.

01:52:33.000 --> 01:52:43.000

Yet come.

01:52:43.000 --> 01:52:48.000

My only.

01:52:48.000 --> 01:52:50.000

In.

01:52:50.000 --> 01:53:10.000

A.

01:53:10.000 --> 01:53:18.000

I walk beside you through the world today.

01:53:18.000 --> 01:53:47.000

While it gleams and songs. Bless your way.

01:53:47.000 --> 01:54:08.000

I walk beside you through the water tonight.

01:54:08.000 --> 01:54:21.000

I walk beside you.

01:54:21.000 --> 01:54:23.000

Turn up, volume.

01:54:23.000 --> 01:54:25.000

Not hearing it.

01:54:25.000 --> 01:54:27.000

Are we all here.

01:54:27.000 --> 01:54:29.000

Yeah.

01:54:29.000 --> 01:54:30.000

Yes.



01:54:30.000 --> 01:54:36.000

Okay. Great. Okay. So chats opened up.

01:54:36.000 --> 01:54:37.000

For.

01:54:37.000 --> 01:54:38.000

All.

01:54:38.000 --> 01:54:40.000

Stuff.

01:54:40.000 --> 01:54:41.000

And I still can't see it.

01:54:41.000 --> 01:54:44.000

But Laura can.

01:54:44.000 --> 01:54:45.000

Thank you, Laura.

01:54:45.000 --> 01:54:48.000

And I wanna I guess there was some.

01:54:48.000 --> 01:54:51.000

Still some questions about that moment. On 96.

01:54:51.000 --> 01:54:56.000

And you know it's just, you know, sometimes you can't follow.

01:54:56.000 --> 01:54:58.000

Bloom's train of thought.

01:54:58.000 --> 01:55:04.000

Even if you sit there for an hour right? Just sometimes it's just not easy to get to, but.

01:55:04.000 --> 01:55:08.000

You know it it because and it's not a direct reference.

01:55:08.000 --> 01:55:10.000

To his father's suicide.

01:55:10.000 --> 01:55:14.000

It's it's actually your more general suicides in general.

01:55:14.000 --> 01:55:17.000

And and Martin Cunningham has actually kind of triggered.

01:55:17.000 --> 01:55:19.000

Something in him like.

01:55:19.000 --> 01:55:27.000

Cunningham's looking at him in a sympathetic way, and I think together they think of sympathy that they may have for.

01:55:27.000 --> 01:55:33.000

Suicides that they've that they've been, you know, had to deal with, including

01:55:33.000 --> 01:55:35.000

Bloom's father.

01:55:35.000 --> 01:55:37.000

Catherine.

01:55:37.000 --> 01:55:44.000

Yeah. One of the things that I notice about that chapter is you started off tonight talking about who the narrator is.

01:55:44.000 --> 01:55:47.000

And how much it changes.

01:55:47.000 --> 01:55:48.000

But I feel like.

01:55:48.000 --> 01:55:54.000

We know that Bloom observes, and they both are very observant looking at the world around them.

01:55:54.000 --> 01:56:00.000

But I feel in this when this is Mr. Blue about to speak, closed his lips again.

01:56:00.000 --> 01:56:04.000

And I think about all the times we want to comment on something.

01:56:04.000 --> 01:56:10.000

And yet it's it's so personal to us that, in fact, we just shut our mouths again.

01:56:10.000 --> 01:56:13.000

And I feel like this is one of these.

01:56:13.000 --> 01:56:15.000

To me. That's very much.

01:56:15.000 --> 01:56:18.000

Joyce, observing what a human being would do.

01:56:18.000 --> 01:56:20.000

In that situation.

01:56:20.000 --> 01:56:23.000

So I decided a layer to.

01:56:23.000 --> 01:56:26.000

You know just another layer of observation.

01:56:26.000 --> 01:56:35.000

A great point, and it seems to be at least at this point in the book that that's available to our, to the, to the to the narration. Let's say.

01:56:35.000 --> 01:56:37.000

And he and he will.

01:56:37.000 --> 01:56:43.000

I I think keep an eye on that voice because he will deploy it, I think ultimately

01:56:43.000 --> 01:56:51.000

It it. It may well, in in a strange way, become very resonant later. So so just keep your eye on.

01:56:51.000 --> 01:56:53.000

The way that.

01:56:53.000 --> 01:56:57.000

The the consciousness. Whoever this is looking at blue.

01:56:57.000 --> 01:57:03.000

You know, and that you know he does seem I mean,  
you know, the sympathy of the consciousness.

01:57:03.000 --> 01:57:05.000

Is on this particular character.

01:57:05.000 --> 01:57:08.000

And that's I again. I think that's.

01:57:08.000 --> 01:57:23.000

For better, for is the book, you know, even when  
Bloom is off stage, and even when he's talking about  
other things, etc, bloom is lurking. I mean, what is key  
about the Shakespeare chapter in a lot of ways that  
bloom is sort of in the library, you know.

01:57:23.000 --> 01:57:35.000

Like he has. He's there in an errand. He's there in a  
specific errand that has to do with this Mr. Keys and  
the ad, and he's looking up the previous iteration of the  
design.

01:57:35.000 --> 01:57:38.000

And so he's there. But he's also. He has been noticing.

01:57:38.000 --> 01:57:41.000

Something about Steven.

01:57:41.000 --> 01:57:43.000

And and.

01:57:43.000 --> 01:57:44.000

It may well be.

01:57:44.000 --> 01:57:47.000

In something in the funeral chapter.

01:57:47.000 --> 01:57:49.000

And it may well be.

01:57:49.000 --> 01:57:52.000

And again, this is all stuff we've heard already.

01:57:52.000 --> 01:57:55.000

And so we're not getting ahead of the book at all.

01:57:55.000 --> 01:57:59.000

But it may well be Simon's response.

01:57:59.000 --> 01:58:05.000

To, hey? There's your kid. Oh, with my kid! He's hanging out with that lowdown, and I'm gonna.

01:58:05.000 --> 01:58:11.000

You know, and and that that, and his response to that which is if I got Rudy lived.

01:58:11.000 --> 01:58:16.000

You know, goes back to that point that that one of you made like that that, you know, taking care of.

01:58:16.000 --> 01:58:20.000

Of his son that he was never able to do.

01:58:20.000 --> 01:58:23.000

It may just be right there. Maybe that basic.

01:58:23.000 --> 01:58:24.000

You know.

01:58:24.000 --> 01:58:26.000

Could have been someone else's kid today.

01:58:26.000 --> 01:58:28.000

Happened to be Stephen.

01:58:28.000 --> 01:58:39.000

Just so happened that we, as readers have been with Steven all morning. So we are. We are. We are well equipped to know that Stephen may be a good candidate for a bit of a father figure, but we'll see how it plays out.

01:58:39.000 --> 01:58:44.000



There is a we're not gonna spend a whole lot more time on the funeral chapter. I think we I think we.

01:58:44.000 --> 01:58:51.000

We've done it, even though there's so much more to say. But remember, I did read that passage from the end.

01:58:51.000 --> 01:58:54.000

There's the rat, there's the caretaker.

01:58:54.000 --> 01:59:05.000

There's so much. But there is this moment we already alluded to. And this is something that Laura mentioned to me last time, and I mentioned it in class. Page one.

01:59:05.000 --> 01:59:06.000

And this is.

01:59:06.000 --> 01:59:12.000

Again, it kind of goes to a Catherine. This is another moment where the narrator.

01:59:12.000 --> 01:59:16.000

Lets us in on something. But in this case.

01:59:16.000 --> 01:59:21.000

And you know Bloom can't see himself necessarily. So it's similar. Actually.

01:59:21.000 --> 01:59:29.000

But in this case Bloom is physically removed from the conversation that Mr. Power has with Mr. Cunningham.

01:59:29.000 --> 01:59:33.000

It's interesting side, is not there?

01:59:33.000 --> 01:59:42.000

As far as I see, so I think that was new. Damn well, that that committed suicide. But that's just a thought, and I don't think he gave a shit.

01:59:42.000 --> 01:59:52.000

But mr. Cunningham whispered, I was in mortal agony with you talking before Bloom. What? Mr. Power whispered. How so, Father poison himself? Martin Cunningham whispered.

01:59:52.000 --> 01:59:54.000

Had the Queen's Hotel in.

01:59:54.000 --> 01:59:57.000

You're gonna say was going to Claire anniversary.

01:59:57.000 --> 01:59:58.000

Right.

01:59:58.000 --> 02:00:03.000

So it's just the intimate knowledge that these men have of each other's lives.

02:00:03.000 --> 02:00:08.000

And still blooms the outsider. It's just an odd thing, but these are. These are fairly close friends.

02:00:08.000 --> 02:00:09.000

Right.

02:00:09.000 --> 02:00:12.000

You know, the Martin Cunningham would know that.

02:00:12.000 --> 02:00:18.000

We're only getting this one day. We don't know, you know. Maybe it's dinner with Martin on Friday, right.

02:00:18.000 --> 02:00:29.000

Which would be tomorrow. So Laura, how are we doing on this chapter? Because we really have to get to where we need to go. We need to. And I'm gonna open up.

02:00:29.000 --> 02:00:42.000

But while at the same time I'm gonna try and lead us through the newspaper and into Bloom, having lunch at Davey Burns, which I believe is there.

02:00:42.000 --> 02:00:43.000

Great.

02:00:43.000 --> 02:00:44.000

We have a couple of great questions about the newspaper, but.

02:00:44.000 --> 02:00:45.000

Great.

02:00:45.000 --> 02:00:48.000

Just going through the end of this chapter. I wanted to.

02:00:48.000 --> 02:00:49.000

Just.

02:00:49.000 --> 02:00:53.000

Kind of comment on something and see what you think.

02:00:53.000 --> 02:00:57.000

10, 4. There's that really interesting.

02:00:57.000 --> 02:00:59.000

In the middle.

02:00:59.000 --> 02:01:03.000

Kind of outsiderly view of.

02:01:03.000 --> 02:01:04.000

Of.

02:01:04.000 --> 02:01:05.000

The.

02:01:05.000 --> 02:01:15.000

Rights. Holy water that was, I expect, shaping sleep out of it. He must be fed up with that job, shaking that thing all over the courts as they trot up.

02:01:15.000 --> 02:01:17.000

I love, I I just.

02:01:17.000 --> 02:01:21.000

Love that line. And also it really does have this.

02:01:21.000 --> 02:01:24.000

Remove an outsider, or like.

02:01:24.000 --> 02:01:26.000

Distance from.

02:01:26.000 --> 02:01:30.000

From the

02:01:30.000 --> 02:01:32.000

The ritual, and then.

02:01:32.000 --> 02:01:34.000

10, 9.

02:01:34.000 --> 02:01:49.000

You know, always let a grave talk right at the bottom. A fellow could live on his lonesome all his life. Yes, he could. Still, you'd have to get someone to sod him after he died, though he could dig his own grave. We all do.

02:01:49.000 --> 02:01:53.000

Only man berries, no ants to.

02:01:53.000 --> 02:01:56.000

Which is just this lovely like.

02:01:56.000 --> 02:01:58.000

Lonely

02:01:58.000 --> 02:02:03.000

Like just the loneliest reflection to me.

02:02:03.000 --> 02:02:04.000

Yeah.

02:02:04.000 --> 02:02:06.000

And then, you know, 1, 11.

02:02:06.000 --> 02:02:11.000

And on through the rest of the chapter we get that kind of.

02:02:11.000 --> 02:02:15.000

Reflection on death. Everybody dies.

02:02:15.000 --> 02:02:17.000

Etc.

02:02:17.000 --> 02:02:27.000

But then on 1 15, that the title of the of that you used for the and in a way, what you're choosing to focus on.

02:02:27.000 --> 02:02:35.000

Ultimately, is this choice, I mean, and we're talking about suicide, too, like this choice of the warm, full, blooded life.

02:02:35.000 --> 02:02:38.000

Or the grave right like.

02:02:38.000 --> 02:02:46.000

Plenty to see and hear and feel, yet feel, live warm beings near you when you said this book can make you.

02:02:46.000 --> 02:02:49.000

Live your life more fully.

02:02:49.000 --> 02:02:53.000

I was like, Yeah, yeah.

02:02:53.000 --> 02:02:54.000

Fair, that's fair.

02:02:54.000 --> 02:02:59.000

But it all, you know, it's like it's what it no, it's what literature does like, you know.

02:02:59.000 --> 02:03:01.000

Because I think.

02:03:01.000 --> 02:03:04.000

Being almost

02:03:04.000 --> 02:03:06.000

A little jaded about.

02:03:06.000 --> 02:03:14.000



Like wanting these books right like the books that when you were 19 you know, like.

02:03:14.000 --> 02:03:22.000

Reading to the lighthouse. Oh, my God! You want this experience again and again, and this chapter just.

02:03:22.000 --> 02:03:29.000

Going from that outsidersness and the loneliness to the life and death, and the choice of life and death and suicide.

02:03:29.000 --> 02:03:32.000

We it.

02:03:32.000 --> 02:03:33.000

Yes.

02:03:33.000 --> 02:03:34.000

No, that's great. I mean, it's great, and I'm glad you pointed out that because.

02:03:34.000 --> 02:03:37.000

i i i'm done. I don't know even what to say about that. It's like the scope is insane.

02:03:37.000 --> 02:03:42.000

It does, it does. We are moving towards, you know, and and.

02:03:42.000 --> 02:03:50.000

You know I I pick the title of the class for a reason, and it may be even more clear later. Right is, I hope, because I think that.

02:03:50.000 --> 02:03:57.000

You know, truly, and that's why. Again, he frontloads funeral scene not. This is not the end of the book. This is, you know, towards the beginning.

02:03:57.000 --> 02:03:59.000

And so.

02:03:59.000 --> 02:04:04.000

You know. I think that's key. You mentioned his loneliness. I I fundamentally agree.

02:04:04.000 --> 02:04:10.000

But it does go back to that paragraph that we've spent a lot of time on tonight. He looked at me.

02:04:10.000 --> 02:04:12.000

Martin Cunningham. There is that moment.

02:04:12.000 --> 02:04:19.000

You know, and I don't think Martin's the best guy ever right. But but he is there is there. Bloom does have these moments.

02:04:19.000 --> 02:04:21.000

And they're not. They're very few and far between.

02:04:21.000 --> 02:04:22.000

Right.

02:04:22.000 --> 02:04:28.000

But but keep your eye on those people that are able somehow to get over their prejudices or over their.

02:04:28.000 --> 02:04:43.000

There all of that. Nosy says some nice things about them in the, in, the, in, the, in the chapter we're gonna talk about. So. I want to talk about Parnell just briefly. A figure that that Joyce revered Parnell comes up a great deal in.

02:04:43.000 --> 02:04:56.000

In portrait of the artist. It's also he's also the subject of my favorite story of Joyce's. I love the dead, but I I particularly love even more. Iv. Day in the Committee room from Dubliners.

02:04:56.000 --> 02:04:58.000

And it's basically a.

02:04:58.000 --> 02:05:01.000

He, he alludes to Iv.

02:05:01.000 --> 02:05:10.000

Ivy was a day, and he says it's dying out. Even in 1,910 it was dying out. I assume it doesn't exist anymore. But maybe it's been revived.

02:05:10.000 --> 02:05:11.000

By Joyce, probably.

02:05:11.000 --> 02:05:20.000

But you put a little iv in your lapel in honor of Parnell. I'm not sure what the Iv. Meant. Sure we could look that up, or maybe someone knows.

02:05:20.000 --> 02:05:31.000

But Parnell was a Nationalist figure. He did jail time. He was a leader in the Home Rule movement, and a very powerful politician, and very beloved by.

02:05:31.000 --> 02:05:34.000

By Joyce and and many, you know.

02:05:34.000 --> 02:05:40.000

Other I Irish people. He was not necessarily like a Sinn  
Feiner.

02:05:40.000 --> 02:05:42.000

Using violence.

02:05:42.000 --> 02:05:44.000

Or you know the Ira.

02:05:44.000 --> 02:05:55.000

He's somebody who was a very powerful political  
figure, using the politics of the time, and and that kind  
of speaks to. I think Joyce's politics more than I mean.  
He just was he a poor violence.

02:05:55.000 --> 02:06:02.000

But parnell was run out of town because of an affair  
with Kitty O'shea.

02:06:02.000 --> 02:06:11.000

And there's Barr's named after her in Dublin now, but  
he comes up constantly, and he is in on page 1, 13.

02:06:11.000 --> 02:06:15.000

Heinz shook his head. Parnell will never come again,  
he said.

02:06:15.000 --> 02:06:28.000

He's there all that was mortal, and peace to his ashes, anyway. Just a note that he will come up again. And again. His brother is gonna we're gonna meet his brother in a in a few minutes.

02:06:28.000 --> 02:06:30.000

Finally.

02:06:30.000 --> 02:06:33.000

The very last moment. In 15.

02:06:33.000 --> 02:06:52.000

Just this odd moment he has with John Henry Minton, a lawyer who will come later in the in that again. That chapter. Where he's getting lunch. Because Mr. Breen is trying to bring a liable action about that weird postcard, and it's him he goes to see.

02:06:52.000 --> 02:06:57.000

John Henry mentioned. It was also Paddy's boss.

02:06:57.000 --> 02:06:58.000

Apparently.

02:06:58.000 --> 02:07:07.000

Anyways, just a big figure, a a big gun, I believe, is a real, a real person many, many of these people are. It's fun to look them up.

02:07:07.000 --> 02:07:15.000

But men's, and has a grudge against bloom a little grudge. This is where the Odysseus and Ulysses comes in because.

02:07:15.000 --> 02:07:16.000

You know

02:07:16.000 --> 02:07:22.000

He's constantly dodging these kinds of things. And so apparently something happened. A game they were playing, and.

02:07:22.000 --> 02:07:32.000

We could go back. But we're not gonna take the time. But Bloom got the better of John Henry years ago, in some game they were playing.

02:07:32.000 --> 02:07:41.000

Some outdoor game, I think, and Menton remembers it. He's he's like, who is that guy? I think I seem to remember. And everyone a lot of people ask, Who is that guy.

02:07:41.000 --> 02:07:43.000

Who is that guy?

02:07:43.000 --> 02:07:50.000

Which reminds me, there is another. Who is that guy mystery in this chapter? And that is the Who is that Macintosh Guy.

02:07:50.000 --> 02:07:52.000

That's a joke that runs throughout the book.

02:07:52.000 --> 02:08:05.000

It's kind of funny. It's fun. Think about people there's still on the case trying to figure out who Mr. Macintosh was. I will just say one thing about Mr. Macintoshring to what

02:08:05.000 --> 02:08:08.000

Bloom says, which is.

02:08:08.000 --> 02:08:11.000

Every funeral. There's always somebody you don't recognize.

02:08:11.000 --> 02:08:18.000

And I think that I found that to be true. And I think that's an interesting thing to think about that there's always somebody.

02:08:18.000 --> 02:08:26.000



In the life of somebody, you know, and maybe love that maybe you don't know. They know, but they show up at the funeral. I think that's just a kind of a beautiful idea.

02:08:26.000 --> 02:08:30.000

That Mr. McIntosh for me represents. I really don't care who he was in real life.

02:08:30.000 --> 02:08:32.000

But some people do

02:08:32.000 --> 02:08:35.000

But to go back to Menton.

02:08:35.000 --> 02:08:43.000

Bloom says to him, Your hat is a little crushed. I just love moments like this, and Menten stares at him for an instant without moving. He's like.

02:08:43.000 --> 02:08:48.000

What? And then Martin Cunningham points to the dent in the hat.

02:08:48.000 --> 02:08:50.000

And so men takes it off.

02:08:50.000 --> 02:09:07.000

Bulges out the ding and smooths the nape with care on his coat sleeve. He clapped the hat on his hand again. It's all right now, Cunningham said, but John Henryman refuses to acknowledge the fact that it was Bloom that told him that his hat was dented.

02:09:07.000 --> 02:09:11.000

But this is Blooms day. It's almost constant. These.

02:09:11.000 --> 02:09:13.000

That he gets.

02:09:13.000 --> 02:09:18.000

And again he gives them. He gives as good as he gets to remember all the people that run to run into him.

02:09:18.000 --> 02:09:27.000

On the street, and many of which he doesn't want to talk to. He brushes them off too, so Bloom again is not always a victim right.

02:09:27.000 --> 02:09:42.000

Questions about the newspaper section. Why don't we start with those Laura? And and we'll go with them. And there's a few things I want to point out here. But I'm gonna spend less time on this chapter, not because it's not insignificant. I I don't think it's.

02:09:42.000 --> 02:09:50.000

Hugely significant, but it is a terrific example of what these men sometimes do all day.

02:09:50.000 --> 02:09:57.000

Or sometimes do for a tiny percentage of their day. I mean, it's hilarious. They work for about 10 min.

02:09:57.000 --> 02:10:09.000

And then they're off to the park. Now. This is, you know, obviously not true. I've been to Dublin. People are in their offices working, but this is a hilarious look at Joyce's. Take on work.

02:10:09.000 --> 02:10:14.000

You know. Joyce had a lot of jobs himself, actually, but mostly.

02:10:14.000 --> 02:10:15.000

Mostly he wrote.

02:10:15.000 --> 02:10:19.000

And mostly, he wrote, because other people are paying for him to write.

02:10:19.000 --> 02:10:21.000

It'll let you patrons.

02:10:21.000 --> 02:10:23.000

Wasn't rich.

02:10:23.000 --> 02:10:24.000

Page.

02:10:24.000 --> 02:10:25.000

But.

02:10:25.000 --> 02:10:27.000

Yeah, really, quickly. The questions that have come up about the newsroom scene.

02:10:27.000 --> 02:10:28.000

Yeah.

02:10:28.000 --> 02:10:29.000

Before before, and then, if.

02:10:29.000 --> 02:10:42.000

See, we have raised hands, too. But in the newsroom scene how many men are there? Are the quote editor, and the quote. The professor also referred to, sometimes by name.

02:10:42.000 --> 02:10:50.000

There's lots that's I'll say. I think I once counted when I was doing this book, but I haven't counted lately.

02:10:50.000 --> 02:10:54.000

There are many, and they're coming in and out. You can track them, and they're all named.

02:10:54.000 --> 02:10:59.000

He does play with names, sometimes people. And this is gonna happen in the Shakespeare a great deal where.

02:10:59.000 --> 02:11:03.000

There's actually 2 characters with 2 separate names.

02:11:03.000 --> 02:11:09.000

Ae is the is the I forget his other name, but he's the poet, famous poet George. Something.

02:11:09.000 --> 02:11:11.000

In any case.

02:11:11.000 --> 02:11:15.000

There is lots of characters in here, and.

02:11:15.000 --> 02:11:16.000

You know it's it's I.

02:11:16.000 --> 02:11:21.000

You know. I mean, you could think what you think about it. But to me it's like.

02:11:21.000 --> 02:11:22.000

Literal, like.

02:11:22.000 --> 02:11:27.000

You have a lot of people crowding into rooms, and again, not.

02:11:27.000 --> 02:11:29.000

Necessarily doing.

02:11:29.000 --> 02:11:32.000

The work. Although Nettie does work and.

02:11:32.000 --> 02:11:43.000

Red does work. And so there is people. There are some people working, but for the most part they're talking. They're reading. They're reading the speech that they think is hilariously bad.

02:11:43.000 --> 02:11:52.000

They're reading another speech that they think is good. There's all kinds of stuff going on. So it's a delightful chapter. It's full of life.

02:11:52.000 --> 02:11:57.000

But just for our purposes. It it does.

02:11:57.000 --> 02:12:11.000

Involve. Steven comes in, and so does bloom and bloom is actually working to drop off daisies. Letter. I see a couple of hands, and including Peters. Peter, what do you got.

02:12:11.000 --> 02:12:15.000

I.

02:12:15.000 --> 02:12:16.000

Yeah, you're not alone.

02:12:16.000 --> 02:12:17.000

I found it hard to follow what was going on in this chapter, and I felt like I.

02:12:17.000 --> 02:12:20.000

I felt if I read it 3 or 4 more times, I would have a better sense.

02:12:20.000 --> 02:12:21.000

How'd that go.

02:12:21.000 --> 02:12:22.000

But.

02:12:22.000 --> 02:12:24.000

A couple of things really knocked me out, and one was.

02:12:24.000 --> 02:12:25.000

Right.

02:12:25.000 --> 02:12:32.000

This. Your list is not a political book, but I'm really interested in the politics. Anyway, I'm interested in politics. And I mentioned the politics.

02:12:32.000 --> 02:12:35.000

And I thought that the

02:12:35.000 --> 02:12:40.000

Recitation of John F. Taylor's speech.

02:12:40.000 --> 02:12:42.000

Arguing in support of.

02:12:42.000 --> 02:12:46.000

Teaching the Irish language and against the Englishman.

02:12:46.000 --> 02:12:48.000

And he compares.

02:12:48.000 --> 02:12:50.000

The Englishman Speech.



02:12:50.000 --> 02:12:52.000

To an Irish audience.

02:12:52.000 --> 02:12:55.000

To an Egyptians. Speech.

02:12:55.000 --> 02:13:08.000

To a Jewish audience, and why you just become Egypt is like us. Why, you stick with your crummy old personal culture and language. I I thought it was Bro. I thought brilliant speech.

02:13:08.000 --> 02:13:09.000

Yeah.

02:13:09.000 --> 02:13:14.000

Great. That's great. And they do, too. They do, too. And I think Joyce did, too. And this is interesting, because I did mention like back in the dead.

02:13:14.000 --> 02:13:18.000

Gabriel Conroy has another view of that. He's not against it.

02:13:18.000 --> 02:13:31.000

But he's not gonna devote his life to the resuscitation of the Irish language, and Joyce wasn't.

02:13:31.000 --> 02:13:32.000

And maybe a political.

02:13:32.000 --> 02:13:35.000

But but I don't think you know he wasn't like actively against it. He was, you know. You might call him a political moderate in this, in this environment, but he's willing to honor. He's willing to honor that honor that.

02:13:35.000 --> 02:13:39.000

That 1st of all, that great speech, and also the point of view.

02:13:39.000 --> 02:13:41.000

He's not afraid of it.

02:13:41.000 --> 02:13:47.000

I I. He may be a political, moderate, but he's does a very good job of characterizing.

02:13:47.000 --> 02:13:49.000

The superiority.

02:13:49.000 --> 02:13:50.000

Absolutely.

02:13:50.000 --> 02:13:52.000

Th the sense of superiority that the English.

02:13:52.000 --> 02:13:54.000

Yeah.

02:13:54.000 --> 02:13:55.000

Absolutely.

02:13:55.000 --> 02:13:56.000

Try to convey to the, to the.

02:13:56.000 --> 02:13:57.000

Yeah.

02:13:57.000 --> 02:14:01.000

And the second thing I wanted to ask you about is on page 1, 40.

02:14:01.000 --> 02:14:05.000

This completely odd sentence.

02:14:05.000 --> 02:14:15.000

I have often thought sense on looking back over that strange time, that it was that small act, trivial in itself, that striking of the match that determined the whole aftercourse of both our lives.

02:14:15.000 --> 02:14:19.000

This like this comes from another book.

02:14:19.000 --> 02:14:26.000

By another writer. And I wonder Joyce is just sort of showing off here. Huh? Like your guy says.

02:14:26.000 --> 02:14:27.000

Possibly.

02:14:27.000 --> 02:14:28.000

And.

02:14:28.000 --> 02:14:33.000

Just so. You're sure I can write like this if I had to. But I choose not to.

02:14:33.000 --> 02:14:43.000

You know, it may well be that I mean, we spend a lot of time also, who's speaking is also a bit.

02:14:43.000 --> 02:14:44.000

Right. Who's the? I read it as sometimes I read as Malloy. Sometimes I read it, as you know. I I forget who's else is in the room.

02:14:44.000 --> 02:14:50.000

Yeah, who's I? Do? You have.

02:14:50.000 --> 02:14:56.000

I assume is still in the room at that point. So.

02:14:56.000 --> 02:14:57.000

You know.

02:14:57.000 --> 02:15:03.000

Stephen, but good stuff Peter, thank you. And I think you know you're right.

02:15:03.000 --> 02:15:11.000

Temper, my idea of him being a political, moderate. I think that I think that you know what I what I what I think you most what I know for sure.

02:15:11.000 --> 02:15:23.000

From this book is that he was against violence, but he was definitely his. Politics, I think, were complicated. He didn't often like to talk about it, I think, and he but he but he.

02:15:23.000 --> 02:15:26.000

But the reason that he's so interested in Parnell.

02:15:26.000 --> 02:15:29.000

As he's. He's politics is part of our storytelling.

02:15:29.000 --> 02:15:37.000

And so he didn't shy away from it ever in his work. He just didn't, you know? Necessarily it's not. It's not didactic.

02:15:37.000 --> 02:15:39.000

That's the point. He's.

02:15:39.000 --> 02:15:44.000

Very much engaged because his characters are engaged. Sidet.

02:15:44.000 --> 02:15:47.000

People are interested in politics, for sure.

02:15:47.000 --> 02:15:50.000

Great. So Fred, what do you have.

02:15:50.000 --> 02:15:53.000

Just to answer Peter. I also.

02:15:53.000 --> 02:15:54.000

Gut.

02:15:54.000 --> 02:15:57.000

Kind of hooked by that line.

02:15:57.000 --> 02:16:04.000

And it brings to mind, at least in my mind, free and direct discourse. It is essentially

02:16:04.000 --> 02:16:07.000

You know what would.

02:16:07.000 --> 02:16:16.000

Jane Austen did in terms of talking directly, breaking the 4th wall, and talking directly to the reader as of the author that said, I want to say that the newspaper.

02:16:16.000 --> 02:16:22.000

Section. I loved it. Having spent most of my life in a newsroom.

02:16:22.000 --> 02:16:23.000

And in a press.

02:16:23.000 --> 02:16:33.000

Which, unfortunately, these days no one gets to do because the presses are far away. But I I have been in these places where there are.

02:16:33.000 --> 02:16:40.000

Dozens and dozens of different people walking in and talking and shouting over your head. When I was at the examiner there were like a.

02:16:40.000 --> 02:16:50.000

3 or 4 Tvs always on at full volume, and then people also chatting completely, not about work, but also about work.

02:16:50.000 --> 02:16:52.000

Perhaps.

02:16:52.000 --> 02:16:53.000

Thanks.

02:16:53.000 --> 02:17:03.000

And it was really to me it was I. I liked a little conceit of using the headlines for each section. It really spoke very much to my experience of working in a newsroom. Most of my adult life.

02:17:03.000 --> 02:17:09.000

And and what I know about this chapter is a little bit of background is that it was the last one he included.

02:17:09.000 --> 02:17:12.000

And I think he felt that he needed.

02:17:12.000 --> 02:17:13.000

To.

02:17:13.000 --> 02:17:23.000



To to have people at work.

02:17:23.000 --> 02:17:24.000

Variable environment.

02:17:24.000 --> 02:17:29.000

And I think he was fascinated and loved this environment, too, and knew it. I mean, Joyce himself wrote for newspapers. So you know I I'm glad it's here. But it is, you know it's not. It's it.

02:17:29.000 --> 02:17:38.000

You know you. It doesn't move me like other chapters do. But the point is this, the book is is an amalgamation of stuff. And so this is, this is.

02:17:38.000 --> 02:17:53.000

And there is a moment that moves me actually is when Joyce, when bloom goes out and nobody cares. That's that's a funny moment. Exit bloom. We'll talk about that in in a moment, and there are a couple of other things him him trying to place the ad for keys, talking to the Nettie.

02:17:53.000 --> 02:17:56.000

Is a very, very direct

02:17:56.000 --> 02:17:58.000

## Discussion of Nanetti.

02:17:58.000 --> 02:18:01.000

Having an Italian father.

02:18:01.000 --> 02:18:04.000

You know. But being completely and utterly.

02:18:04.000 --> 02:18:05.000

Irish.

02:18:05.000 --> 02:18:14.000

Irish.

02:18:14.000 --> 02:18:16.000

And it's in the side. I had a.

02:18:16.000 --> 02:18:17.000

As a slide.

02:18:17.000 --> 02:18:19.000

And the real Nettie became Lord Mayor of Dublin. So you know, and I'm sure there were Jews who who rose to those heights, too. I don't know for certain at the moment, but in any case let's move on to Catherine. Thank you, Fred.

02:18:19.000 --> 02:18:20.000

Katherine.

02:18:20.000 --> 02:18:21.000

Sure.

02:18:21.000 --> 02:18:25.000

So I was gonna make essentially the same observation, except that I've never worked in a newsroom.

02:18:25.000 --> 02:18:31.000

Which is, I feel, the structure.

02:18:31.000 --> 02:18:32.000

Yeah.

02:18:32.000 --> 02:18:33.000

Yeah.

02:18:33.000 --> 02:18:34.000

Absolutely reflects what he's trying to communicate right? It's sort of like he's acting it out.

02:18:34.000 --> 02:18:36.000

Almost like a play.

02:18:36.000 --> 02:18:39.000

And with the headlines, because that's.

02:18:39.000 --> 02:18:40.000

All this chaos.

02:18:40.000 --> 02:18:45.000

All these different thoughts coming out. So I just think it's even if it's the last one, he added to the book.

02:18:45.000 --> 02:18:50.000

I think it's so. It's just incredibly clever to do it this way.

02:18:50.000 --> 02:18:55.000

I mean, clever is an interesting word there, right? Because you know.

02:18:55.000 --> 02:19:01.000

Clever. It's it is clever, it's clever, but it I think it risks.

02:19:01.000 --> 02:19:03.000

Being clever, I partly.

02:19:03.000 --> 02:19:06.000

You know, and I think that's why some people kind of like.

02:19:06.000 --> 02:19:21.000

Rejected the bulk of. I mentioned it before. He hated this chapter 2. He's very opinionated about this book.

Jane, and then and then, Tina, thank you guys for weighing in and like. And then I'm gonna do couple more points on this. But I we I swear we gotta get to

02:19:21.000 --> 02:19:23.000

Yeah, bloom is very hungry.

02:19:23.000 --> 02:19:24.000

As am, I.

02:19:24.000 --> 02:19:28.000

Jane.

02:19:28.000 --> 02:19:35.000

I think you're still mute.

02:19:35.000 --> 02:19:36.000

Great.

02:19:36.000 --> 02:19:37.000

I just want to jump back to page 126. There were 2 sentences on that page that were just knockouts.

02:19:37.000 --> 02:19:38.000

Great.

02:19:38.000 --> 02:19:40.000

Talk about Joyce as a writer.

02:19:40.000 --> 02:19:43.000

On the top paragraph under his native Doric.

02:19:43.000 --> 02:19:44.000

Yep.

02:19:44.000 --> 02:19:50.000

He took off his silk hat, and blowing out impatiently his bushy mask.

02:19:50.000 --> 02:19:51.000

Mustache.

02:19:51.000 --> 02:20:12.000

Welsh combed his hair with raking fingers. I mean the descriptions, and the other one that I really liked as well on that page was under the next paragraph, second one down. The inner door was opened violently. And listen. I mean, these descriptions are just priceless. A scarlet beaked face.

02:20:12.000 --> 02:20:15.000

Crested by a comb of.

02:20:15.000 --> 02:20:22.000

Air thrust itself in the bowl. Blue eyes stared about. I mean.

02:20:22.000 --> 02:20:24.000

They're they're.

02:20:24.000 --> 02:20:25.000

Terrible.

02:20:25.000 --> 02:20:28.000

The entrance. Get out, you bloody old pedagogue!

02:20:28.000 --> 02:20:29.000

Yeah.

02:20:29.000 --> 02:20:30.000

They're hysterical. They're hysterical.

02:20:30.000 --> 02:20:31.000

Anyway, that's.

02:20:31.000 --> 02:20:37.000

Then. Well, that Welsh is a bit of a slur, and you didn't probably need to look it up to know that it was, you know.

02:20:37.000 --> 02:20:45.000

So, you know, and Welsh people being unkempt and unclean. That's the idea. There.

02:20:45.000 --> 02:20:46.000

Okay.

02:20:46.000 --> 02:20:47.000

Oh, I didn't know that, but nonetheless it still is.

02:20:47.000 --> 02:20:48.000

Yeah.

02:20:48.000 --> 02:20:50.000

Yeah, yeah, no. I mean, it's, you know.

02:20:50.000 --> 02:20:52.000

But but I think it was not an uncommon.

02:20:52.000 --> 02:20:54.000

Maybe thing to think.

02:20:54.000 --> 02:20:57.000

Or at least say, or at least, if not.

02:20:57.000 --> 02:20:59.000

Not uncommon to think, maybe not to say.

02:20:59.000 --> 02:21:03.000

Great stuff. I wanna move backwards in time. Slightly.

02:21:03.000 --> 02:21:10.000



To, just because we can't not mention it on 1, 22,  
where he's watching the type setter.

02:21:10.000 --> 02:21:16.000

And this this feels a little bit. I gotta be out. I love this  
watching the backwards, and it makes him think.

02:21:16.000 --> 02:21:17.000

Of

02:21:17.000 --> 02:21:41.000

Is poor papa with his book, reading backwards with  
his finger to me. Peso! Next year in Jerusalem. So  
obvious the choices here to make. You know. It's like  
almost proving I know the Jewish stuff, I swear. But  
but it it it somehow works nonetheless for me.  
Although the next year in Jerusalem, felt a little bit over  
the top in that like only like for Joyce UN.

02:21:41.000 --> 02:21:42.000

Right.

02:21:42.000 --> 02:21:53.000

And he's so good at knowing what his characters know  
and what they don't know. But I felt a little bit like the  
author interjecting slightly here, but it is a wonderful  
again, one of these things that he's observing in real  
time.

02:21:53.000 --> 02:21:58.000

His character, looking at something, and then making this wonderful association right.

02:21:58.000 --> 02:22:01.000

But sometimes it can be a little bit, too, by.

02:22:01.000 --> 02:22:04.000

It might be new.

02:22:04.000 --> 02:22:08.000

I just wanted to mention that

02:22:08.000 --> 02:22:11.000

I grew up the son of a journalist.

02:22:11.000 --> 02:22:17.000

And as a young kid in the fifties I was in the newsroom.

02:22:17.000 --> 02:22:19.000

Because you know.

02:22:19.000 --> 02:22:23.000

My father had to work on the weekends, and my mother would say.

02:22:23.000 --> 02:22:24.000

Take him with you.

02:22:24.000 --> 02:22:26.000

So.

02:22:26.000 --> 02:22:33.000

I was very young and wandering around the newsroom while my father was trying to write stories, and it was.

02:22:33.000 --> 02:22:34.000

This.

02:22:34.000 --> 02:22:36.000

It is so evocative.

02:22:36.000 --> 02:22:43.000

Of that feeling in the newsroom to me. And even on those.

02:22:43.000 --> 02:22:47.000

Weekend, Jason. It was a Saturday, whatever, but there were still.

02:22:47.000 --> 02:22:55.000

Noise and things going on, and the the typesetters and etc, would often sort of.

02:22:55.000 --> 02:23:02.000

Pull me in and show me what they were doing, and but  
it there is just such a

02:23:02.000 --> 02:23:04.000

A wonderful.

02:23:04.000 --> 02:23:06.000

I.

02:23:06.000 --> 02:23:08.000

Central.

02:23:08.000 --> 02:23:10.000

Experience.

02:23:10.000 --> 02:23:11.000

As a reader.

02:23:11.000 --> 02:23:23.000

As you're reading this, there's something that he just.  
It's just really a remarkable feat. I feel the way that he  
writes this.

02:23:23.000 --> 02:23:24.000

Okay.

02:23:24.000 --> 02:23:26.000

And brings you into it, but without.

02:23:26.000 --> 02:23:27.000

Right.

02:23:27.000 --> 02:23:28.000

Too much description, I mean the description is embedded in the.

02:23:28.000 --> 02:23:30.000

Yeah.

02:23:30.000 --> 02:23:40.000

Yeah. And again, like, we're moving our day forward like, remember. And this is why I wanna make sure that we get like bloom is present in a moment.

02:23:40.000 --> 02:23:46.000

So you know they are, but it makes perfect sense for them to convene together in the newsroom.

02:23:46.000 --> 02:23:50.000

It has to do with what both they do, even though Steven isn't.

02:23:50.000 --> 02:23:56.000

Peddling his own stuff. He's actually peddling Mr. Stuff at this point, which he doesn't wanna do.

02:23:56.000 --> 02:24:03.000

But he's known around them, and I think I either. I said this to myself where I said it last time, but

02:24:03.000 --> 02:24:05.000

Or maybe I set it on on my Thursday.

02:24:05.000 --> 02:24:08.000

Thing, my Thursday video. But.

02:24:08.000 --> 02:24:09.000

Had.

02:24:09.000 --> 02:24:12.000

Joyce remained in Dublin.

02:24:12.000 --> 02:24:15.000

And had this life he may have.

02:24:15.000 --> 02:24:18.000

Become one of those guys. Right?

02:24:18.000 --> 02:24:23.000

And and because they're grooming them, they're they're psyched. He's like, Oh, this is the young.

02:24:23.000 --> 02:24:35.000

You know, and the newspaper guys, the poet in the next in in the Shakespeare section does not respect him. So it's interesting. I think Bloom would rather have the respect of the newsman.

02:24:35.000 --> 02:24:36.000

Than the poets.

02:24:36.000 --> 02:24:39.000

And I think that tracks fairly. I mean Joyce was not.

02:24:39.000 --> 02:24:43.000

Always kind to his fellow.

02:24:43.000 --> 02:24:44.000

Literary Folks.

02:24:44.000 --> 02:24:46.000

You know he was pretty. He could be very harsh.

02:24:46.000 --> 02:24:54.000

I I'm tempted to tell my own newsroom story just briefly. I was a stringer for the Chicago Sun Times, and I covered high school sports.

02:24:54.000 --> 02:25:14.000

And I would, you know, call in the the scores to this guy named Taylor Bell, which shouted me on the

phone because I wasn't giving the right description of of, you know somebody's throw from, you know, trying to steal second base. And anyway, he was getting bad. Me he's no longer with us. Marion, what do you have for us?

02:25:14.000 --> 02:25:18.000

Oh, I just I just wanted to comment that I just love that.

02:25:18.000 --> 02:25:22.000

Wine. Sufficient to the day is the newspaper thereof.

02:25:22.000 --> 02:25:26.000

Because there's just so much.

02:25:26.000 --> 02:25:30.000

Obviously, you think of the Biblical quote.

02:25:30.000 --> 02:25:35.000

Sufficient to the days evil thereof. But it's also about.

02:25:35.000 --> 02:25:38.000

The Biblical quote is about focusing on.

02:25:38.000 --> 02:25:41.000

The day that's in front of you instead of.



02:25:41.000 --> 02:25:42.000

Worrying about the future.

02:25:42.000 --> 02:25:43.000

And I think that's.

02:25:43.000 --> 02:25:45.000

What? What page do you have a page number for us, Marion? For that, I mean, I know.

02:25:45.000 --> 02:25:50.000

I have a different edition, so I don't have page number.

02:25:50.000 --> 02:25:51.000

It is.

02:25:51.000 --> 02:25:52.000

Okay, that's okay. That's okay. What was the headline? What's the headline?

02:25:52.000 --> 02:25:58.000

It's it's just before the headline links with bygone days of your.

02:25:58.000 --> 02:26:00.000

Somebody find that for.

02:26:00.000 --> 02:26:03.000

It's just a great, a great point. And.

02:26:03.000 --> 02:26:05.000

It's 1, 38, 1, 39.

02:26:05.000 --> 02:26:06.000

Okay. Great.

02:26:06.000 --> 02:26:07.000

Perfect.

02:26:07.000 --> 02:26:09.000

Great.

02:26:09.000 --> 02:26:14.000

I just I just love how it kind of.

02:26:14.000 --> 02:26:20.000

Summarizes. I guess, the focus of the book that it's.  
It's 1 day you just worry about this one day.

02:26:20.000 --> 02:26:22.000

Right.

02:26:22.000 --> 02:26:26.000

And it's it's really great to remind.

02:26:26.000 --> 02:26:27.000

Us, of that.

02:26:27.000 --> 02:26:32.000

You know, because I mean, something else could happen on another day, and then maybe Molly and.

02:26:32.000 --> 02:26:38.000

You know, in blazes kind of dissipates, and they have a whole. I mean, this is just one day right.

02:26:38.000 --> 02:26:42.000

It's a lot, and Bloom is going through a lot right.

02:26:42.000 --> 02:26:46.000

You know, if if but it doesn't seem a that it's that.

02:26:46.000 --> 02:26:49.000

Particularly remarkable.

02:26:49.000 --> 02:26:50.000

Also.

02:26:50.000 --> 02:26:54.000

Jonathan. Then we're gonna

02:26:54.000 --> 02:26:57.000

Yeah. Go ahead.

02:26:57.000 --> 02:26:58.000

Yep.

02:26:58.000 --> 02:26:59.000

Does. What one quick! One quick Meta note on the newspaper thing. I just think at the time.

02:26:59.000 --> 02:27:01.000

We have to realize that.

02:27:01.000 --> 02:27:04.000

Newspapers. I guess this is the 1920 s. There they were, everything.

02:27:04.000 --> 02:27:05.000

Nice. Okay.

02:27:05.000 --> 02:27:06.000

Yeah.

02:27:06.000 --> 02:27:08.000

There is no social media or TV or radio.

02:27:08.000 --> 02:27:17.000

And how like sometimes, you know, I'll I'll be in the library. And I'll read a podcasting thriller. You know, because it's how people think in terms of podcasts or people.

02:27:17.000 --> 02:27:19.000

Sometimes argumentative people, thinking.

02:27:19.000 --> 02:27:26.000

You know how it influences Instagram. People want to take pictures in a certain way, but newspapers were everything.

02:27:26.000 --> 02:27:31.000

So.

02:27:31.000 --> 02:27:32.000

Perfect.

02:27:32.000 --> 02:27:40.000

This was kind of how people thought in a certain sense, and so it was. This is a day in the life, and this was part of your life, and so I kind of felt that.

02:27:40.000 --> 02:27:41.000

Yep.

02:27:41.000 --> 02:27:42.000

Great, great, great point. I mean, this is, you know, the center of.

02:27:42.000 --> 02:27:46.000

Fit, you know. So that's what.

02:27:46.000 --> 02:27:53.000

So much of of, and I would say storytelling, too, I mean, and I just love the fact that they convene.

02:27:53.000 --> 02:28:11.000

What is interesting to me, though, is only some people are producing a newspaper. The rest of them are not, and so how they get it out is an interesting thing to consider. And just remember, course, that that blooms around. He seems to be hanging around. He's trying to get this ad placed.

02:28:11.000 --> 02:28:26.000

The name makes a deal with him, he says. Look, if you give me 2 months subscription, or whatever, I'll run the things like, well, I gotta talk to keys. He seems to be running in and out, but he's not. Nobody cares. 129.

02:28:26.000 --> 02:28:49.000

I'm just running around a bachelor's walk, Mr Bloom said. About this ad of keys. Want to fix it up. They tell me he's around there in Dylan's. He looked indecisively for a moment at their faces. The editor, who, leaning against the mantel, suddenly stretched forth an arm. Be gone, he said. The world is before you

back in no time, Mr Bloom said, and they get nobody cares.

02:28:49.000 --> 02:28:55.000

You know it's this Indian, and this is Joyce having a lot of fun with the Homeric. Be gone, you know, like.

02:28:55.000 --> 02:29:04.000

Like, you know, it's it's it's a send up right. Nobody cares where blooming is going. But notice what happens after that.

02:29:04.000 --> 02:29:09.000

Is that the kids follow him.

02:29:09.000 --> 02:29:11.000

And they are

02:29:11.000 --> 02:29:13.000

Imitating his walk.

02:29:13.000 --> 02:29:22.000

And so even the children around the newsboys make fun of them. So that's on the bottom of page 1, 29. Easy not to see.

02:29:22.000 --> 02:29:32.000

But they look out the window. Look at the youngster behind him. Hue and cry, Lena said, and you'll kick. Oh, my Ribble, taking off his flat spags, and the walk.

02:29:32.000 --> 02:29:41.000

That's the IE. Imitating him. Small 9. The larks he began to in swift caricature across the floor, so.

02:29:41.000 --> 02:29:45.000

Who's talking Lenahan? It imitates.

02:29:45.000 --> 02:29:47.000

Bloom's walk.

02:29:47.000 --> 02:29:51.000

So they're constantly after this guy.

02:29:51.000 --> 02:30:06.000

And note just. And again we're gonna move on, I swear but there is so muchness in here and and so much to pause on, and I'll double back to it in my Thursday talk. But we do have the parable of the plums.

02:30:06.000 --> 02:30:08.000

Which you can look up.

02:30:08.000 --> 02:30:12.000

Exactly what that means, because love to tell us.



02:30:12.000 --> 02:30:20.000

Or not tell us. But Steven ends up telling this fairly odd story about these 2 ladies who climb up Nelson's Pillar.

02:30:20.000 --> 02:30:25.000

And spits the plum, the pits down into the.

02:30:25.000 --> 02:30:26.000

Into the street.

02:30:26.000 --> 02:30:40.000

One interpretation which I find fairly convincing. I forget where I learned it. Richard Allen is always good a go to person. I don't know if it was him that said this, but something to the effect of.

02:30:40.000 --> 02:30:53.000

Nelson's pillars, obviously symbol of British power. Right? It's right in the middle of everything, where the trams are. Everything's going. And so Steven is telling a story that is relevant to where they are standing.

02:30:53.000 --> 02:30:56.000

At the Freeman's Journal, looking out the window.

02:30:56.000 --> 02:31:02.000

But it's also like these 2 Irish ladies have saved up money to go up the pillar.

02:31:02.000 --> 02:31:07.000

And then they are looking out, and they're too afraid to see this too high up. They're too afraid.

02:31:07.000 --> 02:31:10.000

And so they're just looking at the steeples.

02:31:10.000 --> 02:31:15.000

And so the the interpretation is that they're sort of caught between British power.

02:31:15.000 --> 02:31:17.000

And the church.

02:31:17.000 --> 02:31:18.000

IE.

02:31:18.000 --> 02:31:22.000

The 2 masters that we heard about. In the 1st chapter, right.

02:31:22.000 --> 02:31:23.000

And what do they do?

02:31:23.000 --> 02:31:31.000

Something ineffectual, but also funny, and also it is an action. They spit the.

02:31:31.000 --> 02:31:47.000

And so is it a parable? It's not a parable, at least, that I can discern but check it out and see what other people said about it, because you can have fun with that. But I think the most important thing is, Stephen tells a story to a bunch of much older men.

02:31:47.000 --> 02:31:48.000

And seems to impress them.

02:31:48.000 --> 02:31:50.000

And they're impressed.

02:31:50.000 --> 02:31:53.000

And he, you know, because Stephen fits in.

02:31:53.000 --> 02:31:58.000

Whereas Bloom, nobody's interested when he tries to tell a story. What happens.

02:31:58.000 --> 02:32:00.000

It gets taken over by Martin.

02:32:00.000 --> 02:32:01.000

Right.

02:32:01.000 --> 02:32:04.000

Boom doesn't tell any stories until very late.

02:32:04.000 --> 02:32:05.000

Very late.

02:32:05.000 --> 02:32:07.000

So

02:32:07.000 --> 02:32:16.000

They miss each other. That's also key. They miss each other and and we'll go from there.

02:32:16.000 --> 02:32:21.000

Why don't we enter into chapter 8. Episode 8.

02:32:21.000 --> 02:32:30.000

Laura, do you? Wanna maybe if there questions or comments, or do you want to lead us off? I have a million things, but I feel like I want everybody else to lead. Help me lead through this.

02:32:30.000 --> 02:32:32.000

Considering it's 9.

02:32:32.000 --> 02:32:36.000

Like, let's can we spend 15 min on this at least, getting into it?

02:32:36.000 --> 02:32:39.000

I promised us to get to the library.

02:32:39.000 --> 02:32:42.000

And I must have lied.

02:32:42.000 --> 02:32:44.000

Sir.

02:32:44.000 --> 02:32:48.000

Yeah. But actually, there were a couple questions from the top about

02:32:48.000 --> 02:32:51.000

This section.

02:32:51.000 --> 02:32:58.000

Lisa said, Can you please spend some time on bloom in the bar, and wandering afterward.

02:32:58.000 --> 02:33:02.000

1, 76 to 83. It seems so rich and emotional.

02:33:02.000 --> 02:33:04.000

Especially in contrast to the library.

02:33:04.000 --> 02:33:06.000

Great observation.

02:33:06.000 --> 02:33:07.000

Right.

02:33:07.000 --> 02:33:14.000

And could you please explain what is happening? And then to continue what is happening at the.

02:33:14.000 --> 02:33:20.000

On the end. Paragraph on 1, 3 is bloom ducking into the museum.

02:33:20.000 --> 02:33:21.000

Buck Morgan.

02:33:21.000 --> 02:33:24.000

Later refers to this.

02:33:24.000 --> 02:33:25.000

Great.

02:33:25.000 --> 02:33:42.000

Great all good questions, and I think what we'll do is read a little bit from 1 76. I can just as a quick note. He

he sees, blaze blazes again here and blazes, is not looking for him, so it's absurd that he is escaping.

02:33:42.000 --> 02:33:45.000

But that is how he.

02:33:45.000 --> 02:33:48.000

Sees it.

02:33:48.000 --> 02:33:49.000

If.

02:33:49.000 --> 02:33:54.000

Blazes is on the way to Echo Street, which we know at some point he will be.

02:33:54.000 --> 02:33:57.000

Right. It's got time. It's not the afternoon yet. We're still.

02:33:57.000 --> 02:34:00.000

Well, we're still around noon, I think.

02:34:00.000 --> 02:34:02.000

Noon, 1230.

02:34:02.000 --> 02:34:05.000

So it's still early, so still out and about.

02:34:05.000 --> 02:34:10.000

But it's just an odd thing, and you're right to be confused by it.

02:34:10.000 --> 02:34:13.000

He's not being chased by anybody.

02:34:13.000 --> 02:34:19.000

And it is actually, you know, he should be doing the chasing right.

02:34:19.000 --> 02:34:20.000

And he doesn't.

02:34:20.000 --> 02:34:25.000

So he's no great hero here in protecting his own.

02:34:25.000 --> 02:34:31.000

Marriage or his house he's hiding, so it's not a very dignified moment for our bloom.

02:34:31.000 --> 02:34:34.000

To end on that chapter.

02:34:34.000 --> 02:34:37.000

Hunter Jones says that potato is the main character.



02:34:37.000 --> 02:34:40.000

I don't have the chat on, but it pops up, little ones, pop up.

02:34:40.000 --> 02:34:51.000

Cool and Michael Sherick said something I missed, but I'm interested in what it was. So we maybe that's relevant some point. Hi, Michael, so

02:34:51.000 --> 02:35:01.000

But we want to start at 1, 76, or should we go a little bit further back.

02:35:01.000 --> 02:35:02.000

I'm happy to start at 1 76, though.

02:35:02.000 --> 02:35:03.000

Even though I have a billion.

02:35:03.000 --> 02:35:05.000

Yeah, go for it.

02:35:05.000 --> 02:35:06.000

I have.

02:35:06.000 --> 02:35:09.000

Okay? Oh, well, before I do that, can I? Can I do something else? And just say one of my favorite.

02:35:09.000 --> 02:35:14.000

Parts of this chapter is the HELY s.

02:35:14.000 --> 02:35:24.000

And there's an apostrophe. S. There's an apostrophe also, and these are advertisements. One of the biggest one of the themes, or whatever you want to call it.

02:35:24.000 --> 02:35:28.000

Is that? No, this is a fairly advertisement or not.

02:35:28.000 --> 02:35:31.000

And they've been around right. But.

02:35:31.000 --> 02:35:32.000

You know this? Is it.

02:35:32.000 --> 02:35:36.000

They're starting to become everywhere, including there's an ad in the river.

02:35:36.000 --> 02:35:49.000

And and he notes God, that's a good place for an ad. Right? So he's constantly. And you know, just as a basic character, things. Basically fiction writing is that is that you know, as far as I know.

02:35:49.000 --> 02:35:57.000

It. Somebody correct me, but I don't know that Joyce ever was an admin. I mean he was involved in newspapers, but I'm not sure he ever sold, as he may have a lot of jobs.

02:35:57.000 --> 02:36:10.000

But he's embodying his character here, and like, I've got somebody who sells. I'm gonna watch for ads. And so but it's not just that, and that's what's so on. Page 1, 54 is where I am.

02:36:10.000 --> 02:36:16.000

And it goes all the way to 1 55, and I won't spend a ton of time on this. But.

02:36:16.000 --> 02:36:36.000

The these letters the a procession of white men marched slowly towards him along the gutter, scarlet sashes across their boards. Bargains like that priest they are this morning we have sinned, we have suffered whatever. He read, the scarlet letters on their 5 tall white hats.

02:36:36.000 --> 02:36:44.000

HELY s. Wisdom heales, and then it emerges in the course of the next page and a half is that he used to work there.

02:36:44.000 --> 02:36:46.000

Used to work at this place.

02:36:46.000 --> 02:37:01.000

And so this is a really great example of Joyce using something that it could be. It's a funny gag, because the S. Gets lags behind on page 1, 55. But it also sends him whirling back.

02:37:01.000 --> 02:37:06.000

To the time. I believe he was at. What's that address?

02:37:06.000 --> 02:37:07.000

Somebody help me!

02:37:07.000 --> 02:37:11.000

Joyce is at Bloom's address, that he that he thinks Lombard.

02:37:11.000 --> 02:37:15.000

That's where I believe he lived at this time.

02:37:15.000 --> 02:37:17.000

And it was a happier time.

02:37:17.000 --> 02:37:18.000

Page.

02:37:18.000 --> 02:37:21.000

1 55, happier.

02:37:21.000 --> 02:37:23.000

Happy, happier, then.

02:37:23.000 --> 02:37:26.000

Snug little room that was with the red wallpaper.

02:37:26.000 --> 02:37:49.000

Doc rules one and 9 pence a dozen. Millie's tubbing soap. I bought elder flour, cozy smell of her bath water. Funny she looked soaked all over, shapely, too, and again it gets into some of the uncomfortable stuff when he thinks about Millie. But but this is all triggered by the fact that he sees these guys advertising the stationary.

02:37:49.000 --> 02:37:50.000

Yeah.

02:37:50.000 --> 02:37:53.000

Store, wisdom.

02:37:53.000 --> 02:38:01.000

So many things, and that's maybe a small one. But I can't not talk about Mrs. Bryn before we move on.

02:38:01.000 --> 02:38:03.000

This is.

02:38:03.000 --> 02:38:06.000

Any thoughts on Mrs. Breen. Laura.

02:38:06.000 --> 02:38:09.000

What comes to mind when you think of Mrs. Breen.

02:38:09.000 --> 02:38:14.000

This cause. I'm resting my voice.

02:38:14.000 --> 02:38:16.000

Not to put you on the spot.

02:38:16.000 --> 02:38:20.000

Or anybody, Mrs. Breen.

02:38:20.000 --> 02:38:23.000

This is Breen. Anybody.

02:38:23.000 --> 02:38:27.000

Is this someone with whom he had a previously.

02:38:27.000 --> 02:38:30.000

Why, why do you think that.

02:38:30.000 --> 02:38:33.000

They seem very familiar with one another.

02:38:33.000 --> 02:38:36.000

Yeah, that's the implication. Right?

02:38:36.000 --> 02:38:41.000

And and again, it's like, it's that suggestion versus explanation.

02:38:41.000 --> 02:38:49.000

If you looked up, Mrs. Breen, they'll tell you.

Whoever'll tell. They had a previous relationship, like I I think in in it, may.

02:38:49.000 --> 02:38:55.000

It may be, and a lot of the knowledge that people have about the book is because things are verified later.

02:38:55.000 --> 02:38:57.000

Or things are mentioned later.

02:38:57.000 --> 02:39:09.000

And but I I like the suggestion. So I think if you're picking up on it, it's that's the way to do it. Not like it's not definitive. It seems like they they, you know, they know each other pretty well. Let's put it that way.

02:39:09.000 --> 02:39:10.000

Oh! And and she.

02:39:10.000 --> 02:39:14.000

And he's, you know, he's judging her in a way that isn't comfortable. Right? Yeah, go ahead.

02:39:14.000 --> 02:39:18.000

She seemed to be one of the few people who engaged him directly.

02:39:18.000 --> 02:39:20.000

Yeah.

02:39:20.000 --> 02:39:21.000

Yeah.

02:39:21.000 --> 02:39:22.000

Yeah.

02:39:22.000 --> 02:39:25.000

Very much so. And that's, I think, just a key point.

02:39:25.000 --> 02:39:27.000

And he does have the. He's not necessarily.

02:39:27.000 --> 02:39:32.000



Wild about having this interaction right? He does kind of move on.

02:39:32.000 --> 02:39:35.000

But he. He spends time with Mrs. It's like.

02:39:35.000 --> 02:39:39.000

I I there's so many. There's about 4 or 5 at this point in the book.

02:39:39.000 --> 02:39:43.000

Moments in which joy is stopped on the street.

02:39:43.000 --> 02:39:45.000

By someone.

02:39:45.000 --> 02:39:46.000

So.

02:39:46.000 --> 02:39:52.000

People have had a field day discussing Mr. Breen and his issues.

02:39:52.000 --> 02:39:58.000

And his issue is, can someone put it in? What is your take on on Mr. Breen?

02:39:58.000 --> 02:40:01.000

And maybe you know some Mr. Brains.

02:40:01.000 --> 02:40:05.000

What's Mr. Breen's problem?

02:40:05.000 --> 02:40:08.000

Oh, yeah, he's sort of a nutcase.

02:40:08.000 --> 02:40:09.000

You know somebody.

02:40:09.000 --> 02:40:12.000

What what is, what in particular is making him feel that way. You feel that way. But.

02:40:12.000 --> 02:40:26.000

Yeah, somebody sends him a stupid postcard, because, like he's the easy mark. And then he, it's all wild up, and then he goes. I'm gonna sue that so and so and you know, starts doing all this crazy stuff. And I I think, every.

02:40:26.000 --> 02:40:27.000

Any.

02:40:27.000 --> 02:40:30.000

Kind of knows that he's not.

02:40:30.000 --> 02:40:33.000

Dealing with a full deck.

02:40:33.000 --> 02:40:34.000

Yeah.

02:40:34.000 --> 02:40:35.000

Yeah.

02:40:35.000 --> 02:40:58.000

And it's it's just, you know, it's 1 of these comic moments. But also again, there's a deep, you know, there is a connection between these 2 characters, and I think Bloom feels oh, God, what a wait to bear you got! I I you know I see you see this Den Dennis Breen was his law books coming out of the thing because he's you know. You can't sue somebody for an anonymous postcard, hey? Nobody knows what it means.

02:40:58.000 --> 02:41:02.000

And you can. Edgar says what is up.

02:41:02.000 --> 02:41:06.000

That's another one. You could go down the rabbit hole of up. It's something.

02:41:06.000 --> 02:41:11.000

Something urination, something that's.

02:41:11.000 --> 02:41:18.000

What Richard Ellman says other people have no idea.  
But again, like, look at the.

02:41:18.000 --> 02:41:23.000

Look it up. It's kind of fun, but I don't know, and  
nobody knows, I think for sure.

02:41:23.000 --> 02:41:24.000

That's the answer.

02:41:24.000 --> 02:41:29.000

It's just what we know is, it really seems to hurt Mr.  
Breen.

02:41:29.000 --> 02:41:31.000

So he seems to know.

02:41:31.000 --> 02:41:33.000

And it seems self-evident.

02:41:33.000 --> 02:41:38.000

To them all that everybody knows what the problem is  
with up so.

02:41:38.000 --> 02:41:40.000

So that that we do know.

02:41:40.000 --> 02:41:44.000

We do know. It's not nice.

02:41:44.000 --> 02:41:45.000

That we know.

02:41:45.000 --> 02:41:46.000

That we know.

02:41:46.000 --> 02:41:50.000

And then it gets to one of my favorite moments here.  
It's so many.

02:41:50.000 --> 02:41:52.000

Page 1, 59.

02:41:52.000 --> 02:41:55.000

And I am gonna get to 1, 76. I.

02:41:55.000 --> 02:41:57.000

And then I'm gonna you guys are gonna break.

02:41:57.000 --> 02:42:01.000

6 min. A bony form.

02:42:01.000 --> 02:42:06.000

Strode a lot. You see, where I am. Can someone read that for me? Cause I'm I'm losing my.

02:42:06.000 --> 02:42:08.000

Chops, my voice.

02:42:08.000 --> 02:42:11.000

Can someone read 1, 59, a form.

02:42:11.000 --> 02:42:15.000

Another recurring.

02:42:15.000 --> 02:42:16.000

Character.

02:42:16.000 --> 02:42:19.000

In this book.

02:42:19.000 --> 02:42:21.000

And anyone who's lived in a city.

02:42:21.000 --> 02:42:22.000

Knows these people.

02:42:22.000 --> 02:42:23.000

And recur.

02:42:23.000 --> 02:42:26.000

Again and again in your lives.

02:42:26.000 --> 02:42:28.000

Don't even have to live in a city.

02:42:28.000 --> 02:42:29.000

Cause that would be.

02:42:29.000 --> 02:42:30.000

Here. You want me to read.

02:42:30.000 --> 02:42:31.000

Yes, please.

02:42:31.000 --> 02:42:35.000

Bony forms strode along the curb stone from the river.

02:42:35.000 --> 02:42:41.000

Staring with a wrapped gaze into the sunlight through a heavy stringed glass.

02:42:41.000 --> 02:42:46.000

Tight as a skull piece. A tiny hat gripped his head.

02:42:46.000 --> 02:42:49.000

From his arm a folded dust coat.

02:42:49.000 --> 02:42:55.000

A stick and an umbrella dangled to his stride.

02:42:55.000 --> 02:42:58.000

Could you keep going? Because it's just too great.

02:42:58.000 --> 02:43:00.000

Watch him, Mr Bloom said.

02:43:00.000 --> 02:43:03.000

He always walks outside the lampposts.

02:43:03.000 --> 02:43:04.000

Watch.

02:43:04.000 --> 02:43:07.000

And I just wanted to interrupt here to get back to Susan's Point.

02:43:07.000 --> 02:43:10.000

This is how well they know each other. He's like, wait, I want to show you something. Watch.

02:43:10.000 --> 02:43:11.000

Watch, this.

02:43:11.000 --> 02:43:16.000

He wouldn't do that with the with McCoy.



02:43:16.000 --> 02:43:21.000

You know he wants to share like this is, I said. Nobody lets.

02:43:21.000 --> 02:43:23.000

Blooming tell stories.

02:43:23.000 --> 02:43:26.000

Mrs. Breen does. It's a little story. Go ahead.

02:43:26.000 --> 02:43:34.000

Who is he? If it's if his who is he? If it's a fair question? Mrs. Breen asked. I wish our Irish, and could do the dialect.

02:43:34.000 --> 02:43:36.000

Is dotty.

02:43:36.000 --> 02:43:45.000

His name is Cashel Boyle O'connor Fitzdale Farrell, Mr. Bloom said, smiling. Watch.

02:43:45.000 --> 02:43:47.000

He has enough of them, she said.

02:43:47.000 --> 02:43:50.000

Dennis will be like that one of those days.

02:43:50.000 --> 02:43:53.000

She broke off suddenly.

02:43:53.000 --> 02:43:56.000

There he is, she said. I must go after him.

02:43:56.000 --> 02:43:59.000

Goodbye. Remember me to Molly, won't you?

02:43:59.000 --> 02:44:01.000

I will bloom, said.

02:44:01.000 --> 02:44:04.000

Great, and then he watches her dodge the

02:44:04.000 --> 02:44:16.000

It's a beautiful moment. He watches her dodge through passers towards the shop. Dennis, green and skimpy frock and blue canvas shoes shuffled out of Harrison's hugging 2 heavy tones to his wrist. I mean just.

02:44:16.000 --> 02:44:23.000

I think it. I think it's really interesting that it's a woman with whom has his first.st

02:44:23.000 --> 02:44:26.000

Real.

02:44:26.000 --> 02:44:27.000

Yeah.

02:44:27.000 --> 02:44:29.000

I think it's like a great great point!

02:44:29.000 --> 02:44:33.000

And and again, as Susan suggested, you know, maybe in whole.

02:44:33.000 --> 02:44:46.000

probably people on the call know my friend Tom Barbash, the novelist close friend of mine. He said something that I always quote. Sometimes I attribute it to Tom, and other times I steal it for myself.

02:44:46.000 --> 02:44:56.000

But he says this wonderful thing and I I should call him and thank him again, because I often thank him for giving me this because I love it so much, but he says.

02:44:56.000 --> 02:44:59.000

Minor characters don't know. They're minor.

02:44:59.000 --> 02:45:00.000

Right.

02:45:00.000 --> 02:45:05.000

And so this is. He's a minor character in this book, and so is Mrs. Breen, and.

02:45:05.000 --> 02:45:12.000

And but they don't know that. And so in Joyce definitely knew that minor characters don't know. They're minor.

02:45:12.000 --> 02:45:16.000

And you know. Maybe it isn't. It isn't nice for us to make fun of.

02:45:16.000 --> 02:45:26.000

Cashable, O'connor Fitz Morris Tisdale, who only walks outside of lampes, you know. Maybe a little Ocd. Or whatever we diagnose him as but I think we should.

02:45:26.000 --> 02:45:31.000

Stay away from diagnosis, Jonathan suggested.

02:45:31.000 --> 02:45:37.000

But you know th, these are. These are very vivid people in here, and.

02:45:37.000 --> 02:45:43.000

You know, Joyce is gonna have fun not ruining anything to to suggest that he is.

02:45:43.000 --> 02:45:44.000

He loves.

02:45:44.000 --> 02:45:50.000

These people he's created, and they may well return.  
So keep your eye out.

02:45:50.000 --> 02:45:56.000

For even even casual boil. O'connor fits more. Tisdale, Farrell.

02:45:56.000 --> 02:46:02.000

Cause I think he's gonna come back at 1 point. Okay.  
So again, there's so much in here.

02:46:02.000 --> 02:46:03.000

But it is.

02:46:03.000 --> 02:46:06.000

Considered. The Food Chapter.

02:46:06.000 --> 02:46:08.000

For good reason.

02:46:08.000 --> 02:46:11.000

And we are.

02:46:11.000 --> 02:46:34.000

At a point where I wrote in my notes a few times, that you know that that room is angry, and he's kind of saying nasty things about people that he thinks about, particularly women actually in this chapter, and I think you know I'm not excusing it at all. But he's he's getting cranky because he is he is. He is hungry.

02:46:34.000 --> 02:46:38.000

And at 1 point he goes into a.

02:46:38.000 --> 02:46:40.000

As a great scene, where he.

02:46:40.000 --> 02:46:47.000

Goes into a restaurant called Burtons, and he wears that description.

02:46:47.000 --> 02:46:49.000

Oh, shit help me!

02:46:49.000 --> 02:46:51.000

I've got it. I I'm also.

02:46:51.000 --> 02:46:53.000

Middle of middle of 1 69.

02:46:53.000 --> 02:46:54.000

Middle of month.

02:46:54.000 --> 02:46:58.000

Oh, great cause I'm do also dealing with. I'm not following my own things, but I'm actually following.

02:46:58.000 --> 02:46:59.000

I'm doing.

02:46:59.000 --> 02:47:09.000

But some of you are doing the wrong edition sometimes, cause I couldn't find this one send so many copies. But sorry. What was that? Again, Peter.

02:47:09.000 --> 02:47:10.000

Great.

02:47:10.000 --> 02:47:11.000

It's in the middle of 1 69. If you have that.

02:47:11.000 --> 02:47:18.000

Perfect. Thank you. Peter or someone. Would you read this? Because it is quite a paragraph.

02:47:18.000 --> 02:47:30.000

Perched on high schools by the bar, hats back at the tables, calling for more bread. No charge! Swelling gobbles of sloppy food, their eyes bulging, wiping wetted moustaches.

02:47:30.000 --> 02:47:36.000

A pallid sote faced young man, polished tumblr, knife, fork, and spoon, with his napkin.

02:47:36.000 --> 02:47:38.000

New set of microbes.

02:47:38.000 --> 02:47:43.000

A man with an infant's soft, stained napkin tucked around him.

02:47:43.000 --> 02:47:45.000

Shoveled gurgling soup down his gullet.

02:47:45.000 --> 02:47:52.000

A man spitting back on his plate, half masticated, no teeth to chew. Choo it.

02:47:52.000 --> 02:47:53.000

Chump chop from the grill.

02:47:53.000 --> 02:47:55.000

Balding to get it over.



02:47:55.000 --> 02:47:59.000

Sad boots' eyes bitten off more than he can chew. Am I like that?

02:47:59.000 --> 02:48:01.000

See ourselves as others see us.

02:48:01.000 --> 02:48:06.000

Hungry man is an angry man, working tooth and jaw don't owe a bone.

02:48:06.000 --> 02:48:13.000

That last pagan King of Ireland. Cormac, in the school poem, choked himself at southward of the Boyne.

02:48:13.000 --> 02:48:15.000

Wonder what he was eating.

02:48:15.000 --> 02:48:16.000

Something Galopius.

02:48:16.000 --> 02:48:17.000

Gosh! This.

02:48:17.000 --> 02:48:21.000

St. Patrick converted into Christianity, couldn't swallow at all. However.

02:48:21.000 --> 02:48:39.000

And it goes on smells of men. Thank you, Peter Rose, you know, and there's just Oh, and this is again. Think of the Homer stuff, because Homer also loves this kind of, you know, and even I think available where the the meat hall and the men eating.

02:48:39.000 --> 02:48:43.000

So he's very much, I think, inspired by those

02:48:43.000 --> 02:48:49.000

By those scenes, and he dearly loved Homer, so don't don't think it was not his mind.

02:48:49.000 --> 02:49:03.000

But am I like that? And says, Yeah, you know. But he does something. Does. Can anyone recall what he actually does to extricate himself from this situation.

02:49:03.000 --> 02:49:06.000

Without even you don't even have to look at the text.

02:49:06.000 --> 02:49:08.000

He leaves and goes to a vegetarian restaurant.

02:49:08.000 --> 02:49:12.000

He does that, but before he leaves, what does he do?

02:49:12.000 --> 02:49:16.000

He. He pretends that he's looking for someone who is not there.

02:49:16.000 --> 02:49:18.000

Who's who's speaking?

02:49:18.000 --> 02:49:20.000

I'm Sean.

02:49:20.000 --> 02:49:22.000

Yeah.

02:49:22.000 --> 02:49:23.000

Yeah.

02:49:23.000 --> 02:49:24.000

Sean. Thank you so much. Let's read it. It's on page.

02:49:24.000 --> 02:49:26.000

170.

02:49:26.000 --> 02:49:27.000

Right.

02:49:27.000 --> 02:49:30.000

Is it.

02:49:30.000 --> 02:49:34.000

Back towards the door. Get a light snack. Wait. Yeah, yeah.

02:49:34.000 --> 02:49:37.000

But before he backs towards the door.

02:49:37.000 --> 02:49:39.000

He does something else.

02:49:39.000 --> 02:49:41.000

And this is just a great.

02:49:41.000 --> 02:49:44.000

Another great example.

02:49:44.000 --> 02:49:45.000

Of.

02:49:45.000 --> 02:49:47.000

Joyce, keeping his eye on his people.

02:49:47.000 --> 02:49:50.000

In these moments that are this is so common.

02:49:50.000 --> 02:49:51.000

Right.

02:49:51.000 --> 02:49:57.000

You. How many times have you pretended someone wasn't there to get out of a room.

02:49:57.000 --> 02:49:59.000

Right.

02:49:59.000 --> 02:50:00.000

Right.

02:50:00.000 --> 02:50:01.000

Right.

02:50:01.000 --> 02:50:02.000

How many times have you read it?

02:50:02.000 --> 02:50:03.000

Did I already talk about this? Because I love to talk.

02:50:03.000 --> 02:50:04.000

0.

02:50:04.000 --> 02:50:07.000

I did that. Did I mention this before.

02:50:07.000 --> 02:50:14.000

Okay, cause it's it's 1 of my. It's something I go to like. I always say, like he knew that we do this.

02:50:14.000 --> 02:50:20.000

And there's so many things like that. And you know any great writer. And you guys do this too, in your own work. I'm sure.

02:50:20.000 --> 02:50:40.000

Point to those universal things that no one has ever actually put into a sentence. But he does this thing. Bloom raised 2 fingers, doubtless doubtfully to his lips. Right? That's how he's. How do you act? Your that your don't see the person you're doing when you do something physical to indicate it is if anybody gave a damn right.

02:50:40.000 --> 02:50:43.000

But they but bloom does this. He's like.

02:50:43.000 --> 02:50:47.000

That hopefully. News, I said, not here. Don't see him.

02:50:47.000 --> 02:50:54.000

Oh, and I hate dirty back towards the door. Bam! We're out right. So another just tiny moment.

02:50:54.000 --> 02:50:58.000

That you may have just gone by and think, oh, he's leaving the restaurant.

02:50:58.000 --> 02:51:02.000

But there's always more. There's more. There's more.

02:51:02.000 --> 02:51:04.000

And then he goes to David. Burns.

02:51:04.000 --> 02:51:09.000

Moral pub he actually likes. David Brands is not your typical barkeep.

02:51:09.000 --> 02:51:11.000

He does not talk much.

02:51:11.000 --> 02:51:16.000

Right. I like David Burns, and I believe that place still exist.

02:51:16.000 --> 02:51:18.000

I think I walked by it in Dublin.

02:51:18.000 --> 02:51:28.000

He gets a cheese sandwich and a glass of wine. Not exactly the kinda maybe typical lunch of his friends. I can't imagine Lena and.

02:51:28.000 --> 02:51:31.000

The Professor and Stephen Dedalus.

02:51:31.000 --> 02:51:39.000

Getting a Gorgonzola sandwich in Burgundy wine, but you know but Bloom is, Bloom's a singular guy, and.

02:51:39.000 --> 02:51:43.000

So we're getting to that point of 176.

02:51:43.000 --> 02:51:46.000

But he meets Nosy Flynn.

02:51:46.000 --> 02:51:54.000

Chats them up. He doesn't really want to talk to Nosy. But what is nosy? What do you remember about Nosy Flynn?

02:51:54.000 --> 02:51:57.000

Page 1, 73.

02:51:57.000 --> 02:52:13.000

Nosy Flynn snuffled and scratched, and then he says, Flee having a good square meal, and this is when some of the comedy gets, you know, I think just truly great nosy Flynn takes it on the chin, but he's nice. He's nice about blue after when he leaves.



02:52:13.000 --> 02:52:17.000

So that's what we're doing. We're moving.

02:52:17.000 --> 02:52:20.000

Through his day he finally gets some food.

02:52:20.000 --> 02:52:25.000

And then here we are at 1 76, which is a key moment.

02:52:25.000 --> 02:52:29.000

And so anyone can re, can somebody read at

02:52:29.000 --> 02:52:35.000

I guess we gotta kind of read the whole page. This is Key, and let's see how he gets into it.

02:52:35.000 --> 02:52:38.000

Let's look at 1, 75.

02:52:38.000 --> 02:52:41.000

Can. Let's just hear the whole thing, because

02:52:41.000 --> 02:52:43.000

This is big.

02:52:43.000 --> 02:52:44.000

This is big.

02:52:44.000 --> 02:52:46.000

This is big.

02:52:46.000 --> 02:52:47.000

Great.

02:52:47.000 --> 02:52:48.000

I'll read a little. Where do you want? Where do you want to start?

02:52:48.000 --> 02:52:53.000

Glowing wine on his PAL at bottom one all the way.

02:52:53.000 --> 02:52:56.000

To the flies, buzzing.

02:52:56.000 --> 02:53:00.000

Glowing wine on his palette, lingered, swallowed.

02:53:00.000 --> 02:53:04.000

Crushing in the wine, grapes, winepress, or Burgundy.

02:53:04.000 --> 02:53:06.000

Suns heated is.

02:53:06.000 --> 02:53:08.000

Seems to touch.

02:53:08.000 --> 02:53:11.000

Seems to a secret touch telling me.

02:53:11.000 --> 02:53:14.000

Touched his sense.

02:53:14.000 --> 02:53:16.000

Moistened, remembered.

02:53:16.000 --> 02:53:19.000

Hidden under wild ferns, on house.

02:53:19.000 --> 02:53:22.000

Below us, bay sleeping sky.

02:53:22.000 --> 02:53:23.000

No sound.

02:53:23.000 --> 02:53:25.000

The sky.

02:53:25.000 --> 02:53:27.000

The bay purple by Lion's Head.

02:53:27.000 --> 02:53:29.000

Green by drumlic.

02:53:29.000 --> 02:53:31.000

Yellow, green towards Sutton.

02:53:31.000 --> 02:53:37.000

Fields of undersea, the lines faint brown in grass,  
buried cities.

02:53:37.000 --> 02:53:40.000

Pill it on my coach. She had her hair.

02:53:40.000 --> 02:53:44.000

Earwigs in the heathers, scrub my hand under her  
nape.

02:53:44.000 --> 02:53:46.000

You'll toss me all. Oh, wonder!

02:53:46.000 --> 02:53:49.000

Cool, soft with ointments. Her hand touched me.

02:53:49.000 --> 02:53:51.000

Caressed.

02:53:51.000 --> 02:53:54.000

Her eyes upon me did not turn away.

02:53:54.000 --> 02:53:56.000

Ravished over her. I lay.

02:53:56.000 --> 02:53:59.000

Full, lips open, kissed her mouth.

02:53:59.000 --> 02:54:00.000

Young.

02:54:00.000 --> 02:54:05.000

Softly. She gave me in my mouth the seed warm and chewed.

02:54:05.000 --> 02:54:10.000

Makish pull up her mouth had mumbled suite and sour with spiddle.

02:54:10.000 --> 02:54:12.000

Joy, I ate it.

02:54:12.000 --> 02:54:13.000

Joy.

02:54:13.000 --> 02:54:15.000

Young life.

02:54:15.000 --> 02:54:17.000

Her lips that gave me pouting.

02:54:17.000 --> 02:54:19.000

Soft, warm.

02:54:19.000 --> 02:54:21.000

Sticky, gum, jelly lips.

02:54:21.000 --> 02:54:23.000

Flowers. Her eyes were.

02:54:23.000 --> 02:54:26.000

Take me willing eyes. Pebbles fell.

02:54:26.000 --> 02:54:27.000

She lays still.

02:54:27.000 --> 02:54:28.000

A goat.

02:54:28.000 --> 02:54:30.000

No one.

02:54:30.000 --> 02:54:35.000

Hi on. Ben Howthodendendrum's a nanny goat  
walking sure footed.

02:54:35.000 --> 02:54:37.000

Dropping currents.

02:54:37.000 --> 02:54:39.000

Screened under ferns. She laughed.

02:54:39.000 --> 02:54:41.000

Warm, folded.

02:54:41.000 --> 02:54:43.000

Wildly. I lay on her.

02:54:43.000 --> 02:54:44.000

Kissed her.

02:54:44.000 --> 02:54:46.000

Eyes, her lips.

02:54:46.000 --> 02:54:47.000

For stretch, neck.

02:54:47.000 --> 02:54:48.000

Beating.

02:54:48.000 --> 02:54:54.000

Women's breasts full in her blouse of nuns, upright.

02:54:54.000 --> 02:54:57.000

Hot. I tuned her, she kissed me.

02:54:57.000 --> 02:54:59.000

I was.

02:54:59.000 --> 02:55:00.000

All yielding.

02:55:00.000 --> 02:55:02.000

She tossed my hair.

02:55:02.000 --> 02:55:03.000

Guest.

02:55:03.000 --> 02:55:07.000

She kissed me.

02:55:07.000 --> 02:55:10.000

Did you read one more paragraph.

02:55:10.000 --> 02:55:11.000

Me!

02:55:11.000 --> 02:55:13.000

And me now.

02:55:13.000 --> 02:55:14.000

Stuck.

02:55:14.000 --> 02:55:15.000

The fly is buzzed.

02:55:15.000 --> 02:55:18.000



Yeah, great. Thank you so much.

02:55:18.000 --> 02:55:19.000

Who was that?

02:55:19.000 --> 02:55:20.000

Roger.

02:55:20.000 --> 02:55:22.000

Roger. Thank you, Roger.

02:55:22.000 --> 02:55:28.000

I think. Let's end on this and talk about it briefly.

02:55:28.000 --> 02:55:30.000

You know lots of ways to hear it.

02:55:30.000 --> 02:55:31.000

Including.

02:55:31.000 --> 02:55:35.000

What is this? Cheesy crap.

02:55:35.000 --> 02:55:36.000

Or.

02:55:36.000 --> 02:55:39.000

It is a guy.

02:55:39.000 --> 02:55:42.000

Who indulges his own cheesy crap.

02:55:42.000 --> 02:55:47.000

And that makes it real because he's a real guy.

02:55:47.000 --> 02:55:49.000

I don't know could be a toss up.

02:55:49.000 --> 02:55:52.000

Laura.

02:55:52.000 --> 02:55:59.000

But but before we do that before you answer, how do we get into this? And this is like.

02:55:59.000 --> 02:56:03.000

I mean, let's just say this is pure cheesiness. He's drinking wine.

02:56:03.000 --> 02:56:07.000

Glowing wine on his palette, lingered, swallowed.

02:56:07.000 --> 02:56:12.000

Brushing in the wine press grapes of Burgundy. Sun's heated is.

02:56:12.000 --> 02:56:15.000

Seems to a secret, touchtelling memory.

02:56:15.000 --> 02:56:20.000

I mean, this is like this is, I'm gonna say, this is not joystat. It's finest.

02:56:20.000 --> 02:56:23.000

And yet.

02:56:23.000 --> 02:56:32.000

And and yet you know me and me. Now I I don't know that that kind of that. It kind of is.

02:56:32.000 --> 02:56:36.000

Laura.

02:56:36.000 --> 02:56:38.000

Yeah, I mean it. It's.

02:56:38.000 --> 02:56:41.000

Early drunken nostalgia. Right? It's the.

02:56:41.000 --> 02:56:43.000

Perfect.

02:56:43.000 --> 02:56:45.000

1st class.

02:56:45.000 --> 02:56:48.000

Warming and.

02:56:48.000 --> 02:56:50.000

Where you start to feel like.

02:56:50.000 --> 02:56:55.000

So connected, and everything's great and.

02:56:55.000 --> 02:56:57.000

It's. It's yeah, it is.

02:56:57.000 --> 02:57:00.000

Slightly cheesy.

02:57:00.000 --> 02:57:02.000

And also.

02:57:02.000 --> 02:57:06.000

I'm still so touched by.

02:57:06.000 --> 02:57:09.000

She kissed me, I was kissed.

02:57:09.000 --> 02:57:11.000

Kissed, she kissed me.

02:57:11.000 --> 02:57:14.000

Like just this, like.

02:57:14.000 --> 02:57:19.000

It's almost like it. It made me think of.

02:57:19.000 --> 02:57:25.000

A very young person, being shocked that someone wanted to kiss them.

02:57:25.000 --> 02:57:28.000

You know. And that's exactly what's happening right like.

02:57:28.000 --> 02:57:33.000

He's remembering a young moment of kissing.

02:57:33.000 --> 02:57:38.000

I mean I I this seemed pretty distant to me.

02:57:38.000 --> 02:57:41.000

Yeah, it. It it is. And.

02:57:41.000 --> 02:57:43.000

You know, health will come up a lot.

02:57:43.000 --> 02:57:47.000

You know, and and I believe has already. It's not the 1st mention.

02:57:47.000 --> 02:57:50.000

Yeah, and and just that.

02:57:50.000 --> 02:57:54.000

Combination of the 1st glass and the nostalgia, and.

02:57:54.000 --> 02:57:58.000

And also still kind of reveling in that feeling of being wanted.

02:57:58.000 --> 02:58:02.000

When you 1st feel wanted is it's so beautiful.

02:58:02.000 --> 02:58:04.000

So yeah, cheesy, but also.

02:58:04.000 --> 02:58:06.000

We get that part which is.

02:58:06.000 --> 02:58:07.000

Lovely.

02:58:07.000 --> 02:58:11.000

And bloom is cheesy. I mean, you know he likes he's he's cheesy.

02:58:11.000 --> 02:58:12.000

I love it.

02:58:12.000 --> 02:58:33.000

I think it's not like Bloom is not gonna publish one of those stories he wants to publish, anyway. We've gone. We've gone on long enough tonight, and I I again, I really appreciate we're still a little bit behind. We're but I I feel like we're we've done some justice to this chapter. I'll I'll come back on Thursday and short things up a little bit.

02:58:33.000 --> 02:58:39.000

And then I will. I will! I'll get. I'll get into the Shakespeare enough so that we can move on from it.

02:58:39.000 --> 02:58:46.000

And then we move into a chapter called Wandering Rocks, or Wandering Dubliners, I call it.

02:58:46.000 --> 02:58:50.000

And that's a delightful chapter similar way to the

02:58:50.000 --> 02:58:59.000

To the newspaper piece, and since it's kind of a set piece, but it's also got some just some tremendously beautiful work in it.

02:58:59.000 --> 02:59:07.000

But I think we got to the to the we got to the point where he needed to. He got some food. He got some wine, and now he.

02:59:07.000 --> 02:59:11.000

Has brought us, you know, one of the early moments of he and Molly.

02:59:11.000 --> 02:59:12.000

Like that's Molly.

02:59:12.000 --> 02:59:15.000

That's my health is.

02:59:15.000 --> 02:59:23.000

Alright I'll try and get to some of your questions on on Thursday as well, and and Laura's done a great job of.

02:59:23.000 --> 02:59:30.000

Getting them to me, and and they're they're great, but I think I think we're I think we'll hold them for now.

02:59:30.000 --> 02:59:33.000

And I'll see you guys all on.

02:59:33.000 --> 02:59:35.000



Next Sunday, and just hang in there.

02:59:35.000 --> 02:59:39.000

Keep going. There's just some incredible chapters.

02:59:39.000 --> 02:59:41.000

Moving forward.

02:59:41.000 --> 02:59:46.000

And then we're gonna hit some walls and we're gonna help you through those walls. Okay.

02:59:46.000 --> 02:59:49.000

Just hang in there. Read slow! You're not behind.

02:59:49.000 --> 02:59:50.000

Not behind.

02:59:50.000 --> 02:59:53.000

Okay. Alright. See? All next week.