



ULYSSES

VIII

Lestrygonians

Initial Notes

- Linati Schema:
 - 1-2 p.m.
 - Significance: digestion
 - Organ: esophagus
- Character from *Dubliners*:
 - Paddy Leonard, Nosey Flynn, Jack Mooney, Joe Hynes, Bantam Lyons, Tom Kernan, Jack Power, M'Coy, Bartell d'Arcy
- Characters from *A Portrait of the Artist as a Young Man*:
 - Dante
- The cannibalism theme from *The Odyssey* ties into lunch in this episode.

Throwaway

- “Bloo...Me? No.

Blood of the Lamb.” Bloom initially thinks the throwaway handed to him about Elijah coming and promoting a talk by American Dr. John Alexander Dowie, is about him. This appears throughout the novel.

- “That’s the man now that gave it to me, Bantam Lyons whispered.” While talking about the horse race later that day, the rumor keeps spreading that Bloom gave the tip to bet on Throwaway when in fact he was simply trying to throw away his newspaper.

Bloom: Haunted

- “Pepper’s ghost idea. Iron nails ran in.
Phosphorous it must be done with.”

...

“Thinking of Spain. Before Rudy was born. The phosphorescence, that bluey greeny.”

“Pepper’s ghost idea” is a stage trick – in this case using phosphorescence – to make ghosts appear. The “Iron nails ran in” is from an earlier reference of Molly along with Spain as she is from Gibraltar. These lines reveal that Bloom is still haunted by Rudy’s ghost.

Bloom: Haunted

- “I was happier then...Could never like it again after Rudy.” Bloom reveals that it was Rudy’s death that was the catalyst for his ceasing physical intimacy with his wife. Rudy died 11 days after being born. Perhaps Bloom subconsciously associates death with sex and birth as a result of this. This is only with Molly. It has been around a decade since Rudy died.

Bloom: the Other

- “That’s in their theology or the priest won’t give the poor woman the confession, the absolution.” Then, in the same paragraph Bloom thinks, “I’d like to see them do the black fast Yom Kippur.” Bloom continues to blend Judaism and Catholicism in his mind.
- “Meshuggah. Off his chump.” This is Yiddish for “crazy”. Again, Bloom subconsciously uses language from his heritage.
- “Kosher. No meat and milk together.” Bloom’s Jewish ancestry.
- “...A cheese sandwich, then. Gorgonzola, have you?” Bloom ate kidneys for breakfast and orders a gorgonzola sandwich with a glass of wine at a pub for lunch. His subconscious food choices reveal him as “other” from his fellow Dubliners.
- “But there’s one thing he’ll never do.

His hand scrawled a dry pen signature beside his grog.”

Nosey Flynn suggests that Bloom is Jewish by bringing up the anti-Semitic stereotype that Jews won’t sign contracts.

Bloom's Tashlikh

- “His gaze **passed over** the glazed apples serried on her stand.”

...

“He halted again and bought from the old applewoman two Banbury cakes for a penny and broke the brittle paste and threw its fragments down into the Liffey.”

Bloom's simple act of buying Banbury cakes and feeding the birds is not so simple. The first line hints at the Jewish holiday of Passover. In another Jewish holiday, Rosh Hashanah, the Tashlikh is a ritual in which one casts bread (representative of sin) into flowing water, similar to the act Bloom is engaged in on the bridge. Banbury cakes are similar to another pastry known as an Eccles cake and Bloom lives on Eccles street. Likewise, the applewoman who sells him these cakes is reminiscent of Eve in the Garden of Eden, further completing the symbolism of the cakes he bought as sin. Bloom even refers to the bread as “Manna” in the next paragraph which was food given to the Israelites by God after they fled Egypt in the Old Testament.

This is an amazingly intricate example of Bloom again combining his Jewish past with his Catholic present. Both manna and the Liffey are sources of life to a religious people.

Parallax

- “Par it’s Greek: parallel, parallax.”
 - There are more parallaxes than are worth noting in this novel. However, as each episode progresses, note that seemingly trivial pieces of information may relate back to other references made by another character. There are many examples of parallaxes between the goings-on of Stephen and Bloom.

Bloom's Love of Ads and Fear of STDs

- “Fly by night. Just the place too. POST NO BILLS. POST NO PILLS. Some chap with a dose burning him.

If he...

O!

Eh?

No...No.

No, no. I don't believe it. He wouldn't surely?

No, no.”

Bloom read a clever ad for a pill curing STDs in which someone erased part of the “B” in the sign on the wall where men urinated. However, this made him think of Boylan and whether or not he might give Molly an STD.

Remembering Molly

- “Met him pike hoses she called it till I told her about the transmigration. O rocks!” Here, Bloom thought back on Molly’s mispronunciation of metempsychosis and her response, “O rocks!” In *The Odyssey*, the Lestrygonians threw rocks at Odysseus and his fleeing ships, destroying 11/12 of them.
- “The full moon was the night we were Sunday fortnight exactly there is a new moon. Walking down by the Tolka. Not bad for a Fairview moon. She was humming. The young May moon she’s beaming, love. He other side of her. Elbow, arm. He. Glowworm’s la-amp is gleaming, love. Touch. Fingers. Asking. Answer. Yes.
Stop. Stop. If it was it was. Must.”

Bloom is remembering Molly and Boylan sharing an intimate moment around him.

Remembering Molly

- “**Jingling** hoofthuds. Perfumed bodies, warm, full. All kissed, yielded: in deep summer fields, tangled pressed grass, in trickling hallways of tenements, along sofas, **creaking beds.**” Throughout the novel when Bloom hears jingling – as with the horse harnesses in this scene – it reminds him of the jingling quoits of his brass bed at home and Molly’s impending affair.

- “Isn’t Blazes Boylan mixed up in it?”

A warm shock of air heat of mustard haunched on Mr Bloom’s heart.”

- “Could buy one of those silk petticoats for Molly, colour of her new garters.

Today. Today. Not think.

...

Those lovely seaside girls.”

Bloom thinks of Molly and then the song Boylan sings.

Bloom: the Ad Man

- “He read the scarlet letters on their five tall white hats: H.E.L.Y.S. Wisdom Hely’s.” Men are paid to walk around Dublin, each with a placard with a letter on it as an advertisement. Bloom used to work for Hely’s. They walk through the novel.
- “I suggested to him about a transparent show cart with two smart girls sitting inside writing letters, copybooks, envelopes, blotting paper...Everyone dying to know what she’s writing.”
- “...Plumtree’s potted under the obituaries, cold meat department. You can’t lick ‘em. What? Our envelopes.”

U.P.: up

- Nobody knows for certain why this message so enraged Mr. Breen, who clearly seems mentally unbalanced. It could be read as “you pee up.” This is also a saying that used to mean “your time is up – finished.” The least likely answer, though a fun one is: Bloom uses a code for hiding his messages to Martha Clifford by reversing the alphabet such as A=Z, B=Y, and so on; if one applies this to the first two letters, someone could be calling Mr. Breen a “F.K.: up.” Nobody knows, but it appears throughout the novel.

Nationalism Allusions

- “That the language question should take precedence of the economic question.” Celtic vs English and an economy dominated by English masters.
- “No grace for the carver...Make themselves thoroughly at home. Shove us over those apricots, meaning peaches. The not far distant day. Home Rule sun rising up in the northwest.” The carver has the least time to eat and does all the work carving a goose or turkey for the table of guests. This is like Irish subjugation by the English oppressors. And one might remember from *A Portrait of the Artist* that “to peach” is to rat someone out. The northwest of Ireland was the hotbed of nationalism.

Humor

- “...a flock of pigeons flew. Their little frolic after meals. Who will we do it on? I pick the fellow in black. Here goes. Here’s good luck.”
- “Feel as if I had been eaten and spewed.” The Lestrygonians of *The Odyssey* ate people.
- “Bitten off more than he can chew...Working tooth and jaw...A bone! That last pagan king of Ireland Cormac in the schoolpoem choked himself at Sletty southward of the Boyne. Wonder what he was eating. Something galoptious. Saint Patrick converted him to Christianity. **Couldn’t swallow it all however.**”

“Working tooth and jaw” is a pun on Lord Tennyson’s poem, “In Memorium”, which includes “red in tooth and claw. Also, even though King Cormac was alive in the 3rd century and St. Patrick was in the 5th century (later corrected by Stephen), the story goes that King Cormac choked on a fish bone. Hence, the pun on Christianity.

Humor

- “Sandwich? Ham and his descendants mustered and bred there.” When entering Davy Byrne’s pub, Bloom makes a pun on the Curse of Ham from the Bible in which Ham’s father, Noah, cursed his son, Canaan, after Ham saw Noah’s nakedness while drunk.
- “God made food, the devil the cooks.”

Bloom's Curves

- “Nice quiet bar. Nice piece of wood in that counter. Nicely planed. Like the way it curves there.” Bloom likes his curves, whether in women, statues, or bars.
- “Beauty: it curves: curves are beauty. Shapely goddesses, Venus, Juno: curves the world admires.” Bloom, thinking of statues.
- “And we stuffing food in one hole and out behind...Never looked. I’ll look today. Keeper won’t see. Bend down and let something fall see if she.” Bloom will look at the statues in the museum today to see if the sculptors ever included anuses.

Bloom's Curves

- “Mr Bloom came to Kildare street. First I must. Library.

Straw hat in the sunlight. Tan shoes. Turnedup trousers. It is. It is.

His heart quipped softly. To the right. Museum. Goddesses. He swerved to the right.

...

The flutter of his breath came forth in short sighs. Quick. Cold statues: quiet there. Safe in a minute.

No, didn't see me. After two. Just at the gate.

My heart!

His eyes beating looked steadfastly at cream curves of stone.”

Bloom is thinking about visiting the National Library about the Keyes ad then he catches glimpse of Boylan. He quickly diverts to the museum to escape detection and remembers he wanted to check to see if the curvaceous statues have been given anuses by the sculptors.

The Conversion

- “*Why I left the church of Rome? Bird’s nest.* Women run him. They say they used to give pauper children soup to change to protestants in the time of the potato blight. Society over the way papa went to for the conversion of poor jews. **Same bait.** Why we left the church of Rome?”
 - Like soup was the bait for conversion during the potato blight, acclimation to Dublin society was Bloom’s father’s bait for conversion.

Miscellaneous

- “His slow feet walked him riverward, reading.” Beautiful alliteration.
- “She’s [Mrs Purefoy] is in the lying-in hospital in Holles street. Dr Horne got her in. She’s three days bad now.” This is how episode 14 begins.
- “I called you naughty darling because I do not like that other word.” Here, again, is that reference from Martha Clifford’s letter to remind the reader of her presence.
- “Must look up that ad in the national library.” Reminder to Bloom – and reader – about the Keyes ad.
- “Twilight sleep idea: queen Victoria was given that.” For way more information on this reference, ask Mr. E about one of the paper’s he wrote.
- “Great song of Julia Morkan’s. Kept her voice up to the very last.” Julia Morkan, from “The Dead”, has died.

Miscellaneous

- “A pallid suetfaced young man polished his tumbler knife fork and spoon with his napkin. New set of microbes.” Bloom is familiar with science as revealed throughout the novel and the books on his shelf at home, revealed in episode 17.
- “Garbage, sewage they feed on. Fizz and Red bank oysters. Effect on the sexual. Aphrodis. He was in the Red bank this morning.” Fizz (champagne) contrasts the sewage oysters feed on. Oysters are rumored to be aphrodisiacs and this makes Bloom think of Boylan, who he first saw in front of the Red Bank restaurant, named after where the oysters come from. This is a complex thought!
- “Yum. Softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweet and sour with spittle. Joy: I ate it: joy.” Parallax! This moment is from Bloom’s proposal to Molly which is remembered again at the end of the novel.

