

Telemachus: When Performance Becomes Possession

A first-reader report on performance, possession, and departure

Artifact family: E01-RPT01

Manuscript version: 0.1

Prepared: 26 July 2026

Creator credit: Hulki Okan Tabak

Episode source: E01-TELEMACHUS-BACKBONE-v0.1

Source decisions: reconstruction and release R-017; source-guide acceptance R-019

Source-guide state: accepted, verified, deployed, and published; lifecycle review

Report-artifact state: built and mechanically verified as a public-review artifact; editorial acceptance remains separate; deployment and publication are recorded by the adjacent public manifest

Audience: a first reader who has completed E01, “Telemachus”

Reading boundary: full discussion of E01 only; no later-episode or whole-book disclosure

Edition note: Okan’s reading edition is the Penguin Modern Classics edition with Declan Kiberd’s introduction, whose exact bibliographic identity remains open. Text checks cited here use the retained Project Gutenberg eBook 4300 witness, SRC-E01-01; it is not the Penguin edition, a 1922 facsimile, a sole definitive text, or worldwide clearance.

Accessibility note: this manuscript is intended to generate semantic HTML and a reading PDF with a separate listening adaptation. PDF/UA: not claimed. Formal accessibility conformance: not claimed.

A public, evidence-linked companion by Hulki Okan Tabak — with Codex. Full-episode spoilers. No later-episode plot disclosure.

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Before reading

This report contains full spoilers for “Telemachus.” It discusses Stephen Dedalus’s grief after his mother’s death, distressing bereavement imagery, religious mockery, antisemitism, British rule, class pressure, sexualised joking, fear connected with a firearm, drowning, bodily decay, and social humiliation. Harmful language is attributed and paraphrased rather than repeated.

The report uses three evidence labels:

- **TEXT** means an action, wording, attribution, or formal operation demonstrable in the declared witness.
- **HIST** means independently documented external context.
- **INTERP** means this project’s inference or reading. It remains open to counter-reading.

The labels TEXT_ANCHOR, SCHEMA, RECON, WINDOW, and OPEN answer a different question: what kind of basis or precision a claim has. They never replace the evidence label.

The argument in one sentence

“Telemachus” begins with Buck Mulligan performing a mock ceremony and ends with Stephen Dedalus handing him a key: between those moments, wit, ritual, report, memory, language, labour, money, institutional speech, and grief repeatedly acquire material force, yet Stephen’s departure remains an exposed movement rather than liberation completed. [TEXT: TEL - READING - TEXT, TEL - Q - CHANGE - TEXT; INTERP: TEL - READING - INTERP, TEL - Q - CHANGE - INTERP; source SRC - E01 - 01]

That is the route this report will follow. It is not a decoding key. The chapter also lives through comic speed, changing rhythms, physical sensation, sudden association, incomplete motives, and verbal pleasure. To say that performance becomes material is to notice a recurrent pressure, not to claim that every joke is domination, every object is a symbol, or every departure is an emancipation.

1. First bearings: a morning in a shelter no one simply owns

The represented action begins on the roof of the Martello tower at Sandycove, descends to the living room, passes through the locked door and along the path, and ends near the bathing cove as Stephen walks away. These are literary bearings, not a present-day itinerary. The surviving tower’s documented history helps identify the military architecture, but it does not turn a fictional movement into surveyed geometry or establish current access. [TEXT: TEL - 01 - TEXT, TEL - 04 - TEXT, TEL - 06 - TEXT, TEL - 07 - TEXT; HIST: TEL - 01 - HIST; sources SRC - E01 - 01, SRC - E01 - 03]

Stephen supplies the main focal pressure without controlling the room. Mulligan performs, jokes, feeds, presses, borrows, reports, apologises unevenly, and asks for the key. Haines watches, questions, proposes collecting sayings, identifies himself as British, and voices prejudice. The milkwoman delivers milk, waits, calculates a bill, and leaves partly unpaid. May Dedalus is dead and physically absent, but she enters through Mulligan's report, Stephen's memory, dream, resistance, guilt, and grief. The episode therefore distinguishes bodily presence, reported speech, memory, and inward association even while it lets them collide. [TEXT: TEL-Q-WHO-TEXT; INTERP: TEL-Q-WHO-INTERP; source SRC-E01-01]

Time requires similar care. Mulligan says that he told the milkwoman to come after eight. That statement is represented speech, not a view of a clock. The Linati schema supplies an eight-to-nine morning convention. The project's approximate eight o'clock to eight forty-five orientation is a reconstruction and open window, not an exact internal timetable. The chapter's order is firmer than its minute-by-minute synchronization. [TEXT: TEL-Q-WHEN-TEXT; HIST/SCHEMA: TEL-Q-WHEN-SCHEMA; INTERP/RECON/WINDOW/OPEN: TEL-Q-WHEN-WINDOW; sources SRC-E01-01, SRC-E01-05]

These cautions are not decorative. They model the central problem of the episode: who gets to make a framing statement sound like reality? Mulligan can stage a ritual. Haines can propose a collection. Stephen can charge another man with usurpation. A schema can suggest an hour. A companion can divide the episode into movements. Every one of those acts can guide attention; none should silently become neutral truth.

2. The roof: public voice arrives before shared understanding

Mulligan enters carrying the implements of shaving and borrows words and gestures associated with Catholic ritual. The roof becomes a stage before it becomes a conversation. Stephen is summoned into the scene, but his presence does not mean that he shares its tone. The first asymmetry is therefore not simply that one man speaks and another remains quiet. It is that Mulligan sets the register in which the morning initially becomes public. [TEXT: TEL-01-TEXT; INTERP: TEL-01-INTERP; source SRC-E01-01; liturgical context SRC-E01-07]

The setting deepens the pressure without solving it. Sandycove Martello Tower Number 11 is documented as part of a British coastal-defence system commissioned in 1804. A mock sacred ceremony takes place on military architecture now used as a home. The historical fact changes the resonance of the scene: ordinary grooming, sacred parody, domestic shelter, and imperial infrastructure occupy the same space. But context is not intention. The building's history does not prove that every bowl, stair, or joke carries one colonial meaning. [HIST: TEL-01-HIST; INTERP: TEL-R-01-INTERP; source SRC-E01-03]

This is the first instance of the chapter's recurring method. It places unlike forms of authority beside one another and lets them interfere: liturgical language, a confident body, military stone, tenancy, friendship, and Stephen's reserve. The reader is tempted to

assign fixed roles immediately. The better first move is slower: notice who can change the atmosphere, who must respond inside a register he did not choose, and what physical environment makes that exchange possible.

Mulligan's performance is not merely false. It creates energy, wit, social momentum, and the promise of breakfast. The chapter would lose much of its force if he were reduced to a villainous mask. Yet pleasure does not cancel consequence. A joke can entertain one participant and wound another; a theatrical greeting can make its performer the temporary master of the scene. The project's claim is therefore deliberately double: performance can be generous and commanding at once. [INTERP: reading thread "performance-and-authority," anchored to TEL-01, TEL-03, TEL-04, TEL-R-02; sources SRC-E01-01, SRC-E01-07]

3. Fear and grief enter through unequal reports

Stephen reports that Haines raved during the night about a black panther. He asks about the guncase, says that he was frightened, and says that he will leave if Haines remains. The text gives us Stephen's report and fear. It does not reconstruct the firearm's exact state, prove that it was loaded, or supply Haines's full experience of the night. The limit matters because Mulligan quickly redirects the exchange toward the sea and Stephen's mother. One pressure is not resolved before another replaces it. [TEXT: TEL-02-TEXT; source SRC-E01-01]

May Dedalus enters through attribution. Mulligan reports that she asked Stephen to kneel and pray before her death, and he condemns Stephen's refusal. Later, Stephen recalls the words Mulligan used about her death; Mulligan offers a medicalized defence and says he did not intend to offend her memory. Stephen replies that the offence was to him. Each man tries to name what happened: May's request, Stephen's refusal, Mulligan's words, the location of the injury. None of those accounts should be allowed to replace May as a person. [TEXT: TEL-02-MAY-TEXT, TEL-03-TEXT; source SRC-E01-01]

The scene resists a clean moral scale. It does not make religious obedience identical with love, refusal identical with cruelty, medical language identical with understanding, or hurt identical with complete moral authority. It also does not ask the reader to dismiss Stephen's pain because Mulligan can offer an explanation. Apology and renewed injury coexist. The friendship continues, but continuation is not reconciliation. [INTERP: TEL-02-INTERP, TEL-03-INTERP, TEL-R-03-INTERP; source SRC-E01-01]

The cracked servant's mirror concentrates this instability. Stephen calls it a "symbol of Irish art." The phrase is his charged formulation inside the novel, not a neutral definition supplied by the project. A damaged reflective object can carry class, national, artistic, and personal pressure; it can also remain a shaving mirror borrowed in the morning. The report preserves both scales. The object becomes important because people handle and name it, not because it secretly contains a single answer. [TEXT: TEL-03-TEXT; INTERP: reading thread "objects-and-possession"; source SRC-E01-01; secondary context SRC-E01-04]

Left briefly on the roof, Stephen's thought returns to May through distressing dream and sensory imagery. Mulligan's song rises from below and calls him back toward breakfast. Stephen descends carrying the bowl. The spatial movement does not end the grief; it changes what must coexist with it. Private memory is folded into song, reported apology, service, hunger, and shared domestic action. [TEXT: TEL-04-TEXT; INTERP: TEL-04-INTERP; source SRC-E01-01]

This movement shows why "inner" and "outer" are not cleanly separable in Joyce's chapter. A memory interrupts the view. A song enters from another level of the building. A carried object links inward distress to the practical task of going downstairs. The form does not simply alternate between psychology and action. It lets voice, sensation, movement, and obligation alter one another.

4. Breakfast: language comes attached to labour and payment

The breakfast scene gathers the chapter's largest arguments around a measured delivery of milk. The milkwoman arrives because she is working. She carries and measures a product, waits while the men speak, calculates what is owed, receives a florin, and leaves two pennies unpaid. That transaction is represented in the episode; it is not a general history of prices or wages. Its force is local and exact: conversation occurs while another person's work is being consumed and not fully paid for. [TEXT: TEL-05-TEXT; source SRC-E01-01]

Language enters the same exchange. Haines speaks words that Mulligan identifies, and the milkwoman recognizes by sound, as Irish. She says she is ashamed that she does not speak the language. Haines also says that he intends to collect Stephen's sayings. The chapter thus places lived ability, linguistic loss, shame, performance, scholarship, collection, and possible publication access in one room. The project does not infer that interest in a language is automatically theft. It does ask who has the means to collect, circulate, and turn another person's speech into cultural value. [TEXT: TEL-R-04-TEXT; INTERP: TEL-R-04-INTERP and reading thread "language-and-collection"; source SRC-E01-01; contextual check SRC-E01-04]

The milkwoman is especially vulnerable to symbolic takeover. Stephen-centred narration and the men's talk load her with national and cultural meanings. A companion can repeat that process by treating her first as "Ireland" and only later as a working person. This report reverses the order. Her labour, speech, waiting, calculation, and partial payment come first. The episode does not provide her private consciousness, biography, or representative status. She does not stand for all women, workers, rural people, or Irish speakers. [INTERP: TEL-05-INTERP, TEL-LENS-MILKWOMAN; sources SRC-E01-01, SRC-E01-04]

This sequence makes the governing argument concrete. Performance becomes possession not through a single dramatic seizure but through small conversions. Milk becomes breakfast. Speech becomes collectible material. Wages become anticipated money. Rent makes the tower an institutional arrangement. Two unpaid pennies remain a debt. The

chapter keeps translating large claims into acts of carrying, measuring, paying, owing, borrowing, and waiting.

The same method complicates Haines. He can sound courteous and curious. He encourages payment and asks questions. Yet Mulligan reports his money and Oxford connection; Haines proposes collecting sayings; he identifies himself as British; and he later voices antisemitic fear. Courtesy, access, curiosity, extraction, and prejudice remain simultaneous possibilities. The report does not invent a private motive or turn him into a national essence. It observes the unequal position represented through the available evidence. [INTERP: TEL-LENS-HAINES; TEXT basis SRC-E01-01]

5. Outside the tower: institutions meet a body the sea has not returned

Stephen locks the tower and carries the key as the three men move toward the cove. Their conversation ranges through the tower's military history, rent to the Secretary of State for War, Hamlet, belief, British rule, and the Catholic Church. Haines acknowledges unequal treatment of Ireland while also voicing antisemitic national fear. Character speech remains character speech: the project neither repeats the slur nor converts any participant's historical claim into documentary evidence. [TEXT: TEL-06-TEXT; source SRC-E01-01; historical setting TEL-06-HIST, SRC-E01-03]

The range of institutions is striking: church, empire, nation, university, medicine, literature, publishing, and property all enter a morning among three men. Yet none arrives in abstract isolation. Religious language is remembered as a request made at a deathbed and parodied in shaving. Empire appears as military architecture, rent, social advantage, and national identification. Literature appears in conversation, performance, analogy, and Stephen's habits of thought. The chapter makes institutions intimate without allowing one character to become their complete representative. [INTERP: reading thread "institutions-and-allegiance"; sources SRC-E01-01, SRC-E01-03, SRC-E01-07]

Then the chapter returns argument to bodily vulnerability. At the cliff edge, a boatman watches for the body of a man drowned nine days before. The report does not identify that man, verify tide conditions, or offer recovery, swimming, or route advice. It preserves the abrupt pressure of the represented scene: talk of systems and cultural authority occurs beside a body the sea has not returned. [TEXT: TEL-06-TEXT; INTERP: TEL-06-INTERP; source SRC-E01-01]

The sea has already gathered multiple associations—beauty, maternal language, rescue, fear, grief—and it will also carry swimming and departure. The recurrence does not fuse May, the drowned man, Stephen, and the sea into interchangeable symbols. Material water interrupts the wish for a single meaning. It can be admired, entered, feared, watched, and associated; it remains capable of bodily loss beyond rhetoric. [TEXT: TEL-R-05-TEXT; INTERP: TEL-R-05-INTERP; source SRC-E01-01]

This is a useful point at which to resist allegorical speed. The tower's military history matters. British rule matters. Religious conflict matters. The Odyssey and Hamlet matter

as comparative lenses. But the drowned body cannot be made valuable only because it completes one of those systems. The chapter's ethical force partly lies in its refusal to let the abstractions exhaust the body.

6. The key: a material ending without a settled future

At the cove, Mulligan prepares to swim. Stephen gives him the tower key and two pennies for a drink. Haines says they will see Stephen again. Mulligan calls after him with a proposed meeting at the Ship at half past twelve, and Stephen agrees. Stephen walks away thinking that he will not sleep at the tower that night and cannot go home. His final inward charge is "Usurper." [TEXT: TEL-07-TEXT; source SRC-E01-01]

The sequence makes dispossession material. The key is not merely discussed; it changes hands. Yet the act does not prove legal title, eviction, or a complete seizure. Stephen himself locks the door, carries the key, gives it away, and agrees to meet later. Shared use, practical arrangements, coercive pressure, friendship, dependence, and self-directed departure remain entangled. [TEXT: TEL-R-01-TEXT; INTERP: TEL-R-01-INTERP; sources SRC-E01-01, SRC-E01-03]

Homeric and Shakespearean comparisons can sharpen this ending. The Odyssey's Telemachus inhabits a household under pressure, while Hamlet offers mourning, displaced inheritance, performance, and uncertainty. But comparison is transformation, not casting. Stephen is not simply Homer's Telemachus or Shakespeare's Hamlet; Mulligan is not mechanically Antinous or Claudius; May does not become Hamlet's father; the tower is not a one-to-one Ithaca. The parallels make pressure legible while the differences prevent closure. [INTERP: TEL-07-INTERP; comparative sources SRC-E01-06, SRC-E01-08]

Most importantly, departure is not liberation completed. Stephen gains motion and refuses the night's lodging, but he does not gain secure housing, financial independence, reconciliation, or a known destination. He cannot go home. He remains connected enough to agree to a later meeting. The ending holds agency and dependence together. It is decisive as movement and unresolved as condition. [INTERP: reading thread "departure-without-liberation," anchored to TEL-06, TEL-07, TEL-R-01, TEL-R-03; sources SRC-E01-01, SRC-E01-06, SRC-E01-08]

The word "Usurper" should therefore be heard as Stephen's charged thought, not adopted as the companion's verdict. It tells us how he names the pressure at that instant. It does not settle Mulligan's motives, the friendship's entire history, or what any later encounter must mean.

7. Five pressures that run across the seven movements

The seven tower-to-road movements follow sequence. Five cross-cutting relations show what returns.

The tower is shelter, stage, and contested possession

The tower hosts performance and breakfast, carries a documented military history, is locked by Stephen, and remains practically important when he gives Mulligan the key. Shelter, access, use, institutional ownership, and emotional possession overlap without becoming identical. [TEXT: TEL-R-01-TEXT; HIST: TEL-01-HIST; INTERP: TEL-R-01-INTERP; sources SRC-E01-01, SRC-E01-03]

Ritual language distributes temporary authority

Mock liturgy, remembered prayer, song, medical speech, theology, and inward religious language allow speakers to frame experience. Repetition can parody, preserve, console, organize, or wound. Resemblance to ritual does not make the whole episode a completed Mass structure. [TEXT: TEL-R-02-TEXT; INTERP: TEL-R-02-INTERP; sources SRC-E01-01, SRC-E01-07]

Care and command remain entangled

Mulligan feeds, calls, notices, plans, apologises, mocks, presses, borrows, and asks for what Stephen holds. Practical care does not erase injury. Injury does not make every gesture empty. The changing friendship resists a single diagnosis or moral category. [TEXT: TEL-R-03-TEXT; INTERP: TEL-R-03-INTERP; source SRC-E01-01]

Money and collection convert speech into value

Travel money, wages, rent, the milk bill, Haines's proposed collection, and the two pennies for a drink join culture to material access. The episode does not give a complete economic history, but it repeatedly asks who can turn labour, shelter, speech, or friendship into usable value. [TEXT: TEL-R-04-TEXT; INTERP: TEL-R-04-INTERP; source SRC-E01-01]

The sea carries several incompatible demands

Rescue, maternal association, grief, the drowned body, swimming, fear, and the final view coexist. The sea does not resolve into one symbol; its physical presence keeps disturbing interpretive certainty. [TEXT: TEL-R-05-TEXT; INTERP: TEL-R-05-INTERP; source SRC-E01-01]

These pressures are most useful when they remain separate enough to disagree. The tower may look like possession while breakfast looks like care. Ritual may distribute authority while the sea refuses authority's language. Money may expose inequality while casual exchange still marks cohabitation. The chapter does not produce a balanced system; it produces collisions.

8. Five people, none reducible to a role

Stephen is frightened, grieving, financially strained, intellectually alert, resistant, and dependent. His perceptions organize much of the episode but do not become an impartial court. The report does not diagnose his grief, guilt, belief, depression, or personality.

[INTERP: TEL-LENS-STEPHEN; sources SRC-E01-01, SRC-E01-04]

Mulligan supplies food, wit, plans, and social motion while pressing Stephen's wounds and receiving money and the key. His care matters without cancelling injury; Stephen's closing charge matters without turning Mulligan into a fixed type. [INTERP:

TEL-LENS-MULLIGAN; source SRC-E01-01]

Haines combines curiosity, courtesy, access, collection, British self-identification, and prejudice. No single adjective safely absorbs that combination. [INTERP:

TEL-LENS-HAINES; source SRC-E01-01]

May enters only through the surviving men's reports and Stephen's inward experience. That limited access should increase, not reduce, editorial care. She exceeds her use in a conflict between Stephen and Mulligan and cannot be invented into a consciousness the episode does not supply. [INTERP: TEL-LENS-MAY; source SRC-E01-01]

The milkwoman works, speaks, waits, calculates, and leaves partly unpaid. Symbolic association should never arrive at the cost of those actions. [INTERP:

TEL-LENS-MILKWOMAN; sources SRC-E01-01, SRC-E01-04]

Keeping these people distinct is not a retreat from interpretation. It is what allows interpretation to stay answerable to attribution, unequal access, and human consequence.

9. The strongest counter-reading

The performance-and-possession argument may make the chapter too orderly. Seven movements and five pressures can create the impression that every detail advances a mechanism. But "Telemachus" also works through comic improvisation, sensory brightness, verbal rhythm, quotations that arrive before explanation, sudden memory, incomplete attention, and thought that does not tidy itself for a companion.

Mulligan is not only an aggressor. He creates pleasure, food, plans, names, and social life. Haines is not only an extractor. Curiosity and courtesy are represented alongside advantage and prejudice. Stephen's reserve is not automatically wisdom, and his final accusation is not neutral truth. The milkwoman is not only a worker within an exchange; the scene also subjects her to languages and associations that exceed the bill. The key may mark dispossession, but it also belongs to an ordinary domestic arrangement whose full terms the episode does not provide.

This counter-reading does not defeat the report's argument. It supplies its failure condition. The model becomes reductive when it treats comedy as camouflage only, objects as one-to-one symbols, Stephen's focal pressure as objective judgment, or departure as a completed moral victory. The model remains useful when it helps a reader

notice how speech changes practical relations while leaving motives, meanings, and future action open.

10. A first reader's second pass

On rereading, try five verbs:

- 1 **Who performs?** Notice ritual, joke, song, quotation, imitation, and confident bodily display.
- 2 **Who reports?** Keep Mulligan's account, Stephen's account, remembered speech, and companion narration distinct.
- 3 **Who pays?** Follow the milk bill, wages, rent, travel money, collection, and coins without turning them into a universal economy.
- 4 **Who carries?** Watch bowl, milk, ashplant, key, memory, and obligation move with bodies.
- 5 **Who possesses?** Ask about access to shelter, language, publication, interpretation, and the power to name injury.

Then add a sixth question: **what escapes the model?** Listen for comedy, rhythm, sea air, bodily unease, sudden association, unfinished thought, and the possibility that one action can be caring and coercive at once.

Source trail

The report reuses the accepted E01 claim and source identities; it does not create a new textual witness.

- SRC-E01-01 — *Ulysses*, Project Gutenberg eBook 4300. Searchable witness for the full E01 sequence and seven bounded movement windows. Public-domain status is stated for the United States; jurisdiction caution remains.
- SRC-E01-02 — National Library of Ireland bibliographic record for the 1922 Shakespeare and Company first edition. Orientation only; it does not prove this report's sequence or interpretation.
- SRC-E01-03 — James Joyce Tower and Museum, history of Sandycove Martello Tower Number 11. Used for bounded building context, not fictional action or current access.
- SRC-E01-04 — The Joyce Project's annotated "Telemachus" chapter. Used as a secondary check and source of questions; represented actions were independently checked against SRC-E01-01.
- SRC-E01-05 — The Joyce Project's presentation of the Linati schema. Used for the eight-to-nine convention only, not an exact internal clock.
- SRC-E01-06 — Homer, *Odyssey*, Book 1, A. T. Murray translation, via Theoi. Comparative context, not a one-to-one role assignment.

- SRC-E01-07 — *Missale Romanum*, 1889, retained scan locator. Pre-1904 liturgical context, not proof that the entire episode is a Mass.
- SRC-E01-08 — Folger Shakespeare Library digital *Hamlet*, bounded acts and scenes. Comparative context, not a fixed cast map.

Known limits

- This is a substantial first-reader argument, not a line-by-line concordance, critical edition, genetic study, biography, complete historical account, or psychological diagnosis.
- The seven movements and five pressures are project-authored and edition-portable only through the retained source fingerprints. They are not Joyce's headings or universal page coordinates.
- No claim is made that the Penguin/Kiberd reading edition has been cross-checked against every passage used here.
- No surveyed floor plan, current route, exact synchronized clock, tide condition, swimming guidance, route-safety review, or accessibility survey is supplied.
- The report uses no image, map, audio file, or extended primary-text quotation. A future visual addition would require its own provenance, rights, truth-role, alt-text, and release record.
- No empirical first-reader study, external scholarly review, native screen-reader test, voice-control test, real-device test, cross-browser test, or formal accessibility assessment supports this manuscript.
- The accepted E01 source remains lifecycle review. This report is a separate, correctable public-review artifact: its build, verification, deployment, and publication facts are recorded independently, and it does not borrow editorial acceptance from the episode guide.

Citation recommendation

Hulki Okan Tabak, "Telemachus: When Performance Becomes Possession," E01-RPT01, version 0.1, *Ulysses: First Reader's Companion*, prepared 26 July 2026. Source episode guide E01-TELEMACHUS-BACKBONE-v0.1; report artifact status to be updated on publication.

Linked source register

SRC-E01-01 · Ulysses, Project Gutenberg eBook 4300

Project Gutenberg

Use: Searchable primary-text witness for Part I [1], checked from the opening through the transition to Part I [2]. This is the E01 alias of the repository-global witness SRC0007. TEL-01 through TEL-07 bind to seven exact, non-overlapping witness windows and unique opening/closing fingerprints in docs/audits/r017-e01-telemachus-source-anchor-matrix.json. The witness supports represented event order, attribution, setting, objects, the after-eight report, the milkwoman's transaction, the institutional conversation, the drowned-man watch, the key and coin handover, the proposed half-twelve meeting, and Stephen's closing thoughts.

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Caution: Not a 1922 facsimile, critical edition, universal lineation, sole textual authority, or proof that character speech supplies documentary history.

SRC-E01-02 · Ulysses first edition bibliographic record

National Library of Ireland

Use: Bibliographic orientation to the 1922 Shakespeare and Company first edition.

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SRC-E01-03 · The Martello Tower: The Tower, the Sea and a Beginning

James Joyce Tower and Museum

Use: Historical context from the page sections on the tower's construction, literary connection, and museum history: Sandycove Martello Tower No. 11's 1804 commission within British coastal defence, later private tenancy, Oliver St John Gogarty's 1904 tenancy, and eventual museum use.

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Caution: Museum history contextualizes the surviving building; it does not verify fictional action, authorial intention, exact 1904 interiors, current access, route safety, or accessibility.

SRC-E01-04 · Telemachus annotated chapter

The Joyce Project

Use: Bounded secondary context from the line-by-line notes attached to the opening 'Introibo ad altare Dei,' the black-panther report, the cracked servant's mirror, 'beastly dead,' the Irish-language and milkwoman exchange, Haines's proposed collection of sayings, the man drowned nine days before, and the closing 'Usurper.' Every represented event and attribution was checked independently against SRC-E01-01; these notes are used to identify questions and test whether the first-reader frame overstates one interpretation.

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SRC-E01-05 · Schemas for Ulysses

The Joyce Project

Use: Context from the Linati schema's Telemachus row for Joyce's explanatory schemas, including the eight-to-nine morning convention. The schema evidence is kept separate from represented textual time and the project's narrower working window.

Rights: Linked secondary presentation of documented schema material. No manuscript image, table, or extended text is reproduced.

Caution: Schemas are orientation aids rather than infallible master keys, exact internal clocks, or proof of a single Homeric structure.

SRC-E01-06 · *Homer, Odyssey, Book 1*, translated by A. T. Murray

Theoi Classical Texts Library; translation first published 1919

Use: Primary comparative context at *Odyssey* 1.96–421 for Telemachus in a household under pressure, Athena's intervention, Penelope, and the suitors.

Rights: Linked classical text. This release paraphrases only and does not republish a substantial translation.

Caution: Supports a bounded comparative lens, not one-to-one assignment of Stephen, Mulligan, Haines, May, the milkwoman, or the tower.

SRC-E01-07 · *Missale Romanum*, 1889

Catholic Church; Desclée, Lefebvre et Soc.; Harold B. Lee Library scan

Use: Pre-1904 witness to the Roman Missal's preparatory altar dialogue at printed page 248 in the retained scan locator, used to contextualize Mulligan's opening liturgical imitation.

Rights: Linked 1889 scan only. No scan image, typography, music, or extended liturgical text is reproduced.

Caution: This is an 1889 Desclée, Lefebvre et Soc. edition, not the 1570 first typical edition. The archive notes missing pages elsewhere in its copy; the witness does not make the episode a complete liturgical structure.

SRC-E01-08 · *Hamlet: Entire Play*

Folger Shakespeare Library

Use: Primary comparative context at *Hamlet* 1.2, 1.5, 2.2, and 3.2 for a mourning son, a dead father, a displaced inheritance, contested succession, performance, and uncertainty. These bounded locators frame the *Hamlet* lens invoked by the episode's characters and Stephen's later argument.

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Caution: The comparison remains INTERP. It does not make Stephen *Hamlet*, Mulligan *Claudius*, May a substitute for *Hamlet's* father, or every tower action a Shakespearean correspondence.