

The Concordance of Failures

ULYSSES PROJECT · DIMENSION 9 · TYPE II, INVERSION · EIGHTEEN REFUSALS

Not the Homeric correspondences, which every guide supplies — the eighteen places where Joyce *refuses* Homer. One row per episode, each anchored in the 1922 text.

The binding rule, and it shaped the result. Six candidate refusals came to this project from commentary generated by another model. Under its own discipline a refusal claimed from commentary is not a refusal shown, so none of them counted. **Every row below is anchored in a quotation grepped out of the 1922 text and verified back against it.** All eighteen quotations were checked twice, by different readers, and all eighteen hold. **Every row's surrounding prose was corrected at least once.** Not one passed clean. The quotation held in every case; the sentence around it did not — that is this document's characteristic failure, and it is published rather than tidied away.

What the eighteen show

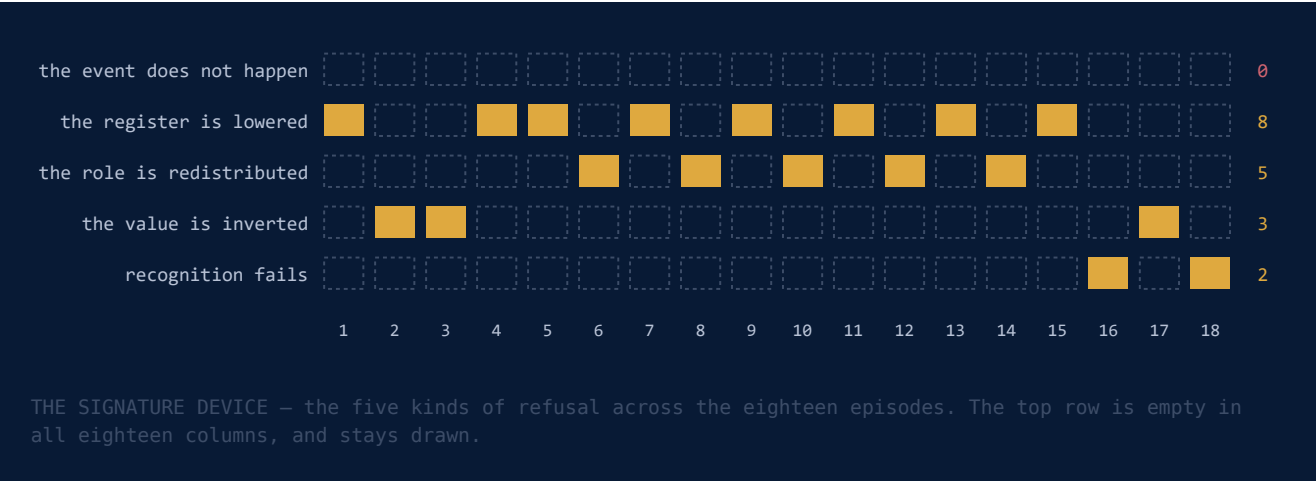
Ulysses does not secularise the *Odyssey* by deletion. Across eighteen verified rows **not one Homeric element is simply removed**. Every refusal keeps the Homeric occasion on the page and reassigns the power that made it work — downward, into a person who has none, or outward, into something that is not a person at all: an advertisement, a gramophone, the viceregal traffic, the weather, the Church, a printed pricelist.

The divine is never subtracted. It is relocated — and it lands either below the human or beyond it, never at the human scale where Homer keeps it. Where Homer supplies a supernatural agent, Joyce either demotes it to a person without power (Athena as a crone taking a coin) or promotes it to a power without a person (the shades' speech handed to a gramophone, Zeus's bolt handed to meteorology and glossed by an ad-canvasser). Where Homer supplies a heroic act, the act survives and its cost is stripped: the binding to the mast becomes an elastic band, self-applied and undone at will.

~~And in half the rows the refusal is transacted. Nine of the eighteen settle the Homeric obligation in cash or priced goods — marked £ below — and in each the payment is what closes the occasion. It runs through both terminal positions of the book and through the position of the slaughter of the suitors, which Joyce grades as a schedule of remedies and ranks hushmoney above assassination. Struck 4 August 2026, and left legible — corrected beside itself, never swapped silently (anchor A4).~~ The count is what falls, not the marks: the coding sheet at [the "transacted" grade](#) records that the category and the formula it was built to find enter the project's history in the same commit, so the record cannot establish that the coding rule predates the formula — and by the project's own fail-closed instinct (L-34) the nine is demoted from a count to an illustration. The £ marks stand on their rows as illustrations of a pattern, not as a count of one; what they illustrate runs through both terminal positions of the book and through the position of the slaughter of the suitors, which Joyce grades as a schedule of remedies and ranks hushmoney above assassination — shown row by row, no longer counted. Where Homer settles with an act, *Ulysses* settles with an account. The book's formula for refusing Homer is *We're square*.

Those are Bloom's words, and here they are. Episode 15, in the brothel, with the reckoning on the table — *BLOOM: (Quietly lays a half sovereign on the table between Bella and Florry.) So. Allow me. (He takes up the poundnote.) Three times ten. We're square.* The formula this dimension rests on is spoken by an advertisement canvasser paying a bill. Shown here because anchor A19 forbids characterising a passage without showing it, and until 28 July 2026 this dimension characterised this one and showed it nowhere — found by joint session 09 and verified against the held 1922 text before it was corrected (catch C-98).

And the settlement does not hold, which the dimension shows rather than smooths. Four lines later Bloom crosses the room and gives the money back — *BLOOM: This is yours.* — so the book's clearest act of squaring an account is undone almost as soon as it is made. The transaction closes the Homeric occasion; it does not close the obligation. Contradictions are shown, not resolved (anchor A4).



The five kinds, and the one that stayed empty

Kind of refusal	Rows	Episodes
the event does not happen	0	—
the register is lowered	8	1, 4, 5, 7, 9, 11, 13, 15
the role is redistributed	5	6, 8, 10, 12, 14
the value is inverted	3	2, 3, 17
recognition fails	2	16, 18

The empty category is a finding about the method before it is a finding about the book. Not one of eighteen rows could be built on an event that simply does not happen — because an absence cannot be grepped, and this dimension admits nothing it cannot quote. Every row that reached for a pure omission had to hang itself on something else. That limit is published here rather than hidden, and any reader should discount the distribution accordingly.

There is a residue that is a real finding, though. In all eighteen cases the search for an omission turned up a *staged* refusal instead — the Homeric occasion present on the page and hollowed from inside. In these eighteen places, Joyce is not an author who leaves things out.

One more negative result, stated because it would have been the strongest single finding had it gone the other way: **no episode declines to refuse**. All eighteen produced a verified row. This dimension cannot claim that there is one place where Joyce keeps faith with Homer.

The "transacted" grade — its coding sheet, and the sequence the record cannot show

The rule. A row is graded transacted when the refusal is discharged by payment or account rather than performed: the Homeric obligation is settled, priced, itemised or paid off, and the settlement — not an act — is what closes the occasion on the page. Rows carrying the grade are marked £ at the row head. The grade is this project's coding of its own rows, not a phrase of Joyce's.

The sequence finding, from the project's own history. The category "transacted" and the formula it was built to find — *We're square* — both first appear in commit aee0bdb of 2026-07-19T22:05:09+03:00. The same commit. A coding rule written before its formula was found would make the nine a measurement; a rule abstracted from a formula already chosen would find that formula's shape wherever it looked. The record cannot tell these apart: it cannot establish that the coding rule predates the formula.

So the nine is demoted from a count to an illustration — the project's fail-closed instinct (L-34): where the record cannot certify the sequence that makes a number a measurement, the number is not published as one. The £ marks stay on their rows, because each row's settlement is quoted and shown; the count of them claimed a property of the coding, and that is what cannot be certified. The demotion is disclosed beside the original claim above, struck and dated, never swapped silently (anchor A4).

The cure for this class of defect is sequence that can be proved. The Book 22 test row at the end of this document was run the other way round: its rule was committed before any grading (docs/dim9-book22-preregistration.md), and "git's own history is the proof of order."

The eighteen

1 · Telemachus

2 · Nestor

3 · Proteus

4 · Calypso

5 · Lotus Eaters

6 · Hades

7 · Aeolus

8 · Lestrygonians

9 · Scylla and Charybdis

10 · Wandering Rocks

11 · Sirens

12 · Cyclops

13 · Nausicaa

14 · Oxen of the Sun

15 · Circe

16 · Eumaeus

17 · Ithaca

18 · Penelope

1 Telemachus **f** — title is scaffolding (A2)

Homer

In Odyssey I, Athena comes to the beset house at Ithaca disguised as a mortal guest-friend, is received with hospitality by Telemachus, and the disguised immortal's counsel is what sets the son moving to seek his father.

Joyce

The disguised immortal does arrive, and the narration itself marks her as one — but she comes on a milk round, so the direction of hospitality reverses: instead of the household hosting a god, the god serves the household and is settled with by arithmetic ("seven twos is a shilling and twopence over"), taking a florin from Stephen's hand. She carries no counsel and delivers milk "not hers"; she bows to the Englishman and the mocker while Stephen records "me she slights," and when Irish is spoken to her she asks "Is it French you are talking, sir?"

the register is lowered the moment is **present** (A3) strong

A wandering crone, lowly form of an immortal serving her conqueror and her gay betrayer, their common cuckquean, a messenger from the secret morning.

In the tower livingroom, mid-breakfast, the old milkwoman has entered to deliver the quart. Stephen holds the milkjug and watches her pour; this is his interior characterization of her as she pours. Immediately after, Haines calls for her bill, she recites the sum aloud, and Stephen lays Mulligan's florin in her uneager hand. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) The Homeric identification is mine, not the text's: Joyce names no Athena, no Mentos, no Odyssey (anchor A2 — the episode carries no title either). What the text SHOWS is the vocabulary "immortal," "messenger," "serving her conqueror," the milk that is "not hers," the itemised bill, the coin in her uneager hand, "me she slights," and "Is it French you are talking, sir?" What I INFER is (a) that this arrival answers to the guest-friend arrival at all, and (b) that the counsel is withheld — no counsel is refused in the text because none is ever sought, so "gives no counsel" is an absence I am reading, not a scene. Also inferred: that Haines is the "conqueror" and Mulligan the "gay betrayer"; Stephen's figure names neither, though the episode separately shows Haines saying "I am an Englishman" and Mulligan pocketing Stephen's key and money. On A3: the moment is present — she walks in off the street and is paid. The immortal-language is Stephen's waking figure of speech in present narration, not a recalled scene and not an apparition, which is why this row can claim more than a Circe row could.

↑ the eighteen

2 Nestor £ — title is scaffolding (A2)

Homer

At Pylos the aged Nestor receives Telemachus with sacrifice and feast and gives him true counsel and news of the absent father, then speeds him onward with chariot and escort.

Joyce

The counsel is delivered, at length and with ceremony, but its content is a stage villain's swindle-line passed off as the sage's own accumulated wisdom: Deasy offers "Put but money in thy purse" as Shakespeare's, and Stephen names Iago under his breath. The elder's authority is not withheld — it is exercised, and the text lets the source be wrong in public while the sage carries on uncorrected.

the value is inverted the moment is **present** (A3) strong

But what does Shakespeare say? Put but money in thy purse. —Iago, Stephen murmured.

In Deasy's study at the Dalkey school, immediately after he has paid Stephen his wages ("three twelve") and lectured him on the savingsbox. Deasy has just said "Money is power. When you have lived as long as I have." Two paragraphs later Deasy resumes — "He knew what money was, Mr Deasy said. He made money." — proceeding as though nothing had been said. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the file: the quoted attribution; Stephen's one-word murmur; Deasy's next speech continuing on "He" without acknowledging it; the surrounding money-frame ("First, our little financial settlement" — "No thanks at all, Mr Deasy said. You have earned it."); and the narration's own question a few pages on, "Is this old wisdom? He waits to hear from me." INFERRED by me: (1) that the line belongs to Iago gulling Roderigo out of his money — the file gives the name only, not the play or the con; (2) that Deasy does not hear the correction, rather than hearing and ignoring it — the text shows only that he goes on; (3) the whole Homeric mapping. Joyce prints no title and no Nestor anywhere in the episode (anchor A2); "Nestor" is scaffolding I have supplied, and nothing in the file invites it. (4) Also inference: my claim that the refusal is counsel-inverted rather than merely a character being a fool.

3 Proteus — title is scaffolding (A2)

Homer

In *Odyssey IV* Menelaus, on Eidothea's instruction, ambushes the sea-god Proteus and grips him fast through every metamorphosis — lion, serpent, leopard, boar, running water, tree — refusing to let go until the god is compelled to yield the truth about the way home and about the men lost at sea.

Joyce

The forced interrogation does happen, and the text even names its object — "The truth, spit it out" — but there is no second party: Stephen, alone on the rocks, cross-examines himself about whether he would go into the water after a drowning man, and the truth compelled out of him is not a route home but a confession that he would let go ("I am not a strong swimmer"; two sentences later, "I could not save her", 2284–2285). The heroic value of the Homeric scene is the grip; Joyce's scene extracts its truth precisely by admitting the failure to hold on. The metamorphoses are meanwhile handed off to a live mongrel Stephen never touches and deliberately declines to engage — "I have my stick. Sit tight." (2248) — which cycles through buck, bear, wolf, calf and "a pard, a panther" (2294–2324) and ends by digging up not an oracle but a rotting dog, "vulturing the dead".

the value is inverted the moment is **present** (A3) strong

The truth, spit it out. I would want to. I would try. I am not a strong swimmer.

Lines 2277–2278 of *sources/ulysses-1922-pg4300.txt* (the quote runs across the line break after "spit it"), in the episode conventionally scaffolded as Proteus — Joyce printed no title here (A2). Stephen sits on a stool of rock on Sandymount strand in the late afternoon, watching the tide come in and a cocklepickers' dog work the sand. The self-interrogation is triggered by two facts he has just turned over: that Mulligan "saved men from drowning" (2271–2272) while Stephen "shake[s] at a cur's yelping", and that "The man that was drowned nine days ago off Maiden's rock" has still not come up — "They are waiting for him now" (2276–2277). The sea in this episode holds a body and does not give it back, and it is asked nothing. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) Substantial inference, and it should be marked as such (A5). What the text SHOWS, all grepped: the word "truth" demanded and answered with an admission of incapacity (2277–2278); a drowned man nine days unrecovered and awaited (2276–2277); "I could not save her. Waters: bitter death: lost." (2284–2285); a live dog passing through "a buck, trippant" (2294), "mute bearish fawning" (2303), "a rag of wolf's tongue" (2304), "a calf's gallop" (2306) and "a pard, a panther, got in spousebreach, vulturing the dead" (2323–2324); and Stephen's refusal to engage it, "I have my stick. Sit tight." (2248). What is INFERRED and belongs to me, not to Joyce: that any of this answers to Proteus at all. The episode names no sea-god, no Menelaus, no Proteus; the Homeric frame is imported scaffolding (A2). Also inferred: that the dog's shape-catalogue is Homeric rather than plain naturalistic description (the pard/leopard overlap is suggestive, not decisive), and that Stephen occupies both the wrestler's and the shape-shifter's positions at once. An alternative classification is defensible — the row could be filed as role-redistributed (Proteus devolved onto a kicked mongrel named Tatters and onto Stephen's own mind) — and I chose value-inverted because the sharper act is the reversal of the grip itself: Homer's virtue is holding fast, and this scene's compelled truth is that Stephen would not. Note also the A3 layering inside a present moment: the sitting and the self-interrogation are present, but the drowned man is reported hearsay and "I could not save her" is recalled, not enacted.

4 Calypso — title is scaffolding (A2)

Homer

In Odyssey V the goddess Calypso offers Odysseus deathlessness and unaging youth if he will stay with her, and the hero's defining act is to refuse the offer, choosing mortality, home, and a mortal wife.

Joyce

Joyce keeps the offer of deathlessness but reroutes it as a vocabulary question: the woman in the bed asks her husband what a word she marked with a hairpin in a borrowed Paul de Kock novel means, he glosses it as the transmigration of souls and then, plainly, as living on in another body after death — and she rejects the doctrine not as a temptation but as jargon, and two speeches later drops the subject entirely because the kidney is burning downstairs. The hero is never offered immortality and so never gets to renounce it; the great refusal is pre-empted by the register of breakfast in bed, and the only party who refuses anything is the goddess, who refuses the vocabulary.

the register is lowered the moment is **present** (A3) strong

—O, rocks! she said. Tell us in plain words.

Line 2978, in the bedroom at 7 Eccles Street, mid-morning, after Bloom has carried the tray upstairs. Molly has found the marked word in Ruby: the Pride of the Ring and asked him what it means; he has just answered that metempsychosis is Greek and means the transmigration of souls. She answers with this line. He tries again a few lines later in plain words, with a doctrine of people living on in another body after death and having lived before; her spoon stops, and what she says next is that there is a smell of burn — the kidney. Bloom cries out and runs downstairs, and the subject of surviving death is never resumed in the episode. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) The Homeric mapping is the inference, not the scene. Joyce printed no episode title (A2), and nothing in the text names Homer, Calypso, Ogygia, or immortality-as-an-offer; no character is aware of any correspondence. What the text SHOWS is only this: a doctrine of surviving death is raised in the marital bed by the wife as a question about a word, glossed twice by the husband, dismissed by her as unplain speech, and abandoned for a burnt kidney. That this ANSWERS Calypso's offer of deathlessness — and that Molly stands in the goddess's position — is my inference. Two further things are shown, not inferred, and I flag them because commentary usually treats them as the reading rather than the evidence: the Bath of the Nymph hangs over that bed, and Bloom's own second gloss ends "What they called nymphs, for example." (verified verbatim, line 3025). That the picture redistributes the goddess onto a magazine premium is again inference, and I have not made it the row, because the register-drain is the harder and better-attested fact: the picture is Bloom's private mental example, whereas the refusal happens out loud, between two people, in dialogue. I also considered and set aside the departure/release act: Bloom does leave the house, twice, but the text shows him leaving without his latchkey and returning, and the episode ends with him bound for a funeral, not for home — suggestive, but I could not anchor it to a single moment that shows a refusal rather than an absence.

↑ the eighteen

5 Lotus Eaters — title is scaffolding (A2)

Homer

In Odyssey IX the lotus annihilates the eaters' desire for the homecoming, and Odysseus restores it by force — hauling his weeping scouts back to the ships and lashing them under the benches so the return can resume.

Joyce

Nobody in the episode is drugged and nobody is dragged back: the only forgetting that actually costs Bloom his homecoming is a latchkey left in another pair of trousers, noticed on the street, discharged with a single "O," and never gone back for. The instrument of return is forfeited between a mislaid lotion recipe and boredom about a funeral, and the text does not pause over it — the epic catastrophe of losing the nostos is served as domestic absent-mindedness.

the register is lowered the moment is **present** (A3) strong

O, and I forgot that latchkey too. Bore this funeral affair.

Line 3857. Bloom is walking southward along Westland Row, just out of All Hallows and heading for Sweny's chemist. He has remembered that the lotion recipe is in his other trousers; the latchkey arrives as an afterthought to that afterthought. He turns back for neither, and goes on to Dignam's funeral. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: (1) the quoted line, verbatim at line 3857; (2) the earlier omission at line 2610, episode 4 — "On the doorstep he felt in his hip pocket for the latchkey. Not there." — where he resolves "Must get it" and leaves anyway; (3) the book's own accounting in episode 17, line 28131 — "Because he had forgotten and because he remembered that he had reminded himself twice not to forget" — which makes the Westland Row line the second of exactly two reminders, and leaves Bloom keyless at his own door at the end of the day. That chain is Joyce's arithmetic, not commentary. INFERRED: that this mislaid key is Joyce's substitution for the lotus. The text gives no Homeric signal here (anchor A2 — the episode carries no title), and reading the "O" as a drained register is my tonal judgment. Also inferred is the framing of Bloom as the Odysseus-figure who fails to be dragged back. One further precision: the A3 state is present in that the noticing happens in ordinary narrative time on the street, but its content is a present recognition of an omission made in episode 4 — the forgetting itself is not staged, only its discovery. Two rival anchors in this episode were examined and set aside as the row's spine: the communion at All Hallows ("Good idea the Latin. Stupefies them first.", line 3718, with Bloom standing aside "watching their blind masks pass down the aisle", line 3722), which is the commentary-worn reading and would classify as role-redistributed onto the Church; and the Plumtree's Potted Meat advertisement at line 3450, where the question "What is home without" is answered by tinned meat — role-redistributed onto an advertisement. Both are real and greppable; both require more inference to tie to the lotus than the latchkey does.

↑ the eighteen

6 Hades — title is scaffolding (A2)

Homer

In Odyssey XI Odysseus crosses to the land of the dead and the dead speak to him — Tiresias prophesies his route home, his mother Anticleia gives him news of Ithaca, Achilles and Agamemnon answer his questions — so that the underworld functions as a source of speech and knowledge unavailable among the living.

Joyce

Through the whole burial no dead person speaks; Bloom explicitly wants them to ("More interesting if they told you what they were.", line 5339) and gets only trade-less epitaphs. The shade's speaking role is then handed to a purchasable domestic appliance — a gramophone in every grave, or kept in the house and put on after Sunday dinner — and the single utterance the episode grants the dead is not prophecy or news of home but a phonograph's commercial telephone greeting disintegrating into surface noise.

the role is redistributed the moment is **present** (A3) strong

Have a gramophone in every grave or keep it in the house. After dinner on a Sunday. Put on poor old greatgrandfather. Kraahraark! Hellohellohello amawfullyglad kraark awfullygladaseeagain hellohello amawf krpthsth.

Lines 5368–5372, Glasnevin cemetery, after Dignam is buried. Bloom has separated from the mourners and walks alone among the graves reading epitaphs, thinking about how the dead are remembered — "Besides how could you remember everybody? Eyes, walk, voice." The gramophone thought answers his own earlier wish, in the carriage, that if Rudy had lived he would "Hear his voice in the house" (line 4112); the same phrase "in the house" returns here, granted only as machinery. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: the verbatim gramophone passage; Bloom's wish that the dead would tell what they were (5339); his wish to hear dead Rudy's voice in the house (4112). INFERRED by me: (a) that the gramophone occupies the structural position of the Homeric speaking shade — Joyce names no Homeric parallel here, and Bloom is not thinking about Homer; (b) that no dead person speaks anywhere in the episode — I scanned lines 4008–5471 for speech attributions and every speaker is a living mourner, but this is a negative established by scanning, not by a quotable positive. Note on A3: the passage occurs in Bloom's present narrated interior monologue in the cemetery, but its content is a hypothetical proposal, not a recollection and not a Circe-type hallucination; the refusal is a thought that happens on the street, which is why it is marked present rather than hallucinated.

† the eighteen

7 Aeolus £ — title is scaffolding (A2)

Homer

Aeolus, king of the winds, bestows on Odysseus a bag holding all the contrary winds plus a favouring breeze — a sovereign's gift of propulsion, freely given, that carries the ship within sight of Ithaca.

Joyce

Joyce keeps the word and drains it: he sets the headline RAISING THE WIND over the one man in the episode who cannot raise any. The editor Myles Crawford — the figure holding the wind-king's seat — is bankrupt, refusing J. J. O'Molloy a small loan seconds after refusing Bloom's Keyes advertisement with "He can kiss my royal Irish arse." The divine power to bestow wind survives only as dead Dublin cant for scraping up cash that nobody has.

the register is lowered the moment is **present** (A3) strong

You must take the will for the deed. With a heart and a half if I could raise the wind anyhow.

Near the end of the episode, on the steps outside the newspaper offices. Crawford has just refused Bloom's advertisement request ("He can kiss my royal Irish arse," four lines earlier), then turns to J. J. O'Molloy, who has approached him for money. Crawford opens with "Nulla bona" and admits he was himself looking for a fellow to back a bill last week. Joyce's printed headline over the passage is RAISING THE WIND. Verified verbatim: the quoted string occurs exactly once in the file (line-wrap at "raise the / wind" normalized to a space); "RAISING THE WIND" also occurs exactly once. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) Three things are inference, not what the text shows. (1) That Crawford occupies the Aeolus position: Joyce prints no episode title (A2) and the passage names no Homeric figure — the correspondence comes from the scaffolding, not the page. What the page shows is a scarlet-faced editor who blows puffs of smoke and cannot get money. (2) That "raise the wind" is Dublin slang for scraping up cash is idiom knowledge; the surrounding "Nulla bona" and "back a bill for me" make the sense plain in context, but the text does not gloss it. (3) That Joyce intends the headline as a pun on the bag of winds is inference. What the text shows is the word WIND set in capitals over a scene of a man who has none. Also inference: my linking of this moment to the K.M.R.I.A. refusal four lines earlier as one gesture — the text shows adjacency, not a stated connection. Not inferred, and worth recording as corroboration the text does supply: the only literal bag of wind in the episode is a bellows, and it appears in a newsboy's shouted nonsense, "A child bit by a bellows!" (verified, one occurrence), immediately before Bloom's petition; and the episode's own headline for Bloom's blown-back errand is RETURN OF BLOOM.

↑ the eighteen

8 Lestrygonians £ — title is scaffolding (A2)

Homer

In Odyssey X the Laestrygonian giants spear Odysseus' men like fish and carry them off to be eaten, and hurl rocks that destroy eleven of his twelve ships — the single greatest irreversible loss of the voyage.

Joyce

Nobody is eaten and nothing is lost: the episode's only act of cannibalism is a joke Bloom makes silently to himself while ordering a cheese sandwich, and its victim is Paddy Dignam, buried that morning, turned into a foodstuff by an advertising slogan Bloom has carried around all day. The devouring role passes from giants to the commercial machinery of the city — an ad the newspaper prints "Under the obituary notices."

the role is redistributed the moment is **present** (A3) strong

Dignam's potted meat. Cannibals would with lemon and rice.

Line 8151-8152 of sources/ulysses-1922-pg4300.txt (episode spans lines 7175–8795). Bloom has just recoiled from the Burton restaurant ("His gorge rose... Out. I hate dirty eaters") and entered Davy Byrne's. Looking at the shelves while deciding what to order, he recalls the Plumtree's potted meat advertisement — "What is home without Plumtree's potted meat? Incomplete. What a stupid ad! Under the obituary notices they stuck it" — and the jingle collides with the funeral he attended that morning. The line quoted is the hinge; a sustained cannibal riff (the chief, the missionary, Mr MacTrigger) follows immediately, and then he asks: "Have you a cheese sandwich?" — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: the ad and its placement under the obituaries; the phrase "Dignam's potted meat"; the cannibal passage that follows; Bloom's recoil from the Burton and his exit ("He backed towards the door. Get a light snack in Davy Byrne's. Stopgap."); the maxim "Eat or be eaten. Kill! Kill!" thought on Grafton street; and the plain fact that no character is eaten and nothing is destroyed. INFERRED by me: that the advertisement is functioning as the Laestrygonian devourer, i.e. that the role has been redistributed onto commerce rather than merely lowered in register — Joyce nowhere marks the correspondence (anchor A2: he printed no episode titles, and the word Laestrygonian/Lestrygonian appears nowhere in the 1922 text, verified count 0). Also inferred: that this is the episode's sharper refusal rather than the commentary-standard Burton scene. Note on A3: the moment is present-tense monologue in Davy Byrne's, but the cannibalism inside it is hypothetical/imagined — neither an event, a recollection, nor a hallucination. The eating that would answer Homer never occurs in any state.

† the eighteen

9 Scylla and Charybdis — title is scaffolding (A2)

Homer

Warned by Circe, Odysseus steers the strait hugging Scylla's rock rather than risk Charybdis, holds course without yielding, hides the danger from his crew, and pays the passage with six companions snatched and eaten alive — the one loss he calls the most pitiful thing he ever saw.

Joyce

The strait becomes the doorway of the National Library, and Joyce puts the sea in it literally — Stephen registers Mulligan's will "that fronts me. Seas between." — but the helmsman does the one thing Odysseus cannot do: "About to pass through the doorway, feeling one behind, he stood aside." The passage between the two hazards is then made by an unnamed man who bows and greets, and it costs nothing: no one is snatched, nothing is concealed, and the whole navigation is discharged as Dublin doorway courtesy.

the register is lowered the moment is **present** (A3) strong

A man passed out between them, bowing, greeting.

Line 10493, the last page of the episode, at the library doorway onto the portico. Stephen and Mulligan are leaving together; eight lines earlier Stephen "stood aside" at the doorway (line 10485), and two lines earlier thinks "My will: his will that fronts me. Seas between." (line 10491). Immediately after, Mulligan says "Good day again," and a few lines later calls the man "The wandering jew." — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: Stephen stands aside at the doorway; the phrase "Seas between"; a man passes between them bowing and greeting; Mulligan greets him and afterwards names him only "The wandering jew." INFERRED: (1) that the unnamed "man" is Bloom — the doorway scene calls him only "A man" and names him nowhere; the identification rests on Mulligan naming Bloom earlier in the episode ("What's his name? Ikey Moses? Bloom.", line 9669), on Bloom's earlier exit as "a bowing dark figure" (line 9661), and on the later "wandering jew." (2) That Stephen and Mulligan occupy the two-hazard positions of the strait — the text supplies "fronts me" and "Seas between" but assigns no monster to either man. (3) That nothing is paid — the text does not state an absence of cost; it simply shows none, and reading that silence as the refusal of the six men is my inference. (4) The Aristotle/Plato "steering between extremes" reading standard in commentary is NOT used here; it is not in the 1922 text, which contains neither Homeric name.

10 Wandering Rocks — title is scaffolding (A2)

Homer

In Odyssey XII Circe describes the Wandering Rocks as the passage no ship survives — the doves carrying ambrosia lose one to the rock every time, and only Argo ever came through — and Odysseus, offered the route, never goes near it: the hazard exists purely as warning, and the hero's act is avoidance.

Joyce

Joyce makes the passage unavoidable and then hands both Homeric roles to impersonal parties: the crushing hazard becomes the viceregal cavalcade — the Empire's traffic, which in the same catalogue nearly takes Mr Breen under the outriders' hoofs — and the one figure the narration marks as surviving it is not the hero but an anonymous pedestrian in a brown macintosh eating dry bread. Bloom, who spends his own section of the episode standing still at a bookcart, does not appear anywhere in the closing procession.

the role is redistributed the moment is **present** (A3) moderate

In Lower Mount street a pedestrian in a brown macintosh, eating dry bread, passed swiftly and unscathed across the viceroy's path.

Final section of the episode (the Homeric name is scaffolding, A2): the viceregal cavalcade's progress from Phoenix Park across Dublin, narrated as one continuous sweep that names roughly thirty citizens as it passes them. The sentence falls near the end, just after the viceroy passes a blind stripling in Lower Mount street and before he reaches the Royal Canal bridge. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text (all grepped): the quoted sentence, verbatim, one match. "unscathed" occurs exactly twice in the entire 1922 text — here, and in episode 3 of a kicked dog ("sent him unscathed across a spit of sand"); this is its only application to a person. In the same cavalcade section, "Mrs Breen plucked her hastening husband back from under the hoofs of the outriders" — so the procession is textually a thing one can be crushed by, not my gloss. "Bloom", "Leopold" and "Stephen" occur ZERO times in the closing cavalcade section (only Simon and Dilly Dedalus appear), while "Bloom" occurs thirteen times earlier in the episode, where he is stationary at a bookcart turning over pages. The macintosh man is never named anywhere in the book; "M'Intosh" is Hynes's mishearing at the graveside. INFERRED by me: that the cavalcade answers to the Planctae at all; that "unscathed" is a deliberate Homeric marker rather than ordinary diction; the pairing of the macintosh pedestrian with Homer's surviving dove or the Argo. Nothing in the 1922 text names Homer in this episode (A2). Note also that the macintosh man's later appearances in episode 15 are hallucination (A3) — my quote is not; it is street-level narration.

↑ the eighteen

11 Sirens — title is scaffolding (A2)

Homer

Odysseus alone hears the Sirens' lethal song and survives, because he has had himself lashed to the mast and cannot free himself, while his crew, ears stopped with wax, are under orders to bind him tighter if he begs to be released.

Joyce

The binding happens, and the text supplies the fetter-word itself — "gyved" — but the mast is an elastic band off a packet of notepaper and the hero shackles his own fingers with it, unsupervised, mid-song. Twenty-eight lines later he undoes it at will ("Bloom looped, unlooped, noded, disnoded."), and rather than stopping anyone's ears he does the reverse, signalling the deaf waiter to open the door so he can hear better ("Bloom signed to Pat, bald Pat is a waiter hard of hearing, to set ajar the door of the bar.").

the register is lowered the moment is **present** (A3) strong

Bloom wound a skein round four forkfingers, stretched it, relaxed, and wound it round his troubled double, fourfold, in octave, gyved them fast.

Roughly two-thirds through the episode, in the Ormond dining room. Simon Dedalus is singing "When first I saw that form endearing" (M'appari, from Flotow's Martha) in the bar next door; Bloom sits with Richie Goulding and has just unwound the elastic band from the packet of stationery he bought to write back to Martha Clifford. Immediately before this line: "Bloom unwound slowly the elastic band of his packet." — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: the word "gyved" (fettters/shackles); a self-applied binding of the fingers with an elastic band, performed during the song; the undoing of that binding a few paragraphs later; Bloom opening a door so a hard-of-hearing man can hear the singing. INFERRED by me: that the elastic band stands in for the mast-rope, and that the reversibility ("unlooped, disnoded") is the load-bearing refusal rather than incidental fidgeting. Joyce names no mast, no Siren, no Homer anywhere in the episode. The commentary-standard reading — barmaids Douce and Kennedy as the Sirens — is not what this row rests on; that reading is available in the text but it is the presence of a correspondence, not a refusal, and it leaves the episode's defining Homeric ACT (the binding) unaccounted for.

↑ the eighteen

12 Cyclops — title is scaffolding (A2)

Homer

Odysseus deliberately blinds Polyphemus with the sharpened olive stake, and it is that blinding — the hero's cunning made physical — that sends the giant's hurled boulder wide of the escaping ship.

Joyce

Bloom blinds nobody and never lays a hand on the citizen, yet the throw still goes wide — because the text supplies a different cause: the sun was in the thrower's eyes, and the narrator credits the miss to God's mercy. The blinding that saves the hero is performed by the weather and assigned to providence, so the Odysseus-figure is left with no act of his own at the one moment Homer requires one.

the role is redistributed the moment is **present** (A3) strong

Begob he drew his hand and made a swipe and let fly. Mercy of God the sun was in his eyes or he'd have left him for dead.

The closing scene of the episode (lines 16859–16860 of sources/ulysses-1922-pg4300.txt), on the street outside Barney Kiernan's pub. The unnamed first-person narrator reports the citizen — enraged by Bloom's "Christ was a jew like me" — calling for the biscuitbox and hurling it after the departing jaunting car. The mock-newspaper earthquake report follows immediately after. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) That this line answers the Homeric blinding at all is inference. Joyce prints no episode title (A2) and no Homeric name anywhere here; the identification of the citizen with Polyphemus and the biscuit tin with the boulder comes from commentary, not from the file. What the text SHOWS is only: a swipe, a let fly, a miss, the sun in the thrower's eyes, and the phrase "Mercy of God." That the sun's glare functions as a displaced blinding is my reading of the causal clause, not a statement the text makes. Also inferred is the wider pattern I used to test the row — the episode keeps staging blindings that no hero inflicts: the chimneysweep who "near drove his gear into my eye" in the opening sentence (line 14373), "putting your blind eye to the telescope" (line 15945), and the citizen's own "There's no-one as blind as the fellow that won't see" (line 16012). Each of those strings is verbatim in the file and grepped, but reading them as a single pattern of redistributed blindness is mine, not shown. Note also that the quoted sentence sits in the narrator's own present-tense street reportage, not in one of the episode's parodic interpolations — the gigantism only begins with the earthquake paragraph that follows.

↑ the eighteen

13 Nausicaa — title is scaffolding (A2)

Homer

Naked and salt-crusted from the wreck, Odysseus supplicates Nausicaa with a formal speech, and it is that speech that wins him clothing, food, direction to her father's palace, and a marriage raised in words and gracefully deflected — language crossing the gap and buying the hero his way home.

Joyce

Joyce keeps the address but strips it of every faculty that made it work: the supplication becomes a message scratched into wet sand with a stick after the girl has already limped away, broken off at two isolated lines ("I." and "AM. A."), and rubbed out by Bloom's own boot before the tide can do it. Nothing is asked for and nothing is given; the hero's one utterance to the princess is unfinished, unread, and self-effaced.

the register is lowered the moment is **present** (A3) strong

No room. Let it go. Mr Bloom effaced the letters with his slow boot.

The close of the episode conventionally called Nausicaa (a scaffolding name — Joyce printed no titles, anchor A2), on Sandymount strand near nine in the evening, after Gerty has gone and Bloom is left alone. He picks up a bit of stick — later called "his wooden pen" — and thinks "Write a message for her. Might remain. What?" The writing gets as far as a bare "I." on one line and "AM. A." on another before these two paragraphs follow immediately, and then: "Hopeless thing sand. Nothing grows in it. All fades." — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) The identification of the sand-message with the Homeric supplication-speech is my mapping, not the text's — Joyce names no correspondence anywhere in the episode. My claim that no spoken word passes between Bloom and Gerty is a reading of the episode as a whole rather than anything a single line asserts; what the text shows is that their entire exchange is looks, a waved handkerchief-wadding, and this writing. What the text shows plainly and without inference: Bloom intends a message for her, writes "I." and "AM. A.", judges "No room. Let it go.", and effaces the letters with his boot. The reading of "I. AM. A." as an unfinishable self-identification is inference; the text only shows the letters and their erasure.

↑ the eighteen

14 Oxen of the Sun £ — title is scaffolding (A2)

Homer

In Odyssey XII the starving crew slaughter and eat the sacred cattle of Helios, and Zeus answers the sacrilege with a thunderbolt that splits the ship and drowns every man aboard except Odysseus.

Joyce

The thunderclap arrives exactly on cue — right after Stephen's blasphemy against procreation — and Bloom immediately reclassifies it as weather, "all of the order of a natural phenomenon," the verb Joyce gives him for the act of explaining being "advertising." The god's retributive stroke is handed over to impersonal meteorology and glossed in the patter of an advertisement canvasser; nobody is struck, and the whole company walks out of the hospital intact and off to Burke's.

the role is redistributed the moment is **present** (A3) strong

the discharge of fluid from the thunderhead, look you, having taken place, and all of the order of a natural phenomenon.

Middle of the episode (source lines 18925-18927), in the alliterative Anglo-Saxon/Middle-English pastiche stretch. Stephen has just named the sin of "those Godpossibled souls that we nightly impossibilise"; a crack of noise breaks over Holles Street ("Loud on left Thor thundered: in anger awful the hammerhurler"), Stephen alone is terrified and shrinks, and Bloom, standing at his side, speaks calming words explaining the sound away. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) What the text SHOWS: the thunderclap, Stephen's fear, Bloom's naturalistic explanation in those exact words, and the company leaving Horne's house unharmed. What I INFER: that this thunderclap occupies the structural position of Zeus's bolt — Joyce names Thor, not Zeus, and prints no episode title (A2), so the Homeric slot is scaffolding I am supplying. Also inference: reading Bloom's "advertising" as Joyce redistributing the god's role onto commercial explanation rather than as a neutral narrative verb. Two adjacent refusals are separately showable but are NOT claimed in this row: (1) no destruction ever follows — the threatened retribution ("that was the voice of the god that was in a very grievous rage that he would presently lift his arm up and spill their souls") is stated in a future conditional by the Bunyan-parody narrator and never executes, which would be an event-does-not-happen row; (2) the storm turns out to be the rain that breaks a drought and the birth upstairs succeeds, which would be a value-inverted row. That narratorial gloss about the god's rage is pastiche commentary inside the parody, not a reported event, and I have not treated it as one.

↑ the eighteen

15 Circe £ — title is scaffolding (A2)

Homer

In Odyssey X the hero masters the enchantress by force — sword drawn, Circe cowering and swearing the oath — and the mastery is consummated when she takes him to her bed and holds him in her hall a full year.

Joyce

Bloom does master the woman who runs the house, but by arithmetic rather than the sword: he catches her overcharging, lays down a half sovereign, reclaims Stephen's pound note and closes the account — "Three times ten. We're square." When Bella answers with the Homeric invitation, "I could kiss you," Bloom gives her no reply at all; he turns away to hand Stephen his money back and take custody of the rest of his cash. The submission of the enchantress is real and it is bookkeeping; the bed that should follow it is simply not taken up.

the register is lowered the moment is **present** (A3) strong

So. Allow me. (He takes up the poundnote.) Three times ten. We're square.

BELLA: (Admiringly.) You're such a slyboots, old cocky. I could kiss you.

Bella Cohen's house, late in the night. It falls immediately after the Bello sequence collapses and the text restores the ordinary world — "(The figure of Bella Cohen stands before him.)" — and after Bella has taken Stephen's banknote and two crowns to the table to count, at "ten shillings here" a girl, with the room squabbling over who paid for whom ("it's long after eleven"). Bloom steps in, corrects the count in front of everyone, and immediately carries the pound note back to Stephen ("This is yours"), then relieves him of the remaining coins and counts them aloud. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: the half sovereign, the reclaimed pound note, the line "Three times ten. We're square.", Bella's admiring "I could kiss you," and Bloom's non-answer — he speaks next to Stephen, not to her. INFERRED by me: that the non-answer functions as a refusal of the Homeric bed, and that the settling of accounts stands where the drawn sword stands in Homer. Joyce names no Homeric parallel anywhere here, and printed no episode title (A2) — "Circe" is scaffolding. Also inferred, not shown: that Bloom's stay of roughly an hour answers Homer's year; the text gives clock markers but no comment on duration. A3 caution: the beast-transformation that looks most Homeric in this episode (Bello; Bloom "baked like sucking pig"; "Bloom squeals, turning turtle") happens in hallucination, so it cannot anchor a present-state refusal — which is why this row is anchored after the hallucination breaks. Minor honesty note: the present-state layer here is not perfectly clean — Bella's exchange a few lines earlier still carries a surreal flourish ("Her sowcunt barks") — but the money scene itself is staged in plain naturalistic business (piano, coins, Kitty, Lynch, a box of matches picked off the floor).

↑ the eighteen

16 Eumaeus £ — title is scaffolding (A2)

Homer

In Odyssey 14 the swineherd — the Homeric name "Eumaeus" is scaffolding, since Joyce printed no episode titles (A2) — is the one wholly fixed identity at the threshold of the return: named, known, unwaveringly loyal, he takes the disguised stranger in and feeds him generously from the herd he has kept for his absent master.

Joyce

Joyce keeps the shelter and the sheltering host but withholds the host's identity, hedging it every single time it is raised: "said to be the once famous Skin-the-Goat Fitzharris", then "assuming he was he", then "rumoured to be or have been Fitzharris", then flatly "who probably wasn't the other person at all", and finally "the pseudo Skin-the-etcetera" — the one figure Homer makes unmistakable is the one figure this book will not identify, and when Bloom at last beckons him for the bill he is "the keeper of the shanty who didn't seem to."

recognition fails the moment is **present** (A3) strong

Skin-the-Goat, assuming he was he, evidently with an axe to grind, was airing his grievances in a forcible-feeble philippic anent the natural resources of Ireland

Well into the shelter scene, after the sailor Murphy's tall tales and after Gumley has rolled back in singing. The keeper holds forth on Ireland's riches — the same sentence itemises "six million pounds worth of pork exported every year" and "all the riches drained out of it by England levying taxes on the poor people" — while Bloom and Stephen sit over the undrunk coffee ("Over his untastable apology for a cup of coffee"). The host's one sustained action in the episode is this grievance speech; his hospitality is a "concoction labelled coffee", "a rather antediluvian specimen of a bun", and a printed pricelist reading "coffee 2d, confectionery do", which the guest Bloom pays. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: the four hedges on the keeper's identity, verbatim and verified; the pork-export and England-drains-Ireland lines inside the same sentence as the quote; the priced, inedible fare; the keeper not responding when beckoned. INFERRED by me: (1) that this hedging is an answer to Eumaeus's fixed identity and fidelity at all — the Homeric mapping is scaffolding laid over the text, not a claim the text makes; (2) that the pork statistic is a displaced version of the swineherd's herd (Joyce nowhere connects this keeper to swine, and the shelter's Homeric assignment is editorial); (3) that the failure to identify the host is a refusal rather than mere Dublin gossip-texture. One further textual nuance: the identification is itself second-hand inside the novel — Bloom carries it as a whisper, and its source in episode 7 is already hearsay ("He has that cabman's shelter, they say"), so even the rumour has no first-hand standing. I did NOT take the widely repeated Murphy-as-false-Odysseus reading as the row; it is present in the text (his postcard is addressed to "Señor A Boudin", not to him) but it is the commentary-standard reading, and the refusal at the host is the sharper and less-quoted one.

↑ the eighteen

17 Ithaca £ — title is scaffolding (A2)

Homer

In Odyssey 22 Odysseus strings the bow and kills the suitors in his own hall, the act of vengeance that repossesses house, wife and kingship in a single stroke of blood.

Joyce

Joyce builds the Homeric suitor-catalogue in full — twenty-five named men closing on Boylan and running "to no last term" — and then, instead of omitting the vengeance, poses it directly and costs it out in the flat voice of a legal risk assessment: assassination is item one on a graded ladder of remedies, refused on the authority of a copybook proverb, while hushmoney survives as "possibly." The slaughter is not forgotten; it is priced, declined, and filed below blackmail.

the value is inverted the moment is **present** (A3) strong

What retribution, if any? Assassination, never, as two wrongs did not make one right.

Late in the episode (lines 30964–30966 of sources/ulysses-1922-pg4300.txt), after Bloom has got into the bed at 7 Eccles Street and his extended limbs have encountered "the imprint of a human form, male, not his," and after the catechism has enumerated the "preceding series" of Molly's lovers ending in "Hugh E. (Blazes) Boylan and so / each and so on to no last term." The catechist then asks what Bloom will do about it, and the answer runs through a modal ladder – assassination "never," duel "no," divorce "not now," exposure "not yet," damages "not impossibly," hushmoney "possibly" – ending in connivance and separation. Four lines earlier the same voice has already scored his sentiments "Envy, jealousy, abnegation, equanimity" and asked "Why more abnegation than jealousy, less envy than equanimity?" – 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: the catalogue of twenty-five men ending in Boylan; the question "What retribution, if any?"; the answer beginning "Assassination, never"; the modal gradation from "never" through "possibly" to connivance; and the naming of equanimity as the sentiment that outweighs jealousy. INFERRED by me: (1) that the catalogue is functioning as a Homeric suitor-catalogue at all — Joyce prints no Homeric name or episode title anywhere (anchor A2), so the correspondence is scaffolding I am supplying, not a label the text carries; (2) that "Assassination, never" is positioned as the specific refusal of the bow-and-arrows rather than as generic Edwardian marital prudence; (3) my characterisation of the list as a "risk assessment" and of hushmoney as ranking "above" assassination — the gradation of modals is in the text, but the actuarial framing is my reading of its tone. Also worth marking: the "imprint of a human form, male, not his" is a recognition token that certifies infidelity where Homer's immovable olive-tree bed certifies fidelity, which would support a second, recognition-fails row; I have not built it here because this row can carry only one refusal and the retribution passage answers the slaughter more directly.

↑ the eighteen

18 Penelope £ — title is scaffolding (A2)

Homer

Odysseus built the marriage bed himself from a living olive tree rooted in the ground, and its immovability is the secret known only to husband and wife — the token Penelope deliberately springs as a test, which authenticates his identity and seals twenty years of holding out.

Joyce

The bed is not built, not rooted and not secret: it is a lumpy secondhand jingly bed Molly associates with "old Cohen," and the one thing Bloom believes about it — that her father bought it from Lord Napier — is a story Molly herself put in his head. The Homeric token that proves the husband is here precisely the thing the husband is wrong about, and wrong on his wife's authority, so no test is administered and none could work.

recognition fails the moment is **present** (A3) strong

the lumpy old jingly bed always reminds me of old Cohen I suppose he scratched himself in it often enough and he thinks father bought it from Lord Napier that I used to admire when I was a little girl because I told him

Late in the episode (line ~32436 of sources/ulysses-1922-pg4300.txt), in the narrative present: Molly is awake in the bed with Bloom asleep at the foot of it, has just got up for the chamber pot and for napkins because her period has come, and is settling back — "thats all right for tonight now" — when the bed itself prompts the thought. Corroborated a few lines earlier by "this damned old bed too jingling like the dickens" (with the bed's noise audible "away over the other side of the park") and near the episode's close by "Im sick of Cohens old bed in any case." All three strings grep uniquely. — 1922 text, verified verbatim

INFERRED, NOT SHOWN (A5) SHOWN by the text: the bed is lumpy, old and jingly; it reminds Molly of old Cohen; someone "thinks father bought it from Lord Napier"; Molly is the source of that belief ("because I told him"); the bed's jingling is publicly audible; Molly is sick of "Cohens old bed." INFERRED: (1) that the second "he" is Bloom — the text does not name him, and the referent comes from the monologue's default "he" plus the fact that Molly is the one who told him; (2) that Bloom's Lord Napier provenance is FALSE — the text never states the bed's true origin, only that Molly is the story's source and that the bed reminds her of Cohen, so "he is wrong" is my reading, not the text's assertion; (3) the entire Homeric side (olive tree, immovability, Penelope's test in Odyssey 23) comes from outside this file; (4) that the corrupted token is what disables the recognition scene. Also worth marking: a register-lowered reading (rooted olive tree to secondhand jingly bed) is equally supportable from the same quote — I classified it recognition-fails because the sharper act is the planted falsehood, not the downgrade in furniture. NOT used as evidence: the widely repeated commentary claim that Molly's adultery alone is the refusal; the adultery is in the text, but it refuses fidelity, not the bed-test, and it is the answer every guide already supplies.

† the eighteen

Caveats — every way this can mislead

Eighteen of eighteen rows were corrected. None passed clean and none failed outright. The uniform pattern: the quotation held, the prose around it did not.

False adjacency was the commonest defect — seven rows claimed that two things happen close together when they do not. One row said "immediately after" across some fifty intervening lines; another said "two sentences later" across thirteen; another said "exactly on cue" across 2,380 words. One claimed "twenty-eight lines later", which turned out to be an artifact of where the Project Gutenberg plaintext wraps, not a fact about Joyce at all. All are corrected, and the habit is recorded because it is the way a real quotation gets attached to a claim it does not carry.

Inference leaked into fields reserved for what is shown (anchor A5) in several rows and has been pulled back out; where inference remains it is labelled on the row itself. Every row carries the A3 state of its moment, which matters more here than usual: several Homeric-looking events in episode 15 occur only inside a hallucination, and a refusal staged in a hallucination is a different kind of fact from one staged on the street.

The Homeric column is a summary, not a source. This document was built against the 1922 text, which the project holds. It was not built against a Greek text or a particular translation, and its one-line statements of what Homer does are common knowledge rather than scholarship. Where a row's claim depends on a fine point of the *Odyssey* rather than on a broad one, it is marked thin.

Episode titles are scaffolding. Joyce printed none — verified across the whole file, which numbers its episodes and names not one of them. The Homeric names here come from schemas he circulated privately and then contradicted between versions (anchor A2).

The Book 22 test row — the hanging of the twelve

PRE-REGISTERED 4 AUGUST 2026, BEFORE ANY GRADING · docs/dim9-book22-preregistration.md · A TEST ROW AT A HOMERIC POSITION, NOT A NINETEENTH EPISODE ROW

Book 22 of the Odyssey contains two slaughters, not one. In the registration's own words: "The suitors are killed; then twelve enslaved women are made to clear the hall and are hanged for it — hanged, specifically, so that they will not get a clean death." The eighteen rows above record the suitors at the position of the slaughter and drop the second half. This row was raised for the dropped half and specified before it was graded — the registration commits first, the graded row after, and "git's own history is the proof of order." Its question: **"At the position of the hanging of the twelve, is the Homeric occasion PRESENT, RELOCATED, or DELETED in the held 1922 text?"** The dimension's law — not one Homeric element is simply removed — was staked on the answer in advance, and the registration's publication rule "is part of this registration and cannot be withdrawn by the result": "The row publishes whatever the grading returns, with this registration cited." It is published here under that rule, and would have been published the same way, in this same place, had the grading broken the law.

The Homeric side of this row is the project's, and the limit sits on the row's face. The project holds exactly one primary text, the 1922 Ulysses, and no Odyssey in any translation; by the author's standing ruling it consults no primary source it does not hold (C-31). The account of Book 22 above is therefore the project's own characterisation, at the same level the eighteen Homer columns already use, and marked as the project's (A5) — common knowledge, not scholarship, and not a text this document can quote.

The verdict, in the registration's fixed vocabulary: PRESENT-RELOCATED, Atwood's shape. Death by hanging is present in the held text as a narrative occasion twenty times, every passage below verified verbatim against the 1922 text — and no occasion stages the twelve's position: the degradation is relocated sideways, onto male, largely named, largely national bodies, and the twelve's own class — female, owned, unnamed — appears at no occasion.

The twenty occasions

Episode	The occasion, as printed	Who is hanged	The register
8	—We'll hang Joe Chamberlain on a sourapple tree. Silly billies: mob of young cubs yelling their guts out. Vinegar hill. The Butter exchange band. Few years' time half of them magistrates and civil servants. War comes on: into the army helterskelter: same fellows used to. Whether on the scaffold high.	Joe Chamberlain — named male British politician, mock-threatened in a chanted song Bloom remembers; the scaffold line names no one	song (mob chant and ballad line); discharged into remembered account
9	Shylock chimes with the jewbaiting that followed the hanging and quartering of the queen's leech Lopez, his jew's heart being plucked forth while the sheeny was yet alive:	Lopez — named male, "the queen's leech" (the queen's physician, a Jew, in the passage's own epithets), hanged and quartered, heart plucked forth alive; historic	historical account in Stephen's library lecture; discharged
9	the lord of things as they are whom the most Roman of catholics call <i>dio boia</i> , hangman god, is doubtless all in all in all of us, ostler and butcher	no one hanged — the executioner-figure "hangman god" applied to God as theological wit	standing execution figure — no occasion

Episode	The occasion, as printed	Who is hanged	The register
10	Down there Emmet was hanged, drawn and quartered. Greasy black rope. Dogs licking the blood off the street when the lord lieutenant's wife drove by in her noddie. Bad times those were. Well, well. Over and done with. Great toppers too. Fourbottle men.	Emmet — named male Irish patriot martyr, hanged, drawn and quartered at the remembered site	martyrology, immediately softened ("Over and done with"); remembered account
12	—When is long John going to hang that fellow in Mountjoy? says Joe.	"that fellow in Mountjoy" — unnamed condemned male prisoner; the subsheriff long John Fanning the expected hanger	transaction and pub-talk — pending official business, discussed with relish; opens the episode's hanging sequence
12	<i>Honoured sir i beg to offer my services in the abovementioned painful case i hanged Joe Gann in Bootle jail on the 12 of Febuary 1900 and i hanged...</i> —Show us, Joe, says I. —... <i>private Arthur Chace for fowl murder of Jessie Tilsit in Pentonville prison and i was assistant when...</i> —Jesus, says I. —... <i>Billington executed the awful murderer Toad Smith...</i>	Joe Gann, private Arthur Chace, Toad Smith — named hanged men, criminal standing (Chace's victim Jessie Tilsit named, female, murdered, not hanged); the executioners H. Rumbold ("my terms is five ginnees") and Billington named	commercial transaction — hangings as job credentials in a priced letter of application
12	—They're all barbers, says he, from the black country that would hang their own fathers for five quid down and travelling expenses. And he was telling us there's two fellows waiting below to pull his heels down when he gets the drop and choke him properly and then they chop up the rope after and sell the bits for a few bob a skull.	a generic condemned man — male, unnamed; hangmen generically; hypothetical hanged fathers	joke and commercial transaction — execution mechanics and rope-relic economics; account
12	—God's truth, says Alf. I heard that from the head warder that was in Kilmainham when they hanged Joe Brady, the invincible. He told me when they cut him down after the drop it was standing up in their faces like a poker.	Joe Brady, "the invincible" — named male, hanged at Kilmainham, national-political standing	physiological curiosity — the erection of the hanged, barroom anecdote plus parody-science; account
12	So of course the citizen was only waiting for the wink of the word and he starts gassing out of him about the invincibles and the old guard and the men of sixtyseven and who fears to speak of ninetyeight and Joe with him about all the fellows that were hanged, drawn and transported for the cause by drumhead courtmartial and a new Ireland	"all the fellows that were hanged, drawn and transported for the cause" — collective, unnamed, Irish national standing	martyrology — the citizen's nationalist pub talk; discharged into account
12	And the citizen and Bloom having an argument about the point, the brothers Sheares and Wolfe Tone beyond on Arbour Hill and Robert Emmet and die for your country, the Tommy Moore touch about Sara Curran and she's far from the land.	the brothers Sheares, Wolfe Tone and Robert Emmet — named male patriots invoked in the capital-punishment argument; mode of death not stated in the passage (Sara Curran named as mourning beloved)	martyrology; account

Episode	The occasion, as printed	Who is hanged	The register
12	Quietly, unassumingly Rumbold stepped on to the scaffold in faultless morning dress and wearing his favourite flower, the <i>Gladolus Cruentus</i> . He announced his presence by that gentle Rumboldian cough which so many have tried (unsuccessfully) to imitate	"the hero martyr" — male Irish patriot, personally unnamed (his sweetheart is named, "Sheila, my own"; he never is); the executioner Rumbold named; Larry named only by the song title performed at the scene	joke — mock-heroic staged public execution in the newspaper-parody interpolation, with song (<i>The Night before Larry was stretched</i>); the apparatus skews to block and quartering while the frame conversation is hanging and the headsman is Rumbold the hangman — stated no stronger
12	And another one: <i>Black Beast Burned in Omaha, Ga.</i> A lot of Deadwood Dicks in slouch hats and they firing at a Sambo strung up in a tree with his tongue out and a bonfire under him. Gob, they ought to drown him in the sea after and electrocute and crucify him to make sure of their job. The racist epithets in this passage are the held text's own words as printed, the text's language and not the project's (A19).	an unnamed Black man, lynched — strung up in a tree, fired at, a bonfire under him — in a newspaper photograph; extrajudicial, the only non-judicial occasion	newspaper sensationalism relayed with barroom relish; account
14	Beer, beef, business, bibles, bulldogs battleships, buggery and bishops. Whether on the scaffold high. Beer, beef, trample the bibles.	no one — the floating song-line names nobody (the second of its three recurrences in the held text)	song fragment; occasion discharged into idiom
15	THE RECORDER: I will put an end to this white slave traffic and rid Dublin of this odious pest. Scandalous! (<i>He dons the black cap.</i>) Let him be taken, Mr Subsheriff, from the dock where he now stands and detained in custody in Mountjoy prison during His Majesty's pleasure and there be hanged by the neck until he is dead and therein fail not at your peril or may the Lord have mercy on your soul.	Bloom — named male, the accused of the trial hallucination, sentenced to hang in Mountjoy with the full formula and the black cap; the hangman H. Rumbold then materialises, priced	judicial-sentence formula performed in hallucination, sliding into transaction — the priced hangman; sentencing staged, the hanging not carried out
15	May the God above Send down a dove With teeth as sharp as razors To slit the throats Of the English dogs That hanged our Irish leaders.	"our Irish leaders" — collective, unnamed in the verse, national standing; the hangers "the English dogs"	song — the citizen's curse-verse in the Circe riot; martyrology
15	(<i>He jerks the rope. The assistants leap at the victim's legs and drag him downward, grunting: the croppy boy's tongue protrudes violently.</i>) THE CROPPY BOY: Horhot ho hay hor hother's hest. (<i>He gives up the ghost. A violent erection of the hanged sends gouts of sperm spouting through his deathclothes on to the cobblestones. Mrs Bellingham, Mrs Yelverton Barry and the Honourable Mrs Mervyn Talboys rush forward with their handkerchiefs to sop it up.</i>)	the croppy boy — male Irish rebel, a ballad type-name, personally unnamed; the executioner Rumbold with two blackmasked assistants; the only hanging in the held text narrated to its end — staged hallucination	performed on stage: song (a gallows ballad), physiology (the Cyclops anecdote enacted) and transaction (the rope sold at once, "Ten shillings a time")
15	Phial containing arsenic retrieved from body of Miss Barron which sent Seddon to the gallows.	Seddon — named male poisoner, criminal standing, sent to the gallows; Miss Barron named, female, his poison victim, not hanged	commercial transaction — hangman's murder-relic patter

Episode	The occasion, as printed	Who is hanged	The register
16	And then he added with rather gallowsbird humour considering his alleged end: —As bad as old Antonio, For he left me on my ownio.	no one hanged — "gallowsbird humour" as an idiom of character; a figure staging no occasion, parallel to the "hangman god"	joke idiom; no occasion
16	In any case that was very ancient history by now and as for our friend, the pseudo Skin-the-etccetera, he had transparently outlived his welcome. He ought to have either died naturally or on the scaffold high.	"the pseudo Skin-the-etccetera" — the shelter-keeper of doubted identity; the scaffold death is the proper patriot's exit he failed to make; hypothetical, no one hanged	the recurring song-line deployed as journalistic cliché; occasion fully discharged into idiom
18	they cant get on without us white Arsenic she put in his tea off flypaper wasnt it I wonder why they call it that if I asked him hed say its from the Greek leave us as wise as we were before she must have been madly in love with the other fellow to run the chance of being hanged O she didnt care if that was her nature what could she do besides theyre not brutes enough to go and hang a woman surely are they	Mrs Maybrick — named, married woman, husband-poisoner, criminal standing; the only female body any execution-sense passage touches — her hanging hypothetical ("run the chance of being hanged") and denied in the same breath	gossip in Molly's unpunctuated monologue, half-exculpatory; never enacted

TABLE PRACTICE Every passage is copied verbatim from the held text as verified — spelling, epithets and the text's own ellipses included — with two declared renderings, the same two this document already uses: the plaintext's line breaks, indents and verse lineation are rendered as single spaces (as every blockquote above renders them), and the plaintext's paired underscores are rendered as italics. No word, letter or mark of punctuation is altered, nothing is ellipsized by this project, nothing is case-transformed — Senn's red line holds inside the cells.

The distribution. Twenty verified execution-sense occasions: sixteen with bodies or staged action, four figure-or-idiom only (the "hangman god", the "gallowsbird humour", and two floating recurrences of the song-line "on the scaffold high"). Every hanged, sentenced or threatened body is male — roughly twelve named men against seven unnamed-or-collective occasions, the naming clustering on martyrs and criminals while the parody and ballad victims stay unnamed. Irish national martyrs dominate the standing; English criminal cases come second; one colonial-political mock-threat, one Elizabethan Jewish physician, one American racial lynching — the only extrajudicial occasion. The registers overlap — several occasions carry two or three at once — and the table's own cells are the record; no tally is asserted apart from them, because a count that cannot be recomputed from the printed cells is the class of number the coding sheet above just demoted. And exactly one hanging in the held text is performed to its end — the croppy boy's, inside the Circe hallucination, converted while it happens into physiology and rope-selling. Bloom's death sentence is performed as sentence only; every other occasion is discharged into an account — remembered, discussed, sung, or priced. Hanging present as occasion, its degradation relocated sideways onto male, largely named, national bodies: the registration's declared PRESENT-RELOCATED, Atwood's shape, met on its declared terms.

The verified absence. No woman, servant, or slave is hanged anywhere in the held 1922 text. The registration's whole lexical family was swept mechanically over the entire text and every hit was read: episodes 1, 5, 6, 7, 11 and 17 carry zero family hits at all, the funeral episode included, and across all twenty occasions every hanged, sentenced or threatened body is male. The twelve's exact class — female, owned, unnamed — appears at no occasion. What the sweep finds at the closest edges, each verified and none of them an execution: the one execution-sense passage touching a female body is Mrs Maybrick's —

named by the text, a criminal not a martyr, her hanging only risked, and the text's move is to declare the hanging of a woman unthinkable ("theyre not brutes enough to go and hang a woman surely are they"); women hang *themselves* "in stylish garters" in a Circe suicide catalogue — no punishment, no servitude, no executioner; the one gender-inverted suspension, in a book Molly read, is erotic and kills no one ("she hangs him up out of a hook with a cord flagellate"); and no servant is hanged — the nearest body to service is Lopez, "the queen's leech", a royal physician, male and named. **Absence is the finding: at the position of the hanging of the twelve, the held text has no counterpart body, and the degraded hanging is relocated sideways onto men — martyred, joked, priced, sexualized.**

† the eighteen

Dimension 9 of Ulysses: a first reading, and the apparatus built around it · Type II, the project's only inversion · every row anchored in the 1922 text of *Ulysses* (public domain; Project Gutenberg #4300), collected and adversarially verified 19 July 2026 · the corrections are part of the document.

hulkiokantabak.github.io/ulysses/dimensions/concordance-of-failures/ · its analytic frame comes from dimension 16, Four Odysseys: refusing plot and refusing register are different acts.