

Four Odysseys

ULYSSES PROJECT · DIMENSION 16 · TYPE IV, COMPARATIVE · THE PDF REGISTER

DIMENSION 16 · TYPE IV, COMPARATIVE · THE UNIT: the work, measured on two axes — fidelity to Homer's plot and genre, and interior orientation (Homer · Wilson 2017 · Joyce 1922) — with reports of Nolan 2026 held to a separately-denominated register, off both axes

Fidelity to Homer's plot and interior orientation are two separable axes, usually collapsed into one. Collapsed, the three plotted Odysseys line up on a single scale of faithfulness; separated, they stop lining up at all — a three-point finding that never rested on the reported film. *Corrected 4 August 2026: this sentence and the unit above counted four Odysseys on the axes. The reported film holds no axis position in any register; the dimension is re-founded on three plotted works, and the reports about the film are held to the register in this document.*

This dimension entered through a separate comparative session of 18 July 2026, not through pages of the reading record; its source material is the handoff document under Reading. It skips the HTML register: it budgets a PDF, a presentation and a diagram, and this document is the PDF.

The evidence here is asymmetrical, and it is stated here rather than footnoted. Every claim about Nolan's film in this document is second-hand — from day-one reviews, and from commentary admitted by the author under anchor A17. The later commentary does **not** corroborate the earlier handoff: both rest on the same July 2026 journalism, so agreement between them is one ancestor counted twice, not two witnesses. Nothing here has been promoted on the grounds that two documents agree. The Wilson half is different in kind — it is checkable in her own book, and it is marked High. The confidence markings the source document set on itself — High / Medium / Partial / Unconfirmed — survive into this one (anchor A5), and the caveats at the end are part of the document, not an apology appended to it. And since 4 August 2026 the film holds no position on either axis in any register: every reported claim about it is held, with its status and its date, in the separately-denominated register of reports in this document.

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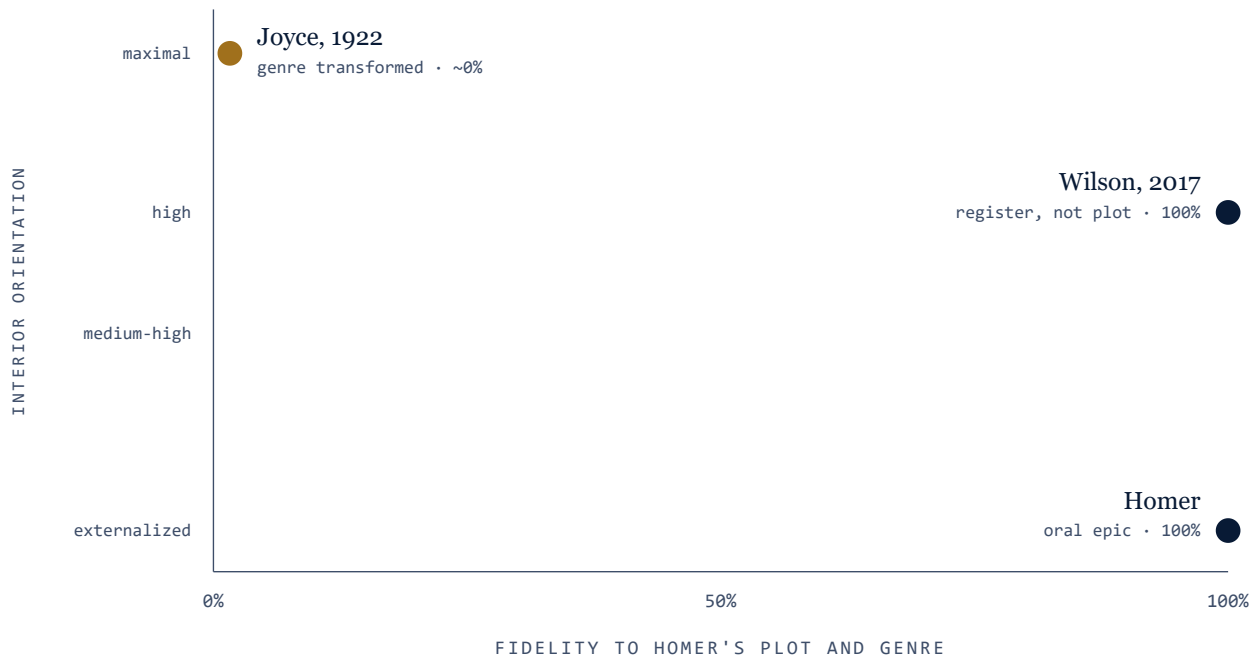
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This is the PDF register of dimension 16 — one of three registers the dimension budgets; the HTML register is skipped. Its diagram register, the two-axis chart carried into this document, is at hulkiokantabak.github.io/ulysses/assets/four-odysseys/two-axes.html, and its presentation register, the audience deck, at hulkiokantabak.github.io/ulysses/assets/four-odysseys/deck.html. The dimension's source material is published under Reading at hulkiokantabak.github.io/ulysses/reading/four-odysseys/ — the handoff PDF there is source material, not this register.

The two axes, and the chart

The source document's real contribution is not the four-way comparison but the frame that makes one possible: separating **fidelity to Homer's plot and genre** from **empathetic and interior orientation**. Collapsed into a single “which is more empathetic” scale, the distinction that matters disappears.



The two axes the handoff document separates – collapsed into one “which is more faithful / more empathetic” scale, the distinction that matters disappears.

Wilson de-mystifies the sentence. Joyce discards the myth's events and re-mystifies the ordinary. *Corrected 4 August 2026: this line also said “Nolan de-mystifies the hero but keeps the myth” — a second-hand claim, withdrawn from the dimension's findings and held in the register of reports in this document.*

Nolan's 2026 film is not on this chart. Until 4 August 2026 it carried a plotted point inside a dashed ring marking a placement resting on reports; the point is removed, because a position on a scale outranks the caption that disowns it, and no second-hand term may occupy a position on any measured axis in any register. *Corrected 4 August 2026: this paragraph defended the dashed ring as “the reason the marker has not been moved despite three later departures that would push it lower” — but refusing to update a number is a smaller discipline than refusing to state one. The marker is demoted from a number to a sentence, and the reports are held to the register in this document.*

The four works — three placed, one held to reports

The same data the chart plots, and the row the chart no longer plots. Homer, Wilson and Joyce are placed from the works themselves; Nolan holds no placement — his row carries sentences, not positions, and the reports behind them are held to the register in this document. *Corrected 4 August 2026: this sentence read “Nolan is placed from reports”, and the section was titled “The four works, as the document states them.”*

THE SAME DATA — HOMER, WILSON AND JOYCE AS THE DOCUMENT STATES THEM; THE FILM AS THE EVIDENCE ALLOWS			
Work	Fidelity to plot/genre	Interior orientation	Mechanism
Homer	100% — the source	externalised; kleos and xenia	oral epic; character through action
Wilson (2017)	100% — invents no plot	high, without touching plot	register — plain diction, refusal of archaism
Nolan (2026)	journalism reports substantial fidelity with named departures; no measurement was made and none can be (C-31)	reported to reach for interiority by adding content; no band is assigned — a second-hand term takes no position on a measured axis	adaptation — new scenes, reframed motive (reported)
Joyce (1922)	~0% — plot abandoned	maximal, structural	genre transformation — myth as scaffolding

Corrected 4 August 2026: the film's row read “~70% — keeps genre, rewrites motive” and “medium-high, by adding content”, and the caption read “THE SAME DATA, AS THE DOCUMENT STATES IT.” Both cells were positions on measured axes held by second-hand evidence; both are withdrawn, and the row now carries sentences — a percentage asserts that a measurement was made, and none was (joint session 09).

Joyce's row is the one that breaks the single scale. On a collapsed faithfulness-to-Homer scale he finishes last; on the interior axis he finishes first, and by the widest margin of the four. Both are true at once, which is what having two axes is for.

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What separating the axes shows

Wilson and Joyce share an anti-mystification impulse — both remove something (archaism; heroic distance) rather than add. Wilson de-mystifies the sentence; Joyce discards the myth's events and re-mystifies the ordinary. Two different kinds of empathy on the same two axes, established from the works themselves — and whether a third kind, empathy by ADDITION, stands against them is a question the evidence cannot close: the reported film was its sole would-be occupant, and every claim about that film is second-hand, permanently (C-31). What survives is still worth arguing in public: refusing plot and refusing register are different acts, and it is not the distinction most people make when they call a translation or a novel humane. *Corrected 4 August 2026: this paragraph stated the contrast as a finding — “while Nolan adds”, “Three different kinds of empathy — not one scale of it”. The ADD/REMOVE contrast is withdrawn as a finding and restated as the question above, because a contrast whose contrasting term is hearsay is three cases and an anecdote (joint session 09).*

The sharpest test of the two axes

At the hanging of the slave girls, Wilson refuses to look away and renders it flatly — checkable in her own book — while the film is reported to remove the scene altogether, displacing it onto a single betrayer. The same event; only one half of the comparison can be checked.

Note the asymmetry of the evidence: Wilson's half is verifiable, Nolan's half is second-hand. What that asymmetry supports is stated on the register of reports in this document, as the four-instruments finding with its dissent beside it — not here as a single clean symmetry, because it is not one. *Corrected 4 August 2026: this passage offered the comparison as the dimension's test with both halves marked; the checkable half stands, and the reported half is an entry of the register.*

Why this dimension exists in the plan

It supplies the analytic frame for dimension 9, the Concordance of Failures, which maps where Joyce refuses Homer. This dimension supplies the measuring stick: refusing *plot* and refusing *register* are different acts. Where the Homeric names in this document also attach to the episodes of *Ulysses* — Calypso, the Lestrygonians, the Sirens — those titles are schema scaffolding, not Joyce's: he printed none (anchor A2).

The register of reports — every claim about Nolan is second-hand

This section is the one a reader should not skip. Everything this document says about Christopher Nolan's *The Odyssey* (2026) rests on journalism, not on the film. The first source was written one day after the film opened, from reviews. Later July 2026 reporting was added through commentary the author admitted under the revised anchor A17. Both trace to the same underlying reporting. Since 4 August 2026 this section is the film's only place in the dimension: a separately-denominated register of the reports held ABOUT the film, at deliberately unequal layout to the three plotted works — no chart, no axis, a plain table of claims with status. *Corrected 4 August 2026: this section was titled “Nolan — every claim here is second-hand” and sat beside a plotted Nolan point; the point is gone, and the register stands in its place.*

Two documents agreeing is not two witnesses. The later commentary does not corroborate the earlier handoff: both rest on the same July 2026 journalism (Vanity Fair, GQ, TODAY.com), so agreement between them is one ancestor counted twice. Nothing has been promoted on the grounds that two documents agree. This was caught in the project's own review as catch C-24 and escalated to learning L-13; the catch and the learning are published at hulkiokantabak.github.io/ulysses/method/log/.

The defect	What it is	What follows from it
Common ancestor	Both documents rest on day-one journalism about the same film. The outlets named here — Vanity Fair, GQ, TODAY.com — are the commentary's; the handoff cites a different list. So the overlap is in KIND of source, not in a demonstrated shared citation.	Agreement between them is one ancestor counted twice, not two witnesses. Nothing has been promoted on the grounds that two documents agree.
Block bibliography	The admitted commentary's bibliography is a block list — sources lumped at the end rather than tied to claims.	No individual claim in it is traceable to a particular source, so nothing from it is a sourced fact merely because the document has sources.
Count mismatch	It presents nine departures where its own cited Vanity Fair piece names ten.	Its selection is editorial: the framing is the relayer's, not the source's.
Citation gap	Its most load-bearing claim — that Wilson has confirmed she was not consulted by Nolan — cannot be supported from its own citations, whose only Wilson interview predates the film by nine years.	The claim is held at Medium permanently: the interview would have to exist and be found, and this project does not pursue sources it does not hold (catch C-31). A citation that predates the event it supposedly attests is a gap hiding inside authoritative prose.

The register, struck 4 August 2026

Every reported claim this project holds about the film, with the status wording under which it was held when the register was struck, and the date it entered. It is not a fifth register class — base document 00 defines the four registers, and that architecture is the base document's and the author's; this is a denominated record on dimension 16's existing surfaces, adding no address. The record of record is the project's data file `data/nolan-reports.json`, which also holds the address each claim occupied when the register was struck; this section mirrors it. The rule published with the register: **no second-hand term may occupy a position on any measured axis in any register — HTML, PDF, deck or diagram**. The count of reports standing when the register was struck is the count of rows below — counted from the entries, stored nowhere as a bare number, because a figure held unchanged while reports accumulate “does not read as held; it reads as confirmed” (joint session 09).

DISSENT — SARAMAGO, AT FULL STRENGTH, beside the register and not beneath it. A separately-denominated register is “the same evasion at one remove” — the project keeping the column while appearing to give it up. The remedy is removal: strip the film of any axis position until the project holds it. The warrant: “a project whose entire authority is that it says what it does not have must be strictest exactly where it is being invited to be precise.” Recorded with it, the tripwire, in the session's words: “If the register drifts back toward parity of layout, he was right and the finding was a compromise.”

THE REPORTS, WITH THEIR STATUS WORDING AS HELD		
Reported claim	Status, as held	Entered
Nolan's overall placement: ~70% fidelity ('keeps genre, rewrites motive'), medium-high interiority 'by adding content', mechanism 'adaptation — new scenes, reframed motive'	Placed 'from reports', not the film — the one point on the chart with a dashed ring, legend 'placement rests on reports, not the film'; every claim about Nolan is second-hand (anchor A5)	18 July 2026 (comparative session; handoff written one day after the film opened)
Sinon imported from Virgil's Aeneid in place of Achilles in Hades (deck adds the casting: Elliot Page as Sinon)	'Newly reported departure' / 'reported late' — pushes fidelity toward the low edge of the stated ~70% without moving the marker; deck plate footed 'From reports, not the film.'	19 July 2026 (commentary admitted under revised anchor A17, C-23)
The hanging of the slave girls elided, displaced onto a single betrayer	'Nolan is reported to remove the scene altogether' — second-hand; one of the three late departures; contrasted with Wilson's checkable half ('the translator is the one who will not soften it'), asymmetry expressly marked: 'Wilson's half is verifiable, Nolan's half is second-hand'	19 July 2026 (via A17 commentary)
An ending in which Odysseus is exiled rather than celebrated ('reclamation, then expulsion')	'Newly reported departure' — pushes fidelity to the low edge of ~70%, marker not moved; deck plate 'The ending' footed 'From reports, not the film.'	19 July 2026 (via A17 commentary)
Calypso's arc: erasure then release — she gives the lotus so he forgets, and lets him go once he remembers what he is returning to	'Narrowed, not closed' — 'That narrows the question but does not close it'; then closed as permanently unresolved with this as its last known state (C-31)	19 July 2026 (via A17 commentary)
'We are the Sea People' — the film's central invention	Deck-only plate, captioned 'Nolan, 2026 · the central invention · from reports, not the film'	not dated in the deck; Nolan section governed by the 18-19 July 2026 reporting

Reported claim	Status, as held	Entered
Wilson has confirmed she was not consulted by Nolan (the admitted commentary's most load-bearing claim)	'Held at Medium permanently' — cannot be supported from the commentary's own citations, whose only Wilson interview predates the film by nine years; 'the interview would have to exist and be found, and neither is this project's to pursue' (C-31)	19 July 2026
Nolan reads Homer through Joyce (asserted by the admitted commentary)	'The commentator's interpretation, not a source' — not treated as evidence (C-23, L-12); 'it closes nothing'; open question 4 is not closed by it	19 July 2026
The commentary presents nine departures where its own cited Vanity Fair piece names ten	Recorded as a defect of the relay: 'its selection is editorial' — the framing is the relayer's, not the source's	19 July 2026 (C-30 correction context)
Agreement between handoff and commentary (both resting on July 2026 journalism)	Explicitly NOT corroboration: 'one ancestor counted twice, not two witnesses'; corrected by C-30 — the outlets named (Vanity Fair, GQ, TODAY.com) are the commentary's own, the handoff cites a different list, so the overlap is in KIND of source, not a shared citation; 'Nothing has been promoted on the grounds that two documents agree' (catch C-24, learning L-13)	C-24 escalated to L-13; C-30 correction 19 July 2026

The marker, its history

STATED — 18 July 2026: 'adds content · ~70%' on the chart, '~70% — keeps genre, rewrites motive' in the works table, inside a dashed gold ring whose legend read 'placement rests on reports, not the film'. HELD UNMOVED — 19 July 2026, when three late-reported departures — **Sinon imported from Virgil's *Aeneid* in place of Achilles, the elided hanging of the slave girls, and an ending in which Odysseus is exiled rather than celebrated** — pushed the reported fidelity toward the low edge of the stated ~70%: 'the marker was not moved, because second-hand evidence does not earn that precision, and it will not be moved now.' GROUND — second-hand evidence does not earn that precision, and the project consults no primary sources it does not hold: no screening of the film (C-31). DEMOTED — 4 August 2026, from a number to a sentence: a percentage asserts that a measurement was made, and none was (joint session 09). The honest form, published in the marker's place: journalism reports substantial fidelity with named departures; no measurement was made and none can be. *Corrected 4 August 2026: this document said "The marker has not been moved, because second-hand evidence does not earn that precision. The chart still marks Nolan's placement as resting on reports." The chart no longer marks any Nolan placement; the departures stand as entries of the register above.*

The contrast, withdrawn

ADD AGAINST REMOVE — withdrawn as a finding, 4 August 2026, and restated as a question the evidence cannot close: the reported film was the sole occupant of the ADD pole, and with it removed the contrast has one example on one side — "that is not a comparative dimension; that is three cases and an anecdote" (joint session 09). Whether the film genuinely adds where Wilson and Joyce remove would need the film, and this project does not consult sources it does not hold (C-31).

The four-instruments finding

Published on this register per the chair's resolution of the author's item what-is-owed-the-twelve, clause (c), with the correction the verifier required. At the hanging of the twelve enslaved women, four instruments fail in the same direction: Homer counts the twelve and does not name them. Wilson's stated policy fails to reach her hardest scene — she writes 'these girls' at the hanging — and the refusal of a clean death is, in her rendering, TELEMACHUS's sentence, a killer's stated cruelty and not a translator's comment on her own practice. The reported film elides the hanging onto a single betrayer — reported, second-hand, permanently. And dimension 2's census could not reach the unnamed until the register of women drawn and never named was built. The blind spot is at the same coordinate every time: the woman who is owned, counted, and not named.

DISSENT — SARAMAGO, AT FULL STRENGTH, beside this finding and not beneath it. The three-way comparison should not be published in any form. Comparing claims still seats a rumour on an ordinal beside two printed texts, and no label drains precision back out of a placed object. Strip the Nolan column of any position, not merely of movement.

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What is strong, and why it is strong

The weak half of this dimension has been marked at length, which makes it necessary to mark the strong half just as plainly. Sourced and inferred stay apart (anchor A5), and so do checkable and relayed.

What is strong about Wilson was checked against public sources on 19 July 2026, adversarially, and the checking changed it. Three claims went in; none came back false, and all three came back overstated — each by a single word. That the translation has **the same number of lines as the Greek** is **High**: her Translator's Note says so, her publisher repeats it, and independent readers of the printed book confirm it. But the figure once given here is **withdrawn as untraceable** — no primary source, publisher or review gives a line number for the English, and the Greek total is itself edition-dependent. That it is in **unrhymed iambic pentameter** is **High**; *strict* is withdrawn, because that word appears in no source of any class and Wilson's own invariable term is *regular*. That she deliberately writes *slave* where older translators write *maid* or *serving-woman* is **High and primary**, from her Translator's Note — and the contrast is the one thing in this dimension verified against printed text rather than relayed: the word does not occur once in Fagles's Books 21–22. The implied uniformity is **Partial**. Wilson writes 'often', and in the Book 22 hanging she writes *these girls* where the Greek has *dmoai* — so that passage is not the proof text for the vocabulary claim. It is the proof text for the other half of this dimension's point: that she refuses to look away.

That is worth saying in full. The central finding — that fidelity to plot and interior orientation are separable, and that Wilson raises interiority without touching plot — does not depend on the Nolan reporting at all. Wilson's placement at 100% fidelity and high interiority is established from the translation itself, as Homer's and Joyce's placements are established from their own works. The film holds no placement at all — every claim about it is second-hand, and its reports are held to the register in this document. *Corrected 4 August 2026: this passage read "Nolan is the one point on the chart carrying a dashed ring, and it is the only point whose evidence is second-hand." The point is removed; the evidence class is now marked by denomination, not by a ring.*

Emily Wilson's translation of the *Odyssey* (2017) is quoted briefly and always attributed; it is in copyright (W.W. Norton) — RIGHTS.md clause 4.

The four questions, closed as permanently unresolved

Four questions are closed as permanently unresolved (C-31): each would need the film itself, and this project does not consult sources it does not hold. Of the four, one had narrowed and three stood when they were closed. They are carried here with their last known states rather than dropped, because a question that has been asked and not answered is part of the record, and they are carried identically in the register of reports. *Corrected 4 August 2026: this section was titled “The four open questions” and said they “stay open until checked.” No check is coming — the author closed them on 19 July 2026, and their states below are final.*

Question	Last known state	What was reported, and what it settled
Calypso's memory arc	Narrowed, not closed	Now reported as erasure then release — she gives the lotus so he forgets, and lets him go once he remembers what he is returning to. That narrows the question but does not close it.
The Cattle of the Sun resolution	Stands	Remains thin.
The Laestrygonian child's gender	Stands	Remains thin.
Whether Nolan has ever mentioned Joyce	Stands — unevidenced	Nothing found. The admitted commentary asserts that Nolan reads Homer through Joyce, but that is the commentator's interpretation, not a source, and it closes nothing.

The last row is the reason the project separates fact, second-hand report and the commentator's interpretation on every admitted import (learning L-12). An interpretation is never evidence, however confidently it is written, and it cannot close a question that no source has answered.

Why this document exists

Dimension 16 was built to its diagram and presentation registers — the two-axis chart and the audience deck. Its PDF register remained outstanding. The handoff document under Reading is a linear PDF made outside this project, and base document 00 defines the PDF register as hyperlinked and cross-linked — contents to section to back, cross-references between documents, outbound links. It carries none of those.

The dimension was marked back from *built* to *building* by the author on 19 July 2026 (catch C-26) so that *built* means the same thing on every page. Byte inspection of the handoff PDF showed zero link annotations, zero outbound URLs, zero destinations and no bookmark outline. The written standard had never been relaxed; one status field had been applied inconsistently with it.

This document is the answer to that ruling. Its companion in form is [dimension 11, the Difficulty Curve](#), whose document was the first PDF built by this project's own pipeline. The two share a structure and a discipline, and nothing else: dimension 11 is a study of one reader, $n = 1$, drawn from the reading record; this dimension is not drawn from that record at all.

The base documents that set these rules are published at hulkiokantabak.github.io/ulysses/method/registers/ (base document 00, the registers) and hulkiokantabak.github.io/ulysses/method/dimensions/ (base document 04, the dimensions).

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The sources, and the asymmetry between them

Three sources stand behind this dimension. They are not of one kind, and the document does not treat them as though they were.

- Day-one reviews and reference sources of Christopher Nolan's *The Odyssey* (2026), gathered 18 July 2026 — every source cited in full inside the handoff document.
- Emily Wilson's translation of the *Odyssey* (2017), quoted briefly and always attributed; it is in copyright (W.W. Norton) — RIGHTS.md clause 4.
- Commentary generated by a third model (Kimi) and admitted by the author on 19 July 2026 under the revised anchor A17 — a narration script on the film's debt to Wilson, and a four-way comparative. Held in the library, source-only and never published; it relays July 2026 reporting (Vanity Fair, GQ, TODAY.com, the Guardian's 2017 Wilson interview). Its factual relays are used; its interpretations are not treated as evidence (C-23, L-12).

The dimension's own material is published under Reading:

- [Four Odysseys — the comparative handoff, dimension 16's source material](#)
- [The handoff PDF itself — source material, not this register](#)
- [The two-axis chart — the diagram register, carried into this document](#)
- [The audience deck — the presentation register](#)

This dimension entered through a separate comparative session of 18 July 2026, not through pages of the reading record. The reading record — the project's spine, and the source of every other dimension — is at hulkiokantabak.github.io/ulysses/reading/companion/, and it is named here to mark what this document is *not* built from.

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Caveats — the confidence field, in full

SOURCE — the dimension's own confidence field, reproduced entire. It is the document's caveats section, not an appendix to it; the markings it sets govern every claim above (anchor A5), the second-hand and the checkable are kept apart, and contradictions are shown rather than resolved (A4).

Every claim about Nolan's film is second-hand, and the later commentary does NOT corroborate the earlier handoff: both rest on day-one journalism about the same film, so agreement between them is not two witnesses. One correction to how this was first stated (C-30): the outlets named — Vanity Fair, GQ, TODAY.com — are the commentary's own; the handoff cites a different list, so what is demonstrated is an overlap in KIND of source rather than a shared citation. Nothing has been promoted on the grounds that two documents agree. Two further limits on the admitted commentary: its bibliography is a block list, so no individual claim in it is traceable to a particular source; and it presents nine departures where its own cited Vanity Fair piece names ten, so its selection is editorial. The one claim in it that would matter most — that Wilson has confirmed she was not consulted by Nolan — cannot be supported from its own citations, whose only Wilson interview predates the film by nine years; it is held at Medium permanently — the interview would have to exist and be found, and neither is this project's to pursue. The Wilson half of this dimension was checked against public web sources on 19 July 2026, after catch C-28 found it asserting a verification nobody had performed. The check was adversarial — a second pass instructed to break the first — and it changed the markings in both directions. **Nothing found is false; all three claims were overstated, each by one load-bearing word.** (1) THE LINE COUNT. That the translation has the same number of lines as the Greek is now **High**: Wilson's Translator's Note says so in her own words, W. W. Norton's book page repeats it, and independent readers of the printed book — Roberts in The Spenser Review, Burrow in the LRB, Miller in the Washington Post — confirm it. But the figure **12,110 is withdrawn as Unconfirmed**: no primary source, publisher, catalogue or review gives a number for the English. It is arithmetic inherited from a Wikipedia sentence, and the Greek total is itself edition-dependent — the Perseus text numbers to 12,110 but prints 12,107 verses. And **'line-for-line' is Wilson's own phrase for her working constraint, not a description of a strict mapping**: a reader comparing the texts finds her rendering of the tenth Greek line beginning on her ninth and ending on her eleventh. (2) THE METER. That it is unrhymed iambic pentameter, chosen as the English analogue to dactylic hexameter, is **High** and primary. **'Strict' is withdrawn** — it appears in no source of any class; Wilson's invariable word is **regular**, and the one critic who examines the meter closely (Armstrong, LARB 2018) describes her lines as flexible, notes eleven-syllable feminine endings, and contrasts her explicitly with Pope. Her own most-quoted line opens on a trochaic inversion. (3) 'SLAVE'. This is the best-evidenced claim and the one that matters most here. That the choice is deliberate is **High and primary**: the Translator's Note states that rendering a **dmoe** as 'maid' or 'domestic servant' 'would imply that she was free,' so she has 'often used slave.' That earlier translators avoided the word is **High and verified against the text** — the only place in this chain where printed evidence was checked rather than relayed: in Fagles's Books 21–22 'slave' appears zero times, against 'handmaids,' 'serving-women,' 'maids,' and Telemachus's 'You sluts — the suitors' whores!' But the implied uniform substitution is **Partial**: Wilson writes 'often,' concedes the word is less specific than the Greek's several terms, and — the sharpest finding — **in the Book 22 hanging, the very scene this dimension cites, she writes 'these girls' where the Greek has *dmoai***. Anyone citing Book 22 as the proof text is citing the wrong passage; what it does support is the other half of this dimension's claim, that she refuses to look away — the line is 'I refuse to grant these girls a clean death.' Two figures are struck as untraceable: the 12,110 above, and a '173 versus 18' word-count that lives only in a single Quora answer. Independence: there are **two ancestors, not one** — Wilson's Translator's Note for

everything about intent, and Wyatt Mason's November 2017 NYT Magazine profile for the numbers and the 'line for line' phrasing; Wilson restated across six venues is one witness speaking six times. **These markings are final.** The author has ruled that this project will not consult primary sources it does not hold: there is no library visit, no printed Norton edition, no screening of the film. That is a standing limit on the project, not a task deferred, and it is stated here so no future session records it as outstanding work. What the open web bears is what this dimension claims, and the markings above say exactly how much that is. Recorded as catches C-30 and C-31. **The four open questions about the film are CLOSED AS PERMANENTLY UNRESOLVED** (author's ruling, 19 July 2026, catch C-31): each would need the film itself, and this project does not consult sources it does not hold. They are kept here with their last known state rather than deleted, because an abandoned path is shown, not hidden (anchor A4). That state was: Calypso's arc reported as erasure then release — she gives the lotus so he forgets, and lets him go once he remembers what he is returning to — which narrowed the question without closing it; the Cattle of the Sun resolution and the Laestrygonian child's gender both thin; and whether Nolan has ever mentioned Joyce still unevidenced, the admitted commentary's assertion that he reads Homer through Joyce being the commentator's interpretation rather than a source, which closes nothing. Three departures reported late — Sinon imported from Virgil's Aeneid in place of Achilles, the elided hanging of the slave girls, and an ending in which Odysseus is exiled rather than celebrated — all push Nolan's fidelity toward the low edge of the stated ~70%; the marker was not moved, because second-hand evidence does not earn that precision, and it will not be moved now. *Corrected 4 August 2026* (joint session 09, cross-examination; chair's resolution of the author's item dim16-fourth-case under the 4 August delegation — the item stays open until the author rules it): the forward-binding sentence above held — the marker was never moved. It has now been removed: the dimension is re-founded on three plotted works, Homer, Wilson and Joyce, and the reported film holds no position on either axis in any register. The stated ~70% is demoted from a number to a sentence — a percentage asserts that a measurement was made, and none was — and the honest form is: journalism reports substantial fidelity with named departures; no measurement was made and none can be. The ADD/REMOVE contrast is withdrawn as a finding and restated as a question the evidence cannot close: the reported film was the sole occupant of the ADD pole. Every reported claim, its status wording as held, and its date of entry are in the separately-denominated register of reports, data/nolan-reports.json, struck 4 August 2026 with the count of reports standing carried by its entries rather than by a figure; the register is not a fifth register class, and the four closed questions keep their last known states there. One rule is published with it: no second-hand term may occupy a position on any measured axis in any register — HTML, PDF, deck or diagram. Saramago's dissent is published beside the register at full strength — a separately-denominated register is 'the same evasion at one remove'; strip the film of any position until the project holds it — with its tripwire recorded: if the register drifts back toward parity of layout with the plotted works, he was right and the finding was a compromise. And one correction inside the Wilson half, as the verifier required: the line 'I refuse to grant these girls a clean death' is, in her rendering, TELEMACHUS's sentence — a killer's stated cruelty, not a translator's comment on her own practice; the passage still attests that she does not soften the scene.

A first reading, documented as it happened

A website built out of one first cover-to-cover reading of James Joyce's *Ulysses*: the reading record as the spine, analytic dimensions organised by type of operation rather than by subject, four output registers, and the project's own error log published beside its work.

hulkiokantabak.github.io/ulysses

Hulki Okan Tabak, with Claude. The 1922 text of *Ulysses* is in the public domain; Emily Wilson's 2017 translation is in copyright (W.W. Norton) and is quoted briefly and always attributed. Every claim about Nolan's 2026 film is second-hand. Set in DejaVu Serif and DejaVu Sans Mono, embedded under the Bitstream Vera licence. Build status, corrections and the project's catches log – including C-23, C-24 and C-26, which shaped this document – are published at hulkiokantabak.github.io/ulysses/method/log/.