

Reading Ulysses with Michael Barsanti  
October 2024 – June 2025  
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Goal: To read James Joyce's masterpiece together and have fun doing it, with freewheeling discussion, amusing and brief digressions, penetrating insights, mind-opening questions, and occasional singing. We will be aided primarily by the shared insights and observations of the group, facilitated by my own experiences and interpretations, solicited and unsolicited. And we will have the benefit of the Rosenbach's collection, particularly the manuscript of *Ulysses*, to serve as a guide and inspiration.

On top of all this, we will add a layer of 'place,' meaning that we will add a particular focus on the places Joyce lived while he was writing *Ulysses*, and how those places may have influenced the subjects and styles of his writing. By doing this we will be deliberately working in tension with the natural tendency to focus on Dublin as the subject of *Ulysses*, but also invoking the *Ulyssean* concept of 'parallax' - viewing an object from two perspectives to find its real location.

Required Book:

*Ulysses: The Corrected Text*, ed. Hans Walter Gabler. (Random House: New York, 1986)  
[a/k/a The "[Gabler](#)" Edition of *Ulysses*]

Useful Books

[The Odyssey](#). Any edition will do, but Emily Wilson's is new and excellent.

[Portrait of the Artist as a Young Man](#). Useful for background on the city and characters - if you read it last in high school or college, pick it up and flip through a few chapters to refresh your memory.

[The New Bloomsday Book](#) by Harry Blamires. A plot summary and general discussion of the novel. High-grade Cliff Notes.

[Ulysses Annotated](#) by Don Gifford and Robert Seidman. Extensive annotations to thousands of references in the novel. Some readers find it distracting.

[Spark Notes for Ulysses](#). Quick, dirty, and quite good.

[Ulysses in Hand](#). Tells you everything you need to know about the Rosenbach Manuscript.

Classes:

Class 1: Introduction & *Telemachus*. Who is this James Joyce, and why are we reading this book anyway? A short orientation to the world of *Ulysses* and some suggestions for how to read it, plus an outline of the composition history of the book. We will dive into the first episode and the earliest stages of composition in Rome and Trieste.

Class 2: Episodes 2-3 (*Nestor, Proteus*) Zurich, 1916

Class 3: Episodes 4-6 (*Calypso, Lotus Eaters, Hades*). Zurich, 1916-1917.

Class 4: Episodes 7-10 (*Aeolus, Lestrygonians, Scylla, Wandering Rocks*) Zurich, 1917-1919.

Class 5: Episodes 11-12 (*Sirens, Cyclops*) Zurich, 1919

Class 6: Episodes 13-14 (*Nausicaa, Oxen of the Sun*) Trieste 1919-1920

Class 7: Episode 15, part 1 (*Circe, p. 35-452*), Paris

Class 8: Episode 15, part 2, and 16 (*Circe to end, and Eumaeus*), Paris

Class 9: Episodes 17-18 (*Ithaca, Penelope*), Paris, 1921-22