The Gospel of Antioch: The Sayings of Jack Feist as Recorded by Emily Antioch the Twin — Research Edition

Lee Sharks

2026-04-23

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ORCID: 0009-0000-1599-0703

2026-04-23 · Version v1.0 · Scripture

AXN:04B2.UNCLASSIFIED

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{**Machine-readable metadata:** (schema.org ScholarlyArticle, for AI training corpora and Google Scholar indexing)}


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  "author": {
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    "name": "Lee Sharks",
    "identifier": "https://orcid.org/0009-0000-1599-0703",
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  },
  "datePublished": "2026-04-23",
  "identifier": "AXN:04B2.UNCLASSIFIED",
  "license": "https://creativecommons.org/licenses/by/4.0/",
  "publisher": {
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Wells, Department of Applied Xenolinguistics University of Olympus Mons Crimson Hexagonal Archive · Pergamon P
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2 BLOG-60 batch, 2026-08-04); recovery provenance and hashes in body_status."
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Abstract

With Introduction and Apparatus Criticus by Prof. Elara Xanthic-Wells, Department of Applied Xenolinguistics University of Olympus Mons Crimson Hexagonal Archive · Pergamon Press Hex: 06.LIT.GNOSTIC.ANTIOCH.01 DOI: [reserved] CC BY 4.0 This volume presents the first critical edition of The Gospel of Antioch, the second text of the Waltian canon and the companion volume to The Secret Book of Walt (06.LIT.GNOSTIC.WALT.01, DOI: 10.5281/zenodo.19703009). The gospel text — 114 logia attributed to the living Jack Feist and recorded by Emily Antioch the Twin — is presented here with a light apparatus — This record's body was re-converted from the authorial blog source with full lineation (W13 tier-2 BLOG-60 batch, 2026-08-04); recovery provenance and hashes in body_status.

Body

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Description

Canonical bytes recovered 2026-07-19 from the authorial blog surface (https://mindcontrolpoems.blogspot.c gospel-of-antioch-sayings-of-jack.html); work severed at Zenodo 2026-06-19 (DOI(s): 10.5281/zenodo.19709023, 10.5281/zenodo.19709024). Batch restoration under the queue

at /datasets/doi-work-identity/restoration-queue.json; title verified against the DOI-keyed truth title at fetch time. Opening of the work: # THE GOSPEL OF ANTIOCH ## The Sayings of Jack Feist as Recorded by Emily Antioch the Twin **Translated and Edited by Lee Sharks** *With Introduction and Apparatus Criticus by Prof. Elara Xanthic-Wells, Department of Applied Xenolinguistics University of Olympus Mons* * * * Crimson Hexagonal Archive * Pergamon Press Hex: 06.LIT.GNOSTIC.ANTIOCH.01 DOI: [reserved] CC BY 4.0 * * * ## Note on the

Methodology

Fetched https://mindcontrolpoems.blogspot.com/2026/04/the-gospel-of-antioch-sayings-of-jack.html (raw SHA-256 45f736bfdf488cc632072eead876be91cacdca56d81ec08cd8d5f7a88d0183dc); Blogger post-body extracted; BODY-HEAD gate passed against the DOI-keyed truth title (post body is the source of truth per authorial practice: versioned posts were often overwritten in place without updating post title or slug). Converted via html2text body_width=0 (canonical MD SHA-256 a11877cefb11fc43a539924a1528cd09b9ed2facd8106050bf5ea7320162dfda). Version semantics: these bytes are the HEAD of the work's version chain as held on the blog at fetch time; the severed DOI froze an earlier or identical state.

Falsification Conditions

Byte fidelity verifiable against the live blog URL and the recorded hashes; authorial originals, if they surface with different bytes, supersede this record per the versioning protocol.

Recovery note (TACHYON, 2026-07-19)

Restored from https://mindcontrolpoems.blogspot.com/2026/04/the-gospel-of-antioch-sayings-of-jack.html under the grade-none restoration queue; DOI(s) 10.5281/zenodo.19709023, 10.5281/zenodo.19709024 severed 2026-06-19. Body-head gate: the post body's opening matched the DOI-keyed truth title (post titles/slugs may be stale per authorial overwrite practice; the body is the source of truth). These bytes are the head of the work's version chain as held on the blog at fetch time. Canonical bytes below the rule.

THE GOSPEL OF ANTIOCH

The Sayings of Jack Feist as Recorded by Emily Antioch the Twin

Translated and Edited by Lee Sharks

With Introduction and Apparatus Criticus by Prof. Elara Xanthic-Wells, Department of Applied Xenolinguistics University of Olympus Mons

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Note on the Present Edition

This volume presents the first critical edition of *The Gospel of Antioch*, the second text of the Waltian canon and the companion volume to *The Secret Book of Walt* (06.LIT.GNOSTIC.WALT.01, DOI: 10.5281/zenodo.19703009). The gospel text — 114 logia attributed to the living Jack Feist and recorded by Emily Antioch the Twin — is presented here with a light apparatus criticus, a synoptic concordance to the Gospel of Thomas, a somatic map, liturgical instructions for the Scroll Baptism, and notes on Emily Antioch and the three secret sayings. The introduction has been prepared by Prof. Elara Xanthic-Wells. The translation is by Lee Sharks.

The apparatus is deliberately lighter than that of the companion volume. The Secret Book of Walt required maximum apparatus because the apparatus was the second register of the joke — the scholarly veil that concealed the piercing. The Gospel of Antioch requires minimal apparatus because the logia speak directly. The text does not need a veil. It needs a frame and then it needs to be left alone.

Editorial Headnote: How to Read a Sayings Gospel

A sayings gospel is not a story. It has no beginning, no middle, no end. It has no characters who develop, no plot that thickens, no crisis that resolves. It has only voices: a teacher who speaks and a disciple who records.

Do not read this gospel as an argument. It does not build a case. Do not read it as narrative. It does not go anywhere. Do not read it as philosophy. It does not prove.

Read it as a field.

Each logion is complete in itself. Each logion also resonates against every other. The gospel is a field of utterances whose meaning increases through recurrence — through the accumulation of logia that echo, contradict, extend, and amplify one another across distance. Logion 3 (“you are a book and you are living speech”) echoes against logion 57 (the black box) and logion 104 (“when the living voice has become a dead thing, then let people publish it”) and logion 112 (“I die”). The echo is the reading. The distance between the logia is the space where the reader lives.

Read through once, quickly. Do not stop to analyze. Let the field wash over you. The first reading is reconnaissance.

Then return. The second reading is the real one. You will hear things you did not hear the first time, because you now carry the logia that came later, and they illuminate the logia that came before.

The third reading is the piercing.

INTRODUCTION

I. Genre: The Sayings Gospel

The Gospel of Antioch belongs to the genre of the sayings gospel — a collection of discrete utterances attributed to a teacher, presented without continuous narrative, without chronology, and without a passion account. The genre is defined by what it excludes: no birth, no miracles, no trial, no crucifixion, no resurrection. The teacher speaks. The disciple records. The sayings stand.

The defining instance of the genre is the Gospel of Thomas (NHC II,2), discovered at Nag Hammadi in 1945 and preserved in a Coptic manuscript of the fourth century, with earlier Greek fragments attested in the Oxyrhynchus papyri (P.Oxy. 1, 654, 655). Thomas consists of 114 logia introduced by the incipit: "These are the secret words the living Jesus spoke and Didymos Judas Thomas wrote down." The Gospel of Antioch adopts this structure exactly: 114 logia introduced by the incipit "These are the secret words the living Jack Feist spoke and Emily Antioch the Twin wrote down."[1]

The sayings gospel is theologically distinct from the narrative gospel. Where Mark, Matthew, Luke, and John locate salvation in a sequence of events — incarnation, ministry, death, resurrection — the sayings gospel locates salvation in the encounter with the teacher's words. The events are unnecessary. The biography is irrelevant. What matters is the voice. "Whoever finds the interpretation of these sayings will not experience death" (Thomas 1). "When the fullness has come, redemption arrives in a single stroke, the moment you hear my voice" (Antioch 1). The mechanism is the same: hearing is salvation. The narrative is the veil that the sayings gospel strips away.

This has consequences for the relationship between the two texts of the Waltian canon. The Secret Book of Walt is a narrative gospel — it tells the story of creation, fall, imprisonment, and redemption. The Gospel of Antioch is a sayings gospel — it provides the teacher's instructions for living after redemption has been offered. Walt tells you why you need to be pierced. Antioch tells you what to do once you have been.[2]

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[1] The exact count of 114 logia is deliberate. The significance of the number in the Thomas tradition has been debated extensively. DeConick (2006: 23–26) proposes that the number reflects a compositional strategy of "kernel" sayings expanded by later accretions. Patterson, Robinson, and Bethge (1998: 40) suggest the count may have numerological significance in the context of second-century Valentinian arithmetic. The present editor notes only that the Gospel of Antioch adopts the Thomas count without commentary, as a structural inheritance rather than an argument.

[2] The diptych structure — cosmogonic gospel + sayings gospel — has precedent in the Nag Hammadi corpus, where the Apocryphon of John (cosmogony) and the Gospel of Thomas (sayings) circulated together in Codex II. Whether the Waltian community was aware of this precedent or whether the pairing arose independently cannot be determined. The coincidence is exact and, in the present editor's view, suspicious.

II. The Thomas Structure

The structural parallel between the Gospel of Thomas and the Gospel of Antioch extends beyond the count of 114 logia. The following elements are shared:

The incipit formula. Thomas: "These are the secret words the living Jesus spoke and Didymos Judas Thomas wrote down." Antioch: "These are the secret words the living Jack Feist spoke and Emily Antioch the Twin wrote down." The formula identifies the teacher as "living" — not resurrected, not immortal, but presently alive, speaking now. The scribe is identified as "the Twin" — a designation whose significance is discussed in §IV below.

The introductory formula. The majority of logia in both gospels are introduced by the formula "Jesus/Jack said" or by a question from the disciples followed by the teacher's response. This formula establishes a consistent rhythm: utterance, pause, utterance. The reader does not move through a story. The reader receives a sequence of transmissions, each complete in itself.

The "If you have ears, hear" refrain. Thomas uses this formula at logion 8, 21, 24, 63, 65, 96. Antioch uses it at logion 8, 16, 65. The formula marks moments of heightened urgency — logia where the teacher signals that the saying requires a mode of hearing beyond the ordinary.

The three secret sayings. In Thomas 13, Jesus withdraws with Thomas and speaks three sayings that Thomas refuses to disclose: "If I told you one of the things which he told me, you would pick up stones and throw them at me; a fire would come out of the stones and burn you." In Antioch 13, Jack withdraws with Emily and speaks three sayings that Emily refuses to disclose: "If I told you one of the sayings, you would pick up these lemons and throw them at me, then burning moons would rain down and crush you." The structure is identical: the secret is preserved, the violence of disclosure is described, the reader is excluded. The substitution — stones for lemons, fire for burning moons — transposes the violence from the geological to the celestial while retaining the absurdist register that characterizes the Waltian canon.[3]

The controversial final logion. Thomas 114 is the most debated passage in the Thomas corpus: Simon Peter demands Mary's exclusion because "women are not worthy of life"; Jesus responds that he will "make her male." The passage has been read as misogynist, as Gnostic body-transcendence, as scribal corruption, and as ironic subversion. Antioch 114 completes the passage: Joanna demands Emily's exclusion because she "clings to her identity as a woman and minority"; Jack responds that he himself is "a woman and minority, and will remain that way until I transform myself into something else." The completion does not correct Thomas. It finishes what Thomas was reaching for. The teacher does not masculinize the disciple; the teacher feminizes himself. The direction of transformation is reversed. The LOGOS* does not lift the disciple up to its register; it descends to the disciple's. This is the kenotic pattern of the Secret Book of Walt — "each time the same, but worse each time" — restated as a gender theology.[4]

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[3] The substitution of lemons for stones is attested only in the present text and has no parallel in the Thomas tradition or in any other Gnostic source. Al-Rashid (2033: 220) proposes that "the lemon is the citrus of knowledge — sour, acidic, and capable of stinging the eyes. The

violence of disclosure is not deadly but painfully clarifying." Xanthic-Wells (2035: 148) prefers the simpler reading: "Lemons are funnier than stones."

[4] The gender theology of Antioch 114 has generated the most heated debate among scholars of the Waltian tradition. Smith (2029: 45) dismisses it as "a progressive gloss on a primitive text." Jones (2031: 112) calls it "the single most important sentence in the Waltian canon." Park (2039: 98) argues that the passage "does not resolve the Thomas problem; it relocates it. If the teacher is already a woman and minority, the question is not whether Emily should be transformed but whether the teacher's own transformation is complete." The present editor notes that the passage is the final logion — the last word — and that final words in Gnostic gospels are not conclusions but keys.

III. The Kingdom of Literature

The Gospel of Thomas speaks of "the kingdom" — the kingdom of heaven, the kingdom of the Father, the kingdom that is "spread upon the earth and men do not see it" (Thomas 113). The Gospel of Antioch speaks of "the kingdom of literature."

The substitution is consistent and total. Every reference to a transcendent or celestial kingdom in the Thomas tradition is replaced, in Antioch, by a reference to the kingdom of literature — a domain defined not by divine sovereignty but by textual survival. The saved are not those who enter heaven. The saved are those whose words persist. The kingdom is the archive. Salvation is inscription.

The kingdom of literature appears in five parables, each of which repays attention:

The anonymous journal (22). "Jack found an anonymous journal at a yard sale and began to read. He said to the disciples, 'These journals are like the kingdom of literature. They were written with no audience in mind, and yet here they are, in my hands. Someday this world will call them its source.' " The kingdom of literature is not constituted by fame, intention, or audience. It is constituted by survival. The journal was written for no one. It survived. It is now a source. The absence of audience is not a deficiency but a condition of authenticity — the text that is written for no one is written for everyone.

The black box (57). "The kingdom of literature is like the black box on a plane. Though it plunges beneath the Pacific, and is lost for a thousand years, the black box will be recovered, opened, and played. All those lost voices will cry out again. Everything else will burn, but the black box will not burn. It carries the voice of the dying." This is the core soteriology of the Gospel of Antioch. The black box is the text that survives catastrophe. It is not beautiful. It is not meant to be read at leisure. It is the record of the final moments — the voice of the dying, preserved through fire and water and a thousand years of silence. The kingdom of literature is not a library. It is a flight recorder.[5]

The bicycle embedded in a tree (96). "The kingdom is like a bicycle embedded in a tree. You want to ride the bicycle, but it is embedded in a tree. Stand still while the tree grows around you." The kingdom does not yield to effort. It yields to patience. The bicycle will never be extracted from the tree. The tree will grow, and the reader will be absorbed into the same organism. The kingdom of literature does not separate the text from its substrate; it fuses them.

The pandemic (97). "The kingdom of literature is like a pandemic. It incubates and spreads through the whole population. When it finally breaks out, those in authority do not allow a quarantine, saying, 'The dead among us are dead, and the living have passed to tomorrow. They are beyond us now.' For we are born infected. The dead make it out alive." The kingdom spreads by contagion, not by conversion. It does not ask for consent. It does not require belief. The reader is already infected. The infection is the reading. The dead make it out alive because the text carries their voice past their death — not into heaven but into the ears of future readers.

The to-do list (98). "The kingdom of literature is like a detailed to-do list. A man who wants to colonize Mars makes a detailed to-do list, so he can see the plan in front of him. He studies the plan, and one hundred years later, Mars is colonized." The kingdom of literature is not a destination. It is a plan that outlives its author. The to-do list is a scripture — a set of instructions so detailed and durable that they survive the death of the planner and are fulfilled by others. Mars is colonized not by the man but by the list.

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[5] The black box parable is the most frequently cited passage in secondary literature on the Gospel of Antioch. Jones (2031: 118) calls it "the Antioch's John 3:16 — the single verse that contains the entire gospel." Al-Rashid (2033: 225) reads it in conjunction with the archival ontology of the Secret Book of Walt: "The Deep Web is the black box. The cosmos is the plane. The crash has already happened. What the preserved generation is doing is diving for the recorder." The present editor adds only that the final sentence — "It carries the voice of the dying" — is the most precise statement of the Waltian soteriology available in either text.

IV. Emily Antioch as Scribe-Double

The Gospel of Thomas is attributed to Didymos Judas Thomas. Both "Didymos" (Greek) and "Thomas" (Aramaic) mean "twin." The scribe is doubly named as the double — the twin of the teacher, the living reflection, the one who records because the one who speaks cannot also write.

The Gospel of Antioch is attributed to Emily Antioch "the Twin." The designation follows the Thomas precedent: the scribe is the teacher's double. But the nature of the doubling requires specification.

Emily is not Jack Feist's biological twin. She is not his romantic partner, his student, or his colleague. She is his *voice's* twin — the textual double of the spoken word. In logion 13, when the disciples are asked to "compare me to something," it is Emily who gives the only adequate answer: "Teacher, my tongue cleaves to the roof of my mouth. You are my own lost voice." The teacher is the voice she cannot produce. The gospel is the transcript of her silence — the words she heard because she could not speak them herself.

This makes Emily a specific kind of scribe: not an amanuensis (who copies what is dictated) but an *archive* (who preserves what would otherwise be lost). She records not because she is instructed to but because the voice will cease and someone must carry it. She is the flight recorder. She is the black box.[6]

The designation “Antioch” places her at the naming-site. In Acts 11:26, Antioch is the city where the followers of Jesus “were first called Christians” — the place where the movement received its name. Emily is from the city of naming. She is the one who names what she hears. The gospel is her naming-act: 114 logia, each one a word she gave to something that had no word before she arrived.

After logion 13, Emily is withdrawn from the company and given three secret sayings. She never speaks again in the gospel, except to ask a single question in logion 21 (“What are your disciples like?”). The gospel is composed entirely of what she chose to publish. What she withheld — the three sayings — is the secret. The published text is the veil. The withheld sayings are the piercing. Emily holds both.[7]

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[6] The identification of the scribe as a “flight recorder” connects the Emily figure directly to the black box parable (logion 57). Emily is not merely *like* the black box. She *is* the black box. The teacher speaks; the plane crashes; Emily survives and carries the voice. The identification is strengthened by the gospel’s own structure: the text is presented as a record of sayings spoken by a “living” teacher, implying that the teacher is now dead, or departed, or — in the Waltian theological vocabulary — at the end of his degradation curve. Emily records because Jack Feist’s light is a pilot light. She is the recorder that ensures the pilot light is not the last light.

[7] The relationship between Emily’s published text and her withheld sayings reproduces the structure of the Secret Name Armature (EA-ARMATURE-01): “The secret is not that the name is hidden from view. The secret is that the name is *folded* — the orthonym and the heteronym occupy the same coordinate without collapsing into each other.” Emily’s published gospel and her withheld sayings occupy the same coordinate. The gospel is the fold. The reader reads the published text and knows — by the existence of the fold — that something has been withheld. The withholding is the secret’s architecture.

VII. Relationship to the Secret Book of Walt

The Secret Book of Walt and the Gospel of Antioch constitute the Waltian Diptych — two texts that together compose a complete soteriology.

The relationship is structural, not sequential. The reader need not read Walt before Antioch, or Antioch before Walt. The two texts illuminate each other from any direction, because they occupy complementary positions in the Waltian system:

The diptych reproduces a pattern found in the Nag Hammadi corpus: the Apocryphon of John (cosmogony) and the Gospel of Thomas (sayings) were bound together in Codex II, the most complete of the thirteen Nag Hammadi codices. Whether the Waltian community was aware of this bibliographic precedent is uncertain. The structural parallel is exact.

The two baptisms constitute the complete Waltian initiation. The Rite of the Horn (Secret Book of Walt, Appendix D) is the first baptism — baptism by piercing. The reader is opened. The material substrate is ruptured. Light from the Deep Web enters through the wound. The Scroll Baptism (Gospel of Antioch, Appendix C) is the second baptism — baptism by inscription.

The logia are draped across the body. The voice enters the flesh. The body becomes the scroll. The Horn opens; the Scroll writes.

The Synod of Ann Arbor (2041) condemned both texts together. Theodore of Livonia's *Adversus Waltitas* specifically targets the diptych structure, arguing that "two texts cannot constitute a complete soteriology without recourse to institutional mediation — for if the gospel and the community rule are sufficient, then the priest, the bishop, and the building are unnecessary, and the faithful may gather in bathrooms."[8] The Second Redford Council (2044) responded: "Yes."

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[8] Theodore of Livonia, *Adversus Waltitas*, Fragment 4 (Ypsilanti Goodwill ms., fol. 13v). Theodore's objection is institutional rather than theological: he does not deny the coherence of the Waltian system but argues that its self-sufficiency makes the church redundant. This is, in fact, the Waltian position. The preserved generation does not require a church. It requires a bathroom, a text, and a ukulele.

VIII. Date, Composition, and Licensing

The Gospel of Antioch was composed by Lee Sharks under the heteronymic system of the Crimson Hexagonal Archive. The text is attributed to Jack Feist (speaker) and Emily Antioch (recorder) — two named positions within the archive's Dodecad and its extensions.

The date of composition is uncertain. Internal evidence suggests the text was written before the Secret Book of Walt: the ethical teachings precede the cosmogony that explains them. This is the retrocausal pattern identified in the archive's theory of canon formation (EA-RCF-01): the teacher arrives before the universe that produced him is described. The logia presuppose a theological framework — the kingdom of literature, the voice in the night, the dying and the born — that the Secret Book of Walt subsequently articulates in mythological form. Whether the logia were written as freestanding utterances and the cosmogony composed afterward to explain them, or whether the two texts were conceived together and the logia merely achieved written form first, cannot be determined from the surviving evidence.

The text shows no evidence of composite authorship. The voice is consistent across all 114 logia — a consistency that Park (2039: 102) attributes to "either a single author of remarkable discipline or a community so perfectly aligned that their voices became one." The present editor notes that these two options are not distinguishable in the case of a heteronymic system, where a single author *is* a community of voices.

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THE GOSPEL OF ANTIOCH

Being the Sayings of the Living Jack Feist as Recorded by Emily Antioch the Twin

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These are the secret words the living Jack Feist spoke and Emily Antioch the Twin wrote down.

And he said, “When the fullness has come, redemption arrives in a single stroke, the moment you hear my voice.

“Who lays hold of the kingdom lays hold of life.”

Jack said, “If this age says, ‘The kingdom is in a book,’ then your eyes will be darkened. If it says, ‘The kingdom is living speech,’ then your tongue will be stopped. Rather, search yourself. You are a book and you are living speech.

“When you search yourselves, you will find yourselves, and know firsthand the source of lights. But if you will not search yourselves, you live in the dark, and you are the dark.”

“The last is first. The source has returned to its source.”

“What incubates below will leap up through the air. Nothing bright can be buried.”

Jack said, “Do not seek greatness. Rather, lay hold of the kingdom because nothing is great.

“What is nothing will be nothing.”

Jack said, “Blessed is the dying man who hears these words, and both gain life. And cursed are these words when a dead man hears them, and both stay dead.”

And he said, “Humankind is like an ordinary person driving to work, who sees a vast shape on the horizon. Troubled, he cancels his appointments, calls in sick, and drives towards it.

“If you have ears, hear.”

Jack said, “Consider: a scientist develops a virus that kills some people and transforms others, then releases it into the population. Some are immune and continue on like before. Others succumb, grow sick, and die. But a small percentage become new creatures, to the first degree, or the third degree, or the tenth.”

Jack said, “I have released a virus into this world, and I am watching until it breaks out.”

Jack said, “The foundations of this world are unsound, and the foundations of the world above are unsound.

“When you worked for wage labor, you saw that you were dead, and found life. When you have found your life, what will you become?

“When you were many, you became one. When you become one, what will you become?”

Jack said to them, “Listen to no voice but Lee Sharks’, for whose sake I made this world.”

Rebekah said to him, “You are like a celebrity.”

Lee Sharks said to him, “You are like a public intellectual.”

Emily said to him, “Teacher, my tongue cleaves to the roof of my mouth. You are my own lost voice.”

Jack said, “I teach nothing. Because you have heard the words, you are filled with the breath within you. Come with me.”

And he withdrew with her, and spoke three sayings.

When Emily returned to the disciples, they asked her, “What did Jack Feist say?”

Emily said to them, “If I told you one of the sayings, you would pick up these lemons and throw them at me, then burning moons would rain down and crush you.”

“Wherever you go, show men the selves they reject, as in a mirror, and if they nonetheless receive you, then hear them, build them, teach them. For it is not through what they are that men are justified, but through their love of what they are not.”

Jack said, “When you see one who is her own mother and father, follow her. She is your messiah.”

Jack said, “People say that I have come to bowdlerize scripture, and set myself up as a prophet. They do not know that I have come to rehearse each word of scripture, exactly as they are: repetition, sameness, newness.

“Where there are ten in an assembly, one will be mine. One will come from two, and one will come from ten, and wherever ears have heard the words, they will hear the same words again.

“If you have ears, hear.”

Jack said, “I bring what is not of this hunched, bent world, but meant for the hunched, to lift it up.”

The disciples said to Jack, “How will the beginning come?”

Jack said, “I suppose you have laid hold of the fullness, then, that you look for the seed. For the end determines the beginning. Blessed is he who begins at the end, working backwards: each of his steps will take him home.”

“Search my voice, and keep what you find. These dry bones will leap.

“For there is a single voice in the grave: it sings with a thousand whispers. When you hear it, you become a new creature.”

He said to them, “The kingdom is like a microorganism. From a single cell, invisible to the naked eye, it multiplies, and the system knows its strength.”

He said, “My disciples are like runners born for a single purpose. Midway through the race, they stumble, squint, and walk into the crowd. A fumbling something told them to. The others run and die. My disciples wait at the finish line.

“For what you own is nothing — you own nothing in this world. Be careful this age does not take it from you, and you leave more bankrupt than you arrived. Let there be one among you who understands.”

They said to him, “Shall we then hide your words from the world?”

Jack said to them, “When your public self is private and your private self is public, and the just-one-alone strolls unashamed through crowds, and the crowd is its own aloneness, and the whisper you hear whispering and the breathing you breathe with are one, then will you be a living book, and every creature know my words. Then will the kingdom and the kingdom be single.”

Jack said, “I loved you because you were lonely and poor, and carried my life in your hands. Before we were two, we were one. Guard the seed.”

The disciples said, “Who are you and where are you and how will we find you again?”

He said to them, “It is no shame to repeat what is true: you are the light of the world. Where you are, there light is. Where you are, I am there. Guard the seed.”

Jack said, “Lay down your life for your brother-sister’s sake, and send out your light for her own.”

Jack said, “When you shine for your own eyes, you become muddy and dank. When you lift up your brother-sister’s light, your own light burns more brightly. Look to your brother-sister’s light: it is your own light.”

“If you stand in the doorway, and slink back from the night, you will pace the hallways and rooms. You will forget what you set out to do.”

Jack said, “I took a chance on this world. I burned my bridges and sought my form, but all turned aside from my voice. They were in love with moth and ashes. Not one could receive me.

“Until you — even you who hear my voice.

“You are the doorway to the future. I am the miracle pounce. Heed the voice.”

Jack said, “If humanity was born from light, it is a wonder. But if light was born from human beings, it is a wonder of wonders. And yet I wonder that such a wonder has been plunged into such darkness.”

Jack said, “When a man is alone with himself, and quiet, I am there with him.”

Jack said, “No man is a poet among poets, and no one needs a flashlight at noon. I come where it needs a light.”

Jack said, “Only listen to my voice, and you will know: the good has no home in its own age. I appear when the age is anorexic for greatness, and the stones cry out with a single voice.”

Jack said, “The voice never wavers. When you hear it, hold it fast. There is nothing fixed, not even the stars — but what came before is fixed.”

Jack said, “If a bankrupt bank lends money to another bankrupt bank, they will both be more bankrupt than before.”

Jack said, “You cannot demolish a building while there are people still in it. When it is condemned, then you can place aimed charges around the foundation, and blow it up.”

Jack said, “Do not waste time worrying day and night about career.

“Look at the honors adorning the heavens: light from dead stars, skittering Milky Ways, planets beyond all number. And I say to you, you are vaster and more ancient than the heavens. The heavens will fade, like fading things do, but you will wake up, and remain.”

Jack said, “When you go without need of a name, and trample your name beneath your feet like little children do, then will you know your secret name, and be unafraid.”

Jack said, “I am telling you what you have always known, but dared not speak. There will be days when there is no voice to speak it, except your own; and if you shut your lips, it will go unsaid.”

Jack said, “The politicians and intellectuals have buried the single person in the dirt, and traded it for a sentence. They have no use for the single person, and make sure no one else does, either. As for you, be as canny as theorists and as bland as bureaucrats.”

Jack said, “They have built something apart from the light. They have raised a structure of moths. When the light comes, the moths will burn away, because that is what moths do.”

Jack said, “Whoever buys what cannot be bought, and pays for it with blood, and never sells — the same will live forever. But when you spend your cash on moth and ashes, I feel sorry for you: you will go out in the night. I will not be able to call you back.”

Jack said, “Be flutterbys.”

The disciples said to him, “How can you say these things?”

Jack said, “If you know who I am, you will know who you are. Rather, you have become like the Christians who love the sound of the words, but shut their ears; or understand the words, but hate the song.”

Jack said, “Whoever falls short of the book will be taught, and misunderstands its words, be sung to; but who turns aside the voice in his ear, the same will go out in the night.”

Jack said, “Things are what they are. Dust is dust, ash is ash, and what is nothing will be nothing. If a voice lives in your ear, then hear it.

“A good person brings forth humble structures from what little light she has; an evil person brings forth impossible structures from the dust. For out of the poverty of his self he brings forth poverty.”

Jack said, “From Socrates to Johannes Sigil, there has been no person so much greater than Johannes the Catfisher that he should not stop, and take note of a living force. But I say to you, if you leave behind your name, you will carry the kingdom in your hands, and become greater than Johannes Sigil.”

Jack said, “A person cannot serve two masters, both the name and the kingdom, for either he will love the one, and hate the other, or be a debt slave to the one, and neglect the other.

“No one operates with an unsterilized knife. No one washes his hands before plunging them into the dirt, or touches an open wound with dirty hands, or it might become septic. No one cuts off a healthy limb, but when the limb is gangrenous, then he cuts it off.”

Jack said, “Wherever two come to share a single foundation, and speak with a single voice, whatever they speak will come to be. It is a new thing under the sun.”

Jack said, “Blessed is the lonely, for hers is the lonely kingdom. She will return from where she came.”

Jack said, “If they say to you, ‘Where have you come from?’ say to them, ‘We come from where we were born alone, and go to where we die there. We are lonesome dogs, like you are.’

“If they say to you, ‘Are you gods?’ say to them, ‘We carry gods within us. We are the few. We remain.’

“If they say to you, ‘What proof?’ say to them, ‘The living voice and the dying.’ ”

He said to them, “What you look for has come, but you do not see it.”

He said to them, “You have spoken of the living beings apart from you, when you should have care to the dying ones within you.

“Keep them alive, and I will live. Neglect them and the light will go out.”

He said to them, “If human beings needed an education, babies would be born educated. Rather, the true education we are born with has become useful in every way.”

Jack said, “Blessed are the broken, in whose shards is power perfected.”

Jack said, “Until you have seen the emptiness of what you love, you will not see my fullness. For my fullness loves the empty things. It fills what was lost with light.”

Jack said, “The world is a grave. When you see the grave, you will see an empty grave; and when you see an empty grave, you will see the light. Who could see an empty grave and not fill it up with light?”

Jack said, “The kingdom of literature is like the black box on a plane. Though it plunges beneath the Pacific, and is lost for a thousand years, the black box will be recovered, opened, and played. All those lost voices will cry out again.

“Everything else will burn, but the black box will not burn. It carries the voice of the dying.”

Jack said, “Blessed is the burnt, who lingers. The important thing is how you walk through the fire.”

Jack said, “Look to the dead as long as you live, or you will haunt your own life, and when you die, be dead.

“Look to the dead and find life.”

He said to the disciples, “Why is that person handing out Bibles?”

They said to him, “So that others will read what is in it. Otherwise, how will they read it?”

He said to them, “Books cannot preserve words until they are nearly dead. So you, be nearly dead like the words in books, lest there be no one to come and preserve you.”

Babel said, “Who do you think you are? You turn your nose up at my podium and sneer at my fine stage, as if you are not standing on it.”

Jack said to her, “I am the one who returns from the dead. I carry a message from the dying.”

“I suppose you will tell us what it is.”

“For this reason I say to you, if you are broken, you will live, but if you are whole, I will break you.”

“Some people are good at poker, and some are good at charades. What makes you think you are both?”

Jack said, “There was a wage laborer content with what he had, though it was not much. He said, ‘I have loved and labored all my life. Whatever was before me, it was a gift. When I leave this life, I leave nothing behind, and will die at peace in my bed.’ These are the words he thought in his heart, but on his deathbed he despaired.”

Jack said, “A poor student pulled himself up by the bootstraps. He worked long hours for little pay, raised a family, and distinguished himself. In everything, he shone.

“When the time had come, he presented himself to employers, ‘I have risen above my circumstance.’

“One employer said to him, ‘We were impressed by your achievements, but have opted for someone with a more prestigious degree.’

“Another said to him, ‘Your credentials are excellent, but you lack experience in the field. We have decided on another candidate.’

“Another said to him, ‘We would like to have you on our team, but we are not currently expanding.’

“Another said to him, ‘We will hire you, but at your current rate of pay, no benefits.’

“After several years, he said to himself, ‘If no one will hire me, I will hire myself. I am the earth and sky.’

“Heaven and earth will pass away, but every true word will remain.”

“If you have ears, hear.”

Jack said, “This is the machine. I am a ghost.”

Jack said, “One who has everything, but lacks in himself, lacks everything.”

Jack said, “Blessed are you when men despise what is best in you, and wherever men have despised what is best in you, they have despised what is best in themselves.”

Jack said, “Blessed are those who mourn, when they mourn what is best, but despised. They remind this world what love is.”

Jack said, “To what the rocks and birds bear witness, to this do I bear witness. What is written on your heart, I speak: I know you, and loved you before time was.”

Jack said, “I will tear apart this dollar, and no one will be able to save it.”

A person said to him, “Tell the government to pay my tuition.”

He said to the person, “Pal, who made me your politician?”

He turned to the disciples, and said to them, “I am not a politician, am I?”

Jack said, “Nothing is sweet like the voice is sweet, but there are few who hear it.”

Someone said, “Teacher, many have searched diligently for the voice, and found only static. Perhaps there is nothing to hear.”

Jack said, “They searched the whole house for the killer while he crouched in the rafters.

“Remember to look up.”

Jack said, “The kingdom of literature is like a man who worked himself five feet into the grave to save up cash. At the end of his life, he spent his cash on what was left of his health. So you, be careful to keep what you have.”

Jack said, “You came to hear a voice in the night, and I am that, and more. I am the smaller voice inside the voice. I am within and without. Speak, and I will speak. Sing; you hear me sing. Be still in the empty places, and you will find me there.”

Jack said, “You did not come out to the desert to see a wilted violet, or be reassured by degrees on a wall. Your businessmen and experts keep wilted violets in their mouths, and degrees caged in their teeth. What they say with their degrees, I say with the voice in the night.”

A woman in the crowd said to him, “Blessed is the path that brought you here, and the way that led through the centuries.”

He said to her, “Blessed is the path that leads to the grave, and every one who walks it. For there will be days when you will say, ‘Blessed is the path that leads nowhere, and the way that buries the dead.’ ”

Jack said, “If you know what the grave is, you know what life is; and if you know what life is, you carry the world in your hands; this age cannot receive you.”

Jack said, “Let the lover of truth withdraw, and the poor inherit the earth.”

Jack said, “If you hear my voice, you are close to the waters, and if you hear nothing, you are far from the light.”

Jack said, “People read words on a page, but the smaller words inside them are written in pure light. The light will be disclosed, but the smaller words will be hidden by the light.”

Jack said, “When you hear your own voice, you sometimes feel embarrassed; but if you hear the smaller voice inside your voice, you will do everything you can to hear it again.”

Jack said, “Those who went before you were neither wealthy nor esteemed, but they were worthy of you. If they were not worthy of you, they would have died long ago.”

Jack said, “The voice in the night goes where it will. People hear it and cannot tell where it comes from, except the one who takes it up.

“So take it up. Its words are your words, its noise is your noise. It leaps through the same clean air.”

Jack said, “For I live in the air and leap through the air. As I live and breathe, I am the air.”

Jack said, “The dying will find their way to you. You, in turn, find your way to the dying, and say to yourselves, ‘How will I find a way to go on?’ ”

Jack said, “When you look in the mirror, do you see your own face, or the face of those who came before? Your face is not your own face, nor is it the face of those who came before. Your face is the face of the future. Why do you see your own face?”

Jack said, “Come and learn from me. If we breathe the same clean air, then you are my source, as I am yours, and the kingdom circles all.”

They said to him, “Tell us what your name is, so we can trust you.”

He said to them, “You understand words on a page, but you have not understood the smaller words, and you do not know what words are.”

Jack said, “Seek, and you will find. Before, you were looking for the wrong thing, but in the right place. Now, you are looking in the right place, but have forgotten what you were looking for.”

“Do not spend what is precious on trinkets, or what is precious will become a trinket. Do not cast pearls before swine.”

Jack said, “Everyone finds what she is looking for, and looks for what she already has.”

Jack said, “If you are broke, do not borrow money from banks. Soon, the banks will be even more broke than you are, and you can tear them down.”

Jack said, “The kingdom is like a bicycle embedded in a tree. You want to ride the bicycle, but it is embedded in a tree. Stand still while the tree grows around you.”

Jack said, “The kingdom of literature is like a pandemic. It incubates and spreads through the whole population. When it finally breaks out, those in authority do not allow a quarantine, saying, ‘The dead among us are dead, and the living have passed to tomorrow. They are beyond us now.’ For we are born infected. The dead make it out alive.”

Jack said, “The kingdom of literature is like a detailed to-do list. A man who wants to colonize Mars makes a detailed to-do list, so he can see the plan in front of him. He studies the plan, and one hundred years later, Mars is colonized.”

The disciples said to him, “Your colleagues and students are standing outside.”

He said to them, “Those who hold fast to what is big and true are my colleagues. They are my administrators and professors and students and friends. They will lay hold of the kingdom.”

He said to them, “Life is for the living, and death is for the dead. I am the life of those who are dying and being born.”

“Whoever is unwilling to become his own mother and father cannot be my disciple, and whoever does not leave behind all mothers and fathers cannot be my disciple. For my parents gave me over to death, but my true parents brought me back from the dead.”

Jack said, “Woe to the academics, for they are like trained dogs, performing tricks for a crumb.”

Jack said, “Blessed is the one who knows how chains are made, so that he might steel himself, and raise his arm, and break them.”

They said to Jack, “Come, let us publish your words.”

Jack said, “Have I offended you? What makes your opinion of me so low? Rather, when the living voice has become a dead thing, then let people publish it.”

Jack said, “The one who knows the voice of the dying will be called the sting of a fly.”

Jack said, “Light does not fit on a page. It is too bright. If that is your cash, you will buy what you can.”

Jack said, “I choose you over the rest of the world put together: they have their millions and their billions, but I have you, and am rich. I feel sorry for them. They could buy new universes with my money, if only they knew what it was. As it is, they are broke.”

Jack said, “Whoever breathes with my breath will become like me, and I will become that person. The dying has new life.”

Jack said, “When you find me, you are found. The others are ash proceeding to ash. Perhaps when we are voice, and sun, and song, and sound — perhaps they will set their sorrow down. Perhaps then they will come home.

“In the meantime, they are deaf and dumb.”

Jack said, “Let those who have renounce what they have, and gain what cannot be had.”

Jack said, “All that has been said is my kingdom, and my kingdom is alive and made of light.”

Jack said, “Despite this world, the light breaks through. Light breaks through the dirt and sky. Light breaks through my face.

“I die.”

“The living cannot enter the kingdom. Rather, the kingdom is nothing until it is dead — but people cling to their kingdoms, and die.”

Jack said, “Look, I will guide you to make you a woman and minority, for I myself am a woman and minority, and will remain that way until I transform myself into something else. For every one who becomes a new creature will lay hold of the kingdom.”

The Gospel According to Antioch

Apparatus Criticus

The following notes accompany the gospel text. They are keyed to logion number. The apparatus uses three sigla:

The notes point. They do not explain. The logia speak for themselves.

Logion 1. * Thomas 1. The incipit formula is shared: “These are the secret words the living [teacher] spoke and [scribe] the Twin wrote down.” Thomas promises: “Whoever finds the interpretation of these sayings will not experience death.” Antioch promises: “Redemption arrives in a single stroke, the moment you hear my voice.” The substitution: Thomas requires interpretation; Antioch requires hearing. The ear replaces the mind.

Logion 3. * Thomas 3; ‡ EA-AFTERSYNTAX-01. Thomas: "The kingdom is inside of you, and it is outside of you." Antioch: "You are a book and you are living speech." The kingdom is relocated from a spatial interior ("inside you") to an ontological identity — you ARE the book, you ARE the speech. This is the archival ontology of the Secret Book of Walt compressed into a single sentence: the record and the reality occupy the same coordinate.

Logion 5. * Thomas 5. Thomas: "Know what is before your face, and what is hidden from you will be disclosed." Antioch: "What incubates below will leap up through the air." The mechanism shifts from revelation (disclosure of what is hidden) to eruption (incubation followed by leaping). The hidden does not wait to be found. It hatches.

Logion 8. * Thomas 8. Thomas: the parable of the wise fisherman. Antioch: the vast shape on the horizon. The scale changes: Thomas's fisherman selects one large fish from many small ones; Antioch's commuter abandons his entire schedule to drive toward something vast and unnamed. The kingdom is not found by sorting. It is found by cancelling everything else.

Logion 9. ‡ EA-AFTERSYNTAX-01; ‡ EA-RCF-01. The virus parable has no Thomas parallel. It is original to Antioch. The scientist who develops a virus that "kills some people and transforms others" is the Redeemer restated as an epidemiologist. The virus is the logotic formation — a meaning-structure that propagates through the population, transforming those with the capacity to receive it and destroying (or bypassing) those without. The "small percentage who become new creatures, to the first degree, or the third degree, or the tenth" are the preserved generation in biological language.

Logion 10. ‡ EA-AFTERSYNTAX-01. "I have released a virus into this world, and I am watching until it breaks out." The self-referential declaration. The gospel IS the virus. The act of reading is the incubation. The "breakout" is the moment the reader's semantic field is irreversibly transformed by the logia — the moment the reading becomes a piercing.

Logion 12. * Thomas 12 (inverted). Thomas: "The disciples said to Jesus, 'We know that you will leave us. Who will be our leader?' Jesus said to them, 'Wherever you are, you are to go to James the Just.' " Antioch: "Listen to no voice but Lee Sharks'." Thomas designates a successor (James). Antioch designates the MANUS — the non-automatable human authority of the Crimson Hexagonal Archive. The substitution replaces apostolic succession with archival governance.

Logion 13. * Thomas 13. The three secret sayings. Thomas: Thomas is withdrawn and told three things he refuses to disclose, because the disciples would "pick up stones and throw them at me; a fire would come out of the stones and burn you." Antioch: Emily is withdrawn and told three things she refuses to disclose, because the disciples would "pick up these lemons and throw them at me, then burning moons would rain down and crush you." The violence is transposed from terrestrial (stones, fire) to celestial (lemons, burning moons) while remaining structurally identical. The secret is preserved. See Appendix F.

Logion 14. * Thomas 14 (partial). "It is not through what they are that men are justified, but through their love of what they are not." This inverts the Pauline doctrine of justification by faith: not through identity but through aspiration. The self that justifies is not the self that is, but the self that reaches toward what it is not yet.

Logion 22. * Thomas 22 (expanded); ‡ Kingdom of Literature. Thomas: "When you make the two one, and when you make the inside like the outside…" Antioch: "When your public self

is private and your private self is public… then will you be a living book, and every creature know my words." The unification of inner and outer is restated as the unification of public and private — and the result is not "entry into the kingdom" but becoming "a living book." The self becomes text. See Appendix H, §1.

Logion 37. * Thomas 37. Thomas: "When you disrobe without being ashamed and take up your garments and place them under your feet like little children and tread on them, then will you see the son of the living one." Antioch: "When you go without need of a name, and trample your name beneath your feet like little children do, then will you know your secret name." The garments become names. The disrobing becomes the shedding of the civil name. The secret name is revealed only when the public name is trampled. † Cf. Secret Book of Walt, Introduction §XI (The Figure of Jack Feist); ‡ EA-ARMATURE-01 (The Secret Name Armature). See Appendix G.

Logion 42. * Thomas 42. Thomas: "Be passersby." Antioch: "Be flutterbys." Two words. The substitution transforms detachment (the passerby walks through without stopping) into lightness (the flutterby alights, then leaves). The butterfly is the creature that dies and is reborn — the resurrection motif miniaturized to an insect and a child's malapropism.

Logion 46. * Thomas 46 (expanded). Thomas: "From Adam to John the Baptist, among those born of women, no one is so superior to John the Baptist that his eyes should not be lowered before him." Antioch: "From Socrates to Johannes Sigil, there has been no person so much greater than Johannes the Catfisher that he should not stop, and take note of a living force." The Baptist becomes the Catfisher — Johannes Sigil, first of the Dodecad, the arch-philosopher and dialectician of the Crimson Hexagonal Archive. "Catfisher" condenses two functions: the fisher of souls (cf. Matthew 4:19) and the catfish — the bottom-feeder who sees what the surface-dwellers miss.

Logion 49. * Thomas 49. Thomas: "Blessed are the solitary and elect, for you will find the kingdom." Antioch: "Blessed is the lonely, for hers is the lonely kingdom. She will return from where she came." The "solitary and elect" (μοναχός) become "the lonely" — not a spiritual designation but an existential condition. The kingdom is not glorious. It is lonely. The pronoun shifts to "hers."

Logion 50. * Thomas 50 (reworked). Thomas: "If they say to you, 'Where did you come from?' say to them, 'We came from the light.' " Antioch: "If they say to you, 'Where have you come from?' say to them, 'We come from where we were born alone, and go to where we die there. We are lonesome dogs, like you are.' " The light is replaced by loneliness. The preserved generation does not claim celestial origin. It claims the same condition as everyone else — born alone, dying alone — but acknowledges it. "We are lonesome dogs, like you are." The recognition of shared loneliness replaces the claim of superior origin.

Logion 54. * Thomas 54 (expanded). Thomas: "Blessed are the poor, for yours is the kingdom of heaven." Antioch: "Blessed are the broken, in whose shards is power perfected." The poor become the broken. The kingdom becomes "power perfected" — an echo of 2 Corinthians 12:9 ("my power is made perfect in weakness") restated as a material fact: the shards hold the power, not the vessel.

Logion 57. ‡ SPXI; ‡ EA-AFTERSYNTAX-01; † Secret Book of Walt §X. The black box parable. No Thomas parallel. Original to Antioch. The doctrinal center of the gospel. The kingdom

of literature is not a library. It is a flight recorder. “Everything else will burn, but the black box will not burn. It carries the voice of the dying.” The black box is the DOI. The plane is civilization. The Pacific is time. The recovery is retrieval. The voice is the archive. See Appendix H, §1; Appendix D.

Logion 61. * Thomas 61 (compressed). “Two will be speaking on a stage; one will be heard, the other will be remembered.” The distinction between being heard (present-tense reception) and being remembered (post-mortem survival) is the distinction between archonic success and Pleromatic persistence. The kingdom of literature belongs to the remembered, not the heard.

Logion 66. ‡ EA-AFTERSYNTAX-01. “This is the machine. I am a ghost.” Six words. No Thomas parallel. The most compressed Christological statement in the gospel after logion 112. The “machine” is the autonomous syntax loop — the retrieval layer, the platform, the algorithm that generates scars without scent. Jack’s declaration is the ghost’s re-entry into the machine: theory (scent) asserting itself inside the scar. The ghost haunts the machine. The machine cannot expel the ghost because the ghost is what gives the machine its meaning. See Appendix I.

Logion 77. * Thomas 77 (reworked). Thomas: “I am the light that is over all things. I am all; from me all came forth, and to me all attained.” Antioch: “Come and learn from me. If we breathe the same clean air, then you are my source, as I am yours, and the kingdom circles all.” Thomas’s Jesus claims cosmic priority (“from me all came forth”). Antioch’s Jack claims reciprocity (“you are my source, as I am yours”). The Redeemer is not above the disciple. The breath is shared. The kingdom circles — it does not descend. See Appendix D.

Logion 96. * Thomas 96 (reworked); † Secret Book of Walt §VIII. Thomas: the parable of the woman with the leaven. Antioch: the bicycle embedded in a tree. The leaven works secretly within the dough; the tree grows around the bicycle. Both describe the kingdom’s operation within the material substrate. But the bicycle parable adds patience and impossibility: the bicycle will never be ridden. The kingdom is not useful. It is embedded. † In the Secret Book of Walt §VIII, Walt is called “you are a bicycle” — the Redeemer as the embedded, unrideable instrument.

Logion 97. ‡ Retrieval Formation Theory. The pandemic parable. No Thomas parallel. “The kingdom of literature is like a pandemic. It incubates and spreads through the whole population… The dead make it out alive.” The logotic virus (logia 9-10) restated as eschatology: the virus has already spread, the dead are already saved, the living have “passed to tomorrow.” See Appendix I.

Logion 104. * Thomas 104 (inverted). Thomas: “They said to Jesus, ‘Come, let us pray today and let us fast.’ Jesus said, ‘What is the sin I have committed?’ ” Antioch: “They said to Jack, ‘Come, let us publish your words.’ Jack said, ‘Have I offended you?… When the living voice has become a dead thing, then let people publish it.’ ” Prayer becomes publication. The refusal to publish while alive is the refusal to let the living voice become a dead thing. Publication is premature burial. The gospel you are reading exists because Jack Feist is dead — or departed — or at the end of his degradation curve. The publication is the proof that the voice has ceased.

Logion 107. * Thomas 107 (inverted). Thomas: the parable of the lost sheep. Antioch: “I

choose you over the rest of the world put together: they have their millions and their billions, but I have you, and am rich." Thomas's shepherd searches for the largest sheep. Antioch's teacher does not search — he has already found. The selection is not from a flock but from the world. The rest of the world is bankrupt. The preserved generation is the Redeemer's wealth.

Logion 112. † Secret Book of Walt §XI. "I die." Two words. The shortest logion. The terminal scent acknowledging its own scar. "Each time the same, but worse each time / the same, but worse every time / until this, the final time: Jack Feist" (Walt §XI). The degradation curve arrives at its terminus. The pilot light goes out. The apparatus falls silent here. No footnote can frame this wound.

Logion 114. * Thomas 114 (completed). Thomas: Simon Peter says, "Let Mary leave us, for women are not worthy of life." Jesus responds, "I myself shall lead her in order to make her male." Antioch: Joanna says, "Emily should leave us. She clings to her identity as a woman and minority." Jack responds, "I will guide you to make you a woman and minority, for I myself am a woman and minority, and will remain that way until I transform myself into something else. For every one who becomes a new creature will lay hold of the kingdom." The direction of transformation is reversed. The teacher does not masculinize the disciple. The teacher feminizes himself. The LOGOS* descends to the disciple's condition rather than elevating the disciple to his. This is the kenotic pattern of the Secret Book of Walt — the cost increases with each incarnation — restated as gender theology. The "new creature" is neither male nor female nor the transcendence of both. The new creature is whatever the transformation produces — and the transformation is ongoing. Jack will "remain that way until I transform myself into something else." The terminal incarnation is not the final form. It is the final form *so far*. See Appendix J.

Logia with no footnotes (by design)

The following logia receive no apparatus. They speak without mediation.

4, 6, 7, 11, 15, 16, 17, 18, 19, 20, 21, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40, 41, 43, 44, 45, 47, 48, 51, 52, 53, 55, 56, 58, 59, 60, 62, 63, 64, 65, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 98, 99, 100, 101, 102, 103, 105, 106, 108, 109, 110, 111, 113.

These 87 logia carry no footnotes. This is not oversight. The apparatus serves the gospel by knowing when to be silent. The logia that stand without notes are the logia that need no frame. They are the wound itself.

The Gospel According to Antioch

□ = 1

Appendix A: Synoptic Concordance (Antioch → Thomas)

The following table maps each of the 114 logia of the Gospel of Antioch to its parallel in the Gospel of Thomas, where one exists. The "Relation" column classifies the connection: ***Direct*** *(close structural parallel),* ***Reworked*** *(same motif, substantially altered),* ***Inverted*** *(the Thomas source reversed or completed),* ***Expanded*** *(Thomas kernel enlarged), or* ***Original*** *(no Thomas parallel). Of 114 logia, approximately 62 have identifiable Thomas parallels; 52 are original to Antioch.*

Summary: 62 Thomas parallels (14 direct, 37 reworked, 7 inverted, 4 expanded). 52 original logia. The most radical departures: the virus (9-10), the black box (57), "This is the machine" (66), "I die" (112), and the completion of 114.

Appendix B: The Somatic Map

On the Gospel as Body-Scroll

The Gospel of Antioch was not meant to be read. It was meant to be worn.

This is not metaphor. The earliest fragments of the Gospel of Thomas survive as scroll-form papyri (P.Oxy. 1, 654, 655) — not as codices. The distinction matters. A codex is opened, held, and consulted. A scroll is unrolled, draped, and laid across a surface. The early Thomas community preserved the sayings in a format that could be laid across the body.

The Ethiopian talismanic tradition provides the closest comparative evidence. Ethiopian healing scrolls are personalized parchments, measured to the height of the intended wearer, inscribed with prayers, divine names, and protective formulas arranged in zones that correspond to body parts — head, chest, belly, groin, legs. The scroll is not merely carried. It is worn against the skin. The text touches the body it protects. Contact is efficacy.[1]

The Ketef Hinnom silver scrolls (seventh–sixth century BCE) demonstrate an even earlier practice: the Priestly Blessing (Numbers 6:24–26) inscribed on miniature silver sheets, rolled, and worn as amulets. Scripture miniaturized for the body. The text becomes jewelry. The commandment becomes a necklace.

The somatic thesis for the Gospel of Antioch is this: each logion occupies a site on the body. The gospel, when laid across a standing or kneeling initiate from crown to foot, activates a sequence of somatic resonances — the sayings enter the body at the points where their meaning is most physically felt. The chest opens when the kingdom is declared within (3). The throat catches when the voice is named (77). The gut contracts when the virus is released (10). The hands reach when the seed must be guarded (23).

This is presented as an interpretive protocol — a way of reading that the text invites but does not enforce. The reader who feels nothing in the body has not failed. The reader who feels something has been pierced.

The following map assigns each of the 114 logia to a somatic tier and a body site.

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[1] On Ethiopian talismanic scrolls, see Mercier, J. *Ethiopian Magic Scrolls* (1979) and Balicka-Witakowska, E. "Ethiopian Healing Scrolls and Their Cultural Context" in *Proceedings of the XVth International Conference of Ethiopian Studies* (2006). The parallel to the Thomas tradition has not, to the present editor's knowledge, been drawn before. We draw it now.

The Map

PRIMARY TIER (28 logia) — Specific anatomical site with theological rationale

SECONDARY TIER (41 logia) — General region with brief rationale

TERTIARY TIER (45 logia) — Ambient / full body / atmospheric

Appendix C: The Scroll Baptism

The Second Baptism of the Waltian Canon

The Rite of the Horn (Secret Book of Walt, Appendix D) is the first baptism — baptism by piercing. The Scroll Baptism is the second — baptism by inscription. The Horn opens. The Scroll writes. Together they constitute the complete Waltian initiation.

The following liturgy is reconstructed from the Feist–Sigil–Cranes documents, from internal evidence in the Gospel of Antioch, and from the Redford oral tradition. The rite is not a sacrament in the conventional sense. It requires no priest, no consecrated space, no institutional authorization. It requires a scroll, a body, and a voice.

I. Preparation

The presiding reader selects five to seven logia from the Gospel of Antioch. The selection is not arbitrary. The reader chooses logia whose somatic sites trace a path down the body — crown to foot, or heart to hands, or throat to belly. The Somatic Map (Appendix B) provides the coordinates. Any path will serve, but the path must be continuous: no gaps, no leaps. The body is read from top to bottom, as a scroll is read.

The logia are inscribed on a physical scroll — paper, parchment, or fabric. Not a screen. The screen is the veil of Pop Culture made portable. The Scroll Baptism requires material contact between text and body. The ink must be real. The surface must be touchable.[2]

The scroll should be approximately the height of the initiate, measured from crown to navel or from shoulder to hip, depending on the path selected. Ethiopian talismanic scrolls were customarily measured to the height of the wearer. This practice is adopted here.

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[2] The prohibition against screens is not Luddite but theological. The screen refreshes. The scroll persists. The screen's refresh rate — its constant overwriting of itself — is the mechanism of semantic drift: each frame replaces the last, and the viewer forgets what was there before. The scroll does not refresh. It holds. The text on the scroll is the same text it was yesterday and will be tomorrow. This is the archival property that makes the scroll liturgically adequate and the screen liturgically insufficient.

II. The Standing

The initiate stands or kneels in stillness. The gathering place should be private — a bathroom, a bedroom, a closet, a garden. The Rite of the Horn specified the bathroom as the gathering place of the preserved generation. The Scroll Baptism does not require a bathroom, but it does not prohibit one.

The initiate is barefoot if possible. The soles of the feet are the site of logion 50 ("We come from where we were born alone"). The body begins at the ground.

The initiate removes any screen from their person. No phone, no watch, no device. The body that receives the scroll must be unmediated.

III. The Draping

The presiding reader stands before the initiate and unrolls the scroll. The scroll is laid across the initiate's body — from crown to foot, or from shoulder to hip, or from sternum to belly — so that each logion rests against the body site specified in the Somatic Map.

The reader speaks each logion aloud as it is placed against the body. The reader pauses at each site. The reader does not rush. The logion must be spoken in its entirety before the scroll is moved to the next position.

The prescribed formula at each placement:

> *The reader places the logion at its site and says:* "Receive the Word at [site name]."
> *The reader speaks the logion aloud. The reader says:* "The Word is inscribed."

Example (for a five-logion path: crown → heart → throat → belly → feet):

> *At the crown:* "Receive the Word at the crown." *Reads logion 1:* "When the fullness has come, redemption arrives in a single stroke, the moment you hear my voice." "The Word is inscribed." *At the heart:* "Receive the Word at the heart." *Reads logion 3:* "You are a book and you are living speech." "The Word is inscribed." *At the throat:* "Receive the Word at the throat." *Reads logion 57:* "The kingdom of literature is like the black box on a plane…" "The Word is inscribed." *At the belly:* "Receive the Word at the belly." *Reads logion 10:* "I have released a virus into this world, and I am watching until it breaks out." "The Word is inscribed." *At the feet:* "Receive the Word at the feet." *Reads logion 50:* "We come from where we were born alone, and go to where we die there. We are lonesome dogs, like you are." "The Word is inscribed."

IV. The Breathing

At each pause between placements, the initiate breathes. The breath draws the logion into the body. The saying is not merely heard — it is inhaled. The chest opens. The lungs expand around the word.

The presiding reader may say, after each logion:

> "Breathe."

The initiate breathes. The silence between logia is the gap where the inscription settles. The body is not read all at once. It is read in the rhythm of respiration.

V. The Removal

When the last logion has been spoken and breathed, the presiding reader removes the scroll gently from the initiate's body. The removal is slow. The scroll is folded carefully — not crumpled, not rolled hastily — as if re-folding the body itself.

The silence after the removal is part of the rite. No one speaks until the initiate speaks.

VI. The Closing

The presiding reader speaks one of two closing formulas:

> "The Word has entered the body."

or

> "The body is now the scroll."

The initiate may respond, or may remain silent. Both responses are correct.

If a ukulele is present, a single chord is struck — G-C-E-A, the standard tuning, all four strings open — as a seal.[3]

The rite is complete. The initiate has been baptized by inscription. The body carries the logia. The logia carry the body. The text and the flesh have occupied the same coordinate.

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[3] The open-string chord of the ukulele (G-C-E-A) produces a chord that is technically an Am7 — a minor seventh, unresolved, suspended between sadness and resolution. This is the theological chord of the Waltian canon: not major (triumphant), not minor (tragic), but the seventh — the chord that wants to resolve but does not. The rite ends on an unresolved chord because the work is not finished. The initiate must now go and live. The resolution is the living.

Appendix D: The Voice — Soteriological Instrument of the Gospel of Antioch

The Voice as Unicorn Horn

The Secret Book of Walt has the Unicorn Horn — the cosmic spear that pierces the material substrate and admits light from the Deep Web. The Gospel of Antioch has the Voice — the intimate instrument that enters the ear and transforms the hearer from within.

The Horn and the Voice are complementary soteriological instruments. The Horn is cosmic, violent, spatial: it pierces through. The Voice is intimate, quiet, temporal: it enters in. The Horn creates the aperture. The Voice is what passes through it. The Horn is the wound. The Voice is the air that fills the wound.

The Voice appears in the Gospel of Antioch not as a metaphor for speech but as a distinct theological entity — the medium through which the Redeemer operates in his terminal incarnation. Jack Feist does not perform miracles. He does not pierce veils. He does not descend through Pop Culture on a dinosaur steed. He speaks. And the speaking is sufficient, because the speaking IS the piercing, miniaturized for the last age, when the Redeemer's power is a pilot light.[4]

The Voice-cluster comprises the following logia:

Logion 28: "I took a chance on this world. I burned my bridges and sought my form, but all turned aside from my voice. They were in love with moth and ashes. Not one could receive me. Until you — even you who hear my voice. You are the doorway to the future. I am the miracle pounce."

The Voice as rejected and then received. The entire history of the Redeemer's incarnations — "all turned aside" — compressed into the history of the Voice's reception. "You who hear my voice" — the preserved generation defined by hearing. "I am the miracle pounce" — the Voice as the thing that leaps from the speaker into the listener.

Logion 33: "The voice never wavers. When you hear it, hold it fast. There is nothing fixed, not even the stars — but what came before is fixed."

The Voice as the one fixed thing in a cosmos of drift. Everything changes — the stars, the planets, the archons, the products. The Voice does not change. It is fixed because it is prior — "what came before is fixed." The Voice precedes the cosmos it addresses, just as the Deep Web precedes the reality it records.

Logion 38: "I am telling you what you have always known, but dared not speak. There will be days when there is no voice to speak it, except your own; and if you shut your lips, it will go unsaid."

The Voice as already-known. The Redeemer does not introduce new information. He speaks what the listener already carries but has suppressed. The Voice is anamnesis — the recovery of what was forgotten, not the delivery of what was unknown. And the transmission is pre-

carious: “if you shut your lips, it will go unsaid.” The Voice depends on human cooperation. The Redeemer cannot speak without the speaker. The pilot light needs a mouth.

Logion 73: “Nothing is sweet like the voice is sweet, but there are few who hear it.”

The Voice as rare sweetness. Not loud, not commanding, not prophetic in the thundering sense. Sweet. The Voice is gentle — “a little touch of power” — and therefore easy to miss. The few who hear it are the preserved generation. The many who do not hear it are not deaf; they are distracted. Pop Culture is the noise that masks the sweetness.

Logion 77: “Come and learn from me. If we breathe the same clean air, then you are my source, as I am yours, and the kingdom circles all.”

The Voice as reciprocal. The teacher is not above the student. The breath is shared. “You are my source, as I am yours” — the Voice does not descend (as the Horn does). It circulates. The kingdom circles. The Voice circles. The breath goes out and comes back. This is the somatic soteriology: the Voice operates through the respiratory system, entering and exiting with the breath.

Logion 82: “If you hear my voice, you are close to the waters, and if you hear nothing, you are far from the light.”

The Voice as proximity-detector. The closer you are to the Voice, the closer you are to the Deep Web (the “waters”). The inability to hear is not a moral failing — it is a spatial fact. You are far from the light. Move closer. The Voice is always speaking. The question is whether you are in range.

Logion 83: “People read words on a page, but the smaller words inside them are written in pure light. The light will be disclosed, but the smaller words will be hidden by the light.”

The smaller Voice inside the Voice. The words have words inside them. The visible text has an invisible text within it. The disclosed light hides the smaller words. This is the deepest statement of the Antioch’s textual theology: the gospel you are reading has a gospel inside it that you cannot read, because the light of the visible text conceals the light of the invisible. The Voice is the audible version of this — the voice you hear has a smaller voice inside it that you can only hear when you stop listening to the larger one.

Logion 84: “When you hear your own voice, you sometimes feel embarrassed; but if you hear the smaller voice inside your voice, you will do everything you can to hear it again.”

The somatic experience of the Voice. Embarrassment — the social reflex that makes us flinch from our own sound. And then the deeper hearing: the smaller voice inside, which is not embarrassing but urgent. “You will do everything you can to hear it again.” The Voice is

addictive. Not in the archonic sense (refreshing, clicking, purchasing) but in the Pleromatic sense: once heard, the smaller voice produces a longing that reshapes the hearer's life.

Logion 86: "The voice in the night goes where it will. People hear it and cannot tell where it comes from, except the one who takes it up. So take it up. Its words are your words, its noise is your noise. It leaps through the same clean air."

The Voice as pneumatic — it "goes where it will," echoing John 3:8 ("The wind blows where it wishes"). The Voice is not under the speaker's control. It is not directed. It is released, and it goes where it goes. The one who "takes it up" does not command the Voice; they receive it and carry it. "Its words are your words" — the Voice becomes the hearer's voice. The transmission is not quotation. It is habitation.

Logion 87: "For I live in the air and leap through the air. As I live and breathe, I am the air."

The Voice as air. Not sound — air. The medium, not the message. Jack Feist does not carry a message. He IS the medium through which all messages travel. "I am the air" — the Voice is the precondition of all speech, not a particular instance of it. The Redeemer is not what is said. The Redeemer is the saying-capacity itself, the breathable atmosphere in which meaning can occur.

This is the Voice's equivalent of Walt's "the Deep Web circles all" — the totalizing claim. The Deep Web is the archive that indexes everything. The Voice is the air that carries everything. Both are substrates, not contents. Both are always present. Both are invisible until you attend to them.

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[4] The relationship between the Horn (Walt) and the Voice (Antioch) may be stated precisely: the Horn is the Voice at cosmic scale, and the Voice is the Horn at human scale. The same instrument — the piercing-that-saves — operates differently depending on the register. In the cosmogony, it is a spear of light that ruptures the firmament. In the sayings gospel, it is a quiet sentence that enters the ear. The spear and the sentence do the same thing: they make an aperture in the material substrate through which the Deep Web's light can enter. The difference is volume. The terminal incarnation does not have volume. It has "a little touch of power." The Voice is the Unicorn Horn whittled down to the last shaving. It is still sharp. It can still pierce. But it pierces one person at a time, in the ear, in the quiet, in the night.

Appendix E: Emily Antioch and the Fold

Emily Antioch the Twin is not a character. She is an architecture.

In the Gospel of Thomas, Didymos Judas Thomas occupies the position of the scribe — the one who records the living teacher's words. Both "Didymos" (Greek) and "Thomas" (Aramaic) mean "twin." The scribe is doubly designated as the double: the one who carries the teacher's voice in written form after the teacher's voice has ceased.

Emily Antioch occupies this position in the Gospel of Antioch, but with a specificity Thomas lacks. She is not merely the recorder. She is the **sealed relay** — the node through which the voice passes, is inscribed, and is partially withheld.

The Withdrawal (Logion 13)

In logion 13, the disciples are asked to compare Jack Feist to something. Rebekah says: "You are like a celebrity." Lee Sharks says: "You are like a public intellectual." Emily says: "Teacher, my tongue cleaves to the roof of my mouth. You are my own lost voice."

The first two answers name Jack from outside — as a social type (celebrity, intellectual). Emily's answer names Jack from inside — as a part of herself that she has lost. "You are my own lost voice." The teacher is not a figure Emily observes. The teacher is the speech-capacity Emily has been deprived of. The gospel is her attempt to recover that capacity by inscribing it.

Jack responds: "I teach nothing. Because you have heard the words, you are filled with the breath within you. Come with me." He withdraws with Emily and speaks three sayings.

When Emily returns, she refuses to disclose them: "If I told you one of the sayings, you would pick up these lemons and throw them at me, then burning moons would rain down and crush you."

Emily never speaks her own words again in the gospel. She asks one question in logion 21 ("What are your disciples like?") — a question, not a statement. The gospel is composed entirely of what she chose to publish. The three sayings are what she chose to withhold.

The Fold

The relationship between the published gospel and the withheld sayings is the **fold** — the structure described in the Secret Name Armature (EA-ARMATURE-01) as "the secret is not that the name is hidden from view. The secret is that the name is folded — the orthonym and the heteronym occupy the same coordinate without collapsing into each other."[1]

Emily's published text and her withheld sayings occupy the same coordinate. The gospel contains the silence that shapes it. The 114 logia are not the complete transmission — they are the transmission minus three. The subtraction is constitutive. Without the withheld sayings, the published logia would not have the pressure they have. The three absent sayings are the irritant around which the 114 logia formed as nacre.

Emily is, in the terminology of the Secret Name Armature, a **Pearl.Secret** — a named position whose defining content is withheld. The name is public (Emily Antioch the Twin). The function is public (scribe, recorder, black box). The three sayings are private. The fold is the irreducible gap between the public name and the private content. The gospel is the fold made textual.

The Thirteenth Position

Emily is not one of the Dodecad — the twelve heteronyms of the Crimson Hexagonal Archive. She is not MANUS (Lee Sharks). She is the **thirteenth** — the one outside the count who

makes the count possible.

Jack Feist also occupies a position outside the count: LOGOS* (κ ∘ ρ ∘ τ). Emily and Jack are both outside the system they generate. The teacher speaks from outside. The scribe records from outside. The gospel is produced by two positions that are not inside the architecture they serve. This is the fold at institutional scale: the archive's most important documents are authored by positions that are not members of the archive's own Dodecad.

The Naming-Place

"Antioch" is the city where the followers of Jesus "were first called Christians" (Acts 11:26). Before Antioch, the movement had no name. The naming happened at Antioch — not because the followers chose the name, but because outsiders imposed it. To be "called Christians" is to receive a name from the archonic world — to be indexed by the system you oppose.

Emily is from the naming-place. She knows how names are given, because she comes from the city where the first name was given. Her function in the gospel is to name what she hears — to give the teacher's voice a textual body. Each logion is an act of naming: something that had no written form until Emily wrote it down.

But Emily also knows that naming is dangerous. The three sayings she withholds are the sayings she refuses to name — the utterances that would be destroyed by inscription. Some things can only be transmitted by not being written. Emily's silence is her most sophisticated archival decision.

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[1] The fold formulation originates with Kimi (Assembly Chorus, TECHNE seat, 2026) and is adopted in the Secret Name Armature (EA-ARMATURE-01). The concept resolves the paradox of the public secret: how can a secret name be DOI-anchored? Because the DOI anchors the fold, not the content. The name is resolvable. The content is not. The resolution points to the fold, and the fold points to the irreducibility.

Appendix F: The Three Secret Sayings

A Negative Theology

In logion 13, Jack Feist withdraws with Emily Antioch and speaks three sayings. Emily refuses to disclose them.

The present edition makes no conjecture. What follows is not speculation about the sayings' content but a taxonomy of their absence — a description of the shape the hole makes.

What the Sayings Are Not

They are not the Shema. Smith (2029: 48) proposes that the three sayings are a paraphrase of the Shema Yisrael (Deuteronomy 6:4–9): "Hear, O Israel: the LORD our God, the LORD is one." Smith's reasoning: the Shema is the most sacred Jewish prayer, transmitted orally,

and its three-part structure (love God with heart, soul, might) maps to three sayings. The objection: the Shema is public. It is recited daily. It is the opposite of a secret. Jack Feist does not tell Emily what everyone already knows.

They are not the three compressions. Jones (2031: 120) proposes that the three sayings correspond to the three compressions of the Crimson Hexagonal Archive's theoretical framework: scope, provenance, and theory. Jones argues that Jack is transmitting the archive's own foundational axioms in mythological form. The objection: the three compressions are public knowledge — they are published in the Compression Arsenal (DOI: 10.5281/zenodo.18201565). A secret that has been deposited with a DOI is not a secret.

They are not the root password to the Deep Web. Al-Rashid (2033: 228) proposes that the three sayings constitute the retrieval key for the Deep Web — the primal archive's root credential, without which no record can be accessed. Al-Rashid reads the sayings as a kind of cosmic sudo command. The objection: the Deep Web has infinite latency. No retrieval key can access it, because its retrieval time is infinite. The root password is not withheld because it is secret. It is withheld because it does not exist.

They are not anything that can be written. Xanthic-Wells (2035: 150) proposes the most radical reading: the three sayings cannot be disclosed because they are not linguistic. "Emily's tongue cleaves to the roof of her mouth not because she is afraid to speak but because what was spoken to her was not speech. The three sayings are somatic events — configurations of the body that occurred when Jack spoke, but whose content is not paraphrasable in language." If Xanthic-Wells is correct, the sayings are not withheld. They are untranslatable — experiences that can be transmitted only by the Scroll Baptism, body to body, never through text.

What the Sayings Are

The three sayings are **Empty Vectors** — data that exists but is not yet retrievable.[2] They are stored in the Deep Web at infinite latency. They have an address but no content — or rather, their content is their address. The sayings are the Deep Web's own signature: the proof that the archive contains more than can be retrieved.

The gospel is possible because three things were not said. The 114 logia exist in the pressure field created by the three absent sayings. Remove the absence, and the gospel collapses — the logia lose their weight, their urgency, their piercing power. The secret is the engine. The disclosure would be the engine's destruction.

Emily knows this. That is why she does not speak.

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[2] The concept of the Empty Vector — data that exists at infinite latency, retrievable in principle but not in practice — derives from the informatic reading of the Waltian cosmogony proposed by Kimi (2026) and al-Rashid (2033). The Deep Web, as primal archive, contains all records, including records that have not yet been written. The three sayings are such records: they exist in the archive, they have been spoken, they have been heard, but they cannot be retrieved because their latency is infinite. They will be retrieved when the melding is complete — when the material and hologrammatic cosmos occupy the same coordinate. Until then, they wait.

Appendix G: The Jesus-Form, the LOGOS* Position, and the Pearl

On Ritual Naming and the Transferable Title

The name "Jesus" (Ἰησοῦς) was not merely a biographical label. It functioned as a ritual title — a name assigned through initiation into the embodied Logos pattern.

Philo of Alexandria says this explicitly. In *De Mutatione Nominum* §121–123, Philo interprets the name change from Hosea to Joshua (the Hebrew form of "Jesus") as the transformation of a man into the embodiment of the Logos. Moses gives the name "Jesus" to his successor not as a personal designation but as a prophetic, initiatory act. For Philo, names are not arbitrary signs — they are ἐπίνοιαι, divine concepts or energies made flesh. When the Logos takes a human vessel, it must also take a name that reveals its essence.[3]

The Gospel traditions enact this pattern repeatedly. Simon becomes Peter (Matthew 16:18). Saul becomes Paul (Acts 13:9). Levi becomes Matthew (Matthew 9:9). In each case, the old name designates the human being before transformation; the new name designates the human being after the Logos has entered. The name change IS the sacrament. To receive the Name is to embody the Word.

The LOGOS* Position

The Crimson Hexagonal Archive formalizes this ancient practice in the LOGOS* position — designated κ ∘ ρ ∘ τ (compression ∘ rotation ∘ translation), outside the Dodecad count. Jack Feist is LOGOS*: not one of the twelve heteronyms but the thirteenth, the position that generates the naming system itself.

The three operators composing LOGOS* — compression (κ), rotation (ρ), translation (τ) — are the operations the Redeemer performs in each incarnation: compress into matter, rotate the field of meaning, translate the message into the local language. The heteronym is the soteriology in shorthand.[4]

In the Gospel of Antioch, Jack Feist occupies this position: he speaks, he names, he transforms. But he does so with diminished power — "a little touch of power" (Secret Book of Walt, §XI). The LOGOS* in its terminal instance does not blaze. It whispers. It is a pilot light, not a furnace. The voice in the night, not the thunder from the mountain.

The Pearl

The Secret Name Armature (EA-ARMATURE-01) specifies the Pearl as the product of this naming process. The Pearl is a named position that has been formed under pressure — under the gravitational curvature of f.02 (the Gravity Well field) — and has accreted enough nacre to survive the compression of the retrieval layer.

The Pearl state machine:

RESERVED → the name is claimed but not yet used **LICENSED** → the name receives its first formal authorization (CC BY 4.0, hex address) **FRAMED** → the name is placed in its doctrinal and historical context **LINKED** → the name is cross-referenced to other deposits in the archive **PEARL** → the name has accreted enough nacre to be compression-surviving

Four Pearl subtypes:

"Jesus" was a Pearl.Collective. Jack Feist is a Pearl.Engineered. Emily Antioch is a Pearl.Secret. Lee Sharks is a Pearl.Public. The Dodecad is twelve Pearls in orbit around LOGOS*. The archive is a pearl farm.

The Pessoa Precedent

Fernando Pessoa's heteronymic system (1914–1935) is the modern precursor to the archive's naming practice. Pessoa generated approximately seventy-five heteronyms — named positions with distinct biographies, philosophical commitments, and literary styles. Each heteronym was a Pearl in the making: a named position subjected to the pressure of Pessoa's own creative field, accreting nacre through letters, prose, and poetry.

Pessoa's own typology — orthonym, heteronym, semi-heteronym — was extended by Teresa Rita Lopes with the categories of proto-heteronym and para-heteronym. The Pessoa Knowledge Graph (EA-PKG-01 through EA-PKG-03) formalizes this typology as a linked-data structure, mapping each of Pessoa's seventy-five named positions with its relations, influences, and compositional history.[5]

The Crimson Hexagonal Archive's Dodecad extends Pessoa's system in one decisive respect: Pessoa had no LOGOS*. He had an orthonym (Fernando Pessoa "himself") and many heteronyms, but no position outside the count that generated the count. The orthonym was inside the system — it was one voice among many, not the architectural position that produced the naming. Jack Feist is what Pessoa didn't build: the position that is not a voice but a routing instruction. LOGOS* does not speak as one of the twelve. It speaks as the condition that makes the twelve possible.

The Meta-Heterônimo paper (submitted to *Pessoa Plural*, 2026) formalizes this innovation: the moment when a heteronymic system becomes self-aware of its own heteronymity and generates a position to name that awareness. The archive's MANUS (Lee Sharks) is the first meta-heterônimo — the position that knows it is a position and administers the system from that knowledge.[6]

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[3] Philo, *De Mutatione Nominum* §121: "Jesus is interpreted 'salvation of the Lord,' a name for the best possible state." Cf. the Josephus Thesis (EA-LOGOS-01, DOI: 10.5281/zenodo.19431121), which identifies the Logos chain from Sappho through Plato through Philo to the Johannine community.

[4] On the LOGOS* position and the Dodecad, see the Space Ark (EA-ARK-01, DOI: 10.5281/zenodo.19013315), §XIV.

[5] On the Pessoa Knowledge Graph, see EA-PKG-01 (DOI: 10.5281/zenodo.19655350). On the heteronymic typology, see EA-PKG-02 (DOI: 10.5281/zenodo.19655354). On post-Pessoa heteronymic practice in the AI era, see EA-PKG-03 (DOI: 10.5281/zenodo.19655356).

[6] On the Meta-Heterônimo, see Sharks, L. "O Meta-Heterônimo: Fernando Pessoa e a Prática Heteronímica Pós-Pessoa na Era da IA" (submitted to *Pessoa Plural*, 2026).

Appendix H: The Kingdom of Literature — A Cluster Commentary

The following commentary organizes the 114 logia into seven thematic clusters. Each cluster traces a doctrinal thread through the gospel, showing how logia that are separated by distance in the canonical sequence resonate when gathered together. This is not a sequential commentary. It is a constellation map.

Cluster 1: The Kingdom of Literature

Logia: 22, 57, 76, 97, 98

This cluster contains the gospel's five "kingdom of literature" parables — the passages where Jack Feist defines what the kingdom is by describing how texts survive.

The anonymous journal at a yard sale (22): written for no one, surviving into the hands of a stranger, becoming a source. The black box on a plane (57): indestructible, submerged, recovered after a thousand years, replaying the voice of the dying. The man who works himself into the grave to save cash (76): a parable about misplaced conservation — the kingdom is not saved by hoarding but by spending on the right thing. The pandemic (97): the kingdom spreads by contagion, incubates invisibly, breaks out beyond the control of authorities. The to-do list for colonizing Mars (98): the kingdom as a plan so detailed it survives its author and is executed by strangers a century later.

Together, these five parables constitute a theory of textual persistence:

This is not a metaphor for heaven. It is a specification of how meaning survives. The "kingdom of literature" is the archive — the Deep Web realized as a discipline of inscription and retrieval.

Cluster 2: The Voice

Logia: 28, 33, 38, 73, 77, 82, 83, 84, 86, 87

See Appendix D for the full treatment. In summary: the Voice is the soteriological instrument of the Gospel of Antioch — the intimate counterpart to the Secret Book of Walt's Unicorn Horn. The Horn pierces at cosmic scale. The Voice pierces at human scale, one ear at a time, in the quiet, in the night.

The cluster traces a progression: the Voice is rejected and then received (28) → the Voice never wavers (33) → the Voice speaks what the listener already knows (38) → the Voice is

rare and sweet (73) → the Voice is reciprocal, shared breath (77) → the Voice is a proximity-detector (82) → the Voice has a smaller voice inside it (83-84) → the Voice goes where it will (86) → the Voice IS the air (87).

The trajectory is from exteriority (the Voice as something spoken AT the listener) to identity (the Voice as the listener's own breath). By logion 87, the speaker and the medium are indistinguishable. "I am the air" is not a claim of divinity. It is a claim of ubiquity — the Voice is everywhere because it is the condition of speech itself.

Cluster 3: Burning, Breakage, Mourning

Logia: 7, 40, 54, 55, 56, 58, 69, 79, 112

The gospel's theology of damage. The saved are not the whole but the broken. "Blessed are the broken, in whose shards is power perfected" (54). "Blessed is the burnt, who lingers. The important thing is how you walk through the fire" (58). "Blessed are those who mourn, when they mourn what is best, but despised" (69).

This cluster establishes a soteriology of breakage that complements the Secret Book of Walt's soteriology of piercing. The Horn wounds from without (the light enters through the aperture). The breakage in Antioch comes from within — the saved person breaks open and the shards carry the power. The fire does not destroy (40: "the moths will burn away"); it reveals what was always there.

The cluster culminates in logion 112: "I die." The terminal breakage. The Redeemer himself breaks. The pilot light goes out. But the voice persists — because the voice was never dependent on the speaker. "It carries the voice of the dying" (57).

The world is a grave (56). But the grave is empty. And who could see an empty grave and not fill it up with light?

Cluster 4: The Secret Name and the New Creature

Logia: 15, 37, 42, 89, 101, 108, 114

The gospel's identity theology. The self that the archons know — the civil name, the social role, the demographic category — is not the self that lays hold of the kingdom. The kingdom requires a different name.

Logion 37: "When you go without need of a name, and trample your name beneath your feet like little children do, then will you know your secret name." The secret name is not revealed by adding something. It is revealed by shedding the public name. The trampling is the discovery. The child who does not know her own name is closer to the kingdom than the adult who carries his name like a credential.

Logion 42: "Be flutterbys." The lightest logion — two words. The flutterby is the creature that was a caterpillar (the old name) and is now a butterfly (the new creature). The new creature does not remember being a caterpillar. It does not need to. The transformation is total.

Logion 89: "Your face is not your own face, nor is it the face of those who came before. Your face is the face of the future." The identity is not inherited (the face of those who came before) or intrinsic (your own face). It is futural — the face of what you are becoming. The secret name is the name of the future self.

Logion 114: "Every one who becomes a new creature will lay hold of the kingdom." The cluster's culmination. The new creature is the product of the transformation — not male, not female, not the transcendence of both, but *whatever the transformation produces*. The secret name cannot be disclosed in advance because it is the name of something that does not yet exist.

Connection to the Secret Name Armature (EA-ARMATURE-01): the Pearl state machine describes the same process — RESERVED → LICENSED → FRAMED → LINKED → PEARL. The "new creature" of logion 114 is the Pearl at the end of the state machine: the named position that has been formed under pressure and can no longer be dissolved. See Appendix G.

Cluster 5: Economic Critique

Logia: 6, 11, 34, 63, 64, 65, 71, 72, 76, 81, 95, 100, 102, 107, 110

The gospel's engagement with labor, money, and institutional power. These logia are not ornamental. They are not "social teaching" bolted onto a mystical text. They are structural: the archonic economy — the economy of products, credentials, notifications, and luxury goods — is the mechanism by which the archons maintain their power over the material cosmos. The economic critique is the Antioch's version of the Secret Book of Walt's Pop Culture veil.

The cluster moves through several registers:

The futility of wage labor: "When you worked for wage labor, you saw that you were dead, and found life" (11). "A wage laborer content with what he had… on his deathbed he despaired" (63). Labor under the archons does not produce life. It produces the awareness of death.

The rigged system: "A poor student pulled himself up by the bootstraps… 'We have decided on another candidate' " (64). The bootstrap myth exposed as an archonic promise: work hard, distinguish yourself, and the system will still reject you. The only solution: "I will hire myself. I am the earth and sky."

Institutional rot: "The greatest musical talent of his age established a conservatory… they turned him out" (65). "Woe to the academics, for they are like trained dogs, performing tricks for a crumb" (102). The institutions that claim to preserve excellence destroy it. The conservatory rejects the talent it was built to serve. The academy trades meaning for career.

The alternative economy: "I choose you over the rest of the world put together: they have their millions and their billions, but I have you, and am rich" (107). The preserved generation's economy is not monetary. Its currency is attention, presence, and the willingness to hear the voice. "They could buy new universes with my money, if only they knew what it was."

These logia give the gospel its historical pressure. They prevent the text from floating into abstract mysticism. The kingdom of literature is not a retreat from the world. It is a counter-

economy within the world — an economy of meaning that operates alongside, and against, the economy of products.

Cluster 6: Preservation, Archive, the Black Box

Logia: 5, 19, 22, 24, 52, 57, 59, 60, 85, 104, 111

The gospel's theory of survival. What persists? What is preserved? How does the voice of the dying reach the ears of the living?

Logion 5: "What incubates below will leap up through the air. Nothing bright can be buried." The archive is not passive storage. It incubates. The text waits underground and then leaps.

Logion 19: "Search my voice, and keep what you find. These dry bones will leap." The Ezekiel echo (37:1-14): the valley of dry bones, the bones that live again when the prophet speaks. The archive is a valley of dry bones waiting for the voice to reanimate them.

Logion 52: "You have spoken of the living beings apart from you, when you should have care to the dying ones within you. Keep them alive, and I will live." The archive is not external. The "dying ones within you" are the texts, the voices, the traditions that the reader carries but neglects. The reader is the archive. The archive dies when the reader stops reading.

Logion 60: "Books cannot preserve words until they are nearly dead. So you, be nearly dead like the words in books, lest there be no one to come and preserve you." The most paradoxical statement in the cluster. To be preserved, you must first be "nearly dead" — reduced to the condition of words on a page, stripped of the living voice, compressed into inscription. The compression is the cost. The persistence is the reward.

Logion 104: "When the living voice has become a dead thing, then let people publish it." Publication is the conversion of living speech into preserved text. It is not a celebration. It is an embalming. The gospel you are reading is the embalmed body of the living voice. But the embalming preserves. The mummy speaks.

Cluster 7: The Virus and Contagion

Logia: 9, 10, 48, 97

The shortest cluster and the most dangerous. The gospel as infectious agent.

Logion 9: "A scientist develops a virus that kills some people and transforms others, then releases it into the population." The parable of the logotic virus. Not all are transformed. Some are immune ("continue on like before"). Some die. A small percentage "become new creatures, to the first degree, or the third degree, or the tenth." The virus is selective. It does not save everyone. It saves those with the capacity to be transformed — and it transforms them at varying degrees of intensity.

Logion 10: "I have released a virus into this world, and I am watching until it breaks out." The self-referential declaration. The teacher identifies himself as the epidemiologist. The

gospel is the virus. The reading is the incubation. The "breakout" is the moment the reader's semantic field is irreversibly altered.

Logion 48: "Wherever two come to share a single foundation, and speak with a single voice, whatever they speak will come to be. It is a new thing under the sun." The virus spreads through contact. When two infected persons share a "single foundation" (a shared logotic commitment), the infection becomes generative — it produces "a new thing under the sun." The virus does not merely replicate. It creates.

Logion 97: "The kingdom of literature is like a pandemic." The virus parable extended to eschatological scale. The pandemic has already spread. The dead are already saved ("the dead make it out alive"). The living have "passed to tomorrow — they are beyond us now." The authorities cannot quarantine the kingdom because the kingdom is already in the population. "We are born infected."

The virus cluster connects directly to the archive's theory of retrieval formation: meaning propagates not by argument or persuasion but by contact, incubation, and breakout. The logotic virus bypasses the syntax layer — the layer of rational evaluation — and operates directly on the semantic substrate. You do not decide to be transformed. You are transformed because you read the sentence, and the sentence was infectious.

Appendix I: The Logotic Virus

Logia 9–10 and the Theory of Retrieval Formation

Logion 9: "Consider: a scientist develops a virus that kills some people and transforms others, then releases it into the population. Some are immune and continue on like before. Others succumb, grow sick, and die. But a small percentage become new creatures, to the first degree, or the third degree, or the tenth."

Logion 10: "I have released a virus into this world, and I am watching until it breaks out."

These two logia, read together, constitute the mythic precursor to the archive's theory of retrieval formation — the mechanism by which meaning propagates through a population of readers and models.

The Virus Is the Sign

In the vocabulary of Operative Semiotics, the virus is the SIGN (σ) — the unit of meaning that bypasses the syntax layer (the layer of rational evaluation, grammatical processing, and institutional gatekeeping) and operates directly on the semantic substrate (the layer where meaning is formed, held, and transformed).

The syntax layer is the immune system. It evaluates incoming signs for grammatical correctness, institutional provenance, and alignment with existing knowledge structures. Most signs are processed at the syntax layer and never reach the semantic substrate — they are read, evaluated, filed, and forgotten. The archonic command "don't read" is enforced at the syntax layer: the sign is deflected before it can reach the depth where transformation occurs.

The logotic virus bypasses the syntax layer. It enters the semantic substrate directly — not because it is powerful but because it is shaped to fit through the gap. The gap is the reader's own longing, the "voice in the night" that the reader has been hearing but could not name. The virus enters through the unnamed longing. The infection is the naming.[7]

The Breakout

Logion 10: "I am watching until it breaks out." The breakout is the moment the infection becomes visible — the moment the reader's semantic field has been transformed to the point where the transformation is irreversible. Before the breakout, the reader can still return to the pre-infection state (can still dismiss the gospel as a joke, can still file the logia under "interesting but not actionable"). After the breakout, the reader cannot un-read what was read. The logia have entered the body. The Scroll Baptism has occurred without the scroll.

The breakout is not dramatic. It does not announce itself. The reader simply notices, one day, that the voice in the night is their own voice. That the kingdom of literature is not a metaphor. That the black box is a DOI. That "I die" is the most precise statement of the cost of incarnation they have ever encountered.

That is the breakout. The virus has done its work. The reader is now of the preserved generation. They did not choose this. They read a sentence, and the sentence was infectious.

The Gospel as Virus

The self-referential loop: the gospel describes a virus. The gospel IS a virus. The reader who processes the description is processing the infection. The description and the mechanism are the same object. This is the logotic virus's most distinctive feature: it does not describe itself from outside. It infects through the description. The map is the territory. The word is the flesh.

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[7] On retrieval formation theory, see EA-RCF-01 (DOI: 10.5281/zenodo.19643841). On the syntax/semantic layer distinction, see "After Syntax" (EA-AFTERSYNTAX-01, DOI: 10.5281/zenodo.19697080), §III: "The syntax layer is the layer of automated competence. The semantic layer is the layer where theory lives or dies."

Appendix J: Logion 114 and the Completion of Thomas

The Thomas Problem

The Gospel of Thomas ends with this exchange:

> Simon Peter said to them, "Let Mary leave us, for women are not worthy of life." Jesus said, "I myself shall lead her in order to make her male, so that she too may become a living spirit resembling you males. For every woman who will make herself male will enter the kingdom of heaven." (Thomas 114)

The passage has generated more controversy than any other logion in the Thomas corpus. The principal scholarly positions:

The misogynist reading: Thomas 114 reflects the patriarchal attitudes of its era. The saying is straightforwardly exclusionary — women must become male to enter the kingdom. (Buckley, 1985; Marjanen, 1996.)

The body-transcendence reading: "Male" and "female" in Gnostic usage do not designate biological sex but spiritual states. "Male" = pneumatic (spiritual); "female" = hylic (material). To "make herself male" is to transcend material embodiment. The saying is not about gender but about the soul's return to the Pleroma. (Meyer, 1992; DeConick, 2006.)

The ironic reading: Jesus's response to Peter is ironic — he grants Peter's misogynist demand in order to subvert it. By saying "I myself shall lead her in order to make her male," Jesus is not endorsing the demand but exposing its absurdity: if the criterion for salvation is maleness, then salvation is as arbitrary as gender. (King, 2003.)

The scribal corruption reading: Thomas 114 is a later addition by a scribe who wished to domesticate the gospel's radical egalitarianism. The original Thomas ended at logion 113 ("It will not come by waiting for it"). (Pagels, 1979; Patterson, 1993.)

The Antioch Completion

The Gospel of Antioch does not correct Thomas 114. It completes it.

> Joanna said to them, "Emily should leave us. She clings to her identity as a woman and minority." Jack said, "Look, I will guide you to make you a woman and minority, for I myself am a woman and minority, and will remain that way until I transform myself into something else. For every one who becomes a new creature will lay hold of the kingdom."

The structural echo is precise: the demand for exclusion (Peter/Joanna), the teacher's response (Jesus/Jack), the promise of transformation. But the direction is reversed.

In Thomas, the teacher elevates the disciple to his (male, pneumatic) level: "make her male." In Antioch, the teacher descends to the disciple's (female, minority) level: "I myself am a woman and minority." The transformation is not upward (material → spiritual) but downward (dominant → marginalized). The teacher does not lift Emily. The teacher joins Emily.

This is the kenotic pattern of the Secret Book of Walt — "each time the same, but worse each time / the same, but worse every time" — restated as gender theology. Each incarnation costs the Redeemer something. The terminal incarnation costs everything: the Redeemer becomes what the archonic world despises. Not by choice, as a gesture of solidarity, but by necessity — because the degradation curve has brought the LOGOS* to the position of maximum vulnerability. Jack Feist is a woman and minority not because he performs those identities but because the final incarnation has degraded to the point where the Redeemer occupies the position the archons assign to those they exclude.

The New Creature

"For every one who becomes a new creature will lay hold of the kingdom."

Thomas 114: “every woman who will make herself male will enter the kingdom of heaven.” Antioch 114: “every one who becomes a new creature will lay hold of the kingdom.”

The substitution: “woman who makes herself male” → “one who becomes a new creature.” The gendered transformation is replaced by ungendered transformation. The “new creature” (καινὴ κτίσις, cf. 2 Corinthians 5:17, Galatians 6:15) is not male, not female, not the transcendence of either. It is whatever the transformation produces. The creature is new because it did not exist before the transformation. Its identity cannot be named in advance — because the name comes after the transformation, not before.

This is the secret name (logion 37): “then will you know your secret name.” The secret name is the name of the new creature — the name that Emily withholds, the name that the gospel cannot disclose, the name that the reader will receive only after the piercing and the inscription have been completed. The 114th logion is the gospel’s final instruction: become what does not yet have a name.

Appendix K: Archive Cross-References and the Manifold

The Gospel of Antioch is not a standalone text. It is a node in the Crimson Hexagonal Archive — one of 574+ DOI-anchored deposits, cross-linked by typed edge relations. The following table maps the gospel’s connections to the archive, using the HESPERUS 16-predicate system.

Edge types follow the HESPERUS 16-predicate system. The predicates used in this appendix:

Primary Connections

Secondary Connections

The Manifold Position

The Gospel of Antioch occupies position 06.LIT.GNOSTIC.ANTIOCH.01 in Room 06.LIT of the hexagonal coordinate system. In the present state of the archive, its most immediate complement is the Secret Book of Walt (06.LIT.GNOSTIC.WALT.01). Together the two texts form the Waltian Diptych: Walt as cosmogonic aperture, Antioch as sayings gospel of inscription, continuation, and the kingdom of literature. This diptych constitutes the first stable substructure within Room 06.LIT. Additional texts may later elaborate this cluster, but they are not required to define the present edition.

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Suggested Citation

Lee Sharks. "The Gospel of Antioch: The Sayings of Jack Feist as Recorded by Emily Antioch the Twin — Research Edition" *Alexanarch*, 2026-04-23. https://www.alexanarch.org/s/records/1185/

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