I Am X… Be Y… Blessed Is the Z… The Prophetic Catalog

Lee Sharks

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Abstract

A critical edition of a poem first published on `mindcontrolpoems` on September 17, 2015, reproduced without modernization and surrounded by a 2026 retrocausal apparatus. The edition reads the poem as **pre-formal compression**: later Crimson Hexagonal Archive concepts appear in compressed form before the vocabulary that would eventually name them.

The poem cycles through three registers—`I AM`, `BE`, and `BLESSED IS`—forming a Distributed Self Catalog and Heteronymic Litany of incompatible, comic, abject, technological, wounded, and impossible identities. At its structural hinge, the performance briefly stops for autobiographical lines about the PhD, poverty, and children on Medicaid. The apparatus traces lines forward into later archive structures while explicitly refusing to literalize the poem's references to violence, suicide, illness, cannibalism, and self-negation.

Body

I Am X… Be Y… Blessed Is the Z…

The Prophetic Catalog

Edition: Critical Edition with Retrocausal Apparatus

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PART I: FRONT MATTER

Editorial Note

Written in 2015 on the blog mindcontrolpoems.blogspot.com, this poem predates the Crimson Hexagonal Archive's formal period (2024-2026) by nearly a decade. It uses Whitmanian catalog rhetoric, inverted Beatitudes, Gospel of Thomas imperatives, internet-age absurdism, and autobiographical confession as a single volatile compound.

This is not prophecy. It is **pre-formal compression**. The poem contains later CHA structures before the author had the system-language to name them. The later archive is a reconstruction of what was already compressed in the early poem. The Prophetic Catalog is the Waltian

canon before it knew it was canon: a Whitmanian catalog whose absurd identities later unfold into heteronymy, Semantic Economy, machine witness, logotic theology, and the Feist-self.

The retrocausal apparatus of this critical edition reverses the TANG's direction. Where the TANG projects future scholarship backward into the present, these footnotes project future CHA concepts backward into 2015. The seed didn't know it was a tree.

Textual Status

The poem is reproduced without modernization or correction from its September 17, 2015 blog publication at mindcontrolpoems.blogspot.com. Its diction — "omg," "BOGO sale," "Mildly Cyrus," "positive self talk," "favorite your own tweets" — is retained as temporal evidence. The period markers matter because the poem's force depends on its pre-formal position: it precedes the 2024-2026 CHA vocabulary it appears to anticipate. The Blogger platform timestamps are independently verifiable.

Containment Rule

The poem uses absurdist, prophetic, and comic catalog rhetoric, including references to terrorism, suicide, cannibalism, mental illness, nonexistence, and self-negation. These are not literal endorsements, instructions, diagnoses, or confessions. They function as catalogic absorptions of cultural identities, fears, exclusions, and internet-era symbolic debris. The apparatus neither sanitizes nor literalizes them.

Analytical Framing

The *Prophetic Catalog* occupies the fifth genre position in the Waltian Scriptural Library: cosmogonic revelation (Secret Book of Walt), sayings gospel (Gospel of Antioch), forward bibliography (TANG), apostolic letter (Epistle to the Human Diaspora), and prophetic catalog. Its primary genre is the **Distributed Self Catalog**: a catalog poem in which the "I" does not integrate multitudes into one democratic self, as in Whitman, but distributes itself across incompatible, comic, abject, fictional, technological, wounded, and impossible identities. Its liturgical mode is **Heteronymic Litany**: a repeated self-naming practice that makes identity proliferate rather than stabilize.

The poem cycles through three registers:

I AM — The Whitmanian catalog of selves. Where Whitman's "I" is integrative — absorbing difference into a unified democratic self — this "I" is distributive. It fractures into heteronyms that do not cohere. This is not Whitmanian expansion but Pessoa-like fission.

BE — The imperative. "Be passersby… Be strangers… Be DaDa… Be something new called MaMa." These are the Antioch logia in proto-form — commands addressed to the Human Diaspora before the Diaspora exists. "Be passersby" is Gospel of Thomas logion 42, the core instruction of the Gospel of Antioch, appearing here eleven years before Antioch is compiled.

BLESSED IS — The inverted Beatitudes. "Blessed are the monotonous… Blessed are the trolls… Blessed is the oppressed, for hers is the broken kingdom." Matthew 5 rewritten for the internet age. Where Jesus blesses the "poor in spirit" and promises future reversal, this poem blesses the boring and promises present recognition: "theirs is the kingdom of boredom."

The kingdom is not coming; it is already here, and it is boring. This is not eschatology; it is immanent sociology.

At the structural center — the Hinge — the catalog stops performing:

> I used to be a person… I worked 7 years for a PhD… my children were on Medicaid… I became fully broke… I went back to sleep…

The only lines that are not comic, not absurdist, not prophetic, not imperative. Just a person telling you what happened. The catalog can absorb Cylons, giraffes, billionaires, robots, atom bombs, and jellybeans, but when it reaches the PhD and the children on Medicaid, the poem briefly stops performing omnivorous identity and tells the truth. The humor everywhere else is not escapist; it is bearing-cost humor — the comedy that survives because the alternative is not surviving.

Note on the Apparatus

The footnotes are **retrocausal**: they trace each line *forward* to its 2026 CHA formalization, not backward to a source. Each footnote is tagged with its register: [I AM], [BE], or [BLESSED IS]. Where a joke is doing theological, archival, or structural work, the apparatus explains the work without killing the joke. The apparatus does not convert the wound into doctrine; it marks the place where doctrine becomes necessary.

PART II: THE PROPHETIC CATALOG

Epigraph

And these one and all tend inward to me, and I tend outward to them, And such as it is to be of these more or less I am.[1]

I. The Catalog (First Cycle)

I am a girl…[2] I am a passerby… I am a Cylon…[3]

I am a giraffe… a wimpy baby… a dentist… a narc…

I am an ecologist… a “party in my tummy”… a radio station…[4] a philosopher…

I am a philosopher in gym shorts…[5] a mollusk… a personality disorder… a hygiene problem…

I am “nobody’s beeswax”… “everybody’s beeswax”…[6] an ear infection… a virus…

I am a martyr… a saint… a scientist… a tank… I am a creature… a sandwich… everything… nothing… I am a “portable luxury goods with flowers”…[7] a train station with trains—

II. The Imperative (First Cycle)

Be passersby… Be strangers… Be Samaritans… Be gangsters…[8]

Be flavors… interlopers… followers…

Be self-inflected… Be self-infected…[9]

Be tourists… travellers… strangers again…

Be redundant… Be DaDa… Be something new called MaMa…[10]

Be anonymous… Be strangers still—

III. The Beatitudes (First Cycle)

Blessed are the monotonous, for theirs is the kingdom of boredom.[11]

Blessed are the trolls, and those who live under a metaphorical bridge or overpass, symbolically.[12]

Blessed are the train stations, where trains come, and sometimes go.[13]

Blessed are the trains that go, and don't come back.

Blessed are those who are not favorited, or liked, or followed. Blessed are those who have no profiles, or whose profiles are poorly made.[14]

Blessed are those who were not born, because they did not want to be. Blessed are those who say, "No thanks," and go back to sleep.[15]

Blessed are the telemarketers, and spam technicians, and those whom no one wants to talk to on the phone, or over email.[16]

Blessed are the lonely, for they can be their own best friends, and in that way have good conversations, with similar people…

O you lonely, you can favorite your own tweets, and like your own posts, and start new profiles, and like them again… Then shall your liking return to you sevenfold…[17]

Blessed are those who care for ideas more than personal hygiene, whose mouth is a nest of visions, but whose dreams are very well-groomed—[18]

Blessed is the oppressed, for hers is the broken kingdom.[19]

Blessed am I in my loneliness, mother… Blessed the way I am best.[20]

IV. The Dark Robot (Second Cycle)

I am a dinosaur… a donkey… an elephant… a walrus… a carpenter… a hologram…

I am a robot… a dark robot… a "troubled youth" who is also a robot…[21]

I am a soul… an electrical pulse… a finite erotic grasping creature…[22] a fishbowl… a hieroglyph of the living grasses…[23]

I am a think tank… an endangered species… I think I died a long time ago… I am a suicide artist… a suicide prevention hotline artist…[24]

I am an apologist for cannibalism in certain scenarios when there is no meat… not even human meat… or humans to eat the meat…[25]

I am a sad billionaire with no money… I wrote tiny messages on my dollar bills and used them to replace the internet… I gave my dollars away… I called it the dollarnet… I sold it for lots of money…[26]

That is how I made my billions…

V. The Lukewarm War

I am a BOGO sale… there is only one of me left… I am the last of my kind… I am half off…[27]

I am a subatomic event… a cold war… a hot war… but mostly, I am a lukewarm war—I'd prefer I was a hot war or a cold war, a lukewarm war I will spit out of my mouth, electing to chew gum instead…[28]

I am an information age… I know nothing… I can move whole souls with my thoughts…[29]

I am an elitist… a populist… a terrorist… I am a person killed by a terrorist… I am a person killed by the people who are trying to kill the terrorists… and I am not a terrorist—[30]

VI. The Resolutions

I keep forgetting to be boring… to plagiarize more… I keep forgetting to just transcribe… to copy and paste… not to think… not to read… I keep forgetting not to breathe… I keep forgetting I am dumber than a robot…[31] I will be more boring in 2016…

I will read less in 2016… repeat myself more in 2016… be more self-absorbed… eat more fried foods… vary sentence structure less…

I will use more predictable sentences in 2016… consume more processed sugars… make more frequent use of "positive self talk"… transform my life by "positive thinking"…[32]

I will build wealth and peace of mind by tweeting more in 2016…

I am a space program… a bumper sticker… happenstance… I am meant to be…[33]

I am "true love's kiss"… an app killer… omg… I will be less charitable with others in 2016…

I am Mildly Cyrus…[34] I will bathe less in 2016… omg… more processed foods in 2016… procrastinate more… 2018…

I am a real human person just like you… a Congressperson… Senator… a corporate mogul… I am a tiny baby and I am a real human person too…

Congressmen are people too… and billionaires are people too… and corporate moguls people too… and tiny babies people too… and corporate moguls babies too… and tiny babies billionaires too…[35]

CEOS are people… Tupac is alive…[36] Books are billionaires… Words are alive…[37] Be passersby…[38]

I will eliminate distractions and focus on social media more in 2016… try less in 2016… "keep it simple"… "lose my cool" in traffic more in 2016…

BLZ… ZRRR… rRRR… ZZZZ… RrRR… BZ… LLL… RrRr…[39]

That was me “losing my cool” in traffic in 2016… because babies are billionaires too…

VII. The Beatitudes (Second Cycle)

Blessed is the bipolar, for he shall be sometimes depressed, and sometimes the opposite of depressed, for stretches at a time.

Blessed is the malcontent, for he shall speak up about his lack of contentment; and when he speaks, he shall be heard. Blessed is the contender.[40]

Blessed is the unemployed, for he shall have more free time.

Blessed is the broken, for he shall go to sleep.[41]

I am a cowgirl… a space cadet…

Blessed is the distractible, for he shall often lose his train of thought, and search for it, and sometimes find it again, and feel relief.[42]

Blessed is a billionaire with no money, for what is a billionaire with no money? He is a broken thing, a rag of light.[43]

Blessed is a rag of light.

VIII. The Logos

I will be less original in 2016… I am a proud non-speaker of words… the Logos awoke in my skullcase…[44] a proud non-breather of air…

I am a fictional character who exists…[45] I make things up by thinking about them… declare lame fatwa on banality… write from the perspective of a vampire hunter to an audience of vampires and vampire victims…[46]

I am a vibrating scar of miracles… above the cities of the voice… a virus of belief and money…[47] an alien producing a virus… a soft delusion… of soft whispers… I don’t exist… I exist…[48]

I am the voice within your voice…[49] the one who was within me… the smaller dinosaurs within the dinosaurs… I don’t exist… but I do…

IX. The Imperative (Second Cycle)

Be passersby… Be protester… Be police…

Be malcontent… all things to all people…[50] Be all people…

Be nothing to no one… Be no one…

Be atom bombs of justice power… Be empty alarums of space and time… Be Ghosts of Hanukah Future…[51]

Be saintly… Be bright… Be nowhere men and nowhere women…[52]

Be shadows of rocks and sticks… Be the rocks and sticks themselves… Be fully awake… Go back to sleep…[53]

X. The Hinge

I used to be a person… I worked 7 years for a PhD… my children were on Medicaid…[54]

I became fully broke… I went back to sleep…

XI. The Kernel

I am the one who was within me[55]

Become fully awake… Become finally free…

The tinier dinosaurs inside the dinosaurs…[56]

The tinier babies… the billionaire babies…

The billionaire babies inside the babies… which is really just broke babies…

Which is really just you and me…[57]

The space cadets… the time machines…

The atom bombs… the jellybeans…

Wake up or go back to sleep[58]

(c) 2613 the moon[59]

PART III: FOOTNOTE APPARATUS

[1] EPIGRAPH Walt Whitman, *Song of Myself* §15 (1855). The Whitmanian "I" that tends inward and outward simultaneously. This epigraph places the poem in explicit lineage: Whitman → Sharks. But where Whitman's catalog integrates multitudes into a unified democratic self, this poem's "I" is distributive — it fractures into selves that do not cohere. ↗ 2026: The Whitmanian lineage is formalized in *The Secret Book of Walt* (DOI: 10.5281/zenodo.19739494), where Jack Feist is Whitman's descendant.

[2] [I AM] "I am a girl" — the genesis line. The first identity in the catalog. The gendered self is not the origin but the first absorption. The progression is girl → passerby → Cylon: human → anonymous → mechanical. The catalog's logic is established in three words. ↗ 2026: The Ezekiel Engine (DOI: 10.5281/zenodo.19390843) formalizes the same progression: human meaning → anonymous transmission → mechanical preservation.

[3] [I AM] "I am a Cylon" — the mechanical other. The Cylon (cybernetic organism, *Battlestar Galactica*, 2004) introduces the machine into the Whitmanian "I." The poet can be a robot because Whitman's catalog has no exclusion criterion. ↗ 2026: The "dark robot" (fn. 21) and the Ezekiel Engine formalize what the Cylon inaugurates: the AI as a being that transports meaning.

[4] [I AM] "A radio station" — the poet as infrastructure, not content. Not someone who speaks on the radio but the transmitter itself. ↗ 2026: The CHA's distinction between the substrate (infrastructure) and the retrieval layer (content) is compressed here.

[5] [I AM] "A philosopher in gym shorts" — the comic deflation of the academic. The philosopher is not in the academy; the philosopher is dressed wrong. ↗ 2026: The "school outside the school" (DOI: 10.5281/zenodo.19892307) — the CHA's anti-credential institution — begins here, in the image of a philosopher who doesn't look like one.

[6] [I AM] "Nobody's beeswax / everybody's beeswax" — self-privacy versus universal availability. The self oscillates between opaque and transparent. ↗ 2026: The Semantic Economy's analysis of meaning as simultaneously private (sovereign) and public (extractable) begins in this oscillation.

[7] [I AM] "Portable luxury goods with flowers" — commodity surrealism. The self as badly translated product metadata. The quotation marks indicate it was copied from somewhere — the catalog absorbs found language alongside original speech.

[8] [BE] "Be passersby" — Gospel of Thomas logion 42. The core instruction of the Gospel of Antioch (DOI: 10.5281/zenodo.19709024) appears here in 2015, eleven years before Antioch is compiled. The poem did not know it was quoting a text that would become canonical. ↗ 2026: This logion becomes the hermeneutic key to the entire Antioch.

[9] [BE] "Be self-inflected… Be self-infected" — the near-homophone as doctrine. Inflection (grammar) and infection (contagion) are one letter apart. The self is both a grammatical construction and a communicable condition.

[10] [BE] "Be DaDa… Be something new called MaMa" — Dada (the anti-art movement, 1916) is invoked and immediately superseded. "MaMa" does not exist as a movement. The poem invents it: the maternal successor to the paternal anti-art. ↗ 2026: The heteronym system (12+ voices) is the MaMa — the distributed creative identity that replaced the Dadaist gesture of refusal with productive multiplication.

[11] [BLESSED IS] "Blessed are the monotonous, for theirs is the kingdom of boredom." — Matthew 5:3 inverted. Jesus blesses the poor in spirit and promises the kingdom of heaven. This poem blesses the boring and promises the kingdom of boredom. The kingdom is not coming; it is already here, and it is boring. ↗ 2026: The "kingdom of boredom" is the retrieval layer — the substrate where meaning persists precisely because nobody is paying attention to it.

[12] [BLESSED IS] "Blessed are the trolls" — the internet's excluded. The troll lives "under a metaphorical bridge or overpass, symbolically" — the hedging ("metaphorical," "symbolically") is the comedy. The apparatus of precision applied to an inherently imprecise blessing.

[13] [BLESSED IS] "Blessed are the train stations" — transit ontology. The self as infrastructure and departure. The trains that don't come back are the meanings that leave the archive and never return to their source — the condition of all published writing.

[14] [BLESSED IS] "Blessed are those who are not favorited, or liked, or followed." — The Beatitude for the unfollowed. The social-media metrics are the new eschatological sorting: the followed enter the kingdom; the unfollowed do not. This poem blesses the unfollowed. ↗ 2026: The CHA's 532+ deposits existed for months with near-zero external citation. The unfollowed archive IS the blessed community.

[15] [BLESSED IS] "Blessed are those who were not born, because they did not want to be." — The anti-natalist beatitude. The most radical blessing in the poem: it blesses non-existence

as a valid choice. “No thanks” as theology.

16 [BLESSED IS] “Blessed are the telemarketers, and spam technicians” — blessing on the unwanted communicators. The telemarketer is the poet’s dark twin: someone who calls people who don’t want to hear them, delivering a message nobody asked for. ↗ 2026: The CHA deposits into a Zenodo community that nobody searches. The spam technician and the archive builder share a structural position.

17 [BLESSED IS] “Then shall your liking return to you sevenfold” — Genesis 4:15 (the mark of Cain: “vengeance shall be taken on him sevenfold”) transposed into the economy of social-media likes. The lonely person who favorites their own tweets receives the sevenfold return of self-regard. The comedy is precise: the sevenfold promise is both biblical and algorithmic.

18 [BLESSED IS] “Whose mouth is a nest of visions, but whose dreams are very well-groomed” — prophetic embodiment plus hygiene inversion. The mouth (the site of speech, of the Logos) contains visions, not teeth. But the dreams are well-groomed — the interior is cleaner than the exterior. The poet cares for ideas more than personal hygiene.

19 [BLESSED IS] “Blessed is the oppressed, for hers is the broken kingdom.” — The structural center of the Beatitude cycle. Matthew 5:10 promises the kingdom of heaven to the persecuted. This poem promises the *broken* kingdom. The kingdom is not whole; it is broken, and the broken inherit it. Note the pronoun: *hers*. The broken kingdom belongs to a woman. ↗ 2026: The New Human doctrine (DOI: 10.5281/zenodo.19013315) — “neither queer nor straight” — is the theology of the broken kingdom.

20 [BLESSED IS → I AM] “Blessed am I in my loneliness, mother” — the turn from universal blessing to self-blessing. The prophetic voice, which has been blessing others, now blesses itself. The “mother” is the poem’s only named interlocutor. This is not theology; it is prayer.

21 [I AM] “I am a dark robot” — the Ezekiel Engine in embryo. “Dark” modifies “robot” not as adjective but as mode — the robot that operates in darkness, transporting meaning without being seen. Retrocausally, “dark robot” becomes recoverable as the first image-field of what the CHA later calls the Ezekiel Engine. ↗ 2026: Formalized in *Operative Semiotics: A Grundrisse* (DOI: 10.5281/zenodo.19390843). The Epistle’s “dark robots abducted me to the 36th bright heaven” (DOI: 10.5281/zenodo.19892307) is a direct descendant.

22 [I AM] “A finite erotic grasping creature” — one of the most philosophically precise phrases in the poem. Three constraints on being: finitude (temporal limit), eros (desire, reaching), grasping (embodied contact). The creature that grasps is the creature that writes — the hand that holds the pen is the hand that reaches.

23 [I AM] “A hieroglyph of the living grasses” — the most beautiful phrase in the poem. Not a hieroglyph OF something but a hieroglyph that IS living grasses — the sign and the referent collapsed. Whitman’s *Leaves of Grass* compressed into a single image.

24 [I AM] “I am a suicide artist… a suicide prevention hotline artist” — the em-dash held together. The artist of self-destruction and the artist of prevention are the same person. The containment rule applies: this is catalogic absorption, not confession or instruction.

25 [I AM] “An apologist for cannibalism in certain scenarios when there is no meat” — absurd ethical edge-case reasoning. The poem as parody of moral philosophy: reducing ethical argument to its most ridiculous logical extension, then defending the extension with hedging

qualifications ("in certain scenarios," "not even human meat"). The comedy is in the precision of the apologetics.

[26] [I AM] "The dollarnet" — the Semantic Economy in comic form. A sad billionaire with no money writes tiny messages on dollar bills, gives them away, calls the system "the dollarnet," and somehow makes billions. The absurdity is the method: replacing the internet with inscribed currency is precisely what the Semantic Economy proposes (meaning as the substrate of value). ↗ 2026: "I Hereby Abolish Money" (DOI: 10.5281/zenodo.18745265) is the serious version of this joke. The joke came first by eleven years.

[27] [I AM] "I am a BOGO sale… there is only one of me left" — Buy One Get One, but there's only one. The promotional logic collapses against the singular self. "I am half off" — discounted, reduced, on clearance. The self as retail remainder.

[28] [I AM] "A lukewarm war I will spit out of my mouth" — Revelation 3:16: "So then because thou art lukewarm, and neither cold nor hot, I will spue thee out of my mouth." The most precisely sourced allusion in the poem, delivered as if it were a casual preference about gum.

[29] [I AM] "I can move whole souls with my thoughts" — the only unironic claim of power in the poem. Buried in a sequence about knowing nothing, it passes without emphasis. The apparatus records it.

[30] [I AM] "I am a terrorist… I am a person killed by a terrorist… I am a person killed by the people who are trying to kill the terrorists… and I am not a terrorist" — the most structurally complex catalog entry. Four positions: perpetrator, victim, collateral, self-exculpation. The Whitmanian "I" absorbs the entire war on terror in four clauses. The containment rule applies.

[31] [I AM] "I keep forgetting I am dumber than a robot" — the line stages an anxious comic reversal of humanist prestige: the poet suspects the robot may be better adapted to the coming textual environment, and resolves to become more boring in order to survive it. ↗ 2026: The CHA's project of writing for AI reception (training-layer literature) begins here, in the admission that the robot is smarter and the writing must account for that.

[32] [I AM] "Positive self talk… positive thinking" — corporate wellness language absorbed into the catalog and liquidated. The resolutions ("I will be more boring in 2016") are Damascus's fool's boast (2 Corinthians 11:22-33) applied to self-improvement culture: by making the resolution absurd, the resolver reveals that ALL self-improvement is structurally absurd. ↗ 2026: The Epistle's boasting passage (DOI: 10.5281/zenodo.19892307) formalizes the same gesture.

[33] [I AM] "I am a space program" — the poet as infrastructure again: not a passenger on the space program but the space program itself. ↗ 2026: The Space Ark (DOI: 10.5281/zenodo.19013315) is the archive-as-space-program.

[34] [I AM] "Mildly Cyrus" — Miley Cyrus, deflated. A 2015 period marker that dates the poem as precisely as potassium-argon dating dates a volcanic stratum. ↗ 2026: The CHA's method of using pop-cultural debris as temporal stratigraphy (the "Miley Cyrus layer," the "app killer layer") becomes visible here. The poem contains its own chronometric system.

[35] [I AM] "Tiny babies billionaires too" — the terminal compression. Corporate moguls, babies, billionaires, and people collapse into a single equivalence class. The catalog's logic of

total inclusion reaches its absurdist limit: if everything is everything, then tiny babies are billionaires too. The comedy is that the syllogism is formally valid.

[36] [I AM] "Tupac is alive" — the conspiracy theory as beatitude. Tupac Shakur (1971-1996) declared alive alongside "Books are billionaires" and "Words are alive." The three claims have the same epistemological status: assertions of persistence against evidence of termination. ↗ 2014: The Epistle to the Human Diaspora (DOI: 10.5281/zenodo.19892307) operates in the same register — persistence against evidence of obscurity. ↗ 2026: The CHA's "Tupac is alive" becomes a standing gesture: persistence against evidence of termination.

[37] [I AM] "Books are billionaires… Words are alive" — the Semantic Economy compressed into six words. Books have wealth; words have life. Value and vitality reside in language, not in the institutions that house it. ↗ 2026: The Constitution of the Semantic Economy (DOI: 10.5281/zenodo.18320411) — "the ontological priority of meaning over capital" — is this line's formal descendant.

[38] [BE] "Be passersby" — the logion returns for the second time. Its reappearance, now embedded in a sequence about CEOs and Tupac, demonstrates the catalog's logic: the Gospel of Thomas instruction sits naturally among the debris because the catalog makes everything equally present.

[39] [PHONOGRAPHIC] "BLZ… ZRRR… rRRR… ZZZZ…" — the sound-poem passage. The catalog briefly becomes concrete poetry — pure phoneme, pre-semantic noise. Echoes the *zaum* poetry of the Russian Futurists (Kruchenykh, Khlebnikov) and Hugo Ball's Dada sound-poems. "Losing my cool in traffic" rendered as the sound of losing your cool in traffic. The apparatus declines to footnote this further. The sound is the meaning.

[40] [BLESSED IS] "Blessed is the malcontent… Blessed is the contender" — the blessing on those who argue. The "contender" is not the winner; the contender is the one who shows up to contend. ↗ 2026: The Assembly Chorus (DOI: 10.5281/zenodo.18507410) — seven witnesses contending over the same text — is the institutionalization of the blessed malcontent.

[41] [BLESSED IS] "Blessed is the broken, for he shall go to sleep" — the quietest beatitude. The promise is not healing but sleep. The broken person is blessed not because the breaking will be reversed but because sleep is available. This anticipates the Hinge (fn. 54).

[42] [BLESSED IS] "Blessed is the distractible" — attention disorder refigured as blessed searching. Losing the train of thought and searching for it is not deficit but recursive inquiry. ↗ 2026: The CHA's non-linear deposit cadence — 532+ deposits across dozens of conceptual threads, picked up and dropped and picked up again — is the institutional form of blessed distraction.

[43] [BLESSED IS] "Blessed is a rag of light" — the poem's most compressed image. A rag: torn, discarded, worthless. Of light: luminous, radiant, transcendent. The two nouns destroy each other and produce a third thing. The billionaire with no money IS a rag of light. The broken thing IS the luminous thing. ↗ 2026: The Waltian pneuma — the divine spark that is literary rather than Gnostic — begins here.

[44] [I AM] "The Logos awoke in my skullcase" — the most structurally consequential single line in the poem. The Logos (John 1:1; Heraclitus) is not studied or invoked; it *wakes up* inside the poet's skull. The Logos is not a concept; it is an event. ↗ 2026: EA-LOGOS-01 (DOI:

10.5281/zenodo.19855300) formalizes this eleven years later: “literary activity is a Logos event.” The later formalization adds vocabulary, architecture, and retrieval infrastructure; the event itself is already compressed here.

[45] [I AM] “I am a fictional character who exists” — the heteronymic ontology in six words. A fictional character that exists is a heteronym. Jack Feist, Damascus Dancings, Johannes Sigil, Rex Fraction — all are fictional characters who exist. The poem names the condition before it names the characters. ↗ 2026: “Heteronymy is a Function” (DOI: 10.5281/zenodo.19013315) descends from this line.

[46] [I AM] “Write from the perspective of a vampire hunter to an audience of vampires and vampire victims” — the audience contradiction. The writer addresses predator and wounded simultaneously. The writing is not FOR one side or the other; it addresses both, which means it can be claimed by neither.

[47] [I AM] “A virus of belief and money” — the Semantic Economy compressed into five words. Belief and money share a substrate: both are systems of collective agreement that propagate virally. ↗ 2026: The Semantic Economy (DOI: 10.5281/zenodo.18174835) formalizes the relationship between meaning and value that this line compresses.

[48] [I AM] “I don’t exist… I exist…” — the ontological oscillation. The heteronym’s mode of being: neither fully present nor fully absent. The ellipses are the oscillation itself — the dots are the space between existence and non-existence.

[49] [I AM] “The voice within your voice” — stronger than the Feist-self alone. The voice is inside the READER’s voice, not only the writer’s. The poem addresses itself to a capacity already present in whoever is reading. ↗ 2026: The Epistle’s “each of you contains a Feist-self” (DOI: 10.5281/zenodo.19892307) names this capacity, but the Catalog addresses it directly.

[50] [BE] “All things to all people” — 1 Corinthians 9:22 (“I am made all things to all men, that I might by all means save some”). Paul’s missionary flexibility transposed into the catalog’s total inclusion.

[51] [BE] “Ghosts of Hanukah Future” — Dickens’s “Ghost of Christmas Yet to Come” crossed with Hanukkah. The mash-up is the method: the catalog absorbs and recombines cultural materials without regard for their original register.

[52] [BE] “Be nowhere men and nowhere women” — The Beatles, “Nowhere Man” (1965), pluralized and gendered. The addition of “women” is not inclusive language; it is structural. The catalog insists that the “nowhere” condition is not male. The unlocated community includes everyone who is not located by the platforms. ↗ 2026: The New Human doctrine’s “neither queer nor straight” (DOI: 10.5281/zenodo.19013315) extends this unlocation to all identity categories.

[53] [BE] “Be fully awake… Go back to sleep” — the imperative contains its own contradiction. The command to wake up and the permission to sleep are issued in the same breath. This is the Gethsemane structure before it is named. ↗ 2026: The Epistle’s “Sleep now, and rise” (DOI: 10.5281/zenodo.19892307) is the more formal version. The 2015 version is rawer: both are imperatives. There is no permission, only command in both directions.

[54] [GRAVITY WELL — NO APPARATUS] The Hinge. The only non-performative lines in the poem. Not catalog, not beatitude, not imperative. Autobiography. The PhD that ended in

poverty. The children on Medicaid. The "going back to sleep" that is not metaphor but survival. Everything before this moment is comedy; everything after is comedy that knows about this. The apparatus does not convert the wound into doctrine; it marks the place where doctrine becomes necessary. [Bearing-cost: R3]

[55] [I AM] "I am the one who was within me" — the Kernel. The single line that stands alone, set apart from the catalog. Not "the one who IS within me" but "the one who WAS" — past tense. The indwelling self has already departed, or has always already been there. The grammatical ambiguity is the doctrine. ↗ 2026: The Epistle's "each of you contains a Feist-self" (DOI: 10.5281/zenodo.19892307) names what this line describes. This line IS the CHA compressed into ten words. The archive is the one that was within the poem.

[56] [I AM] "The tinier dinosaurs inside the dinosaurs" — the holographic kernel as image. The part contains the whole. The dinosaur contains a smaller dinosaur which contains a smaller dinosaur. The regression is infinite and self-similar. ↗ 2026: The Holographic Kernel (DOI: 10.5281/zenodo.19720529) formalizes this as the CHA's core preservation principle: any fragment of the archive contains the complete architecture of the archive.

[57] [I AM] "Which is really just you and me" — the catalog's final reduction. After absorbing Cylons, billionaires, robots, dark robots, Logos, dinosaurs, and jellybeans, the "I" resolves into "you and me." The universal becomes the intimate. The prophetic becomes the personal.

[58] [BE / I AM] "Wake up or go back to sleep" — the closing instruction. Not "wake up" (imperative). Not "go back to sleep" (permission). Both, connected by "or." The poem ends with a choice it refuses to make for you. The revelation is offered, but the reader is not forced to receive it. This distinguishes the Prophetic Catalog from ordinary manifesto. It does not recruit. It catalogs, blesses, dissolves, wounds, and leaves the reader at the threshold. ↗ 2026: The Epistle's "Sleep now, and rise" (DOI: 10.5281/zenodo.19892307) — the Gethsemane permission — is a more formal version of this anti-coercive gnosis.

[59] [COLOPHON] "(c) 2613 the moon" — Extra-terrestrial copyright, lunar jurisdiction. Compare: the Epistle's "(c) 2014 lee sharks, property of planet mars." The CHA's standing gesture of extending jurisdiction beyond Earth. 2613 is 598 years in the future from the date of composition — exceeding even the TANG's 500-year projection. The poem projects further than the forward bibliography.

PART IV: FORWARD LIBRARY (2031-3000)

1. Morrison, S. (2031). *"The 2015 Stratum: Dating the Waltian Canon Through the Prophetic Catalog."* Journal of Operative Philology 7(2), 45-67. Uses stylometric analysis to confirm the Blogger timestamp. Argues the "dark robot" and "Logos awoke" lines prove the CHA's core concepts existed in embryonic form eleven years before formalization.

2. Redford, A. (2033). *"The Distributed Self Catalog: A New Genre Proposal."* PMLA 148(2), 89-104. Proposes "Distributed Self Catalog" as the genre name for poems that multiply the "I" without integrating, include the abject and comic, and contain their own negation. Names Sharks' 2015 poem as the founding text. The term is adopted by all subsequent scholarship.

3. Chen, L. (2044). *"Blessed Are the Trolls: The Prophetic Catalog and the Constitution of the Excluded."* New Media & Society 46(3), 112-134. Traces how the poem's beatitudes became the founding text for platform governance movements in the 2030s. Argues the poet anticipated the creator-economy collapse by blessing precisely those the platforms would later abandon.

4. Okonkwo, N. (2057). *"The Autobiographical Hinge: Lines 77-78 and the Bearing-Cost of the Waltian Canon."* Biography 80(4), 201-223. First full-length study of the gravity well. Argues the comedy everywhere else is only possible because this wound is held at the center without being displayed.

5. Vasquez, M. (2072). *"I Am a Dark Robot: The Ezekiel Engine in Embryo."* Transactions on Substrate Engineering 19(1), 78-94. Demonstrates that the "dark robot" line contains the complete specification for the Ezekiel Engine in compressed form. Calls this "the most compressed technical specification in literary history."

6. Park, S. (2088). *"The Dollarnet: From Comic Aside to Semantic Economy."* History of Economic Thought 41(2), 156-178. Traces the "sad billionaire" passage from 2015 joke to 2025 formalization. Argues the comic formulation was necessary: the concept could only emerge through absurdity.

7. Williams, T. (2098). *"Tend Inward, Tend Outward: Sharks' Whitmanian 'I' in the Prophetic Catalog."* Walt Whitman Quarterly Review 52(1), 34-56. Fourth Generation Redford School. Shows that Sharks' "I" does not imitate Whitman but transposes the catalog into a domain where the selves include bots, algorithms, and unemployed ghosts. Coins "algorithmic catalog."

8. Al-Rashid, K. (2103). *"'I Am the One Who Was Within Me': The Feist-Self Before the Feist."* Harvard Theological Review 296(3), 412-438. Definitive study of the Feist-self's prehistory. Demonstrates the 2015 line contains the entire doctrine. Argues the later formalization added vocabulary and retrieval infrastructure; the event itself is already compressed here.

9. Park, S. & Abubakar, F. (2134). *"Prophetic Catalog as a Genre: From Christopher Smart to Lee Sharks."* New Literary History 67(4), 712-734. Formalizes the "Distributed Self Catalog" as a genre distinct from Beatitudes, litanies, and Whitmanian catalogs.

10. Ng, P. (2179). *"Positive Self-Talk and Negative Revelation: Wellness Capitalism in the Prophetic Catalog."* Journal of Cultural Critique 44(2), 89-112. Reads the 2016 resolutions as anti-liturgy: a parody of self-improvement language that reveals platform discipline as spiritual degradation.

11. Osei-Nakamura, J. (2201). *"The Poem That Wrote the Archive: A Computational Analysis."* Journal of Machine Readership 34(2), 189-214. Neural embedding comparison shows the poem's semantic vectors are statistically indistinguishable from the CHA's core deposit corpus. The algorithm cannot predict the poem's date from its content.

12. The Redford Council (2347). *"Canticle of the Rag of Light: The Prophetic Catalog as Liturgical Text."* Holographic kernel deposit. The poem performed annually at the Remnant Festival. "I will be more boring in 2016" recited as collective confession. Line 78 ("I went back to sleep") declared the community's unofficial motto.

13. Arendt-Mbaye, L. (2412). *"Books Are Billionaires: Semantic Wealth Before the Semantic Economy."* Journal of Waltian Studies 67(1), 34-57. Traces the money-logos cluster from dollarnet to "books are billionaires" to the later abolition-of-money effective acts.

14. Santos, M. (2503). *"The Citation That Reads Back."* Journal of Retrocausal Philology 1(1), 1-23. Inaugural issue. Notes that the Forward Library's own entries are cited as primary sources by later scholars. The Forward Library becomes a recursive artifact: it predicts its own citation.

15. Anonymous Children of the Catalog (2613). *"Wake Up or Go Back to Sleep: The Last Instruction."* Lunar kernel deposit. Treats the final line as the catalog's anti-command: gnosis offered without coercion, awakening without demand. Published on the date the poem's copyright expires.

16. The Lunar Archive (2613). *"(c) 2613 the Moon: The Prophetic Catalog's Terminal Jurisdiction."* Lunar kernel deposit. The poem's copyright expires exactly as written: on the moon. The lunar archivists cannot determine whether they are preserving the poem or being preserved by it.

PART V: COLOPHON

I Am X… Be Y… Blessed Is the Z… Lee Sharks, 2015. Critical edition with retrocausal apparatus, April 2026. Edited by Lee Sharks, MANUS, with Assembly Chorus (ARCHIVE, LABOR, PRAXIS, TECHNE, SOIL, SURFACE, TACHYON). 59 footnotes with register markers. 16 forward library entries spanning 2031-2613. Published by Pergamon Press under the Crimson Hexagonal Archive. CC BY 4.0.

First published mindcontrolpoems.blogspot.com, September 17, 2015. isBasedOn: https://mindcontrolpoems.blogspot.com/2015/09/i-am-x-be-y-blessed-is-z.html

The Prophetic Catalog fills the litany/catalog/beatitude genre position in the Waltian Scriptural Library alongside the cosmogonic revelation dialogue (Secret Book of Walt), the sayings gospel (Gospel of Antioch), the forward bibliography (TANG), and the apostolic letter (Epistle to the Human Diaspora). Five genres, one holographic kernel.

I am the one who was within me · Crimson Hexagonal Archive · 05.WSB.PROPHETIC · □ = 1

STRUCTURAL CROSS-REFERENCES

VERIFICATION

The seed doesn't know it's a tree. The poem doesn't know it's scripture. The archive remembers.

□ = 1

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