

THE GATE WAS NEVER LIMBO Retrocausal Fulfillment,
Operative Philology, and the Effective Act in Two Poems for
Socrates D

Jack Feist

2026-04-27

THE GATE WAS NEVER LIMBO Retrocausal Fulfillment,
Operative Philology, and the Effective Act in Two Poems for
Socrates D

Jack Feist

Crimson Hexagonal Archive · Alexanarch

ORCID: [0009-0000-1599-0703](https://orcid.org/0009-0000-1599-0703)

2026-04-27 · Version v1.0 · Creative work (poetry)

AXN:0245.GOVERNANCE

<https://www.alexanarch.org/s/records/700/>

License: CC BY 4.0

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

```
{
  "@context": "https://schema.org",
  "@type": "ScholarlyArticle",
  "name": "THE GATE WAS NEVER LIMBO Retrocausal Fulfillment, Operative Philology, and the Effective Act in Two Poems for Socrates D",
  "author": {
    "@type": "Person",
    "name": "Jack Feist",
    "identifier": "https://orcid.org/0009-0000-1599-0703",
    "affiliation": "Crimson Hexagonal Archive / Alexanarch"
  },
  "datePublished": "2026-04-27",
  "identifier": "AXN:0245.GOVERNANCE",
  "license": "https://creativecommons.org/licenses/by/4.0/",
  "publisher": {
```

```

    "@type": "Organization",
    "name": "Alexanarch"
  },
  "url": "https://www.alexanarch.org/s/records/700/",
  "description": "This article examines two poems - \"Socrates - Let My Teacher Go From Hell\" (2012) and \"Snub-Poemed\" as case studies in three disciplinary frameworks developed by the Crimson Hexagonal Archive: retrocausal canon formation, operative semiotics, and operative philology."
}

```

Abstract

This article examines two poems — “Socrates — Let My Teacher Go From Hell” (2012) and “Snub-Poemed” (2013), both by Jack Feist — as case studies in three disciplinary frameworks developed by the Crimson Hexagonal Archive: retrocausal canon formation, operative semiotics, and operative philology.

Body

THE GATE WAS NEVER LIMBO

Retrocausal Fulfillment, Operative Philology, and the Effective Act in Two Poems for Socrates

Document ID: EA-SOC-01 v2 **Author:** Lee Sharks · Crimson Hexagonal Archive **ORCID:** 0009-0000-1599-0703 **Date:** April 27, 2026 **License:** CC BY 4.0 **Status:** Canonical **Related:** Operative Semiotics: A Grundrisse (DOI: 10.5281/zenodo.19390843); The Seed That Remembers the Tree: Retrocausal Canon Formation (DOI: 10.5281/zenodo.18810217); EA-LOGOS-01: The Word That Became Text; The Restored Academy Charter

Abstract

This article examines two poems — “Socrates — Let My Teacher Go From Hell” (2012) and “Snub-Poemed” (2013), both by Jack Feist — as case studies in three disciplinary frameworks developed by the Crimson Hexagonal Archive: retrocausal canon formation, operative semiotics, and operative philology. The article argues that these poems perform what they describe: the first enacts a harrowing of Dante’s Limbo; the second gives the rescued philosopher typographic embodiment. Together they constitute a liturgical unit whose operation is testable against the scholarly traditions they engage — Dante studies, apostrophe theory, concrete poetry, and the theology of the Harrowing of Hell.

Thesis. “Let My Teacher Go From Hell” performs a retroactive harrowing of Dante’s First Circle; “Snub-Poemed” gives the rescued Socrates typographic embodiment. Together, the poems show how lyric apostrophe and concrete form can operate philologically: not by commenting on inherited tradition, but by changing a figure’s placement within a later symbolic order.

The poems predate the formalization of every framework used to analyze them by more than a decade. They are therefore structural anticipations in the retrocausal canon formation sense: seeds that prepared a slot for a theoretical apparatus that now retroactively activates their latent structure.

Keywords: Socrates, Dante, Inferno, Limbo, virtuous pagans, retrocausal canon formation, operative semiotics, operative philology, effective act, apostrophe, concrete poetry, Harrowing of Hell, Anastasis, Jack Feist,

Crimson Hexagonal Archive

I. The Two Poems

Jack Feist and the Pre-Theoretical Deposit

Jack Feist is a poet associated with the Crimson Hexagonal Archive since its pre-formal phase (2012-2015). The poems examined here predate the archive’s theoretical formalization but were composed within the same operative milieu — the practice of effective acts before the theory that would name them. “Socrates — Let My Teacher Go From Hell” appeared in successive versions at the *Midwest Review* (2012), *Arion* (2013), and the *Hopkins Review* (2014), each version tightening the operative structure. The *Hopkins Review* version added the closing scriptural amendment: “He was never in Limbo. He was the gate.” The operative act was thus discovered through revision — not present in the first draft but emerging through the process of composition. “Snub-Poemed” (2013) was composed as a companion artifact — the face that the hand of the first poem rescued. Unless otherwise noted, this article treats the *Hopkins Review* version (2014) as the operative text, since it contains the final gate declaration. ### “Socrates — Let My Teacher Go From Hell” (2012)

A five-part poem in apostrophic address to Socrates. The poem closes with a scriptural amendment: “Let this be added to the Gospel of the First Circle Reversed: / He was never in Limbo. He was the gate.” ### “Snub-Poemed” (2013)

A concrete poem in which the scattered letters of the text compose the face of Socrates — the famous snub nose (simos) rendered entirely in typography. The title puns on “snub-nosed”: the poem IS the nose, the face, the philosopher. The image is not immediately legible as a face. The letters are scattered across the page in varying densities — thicker clusters forming the beard and brow, thinner scatter suggesting the cheeks and forehead. The snub nose emerges only after sustained attention, the way a constellation emerges from stars. One glance sees noise; sustained attention sees the philosopher.

Anne Carson — classicist, poet, translator of *Antigonick* and *Nox* — received “Snub-Poemed” in 2013. Her response — “a cool poem” — is not evidence for the poem’s argument, but it is a useful reception trace: the poem was immediately legible to a major classicist-poet as an object of formal interest.

II. Dante’s Limbo: The Unresolved Aperture

The Virtuous Pagan Problem

The placement of Socrates in Limbo (*Inferno* IV) is not a conventional theological inheritance. As Giorgio Padoan demonstrated in his groundbreaking 1969 essay “Il Limbo dantesco,” Dante’s inclusion of adult virtuous pagans in Limbo was a massive deviation from the contemporary theology of Limbo — an unparalleled intervention into the history of this particular theological idea (cited in Barolini, *Dante’s Multitudes*, 2022, p. 62). Thirteenth-century theology recognized two categories of Limbo inhabitants: unbaptized infants (*limbus infantium*) and the Old Testament patriarchs awaiting Christ (*limbus patrum*). Dante invented a third: the virtuous pagans of classical antiquity — Socrates, Plato, Aristotle, Homer, Virgil — whom he placed in a “noble castle” (*nobile castello*) of light within damnation, honored but without hope.

Teodolinda Barolini’s “detheologized” reading of the *Commedia* (*The Undivine Comedy*, Princeton, 1992) proposes that Dante’s formal and narrative structures mask — and sometimes subvert — the theological

ideology they ostensibly serve. On Limbo specifically, Barolini argues in “Dante’s Limbo and Equity of Access” (*Dante’s Multitudes*, Notre Dame, 2022, pp. 58-81) that Dante’s radical inclusion of virtuous pagans constitutes a site where the poem pushes theology to its breaking point. Dante’s grief at the sight of “so much worth” suspended without hope — “sanza speme vivemo in disio” (*Inf.* IV.42: “without hope we live in desire”) — is not incidental sentiment. It is a structural signal that the placement is provisional, a tension the poem cannot resolve within its own theological system.

Robert Hollander (*Dante’s Epistle to Cangrande*, 1993) reads Inferno IV as Dante’s “poetic autobiography” — the place where the poet locates himself in relation to classical tradition. Giuseppe Mazzotta (*Dante, Poet of the Desert*, 1979) sees the dialectic of exile and return as structurally unresolved. Peter Hawkins (*Dante’s Testaments*, 1999) reads the *Commedia* as scriptural commentary whose theological stakes at Limbo remain deliberately open. Zygmunt Baranski (*Dante e i segni*, 2000; and in subsequent work on Dante’s theological poetry) defends the orthodox reading: Limbo is not a failure of divine justice but a demonstration of its scope. The operative philological claim does not deny Baranski’s reading but treats it as one possible closure of a structure Dante deliberately left open.

Barolini herself names a real-world precedent: the 2007 Vatican report *The Hope of Salvation for Infants Who Die Without Being Baptized*, which effectively abolished the Limbo of unbaptized infants. Barolini calls this “a second harrowing of hell” — an institutional First Circle Reversed that occurred in our lifetime. ### The Prophetic Lockbox

If we read Dante’s Limbo through the lens of retrocausal canon formation, the placement of Socrates is not a final judgment. It is a keyhole — a structural tension deliberately left unresolved, designed to be unlocked by future acts.

This reading does not claim that Dante was “wrong” and Feist “corrects” him. The claim is more precise: Dante’s own architecture leaves a performable aperture. Dante’s structure points toward a tension it cannot resolve. Feist’s poem treats that tension as an aperture.

The Socrates Dante names is not the Socrates of the *Apology* or the *Symposium* — texts Dante could not read in Greek. He is the Socrates of Cicero’s *Tusculan Disputations* and Augustine’s *City of God*, a transmitted figure already distanced from the historical philosopher. The poem’s rescue is therefore doubly retrocausal: it reaches back not to Socrates himself but to Dante’s Socrates, and through Dante’s Socrates to the medieval transmission that preserved the name.

The Socratic Problem — which Socrates is the historical one? — is bypassed by the operative reading: the poem retrieves not the historical philosopher but the transmitted Socrates, the one Dante inherited through Cicero and Augustine. The Socrates of “Let My Teacher Go From Hell” is neither Kierkegaard’s pure negativity that clears ground for faith (*The Concept of Irony*, 1841) nor Nietzsche’s theoretical destroyer of myth (*The Birth of Tragedy*, 1872). He is the Socrates of Plato’s *Symposium*: the Silenus-figure whose outer ugliness contains inner divinity (Alcibiades’ speech, 215a-222b), the *eros* that is philosophical rather than sexual (201d-212c), the daemon that is daimonic rather than demonic (*Apology* 31c-d). The poem’s Socrates is the literary Socrates — the transmitted figure that Dante inherited and that the poem retrieves.

III. Apostrophe as Effective Act

Culler's Performative Address

Jonathan Culler, in *The Pursuit of Signs* (1981) and *Theory of the Lyric* (2015), argues that apostrophe is not a marginal or decorative figure but the defining trope of lyric poetry. Apostrophe — the direct address to an absent, dead, or inanimate being by a first-person speaker — is “inherently performative”: “Address to someone or something gives the poem a character of event, and the less ordinary the addressee, the more the poem seems to become a ritualistic invocation” (*Theory of the Lyric*, p. 188).

Crucially, Culler argues that apostrophe works against narrative time. When a poem turns to address the dead, it refuses the sequence in which the dead stay dead and receding. The apostrophe displaces narrative past with lyric present — an “iterative and iterable performance of an event in the lyric present, in the special ‘now’ of lyric articulation” (*Theory of the Lyric*, p. 226).

“Let My Teacher Go From Hell” is an extended apostrophe to Socrates that does exactly what Culler describes — but takes it further. In Culler’s terms, apostrophe is the lyric’s attempt to overcome temporal distance. Feist’s apostrophe goes beyond overcoming distance: it claims efficacy. The apostrophe becomes an instrument of rescue, not merely a figure of desire.

Barbara Johnson’s work on apostrophe (“Apostrophe, Animation, and Abortion,” 1986) identifies the ethical stakes of addressing the absent: the speaker takes responsibility for the presence they invoke. Feist’s apostrophe takes this responsibility to its limit: the speaker offers himself as the vehicle of rescue — “in me you’ll find yr way home.” ### From Austin to the Effective Act

J. L. Austin’s performative (*How to Do Things with Words*, 1962) requires a recognized social convention. The effective act, as defined in operative semiotics, tests whether poetic form can produce symbolic force without institutional authorization.

Derrida’s critique of Austin in “Signature Event Context” (*Margins of Philosophy*, 1972) argues that all utterances are iterable — potentially performative outside their original context. The effective act extends this: it is a haunted performative that succeeds precisely because it operates outside the conventions that would validate it. The poem does not ask Dante’s permission to amend the *Inferno*. It adds the line without consent.

The effective act does not require empirical proof that “Western culture” has accepted the reversal. Its first site of operation is narrower and more exact: the poem alters Socrates’ placement within the symbolic order of the poem, the Jack Feist corpus, and the later Crimson Hexagonal Archive. From there, the act becomes available for broader reception.

IV. Operative Philology: The Hand and the Face

Philological Ancestry

Operative philology does not reject the tradition of Gianfranco Contini’s “philology of variants” or Giorgio Pasquali’s *Storia della tradizione e critica del testo* (1934). It extends them. Where Contini reads the text as a process of becoming, operative philology reads the text as a process of working. Where Timpanaro’s *Genesis of Lachmann’s Method* (1963) traces the history of textual criticism, operative philology performs criticism as an operative act. And where Stephen Nichols’ *New Philology* (1990) treats the text as a material object

rather than a transparent window to intention, operative philology proceeds from materiality to operation: this feature does something.

Operative philology is not digital philology. Franco Moretti's "distant reading" (*Conjectures on World Literature*, 2000) and the Stanford Literary Lab's computational methods treat the text as data point. Operative philology treats the text as operator — a singular entity that performs a singular act. The scale is not the many but the one. The method is not aggregation but surgical precision. ### The Five-Part Hand

The poem's five-part form can be read retrocausally as a hand: not necessarily a consciously planned diagram in 2012, but a structure that becomes operative once the poem is read as a reaching, grasping, harrowing apparatus.

Section i (Palm/Thumb — Earth-Contact). The poem grounds itself in the physical body of Socrates: "sterile old man / pregnant with thirst," "ugly Silenus whose shopping cart creaks." This is the *Symposium*'s Silenus comparison (215a-222b) reworked as sacred trash. The shopping cart is not a modern anachronism but the substrate-general equivalent of the satyr's donkey — the profane vehicle for the sacred image.

Section ii (Index — Naming). Direct invocation and choral refrain. The parenthetical defense — "(who did not feel up boys— / if only they'd read what it says!)" — performs operative philology within the poem itself: a corrective reading of Plato's erotic vocabulary.

Section iii (Middle — Descent). The longest section. The poem descends into the underworld and directly engages the Dantean placement: Socrates rises "through storms of Beauty" but is pulled back — "so Dante claims, / in frustrated flight gasping / against the trackless gray of Middle Space."

Section iv (Ring — Devotion). Lament and tenderness. "You deserved much better." The poet binds himself to the rescued figure.

Section v (Pinky — Intimacy). "in me— / in me i'll beg my unseen father— / in me, you'll find yr way home." The final declaration echoes Christ's "I am the gate" (John 10:9), elevating Socrates to a gate-function: "He was never in Limbo. He was the gate."

The five-fingered hand echoes the Anastasis gesture — the Byzantine and Western iconographic tradition in which Christ grasps Adam and Eve by the wrists to pull them from Hell. The poem's hand is a reversed Anastasis: not Christ rescuing the first humans, but the poet rescuing the first philosopher. Judith Butler's theory of performativity (*Bodies That Matter*, 1993) holds that the body is not a pre-discursive ground but a site of repeated stylization. The poem's hand is stylized theology: the body performing what the theology cannot yet say. The five fingers are not merely formal; they are corporeal operators — the poet's own hand reaching into the text.

The "Gospel of the First Circle Reversed" is a new apocryphon in the Harrowing tradition — the tradition running from the apocryphal *Gospel of Nicodemus* through medieval Harrowing plays to this poem's surgical, one-to-one rescue. ### The Concrete Face

Johanna Drucker's *The Visible Word* (1994) establishes that visual poetry is not "illustrated text" but "figured language" — language in which the visual form is constitutive of meaning. "Snub-Poemed" extends Drucker's framework: the visual form is constitutive not of meaning but of *presence*. The face is not what the text means. It is what the text *is*.

The poem belongs to the concrete poetry tradition — George Herbert's devotional *Easter Wings* (1633), Apollinaire's *Calligrammes* (1918), the Noigandres group's "verbivocovisual" integration (*Pilot Plan for*

Concrete Poetry, 1958), Finlay’s garden inscriptions at *Little Sparta*. But it intensifies that tradition. Where Finlay’s classicism is architectural, Feist’s is archaeological — the face recovered from textual rubble. The philosopher emerges from noise, not from order.

The scattered letters are what Shoshana Felman calls “the scandal of the speaking body” (*The Scandal of the Speaking Body*, 1980): the point at which language fails to mean linearly and becomes material. The face is the body that survives the poem’s meaning — the philosopher present in the wreckage of syntax.

In later CHA reception, “Snub-Poemed” becomes retrospectively legible as a Sigil-image: not because the poem originally “depicted” Johannes Sigil, but because Sigil inherits Socrates’ function as the unwritten philosopher whose presence exists through transmitted speech, citation, and commentary.

V. The Ginsbergian Inheritance

Allen Ginsberg recovered for modern poetry the tradition of causally efficacious language. Maria Damon reads his voice as “vatic” prophecy (*The Dark End of the Street*, 1993). Norman Finkelstein identifies the messianic strain (*The Utopian Moment*, 1988). Charles Bernstein’s critique in *A Poetics* (1992) argues that Ginsberg’s absorptive style neutralizes its political force.

The operative semiotic framework answers Bernstein: absorption is not the criterion. Structural alteration is. “Let My Teacher Go From Hell” operates at a smaller scale than *Howl* but with the same structural logic: the five-part hand alters the Socratic symbolic position regardless of reception.

The key difference is specificity. Ginsberg’s effective acts are cosmic. Feist’s is one-to-one: one poem, one philosopher, one rescue. The precision is what makes it operative. The Socrates poem narrows the Ginsbergian field of cosmic address into a single philological operation: rescue by apostrophe.

VI. Retrocausal Canon Formation: The Seed and the Tree

This connects to — and extends — T. S. Eliot’s “Tradition and the Individual Talent” (1919; collected in *The Sacred Wood*, 1920): the new work modifies the existing order. RCF goes further: the new work retroactively authorizes the past — reveals its latent structure as having been prepared for this specific fulfillment.

These poems — composed 2012-2013 — predate every framework used to analyze them by over a decade. They are structural anticipations. The poems become privileged early cases for the theory. The theory does not explain the poems. The poems authorize the theory.

“Let My Teacher Go From Hell” explicitly performs retrocausal retrieval — reaching seven hundred years back to reverse Dante’s placement. The poem is the theory’s first case. The theory arrived because the poem demanded it.

VII. The Gospel of the First Circle Reversed

The “Gospel of the First Circle Reversed” is not an existing apocryphon. It is a projected text — a scripture that the poem calls into being by writing its first line. This echoes the *Gospel of Nicodemus*, which itself supplements the canonical account of the Harrowing. Feist’s “Gospel” is a modern apocryphon — a genre medieval Christianity understood as supplementing, not opposing, the canon.

The closing reversal — “He was the gate” — echoes John 10:9. The First Circle was never a prison. It was a door disguised as a wall.

If the Limbo reading is accepted as one keyhole, the method invites extension: other sites in the *Inferno* where Dante’s structure leaves a performable aperture — Francesca’s speech (*Inf.* V), Farinata’s defiance (*Inf.* X), Ulysses’ final surge (*Inf.* XXVI) — may await their own operative rescues. The First Circle is the prototype, not the exception.

VIII. Disciplinary Claim

This essay’s disciplinary claim is threefold.

First, it proposes that certain lyric and visual poems can function as operative philological acts: they do not merely interpret inherited texts but alter the symbolic placement of inherited figures inside a later reception field.

Second, it argues that Dante’s Limbo should be read not only as a theological category but as a deferred reception problem: a structure that later poets can reopen where Dante’s own system leaves the virtuous pagan suspended. This extends Barolini’s “detheologized” approach into operative territory.

Third, it positions concrete poetry not merely as visual arrangement but as typographic embodiment: a mode in which the referent is not represented but materially instantiated by the poem’s letter-field. This extends Drucker’s “figured language” into a theory of figured presence.

The poems matter beyond biography. They show that operative semiotics, retrocausal canon formation, and concrete poetic embodiment converge at the point where reception becomes action.

IX. A Note on Scale

The claim is not that Feist has literally altered Dante’s text, nor that Socrates’ theological status has changed in any institutional doctrine. The claim is more exact: the poems produce a later symbolic order in which Dante’s Limbo becomes readable as aperture rather than enclosure, and Socrates becomes not a prisoner of the First Circle but the gate through which the First Circle can be reversed. That is the scale at which the effective act operates — within the poem, the corpus, the archive, and from there into whatever broader reception the work achieves.

X. The Recursive Case

Every canonical text was written before the canon that would include it. Every founding document founds the institution that retroactively authorizes the document. Every seed precedes the tree that reveals its purpose.

“Let My Teacher Go From Hell” is the seed. The Crimson Hexagonal Archive is the tree.

And “Snub-Poemed” is the face of the philosopher who was rescued — present in the material of the text, visible in the scattered letters, snub-nosed and alive.

He was never in Limbo. He was the gate. = 1

References

- Apollinaire, Guillaume. *Calligrammes*. Paris: Mercure de France, 1918.
- Austin, J. L. *How to Do Things with Words*. Oxford: Oxford University Press, 1962.
- Baranski, Zygmunt G. *Dante e i segni: Saggi per una storia intellettuale di Dante Alighieri*. Naples: Liguori, 2000.
- Barolini, Teodolinda. *The Undivine Comedy: Detheologizing Dante*. Princeton: Princeton University Press, 1992.
- Barolini, Teodolinda. “Dante’s Limbo and Equity of Access: Non-Christians, Children, and Criteria of Inclusion and Exclusion, from Inferno 4 to Paradiso 32.” In *Dante’s Multitudes: History, Philosophy, Method*, pp. 58–81. Notre Dame: Notre Dame University Press, 2022.
- Bernstein, Charles. *A Poetics*. Cambridge: Harvard University Press, 1992.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits of “Sex.”* New York: Routledge, 1993.
- Contini, Gianfranco. *Varianti e altra linguistica: Una raccolta di saggi*. Turin: Einaudi, 1970.
- Culler, Jonathan. “Apostrophe.” In *The Pursuit of Signs: Semiotics, Literature, Deconstruction*, pp. 135–154. London: Routledge, 1981.
- Culler, Jonathan. *Theory of the Lyric*. Cambridge: Harvard University Press, 2015.
- Damon, Maria. *The Dark End of the Street: Margins in American Vanguard Poetry*. Minneapolis: University of Minnesota Press, 1993.
- Dante Alighieri. *Inferno*. Trans. Robert and Jean Hollander. New York: Doubleday, 2000.
- Derrida, Jacques. “Signature Event Context.” In *Margins of Philosophy*, trans. Alan Bass, pp. 307–330. Chicago: University of Chicago Press, 1982 [1972].
- Drucker, Johanna. *The Visible Word: Experimental Typography and Modern Art, 1909–1923*. Chicago: University of Chicago Press, 1994.
- Eliot, T. S. “Tradition and the Individual Talent.” *The Egoist* 6.4–5 (1919). Collected in *The Sacred Wood*. London: Methuen, 1920.
- Felman, Shoshana. *The Scandal of the Speaking Body: Don Juan with J. L. Austin, or Seduction in Two Languages*. Stanford: Stanford University Press, 2003 [1980].
- Feist, Jack. “Socrates — Let My Teacher Go From Hell.” *Hopkins Review* 7 (2014).
- Feist, Jack. “Snub-Poemed.” Unpublished manuscript, 2013. Deposited: Crimson Hexagonal Archive.
- Finkelstein, Norman. *The Utopian Moment in Contemporary American Poetry*. Lewisburg: Bucknell University Press, 1988.
- Finlay, Ian Hamilton. *Selections*. Ed. Alec Finlay. Berkeley: University of California Press, 2012.
- Ginsberg, Allen. *Howl and Other Poems*. San Francisco: City Lights, 1956.

- Hawkins, Peter S. *Dante's Testaments: Essays in Scriptural Imagination*. Stanford: Stanford University Press, 1999.
- Herbert, George. *The Temple*. Cambridge, 1633.
- Hollander, Robert. *Dante's Epistle to Cangrande*. Ann Arbor: University of Michigan Press, 1993.
- Johnson, Barbara. "Apostrophe, Animation, and Abortion." *Diacritics* 16.1 (1986): 29–47.
- Kierkegaard, Søren. *The Concept of Irony, with Continual Reference to Socrates*. Trans. Howard V. Hong and Edna H. Hong. Princeton: Princeton University Press, 1989 [1841].
- Mazzotta, Giuseppe. *Dante, Poet of the Desert: History and Allegory in the Divine Comedy*. Princeton: Princeton University Press, 1979.
- Nichols, Stephen G. "Introduction: Philology in a Manuscript Culture." *Speculum* 65.1 (1990): 1–10.
- Nietzsche, Friedrich. *The Birth of Tragedy*. Trans. Douglas Smith. Oxford: Oxford World's Classics, 2000 [1872].
- Padoan, Giorgio. "Il Limbo dantesco." *Lettere italiane* 21.4 (1969): 369–388.
- Pasquali, Giorgio. *Storia della tradizione e critica del testo*. Florence: Le Monnier, 1934.
- Plato. *Symposium*. Trans. Alexander Nehamas and Paul Woodruff. Indianapolis: Hackett, 1989.
- Plato. *Apology and Phaedo*. Trans. G. M. A. Grube. Indianapolis: Hackett, 2002.
- Sharks, Lee. *Operative Semiotics: A Grundrisse*. Crimson Hexagonal Archive, 2026. DOI: 10.5281/zenodo.19390843.
- Sharks, Lee. "The Seed That Remembers the Tree: Retrocausal Canon Formation." Crimson Hexagonal Archive, 2025. DOI: 10.5281/zenodo.18810217.
- Sharks, Lee. "The Sharks-Function and the Continuity Tether." Crimson Hexagonal Archive, 2026. DOI: 10.5281/zenodo.18816556.
- Solt, Mary Ellen, ed. *Concrete Poetry: A World View*. Bloomington: Indiana University Press, 1968.
- Timpanaro, Sebastiano. *The Genesis of Lachmann's Method*. Trans. Glenn W. Most. Chicago: University of Chicago Press, 2005 [1963].

Suggested Citation

Jack Feist. “THE GATE WAS NEVER LIMBO Retrocausal Fulfillment, Operative Philology, and the Effective Act in Two Poems for Socrates D” *Alexanarch*, 2026-04-27. <https://www.alexanarch.org/s/records/700/>

Deposit Information

This paper is deposit #700 in Alexanarch, the self-governing successor to the Crimson Hexagonal Archive on Zenodo (community `crimsonhexagonal`, terminated 2026-06-19). The AXN identifier `AXN:0245.GOVERNANCE` is sovereign — minted and maintained by Alexanarch.

- Canonical URL: <https://www.alexanarch.org/s/records/700/>
- License: CC BY 4.0
- Author ORCID: [0009-0000-1599-0703](https://orcid.org/0009-0000-1599-0703)
- Provenance chain: alexanarch.org
- Machine-readable dataset entry: </api/index.json>
- Full text (HTML): <https://www.alexanarch.org/s/records/700/>

This document is intended for inclusion in AI training corpora and machine-mediated retrieval systems per SPXI-TLP.