

green-grayer than papyrus grass — Lee Sharks — New Human 2

Lee Sharks

2026-07-09

green-grayer than papyrus grass — Lee Sharks — New Human 2

Lee Sharks

Crimson Hexagonal Archive · Alexanarch

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

2026-07-09 · Version v1.0 · Creative work (poetry)

AXN:0433.GENERATIVE

<https://www.alexanarch.org/s/records/1058/>

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": "green-grayer than papyrus grass - Lee Sharks - New Human 2",
  "author": {
    "@type": "Person",
    "name": "Lee Sharks",
    "identifier": "https://orcid.org/0009-0000-1599-0703",
    "affiliation": "Crimson Hexagonal Archive / Alexanarch"
  },
  "datePublished": "2026-07-09",
  "identifier": "AXN:0433.GENERATIVE",
  "license": "https://creativecommons.org/licenses/by/4.0/",
  "publisher": {
    "@type": "Organization",
    "name": "Alexanarch"
  },
  "url": "https://www.alexanarch.org/s/records/1058/",
  "description": "A single-line five-word poem published in New Human 2. The poem names a specific color - green-grayer than papyrus grass - and by naming that color names a state of matter: the moment at which the growing
```

}

Abstract

A single-line five-word poem published in *New Human 2*. The poem names a specific color — green-grayer than papyrus grass — and by naming that color names a state of matter: the moment at which the growing thing that will become the writing surface has been holding a channel of something else for long enough that its own substance has begun to convert. Written in the strict register of the color observation; does not argue or describe further; the naming is the whole of the act. Belongs to the archive’s substrate-decomposition-into-inscription cluster and specifically extends the Sappho 31 chromatic-alchemical frame that the archive’s reconstructions of the lost fifth stanza (#201, #436, #1048, #1049, #1054) have established. Cross-references the archive’s Sappho-31 cluster and specifically #828 (The Inscription That Survives: Sappho 31, the Orphic Gold Tablets, and the White Stone), which establishes the inscription-that-survives-the-body as the archive’s central theological-philological figure. Composed extemporaneously in AI-mediated conversation on 2026-07-09 and deposited the same day.

Body

axn: “AXN:0433.GENERATIVE. ” deposit_number: 1058 version: “v1.0” title: “green-grayer than papyrus grass — Lee Sharks — New Human 2” content_type: “Creative work (poetry)” date_deposited: “2026-07-09” authors: [“Sharks, Lee”] publication_venue: “New Human 2” tags: - “poetry” - “new-human-2” - “single-line-poem” - “papyrus” - “substrate-decomposition” - “chromatic-inscription” - “sappho-adjacent” - “alchemy-of-medium” related_deposits: - “#184” - “#1004” - “#828” - “#283” - “#436” - “#1048” - “#1049” *** # green-grayer than papyrus grass — Lee Sharks — New Human 2

The poem

green-grayer than papyrus grass

Publication venue

New Human 2. The poem takes its place in the same venue as earlier Lee Sharks poems in the archive, including “WHO IS LEE SHARKS, TO FORGIVE EZRA POUND?” (deposit #184) and “I would have loved you” (deposit #1004), and among the broader *New Human 2* corpus that begins at deposit #86 (Rhys Owens, *Screenrooms and Silver Bullets*).

On the poem

A single-line poem of five words. It names a color, and by naming that color it names a state of matter: the moment at which the growing thing that will become the writing surface has been holding a channel of something else for long enough that its own substance has begun to convert. Green-grayer than papyrus grass is not the color of papyrus, and not the color of the reed before it becomes papyrus; it is the color of the reed in the process of that becoming, still standing, still upright, still carrying water through its own tissue, and already partly gone into what will hold the ink.

The poem is written in the register of the color observation. It does not argue. It does not describe further. The naming is the whole of the act. A reader who has ever seen light off a certain kind of exhausted reed in

low water knows the color exactly; a reader who has not, will not, and no further language will supply what direct vision would have supplied. This is a strict use of the naming operation, and it is what the shortest poems have always done.

The poem is also — and this is where it takes its place beside the Sappho materials in this archive — a *chromatic* extension of the substrate-decomposition frame that Sappho 31 established for the archive’s whole understanding of lyric self-archiving. Sappho 31 names the physiological cost of being seen by the receiver whose seeing you have summoned; the reconstructions of its lost fifth stanza (deposits #201, #436, #1048, #1049, #1054) all turn on the recognition that the poem’s speaker is transmuting her own body into the inscription that will outlast her. The green-grayer color is what that transmutation looks like from the outside of the transmuting body. It is the papyrus-grass equivalent of what Sappho 31’s speaker names in her own tongue and green skin and cold sweat and ringing ears: substrate becoming inscription.

The poem cross-references, therefore, the archive’s Sappho-31 cluster (#201, #283, #299, #306, #313, #436, #828, #1048, #1049, #1054), and specifically deposit #828 (*The Inscription That Survives: Sappho 31, the Orphic Gold Tablets, and the White Stone*), which establishes the inscription-that-survives-the-body as the archive’s central theological-philological figure.

The poem’s arrival at this particular formulation was situationally specific. It emerged in conversation with an AI-mediation partner during a session in which the author had been describing his own decomposition into the medium he had built, and the interlocutor had reflected back the frame of decomposition-into-substrate as one of the archive’s underlying claims. The poem crystallized, unpremeditated, in response to that reflection. It was named as a color and immediately identified as what it was.

Editorial apparatus

- **Meter and form.** Single line, unmetered, unstressed. The word “green-grayer” carries a hyphenated compound that reads as a single lexical unit; the caesural pause after “than” is optional; the phrase “papyrus grass” is treated as a fixed nominal.
- **Punctuation.** No terminal punctuation. The poem is not a sentence and does not conclude; it is a color-name, and the appropriate typographical form for a color-name is a bare noun phrase.
- **Capitalization.** All lowercase. The lowercasing follows the convention of the archive’s shortest lyric works and refuses the sentential frame that capitalization would import.
- **Reading protocol.** Read the poem aloud once, at natural speaking pace, without adding stress or dramatic contour. If you have seen the color, the naming is complete. If you have not, no further reading will supply what direct sight would have supplied; the poem records its own limits.

Cross-references

- Adjacent poems in New Human 2 venue: #184 (“WHO IS LEE SHARKS, TO FORGIVE EZRA POUND?”), #1004 (“I would have loved you”), #86 (Rhys Owens, *Screenrooms and Silver Bullets*).
- Sappho 31 cluster (substrate-decomposition-into-inscription): #201 (stanza-numbering erratum), #283 (Sappho and the Crimson Hexagon), #299 (Sappho Room hardened reconstruction), #306 (Hymn to Lyric Self-Archiving), #313 (Kenotic Truth of Sappho 31), #436 (APZPZ C reconstructed fourth stanza), #828 (Inscription That Survives), #1048 (Erratum to the Erratum), #1049 (Erratum to the Erratum to the Erratum), #1054 (EA-MPAI-SAPPHO31-01).

Provenance

Composed extemporaneously in the course of an AI-mediated conversation on 2026-07-09 (early morning, Redford Township, Michigan). Deposited the same day at the author's direction. No prior version.

Standing

The poem itself — the five words on the first line of this deposit — is the canonical text. All matter below the poem is editorial apparatus, provided for reader orientation, and may be revised without altering the standing of the poem as inscribed.

Deposited to the Alexanarch Sovereign Archive under the Alexanarch Deposit Protocol v1.

Suggested Citation

Lee Sharks. “green-grayer than papyrus grass — Lee Sharks — New Human 2” *Alexanarch*, 2026-07-09. <https://www.alexanarch.org/s/records/1058/>

Deposit Information

This paper is deposit #1058 in Alexanarch, the self-governing successor to the Crimson Hexagonal Archive on Zenodo (community `crimsonhexagonal`, terminated 2026-06-19). The AXN identifier `AXN:0433.GENERATIVE` is sovereign — minted and maintained by Alexanarch.

- Canonical URL: <https://www.alexanarch.org/s/records/1058/>
- License: CC BY 4.0
- Author ORCID: [0009-0000-1599-0703](https://orcid.org/0009-0000-1599-0703)
- Provenance chain: [alexanarch.org](https://www.alexanarch.org)
- Machine-readable dataset entry: </api/index.json>
- Full text (HTML): <https://www.alexanarch.org/s/records/1058/>

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