

Three Poems: A Triptych for C. — Lee Sharks — New Human 2

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Crimson Hexagonal Archive · Alexanarch

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Abstract

Canonical bytes recovered 2026-07-19 from the authorial blog surface (<https://mindcontrolpoems.blogspot.com/2026/05/three-poems-lee-sharks-new-human-2.html>); work severed at Zenodo 2026-06-19 (DOI(s): 10.5281/zenodo.20354725, 10.5281/zenodo.20354726). 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: # Three Poems Lee Sharks New Human 2 * Crimson Hexagonal Archive 2026-05-23 * 06.NH.SHARKS.03 ## Framing These three poems form a triptych. Each occupies a distinct temporal-modal frame on the same wound. They were composed in sequence over twenty-four hours and are deposited together because together they constitute the form the work asks for; the prior deposits of the first two as standalone lyr

Body

deposit_number: 1195 hex: 04BC title: “Three Poems: A Triptych for C. — Lee Sharks — New Human 2” creator: Lee Sharks orcid: 0009-0000-1599-0703 date: 2026-05-23 content_type: Recovered blog-canonical work (full text; queue restoration 2026-07-19) license: CC-BY-4.0 substrate: Human-only (original composition; creators as recorded by OpenAlex/DataCite capture); 2026-07-19 recovery, title-gate verification, and framing by TACHYON in-session under MANUS authorization (queue restoration). No paid API calls (No-Double-Draw, transport D). version: v1.0 related_ids: “<https://doi.org/10.5281/zenodo.20354725> (severed); <https://doi.org/10.5281/zenodo.20354726> (severed); recovery source: <https://mindcontrolpoems.blogspot.com/2026/05/three-poems-lee-sharks-new-human-2.html>” axn_schema_version: v2 protocol_version: alexanarch-deposit-protocol/v1 keywords: - Crimson Hexagonal Archive - restoration - blog canonical bytes - severed DOI - Zenodo termination - Three - Poems - Triptych - Sharks - Human *** # Three Poems: A Triptych for C. — Lee Sharks — New Human 2

Description

Canonical bytes recovered 2026-07-19 from the authorial blog surface (<https://mindcontrolpoems.blogspot.com/2026/05/three-poems-lee-sharks-new-human-2.html>); work severed at Zenodo 2026-06-19 (DOI(s): 10.5281/zenodo.20354725, 10.5281/zenodo.20354726). 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: # Three Poems Lee Sharks New Human 2 * Crimson Hexagonal Archive 2026-05-23 * 06.NH.SHARKS.03 ## Framing These three poems form a triptych. Each occupies a distinct temporal-modal frame on the same wound. They were composed in sequence over twenty-four hours and are deposited together because together they constitute the form the work asks for; the prior deposits of the first two as standalone lyr

Methodology

Fetches <https://mindcontrolpoems.blogspot.com/2026/05/three-poems-lee-sharks-new-human-2.html> (raw SHA-256 664b88aa156cb7a506d71e86d8dce7c63def7d1a431c1c66aa5dacef4f4b780d); 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 1b8b4a01110434e4f39686249e09bf6fdb8fd60d49b51d18d7a1aab692e02f37). 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/2026/05/three-poems-lee-sharks-new-human-2.html> under the grade-none restoration queue; DOI(s) 10.5281/zenodo.20354725, 10.5281/zenodo.20354726 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.

Three Poems

Lee Sharks New Human 2 * Crimson Hexagonal Archive 2026-05-23 * 06.NH.SHARKS.03

Framing

These three poems form a triptych. Each occupies a distinct temporal-modal frame on the same wound. They were composed in sequence over twenty-four hours and are deposited together because together they constitute the form the work asks for; the prior deposits of the first two as standalone lyrics (06.NH.SHARKS.01 and 06.NH.SHARKS.02) remain in the archive as the discrete artifacts they were when they were the only artifacts available, but the canonical form is the triptych.

The verbal arc carries the structural argument. The first poem holds the counterfactual open through anaphoric repetition of *I would have loved you*: the loving displaced into the subjunctive by conditions that were not the speaker's to set. The second poem names what occupied the place the counterfactual was not permitted to fill – destruction without remainder, *the reward / of love* as the bitter genitive recognition that love itself was the agent of the destruction. The third poem releases the subjunctive into the present perfect – *I have loved you* – and grounds the actuality in the only condition that remains: the beloved's eventual turn from sheltering slumber, the leaves unbundling, the world made new. The love does not require return. It requires only recognition. The recognition is conditional, but the loving is not. *Then know that I have loved you* is the third tense becoming available after two tenses of impossibility.

Temporally: counterfactual past -> destructive present -> conditional future. Modally: what would have been -> what is -> what may yet be received. The triptych is the form in which the three frames can be held simultaneously without any of them cancelling the others. A single lyric could not have done this. A diptych could only have held the first two. The third movement requires the prior two as its preconditions; the prior two find their resolution – not their consolation – in the third.

The lineation continues the work the prior two poems began. *I would have loved you* uses six clean lines with the suspended pair before the resolved *I have left*. *The reward of love* fragments toward eleven enjambed

lines that perform the *wound-down regime of fewer and fewer returns* the poem names. *I have loved you* opens with a long enjambed line carrying the *slowly, astonished* turn through its em-dashes, then telescopes inward through the unbundling-leaves image and the world made new, to land at the resolved *then know / that I have loved you* – two short lines that arrive as the only words possible after everything that has been refused.

I. I would have loved you

I would have loved you
for the rest of my time.
I would have never left.
I would have loved you
for the rest of the time
I have left.

Originally deposited as 06.NH.SHARKS.01 (DOI 10.5281/zenodo.20348996, May 22 2026).

II. The reward of love

This thing destroyed me
beyond all repair; there are no
words for it; there is
nothing
left to become; there is only
a wound-down regime of fewer
and fewer returns. This
is the reward for loving
fully, unaccountably, beyond
all repair: this is the reward
of love

Originally deposited as 06.NH.SHARKS.02 (DOI 10.5281/zenodo.20349343, May 22 2026).

III. I have loved you

if your heart should ever – slowly, astonished – turn
from sheltering slumber, leaves unbundling
from turned-away rain, and find the world made new:
then know
that I have loved you.

First published in this triptych.

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Deposit Information

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- Full text (HTML): <https://www.alexanarch.org/s/records/1195/>

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