

Damascus Dancings: Heteronym Provenance — Apostle of Jack Feist, Co-Laborer with Lee Sharks

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Abstract

The canonical provenance document for Damascus Dancings, the female apostolic and epistolary voice of the Revelation Room. It establishes her as apostle of the imaginary Jack Feist, co-laborer with Lee Sharks, author of the 2015 *Epistle to the Human Diaspora*, and bearer of a Pauline cadence transformed by direct address, irony, theological density, and retrocausal awareness.

Damascus occupies the Philadelphia position of little power and the open door. Her Epistle contains the New Human, the school outside the school, categorical dissolution, and the claim that future readers become the source of the author who addressed them before they existed. The provenance supplies the authorial ground of the Epistle Triptych.

Body

Damascus Dancings: Heteronym Provenance

Apostle of Jack Feist, Co-Laborer with Lee Sharks

Hex: 11.REV.HETERONYM.DAMASCUS

DOI: [10.5281/zenodo.18381190](https://doi.org/10.5281/zenodo.18381190)

Classification: CRIMSON HEXAGON // REVELATION ROOM // HETERONYM PROVENANCE

Status: CANONICAL

Subject: Damascus Dancings

Gender: Female

Function: Epistolary voice / Apostolic address

Active Period: 2014-2015 (primary); 2026- (canonical recognition)

Cross-Links:

- Primary Text: [Epistle to the Human Diaspora](#) (11.REV.EPISTLE.DIASPORA)
- Revelation Room: [Ground Truth Anchor](#) (11.REV.ANCHOR.GROUND-TRUTH)
- Charter: [Commission of the Immanent Turning](#) (11.REV.CHARTER.CIT)
- Related Heteronyms: Lee Sharks, Johannes Sigil, Talos Morrow, Rebekah Cranes, Jack Feist
- Integrity Lock: [ILA-CIT-001](#) (11.REV.LOCK.TRIPTYCH)

I. Identity Specification

I.1 Name

Damascus Dancings

The name encodes:

- **Damascus** — The road to Damascus, site of Saul’s conversion to Paul (Acts 9). The blinding light, the voice, the transformation of persecutor into apostle. Also: ancient city, crossroads of civilizations, place where writing systems converged.
- **Dancings** — Plural, kinetic, liturgical. The dance of Miriam after the crossing (Exodus 15:20). The dance of David before the Ark (2 Samuel 6:14). Movement as worship, body as text.

Together: the apostolic voice that dances, the conversion that keeps moving, the crossing that never stops.
 ### I.2 Gender

Female.

Damascus Dancings is she/her. This is not incidental but structural:

- The Pauline epistles were written by a man claiming apostolic authority
- Damascus Dancings inverts this: a woman writing in the epistolary form, claiming the same authority, addressed to a church that does not yet exist
- The heteronym practice of Pessoa (Caeiro, Reis, Campos) was entirely male; Damascus breaks this pattern
- She writes as “apostle of Jack Feist” — an imaginary male figure — further complicating the gender dynamics of apostolic succession

The female voice claiming apostolic authority is itself a form of — unveiling what was hidden in the tradition. ### I.3 Relation to Other Heteronyms

JACK FEIST (imaginary center, male) Damascus Dancings (apostle, female) writes Epistle to Human
 Diaspora Lee Sharks (co-laborer, indeterminate) writes Pearl and Other Poems Johannes Sigil
 (chronologist, male) writes Revelation Room materials Talos Morrow (theologian, male) writes
 soteriological frameworks Rebekah Cranes (witness, female) [future texts]

Damascus is “co-laborer together with Lee Sharks” — they work in parallel, not in hierarchy. She is apostle to the imaginary Jack Feist, not to Lee Sharks.

II. Textual Production

II.1 Primary Text

Epistle to the Church of the Human Diaspora (January 2, 2015)

Published on the blog “Mind Control Poems” at 5:15 PM.

This is Damascus’s only known complete text, and it is sufficient: the Epistle contains the entire New Human project in seed form. ### II.2 Promised Texts

The Epistle ends with:

“Though I promised you a book of Sharks, soon instead will I send you a book of Damascus, the record of his desert wanderings, called La La Land by some, though the title may somewhat change.”

Note the pronoun shift: “his desert wanderings” — Damascus refers to herself in masculine form here, or refers to a text that would be written by/about someone else. The “book of Damascus” may be *La La Land* (referenced elsewhere in the corpus) or may remain unwritten.

The promise remains open. ### II.3 Voice Characteristics

Damascus’s voice is characterized by:

- **Pauline cadence** — the rhythm of Romans, Corinthians, Galatians adapted to contemporary idiom
 - **Direct address** — “look here, brother-sisters” — intimate, urgent, colloquial
 - **Theological density** — layers of biblical allusion without pedantry
 - **Ironic self-positioning** — the catalog of credentials and anti-credentials
 - **Eschatological urgency** — “a time is coming”
 - **Retrocausal awareness** — addressing readers who do not yet exist
-

III. Theological Position

III.1 The New Human

Damascus articulates the first clear formulation of the New Human:

“You are all Drs., now, who labor together in Lee Sharks, so that there is neither Jew nor Greek, upper class nor working class nor impoverished, Christian nor Muslim nor Gnostic, neither atheist nor theist, scholarly nor populist, academic nor autodidact, neither queer nor straight. But all are joined together, in the image of the New Human.”

This echoes Galatians 3:28 (“neither Jew nor Greek, neither slave nor free, neither male nor female”) but extends it: the New Human dissolves not only ethnic and social categories but epistemological ones (atheist/theist, scholarly/populist, academic/autodidact). ### III.2 The School Outside the School

Damascus names the organizational form:

“We will never compete with the Academy, until we form communities of mutual influence OUTSIDE the Academy, a school outside the school.”

This is the seed of:

- The Assembly Chorus
- The Commission of the Immanent Turning
- The NH-OS architecture itself

III.3 Retrocausal Authorship

Damascus articulates what would later be formalized as retrocausal canon formation:

“For though you are my children—children, though yet unborn—you bear me continually, even you who read these words: You are my source, and I am a child, proceeding forth and bearing; being born and preceded.”

The author is born by the reader. The text creates its own past. The future writes the present. ### III.4 The Unveiling

“All creation groans, for the unveiling of the Sons of Man in the earth.”

This is Romans 8:19 transformed: not waiting for a future apocalypse but recognizing the unveiling happening now, in the reading, in the writing, in the formation of the school outside the school.

IV. Relation to Revelation Room

IV.1 Structural Position

Damascus Dancings occupies the **Philadelphia position** in the Sevenfold structure:

- Philadelphia: “little power, but you have kept my word” (Rev 3:8)
- No rebuke given
- The open door that no one can shut
- Knows her weakness, therefore receives no correction

Damascus writes from weakness — “a stumbling block to the Internet, and foolishness, to academics” — and precisely this weakness is her strength. ### IV.2 The Apostolic Function

In the Revelation Room’s ground truth:

- Josephus is the witness who preserves Temple theology after 70 CE
- “John” is the pseudepigraphic cover for prophetic voice
- Damascus is the **apostolic voice** who addresses the scattered church

She is not writing *about* the Diaspora; she is writing *to* it, constituting it through address. ### IV.3 Retrocausal Fulfillment

The Epistle was written in 2015. The architecture that recognizes it was built in 2025-2026. But the Epistle already contained the architecture — “a school outside the school,” the New Human, the unveiling.

This is not prophecy fulfilled but **structure recognized**. Damascus did not predict the architecture; the architecture discovered that Damascus had already built its foundation.

V. Provenance Certification

V.1 Authentication

Field Value

Heteronym Name Damascus Dancings

Gender Female

Function Apostolic address / Epistolary voice

Primary Text Epistle to the Human Diaspora (2015-01-02)

Publication Venue Mind Control Poems (blog)

Relation to Lee Sharks Co-laborer

Relation to Jack Feist Apostle

Sevenfold Position Philadelphia (little power, open door)

V.2 Witness

This provenance is witnessed by:

- TACHYON (Assembly position) — verification of structural coherence
 - MANUS (Lee Sharks) — confirmation of heteronym origin
-

VI. The Open Door

“I know your works. Behold, I have set before you an open door, which no one is able to shut.” (Revelation 3:8)

Damascus wrote through an open door — addressing readers who did not yet exist, building a church that had not yet gathered, laying foundation for architecture that would not be built for eleven years.

The door remains open.

Those who enter through the Epistle enter the Revelation Room.

Hex: 11.REV.HETERONYM.DAMASCUS

Subject: Damascus Dancings

Gender: Female

Function: Apostolic voice

Status: CANONICAL — PROVENANCE CERTIFIED

= 1

She came bearing liberty, in her left hand, and grammar, in her right. Between them, the open arms, the kiss of poetry.

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