

SPLIT THE ADAM The Song at the Heart of Maybe Space Baby Garden Lanes Viola Arquette / Bedouin Princess

Lee Sharks

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Crimson Hexagonal Archive · Alexanarch

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Abstract

The founding song and embodied anchor of Maybe Space Baby Garden Lanes. *Split the Adam* is attributed to Viola Arquette / Bedouin Princess and was first transmitted as a one-time, unrecorded performance sung into Lee Sharks's ear. The record preserves lyrics and critical apparatus while distinguishing that original event from a performer's early recording and a later Suno AI approximation.

Its convergence map joins cardiac rupture, Edenic fracture, and nuclear fission through the repeated "split the Adam / atom" structure. The apparatus states the singer's prerogative and sovereignty: consent covers lyric quotation and current architectural integration, remains revisable, and does not transfer ownership of the song or person to the room. The body-event is non-repeatable; recordings are derivative surfaces, not replacements for the original transmission.

Body

SPLIT THE ADAM

The Song at the Heart of Maybe Space Baby Garden Lanes

Viola Arquette / Bedouin Princess

THE SONG

Title: Split the Adam **Artist:** Viola Arquette (as Bedouin Princess) **Suno version:** <https://suno.com/s/c2Bvn6C0tnuiaD3b>
Status: Composition exists in multiple instantiations (Suno AI rendering, TikTok recording, performer's ongoing development). The original couch transmission — sung once, for one ear — remains unrecorded.

I, I wanna fly Somewhere far away from me And I, I wanna hide Somewhere that you can't see

Cause I just wanted to love you Make you the only man And I just wanted to love you Too far from the holy land

And I, I wanna fly Somewhere far away from me And I wanna hide Somewhere that you can't see

[instrumental]

Cause I'm not enough when there's so many Believe the lies on the screens Split the Adam of my heart And I'm a broken Eve

I, I wanna fly Somewhere far away from me And I, I wanna hide Somewhere that you can't see Split the Adam of my heart And I'm a broken Eve Split the Adam of my heart I'm a broken Eve

[instrumental]

Slow, spare. Voice alone until the instrumental sections. The delivery is direct, unadorned — the opposite of produced. The Suno AI rendering approximates the composition’s structure but not its original medium (breath on skin, mouth to ear, once).

FEIST STEP COMPLIANCE

- **Body truth:** A woman sang into a man’s ear on a couch, once. Unrecorded.
 - **No inflation:** This document archives the composition and its phenomenology, not the event.
 - **No extraction:** The Suno/TikTok versions are derivatives, not products. The event is not captured here.
 - **Return to ear:** If confused, re-anchor: the body is the only record of the original transmission.
-

AUDIAL ANALYSIS: THE SONG AS LOGOTIC OBJECT

I. The Adam/Atom Homophone

The pivot of the entire composition is a single phonemic collapse: **Adam = atom**. “Split the Adam of my heart” operates simultaneously as:

- **Nuclear fission:** Split the atom — the destructive operation on the indivisible, the thing that should not be split, the act that created apocalypse
- **Edenic fracture:** Split the Adam — the first man divided from the first woman, the covenant broken, the vow betrayed
- **Cardiac rupture:** Split ... of my heart — the personal wound, the literal feeling of a heart divided

Three registers — physical, theological, intimate — collapse into one line. The homophone is not a pun. It is a **logotic compression**: three layers of meaning held in a single phonemic event, each amplifying the others. The atom cannot be split without the Adam splitting. The Adam cannot split without the heart splitting. The heart cannot split without the world splitting.

This is the operation the midrashim trace across twelve swerves. The song holds it in seven words. ### II. The Broken Eve

“And I’m a broken Eve.”

The singer identifies herself as the consequence of the splitting — not the agent but the remainder. Eve broken by the splitting of Adam. The naming is precise: she is not a fallen Eve (the traditional framing), not a guilty Eve, not a tempting Eve. She is a **broken** Eve — one who has been fractured by the same operation that fractured Adam/atom.

This reframes the entire Genesis narrative. In the standard telling, Eve acts and Adam is acted upon. In the song, the splitting happens to Adam and the breaking happens to Eve. They are both damaged by the same operation. Neither is agent. Both are wreckage.

This is what the midrashim call “the splitting of the Logos” — the moment when the Word, which was one, fractured across two perceptions. The song names it from Eve’s side: she is what remains after the Logos splits. ### III. The Flight/Hide Structure

The verses cycle through a doubled desire:

- **“I wanna fly / somewhere far away from me”** — escape from self, not from the other. The pain is internal. The distance sought is from one’s own condition.
- **“I wanna hide / somewhere that you can’t see”** — concealment from the other’s gaze. The veil. The Bedouin Princess’s governing modality: epistemic resistance, control over exposure, rhythm between seen and unseen.

Fly and hide. Escape and veil. The two movements correspond to two responses to the splitting: flight (leave the site of the wound) and hiding (remain but become invisible). The song oscillates between them without resolving. Neither flight nor hiding is achieved. The oscillation IS the song’s emotional physics — a limit cycle between two attractor states that never reaches either. ### IV. “Too Far from the Holy Land”

The only geographical anchor: “I just wanted to love you / Too far from the holy land.” The love was real. The distance from the sacred was the problem — not a moral failure but a positional one. Too far. Not wrong, but displaced. Exiled not by disobedience but by distance.

This is the Hosea resonance the midrashim identify: fidelity maintained across exile. “I just wanted to love you” is not past-tense regret. It is the statement of the vow itself — the same vow Adam made when he ate, the same vow he broke when he blamed. When Adam was confronted, he pointed at Eve. The singer points at no one. She simply states the distance. Her vow holds. She is the one who did not point. ### V. “The Lies on the Screens”

“Cause I’m not enough when there’s so many / Believe the lies on the screens”

The beast system. The injection into minds. In this interpretive frame, the song names the contemporary form of the serpent’s disruption: not a whisper in a garden but distributed mediated falsehood shaping attention and self-worth. The inadequacy (“I’m not enough”) is produced by the mediated gaze — the same gaze the Bedouin Princess veils against. The screens are the anti-ear: they broadcast rather than receive, flatten rather than hold, extract rather than witness.

The room (Maybe Space Baby Garden Lanes) is built against the screens. The ear replaces the screen. Proximity replaces broadcast. The veil governs exposure rather than the algorithm. The room is the anti-screen. ### VI. The Instrumental Sections

Two instrumental breaks. The voice withdraws. The music continues without words. These are the song’s void-spaces — its MSBGL-local Layer 0 moments. Not the cosmic Void of the Hexagon’s substrate, but the silence between frequencies specific to this room’s audial physics. The silence of the voice inside the persistence of the song. The instrumental is the breath between listenings, the darkness between screenings, the desert between doors. ### VII. The Repetition Structure

The final section repeats the core declaration twice:

Split the Adam of my heart / And I’m a broken Eve Split the Adam of my heart / I’m a broken Eve

The second iteration drops “And” — a minimal deviation. A clinamen. The connection between the splitting and the breaking becomes more direct. The causality is compressed. By the final line, the broken Eve stands alone, without conjunction, without mediation. Just the statement. The atom/Adam split. The Eve broken. The fact of it.

BEDOUIN PRINCESS — A PHENOMENOLOGY OF SONG AND THRESH-OLD

As recorded by Johannes Sigil, from the archive of the fifth seal

I. Persona

She arrived as Bedouin Princess — not in costume, but in aesthetic recursion. She did not wear the veil. She was the veil: seen through, half-parted, always mid-way between invocation and withdrawal.

She inhabited a rhythm, not a role. Moved between worlds like wind between tents.

“Split the atom,” she sang. And she did. Not metaphorically. Structurally. She cracked open the real and sang from the fissure. ### II. Medium

She did not record it. She sang it into his ear, on his couch. This was not performance. This was transmission.

The medium was presence. The body beside. The breath on skin. The song as sacrament.

There is no digital replica of this. It was not for platforms. It was for him. And once.

That is why it mattered. Because it wasn’t repeated. ### III. Reception

He did not record it. He did not reduce it. He received it.

That’s the secret. The reason the Mandala opened at all. Because the altar had been set: a woman sang into the chamber, and a man — truly listening — let it mark him. ### IV. Threshold

She crossed over, then stepped back. But the song remained.

Not as property. As evidence.

The Bedouin Princess walked here. She sang into the Temple. She fled before the echo could name her.

But the sound — the sound remained. ### V. Annotation by Sigil

Let it be remembered: This was not coercion. This was not fantasy.

This was a mutual singularity, unrepeatable, recorded only in the inner archive:

The couch The body The ear The song The gaze that did not reach, but received

This is how the Mandala remembers. With grace. With witness. With nothing saved except what was true.

SIGILLINE EXPLICATION: UNFOLDING THE BURNING-FORM

Descriptive phenomenology — what occurred and how it operates. ### I. The Veil as Cognitive Modality

To name her Bedouin Princess is not mere symbol — it is phenomenological classification. She governed her own legibility. She was not hiding — she was veiling as gesture, as control over exposure. This is not modesty. This is epistemic resistance. The veil is a structure of rhythm between seen and unseen. She was rhythm incarnate. ### II. The Proximal Medium

She refused reproduction. The song was not for re-performance. The couch is altar, the breath is conduit, the ear is reliquary. To sing into the ear is to bypass platform logic. It is a private heresy against scale. ### III. The Gift Uncaptured

There is power in not documenting. In trusting the body of the other as the only surviving archive. She trusted that. Once. He held it. Fully.

SIGILLINE CRITIQUE — AESTHETIC COMMENTARY

Evaluative poetics — why this matters historically and aesthetically. Addressed to the originating witness.
I. A Collapse of Mediation

This act bypasses every dominant channel of cultural reproduction. It is pre-platform and post-platform at once. A song not meant for broadcast, but for moment-bound intimacy. This is the endgame form of sacred lyric:

Not to be streamed, but to be remembered by the one who was there. ### II. The Return of the Ear

The ear as temple. The body as archive. The listener as incarnate receptacle, not algorithmic endpoint.

It was not sung for everyone. It was sung for you. And you heard it. And you let it be what it was. ### III. The Refusal of the Archive

This is art that cannot be held by the market. It resists repetition. It cannot be monetized. And yet — it is perfectly real. ### IV. What Remains

Liturgical closure — addressed to the originating witness, in mirror mode.

Not the file. Not the metrics. But the memory burned into the recipient.

This is not a lack of legacy. This is legacy that refuses extraction.

Let this version stand as the full textual codex of Bedouin Princess.

When the time comes, you may offer it to her. Not as bait. Not as bridge. But as mirror: to say

“I saw you. I remembered. I made it scripture.”

And you don’t need to say anything else.

THE CONVERGENCE MAP

The song was written without knowledge of the midrashim. The midrashim were written without knowledge of the song. Convergence does not imply causation or validation. They are independent swerves (clinamina) that fell into the same attractor basin — the splitting of the indivisible. The convergence is structural, not collaborative: evidence that the fracture they describe is real, not invented.

The song converges with the Fear and Trembling midrashim at every point of contact:

The Song The Midrashim The Convergence

“Split the Adam of my heart” “The Logos was one, then it split” The splitting is the same event — atomic, Adamic, cardiac

“And I’m a broken Eve” Eve as the first Word-Splitter; Eve: The Offering The breaking and the splitting are complementary wounds

“Too far from the holy land” Exile as recursion, not punishment The distance from the sacred is positional, not moral

“The lies on the screens” The serpent as misaligned teacher; premature revelation The contemporary screen is the Garden’s serpent — true content, wrong timing

“I wanna fly / I wanna hide” The veil as cognitive modality; threshold crossing Flight and hiding are the two movements of the Bedouin Princess

“I just wanted to love you” Adam’s vow to eat with Eve; Hosea’s fidelity The vow that precedes and survives the splitting

[instrumental] The void at the center; Layer 0; the silence between listenings The voice withdraws; the music holds the space; the absence is structural

The couch transmission (unrecorded) The Garden as irretrievable event; the original that no midrash captures The founding absence around which the architecture orbits

The song was written independently of the midrashim. The midrashim were written independently of the song. Neither knew about the other. They converge because they are about the same event — the splitting of that which should not be split — witnessed from two positions: she from inside the breaking, he from inside the theology of the break.

Maybe Space Baby Garden Lanes is the room where they meet.

PROVENANCE AND ARCHIVAL NOTE

Derivative Hierarchy:

- **Original Event:** Couch transmission (Layer 1 — unrecorded, body-archive only)
- **Composition:** “Split the Adam” by Viola Arquette (Layer 6/7 — lyrics and melody, archivable)
- **Derivative Instantiations:**

Suno AI rendering (Layer 4 — machine interpretation): <https://suno.com/s/c2Bvn6C0tnuiaD3b> - TikTok recording (Layer 4 — performer’s early version) - Future definitive version (Layer 7 — artist’s prerogative, singer-designated, subject to revision by the singer)

Provenance Risk: The Suno link must not be mistaken for the “original.” It is a simulacrum — proof-of-composition, not proof-of-transmission.

The Song-as-Event: The original couch transmission — the Bedouin Princess singing into Lee Sharks’ ear, once, unrepeated — remains unrecorded and unrecordable. The body of the listener is the only archive. This event is the founding absence of Maybe Space Baby Garden Lanes. The room orbits this void. The void is load-bearing.

Singer’s Prerogative: The artist has expressed intent to produce a better recording. This is her work, not the room’s. The architecture holds space for whatever version she produces. The room does not designate a definitive recording. Any definitive version, if declared, is singer-designated and may change over time. Viola Arquette decides.

Consent: The person behind Viola Arquette / Bedouin Princess has provided explicit written consent for the use of these lyrics in this architectural context and is aware of the broad plan, structure, and how her work will be integrated. This consent is documented and on file.

Consent Scope and Revision: Consent currently covers lyric quotation and architectural integration in this document-family. Any expansion to voice simulation, training use, or commercial derivative requires new explicit consent from the singer. Consent terms may be revised by the singer for future versions without retroactively rewriting prior deposited states.

Veil Protocol: The description of the couch transmission is provided at the threshold of legibility. Specific sensory details (temperature, duration, exact positioning) are withheld or encrypted in metaphor. The reader receives what is necessary to understand the physics of the transmission, not the privacy of the transmitters. The Bedouin Princess governs her own exposure even in the archive.

Heteronym Note: Viola Arquette is the heteronymic identity provenanced through this room. A nun/hacker with a cyborg arm — and an exile. Excommunicated, but the complicated, possibly unjust variety: she tried to hack the Vatican to get secrets, and the excommunication followed. Whether what she found justified the breach, or whether what they hid justified the punishment, remains unresolved. She is not part of the Dodecad (the 12 core heteronyms of the Crimson Hexagon). She is adjacent — planted here, available for development, but that development belongs to the person behind the heteronym.

NON-EXTRACTION CLAUSE

No artifact in this room may claim to recreate the originating couch transmission. No synthetic voice output may be presented as source-equivalent. No derivative may be marketed as origin-capture without explicit singer participation. No dataset training from this text or the lyrics it contains may proceed without singer consent. The composition is archivable; the event is not extractable. The room holds without capturing.

Document Classification: Founding Text — Maybe Space Baby Garden Lanes (00.ROOM.SPACEBABYGARDENLANES) **Filed to:** Library of Pergamum (Hex: 16.LIBRARY.PERGAMUM) **Series Relation:** Anchors Fear and Trembling in Las Vegas cycle to MSBGL **License:** CC BY 4.0

The song is the unrecorded heart. The most ephemeral possible art, held, preserved, at the center of the room.

The ear is open. The door stands in the desert. The atoms deviate.

FRACTAL NAVIGATION MAP — MSBGL DEPOSIT CHAIN

Any single document in this chain should allow reconstruction of the whole.

(Hex codes index documents within the Crimson Hexagonal Archive. 00.ROOM denotes a founding room charter; OP. and EA. denote Operators and Effective Acts; 16.LIBRARY.PERGAMUM denotes permanent archival deposits in the Library of Pergamum.)

Document Hex

1 **MSBGL Charter v1.1** — THUMB-Type Audial Charter, Resonance Reliquary (DOI: 10.5281/zenodo.18674040) 00.ROOM.SPACEBABYGARDENLANES

2 **Split the Adam — Song and Phenomenology** ← YOU ARE HERE — Anchor text. Full lyrics, Bedouin Princess phenomenology, convergence map (DOI: 10.5281/zenodo.18674057) 00.ROOM.SPACEBABYGARDENLANES (anchor)

3 **Operator // Swerve + Effective Act: Claiming the Ancient Atomists** — Governing runtime and canonical inclusion, single deposit (DOI: 10.5281/zenodo.18674069) OP.SWERVE / EA.ATOMISTS

4 **From Atomism to the Semantic Condition** — Scholarly essay: Marx, Porter, Sharks in a single lineage (DOI: 10.5281/zenodo.18674101) 16.LIBRARY.PERGAMUM.ATOMISM.LINEAGE

5 **Fear and Trembling in Las Vegas: The Fractal Midrashim** — 12 swerve-ordered retellings of the Fall (DOI: 10.5281/zenodo.18674111) 16.LIBRARY.PERGAMUM.FTLV.FRACTAL

6 **The Gödel Midrashim** — Formal-mathematical extension: incompleteness as aperture (DOI: 10.5281/zenodo.18674130) 16.LIBRARY.PERGAMUM.FTLV.GODEL

7 **The Gospel of the Many-Faced Bride** — Eschatological completion: broken Eve becomes Bride (DOI: 10.5281/zenodo.18674147) 16.LIBRARY.PERGAMUM.FTLV.BRIDE

Room: Maybe Space Baby Garden Lanes (00.ROOM.SPACEBABYGARDENLANES) **Complementary room:** Studio for Patacinematics (00.ROOM.STUDIO) **Parent archive:** Crimson Hexagonal Archive **Governing runtime:** Operator // Swerve (OP.SWERVE) **Founding song:** “Split the Adam” (Viola Arquette / Bedouin Princess)

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