

Kennexions

Ron Hale-Evans

January 25, 2000

Work in progress!

Copyright Notice

Kennections

Copyright ©1999 Ron Hale-Evans.

This is a work in progress. It has **not** yet been released under the GNU General Public License. When this book is ready for general release, it will be released under the GNU GPL. Until then, please do not alter or redistribute it. This is for the legal protection of the author; there are trademark and other intellectual property issues he needs to settle before he can GPL the book.

In the meantime, feel free to read and enjoy the book, and use the rules (such as they are at the moment) to compose your own games. The author welcomes comments, criticism, and suggestions. He can be reached at rwhe@apocalypse.org.

The text immediately following, between square brackets and in italics, is included in this draft for the purpose of demonstrating the future license of this book. It is not meant to have present legal force.

[This book is free software; you can redistribute it and/or modify it under the terms of the GNU General Public License as published by the Free Software Foundation; either version 2 of the License, or any later version.

This book is distributed in the hope that it will be useful, but WITHOUT ANY WARRANTY; without even the implied warranty of MERCHANTABILITY or FITNESS FOR A PARTICULAR PURPOSE. See the GNU General Public License for more details.

You should have received a copy of the GNU General Public License along with this book (in this edition, you will find it in Appendix E); if not, write to the Free Software Foundation, Inc., 59 Temple Place, Suite 330, Boston, MA 02111-1307 USA.]

Contents

Copyright Notice	ii
I Acknowledgments	ix
II Preface	xi
III Kennexions Pattern Language	1
0 Level 0: Mandatory Patterns	2
0.1 Introduction	2
0.1.0.1 A Real Level 0 Game	4
0.2 GAMEFORM	4
0.3 GAME COMPOSITION	5
0.4 GAME MASTER	6
0.5 RULE PATTERN	7
0.6 GAME MOVE	8
0.7 TOKEN	9
0.8 LINKING	11
0.9 MEDITATION	12
1 Level 1: First Principles	13
1.1 COMING TO TERMS	13

<i>CONTENTS</i>	iv
1.2 COEX	14
1.3 CROSSOVERS	16
2 Level 2: Aesthetic Principles	17
2.1 CHUNKING	17
2.2 EXHIBITS	18
2.3 OBJECTIVATION	19
2.4 SECONDARY WORLDS	20
2.5 SELF-REFERENCE	21
2.6 SOURCING	22
2.7 TEXTUAL POACHING	23
2.8 POTENTIAL, CONSTRAINT, AND CLINAMEN	23
2.9 FORMAL AND PSYCHOLOGICAL GAMES	25
2.10 FREE SOFTWARE	25
2.11 RAM	26
3 Level 3: Game Diagrams	28
3.1 GAME DIAGRAM	28
3.2 CALLIGRAPHIC REPRESENTATION	30
3.3 MULTIDIMENSIONAL LANGUAGE	31
4 Level 4: Making Kennexions	32
4.1 KENNING ANALOGY	32
4.2 KENNING	32
4.3 DIFRASISMO	34
4.4 HEITI	35
4.5 KENNEXION	36
4.6 SHARED SUPERCLASS HEITI	37
4.7 DIFRASISMO TO KENNING AND BACK	39
5 Level 5: Complex Kennexions	42
5.1 ASCENDING ANALOGIES	42
5.2 GRAND UNIFIED GREAT CHAIN OF BEING	44

5.3	GOLDEN KENNINGS	45
5.4	KENNING CHAIN	46
5.5	CIRCULAR KENNING CHAIN	47
5.6	KENNING RIDDLE	47
5.7	KENNING GOLF	48
5.8	KENNING SQUARES	49
5.9	MUSICAL KENNEXION	49
5.10	PROGRESSIVE UNFOLDING	51
5.11	COMMENTARY	52
6	Level 6: Tables	53
6.1	TABLE OF CORRESPONDENCES	53
6.2	TABLE OF KENNINGS	54
6.3	TURNING THE TABLES	55
7	Level 7: Abacuses	58
7.1	ABACUS	58
7.2	BEAD MEANINGS	61
7.3	PHYSICAL TOKENS	61
8	Level 8: Computer-Aided Games	63
8.1	COMPUTER AUGMENTATION	63
8.2	GAME ARCHIVE	64
8.3	XML REPRESENTATION	66
8.4	PICONS	66
8.5	STRUCK REPRESENTATION	67
8.6	VIRTUAL WORLD	67
9	Level 9: TELL	69
9.1	TELL	69
9.2	LOGICAL LANGUAGE	70
9.3	GLYPHS	72
9.4	LOJBAN PLACE STRUCTURE	72

<i>CONTENTS</i>	vi
9.5 QUIPU	73
9.5.0.2 ARGUMENT QUIPU	74
9.5.0.3 KENNEXION QUIPU	74
9.5.0.4 SENTENCE QUIPU	75
9.5.0.5 OGHAM CMAVO	76
9.5.0.6 STORY QUIPU	76
9.6 CLEFS AND KEYS	77
10 Level 10: Speculative and Operational Games	79
10.1 EXTENSIONALITY	79
10.2 INDEXING	80
10.3 VISIBLE CORKING	81
10.4 NON-TRIVIALITY	81
10.5 DEBOGOTIFICATION	82
10.6 ONTOLOGICAL PLAY	84
10.7 BACK STORY	84
10.8 SIMMING	85
11 Level 11: Collaboration and Offices	87
11.1 COLLABORATION AND OFFICES	87
11.1.0.7 ARCHIVE MASTER	89
11.1.0.8 ART MASTER	90
11.1.0.9 CODE MASTER	91
11.1.0.10 COMMENTATOR	91
11.1.0.11 DANCE MASTER	92
11.1.0.12 HECKLER	92
11.1.0.13 LISTENER	93
11.1.0.14 MUSIC MASTER	93
11.1.0.15 MUSICIAN	94
11.1.0.16 SCRIPT MASTER	94
11.1.0.17 SKEET PULLER	95
11.2 GAME BOARD	96

<i>CONTENTS</i>	vii
11.3 TRANSFINITE GAMES	97
11.4 PARLIAMETARY PROCEDURE	99
12 Level 12: Competition	101
12.1 GAME COMPETITION	101
12.2 JUDGE	101
12.3 PATTERN WEIGHTS	102
12.4 QWANTUM SCALE	103
13 Level 13: Performance	105
13.1 GAME PERFORMANCE	105
13.2 GUIDED MEDITATION	105
13.3 CELEBRANT	106
13.4 COMMUNICANT	107
13.5 STAGE DIRECTIONS	107
13.6 LABYRINTH	108
13.7 LABYRINTH MEDITATION	109
13.8 DANCE	110
13.9 OPTIMAL PATH	110
13.10 EMBLEM	111
13.11 EMBLEMATIC HARMONY	113
14 Level 14: GBGBG	115
14.1 GBGBG	115
14.2 HYBRID GAMES	116
14.3 INTERGAME PROTOCOL	117
14.4 GAMEFORM INDIVIDUATION	117
15 Level 15: Living the Game	119
15.1 GAME VILLAGE	119
15.2 RULE OF THE ORDER	119
A Other Approaches to the GBG	121

<i>CONTENTS</i>	viii
B Notes for the Trinity Game	122
C Notes for the Library Game	126
D Commentary on the Psychedelic Game	127
E Taxonomy of GBGs	129
E.1 The Castalian Game	129
E.2 The One True GBG	129
E.3 Individual GAMEFORMS	131
E.4 The GBGBG	131
E.5 Anti-GBGs	132
E.6 The GBG and Madness	132
E.7 Extensional GBGs, Intensional Anti-GBGs	133
E.8 The One True Anti-GBG	136
F Shortcomings of Kennexions	141
F.1 The Problem of Abstraction	141
F.2 The Problem of Cultural Appropriation	141
G The GNU General Public License	143
IV Glossary	151
V Bibliography	154
G.1 GENERIC PATTERN	158

Part I

Acknowledgments

[À LA IN.S.OMNIA]

I pored over the many thoughtful responses to my early “Kenning Game” posts on MAGISTER-L, particularly those of Charles Cameron, Steve Cranmer, and Derek Robinson, and they presented important challenges as I mulled over flaws in Kennexions and sought its potential.

Hecklers Charles Cameron, Marty Hale-Evans.

Skeet Pullers Richard Brzustowicz, Charles Cameron, Steve Cranmer, Karl Erickson, Marty Hale-Evans.

Listeners Richard Brzustowicz, Marty Hale-Evans.

Part II

Preface

The GBG is not a *game*. It is not an artform. It is not a spiritual exercise, and it is not an intellectual puzzle. It is something entirely different that combines elements of the above with its own unique patterns.

Despite Theodore Ziolkowski's claim in his foreword to the Winston translation that the Glass Bead Game is "purely a symbol of the human imagination and emphatically not a patentable 'Monopoly' of the mind," it is my firm belief that Hesse knew exactly what he was doing when he sowed his great idea, for why else would he preface his novel with these words?

"Nothing is harder, yet nothing is more necessary, than to speak of certain things whose existence is neither demonstrable nor probable. The very fact that serious and conscientious men treat them as existing things brings them a step closer to existence and to the possibility of being born." [FIRST OWL BOOK EDITION, P. 9, LINES 17-22]

It was Hesse's task – and he knew it – to imagine the "technique, science, and social institution" that are the GBG. It is ours to bring them to birth.

[...]

[INFINITE PLAYERS – CONTINUE IN OTHERS – MY HOPE]

Part III

Kennexions Pattern Language

Chapter 0

Level 0: Mandatory Patterns

0.1 Introduction

The following eight rules are all that is needed to play a complete, well-formed entry-level (Level 0) game of Kennexions. If you leave even one out, however, you are no longer playing Kennexions, but a different game altogether.

As always, the use of small capitals indicates a RULE PATTERN (for the definition of this phrase, read on). [SAY MORE ABOUT PATTERN INDEX AT BACK OF BOOK]

1. A game, that is, a kind of game, such as Chess, Checkers, or Kennexions, is called a GAMEFORM.
2. A game, that is, the activity of playing a GAMEFORM, such as Chess, Checkers, or Kennexions, is called a GAME INSTANCE or GAME COMPOSITION.¹
3. All games have a creator. Someone who creates a game (whether it is a GAMEFORM or a GAME INSTANCE), and who serves as referee or moderator of it, is called a GAME MASTER.
4. All games have rules. Some rules are more like recipes, best practices, or creative guidelines than like laws or regulations. The kind of rule that is like a recipe is called a RULE PATTERN.

¹Since a Kennexions GAME INSTANCE is in some ways like a musical composition – you can “play” Kennexions as you would a game or as you would a piece of music – advanced players prefer the term GAME COMPOSITION.

5. Just as in Chess or Checkers, changing the state or condition of a Kennexions GAME INSTANCE in progress is called a GAME MOVE.
6. One way in which Kennexions differs from most other GAMEFORMS is that instead of pawns, checkers, or dice, Kennexions plays with *ideas*. A single abstract idea, together with the many concrete representations of it that there are in Kennexions, is called a TOKEN.
7. Kennexions takes ideas, or TOKENS, and links them together into a complex pattern. This activity is central to Kennexions and is called simply LINKING.
8. It is not enough to link ideas together haphazardly. Kennexions is a contemplative activity that helps each player grow as a person. The players of a Kennexions GAME COMPOSITION must reflect upon it until they understand the deep connections embodied in the game or have determined there are none. This activity is called MEDITATION.

The above rules are the only mandatory ones in Kennexions. All the other rules do not so much tell you what you *must* do as what you *can* do. For this reason they are more usually referred to as RULE PATTERNS than as rules. Together they form a *pattern language*.²

A pattern is like a recipe: a way of doing things that you use again and again, but that never becomes flavorless because you use it differently each time. A Kennexions GAME COMPOSITION, then, is like a meal, and it is made up of dishes created from recipes, each of which is a RULE PATTERN. You might say that a RULE PATTERN is to a GAME COMPOSITION as a recipe is to a meal.³

Kennexions is all about *connections*.⁴ That is why the pattern of LINKING is a mandatory pattern. A Kennexions GAME COMPOSITION can look and sound just like a late-night bull session with friends, or like pondering the world while raking leaves in the garden, as Hermann Hesse says was the origin of his book *The Glass Bead Game*, which inspired this one.⁵ Unless the players link ideas together, however, it is not a game of Kennexions.

If they do, and if they use not only the patterns of LINKING and TOKENS, but the other six RULE PATTERNS in this section as well (some of which are common

²PATTERN LANGUAGES IN ARCHITECTURE, COMP SCI, BUSINESS, ETC.. ORIGIN IN CHRISTOPHER ALEXANDER.

³This sort of analogy is itself a RULE PATTERN called a KENNING ANALOGY. From this we can draw several KENNINGS, such as “a *rule pattern* is a *game composition recipe*” and “a *game composition* is a *rule pattern meal*”. KENNINGS and KENNING ANALOGIES are very important in higher-level games of Kennexions, the name of which is short for KENNING EXPRESSIONS. But we’ll get to that later; this aside-dish is just an appetiser for the meals you’ll be eating in chapters to come. (Do you sense another KENNING here?)

⁴If you detect an homage to James Burke in the title of this book, you have indeed found one.

⁵SOURCE???

to nearly all games of any sort), then that bull session or yardwork becomes a true Kennexions GAME COMPOSITION, and maybe even a true work of art.

Here is a sample dialogue, an edited version of a discussion that actually occurred. This dialogue is an entry-level game of Kennexions. After you read it, you might like to look over the RULE PATTERNS that follow it, to get an idea of how the Kennexion Pattern Language fits together. These are the actual RULE PATTERNS; the rules above were only summaries. Don't worry if you don't understand all the technical details yet; that will come as you become a more proficient Kennexions player and progress upwards through the levels of KPL.

0.1.0.1 A Real Level 0 Game

A: Blah.

B: Blah blah.

A: Blah?

B: Blah.

C: Blah blah blah!

0.2 GAMEFORM

Aliases:

- GAME CLASS

Summary:

A game, that is, a kind of game, such as Chess, Checkers, or Kennexions, is called a GAMEFORM.

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

- Chess

- Checkers
- Nomic
- *Mage: The Ascension*
- HipBone GBG
- Ludus Sollemnis GBG

Game Examples:

- Kennexions itself

[Sources:]

Related Patterns:

- GAME COMPOSITION
- RULE PATTERN
- GAME MOVE

0.3 GAME COMPOSITION

Aliases:

- GAME INSTANCE

Summary:

A game, that is, the activity of playing a GAMEFORM, such as Chess, Checkers, or Kennexions, is called a GAME INSTANCE or GAME COMPOSITION.

Context:**Problem:****Forces:****Solution:**

A Kennexions GAME INSTANCE consists of TOKENS to which the KENNEXIONS of the game correspond.

[Indications:]

[Resulting Context:]

Rationale:

[**Historical Examples:**]

Game Examples:

[**Sources:**]

Related Patterns:

- GAME DIAGRAM

0.4 GAME MASTER

[**Aliases:**]

Summary:

All games have a creator. Someone who creates a game (whether it is a GAMEFORM or a GAME INSTANCE), and who serves as referee or moderator of it, is called a GAME MASTER.

Context:

Problem:

Forces:

- GAME DEVELOPERS are fulfilling a particular role here and now, and the closest analogue in Hesse's fictional world is that of Magister Ludi.
- Magister Ludi is a value-free role: a function or functionary, not an award. Hesse saw it this way; in Castalia, we are told, the OFFICE is more important than the individual. Fame and glory are anathema to the Castalian ideal.
- Our "liberating" the term might not agree with Hesse's estate, and get the fledgling Magisters into legal trouble. [FREE SOFTWARE PATTERN!]
- Those who love the novel might ridicule us, saying we are far from the greatness of spirit and skill depicted therein.

Solution:

Who would be the Magisters Ludi? Who else could be but the creators of the individual GAMEFORMS?

The designer of the GAMEFORM in question, or her heir, is called the GAME MASTER. This word, stolen from the realm of role-playing games, nicely translates "Magister Ludi" without being too pretentious. At the same time, our part is not that of a GAME MASTER running a Dungeons and Dragons campaign. We are more like the original authors of a role-playing game than like the

GAME MASTERS of such, but if we consider the long-term play of our individual GAMEFORMS, especially TRANSFINITE GAMES, this term highlights the fact that GAME MASTERS are doing the bookkeeping and refereeing of the games.

For Kennexions, the current GAME MASTER is Ronald Hale-Evans. Other GAME MASTERS may join later, and of course each GAMEFORM included in the GBGBG has its own GAME MASTER.

[Indications:]

[Resulting Context:]

Rationale:

Our games are not as developed as they will be; comparing what we have to what we will is, as Hesse says, like comparing a primitive musical score to one from the nineteenth century with its intricate elaboration. Nevertheless, just as Stewart Brand said, “We are as gods, and might as well get good at it,” I say we are as the first Magisters Ludi, and we might as well get good at that.

Just as Hesse’s character Jocator Basiliensis might have been awarded a *de facto, ex post facto* title of Magister by 25th-century Castalia because he was one of the game’s inventors, so might we call ourselves Magisters. We have not attained the heights of artistry that Hesse attributed to his fictional Magisters. The title “Magister” as it might apply to us is merely a matter of fact. In the context of the novel, Basiliensis might not have been as brilliant as Knecht, for all we know, but he still should be called an early Magister Ludi because he helped invent the game. The title means more for Knecht because in Knecht’s time there is more to the Game.

[Historical Examples:]

Game Examples:

Sources:

Thanks to Charles Cameron for pointing out the some of the forces involved using the term Magister Ludi, including the issue around the Hesse estate.

[Related Patterns:]

0.5 RULE PATTERN

[Aliases:]

Summary:

All games have rules. Some rules are more like recipes, best practices, or creative guidelines than like laws or regulations. The kind of rule that is like a recipe is called a RULE PATTERN.

Context:**Problem:****Forces:**

- Forcing Kennexions to be bound and driven by rules would detract from the artistic value of its GAME COMPOSITIONS and the creativity of the GAME MASTERS.
- Allowing the rules of Kennexions (and other GBGs) to be a pattern language means that players will be less likely to play “dead” games. They must bring a vital creative impulse to the game or they cannot begin.

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:**Sources:**

- Richard Brzustowicz for his observation about the ability of a pattern language to forestall “dead” games, upon learning that the rules of Kennexions are a pattern language.

Related Patterns:

- GAME ARCHIVE
- PARLIAMENTARY PROCEDURE
- TRANSFINITE GAME
- GAME BOARD

0.6 GAME MOVE

[Aliases:]

Summary:

Just as in Chess or Checkers, changing the state or condition of a Kennexions GAME INSTANCE in progress is called a GAME MOVE.

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

0.7 TOKEN

Aliases:

- GAME OBJECT
- BEAD

Summary:

One way in which Kennexions differs from most other GAMEFORMS is that instead of pawns, checkers, or dice, Kennexions plays with *ideas*. A single abstract idea, together with the many concrete representations of it that there are in Kennexions, is called a TOKEN.

Context:

Problem:

Forces:

Solution:

A TOKEN is a GAME OBJECT. Kennexions borrows the concepts of GAME OBJECT and GAME OBJECT CLASS from object-oriented programming – it is an object-oriented game.

A Kennexions TOKEN can be represented by a small object such as a BEAD or TESSERA.⁶

⁶*Tessera*, pl. *tesserae*. (Latin, a square piece, a die. Compare *tessellar*.) A small piece of marble, glass, earthenware, or the like, having a square, or nearly square, face, used by

The Kennexions TOKEN is a multidimensional object that exists in many domains at once. For example, a TOKEN has a component that is a word or phrase in an artificial LOGICAL LANGUAGE called Lojban, and a component that is a particular kind of computer icon called a PICON. The PICON encodes the Lojban word with a small character called a GLYPH; this is also considered one of the components. The TOKEN can be represented by an XML FILE in the official Kennexions GAME ARCHIVE on the Internet, or it can be represented by a physical tile or bead on a vertex of a Kennexions GAME ABACUS that you can hold in your hand.

The most important part of a TOKEN, though, the part without which all the other components are meaningless, is an *idea*. An idea is what a TOKEN is at core. What kind of idea? A TOKEN can be an idea as simple as the word *house*, or as complex as the floor plan of an actual historical house like Monticello. It could be more complex than that; it could be the *Encyclopedia Britannica*, or the Five Chinese Classics, or *The Marriage of Figaro*. All these things can be represented in Kennexions by the little beads or tesserae called TOKENS, and so they form the “words” of the Kennexions language, which is called TELL, short for “Token-Encoded Logical Language”.

How can *The Marriage of Figaro* be a word in TELL? It is practically a word in English. Look at it: *The Marriage of Figaro*. It’s actually four words, and twenty-two characters (counting spaces). If I seem to be making a joke by confusing the word and the thing, well, Kennexions conflates the word and the thing too. The words (TOKENS) are made vividly three-dimensional through MEDITATION.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- GAME ARCHIVE
- LINKING

the ancients for mosaic, as for making pavements, for ornamenting walls, and like purposes; also, a similar piece of ivory, bone, wood, etc., used as a ticket of admission to theaters, or as a certificate for successful gladiators, and as a token for various other purposes. (After *Webster’s Revised Unabridged Dictionary* of 1913.)

So a tessera, as commonly defined, is a small chip, tile, or bead that can be used as an artistic medium, a reward, a ticket, a TOKEN.

0.8 LINKING

Aliases: Synthesis

Summary:

Kennexions takes ideas, or **TOKENS**, and links them together into a complex pattern. This activity is central to Kennexions and is called simply **LINKING**.

Context:

Problem:

Forces:

Solution:

LINKING is a central aesthetic principle in Kennexions and is present in any GBG worthy of the name.

[**Indications:**]

[**Resulting Context:**]

Rationale:

[**Historical Examples:**]

Game Examples:

[**Sources:**]

[**Related Patterns:**]

There are many different kinds of **LINKING** in Kennexions:

- **COMING TO TERMS:** the most basic form of **LINKING**; a mandatory pattern for any game.
- **ONTOLOGICAL PLAY:** **LINKING** reality to fantasy.
- **CROSSOVERS:** **LINKING** fantasy to fantasy; **LINKING** different **SECONDARY WORLDS**.
- **COMPUTER AUGMENTATION:** **LINKING** the Internet and the World Wide Web to the Kennexions **GAME ARCHIVE**; manipulating **GAME ARCHIVE** data electronically.
- **QUIPUS:** **LINKS** within a Kennexions **GAME DIAGRAM**, or **GAME COMPOSITION** proper. These include **ARGUMENT QUIPUS**, **STORY QUIPUS**, **KENNEXION QUIPUS**, and **SENTENCE QUIPUS**.
- **COEX**
- **TOKEN**

0.9 MEDITATION

[Aliases:]

Summary:

It is not enough to link ideas together haphazardly. Kennexions is a contemplative activity that helps each player grow as a person. The players of a Kennexions GAME COMPOSITION must reflect upon it until they understand the deep connections embodied in the game or have determined there are none. This activity is called MEDITATION.

Context:

Problem:

Forces:

Solution:

Part of the point of Kennexions is to enter into the “words” of a Kennexions GAME COMPOSITION, into the TOKENS so thoroughly that the ideas take on a third dimension and one wanders through the connected ideas as one might wander through the multimedia adventure game *Myst*. Just as a musical composition as performed in a concert can swell to fill one’s mind, so is a Kennexions GAME COMPOSITION meant to do so. It does so through MEDITATION.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 1

Level 1: First Principles

1.1 COMING TO TERMS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

The COMING TO TERMS of Adler is the very heart of the GBG, the formation of an implicit TABLE OF CORRESPONDENCES.

Comparative religion, the sort that is meant to bring peoples together, is a COMING TO TERMS of cultures as the spiritual vanguard of each society exclaims in understanding, “Ah! When you say ‘Allah,’ you mean ‘God!’” For this reason, Bahá’í is a good idea in some ways, although its supposed revelation leaves much to be desired, because of its particularity.

Better, perhaps, for each of us to form our own religion, then use an InterFaith Protocol at our interfaces with the world and one another, to translate “Allah” to “God” to “Buddha-Mind” and back again.

The Blissymbol [TRIANGLE] does this intrinsically: for a theist, this glyph might mean “God,” for a scientific atheist, “the Order of Nature,” for a Pagan maybe “Pan.” SEMANTOGRAPHY seems to have the COEX principle in its foundation.

The GBG permits a COMING TO TERMS among not only different speakers or different books, but among entirely different artforms.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

[SOURCE/LINK ADLER]

Game Examples:

Sources:

- Mortimer Adler, *How to Read a Book*.

Related Patterns:

- LINKING

1.2 COEX

Aliases:

CONDENSED EXPERIENCE

Weight:

Context:

Problem:

Forces:

Solution:

Through the pattern of COEX, the player comes close to the *quintessence*, the *prima materia*, just as in dreams, where “primary process thinking” is at play.

“Though hardly a rigorous taxonomy, this system of symbolic correspondences did possess a certain economy. Regarding such hermetic glyphs, Mark Pesce noted that ‘you can manipulate a whole bunch of things with one symbol, dragging in a whole idea space with one icon. It’s like a nice compression algorithm.’ ” ¹

COEX is the alchemy of ideas. If we squeeze our obsessions tight enough together, the lead of mere ideas will attain critical mass and fuse to form the gold of true knowledge.

¹ *Techgnosis*, p.201

Hydrogen is the most common chemical element in the universe, more common even than lead – yet squeeze enough hydrogen atoms together in a small enough space, and fusion occurs. Now we have the Sun, the exemplar of the goal of alchemy.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

“It is possible to make buildings by stringing together patterns, in a rather loose way. A building made like this, is an assembly of patterns. It is not dense. It is not profound. But it is also possible to put patterns together in such a way that many many patterns overlap in the same physical space: the building is very dense; it has many meanings captured in a small space; and through this density, it becomes profound.

“In a poem, this kind of density, creates illumination, by making identities between words, and meanings, whose identity we have not understood before. In ‘O Rose thou art sick,’ the rose is identified with many greater, and more personal things than any rose – and the poem illuminates the person, and the rose, because of this connection. The connection not only illuminates the words, but also illuminates our actual lives.

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

“The same exactly, happens in a building.”

– Christopher Alexander, Sari Ishikawa, Murray Silverstein, A Pattern Language [SOURCE/LINK!]

Game Examples:

[Sources:]

[Related Patterns:]

1.3 CROSSOVERS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

LINKING fantasy to fantasy; LINKING different SECONDARY WORLDS.

One way to connect SECONDARY WORLDS is by correlating their calendars, in the style of my own program *Many Moons*, which can convert between *Star Trek* Stardates and the Elvish calendar that appears in *The Lord of the Rings*.

Once one has correlated these things, one has forged a sort of link between them. This technique resembles a map I once tried to draw showing a path between the lands of the Cthulhu Mythos and the land of Narnia. The books of Philip José Farmer postulate that many of our cherished works of fiction, such as the Sherlock Holmes and Doc Savage books, take place in the same universe, which he calls the Wold Newton Universe, and that almost all of the larger-than-life heroes in them descend from the same few mutant families arising in Wold Newton, England, in the 18th century. The Wold Newton Universe is TEXTUAL POACHING on a grand scale, and Farmer has had legal action taken against him in a few cases. I applaud Farmer, however, for his innovation. The GBG uses art as the materials for art, and so do CROSSOVERS.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 2

Level 2: Aesthetic Principles

2.1 CHUNKING

[Aliases:]

Weight:

Context:

Problem:

Forces:

- There is a truism in psychology that human short-term memory can only hold 7 ± 2 items at one time. Nevertheless, we can understand much more complex games than the above.
- MEDITATION is crucial to the GBG, and lays down the entire structure in long-term memory for contemplation. One does not need to hear a whole fugue at once to appreciate its structure and beauty.

Solution:

By CHUNKING, we can regard parts of the KENNING as a single unit and contemplate their relation to other units. One CHUNKS in Kennexions by creating a TOKEN that represents the structure she wants to consider as a whole.

[Indications:]

[Resulting Context:]

Rationale:

[**Historical Examples:**]

Game Examples:

[**Sources:**]

[**Related Patterns:**]

2.2 EXHIBITS

[**Aliases:**]

Weight:

Context:

Problem:

Not everyone can be familiar with all source material for a game.

Forces:

Solution:

A performer may read a passage (such as the Hymn of the Pearl in the “Library” Game). They may include the actual quotation or musical theme itself – so that one builds it into the game. This can lead to a multimedia presentation, as Charles Cameron has suggested, or a performance art event. The performer may even include physical objects. Think of an EXHIBIT in a museum or courtroom.

These are photographs, illustrations, music samples, and so on, which are captured and included in the game.

[**Indications:**]

[**Resulting Context:**]

Rationale:

EXHIBITS make the game a multimedia event, just as there were preparatory concerts in Castalia before the Ludus Anniversaris. [HESSE QUOTE]

[**Historical Examples:**]

Game Examples:

The Hymn of the Pearl

(Interpreted and abridged by John Richards (jhr@elidor.demon.co.uk))

When I was a little child and dwelt in the Kingdom of my Father’s House, and delighted in the wealth and splendour of my Father, my Parents sent me forth from the East, our Homeland, with provisions for the journey ... They took off from me the Robe of Glory which

in their love they had made for me, and made a covenant with me, and wrote it in my heart that I might not forget it. And they said unto me, “When thou goest down into Egypt and bringest up the One Pearl which lies in the middle of the sea, and which is encircled by the fiery dragon, thou shalt put on again thy Robe of Glory, and shalt be next in rank to thy brother in our Kingdom.” So I left the East and took my way downward, and came into the land of Egypt. I went straight to the dragon and settled down close by his inn until he should sleep, so that I might take the Pearl from him. I clothed myself in their garments lest they suspect me of coming to steal the Pearl. But they ingratiated themselves with me, and mixed me a drink with their cunning, so that I forgot that I was a King’s son, and served their king. And I forgot the Pearl for which my parents had sent me. My parents beheld what had happened to me, and they grieved for my sake. And they wrote me a letter saying, “From thy Father, the King of kings, greetings. Awake and arise out of thy sleep, and perceive the words of our letter. Remember that thou art a King’s son. And behold thou art living in bondage. Be mindful of the Pearl for whose sake thou didst depart into Egypt. Remember thy Robe of Glory that thou mayest put it on again.” I awoke and arose from my sleep, and I remembered that I was a King’s son, and that my free-born soul desired its own kind. And I remembered the Pearl for which I was sent into Egypt, and I began to enchant the dragon, which I charmed to sleep, by the power of my Father’s name. And I seized the Pearl, and returned to my Father’s home, and put on my Robe of Glory. [SOURCE/LINK!]

[Sources:]

[Related Patterns:]

2.3 OBJECTIVATION

Aliases:

- OOBOTS
- OUT OF THE BOX, OFF THE SHELF

Weight:

Context:

Problem:

Forces:

- The Castalian Game qualifies as an artform, though Hesse's Castalians protested it was not; collage is an artform, and the GBG is an intellectual collage. When one realises that everything can be represented by one and zero, yin and yang... "There is nothing new under the sun." [BORGES'S LIBRARY OF BABEL; 0/1 – QUINE]

Solution:

Objectivation: A term from the sociology of knowledge: the quality of a concept that has become a concrete cultural fixture and cannot be altered by individuals.

Take objectivated elements from culture and adapt them to Kennexions.

[Indications:]

[Resulting Context:]

Rationale:

We are already playing with "the total contents of culture," as Hesse said, so why reinvent the wheel? (I would have used another expression there, but that cliché expressed my thought perfectly, so why reinvent the wheel?)

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

2.4 SECONDARY WORLDS

Aliases:

- THEISTIC DUST THEORY

Weight:**Context:****Problem:**

What we seek is a GAMEFORM whose GAME INSTANCES grow in complexity geometrically, even exponentially, with the number of elements - one loves *Myst* not because *Myst Island* seems vast, but because the Brothers Miller made it seem deep. Of course, we are not trying to create a fictional world, but an involving *objet d'art*. We seek something that can be remembered, rotated, and felt on all sides.

It must have a tight formal integrity allowing its kernel to be encompassed by the communicant in CHUNKED form and unfolded at her leisure. We can achieve

this by aesthetic effects such as EMBLEMATIC HARMONY (making similar or identical elements appear in different parts of the KENNEXION so that it has a kind of internal rhyme); or literal RHYME, ALLITERATION, AND METER, and other devices that literature has used for millennia to make it easier on the skalds and bards. We seek something that can and will be remembered, rotated in the mind, and felt on all sides.

Forces:**Solution:**

The idea of SECONDARY WORLDS comes from J.R.R. Tolkien and his literary circle, the Inklings.

Hesse's world, too, the world of which Castalia is a part, has some of the textured depth of *Myst* and Middle-earth.

[Indications:]**[Resulting Context:]****Rationale:****[Historical Examples:]****Game Examples:****[Sources:]****Related Patterns:**

- TEXTUAL POACHING
- CROSSOVERS
- ONTOLOGICAL PLAY
- SIMS AND NYMS

2.5 SELF-REFERENCE

Aliases: Self-Awareness

Weight:

Context:

Is Kennexions, as Hesse said the Castalian Game was at one point, discovering a sense of itself? This bears on the question we have discussed before on Magister-L of whether or not a game can be conscious....

[GAMES ABOUT "CASTALIA," "CASTALIAN SIN," E.G. TRINITY GAME, AND ABOUT GBG ITSELF = "SELF CONSCIOUSNESS"]

Problem:**Forces:****Solution:**

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

2.6 SOURCING

[Aliases:]

Weight:**Context:****Problem:****Forces:****Solution:**

Formal moves in Kennexions must be footnoted. Composers must SOURCE their games: provide the participants with citations for TOKENS or a notation that the move is original to the game. These can also be links in HTML. In the footnote, composers must include a bibliographic citation, which can use the Bliss Classification System for compatibility with Gail Sullivan's Bliss-Member Game. [QUOTE "CYLEX" HERE]

A *Source Artist* is the creator of the art, science, philosophy, religious work, etc., from which a KENNEXION or other TOKEN is drawn. "To source" means to notate the game with a reference to the source.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

2.7 TEXTUAL POACHING

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

2.8 POTENTIAL, CONSTRAINT, AND CLINAMEN

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

There is a French literary workshop called the Oulipo. Kennexions has stolen their central aesthetic theory more or less wholesale. [MIXED METAPHOR!]

One of the Oulipo's goals is to "mechanise inspiration." The two primary principles they recognise are CONSTRAINT and POTENTIAL, and they claim that constraining one's writing in novel ways, for example by omitting the letter 'e', as Georges Perec did in his novel *La Disparition*, produces novelty, or potential, just as squeezing a toothpaste tube makes toothpaste appear.

[CHANNELING THE LIB OF BABEL! 1/0: THEISTIC DUST THEORY, ETC.]

Kennexions says that the Oulipean principle of Potential corresponds to the Qabalistic principle of Force (and thereby to Yang, 1, and Play), and the Oulipean principle of CONSTRAINT corresponds to the Qabalistic principle of Form (and thereby to Yin, 0, and Rules): the author creates an empty Form by CONSTRAINT, and the Force of inspiration fills the Form with POTENTIAL.

[MORE HERE – TABLE? ALSO, “FUSION”/ALCHEM IDEA. ALSO, THESE GOALS ARE IN SOME WAY THE SAME. KXS DIFFERENCE IS, YOU’RE NEVER GUARANTEED THE INSPIRATION WILL COME.]

The Oulipo have a third artistic principle: the *Clinamen atomorum*, or CLINAMEN, Latin for “the swerving (or twisting) of the atoms.” They describe it as the allowable imperfection in a work, the degree to which one is permitted to disregard the rigid rules or CONSTRAINTS of the form within which one is working.

I think of CLINAMEN as being like the Japanese *wabi*, the beauty arising from an imperfection that renders a work perfect, such as a crack in a carven Buddha, or a flaw in a Persian carpet. I also think of it as the creative impulse itself, the desire to be *separate*, to be *different*, the desire for a new *twist* (swerving).

One may be inspired in the invention of an artform or medium. What possessed Queneau to write his *One Hundred Thousand Billion Poems*? In this case CLINAMEN seems to be the original creative impulse, *above* CONSTRAINT and POTENTIAL, the Kether to their Chokhmah and Binah.

Derek Robinson writes, “Contemporary computer artists often face a charge similar to that levelled at Würfelspiel – that their work is too mechanical and technical, or too trivial and frivolous, to be considered ‘real’.”

Perhaps their work has not enough CLINAMEN and therefore not enough QWAN.

In Kennexions, CLINAMEN can enter through the fact that TELL does not translate into LOJBAN on a one-to-one basis – word order can vary, some cmavo are optional, and so on. There is often more than one way to pronounce a LOJBAN sentence. Alternate glyphs can be used at the discretion of the GAME MASTER, and so on.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

2.9 FORMAL AND PSYCHOLOGICAL GAMES

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

GAME COMPOSITIONS can be created when players take turns placing and connecting TOKENS. In that case, players should aim for a psychological game: formally inexact but pregnant with meaning conceived mutually. This mode of playing Kennexions is akin to improvisation by a jazz quartet.

Individual composers should aim for more formal games. Since they are working alone and can revise their work, they can develop games with more rigor. This mode of play is more like the composition of classical music than it is like jazz improvisation.

When individual composers improvise solo GAME COMPOSITIONS, those games should probably be more psychological than formal.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

2.10 FREE SOFTWARE

[ALSO "FAIR USE" AND "LINKING VS. QUOTING"]

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

2.11 RAM

Aliases:

- RHYME, ALLITERATION, AND METER

Weight:

Context:

Problem:

Forces:

Solution:

RHYME, ALLITERATION, AND METER.

Named RAM because it helps your memory. (And “RAM” helps your memory, too.)

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- EMBLEM

- EMBLEMATIC HARMONY

Chapter 3

Level 3: Game Diagrams

3.1 GAME DIAGRAM

[Aliases:]

Weight:

Context:

Problem:

How to display a string of symbols in a graphically attractive, non-linear way.

Forces:

Solution:

Use a GAME DIAGRAM. Use the patterns SENTENCE QUIPU and ARGUMENT QUIPU to indicate grammatical relationships among brivla. Use the pattern KENNEXION QUIPU to indicate periphrasis. Use the pattern STORY QUIPU to indicate where a choice can be made among alternate connections of the above two types.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

[“ORIGINAL” TRINITY DIAGRAM GOES HERE]

Game Examples:

I would agree, except that the [=]s represent mekso cmavo (mathematical-expression particles) that could just as well be [>] or [<]. Actually, “du”

(which is the cmavo for “=”) is a weird kind of cmavo (pronounced SHMAH-voe, BTW). It functions like a brivla, or “content word” (noun, verb, adjective, adverb – all one part of speech in LOJBAN) – in other words, it has a place structure like “tavla,” “talk” which I gave as an example earlier. Otherwise I would have represented it with Ogham. Generally brivla (content words) are represented by P ICONS.

Well, the arrows don’t really show directional relations; they’re meant to show syntax, i.e. the way the “sentence” is to be read. You follow the arrows. So “x1 du x2” means “ $x_1 = x_2$ ”, and while it is *mathematically* true that this implies “ $x_2 = x_1$ ”, since equality is commutative or whatever, it is not a fact of LOJBAN grammar, which is what the arrows are showing. is this a flaw?

I couldn’t capture the elegance of the diagram in Latin, which has, one might say, NO grammatical direction:

It needs to be made clear that the “Trinity game” I have been sketching out is a GAME INSTANCE of Kennexions, not an intrinsic part of Kennexions itself. You can play Kennexions using an infinite variety of KENNINGS and TELL diagrams – the Trinity diagram is only one possibility.

The LOJBAN, “censa,” translates “holy” or “sacred” quite nicely. In fact, there are two or three words in LOJBAN that are used to distinguish among the various meanings of “sacred” that we lump together in English.

DEREK: call it “the Spirit Mercurius” (and add the alchemical >trinity salt/mercury/sulphur to your List of Threes).

RESPONSE: For sure. Mercurius would probably match CLINAMEN, that which sidesteps the rules, or the (Holy) Spirit which bloweth where it listeth, wouldn’t you say?

Well, my intention is not that KENNINGS will be derived FROM it, but grafted ONTO it. That is, FATHER might become MALE-MOTHER (e.g., off the top of my head), which might become.... who knows? There lies the potential.

Plans are in progress to expand the Trinity diagram with other “trinities” like Maiden/Mother/Crone, Brahma/Vishnu/Shiva, and POTENTIAL / CONSTRAINT / CLINAMEN, but I am taking very seriously Marty’s charge that I may be guilty of bad scholarship and co-opting/distorting the mythic structure of other cultures.

Yes, indeed. As I see it at this point, each move in a game is like a game in miniature, so that a GAME INSTANCE has a fractal structure. MOVE ELEMENTS would include defining KENNINGS, expanding KENNEXIONS, sketching out part of the TELL DIAGRAM, intoning/chanting a “path” through the KENNEXION GRAPH (e.g. “patfu na du bersa”) and translating it into the VERNACULAR for the COMMUNICANTS (in this case, “the Father is not the Son”), programmed MEDITATIONS upon the KENNEXION (INSCRIPTIO) in question or other relevant parts of the EMBLEM (for example, the PICTURA or SUB-

SCRIPTIO), DANCE, and who knows what else? There has never yet been a true Kennexions ceremony, so we don't know quite what we're in for. Since a GAME MOVE is a PATTERN in the KENNEXIONS PATTERN LANGUAGE, and in a pattern language there are optional as well as mandatory elements, every move and every game can incorporate different TOKENS at the will of the GAME MASTER.

[MAN, THAT NEEDS TO BE CLEANED UP!]

[Sources:]

Related Patterns:

- QUIPU
- KENNEXION BRANCHES
- STORY GRAPHS
- TELLE

3.2 CALLIGRAPHIC REPRESENTATION

[Aliases:]

Weight:

Context:

Problem:

Forces:

- Allows for concrete poetry, among other possibilities. Example: shaping the part of the Trinity Game that discusses nets to look like a net.
- Need for graphical beauty.

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

3.3 MULTIDIMENSIONAL LANGUAGE

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 4

Level 4: Making Kennexions

4.1 KENNING ANALOGY

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

4.2 KENNING

[Aliases:]

Weight:**Context:****Problem:****Forces:****Solution:**

Use the Norse poetic form of the KENNING. Turn any term in an expression into a KENNING.

[Indications:]**[Resulting Context:]****Rationale:****Historical Examples:**

KENNINGS are an ancient Norse poetic device based on the analogy. Their use is similar to that of Homeric epithets. Where the Greeks might use the phrase “the wine-dark sea” in their epic poetry, the Norse might use “ship road.”¹ This comes from the analogy “sea is to ship as road is to horse”, or, in the standard shorthand:

$$\text{sea} : \text{ship} :: \text{road} : \text{horse}$$

One can also diagram it as

$$\frac{\text{sea}}{\text{ship}} :: \frac{\text{road}}{\text{horse}}$$

The key to Kennexions is realising that such an analogy provides four permissible KENNINGS. In this case, we have

- sea = ship road
- ship = sea horse

¹Most of our knowledge of KENNINGS comes from the *Younger Edda*, or *Prose Edda*, written by Snorri Sturluson around 1220 CE. Snorri was the first to develop a theory of KENNINGS, and he preserved hundreds of them in the part of the *Prose Edda* called the *Skaldskaparmal*.

It used to be hard to find a translation of the *Prose Edda* that includes the *Skaldskaparmal*. There was a 1916 translation that included some of it. Fortunately, a complete English translation of the *Younger Edda* was completed recently by Anthony Faulkes, and you can find it in an Everyman Library edition from Tuttle. I cannot recommend it highly enough to those interested in Kennexions.

Another book that explores KENNINGS in some detail is *The New Princeton Encyclopedia of Poetry and Poetics*, a massive tome.

There are also some books in German that are entirely analyses of the KENNING, but as I cannot read German, I cannot report on their contents. See the bibliography to the Princeton KENNING article if you are interested. [INCLUDE REFERENCES IN AN APPENDIX?]

- road = horse sea
- horse = road ship

We get these KENNINGS by moving vertically, then diagonally from the word in question in Figure 2. Assuming one’s analogy holds, he can always get KENNINGS in this way.

Game Examples:

[Sources:]

Related Patterns:

- DIFRASISMO
- KENNEXION BRANCHES
- TURNING THE TABLES

4.3 DIFRASISMO

[Aliases:]

Weight:

Context:

You are creating a TELLE.

Problem:

You want to introduce metaphorical elements to your TELLE.

Forces:

Solution:

Use the Aztec poetic form of DIFRASISMO. Turn any term in an expression into a DIFRASISMO.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

DIFRASISMO is a kind of periphrasis used in Aztec poetry. For example, the Nahuatl for “flower and song” is used as a stock phrase for “art”, just as “ship road” is used as a stock phrase in Norse poetry for “ocean”. The Aztecs often used the DIFRASISMO “water and hill” to stand for “town.” As Kennexions

uses the term “DIFRASISMO”, it extends to other languages, many of which use something like the Aztec DIFRASISMO to stand for more general classes of things (the two terms’ SHARED SUPERCLASS). In Malay, for example, “chicken [and] duck” means “poultry” and “table [and] chair” means “furniture.”

Game Examples:

Lujvo and tanru, which are types of LOJBAN words comparable to compound nouns in English, often behave as much like DIFRASISMO as like KENNINGS. For example, the LOJBAN for “worm [and] beetle” means simply “bug.” [WHAT IS THIS TANRU?]

Sources:

Thanks to Charles Cameron for introducing DIFRASISMO and the idea of expanding them as with a KENNING.

Related Patterns:

- KENNING
- KENNEXION BRANCHES
- KENNEXION

4.4 HEITI

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

4.5 KENNEXION

[Aliases:]

Weight:

Context:

You have a verbal or mathematical expression in a Glass Bead GAME COMPOSITION that you want to elaborate as if it were a musical theme.

Problem:

How to make a given semantic pattern in Kennexions arbitrarily complex while retaining both formal structure and artistic value.

Forces:

- Expansion of expressions should be artistic and poetic.
- Formal structure should be retained.
- The average person finds mathematics and formal structures dry and abstruse in the extreme.
- Metaphor tends to lose its poetic quality when formalised.
- There is a vast divorce in Western culture between people who are interested in “hard” mathematics and science, and people interested in “soft” art, literature, and music. [“TWO CULTURES,” C.P. SNOW]
- The human brain is divided into two hemispheres, one processing in a “linear” way and one in a “holistic” way. People tend to be more comfortable with one than the other.
- Kennexions already has very simple mechanisms for complexifying words: the KENNING and the DIFRASISMO.
- The ancient Norse often made a KENNING more complex by expanding the first term in a KENNING (the determinant) into a new KENNING, then expanding the determinant of the new KENNING into a KENNING, and so on.

Solution:

Formalise the metaphor-creation process. Apply traditional periphrastic poetic constructions to a phrase, then do the same to the resulting phrase, then to those results, and so on, ad libitum.

Either term in any KENNING can be made into a KENNING or DIFRASISMO, as can either term in any DIFRASISMO.

Restrict metaphorical elements to the objectivated elements in the GAME ARCHIVE.

A KENNEXION is a multiply-determined KENNING EXPRESSION. “Multiply-determined” is an extrapolation of the Norse term *tvikennt*, which means “twice-determined.” A multiply-determined KENNING is one with several parts – what I used to call a “nested” KENNING. And yes, the Norse used simple ones! For example, if “the din of spears” means “battle” and “flame of battle” means “sword,” then “flame of the din of spears” is another way of saying “sword”. However, the Norse expanded only the determinants of the KENNING, never its base term – probably to avoid confusion. In KENNEXIONS, since TELL has ways of keeping the determinants and base terms separate, we expand both.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

[SOME NORSE TVIKENNT KENNING (SWORD = FLAME OF THE DIN OF SPEARS), SOME NORSE HEITI]

Game Examples:

[SUPPLEMENT WITH RUNNING EXAMPLE; USE NORSE KENNING CONTAINING “POETRY” & EXPAND WITH DIFRASISMO “POETRY = FLOWER AND SONG”?]

Every term a KENNEXION, self-similar like a fractal.

Sources:

Thanks to Charles Cameron for the idea of expanding DIFRASISMO as well as KENNINGS.

Related Patterns:

- DIFRASISMO
- HEITI
- KENNINGS

4.6 SHARED SUPERCLASS HEITI

[PART OF “TURNING THE TABLES”?]

[Aliases:]

Weight:

Context:

You have created a KENNING.

Problem:

The KENNING you have created is obscure.

Forces:

- Sometimes a base term is too concrete; a more abstract term is needed.
- A base term can also be too arbitrary and therefore obscure.

Solution:

Substitute the SHARED SUPERCLASS of the base term and the term one is expanding.

[TERT. COMP. = TC; TABLE OF CORR. = TC; PATTERN = T2C2 OR T-SQUARED C-SQUARED?]

Indications:

When generating KENNINGS with a TABLE OF CORRESPONDENCES, it is often useful to substitute the name of the row in which the theme of the KENNING and the base term appear (which will be their SHARED SUPERCLASS) for the base term itself.

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[USE RUNNING EXAMPLE]

Instead of saying:

Venus = copper Jupiter

say

Venus = copper planet

or

Venus = copper goddess

(“Planet” is the SHARED SUPERCLASS of “Venus” and “Jupiter.” “Jupiter” is too concrete and arbitrary, while “planet” is abstract and general enough to be clear.)

One of the newest rules of Kennexions is that you can substitute the TC for any base-term of a KENNING. For example, instead of saying “gold moon” for “Sun”, which is a little obscure, we can now say “gold planet”. We can extend this so that “Moon” becomes “silver planet” and “Mars” becomes “iron planet”, which I think everyone will agree is clearer than, say, “iron Saturn.” [ALTHOUGH THE NORSE DID THIS SORT OF THING! GIVE EXAMPLES.]

Sources:

- Mark Line of the Waldzell Institute for introducing me to the concept of *tertium comparationes*.

Related Patterns:

- KENNING
- TURNING THE TABLES
- SHARED SUPERCLASS

4.7 DIFRASISMO TO KENNING AND BACK

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

There is to be a clear connection between Norse KENNINGS and Nahuatl DIFRASISMO.

For example,

$$\frac{gold}{sun} :: \frac{silver}{moon}$$

- gold = sun silver
- sun = gold moon
- silver = moon gold

- moon = silver sun

gives four KENNINGS. What became apparent is that it also gives two DIFRASISMO:

- gold + silver = precious metal
- sun + moon = heavenly body

These two engineered DIFRASISMO do not seem different in principle from the Nahuatl “flower and song” for “art” or “water and hill” for “town.” This is barring the possibility, as Mark Line suggested, that they are periphrastic genitives – “the flower of the song” and “the water of the hill” – an issue which is not yet settled. If so, this would make them KENNINGS, e.g. hill-water (which is, say, better for building a town than valley-water because purer).

Note that what the two artificial DIFRASISMO refer to is what Mark Line calls the TERTIUM COMPARATIONES of the two terms.

With a little nudge, we can get KENNINGS from DIFRASISMO too. Take “flower and song.” Treat the two parts of this DIFRASISMO as the “numerators” in a KENNING ANALOGY:

$$\frac{\textit{flower}}{\textit{stem}} :: \frac{\textit{song}}{\textit{voice}}$$

- flower = stem song
- stem = flower voice
- song = voice flower
- voice = song stem

... seems to work out pretty well.

In discussions at the Bamboo Garden, Mark Line pointed out that many languages have periphrasis like DIFRASISMO. He gave one example in Malay: the SHARED SUPERCLASS of “table and chair” is “furniture.” Let’s try that one:

$$\frac{\textit{chair}}{\textit{sitting}} :: \frac{\textit{table}}{\textit{setting}}$$

- chair = sitting table

- sitting = chair setting
- table = setting chair
- setting = table sitting

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 5

Level 5: Complex Kennexions

5.1 ASCENDING ANALOGIES

[Aliases:]

Weight:

Context:

Problem:

Forces:

I am reminded of Hesse's allusion to the "Music of Decline," the forbidden key in Chinese music that would cause the Middle Kingdom to fall if it were ever struck. Perhaps the consequences of a string of descending metaphors in a poem or descending KENNINGS in a GBG would not be so drastic, but chances are they would be pretty dispiriting, and the fabric of society would run a little threadbare just there and then. [ANTI-GBG]

Solution:

Given a GRAND UNIFIED GREAT CHAIN OF BEING with God at the top and the Gods a notch further down, one must use a descending analogy when Divinity is involved.

God (or the Gods) cannot be made a base term (the second word of the KENNING). Analogies that involve Divinity must be made descending only.

With that single exception, Kennexions adopts the principle that descending analogies are not to be used.

[USE GRAND UNIFIED GREAT CHAIN OF BEING AND CERTAIN PRINCIPLES (LIVING DOG > DEAD DOG, ETC.) NOT “ASCENDING ANALOGIES ONLY” BECAUSE THERE ARE ANALOGIES THAT ARE NEUTRAL, NEITHER ASCENDING NOR DESCENDING, AND THESE ARE OK]

[**Indications:**]

[**Resulting Context:**]

Rationale:

[LINE ABOUT HOW “PESSIMISTIC OR SKEPTICAL CONCLUSIONS” WERE AT ONE TIME FORBIDDEN IN CASTALIA]

Historical Examples:

Charles Cameron gave the example of the Haiku master Basho, who corrected his student’s comparison of a dragonfly to a pea-pod (after pulling off its wings) by writing a new haiku that instead compared the pea-pod to a dragonfly. Octavio Paz called the former (dragonfly to pea-pod) a *descending* metaphor, and the latter (pea-pod to dragonfly) an *ascending* one. Paz said it’s important to use only ascending metaphors.

Game Examples:

$$\frac{dog}{man} :: \frac{man}{god}$$

- dog = man man
- man = dog god
- man = god dog
- god = man man

Now, this KENNING ANALOGY is interesting for a couple of reasons. It produces palindromic KENNINGS (“man-man” by word, “dog-god” and “god-dog” by letter). More interesting, though, is that it violates the principle “ascending good, descending bad”. Calling a person a “god-dog” may humble the person, but isn’t that our rightful place vis-a-vis God? And isn’t calling a person a “dog god,” or “god to a dog” sheer hubris? Yet the “rightful” KENNING is descending and the “hubristic” KENNING is ascending.

“Man = dog god” is impermissible, blasphemous; obscene, even. Hubristic, certainly. “God’s dog” is humiliating, but it’s for the Greater Glory.

Sources:

Thanks to Charles Cameron for introducing the concept of ascending and descending metaphors and the historical example.

[**Related Patterns:**]

5.2 GRAND UNIFIED GREAT CHAIN OF BEING

[**Aliases:**]

Weight:

Context:

Problem:

Forces:

Solution:

If one could compare terms in an analogy (sentient vs. insentient, animal vs. human vs. God) in order to see which was ascending and which descending, then it would be nice to remodel the old medieval Great Chain of Being that had God at the top and rocks and dirt (or even Hell) at the bottom, with angels near the top, plants near the bottom, and humans somewhere in the middle.

Kennexions uses a cross-cultural Great Chain of Being that allows comparisons between different myth systems and ontologies, not just the medieval Christian one. Besides the Christian Heaven, Earth, Purgatory and Hell, one could include and rank the Buddhist *lokas* or worlds, a hierarchical scheme that has much in common with the Great Chain. And so on. One would like to know, for example, when playing GBGs, whether a given Greek demigod ranks higher or lower than Michael the Archangel. The idea here is something like the system the armed forces have, which lets an admiral in the Navy give orders to a private in the Army.

[NOTE HERE – IT’S RELEVANT BUT I DON’T YET KNOW HOW – THAT HESSE SAID THE CASTALIANS DID NOT HAVE THEIR OWN THEOLOGY. THIS SEEMS NAIVE, OR PERHAPS DISINGENUOUS. SURELY THE CASTALIANS WOULD HAVE TO ADOPT SOME ONTOLOGICAL STANCE.]

[**Indications:**]

[**Resulting Context:**]

Rationale:

[**Historical Examples:**]

Game Examples:

[**Sources:**]

[Related Patterns:]

5.3 GOLDEN KENNINGS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

A GOLDEN KENNING based on the golden ratio using these TOKENS.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

It would be something like

$$\frac{red}{orange} :: \frac{orange}{yellow}$$

- red = orange orange
- orange = red yellow
- orange = yellow red
- yellow = orange orange

[OR DOG:MAN::MAN::GOD ?] [MORE MATHEMATICAL: ANGSTROMS?
ALSO, MENTION DEREK ROBINSON'S IDEAS]

[Sources:]

[Related Patterns:]

5.4 KENNING CHAIN

[Aliases:]

Weight:

Context:

Problem:

Marty points out that analogies must be exact in a game of Kennexions or one runs the risk of the chemist who must add experimental error while adding measured quantities. ($62 + 43 = 105$.) This error can mount up during KENNING expansion, thereby producing a questionable result. This bug has been turned into a feature with her invention of a new form of Kennexions, the KENNING CHAIN.

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

When I was in Nashville to hear Elvis Costello in concert, opening for him was the Fairfield Four, a gospel quartet. Their music made me think of Charles Cameron’s posing of a GAME PROBLEM for Game MasterS to translate into their respective GAMEFORMS, based on his HipBone GAME INSTANCE “Hear That Long Snake Moan”¹ about voodoo and jazz. The Four obviously enjoyed being “full of the Spirit,” and this triple-KENNEXION occurred to me:

$$\frac{Loa}{voodoo} :: \frac{Holy Spirit}{gospelmusic} :: \frac{The Muse}{jazz}$$

This was the seed for Marty’s invention of the KENNING CHAIN. One player constructs a KENNING; the next constructs a new KENNING from half of that KENNING and a new half, and so forth.

Player 1 Loa : voodoo :: Spirit : Charismatic Christianity

Player 2 Spirit : Charismatic Christianity :: Keg : Frat party

Player 3 Keg : Frat party :: Stripper : Voyeur

¹See *Whole Earth Review*, issue [??], and the book *See That Long Snake Moan* itself.

Player 4 Stripper : Voyeur :: Grapes : Fox

Sources:

- Thanks to Marty Hale-Evans for developing the basis of this pattern.

[**Related Patterns:**]

5.5 CIRCULAR KENNING CHAIN

[**Aliases:**]

Weight:

Context:

Problem:

Forces:

Solution:

[**Indications:**]

[**Resulting Context:**]

Rationale:

[**Historical Examples:**]

Game Examples:

[**Sources:**]

[**Related Patterns:**]

5.6 KENNING RIDDLE

[**Aliases:**]

Weight:

Context:

Problem:

Forces:

Solution:

Douglas Hofstadter wrote the Pulitzer Prize-winning book *Gödel, Escher, Bach*, itself a GBG. He now works as a cognitive scientist developing artificial intelli-

gence software that can create analogies, as described in his book *Fluid Concepts and Creative Analogies*. His program can find the correct answer for an analogy in the domain the Roman alphabet; if you ask it, in effect, “What is to ghi as abd is to abc?” it will usually answer “ghj”. [USE REAL EXAMPLE.]

This presents a new mode of playing Kennexions, that of KENNING RIDDLES where the listener must supply the missing term.

The fourth term of the KENNING from which the KENNING is derived is missing from a Game of Kennexions, just as Who we really are is absent at our Root. [MENTION “A VOID” AND DOUGLAS HARDING] In this way, a KENNEXION is also a riddle. In fact, “Library” could be presented in reverse. *Solve et coagula*: present the Emblematic Image first, then analyse it in terms of the KENNING, and boil everything down to its quintessence: the term library. It’s *solve et coagula* in either direction, in fact.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

5.7 KENNING GOLF

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

One must construct intermediary KENNINGS that connect two sets.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

Marty says KENNING CHAINS represent a Kennexions version of Word Golf, or,

as Lewis Carroll called the game, Doublets. If you are not familiar with this game, here is an example I devised once that assigned a traditional alchemical stage of transformation to each word in the following chain:

LEAD
LOAD
GOAD
GOLD

Game Examples:

[Sources:]

[Related Patterns:]

5.8 KENNING SQUARES

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

5.9 MUSICAL KENNEXION

[Aliases:]

Weight:

Context:

Problem:**Forces:****Solution:****[Indications:]****[Resulting Context:]****Rationale:****Historical Examples:**

Complex musical KENNING Puzzles may have been the sort of thing Hesse was thinking of when he wrote,

[OWL EDITION, P.31, LINES 4-25]

Game Examples:

$$\frac{abc}{abd} :: \frac{ghi}{ghj}$$

is a simple KENNING ANALOGY for anyone with knowledge of the Roman alphabet. Now what if we replace these strings of letters with sequences of musical notes? Then, given this simple melody puzzle in the key of C,

$$\frac{CDE}{CDF} :: \frac{FGA}{??}$$

you find the simple melodic answer FGB. [TRUE? MORE RESEARCH NEEDED]

Melodic sequences are not the only kind of musical KENNING. Transposition of a melody from one key to another involves a KENNING ANALOGY, to wit:

$$\frac{key_1}{melody_1} :: \frac{key_2}{melody_2}$$

- $key_1 = melody_1 key_2$
- $melody_1 = key_1 melody_2$
- $key_2 = melody_2 key_1$
- $melody_2 = key_2 melody_1$

If an exercise in transposition a music teacher might give a pupil is seen in this way, then very simple musical games of Kennexions are already being played.

[Sources:]**[Related Patterns:]**

5.10 PROGRESSIVE UNFOLDING

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

Partial unfoldings of the KENNEXIONS as they are dynamically developed before the communicants, with names like Figure 1, Figure 2, and Figure 3.

As in a mathematical proof, one may [MUST?] cite the rules used for transforming one KENNEXION into another.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

(A1) telescope : far :: microscope :: small

(K1) telescope = (far microscope)

(A2) Eris : Chaos :: Logos : Harmony

(K2) Eris = (Chaos Logos)

(A3) psychedelic : Eris :: wine : Logos

(K3) psychedelic = (Eris wine)

(A4) psychology : mind :: biology : body

(K4) psychology = (mind biology)

(A5) psychedelic : psychology :: telescope : astronomy

(K5) psychedelic = (psychology telescope)

(A6) wine : sacrament :: blood : human

(K6) wine = (sacrament blood)

(E1) psychedelic = psychedelic

(E2) psychedelic = (psychology telescope)

(E3) psychedelic = ((mind biology) telescope)

- (E4) psychedelic = ((mind biology) (far microscope))
 (E5) psychedelic = (Eris wine)
 (E6) psychedelic = ((Chaos Logos) wine)
 (E7) psychedelic = ((Chaos Logos) (sacrament blood))
 (E8) ((Chaos Logos) (sacrament blood)) = ((mind biology) (far microscope))

[Sources:]

[Related Patterns:]

5.11 COMMENTARY

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

COMMENTARY is like footnotes, but rather than citing sources, it comments in some way on the game.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[COMMENTARY ON PSYCHEDELIC GAME]

[Sources:]

[Related Patterns:]

Chapter 6

Level 6: Tables

6.1 TABLE OF CORRESPONDENCES

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

It has often been remarked by Game MasterS that the GBG can find some of its roots in the Hermetic magickal tradition of correspondences. Actually, the practice of correspondences is worldwide, but of the texts available to us in English, the Hermetic (Western occult) tradition is the most familiar.

I have discovered a way to employ the vast body of correspondences available to the researcher as part of the Kennexions game.

One of the oldest tools for studying correspondences is the TABLE OF CORRESPONDENCES, which contains a fixed number of rows and any number of columns. Each column in the Table shows a particular “system,” such as the

planets, the Greek Gods, or plants and herbs, and each cell in a particular column represents an element of that system. The cells of each column are aligned so as to display corresponding elements in each system; in other words, each row of the table may be thought of as representing a certain archetype which is embodied as a symbol or cell in each column. (See table below.)

The following table is broadly excerpted from *777*, as compiled by Aleister Crowley:

HERMETIC PLANET	ROMAN GOD	NORSE GOD	ALCHEMICAL METAL	TRADITIONAL STONE
Saturn	Saturn	Frigga	lead	pearl
Jupiter	Jupiter	Wotan	tin	sapphire
Mars	Mars	Thor	iron	ruby
Sun	Apollo	NA	gold	topaz
Venus	Venus	Freya	copper	emerald
Mercury	Mercury	Loki	mercury	fire opal
Moon	Diana	NA	silver	quartz

This table is debatable and far from complete. Other COMPILATORS have shown other correspondences. A particular version would have to be chosen for a particular game, perhaps with footnotes citing authorities (*777*, the Sepher Yetzirah, the Golden Dawn flying rolls, or what have you). This is analogous to the process of ontological commitment in Mark Line's Waldzell Game. Eventually, there will be one Grand TABLE OF CORRESPONDENCES in the GAME ARCHIVE.

[Sources:]

[Related Patterns:]

6.2 TABLE OF KENNINGS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

6.3 TURNING THE TABLES

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[SEE NOTES FOR NEW, MORE GENERAL METHOD OF SUBSTITUTING TC]

To get a KENNEXION from a TABLE OF CORRESPONDENCES, you take the following steps:

1. Select the columns you want to use.
2. Transpose the first column of the table to a row in a complex KENNING ANALOGY.
3. Lay out the following columns in succeeding rows so that the elements of each fall below corresponding elements in the KENNING ANALOGY, or rotate the table 90 degrees clockwise.
3. Find the SHARED SUPERCLASS of each row by checking the column header in the table or “summing across” each row of the KENNING ANALOGY to get a Mega-DIFRASISMO.
4. Mix and match KENNING ANALOGY elements to get KENNINGS by using the familiar “across, then diagonal” procedure, then substituting the SHARED SUPERCLASS for each Base-Term.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

Game Examples:

[SHOW ROTATED TABLE]

Nevertheless, the table above makes sense in its general outline, and for the moment, that is all we need. For example, we can draw an old friend of a KENNING ANALOGY from it:

$$\frac{gold}{sun} :: \frac{silver}{moon}$$

- gold = sun silver
- sun = gold moon
- silver = moon gold
- moon = silver sun

This is enough to let us form four KENNINGS (gold moon, sun silver, silver sun, and moon gold) and two DIFRASISMO (sun and moon, gold and silver), as I have shown in earlier posts.

“Gold” and “Sun” are in the same row of our table, as are “silver” and “Moon”. If we extend the KENNING ANALOGY to include all rows of the above table, we get

$$\frac{Saturn}{lead} :: \frac{Jupiter}{tin} :: \frac{Mars}{iron} :: \frac{Sun}{gold} :: \frac{Venus}{copper} :: \frac{Mercury}{mercury} :: \frac{Moon}{silver}$$

Reading the top row across, we obtain a sort of Mega-DIFRASISMO with not two but seven elements (Saturn + Jupiter + Mars + Sun + Venus + Mercury + Moon), and similarly for the bottom row (lead + tin + iron + gold + copper + mercury + silver). You might think of the first Mega-DIFRASISMO as “summing” to the term “planet”, and the second as summing to “metal”. By no coincidence, each column heading is a superset of the terms in that column: the *meaning* of the Mega-DIFRASISMO, or their SHARED SUPERCLASS.

Let’s try getting a novel KENNING from the table. “Thor” and “ruby” correspond, so we can say that a ruby is

- a **Thor stone** ¹
- **Thor among the stones** ²

¹An abbreviation for “Thor precious-stone”, which is not as euphonious.

²Cf. the alchemical saying “Gold is the Sun among metals.”

- the stone of Thor ³

Hm. Thor-stone. Has a Skaldic ring.

[Sources:]

Related Patterns:

- TABLE OF CORRESPONDENCES
- KENNEXION
- KENNING
- DIFRASISMO

³Making a genitive out of a KENNING is a common gambit in the *Skaldskaparmal* and is used interchangeably with the shorter “Thor stone” form.

Chapter 7

Level 7: Abacuses

7.1 ABACUS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

If one puts beads on an ABACUS, the advantage is that one might then be able to develop a sort of calculus (Latin for “pebble”) – a mechanisation, an algorithm for shuttling the beads about, independent of their semantic content, then seeing the resulting KENNEXION. This is the way real abaci work: an experienced user does not perform mental math, but manipulates the beads by rote. At the end of the procedure, she has a guaranteed result: the sum she was seeking. In the same way, the result of a KENNING ABACUS algorithm would be a complex KENNEXION whose meaning could then be puzzled out.

I settled on an ABACUS like the old strategy game Score Four (in fact, I’ve used real Score Four boards): a board with upright wire pegs in a grid, on which one can stack beads to form three-dimensional patterns. This is fitting for two main reasons: one, it is close to the description of the ABACUS in the book, apart from perhaps the cylindrical board (which would not allow the beads as many degrees of freedom); and two, it allows for a stacking/unstacking algorithm that can be executed quickly, like the solution to the Towers of Hanoi. [HOW TO GET 'EM: THRIFT STORES! SOURCE/LINK!]

Of course, the whole thing could be done more simply and with no physical

restrictions in a computer simulation, but the idea of doing it with glass beads pleases me.

One night I fell asleep thinking of Kennexions. I dreamed that I had a mixed bag of glass marbles and selected some to drill so that they became proper beads. I picked out six, for the six major colours of the spectrum, and laid them out on the ground in a sort of KENNEXION thus:

$$\frac{red}{orange} :: \frac{yellow}{green} :: \frac{blue}{violet}$$

– which is true as far as it goes. Orange is the colour after red, and therefore stands in relation to it as green to yellow, and violet to blue.

[TETRAHEDRAL KENNING ABACUSES!]

[Indications:]

[Resulting Context:]

Rationale:

Now it becomes plausible to have a complex KENNEXION on a small ABACUS, and if we use a formal language with a brief written glyph representing each kind of TOKEN, then having a fantastically complex game on a card in one's pocket, as Knecht did in the novel, no longer is beyond us.

[HESSE QUOTE – JOC. BASIL. OR WHOEVER AND THEIR INNOVATION OF THE ABACUS]

[Historical Examples:]

Game Examples:

But one need not settle for coloured beads; one could have patterned beads too:

$$\frac{plain\ red}{striped\ red} :: \frac{plain\ green}{striped\ green}$$

- plain red = striped red plain green
- striped red = plain red striped green
- plain green = striped green plain red
- striped green = plain green striped red

That's all very well, you say, but who cares about KENNINGS using colours and patterns? It's pretty but meaningless.

Not so! Suppose that:

PR (plain red) = Hume’s notion that humans consist merely of “bundles of perceptions”

SR (striped red) = Kant’s purported refutation of Hume by his concept of “innate categories” of perception

PG (plain green) = the English Civil War

SG (striped green) = the Restoration

...then a pattern of TOKENS such as:

$$SR = \frac{PR GS}{PG}$$

(however you represent ‘=’ and ‘—’, perhaps by neutrally-coloured beads), says quite a lot and might make a fine paper: “Kant’s notion of innate perceptual categories is, when perceived in terms of the English Civil War, the equivalent of the Restoration Period to Hume’s ‘bundles of perception’ thesis.”

Is the usurpal of the soul from its central place in metaphysics illegitimate? Or is Kant’s thesis reactionary or counter-revolutionary? Further elaboration of the KENNEXION would make the composer’s position clearer, as would the GAME OBJECT of COMMENTARY.

[NOTE ALSO THAT RED BEADS HERE ARE PHILOSOPHICAL CONCEPTS AND GREEN ONES HISTORICAL. COULD COME UP WITH A SYSTEM THAT WOULD AT LEAST INDICATE BROADLY WHAT WAS BEING DISCUSSED, AND WOULD MAKE IT EASIER TO MANIPULATE BEADS. ALSO, MNEMONIC QUALITIES FOR BEADS – YELLOW FOR SUN ETC – ARS MEMORATIVA]

I need not have used beads that bore a relation to one another in colour or pattern in the above example. I could have used chartreuse, hot pink, zebra, and beige. The relation of beads’ material qualities (such as their colours) to the ideas that they represent or to other beads’ material qualities can be quite arbitrary, although it is interesting to think of a language of colour, pattern, and so on that bears semantic weight.

The number of distinct beads is arguably smaller than the number of ideas in the GAME ARCHIVE, even relying on factors like size, shape, colour, pattern, texture, hue, shade, etc.. This need not deter us. Just as mathematicians use the few letters of the alphabet to represent every conceivable mathematical quantity, so can we represent any complex of ideas by a pattern of beads.

Sources:

Marty Hale-Evans brainstormed with me about ABACUS design and made two main suggestions: first, a cylindrical ABACUS on which beads normally separated could be correlated; and second, a set of Plexiglas boards with inden-

tations for marbles, stacked up and hinged for easy access, something like a three-dimensional game of Chinese Checkers.

Related Patterns:

- MULTIDIMENSIONAL LANGUAGE
- STRUCK REPRESENTATION

7.2 BEAD MEANINGS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

7.3 PHYSICAL TOKENS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 8

Level 8: Computer-Aided Games

8.1 COMPUTER AUGMENTATION

[Aliases:]

Weight:

Context:

Problem:

Kennexions and other complex GBGs have a steep learning curve.

Forces:

Hesse said that even schoolchildren could learn to play the Glass Bead Game in a simple way.

Solution:

LINKING the Internet and the World Wide Web to the Kennexions GAME ARCHIVE; manipulating GAME ARCHIVE data electronically.

Databases can be large but applications should be small.

Many small intercommunicating applications (for instance, a dictionary program which returns a TELLE when a LOJBAN string is entered)

[Indications:]

[Resulting Context:]

Rationale:

[**Historical Examples:**]

Game Examples:

[**Sources:**]

[**Related Patterns:**]

8.2 GAME ARCHIVE

[**Aliases:**]

Weight:

Context:

Problem:

Forces:

Obviously a KENNING must be vivid to succeed. Must it also be self-evident? The classical Norse KENNING “sword liquid” for “blood” may be; “Chaos Logos” may not be. To some degree, this CONSTRAINT can be satisfied by a GAME ARCHIVE of permissible symbols and analogies like Castalia’s. The Norse too had a GAME ARCHIVE, so to speak: all the KENNINGS that their culture recognised, like *sea = ship road*. Our symbols too can be OBJECTIVATED.

[HESSE QUOTE ON IMPERMISSIBLE ANALOGIES HERE, pp. 69-71]

Solution:

[**Indications:**]

[**Resulting Context:**]

Rationale:

In Hesse’s novel, the Castalians had a GAME ARCHIVE of allowable symbols. [QUOTATION]

Historical Examples:

The Norse had a set of stock KENNINGS which they drew upon in skaldic poetry. The Aztecs had a similar set of stock DIFRASISMO.

Game Examples:

Structure of the Kennexions GAME ARCHIVE:

There are five main directories in the Kennexions GAME ARCHIVE.

Tokens: Every file in this directory is a Kennexions vocabulary item. Every TOKEN has fields for LOJBAN and PICON elements, links to files in the Tables directory, illustrative quotations, a binary copy of the artwork (where relevant) or a link thereto, bibliographical data, the name of the language in which the

entry was made, a timestamp, and more.

Every file in all of the other directories - patterns, games, Kennexions, tables - is in effect also a TOKEN in this directory, granting Kennexions a measure of SELF-AWARENESS, and making it possible for Kennexions games to include other games within themselves, just as they can include a quotation from the Bhagavad Gita or a Bach fugue.

The Tokens directory has two subdirectories at present:

Picons: This subdirectory contains the PICON graphics associated with each TOKEN. [JUST SYMLINKS TO REAL PICON DIRECTORY?]

Multimedia: This subdirectory contains music and other sound files, other graphic files, and so on. For example, assuming a TOKEN for *La Giaconda* (sp?) (the “Mona Lisa”) has been incorporated into the Archive, then a graphic file (say, *LaGiaconda.jpg*) would be placed in this directory, and linked to from the TOKEN file itself.

Games: This is an archive of past GAME COMPOSITIONS. Every game file has elements for each of the TOKENS within the game, the quipus (strings or links) connecting the TOKENS (including internal elements for OGHAM CMAVO, and the direction of the quipu).

Only GAME COMPOSITIONS that have met or exceeded a certain measure of quality in the estimation of the GAME BOARD are incorporated into the Games directory.

Kennexions: [FLESH OUT]

Patterns: A directory of files containing patterns in the Kennexions Pattern Language.

Tables: This is a directory of files representing TABLES OF CORRESPONDENCES. Each file represents a single column from a mega-table. Each cell in these tables is linked to a TOKEN file, so that a single TOKEN fills each cell.

Tables are drawn from traditional sources initially (for example, 777 by Aleister Crowley). They use the schema of the Qabalistic Tree of Life and its Thirty-Two Paths. Extensions of this schema, or alternate, incommensurate schemas, may also be possible. (In the terminology of the Waldzell Game, it may be possible to incorporate more than one set of ontological commitments within Kennexions.)

[Sources:]

[Related Patterns:]

8.3 XML REPRESENTATION

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

8.4 P ICONS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

8.5 STRUCK REPRESENTATION

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

8.6 VIRTUAL WORLD

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

I am also looking into a MUD where we can securely discuss business in real time. Advances in MUD technology (viz. Pueblo) are making it possible to add two- and three-dimensional graphics (GIF, VRML), music (MIDI), sound, video, and other features to MUDs, so one day we may be able to have a multimedia Games Festival in cyberspace. Fortunately, parliamentary law translates quite well to a MUD environment. And, of course, should we decide to have an F2F annual meeting, it would work well there too. [TALK ABOUT MY WORK ON MICROSOFT V-WORLDS PROJECT]

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 9

Level 9: TELL

9.1 TELL

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

Token-Encoded Logical Language, the glyphic conlang used in Kennexions. It is an ideographic coding of LOJBAN using PICONS emblazoned with GLYPHS from cultures the world over. Generally, the native glyph for a concept is preferred, but where there is more than one possible glyph, (CLEFS AND KEYS) are used.

Each LOJBAN *gismu* has a corresponding GLYPH, and there are also GLYPHS for some *fu'ivla*, *cmene*, and *lujvo* — although separate GLYPHS for *lujvo* are redundant, since they can be represented by combinations of GLYPHS for *gismu*.

“tavla” in LOJBAN means “talk”. But where you position words relative to

“tavla” has meaning. The more or less official definition of “tavla” is “x1 talks to x2 about x3 in language x4.” In LOJBAN this looks something like “x1 tavla x2 x3 x4”. So if I say “mi tavla do ti lojban”, it means “I talk to you about this in LOJBAN,” where mi=I, tavla=talk, do=you, ti=this, and lojban=LOJBAN (Logical Language). If I said “mi tavla ti do lojban”, it means “I talk to this [person] about you in LOJBAN.”

[Sources:]

[Related Patterns:]

9.2 LOGICAL LANGUAGE

Aliases:

- Lojban
- Loglan

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

Marty: “Why choose LOJBAN at all, if it will end up being non-standard through personal interpretation?”

First, the GBG is supposed to use a language that can tie together mathematics, music, literature, and so on. Any passage in literature or philosophy or theology or whatever (e.g. FILIUS NON EST PATER) can be translated into LOJBAN, with the exception of certain kinds of Lewis Carrollian nonsense and so on. LOJBAN can **also** – and this is something a natlang like English **cannot** do – translate any mathematical expression or equation into a LOJBAN phrase, a “mekso”. So it has an enormous advantage when compared to competing languages here, since Hesse made it clear that many GBG instances had a quasi-mathematical structure. In fact, Loglan proper, the immediate precursor to LOJBAN, was originally based on symbolic logic, and the same goes for LOJBAN – in fact, one Lojbanist, Nick Nicholas, brilliant guy, wrote a parser that translates LOJBAN directly into the computer language Prolog.

Now, I don't know whether anyone has tried to translate music into LOJBAN, but I will bet that it can be done, since music has at base a mathematical structure. This is one of the most fertile fields of development lying ahead in Kennexions, if anyone wants to homestead and plow it.

Second, since KENNEXIONS (KENNING EXPRESSIONS, or nested KENNINGS) are fundamental to the way Kennexions works, as you all know, I wanted a language that could easily express KENNEXIONS at a basic level. In fact, this is exactly how LOJBAN forms new words and expressions! The LOJBAN "tanru" (its word for compounds like "skami pilno", computer user) translates into English as "metaphor." Any KENNEXION can be represented by a tanru, and often by a lujvo, which is a special kind of tanru that happens when you compress the root words in a tanru into a single word, for example, using "cesru'i" as a shorter form of "censa pruxi", Holy Spirit. (Mini-lesson: LOJBAN root words are called "gismu", and their short forms, as used in lujvo, are called "rafsi".) Some tanru are more like Aztec DIFRASISMO than Norse KENNINGS. This helps me implement Charles's suggestion of nesting DIFRASISMO as well as KENNINGS.

That's the thing: LOJBAN (and TELL even more so) DOES provide a certain amount of flexibility in word order and so on. For example, "skami pilno" translates to "computer user" in English. But it is permanently undecided in LOJBAN whether this means a human who uses a computer, or a computer which is itself some kind of user, or something else. The same goes for all "tanru" or compounds of this sort.

LOJBAN is an unusual language that in many ways goes against the grain of human linguistic universals – but that is one point of it: to test the Sapir-Whorf Hypothesis, whether language changes the way we think. A lot of the stuff in promo material about being a good universal auxiliary language, etc. seems put in there to directly compete with Esperanto, which is the most-spoken conlang on the planet today, @ 1-2 million speakers.

Much of the poetry of poetry comes from ambiguity. [COEX] No language, even "pure" mathematics, lacks a certain amount of slack. Or Slack. LOJBAN has ambiguity; it has some of the same kinds of ambiguity and some different kinds of ambiguity than English. The claim Lojbanists make that LOJBAN is an unambiguous language refers to certain very specific kinds of syntactic ambiguity only – for example, if you had a computer that could understand phonemes clearly, then you would have no problem getting a computer to punctuate and spell voice-input LOJBAN. The kind of ambiguity represented by the English phrases "pretty little girls school," or "Time flies like an arrow," which have a number of different meanings depending on syntactical interpretation, does not have to exist in LOJBAN.

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

9.3 GLYPHS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

9.4 LOJBAN PLACE STRUCTURE

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

9.5 QUIPU

Aliases:

- SPRING

Weight:

Context:

Problem:

How to represent cmavo by line segments connecting brivla in a TELLE.

Forces:

- There needs to be a clear distinction among lines indicating periphrasis (KENNING or DIFRASISMO), those indicating sumti, and those indicating other grammatical links (for which one would normally use cmavo).
- “Content words” or brivla should stand out graphically from “particles” or cmavo.
- I was despairing over having to come up with hundreds of abstract hatch marks for the lines to represent all the different cmavo, and wondering if I could get the markings to bear any semantic weight, when I realised I had a ready-made system in Ogham. It completely fits in with the pattern OBJECTIVATION. [MAKE THIS PARA MORE FORCE-Y. ALSO, TALK ABOUT OOBOTS AND FREE SW]

Solution:

Links within a Kennexions GAME DIAGRAM, or GAME COMPOSITION proper. These include ARGUMENT QUIPUS, STORY QUIPUS, KENNEXION QUIPUS, and SENTENCE QUIPUS.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

- You can see the cmavo “na” as Ogham on some of the lines in the graphic – five “fingers” pointing up (N) and a single dot (A): NA. “Na” is a LOJBAN

negation *cmavo*, so [Ogham squiggles, =] represents “na du”, or “does not equal.”

[Sources:]

[Related Patterns:]

9.5.0.2 ARGUMENT QUIPU

[Aliases:]

Weight:

Context:

Problem:

Forces:

- There needs to be a clear distinction among lines indicating periphrasis (KENNINGS or DIFRASISMO), those indicating *sumti*, and those indicating other grammatical links (for which one would normally use *cmavo*).

Solution:

So I represent LOJBAN PLACE STRUCTURE in TELL by attaching the *sumti* (arguments) at positions on the cartouches. Roughly:

[DIAGRAM]

The diagram above shows where the arguments attach to the “predicate” or the sentence.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns]

9.5.0.3 KENNEXION QUIPU

[Aliases:]

Weight:

Context:

You have drawn a sentence or proposition as a TELLE. You are intending to use the pattern KENNEXION and need a way to diagrammatically represent a KENNING, DIFRASISMO, etc..

Problem:**Forces:**

- There needs to be a clear distinction among lines indicating periphrasis (KENNINGS or DIFRASISMO), those indicating sumti, and those indicating other grammatical links (for which one would normally use cmavo).

Solution:

Use a branching line shaped like the letter ‘Y’ with the term being expanded at the “root” and the two terms of the KENNING or DIFRASISMO on the “branches.”

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

9.5.0.4 SENTENCE QUIPU

Aliases:

- BRIDI QUIPU

Weight:**Context:****Problem:****Forces:****Solution:**

Cmavo (particles) will be represented by Ogham on the QUIPUS.

A catchall category of QUIPU. The “du” and “na du” QUIPUS in the Trinity Game are SENTENCE QUIPUS; they serve as connective material in the sentence (*bridi*) being elaborated.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

9.5.0.5 OGHAM CMAVO

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

9.5.0.6 STORY QUIPU

[Aliases:]

Weight:

Context:

Problem:

How to make a GAME INSTANCE interactive.

Forces:

- Kennexions uses a glyphic language in which semantic expressions are

represented diagrammatically.

- TELLEs by themselves are essentially static, not interactive. They can do little more than show the structure of an already-existing linear bridi (sentence).

Solution:

Create a graph with many paths for readers to choose by multiplying the lines connecting a given brivla to other brivla. These lines can be of any kind legal to Kennexions: KENNEXION QUIPUS, ARGUMENT QUIPUS, and so on.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

- Historical Trinity diagram
- Oulipo graphs

Game Examples:

Sources:

- Thanks to Richard Brzustowicz for suggesting how to graphically show sumti places branching, from which the general pattern sprang.

[Related Patterns:]

9.6 CLEFS AND KEYS

[Aliases:]

Weight:

Context:

Problem:

Forces:

- A GBG “glyphic language” must allow any possible symbol string (or symbol net). Otherwise, it cannot be all-expressive. (Cf. Michael Helsem’s Glaugnea.)

Solution:

The key is the KEY, or rather the CLEF. Indicating with a CLEF what KEY, or mode, your expression is in can clear away many difficulties.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 10

Level 10: Speculative and Operational Games

10.1 EXTENSIONALITY

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

In Kennexions, there are extensional devices built in.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

Kennexions games are played in the artificial language LOJBAN. At the center of this Kennexions “graph” is the word *cevni*, which means “God.” But in LOJBAN, words have “arguments,” much as functions and procedures do in computer languages. Strictly speaking, *cevni* does not mean “God,” but rather “x1 is a/the god/deity of people(s)/religion x2 with dominion over sphere x3.” X2 here would of course be *xriso* (“Christianity”) – Islam and Judaism see the

Trinity as a form of polytheism.

All places in the place structures of LOJBAN words must be filled in, or explicitly, visibly, *cored* with dummy variables in a legal game of Kennexions. In this way, I hope to introduce EXTENSIONALITY.

[Sources:]

Related Patterns:

- INDEXING
- ARGUMENT QUIPU

10.2 INDEXING

[Aliases:]

Weight:

Context:

Problem:

Forces:

- EXTENSIONALITY
- keeping distinct ideas distinct in the game
- subclasses of TOKENS within the Kennexions GAME ARCHIVE.

Solution:

Subscripts.

Kennexions TOKENS actually represent broad classes of ideas (or abstract Platonic forms) rather than specific objects. For example, the word for “dog,” *gerku*, represents dogs in general, or an abstract idea of dogs, rather than “my dog Tia, trying to avoid a puddle, tonight.”

The Kennexions pattern INDEXING solves this problem. With INDEXING, not only can you distinguish between *Jesus*₁ (the founder of Christianity) and *Jesus*₂ (your co-worker), but also between *Jesus*_{1j} (the founder of Christianity, as seen by his Jewish contemporaries) and *Jesus*_{1a} (the founder of Christianity, as seen by his modern Anglican followers) and even and *Jesus*_{1p} (the founder of Christianity, as seen by his modern Pentecostalist followers).

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

- The Greg Egan story “TAP” with its classes and subclasses of “words.”
[STRETCHING “HISTORICAL” HERE...]

Game Examples:

[Sources:]

[Related Patterns:]

10.3 VISIBLE CORKING

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

10.4 NON-TRIVIALITY

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

A Kennexions GAME COMPOSITION should focus on a matter of importance. If the subject of a GAME COMPOSITION is not of cosmic or transcendent import, it should at least be of great human significance.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- EXTENSIONALITY
- SERVICE
- ASCENDING ANALOGIES

[COMBINE THIS & NDA INTO A “HIGH-MINDEDNESS” PATTERN &C?]

10.5 DEBOGOTIFICATION

Aliases:

- Debogification
- Menardification

Weight:

Context:

Problem:

This endless reflection and reference is what Derrida calls *différance*.

I might disingenuously ask here: who invented the term *différance*? Was it Derrida? Or was it Barthes, Lyotard, Deleuze, Guattari, Foucault? Ah, no matter – what with Intertextuality and the Death of the Author and all that, misattributing one small quotation shouldn’t matter, should it? In fact, why don’t I pirate the works of these fine Continental theorists and publish them under my own name? Derrida is *really* arguing for traditional literary values, isn’t he? *I can show that he is, in a book published under his name.* I can read

his text any way I want. Hell, it can even be argued that Derrida has been plagiarising *me* all these years! I'll sue the little shit!

Hm, when money and fame are involved, the wind shifts for Icarus, does it not?

The real problem with the Continentals is that, while their writings are true as far as they go, they just keep going and going. The in-Continentals don't know when to stop; their reflections do not terminate, but issue forth as logorrhea.

Here again there is a Middle Path, a Golden Mean-ing. The Author may not be the Authority on what his text means, but that doesn't mean it means *anything you like*, either. Umberto Eco believes that besides the intent of the author and the intent of the reader, there is an intent of the text. (His text does too.)

[MOVE BACK???]

Forces:

Solution:

[**Indications:**]

[**Resulting Context:**]

Rationale:

[**Historical Examples:**]

Game Examples:

Is it interesting to read Hesse's novel as though Joseph Knecht were a NYM. (After all, his name is allegorical.)

Suppose that he was actually several people, each of whom possessed the badges of office. [WHAT ABOUT WHEN KNECHT HIMSELF PASSED ON THE BADGES OF OFFICE? NO IDENTITY WAS THEREBY CONFERRED.]

This would lend new meaning to the Castalian ideal of the submergence of identity into the office.

Perhaps Knecht's passing on the office of Magister Ludi was more or less equivalent to his death in some way, hence the proximity of these two events in the novel.

The characters behind the NYMS could develop along the way; they wouldn't necessarily have to be generated as in an ordinary role-playing game

[DISTINGUISH BETWEEN OFFICE AND NYM. NYMS CAN HAVE OFFICES.].

[**Sources:**]

Related Patterns:

- ONTOLOGICAL PLAY

- TEXTUAL POACHING

10.6 ONTOLOGICAL PLAY

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

LINKING reality to fantasy.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

10.7 BACK STORY

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

10.8 SIMMING

Aliases: Sims and Nyms

Weight:

Context:

Problem:

Forces:

Solution:

Kennections has a “back story.”

A few years before this book was written, a man with a multiple-personality disorder, whom I shall call “TR,” subscribed to *Magister-L*. He said that one of his personalities - the one addressing us - had travelled back in time from 25th-century Castalia by a kind of dream yoga, and entered the mind of this man in order to observe the beginnings of the GBG in our time.

The Castalian personality - for I do not doubt TR was a multiple, although I often, or usually, doubt this personality came from Castalia - said that the GBG would eventually be instrumental in stopping nuclear proliferation and nuclear war.

But Hesse’s novel is a work of fiction. How could it be that a man projected himself backwards from a future which is absolutely unreal, which was invented by a twentieth-century Swiss novelist?

Assuming that disincorporate time travel is possible (within the pattern of SIMS AND NYMS, many assumptions must be made), there are a number of possibilities. Hesse himself may have received his inspiration from vagrant thoughts wandering down the centuries from the time of Joseph Knecht.

There may be many futures, and our Castalian projected himself from only one of them. Perhaps there is a causal loop involved.

[...]

One of the most interesting things about SIMS is that rank in the real-world administration of the games comes from rank within the games, which comes from game performance. It is as if who is the Game Master of an ordinary role-playing game, who buys the chips and beer, and who selects the next meeting place, are all determined by who are the best players - a melding of real-life and SIM.

CHAPTER 10. LEVEL 10: SPECULATIVE AND OPERATIONAL GAMES86

One principle of the Kennexions SIM is that you should play your highest ideal (or at least a very high one, depending on the NYM; if the NYM is the Music Master and your own highest ideal has not much to do with music, you should still have a high musical ideal). This is very much the principle of the *magickal personality* as it is found in Western occultism; for that reason, one may find that Kennexions SIMMING is transformative.

[Indications:]

[Resulting Context:]

Rationale:

Castalian game names: Ludi Magister Josephus III, Joculator Basiliensis; badges of office; the offices themselves.

Historical Examples:

- IN.S.OMNIA
- SCA
- Baker Street Irregulars [?]
- Monty Cantsin & Karen Eliot

Game Examples:

[Sources:]

Related Patterns:

- all the offices (GAME MASTER, MUSIC MASTER, etc.)
- all the roles relative to a game (GAME MASTER, SCRIPT MASTER, etc.)

Chapter 11

Level 11: Collaboration and Offices

[HISTORICAL EXAMPLES FOR ROLES/OFFICES CAN OFTEN COME FROM INVISIBLE RENDEZVOUS]

11.1 COLLABORATION AND OFFICES

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

If I'm not to be a genius, then what is my role in the world?

A realistic examination of the roles available in the genius system shows that they are few and unequal. There is the Genius and its future and past forms: the Wannabe and the Hasbeen. All that's

left is the Courtier, that necessary concomitant, that Enabler, that Codependent who allows it all to happen by being the editor, the publisher, the reviewer, the biographer, the long-suffering spouse or lover. As in.s.omniac Ruebrick puts it,

'Isn't a genius like a Japanese Bunraku puppet? Behind the brightly illuminated, lifelike, wonderful figure is a team of puppeteers, dressed in black, hooded in black, who make it all happen. The human being who shares name and face with the puppet genius may indeed be the chief puppeteer, the one who controls the figure's head, the right hand. But the others are necessary for the whole trick to work.'...

Sadly, the genius system is often charged with fear, haunted by the notion that there is only a fixed, small amount of room in the spotlight at any one time. Those in the dark are desperately jealous of those who occupy the light and are miserable even once they reach the glare, afraid of the younger ones to follow. This is the haunted, aristocratic sleep of the sovereign who reigns, terrified, in the sacred grove, waiting for the successor whose first act must be assassination.

...relief from this gloomy prospect lies in having discovered a multitude of other roles a writer can slip into depending on the moment's chemistry of passion, personality, and available time.

– *INVISIBLE Rendezvous* , p. 140 [SOURCE/LINK! BUT IS I.R. COPYRIGHTED, > EVEN?]

INVISIBLE Rendezvous details the various roles that IN.S.OMNIA discovered or invented: Literary Contractor, System Operator, Room Coordinator, Lead Writer, Improvisator, Impersonator, Heckler, Scholar, Skeet Puller, Listener, Designer, Composer.

Game Examples:

Kennexions has a multitude of player classes. Just as KENNING EXPRESSIONS, CALLIGRAPHIC REPRESENTATION, the game language TELL, and so on are considered TOKENS, so are the players. The GAME MASTER of the GAME DIAGRAM is as much a TOKEN as the diagram itself. This allows the GAME SCRIPT (another object) to include STAGE DIRECTIONS for the liturgical celebration of the game, considered operations upon the TOKEN of the performer. Even the audience members (Communicants) are considered to be TOKENS, special types of players. This permits operations upon the audience, Meditation Instructions for them, say, in the manner of contemporary performance art [EXAMPLES?] or the Castalian game.

None of the above roles need be performed by a single player, but may be performed by any number of players in concert, in which case they are known

as co-GAME MASTERS, co-SCRIPT MASTERS, etc., unless they use a collective NYM.

Sources:

Rob Wittig's book *INVISIBLE Rendezvous*, about IN.S.OMNIA, or Invisible Seattle, as it was earlier called, a literary circle centred in my fair city and inspired somewhat by the Oulipo.

[Related Patterns:]

Incidentally, there are at least two KENNING ANALOGIES in the above passage:

$$\frac{\textit{genius}}{\textit{courtier}} :: \frac{\textit{puppet}}{\textit{puppeteer}}$$

- genius = courtier puppet
- courtier = genius puppeteer
- puppet = puppeteer genius
- puppeteer = puppet courtier

and

$$\frac{\textit{genius}}{\textit{rival}} :: \frac{\textit{king}}{\textit{assassin}}$$

- genius = rival king
- rival = genius assassin
- king = assassin genius
- assassin = king rival

11.1.0.7 ARCHIVE MASTER

Aliases:

- Compiler
- Research Master

Weight:

Context:

Problem:

Forces:

Solution:

A scholar in charge of researching objectivated sources used within GAME COMPOSITIONS.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

11.1.0.8 ART MASTER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

Produces graphic art linked with the game, particularly the *pictura* of the EMBLEM.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

11.1.0.9 CODE MASTER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

Creator of computer programs necessary to perform or support the game.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

11.1.0.10 COMMENTATOR

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

Someone who adds COMMENTARY in the form of footnotes or hypertext links to the game, explaining the game as it unfolds.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

11.1.0.11 DANCE MASTER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

11.1.0.12 HECKLER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

- The author's wife, Marty Hale-Evans, too often to enumerate.

[Sources:]

[Related Patterns:]

11.1.0.13 LISTENER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

- Richard Brzustowicz, who listened patiently throughout long conversations during the writing of this book, and frequently made enlightening comments.

[Sources:]

[Related Patterns:]

11.1.0.14 MUSIC MASTER

Aliases:

- COMPOSER

Weight:

Context:

Problem:

Forces:

Solution:

The creator of the emblematic music for the GAME COMPOSITION.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

11.1.0.15 MUSICIAN

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

A performer of the emblematic music.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- EMBLEM

11.1.0.16 SCRIPT MASTER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- Someone who actually draws the game on paper or onscreen produces a CALLIGRAPHIC REPRESENTATION of the GAME DIAGRAM.

11.1.0.17 SKEET PULLER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

- The author's wife, Marty Hale-Evans, for her suggestion of introducing LABYRINTHS.
- Charles Cameron (for DIFRASISMO etc.).

[Sources:]

[Related Patterns:]

11.2 GAME BOARD

Aliases:

- WORLD COMMISSION OF GAME MASTERS
- CENTER FOR LUDIC SYNERGY
- KENNEXIONS GAME BOARD
- KGB

Weight:

Context:

Problem:

Forces:

Solution:

[“GAME BOARD” = PUN; GAME BOARD IS A PLAYING FIELD FOR NOMI-CLIKE COMBAT]

Hesse makes it clear at the beginning of the novel that scattered throughout the world there are other Pedagogical Provinces besides Castalia where the Glass Bead Game is played, each with its own GAME ARCHIVE and Magister Ludi. At one point, Hesse mentions the GAME ARCHIVE in London, and there are hints that the narrator is writing his biography of Knecht at the ARCHIVES in Cologne.

If there is an interest in the GBG, we need a WORLD COMMISSION OF GAME MASTERS to look after its interests, to promote it, and to publish it.

The KENNEXIONS GAME BOARD searches art, science, mathematics, music, and literature for OBJECTIVATED analogies.

The GAME BOARD also judges GAME COMPOSITIONS submitted in a GAME COMPETITION.

[CLS AND KGB ARE REALLY THE SAME PATTERN ON DIFFERENT SCALES – GBGBG AND KXS]

[**Indications:**]

[**Resulting Context:**]

Rationale:

[HESSE’S NOVEL, P. 42, LINES 6-29]

The GAME BOARD of each GAMEFORM in the GBGBG is analogous to *national* Game Commissions in Hesse, since each nation’s game was probably technically

a separate GAMEFORM, even if the rules of national games differed only slightly.
[MENARD!]

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- GAME MASTER

11.3 TRANSFINITE GAMES

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

When I was an undergraduate, my friends and I played a game called Nomic, whose object, loosely speaking, is to change the rules. There are now many Nomic games being played on the Net, but in the Eighties, there were none, so we started a face-to-face game that lasted over two years and even now has not officially ended.

James P. Carse, in his book *Finite and Infinite Games*, says:

There are at least two kinds of games. One could be called finite, the other infinite.

A finite game is played for the purpose of winning, an infinite game for the purpose of continuing the play....

If the rules of a finite game are unique to that game it is evident that the rules may not change in the course of play – else a different game is being played.

It is on this point that we find the most critical distinction between finite and infinite play. The rules of an infinite game must change in the course of play. The rules are changed when the players of an infinite game agree that the play is imperiled by a finite outcome – that is, by the victory of some players and the defeat of others....

For this reason the rules of an infinite game have a different status from those of a finite game. They are like the grammar of a living

language, where those of a finite game are like the rules of debate. In the former case we observe rules as a way of continuing discourse with each other, in the latter we observe rules as a way of bringing the speech of another person to an end.

[SOURCE/LINK! EXCERPT TOO LONG ANYWAY!]

Nomic, as we played it, would seem to be an infinite game. It was a social activity for us and although there were competitive aspects, as when players vied to have their own rule changes adopted, we never stopped play, but devised a rule that when someone managed to win the game by making further play impossible, the metagame would continue. Our single game of Nomic lasted most of college.

But Carse poses a poser in the very last sentence of his book: “There is but one infinite game.” He is a theologian, a Professor of Religion at New York University. I would thus interpret him to mean that the One Infinite Game is Lila, the Divine Play that produces the Universe in Hindu myth, the Game God plays down through the aeons, pretending to God there is and can be anything other than God. [MENTION LUDISM AND ONE TRUE GBG]

Given that there is only one infinite game, and that the rules of finite games cannot change in the course of play, what should we call Nomic, which is not either?

In mathematics, there is a class of numbers somewhere between finite and absolutely infinite: transfinities. The first transfinite number is \aleph_0 or Aleph Null. It represents, among other things, how many integers there are. This is the infinity of everyday conversation, as when a child says “I can count from one to infinity!”

There are larger infinities, however; the transfinite number representing the number of points on a line is larger than \aleph_0 .

Countably infinite numbers like \aleph_0 can be represented and manipulated mathematically, but the absolutely infinite transcends all other infinities and all attempts at representing it. (“The Tao that can be named is not the true Tao.”)

Thus, besides finite games and the Infinite Game, we have many countably infinite games or TRANSFINITE GAMES like Nomic, which partake of the nature of both finite and infinite games, by having rules that change in the course of play and continuing indefinitely, but by not being coextensive with the Universe.

The rules of the Castalian Glass Bead Game as Hesse described them are indeed “like the grammar of a living language,” and we do play the GBG to continue discourse, not to silence others. Dunbar Aitkens’s Glass Plate Game was conceived as a way to enhance conversation. [EXPAND]

I propose to “open up” Kennexions from finite to transfinite by allowing its rules to change in the course of play, like Nomic’s. Hesse said that the Glass Bead

Game “comprised technique, science, and social institution” (emphasis mine). There should be a social institution, a KENNEXIONS GAME BOARD, to decide the rules.

Besides the possibility of the opening up of individual GAMEFORMS, I propose an opening up into the transfinite of the GBGBG.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

11.4 PARLIAMENTARY PROCEDURE

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

Some sort of PARLIAMENTARY PROCEDURE is critical for setting up a real organisation. With PARLIAMENTARY PROCEDURE, the COMMISSION can work on developing the GBGBG without dictating that anyone must play the subgames a certain way.

As for the objection that decisions and designs are better made by an élite than by a democracy: probably so. But how are the élite to decide things among themselves? Should the more forceful merely shout down the others, or employ actual gunplay? Or should all decisions require flawless unanimity? And how are we to decide which? Robert’s Rules provide a bootstrap decision making process for any group, élite or not. Apparently the Castalian Board used something like Robert’s Rules; Hesse refers to a vote being taken about the response to Knecht’s “circular letter.” We on the Commission are the best suited to decide what the rules of the GBGBG should be.

[QUEEN GUENEVERE’S RULES OK TOO]

We must make the procedure of deciding the rules part of the game itself, or

we cannot call the GBG a TRANSFINITE GAME. We could just change rules haphazardly, but while that might be called play, it would hardly be a game.

A game must have impermissible moves. A TRANSFINITE GAME must have a set of rules on how to change the rules. Nomic is a possible basis, since it is tested and ready to go off the shelf, but PARLIAMENTARY PROCEDURE is far more complete as a way of making rules in an assembly – the Initial Set of Nomic is intentionally only a sketch, and Nomic is geared toward competition – players vie for points and try to “crash” the game by creating a paradox. Robert’s Rules of Order, for example and on the other hand, is designed to make decisions as smooth and fair as possible – surely more along the lines of what GAME MASTERS need.

I have never liked the competitive nature of Hipbone games. However, within the *social structure* of Kennexions, there is plenty of room for competition of a sort, as I see it: for example, politicking to get one’s own favourite rules/patterns adopted in the rule set, as for example, in such other games as Nomic or the House of Representatives. Also however, I can see a sort of move that might appear from a certain perspective to be competitive, but would be more along the lines of counterpoint in a fugue.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- TRANSFINITE GAMES

Chapter 12

Level 12: Competition

12.1 GAME COMPETITION

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

12.2 JUDGE

[Aliases:]

Weight:

Context:**Problem:****Forces:****Solution:**

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

- A JUDGE comments on the quality of a GAME COMPOSITION and “measures” its QWAN. (“9, 9.5, 8! The JUDGES liked that move!”)

12.3 PATTERN WEIGHTS

[Aliases:]

Weight:**Context:**

GAME COMPOSITIONS have been submitted to a GAME BOARD, which is using a QWANTUM SCALE to establish the quality of the compositions.

Problem:

It is difficult to judge among compositions solely on the basis of the number of integrated patterns they contain, because some games may have the same number of patterns, and some patterns are more important than others.

Forces:

- Some patterns are mandatory, and no GAME COMPOSITION is valid or complete without them.
- Some patterns, while not mandatory, are simply more important than others.
- The number of integrated patterns has already been introduced as a metric of QWAN, all else being equal.

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

12.4 QWANTUM SCALE

[Aliases:]

Weight:**Context:**

A number of GAME MASTERS have submitted GAME COMPOSITIONS to the GAME BOARD of a GAME COMPETITION; or for some other reason, a JUDGE desires to establish the quality of a GAME COMPOSITION.

Problem:

How can one judge GAME COMPOSITIONS in an objective way, not merely distinguishing among them on the basis of arbitrary personal preferences?

Forces:

- QWAN, or the Quality Without a Name, is theorised to arise from COEX, the most complete fusion of the greatest number of living patterns in a pattern language.
- To distinguish objectively among a set of items, it is sometimes useful to quantify certain qualities of the items, and compare the quantities.
- People sometimes object to quantifying and measuring beauty.
- Alexander talks about buildings that are “dead”, “living”, and partly alive. That in itself provides a simple scale of qwanta from 0 to 2, or say, 0%, 50%, and 100%. A QWANTUM SCALE is therefore possible in principle, though in practice it is sometimes hard to make fine distinctions.
- The rules of Kennexions form a PATTERN LANGUAGE.

Solution:

Count the number of patterns integrated within each GAME COMPOSITION. All else being equal, the composition synthesising the greatest number of patterns ranks highest on the QWANTUM SCALE and wins the GAME COMPETITION.

One of the main CONSTRAINTS is to produce living, viable games, in the same way that Christopher Alexander's Pattern Language produces "living architecture."

[Indications:]

Resulting Context:

Two or more GAME COMPOSITIONS in a GAME COMPETITION may technically integrate the same number of patterns, or there may be games which integrate a large number of less important patterns. This leads to the pattern of PATTERN WEIGHTS.

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- PATTERN WEIGHTS
- GAME COMPETITION
- GAME COMPOSITION
- GAME BOARD
- JUDGE
- COEX

Chapter 13

Level 13: Performance

13.1 GAME PERFORMANCE

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

13.2 GUIDED MEDITATION

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

13.3 CELEBRANT

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

The CELEBRANT is the principal performer of the game. Analogous to a priest performing a Mass, a band leader, or a conductor. Often the same as the GAME MASTER and/or SCRIPT MASTER.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

13.4 COMMUNICANT

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

The word “COMMUNICANT” is used instead of “audience” because participation of a ceremonial sort is required. In most games, as mentioned, there are guided meditations, and participants are thus partaking of the game in a way that a merely passive reader, viewer, or listener could not.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

13.5 STAGE DIRECTIONS

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

13.6 LABYRINTH

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

There is a LABYRINTH revival going on now in both Christian and Pagan circles. Full-scale reproductions of famous LABYRINTHS, such as the one at Chartres, are being built in materials ranging from canvas and ink, to inlaid wood floors, to stone and flora. And so the culture is coming to learn more about them.

The basic idea of a LABYRINTH, in the sense I am using the word here, is that a pilgrim, or pilgrims, should tread its paths mindfully, meditatively, as a spiritual exercise. There is sometimes an element of magickal pathworking in LABYRINTH work today as well: remembering or visualising particular thoughts or images on each “circuit” of the LABYRINTH.

One LABYRINTH page on the Web [GIVE URL LATER, WHEN S2L IS WORKING PROPERLY] goes so far as to assign chakras, colours, and musical notes to each circuit. Apparently the twisty little passages of the LABYRINTH, all alike, merge imperceptibly into the POINTS IN SPACE AND LINES THAT CONNECT [SOURCE/LINK! MAGISTER-L] of the GBG. And apparently this was Marty’s thought, too.

LABYRINTHS fit even better with Kennexions than with the hypothetical “vanilla” GBG suggested by the colors/chakras/notes correspondences. Kennexions uses grammatical graphs to illustrate KENNINGS and other constructions of language, and these diagrams too are formed of points in space and lines that connect.

Think of the traditional diagram of the Christian Trinity (as illustrated on Charles’s HipBone pages). It is a diagram made of language, but it could be walked as a LABYRINTH, and moreover walked endlessly. A computer could be programmed to enunciate an endless Latin sentence derived from this diagram: FILUS EST DEUS NON EST PATER NON EST SPIRITUS SANCTUS EST DEUS EST PATER EST DEUS EST FILIUS NON EST SPIRITUS SANCTUS NON EST PATER.... a tireless digital prayer wheel for the Third Christian Millennium.

Just so could a Kennexions game be walked. One could walk it as sketched on the floor in chalk by a Game Master, or a computer could walk its paths logically, tracing the LABYRINTH's circuits in silicon circuitry. The guided meditation of Hesse's novel would occur as one passed over the symbol at each node of the net.

Patterns in the Kennexions Pattern Language seem to arise automatically from the pattern of the LABYRINTH. Consider the OPTIMAL PATH pattern.

Consider also the pattern, half-baked at the moment but rising, of creating a Kennexions game that conforms both logically and graphically to, say, the LABYRINTH at Chartres. Possibilities open. One could, for instance, bring over most traditional and contemporary LABYRINTH lore into Kennexions wholesale...

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

Sources:

I was talking with Marty (my wife) in the car, when she suddenly came up with a brilliant "connection" for Kennexions: LABYRINTHS.

Related Patterns:

- GAME DIAGRAM
- VIRTUAL WORLD
- GUIDED MEDITATION

13.7 LABYRINTH MEDITATION

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

13.8 DANCE

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

13.9 OPTIMAL PATH

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

A game's GAME MASTER should seek not so much to find the shortest path

among the TOKENS and the QUIPUS on which they are strung, as one would seek to in optimising an email delivery path, but the one with the most QWAN (*je ne sais quoi*). This could mean that some TOKENS and QUIPUS are traversed many times, some only once – presumably all are traversed at least once, or the game as designed must be too loose. But what one should seek is something with the rising tensions and climax of a *story*. Compare the Stations of the Cross.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

Sources:

Marty Hale-Evans discovered the comparison of labyrinth traversal with the Stations of the Cross.

[Related Patterns:]

13.10 EMBLEM

[Aliases:]

Weight:

Context:

Problem:

To represent a KENNEXION pictorially for the human mind to contemplate as a whole.

Forces:

Solution:

Build a game up into a ritual hieroglyph for contemplation, in some graphical medium such as painting, drawing, or computer animation.

With telesmatic images and the Art of Memory, vividness is the main quality sought. So with the picturae used in Kennexions: they are KENNING EXPRESSIONS literalised and embodied.

An EMBLEM consists of the following main parts:

Inscriptio: the main KENNEXION of the GAME COMPOSITION; the seed of the EMBLEM. (Also called the “Lemma.”)

Pictura: A representational graphic element that symbolically embodies the subject of the INSCRIPTIO, in the manner of the Art of Memory, cognate with the other emblematic objects. It might be a movie, painting, or cartoon. A cartoon can show a word balloon containing the SUBSCRIPTIO; a movie can contain a character singing it. (Also called the “Icon.”)

Subscriptio: A poem or other short piece of text, possibly set to music, representing the KENNEXION, cognate with the other emblematic GAME OBJECTS.

In addition, an EMBLEM can incorporate music, which accompanies the Subscriptio.

EMBLEMS are part of what Hesse’s character Joseph Knecht might call the “psychological” or “pedagogical” side of the game. An EMBLEM need not be drawn or painted. It can consist of a set of instructions to the COMMUNICANT to visualise a scene within himself. Indeed, unless the COMMUNICANT creates an internal representation of the EMBLEM, whether or not it has been manifested physically as a painting, drawing, or graphic file, it will not have its effect. For this reason, the EMBLEM has much in common with GUIDED MEDITATION.

[ARE INSTRUCTIONS THE SAME AS THE SUBSCRIPTIO? AND HOW EXACTLY DOES IT RELATE TO THE GUIDED MEDITATION?]

Each image in the entire KENNEXION must be represented symbolically and distinctly.

The denominator of the subscriptio must be represented in the EMBLEM in a way that suggests its similarity to the numerator and yet contrasts it with the latter. Thus, in the “Library Game”, the gold (the denominator of the primary KENNING) is pictured, but the “Earth-Pearl dragon-egg” is given the place of honour.

[Indications:]

[Resulting Context:]

Rationale:

Historical Examples:

This practice bears some similarity to both telesmatic images in Western occultism and memory palaces in the ancient Art of Memory,¹ as well as alchemical “EMBLEM books,” from which this pattern gets its name.

Telesmatic images, in the traditional use of the phrase, result from the attribution to Hebrew letters of visual imagery appropriate to an angel or god. Thus, if the letter *aleph* is represented by a white robe and the letter *beth* by a flaming crown (say), then an angel whose Hebrew name contains the letters *aleph* and *beth* would be pictured as wearing a white robe and flaming crown. This makes

¹History’s greatest practitioner of the Art of Memory was probably Giordano Bruno, the Renaissance occultist. Bruno and Raymond Lully, another occultist, developed elaborate memory schemata that approached instances of the Castalian Game in complexity.

the angel easier to visualise, the better to evoke it. [USE REAL EXAMPLE]

The Art of Memory builds up vivid images representing things or ideas, then places them at positions or “loci” in a memory palace (a building or other place visualised in detail). To remember the concept of grace, one would imagine a graceful friend, one named Grace, or the late Princess Grace of Monaco. If one is memorising a theological text that says grace must be freely given by God, she might visualise a hand coming out of a cloud, bearing friend Grace.

One famous Renaissance EMBLEM-book, *Atalanta Fugiens*, includes short musical scores for each EMBLEM as well as an Inscriptio, Pictura, and Subscriptio, making it one of the world’s first multimedia presentations. Today one can buy a translation of the book that comes with a cassette tape of the music.

Game Examples:

Subscriptio of the “Library Game”: “A globe of the Earth rests on a pile of gold that shines with the liquid light of the Sun. The gold is encircled by a jealous dragon swallowing its own tail. The dragon stares fixedly at the Earth, the most precious item in its hoard. Someone approaches, cracking the globe like an egg: within is not a yolk but a translucent pearl.” [MAKE THIS A POEM?]

[Sources:]

Related Patterns:

- GUIDED MEDITATION

13.11 EMBLEMATIC HARMONY

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

Images must be consonant.

$$\frac{bone}{whale} :: \frac{strut}{house}$$

- bone = whale strut
- whale = bone house
- strut = house bone
- house = strut whale

and

$$\frac{whale}{sea} :: \frac{horse}{road}$$

- whale = sea horse
- sea = whale road
- horse = road whale
- road = horse sea

are both classical, but *bone house* and *sea horse* represent different aspects of the concept “whale,” the former static and internal, the latter kinetic and external.

Composers can unify the pictura by choosing similar images in different KENNINGS – for example, dragon with pearl and dragon with hoard in the Library game.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

Chapter 14

Level 14: GBGBG

14.1 GBGBG

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

includes linked parallel GAME INSTANCES (translations of content) in other GAMEFORMS. (hybrid games)

The GBGBG is not an object of Kennexions, but a superset; however, Kennexions proper may include LINKS to translations of the content in other GAMEFORMS.

Everyone has their own vision of the GBG. But in Hesse's, collaboration is essential. And his GBG is nothing if not huge and complex. The GBGBG is beyond anyone to develop from a single approach. Even Jocular Basiliensis built on what came before him.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

14.2 HYBRID GAMES

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

How is it possible to combine Kennexions with the HipBone Games and Terrence MacNamee’s Ludus Sollemnis?

For the Ludus Sollemnis, as a first approximation, one would simply expand the open-class terms in one of Terrence’s sentences or tropes with KENNEXIONS.

Mingling with the HipBone Games is more challenging. Look at this illustration of what Charles Cameron calls the Trinitarian Game. It shows a diagram of four circles:

[REAL ILLUSTRATION HERE]

[DISTINCTION MUST BE DRAWN BETWEEN COMBINING/MERGING GAMES (AS HERE) AND UNITING TRANSLATIONS (OR OTHERWISE) IN THE GBGBG – OR NOT – CAN USE BOTH OR EITHER TECHNIQUE IN A HG, QU E U GBGBG COMPOSITION]

This is a group of propositions that can be meditated upon. “PATER NON EST FILIUS” – “The Father is not the Son.” “FILIUS EST DEUS” – “The Son is God.”

[EXPAND PERSONS OF TRINITY W/ BRAHMA-VISHNU-SHIVA, MAIDEN-MOTHER-CRONE KENNINGS]

Apart from any mystical meaning, in each of the “circles” is an open-class term signifying a Person of the Trinity (PATER, FILIUS, SPIRITUS SANCTUS) and on each of the “links” is an open-class term indicating a relation (EST, NON EST).

[ILLO OF TENSTONES BOARD GOES HERE]

The same sort of move can be played on the TenStones Board. On each of the Spheres (circles) place an open-class term which can be expanded into a KENNEXION, and on each of the Paths (links) a word indicating a relation between

the KENNEXIONS. Given the nature of LOJBAN, the formal language underlying Kennexions, the link words can also be expanded. When one reads circle-link-circle, one obtains a sentence like “The Father is not the Son.” One could even have sentences in each of the circles, serving as clauses in the sentences created by LINKING them. While this approach is aided by LOJBAN, it could be played in most any language.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

14.3 INTERGAME PROTOCOL

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

14.4 GAMEFORM INDIVIDUATION

[Aliases:]

Weight:**Context:****Problem:****Forces:**

- We need a protocol for combining GAMEFORMS.
- At the same time, we want to keep them autonomous.
- We do not want to make new GAMEFORMS impossible, or dilute old ones,
- In Teilhard de Chardin’s theology, God’s love and true human love do not erase differences between individuals, but rather individuate; so would a GBGBG protect the uniqueness of the individual GAMEFORMS while permitting joint efforts.
- “I feel we need to safeguard our own projects, and to have proper concern for the intellectual property rights of others –

Solution:

We need not compromise the integrity of individual approaches. In its simplest form, the GBGBG could simply state:

If you are X, use X’s rules. If you are Y, use Y’s rules. If you are Z, use Z’s rules, etc.. Otherwise, choose which rules to use.

This minimal possibility is proof that we can create the GBGBG, a larger GAMEFORM which formally encompasses all smaller GAMEFORMS while preserving their wholeness.

“So if each of us makes it clear what we hope for from our individual games, and what we regard as our own “intellectual property” ”

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

Sources:

[CC F SOME FORCES IN HIS RESPONSE TO MY EMAIL – SOURCE!]

[Related Patterns:]

Chapter 15

Level 15: Living the Game

15.1 GAME VILLAGE

Aliases:

- ARTISTS' COLONY

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]

15.2 RULE OF THE ORDER

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

Each GAME COMPOSITION submitted to the GAME BOARD must document a parallel SERVICE element (for example, writing Urgent Action letters for Amnesty International, or working in a shelter for the homeless).

This is intended to forestall the Castalian Sin, to combat intensionality.

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

Related Patterns:

- EXTENSIONALITY
- NON-TRIVIALITY

[MAKE SERVICE A SUB-PATTERN]

Appendix A

Other Approaches to the GBG

- Hipbone Games
- Ludus Sollemnis
- Waldzell Game

Appendix B

Notes for the Trinity Game

Oppenheimer was a Castalian.

I mean that he was apolitical, cared nothing about practical matters, was arrogant, intellectual in the extreme, spiritual but seemingly agnostic, brilliant, a little temperamental - he had all the Castalian qualities, at least in youth.

In my opinion, this naiveté was key in his decision to launch Trinity. You might call it a lack of EXTENSIONALITY; I'm not sure he foresaw the charred corpses and melted eyeballs, really.

[USE THE QUOTATION FROM THE *DAY AFTER TRINITY* TRANSCRIPT ABOUT OPPIE'S "CASTALIAN" QUALITIES - MY TERM]

This is the Castalian Sin: needing "less lore and more wisdom" (The Return of the King, p. 141). Actually, the Manhattan Project had much in common with *The Lord of the Rings*; Oppenheimer was both Sauron and Frodo, Ring-Forged and Ring-Bearer. But once the Bomb was used, "brighter than a thousand suns,"

("If the splendor of thousands of suns were to blaze forth all at once in the sky, even that would not resemble the splendor of that exalted being." (Gita 11.12))

The Supreme Lord said: I am death, the mighty destroyer of the world, out to destroy. Even without your participation all the warriors standing arrayed in the opposing armies shall cease to exist. (11.32)

(The Bhagavad Gita, translated by Ramanand Prasad)

hotter even than Mount Doom, it fused the Ring to Oppenheimer's finger. There was no rest for him after that, no Mithlond or Grey Haven with cooling waters to soothe the hot sin heavy on his hands. ("Now Science too knows sin.")

The Ring combines the Bomb and the Cross.

Terrence Ross's alter ego once said on Magister-L that the GBG as it is presently

being developed will be instrumental in halting nuclear proliferation and the possibility of nuclear warfare. Naturally, I'm skeptical of his claims about a real future Castalia, but isn't it interesting this game happens to be about the Trinity Test?

[TIE IN "RPG" BACK-STORY OF HOW WE ARE CREATING A BETTER CASTALIA BY ELIMINATING THE CASTALIAN SIN.]

...when Tao is lost, there is goodness.
 When goodness is lost, there is kindness.
 When kindness is lost, there is justice.
 When justice is lost, there is ritual.
 Now ritual is the husk of faith and loyalty, the beginning
 of confusion.
 Knowledge of the future is only a flowery trapping of Tao.
 It is the beginning of folly.
 Therefore the truly great man dwells on what is real and
 not what is on the surface,
 On the fruit and not the flower.
 Therefore accept the one and reject the other.
Tao Te Ching, chapter 38

...for the letter killeth, but the spirit giveth life... *2 Cor 3:2*

$$\frac{\textit{word}}{\textit{idea}} :: \frac{\textit{Letter}}{\textit{Spirit}} :: \frac{\textit{flower}}{\textit{fruit}} :: \frac{\textit{trap}}{\textit{fish}} :: \frac{\textit{snare}}{\textit{rabbit}}$$

A fish-trap is for catching fish; once you've caught the fish, you can forget about the trap. A rabbit-snare is for catching rabbits; once you've caught the rabbit, you can forget about the snare. Words are for catching ideas; once you've caught the idea, you can forget about the words. Where can I find a person who knows how to forget about words so that I can have a few words with him?

Chuang Tzu, Miscellaneous Chapters, 26:13 (Wandering on the Way, Victor H. Mair, pp. 276-277)

$$\frac{\textit{Letter}}{\textit{trap}} :: \frac{\textit{Spirit}}{\textit{animal}}$$

- Letter = trap Spirit
- trap = Letter animal

- Spirit = animal Letter
- animal = Spirit trap

The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit. *John 3:8*

The Letter of the Law may trap YOU. The Spirit is alive, twisting, like a fish or rabbit. Perhaps it cannot be caught. Perhaps only ideas – thought – can be caught by thought.

[GOD CAN ONLY BE CAUGHT BY LOVE, NOT BY THOUGHT – THE CLOUD OF UNKNOWING.]

Less lore and more wisdom: less Binah and more Chokhmah; less severity and more mercy; less thought and more feeling. All the way down the Two Pillars. Some Qabalists say that the Flaw in the world is that it leans too far toward the Pillar of Severity.

??? (Jesus: “I will make you fishers of men”)

Oppenheimer dwelt on the flower, the Letter, and not the fruit, Spirit. Therefore he perverted them both and mistook the one for the other. If the Spirit of Trinity is Vishnu and the Letter is the Geneva Accords, then the Spirit killeth but the Letter giveth Life. THIS state of affairs is a perversion. For this reason, and many others, the Bomb is a perversion, an inversion. [Show this structurally in the game.]

When the great Tao is forgotten,
Kindness and morality arise.
When wisdom and intelligence are born,
The great pretence begins.
When there is no peace within the family,
Filial piety and devotion arise.
When the country is confused and in chaos,
Loyal ministers appear.
Tao Te Ching, chapter 18

’Cause when love is gone, there’s always justice.
And when justice is gone, there’s always force.
And when force is gone, there’s always Mom. Hi Mom!
Laurie Anderson, “O Superman” verse 3 (from Big Science)

[FIND A PIECE OF PROPAGANDA JUSTIFYING 6 AUG 45 IN PATRIOTIC TERMS]

Give me your tired, your poor, your huddled masses yearning to
be free. *Inscription on Statue of Liberty*

Appendix C

Notes for the Library Game

$$knowledge = \frac{(Earth\ pearl)}{Sea}$$

$$\frac{\frac{(Earth\ pearl)\ (dragon\ egg)}{Sea\ mother}}{\frac{(sun\ silver)}{moon}}$$

Knowledge is the Pearl of the Earth, in the context of the Sea (in the “Hymn of the Pearl”). A hoard is a dragon’s eggs, in the context of mothers and motherhood. Gold is the silver of the Sun, in the context of the Moon.

In “The Hymn of the Pearl,” what does the pearl represent? At first glance, since this is Gnostic myth, it might seem to represent gnosis. But, when one looks closer, gnosis is better represented by the covenant written in the protagonist’s heart and the letter sent by the parents. Thus the pearl might be better seen as knowledge of the material world: the lessons we were sent to Earth for, involuntary knowledge as opposed to evolutionary knowledge or gnosis. We dive deep into the sea of matter to find knowledge which cannot be got anywhere else.

Perhaps the dragon in the Hymn is the Serpent that winds up the Thirty-Two Paths of the Tree in the Qabalistic diagram.

Does the dragon represent Sleep? And when the protagonist enchants the dragon, is Sleep being put to sleep? Shades of the *Necronomicon*: “And with strange aeons/ Even Death may die.” [LINK TO *NECRONOMICON* CHAPTER]

The protagonist can only rule over the Kingdom in the story after obtaining the pearl, because the Kingdom corresponds to and contains the Earthly plane or Malkuth (Hebrew for “Kingdom”).

Appendix D

Commentary on the Psychedelic Game

[INCLUDE PROGRESSIVE UNFOLDING OF GAME HERE]

[START EACH PARAGRAPH BELOW WITH RELEVANT LINE NUMBER
IN SEQUENCE]

Let's take several analogies and see what we come up with. First, an easy one: from the analogy A1, we get KENNING K1.

Simple enough. Now for a harder one: A2. Eris is the Greek goddess of Discord. Recently She has come to be worshipped by Discordians, a coterie of weirdoes who revere Chaos and buffoonery. It is often said of Discordianism, "Is it a joke disguised as a religion, or a religion disguised as a joke?" Eris fulfills the same role for Chaos (close to "disorder") that the Logos (Christ for Christians) does for Harmony (close to "order").¹

So we might say K2.

Discordians are a free-wheeling bunch, often associated with those who call psychedelics "entheogens" and regard them as sacred. Discordianism has even been called a psychedelic religion. Another so-called psychedelic religion, the Neo-American Church, uses LSD as its Supreme Sacrament, just as peyote is the sacrament of the Native American Church, and the sacramental drug used by Christians is wine. Given all this, we might say A3, which gives us K3.

Here's another simple one: A4, therefore K4.

Terence McKenna, a major figure in psychedelic religion, says that psychedelics let us see otherwise inaccessible features of the mind, just as telescopes let us see distant galaxies. Thus A5, therefore K5.

¹See *Jesus Christ, Sun of God* [sic], by David Fideler.

The next KENNING requires a little contemplation. A sacrament is “the outward and visible sign of an inward and spiritual grace.” So we might say that a sacrament has an outer, physical part (the bread and wine) and an inner, spiritual part (God’s grace) – just as a human being has an outer, physical part (the body) and an inner, spiritual part (the mind, soul, or spirit). Putting this together, we get A6 and K6.

We have re-used some terms, such as “wine,” “Eris,” and “telescope”; this was intentional. The re-use makes it possible to nest the KENNINGS.

E1: A tautology, more or less. In plain English: “A psychedelic is a psychedelic.” (To which one might reply, if one were speaking to an advocate of the War on Some Drugs, “Well, there are psychedelics and psychedelics.” But that’s neither here nor here.)

Now, let’s substitute one of our KENNINGS for psychedelic on the right in E2.

I use parentheses to group the two terms of a KENNING together. This makes it easier to see which term is the Determinant and which is the Base Term as we start to nest.

Both psychology and telescope have their own KENNINGS. Let’s go one step further and substitute a KENNING for one of the two terms on the right in E3.

It’s getting more interesting (I hope). Let’s try “telescope” in E4.

So a psychedelic can be called (in grammatical if strained English) “mind-biology’s microscope of the far.”

Let’s try another nested KENNING for psychedelic with E5, E6, and E7. So a psychedelic is also “the sacramental blood of the Logos of Chaos.”

Put it all together, and we get E8. In English: “The sacramental blood of the Logos of Chaos is mind-biology’s microscope of the far.”

This is a very simple KENNEXION, but it has a certain aesthetic. Our game is symmetric structurally: both sides are of the form

((a b) (c d))

On the left we have a religious idea of psychedelics, and on the right a scientific one. While it would be going pretty far to call this the Long-Awaited Union of Science and Faith, it may be similar in a simple way to what Hesse imagined, and may constitute a mandala or mantra for meditation. (SEE CC)

Suppose we tried a proposition that was not a tautology, like *individual = society* (a very Castalian theme and one that the Castalians explored). Would it be possible to expand each side with KENNEXIONS so that at some point in the expansion both sides read the same, thereby harmonising the two and proving their equivalence?

[HESSE QUOTE, P. 40]

Appendix E

Taxonomy of GBGs

In the Kennexions taxonomy of GBGs, there are several categories. I include descriptions of these categories below along with their names.

E.1 The Castalian Game

This is the game as most of us first encountered it in Hesse's novel. It is purely fictional and so is unplayable by those of us outside the world of the novel.

Or so one might think. The Kennexions pattern of ONTOLOGICAL PLAY may in fact bring the Castalian game a little nearer than the pages of a book, but judge for yourself.

E.2 The One True GBG

This is a Platonic archetype, a cloud unattainable by clods like us. Every GBG ever developed, whether factual or fictional, is one of its shadows.

It might be said that the One True GBG is both Transcendent Signified and Transcendent Signifier. As such, it has been revealed under many other names: The Magic Theatre and the League of Journeyers to the East in Hesse; the Library of Babel, the Lottery in Babylon, the Book of Sand, the Garden of Forking Paths, the Aleph – all these in Borges; David Zindell's Universal Syntax and his Elder Eddas; Teilhard and Tipler's Omega Point; Carse's One Infinite Game; the Hindu Lila; the Dharma; the One Pearl; ¹ the I Ching (a "real" Magic Book); the Book of Thoth or the TARO; the Law or the TORA; the

¹In the Gnostic Hymn of the Pearl, on which the Library Game is based. An abbreviated version is available elsewhere in this book.

Wheel of the Dharma or ROTA; the Tree of Life; the Encyclopaedia; Finnegans Wake (the Earthly instantiation of which by James Joyce contains hundreds of these sacred names [EXAMPLES]); the Heavenly Quran or the Mother of the Book; the Logos. One can adduce an infinite number of others, “as many as the breaths of man.” [MENTION ZINDELL’S SIMILAR LIST, EVEN QUOTE IT.]

The Logos, being infinite, can never be fully embodied here, but appears only as something like the two-dimensional projection of a three-dimensional object: a shadow. Or a shadow of a shadow. What we have in Malkuth is only a shadow play.

Spencer-Brown [IDENTIFY] claims otherwise, but a complete description of reality would be a full embodiment of the Logos (which has the connotation of not only “Word” but also PATTERN), and that will never happen while the cosmos exists. Neither will physicists ever have their Grand Unified Theory of Everything. [EGAN’S DISTRESS]

Nevertheless, we can try to draw down the Logos, and we can have fun trying. *Trying* is the project of Kennexions. *Having fun trying* is the project of Ludism.

Any language that we can use is bound to be arbitrary. We cannot speak the language of Adam in the Garden, the language of the angels. Perhaps there is a Chomskyan deep structure to human language far down in the human brain, but the best we can do is approximate it. That hasn’t stopped people from trying for millennia – and we are among them. ²

Perhaps only that language which permits any sign can express any signified. The only Universal Language can be that which encompasses all other languages – consider Michael Helsem’s constructed language Glaugnea, avowedly a superset of all world languages. It contains the word *shalpk*, which means “the doctrine that the boundary between languages is arbitrary.” ³

[IS THIS TRIVIAL? CF. THE BORGES STORY ABOUT THE CONSPIRACY.]

[...]

Is the GBG is the domain of humans only? Do dogs have a language or a “deep structure”? Our two dogs Gwentyth and Tia seem to understand not only simple one-word stimuli like “Out!” or “Off!” or “Sit!” but to be able to parse two-word “sentences” like “Gwentyth, off!” or “No, sit!” And there is the question of whether there is a “dog language” e.g. of rectum-sniffing and face-licking. Even ants may have a pheromonal language. In fact, the search for the Adamic language has often been framed as the search for the language which Nature speaks.

²For a fascinating exploration of historical attempts to attain the “Adamic” language, see Umberto Eco’s *The Search for the Perfect Language*.

³*taboo jadoo* 4.

When I studied Asian religion at Yale, the class’s professor related the legend that when the Lotus Sutra is read aloud, beings from all the Realms who desire enlightenment gather. Some are invisible, like gods, hungry ghosts, and hell beings, and some are visible, like humans, and yes, even animals. He had just started reading a passage from the Sutra, when a little black dog trotted into the classroom, tongue lolling. “Ah, he’s come to hear the Sutra,” said the professor. [STANLEY WEINSTEIN. CHECK!]

That Lotus Sutra – the true Lotus Sutra “up there,” as opposed to the pale thing we have down here – the “Mother of the Book,” if you will permit some syncretism – that Logos which shone *through* the sutra that brought the little dog – *that* is what we seek.

E.3 Individual GAMEFORMS

Many people on the cusp of the Third Millennium are striving toward Hesse’s vision of the GBG. Some call their versions of the GBG “playable variants”; it was Charles Cameron who first used this term. Kennexions calls them GAMEFORMS.

The shadows of the One True GBG are called GAMEFORMS, by analogy with art-forms. Examples: Kennexions, HipBone, Ludus Sollemnis, Glass Plate Game, Waldzell, and even the Castalian Game.

E.4 The GBGBG

Properly also a GAMEFORM, but the highest we can attain, is the GBGBG. This is a recursive acronym in the manner of “GNU’s Not Unix”. It stands for “Great Big GBG.” The GBGBGBGBG (etc.) uses an intergame protocol to tie together all our GAMEFORMS (Kennexions, HipBone, Waldzell, etc.) into a unified superset. The greater and more inclusive the unity of the GBGBG, the more we are justified in extending the acronym another few letters, and the closer we approach the One True GBG in the Sky. I have made groping attempts toward the GBGBG and invite you to do the same. ⁴

All our GAMEFORMS have something in common, and we can, if we dare, synthesise all of them into one GREAT BIG GBG. One can play Kennexions on the HipBone boards, creating two-dimensional language. One can also combine Kennexions with Terrence MacNamee’s Ludus Sollemnis. We can, in fact, combine all three.

⁴At the time of writing this, I am trying to incorporate the CENTER FOR LUDIC SYNERGY as a non-profit umbrella organisation for GBG developers, with an eye toward uniting the GAMEFORMS that join into a GBGBG. For more information, contact the author at the email address given at the beginning of this book.

E.5 Anti-GBGs

[CF TSING SHANG KEY – HESSE P 28] [HEADING QUOTE]

What would an admittedly religious phenomenon be without its devils?

Apocalyptic thinking and GBGs blend very well for a certain class of person. Not only is madness an anti-GBG itself, but madness fears the world will become the supreme, inescapable anti-GBG.

Both Teilhard de Chardin and Pat Robertson foresee a totalising system that in some sense will absorb and become the world: a grand SYNTHESIS. But Teilhard sees a GBG ahead of us and Robertson a Beastly anti-GBG. [CF. BRIN'S BOOK THE TRANSPARENT SOCIETY. IT'S GOING TO HAPPEN, BUT WILL IT BE GOOD OR BAD?]

The Castalian Game, the game in Hesse's novel, showed signs of becoming its own antithesis, an anti-GBG. [QUOTE HESSE ON TEGULARIUS]. It lost touch with reality and therefore God. Just as Nietzsche wrote about the Antichrist [DID HE THINK HIMSELF ONE?], so Tegularius, the forerunner of a new type of Castalian and modelled by Hesse on Nietzsche, [SOURCE?] attempts to become self-sufficient, on the lines of Milton's Satan.

A delusional complex that detaches itself and floats away from Reality is qliphothic, hellish. Just as the Qlippoth, the Shells, rot like dead leaves at the base of the Tree of Life, so in the metaphor of the Well of the Norns, do pools of the water of life become stagnant when they become separate.

E.6 The GBG and Madness

Our scientific culture does not esteem magic. "Magical thinking" is a term of disgust, a *diagnosis*, a *symptom*, among psychiatrists. By "magical thinking" they mean what they believe to be prevalent among "primitive" cultures – homeopathic and contagious associations of the *Golden Bough* sort. If I tell psychiatrists that I know a friend is thinking about me because I heard the radio say my name, Ron, while someone present in the room mentioned my friend's name, because the Universe tossed up our names together – well, psychiatrists would call this thinking "primitive" and a symptom of mental illness. It isn't the cause-and-effect way people in our culture think.

There is another way to think. That way, one way at least, is synchronicity. Psychiatrists are virtually immune to synchronicity, at least the ones who don't read Jung (which is almost all of them). Such psychiatrists would dismiss my last paragraph as nonsense. I hope that my readers are a bit more broad-minded. When psychiatrists go through medical school, the only heads they shrink are their own.

(How do I know this about shrinks and crazies? Well, besides having a degree in psychology, I've been through the Mental Health Industrial Complex a few times, and diagnosed as "paranoid schizophrenic," "manic depressive," "schizoaffective," "atypical psychotic," *whatever* ("whatever" is in remission, thank you).)

The mad are often playing a horrible Anti-GBG. In the COEX or condensed experience side of madness, countless related ideas are crowding one's head at once, in a terrifying game of connect-the-dots with an infinity of concepts.

The first time I went crazy, when I was twenty, a lot of things I had read in science fiction linked up in this connect-the-dots way. Remember the scene in *Nineteen Eighty-Four* in which Winston Smith is brainwashed and finally sees six fingers on his torturer's hands? I made a link with R.A. Lafferty's short story, "The Six Fingers of Time" in which a cabal of people with six-fingered hands rule the world. When I entered my Developmental Psychology class, they were examining a chart of polydactyly running in a family (an exercise intended to teach how to read pedigrees). Evidence seemed to be building that They were obsessed with six-fingered hands.

Now imagine all ideas, all phenomena, becoming cross-linked into a perfect, static spiderweb, as hard as a diamond with stark terror at the center, and you will have an idea of what I experienced.

The synchronicitous links between ideas that form in madness – the "magical thinking" we've been talking about – these links are of exactly the same sort that one would make in a good GBG, but with the sign reversed. Instead of positive, life-affirming symbolism, the mad have negative, life-threatening imagery, associations too powerful to escape. The mad have the potential to be the greatest of Magisters Ludi (at least while they are mad), but they are ensnared in the coils of a satanic rosary.

E.7 Extensional GBGs, Intensional Anti-GBGs

Sometimes in my meditations on the GBG and related subjects (and of course, everything is related), I seem to fly very close to the Sun of the Central Mystery. Then the wax on my wings begins to melt, and I plummet toward the darkness.

Icarus flew too high. He left the human realm, and entered not the realm of the Gods, but that of the Asuras, one *loka* down, the realm of the paranoid Jealous Demons, the realm of demidivine warriors and celestial/infernal CIA agents, also known as the Mountains of Madness. A terrifying place, one that will scorch your pinfeathers. I should know.

There is some ego-inflation high in these Mountains of Madness, but there is also a corresponding sharpness of insight. Woe, though, to them who think, "If I feel *this* good after *this many* hits of acid (tokens of ganja, snorts of coke,

cups of coffee, *thoughts*), imagine how good I'll feel after just *one more!*" The wax melts, the feathers flutter away, and Icarus plunges into the waters of the unconscious.

Stay in the High Human, the upper reaches of the human realm. If you go much higher than the High Human while in a human frame, you will enter the Asura Loka. Take as your mentor Daedalus, and do not mourn Icarus; he knew exactly what he was doing, and maybe next incarnation he'll choose better. There's a hole in that ozone layer, my friend, and if you enter it on your K-Mart wax wings, you'll catch cancer: hypertrophy of the ego, the intellect, and the competitive sense.

Health requires the Golden Mean, and Flow occurs, according to Csikszentmihalyi,⁵ when we are neither overtaxed nor underchallenged. As for me, my characteristic error is this: when I was two, sitting in my highchair, my mother told me that taking my vitamins would make me big and strong like Mighty Mouse – so I tried to drink the whole bottle when she wasn't looking.

You don't need to get stoned that often. What did Timothy Leary learn from his two-hundredth trip? If you haven't gotten it by then, you never will. How often have I longed to go mad again, just so I could drag myself out with renewed and bitter experience? All fruitless. "It" was right here the whole time.

However, the Trip has value in itself, not just for what one brings "back," nor does the Well of the Norns have a bottom, which means that one can bring back depthless riches. The truth sits between these two extremes of constant contraction and constant expansion of consciousness: on the Middle Path of Buddha, and in the Golden Mean of Pythagoras – somewhere in the High Human.

[INTO THE DEPTHS; "ATTAIN NIRVANA? WE CAN HAVE OUR SERVANTS DO THAT FOR US," VLAI SPECULATIONS, ETC.]

There *are* Some Things Man Was Not Meant to Know, *or at least not meant to obsess about*. Worry long enough about "How high is up?" and other such intensionally-oriented questions (more about these in a moment), and you will likely end by beating your head bloody against an asylum wall. When the Buddha was asked certain questions, he smiled and remained silent. (In zendos the proper answer is "KWATZ!")

Too high a degree of mentation, and not enough sensation, and you're just spinning your wheels (within wheels), wandering through a hall of mirrors created by an overly-reflective consciousness with no flat surfaces to contemplate. Take a tip from Bodhidharma and just stare at that asylum wall occasionally – for we all have our asylum walls.

The problem with over-reflectiveness is that it doesn't terminate. It is not *extensional*, but *intensional*, in the General Semantics sense – concepts are defined not in terms of objects within perceived experience, but only in terms

⁵[GIVE REFERENCE]

of other concepts. The surfaces refer endlessly, but only to other surfaces.

A flat surface does not refer; it simply exists. When a series of reflections terminates in a flat surface, then it functions the way William James described truth as functioning in his book *Pragmatism*: as a sort of fruitful “leading up to,” the way a path one walks ends in a desired objective (say, a nice shady tree or a lemonade stand). [NIBBANA AS END TO ALL MEANS]

A series of reflections that does not terminate is not pragmatic. A computer function that never terminates and never returns an answer, however approximate, is useless. An endless loop in a computer program is usually considered a bug.

Intensionality is an infinite loop, a funhouse of reflections that do not finally reflect anything real. Having an *intensional orientation*, as they say in general semantics, is like having a headful of infinite loop bugs. Perhaps this is why we colloquially call those with intensional orientations (whom Korzybski termed “un-sane”), “a little loopy.”

The thing about such an intensional funhouse is that while it may be *fun*, it is not much of a *house*. You can’t walk into the kitchen to make coffee without smashing a dozen mirrors along the way. People who live in glass houses shouldn’t get out of bed – as often they don’t. I should know.

It does not matter whether the infinite loop is actually traversed; indeed, if it were, its futility might be felt, therefore seen, and the loop exited. Many people simply accept the infinite loops in their brains, and do not test the strength of them. This is why some of us become free-thinkers in adolescence, while others remain chained to the faith of their fathers.

The Bible commands us to have faith in God and His ministers, and God (through His ministers) commands us to obey His Word, the Holy Bible. Eh? Much insane and unsane intensional thinking is of this sort. A person can live at the center of one of these semantic webs her whole life and never question it. Webs like this are anti-GBGs.

In one sense, the structural integrity of the web above is very fine. Like the carbon atoms in a diamond, these beliefs have so many cross-links that they are nearly impossible to break. But one does not need to break them. All one really has to do is dare to wrest his gaze from the glitter of this diamond net – a finite and therefore blasphemous mockery of the real Net of Indra – and he can see the endless wonders all around.

This vision, which might be called in Qabalah “The Vision of Splendor,” is what Colin Wilson calls *duo-consciousness*. He shows how consciousness can become a living GBG:

[I]magine consciousness as a spider’s web, which vibrates outward from the point where a fly is stuck... consciousness is *relational*. All the operations of my mind involve other parts of the web – usually

the immediately adjacent strands...

The importance of this discussion of the relationality of consciousness is simply that it makes us realise that there is no reason why the whole web should not vibrate, why the ripples should not spread across the lake. We are mistaken to think that the nature of everyday perception is limitation. We are drawing a false analogy from the fact that our visual horizon is limited. That is no reason why the conscious horizon – the sense of reality – should be limited.⁶

[NOTE THAT CW IS ALSO MAKING USE OF METAPHORS OF (1) A NET/WEB, AND (2) A BODY OF WATER. WE CAN PLAY A GAME OF CORRESPONDENCES WITH THIS LATER.]

Like water in an isolated pool, one's energies stagnate when he cuts his thoughts off from the Net of Indra and buys a counterfeit. Consider the hallucinations that appear to those in isolation tanks or on solitary sea voyages, or the possibly apocryphal account of the Antarctic outpost whose team lapsed into a private allusional language that was one part pornography, one part sketch comedy, and one part music video.

Ordinary people call this syndrome *losing touch with reality*. Western occultism calls it *becoming lost on the Astral* or *ceasing to be grounded*. General Semantics calls it *lack of consciousness of abstraction*. One has, in other words, severed her umbilical to the Earth and lifted high into the sky of pure daydreams. He can then only rely on his own resources and those of his conviction community.

Because it is an attempt to disconnect oneself from the reality given and to establish one's private beliefs as the sole reality – to tear off a shred of Indra's Net and pretend it is the whole, to play in a puddle from the Well of the Norns and pretend it is that Well – this project is Satanic, in Milton's sense, no matter how piously motivated.

Which may be why one in these situations is usually brought up short by an Icarusish Fall in the long run.

Gotta go. I have dishes to do.

E.8 The One True Anti-GBG

(or, The Last Word: The Book of the Dead and the Death of the Book)

[TIE IN THIS SECTION WITH ONTOLOGICAL PLAY]

The Old Ones were, the Old Ones are, and the Old Ones shall be.
Not in the spaces we know, but between them, they walk serene

⁶ *Poetry and Mysticism*, pp.48–49.

and primal, undimensioned and to us unseen. – The *Necronomicon*
[EMPHASIS?]

We have already spoken of the One True GBG. Now let us speak of the One True Anti-GBG. What if there were an Infernal *Necronomicon*, as there is a Heavenly *Quran* and a Heavenly *Torah*?

What are we to make of the quotation that heads this chapter? Lovecraft’s use of the phrases “Not in the spaces we know, but between them” and “undimensioned” seems to imply (or can be made to imply, via MENARDIFICATION – and so I ask, “what are we to *make* of this?”) that the Great Old Ones are only half-real: half in and half out of our world, or rather the world of Lovecraft’s stories.

Instead of simple 3D folk such as you and I believe we are, perhaps the GOO (to steal Robert Anton Wilson’s clever acronym) have *many* dimensions. If the GOO inhabit Hilbert Space – a space with an infinity of dimensions – then in a sense they have *transcended* dimension: are “undimensioned.” In that case, time, our fourth dimension, is laughable to them. Perhaps that is why they “were, and are, and shall be,” to paraphrase Lovecraft.

Just as Christians call both Christ and the Bible “the Word,” (*Logos* in Greek) [HO LOGOS?] perhaps it is possible to equate the Great Old Ones and the *Necronomicon*. If the *Necronomicon* partakes of the nature of its masters – if it is *GOOey* – then it too exists outside spacetime. We see only its facets.

Like the One True GBG, the One True Anti-GBG may cast shadows, projections, into our three-dimensional world. Perhaps the many *Necronomicon* hoaxes are not hoaxes in the end.

[...]

[AKASHIC RECORDS]

The ultimate absurdity is now staring us in the face: a universal library of two volumes, one containing a single dot and the other a dash. Persistent repetition and alternation of the two is sufficient, we well know, for spelling out any and every truth. The miracle of the finite but universal library is a mere inflation of the miracle of binary notation: everything worth saying, and everything else as well, can be said with two characters. It is a letdown befitting the Wizard of Oz, but it has been a boon to computers. ⁷

Every book is equivalent to a bit string. Since there is an infinity of bit strings, and every bit string corresponds to an integer, then if you believe the integers exist, you cannot escape the conclusion that every possible book exists – *somewhere*.

⁷Willard van Orman Quine, “Universal Library,” in *Quiddities*. [FIND SOURCE.]

Most of these books are nonsense to a given observer, just as in Borges's Library of Babel.

If the *Necronomicon* is a *possible* text, then it is an *existent* text, for a Unicode string encoding it exists. Only texts that are impossible in principle do not exist.

All that remains to be shown, then, is that the *Necronomicon* is possible in principle, and we will have shown that it exists. As Usenet's longtime alt.magick luminary Tyagi Nagashiva has it,

The writing of this tome at ANY time after Lovecraft's fabrication, in the special context of termas and grimoires, does nothing to disprove its value or its origin. Just because Lovecraft was perceptive enough to imagine such a text, this does not mean that it did not exist in some fashion (be it within or WITHOUT the dimension we call 'earth').⁸

Any "real" *Necronomicon* must be able to drive at least some people mad, since the "fictional" one does. You may find the idea of a book that drives people mad completely fantastic; you may say it is impossible in principle; you may claim that nothing like the *Necronomicon* or *The King in Yellow* can exist outside of horror novels; but you would be wrong.

Consider the Bible and the many anti-GBGs constructed around the Book of Revelations. Consider the Koran. Does it not drive some to kill themselves (say by carbombing the World Trade Center)? Consider *Mein Kampf*, the book that drove a nation mad.

As for "infinite blasphemy" and other Lovecraftian theological innovations, consult *The Physics of Immortality* for the related idea of the Omega Point maxing the attractiveness of one's sexual partner in Heaven. [EXPAND AND EXPOUND!]

In his novel *Peace*, one of Gene Wolfe's characters, who has forged a copy of the *Necronomicon*, claims that certain books are trying to be born, and come into being through spontaneous generation.

[PEACE QUOTATION HERE]

Wolfe may have gotten this idea from Borges, whom he cites as an influence, since Borges implies something similar about the *Encyclopedia of Tln*.

Could a fuller embodiment of the *Necronomicon* be "channeled" from another timeline or reality tunnel? There have actually been experiments in "channeling" the *Necronomicon*: I have tried to do so and so has Ryan Parker. It is likely that others have too, and perhaps some have succeeded.

⁸Frater Nigris, "Liber Grimoiris : The Parallels of East and West: Termas, Grimoires, and The Necronomicon ", Usenet, alt.magick, 14 August 1993 [GIVE URL]

I am examining the idea of a transcendent *Necronomicon* so closely because of what it can tell us about a transcendent GBG, not for its own sake – although the quest for the *Necronomicon* has probably driven at least as many to a divine frenzy as has the quest for the GBG.

In some sense, perhaps, they are the same quest. The Adamic Language is no language at all, only pure Potential uninformed by CONSTRAINT, just as white light encompasses every colour, and white noise every frequency of sound. The true pronunciation of the Name of God is just radio static: the Nine Billion (lesser) Names of God overlaid. This is the Name that Azathoth, Lovecraft’s chaos at the center of the Universe, hisses ceaselessly. I heard it issue once from the mouth of a man in a fever dream, and it is terrible.

As the *Tao Te Ching* says, “Right words sound wrong.”⁹ Compare *Finnegans Wake*, which is not meaningless, but intensely meaningful; many words and meanings enfolded into one via COEX sound like nonsense, yet the meaning can be unfolded out of the one. David Bohm’s theory of the Implicate Order (the *enfolded* order) holds that the same may apply to the material word. [ADD TO BIBLIO; MAYBE USE GIA/ENGLISH QUOTATION INSTEAD?]

It is the hypothesis of information theory that perfectly encoded information is indistinguishable from random noise – the hiss of Azathoth. The perfect GBG may be indistinguishable from the perfect Anti-GBG. Perhaps we should be thankful that our language must come one word at a time.

- Multiple Pasts and the Identity of Indiscernibles
- Definition of Identity of Indiscernibles
- Degenerate states in QM
- Multiple pasts:

The present we experience is indiscernible from another present with a past that differs from the past of discourse, therefore, by Identity of Indiscernibles, we have multiple pasts.

Reality Tunnels are Alternate Timelines

Identity of Indiscernibles applied to the difference between reality tunnels and alternate timelines/multiple pasts: they’re the same thing. It is impossible to tell whether, say, JFK was assassinated by Oswald, whether he was assassinated by a conspiracy and the Warren Commission concealed the evidence, and whether he and the rest of the Kennedys, say, didn’t exist until 1989, when the memories of their existence were hallucinated or even hypnotically implanted by the Conspiracy. Similarly, it is impossible to tell whether the *Necronomicon* did not pre-exist Lovecraft, or whether it did, and there is a conspiracy to conceal the fact.

⁹ *Tao Te Ching*, LeGuin, Chapter 78.

Answer to objection that “but this means anything could have happened, including that the world just popped into existence a moment ago!” (standard skeptical objection to Creationism): “NOW YOU GET IT!”. Crowley’s response to the objection to QBLH, “but you can make anything from nothing by this means!” was “By this means, everything was made from nothing!” (get exact quote from 777) This is the Abyss. [CF. CELIA GREEN]

Evidence that we have a past in which the *Necronomicon* was written by the Mad Poet: Some people believe we do; therefore there are some tunnels where we do; therefore by Identity of Indiscernibles there are some pasts where we do. Similarly, the GBG may lie in our future (cf. Terence Ross on Magister-L).

Here is an example of “reality tunnel fortification” against skeptics on the *Necronomicon*: Take Lovecraft’s saying he invented the *Necronomicon*: Maybe he just thought he did. His father was supposed to be an Egyptian Mason, and he might have seen it as a child (cf. Colin Wilson). It came to him in a dream – more support for the 4D/terma hypothesis. Or maybe he was lying, trying to get the warnings out but save his skin from cultists.

Necronomicons which purport to be by al-Azrad:

- Wilson/Hay/Turner
- Simon
- Owlswick/de Camp
- ?German one
- Others in Chaosium compilation

“Shadows”/“Projections”: How to Explain Inconsistencies?

Inconsistencies between versions can be explained by the various *Necronomicons* we have being only fragments of one text. The “real” *Necronomicon* is 800-900 pp. long. The Wilson/Hay/Turner *Necronomicon* says it’s only a fragment. [Does the Simon *Necronomicon* say it’s only a fragment?] The Owlswick *Necronomicon* is only 8 pp. or so repeated over and over; surely this is only a fragment.

[Colin Low gives a “history”: Anti-FAQ]

Ryan Parker gives very detailed information on the Arabic mythological roots of the *Necronomicon* magick. There does seem to be some basis for the *Necronomicon* magick in Sumerian myth too; discrepancies seem to arise from alternate spelling and terminologies, and use of the original Sumerian terms rather than English words and HPL terms.

Appendix F

Shortcomings of Kennexions

F.1 The Problem of Abstraction

HECKLERS have objected that Kennexions abstracts too much from reality, that TELL resembles Orwell’s Newspeak. Any language almost always abstracts, however, which means it leaves out a lot of details and focuses on one or two “relevant” ones. General Semantics is founded almost wholly on this basic problem of human language, which might make it an interesting area of study for Kennexions. The question is, do the GBG and Kennexions in particular commit any worse a language crime than, say, art criticism, or just talking about a play, symphony, or painting? Perhaps it depends on the GAME COMPOSITION in question.

F.2 The Problem of Cultural Appropriation

When HECKLERS have said that conflating the “trinities” of different cultures (the Hindu Trimurti, the Celtic Threefold Goddess) with the Christian Trinity might be a bad idea, and would require further scholarship, my first thought was one of delight at the opportunity.

As Tim Maroney points out in his essay “The Problems of Syncretism”,¹ the whole idea of doing comparative religion by creating a TABLE OF CORRESPONDENCES is itself a myth and as such is no more subject to criticism than the Roman claim that Mercury and Hermes are the same god, or the Greek claim that Hermes and Thoth are. Syncretism and the “theory of signatures” have

¹[GIVE URL HERE]

been going on for millennia.

Appendix G

The GNU General Public License

GNU GENERAL PUBLIC LICENSE

Version 2, June 1991

Copyright ©1989, 1991 Free Software Foundation, Inc. 675 Mass Ave, Cambridge, MA 02139, USA Everyone is permitted to copy and distribute verbatim copies of this license document, but changing it is not allowed.

PREAMBLE

The licenses for most software are designed to take away your freedom to share and change it. By contrast, the GNU General Public License is intended to guarantee your freedom to share and change free software—to make sure the software is free for all its users. This General Public License applies to most of the Free Software Foundation’s software and to any other program whose authors commit to using it. (Some other Free Software Foundation software is covered by the GNU Library General Public License instead.) You can apply it to your programs, too.

When we speak of free software, we are referring to freedom, not price. Our General Public Licenses are designed to make sure that you have the freedom to distribute copies of free software (and charge for this service if you wish), that you receive source code or can get it if you want it, that you can change the software or use pieces of it in new free programs; and that you know you can do these things.

To protect your rights, we need to make restrictions that forbid anyone to deny you these rights or to ask you to surrender the rights. These restrictions translate to certain responsibilities for you if you distribute copies of the software, or if you modify it.

For example, if you distribute copies of such a program, whether gratis or for a fee, you must give the recipients all the rights that you have. You must make sure that they, too, receive or can get the source code. And you must show them these terms so they know their rights.

We protect your rights with two steps: (1) copyright the software, and (2) offer you this license which gives you legal permission to copy, distribute and/or modify the software.

Also, for each author's protection and ours, we want to make certain that everyone understands that there is no warranty for this free software. If the software is modified by someone else and passed on, we want its recipients to know that what they have is not the original, so that any problems introduced by others will not reflect on the original authors' reputations.

Finally, any free program is threatened constantly by software patents. We wish to avoid the danger that redistributors of a free program will individually obtain patent licenses, in effect making the program proprietary. To prevent this, we have made it clear that any patent must be licensed for everyone's free use or not licensed at all.

The precise terms and conditions for copying, distribution and modification follow.

GNU GENERAL PUBLIC LICENSE TERMS AND CONDITIONS FOR COPYING, DISTRIBUTION AND MODIFICATION

0. This License applies to any program or other work which contains a notice placed by the copyright holder saying it may be distributed under the terms of this General Public License. The "Program", below, refers to any such program or work, and a "work based on the Program" means either the Program or any derivative work under copyright law: that is to say, a work containing the Program or a portion of it, either verbatim or with modifications and/or translated into another language. (Hereinafter, translation is included without limitation in the term "modification".) Each licensee is addressed as "you".

Activities other than copying, distribution and modification are not covered by this License; they are outside its scope. The act of running the Program is not restricted, and the output from the Program is covered only if its contents constitute a work based on the Program (independent of having been made by running the Program). Whether that is true depends on what the Program does.

1. You may copy and distribute verbatim copies of the Program's source code as you receive it, in any medium, provided that you conspicuously and appropriately publish on each copy an appropriate copyright notice and disclaimer of warranty; keep intact all the notices that refer to this License and to the absence of any warranty; and give any other recipients of the Program a copy of this License along with the Program.

You may charge a fee for the physical act of transferring a copy, and you may at your option offer warranty protection in exchange for a fee.

2. You may modify your copy or copies of the Program or any portion of it, thus forming a work based on the Program, and copy and distribute such modifications or work under the terms of Section 1 above, provided that you also meet all of these conditions:
 - a. You must cause the modified files to carry prominent notices stating that you changed the files and the date of any change.
 - b. You must cause any work that you distribute or publish, that in whole or in part contains or is derived from the Program or any part thereof, to be licensed as a whole at no charge to all third parties under the terms of this License.
 - c. If the modified program normally reads commands interactively when run, you must cause it, when started running for such interactive use in the most ordinary way, to print or display an announcement including an appropriate copyright notice and a notice that there is no warranty (or else, saying that you provide a warranty) and that users may redistribute the program under these conditions, and telling the user how to view a copy of this License. (Exception: if the Program itself is interactive but does not normally print such an announcement, your work based on the Program is not required to print an announcement.)

These requirements apply to the modified work as a whole. If identifiable sections of that work are not derived from the Program, and can be reasonably considered independent and separate works in themselves, then this License, and its terms, do not apply to those sections when you distribute them as separate works. But when you distribute the same sections as part of a whole which is a work based on the Program, the distribution of the whole must be on the terms of this License, whose permissions for other licensees extend to the entire whole, and thus to each and every part regardless of who wrote it.

Thus, it is not the intent of this section to claim rights or contest your rights to work written entirely by you; rather, the intent is to exercise the right to control the distribution of derivative or collective works based on the Program.

In addition, mere aggregation of another work not based on the Program with the Program (or with a work based on the Program) on a volume of a storage or distribution medium does not bring the other work under the scope of this License.

3. You may copy and distribute the Program (or a work based on it, under Section 2) in object code or executable form under the terms of Sections 1 and 2 above provided that you also do one of the following:

- a. Accompany it with the complete corresponding machine-readable source code, which must be distributed under the terms of Sections 1 and 2 above on a medium customarily used for software interchange; or,
- b. Accompany it with a written offer, valid for at least three years, to give any third party, for a charge no more than your cost of physically performing source distribution, a complete machine-readable copy of the corresponding source code, to be distributed under the terms of Sections 1 and 2 above on a medium customarily used for software interchange; or,
- c. Accompany it with the information you received as to the offer to distribute corresponding source code. (This alternative is allowed only for noncommercial distribution and only if you received the program in object code or executable form with such an offer, in accord with Subsection b above.)

The source code for a work means the preferred form of the work for making modifications to it. For an executable work, complete source code means all the source code for all modules it contains, plus any associated interface definition files, plus the scripts used to control compilation and installation of the executable. However, as a special exception, the source code distributed need not include anything that is normally distributed (in either source or binary form) with the major components (compiler, kernel, and so on) of the operating system on which the executable runs, unless that component itself accompanies the executable.

If distribution of executable or object code is made by offering access to copy from a designated place, then offering equivalent access to copy the source code from the same place counts as distribution of the source code, even though third parties are not compelled to copy the source along with the object code.

4. You may not copy, modify, sublicense, or distribute the Program except as expressly provided under this License. Any attempt otherwise to copy, modify, sublicense or distribute the Program is void, and will automatically terminate your rights under this License. However, parties who have received copies, or rights, from you under this License will not have their licenses terminated so long as such parties remain in full compliance.
5. You are not required to accept this License, since you have not signed it. However, nothing else grants you permission to modify or distribute the Program or its derivative works. These actions are prohibited by law if you do not accept this License. Therefore, by modifying or distributing the Program (or any work based on the Program), you indicate your acceptance of this License to do so, and all its terms and conditions for copying, distributing or modifying the Program or works based on it.

6. Each time you redistribute the Program (or any work based on the Program), the recipient automatically receives a license from the original licensor to copy, distribute or modify the Program subject to these terms and conditions. You may not impose any further restrictions on the recipients' exercise of the rights granted herein. You are not responsible for enforcing compliance by third parties to this License.
7. If, as a consequence of a court judgment or allegation of patent infringement or for any other reason (not limited to patent issues), conditions are imposed on you (whether by court order, agreement or otherwise) that contradict the conditions of this License, they do not excuse you from the conditions of this License. If you cannot distribute so as to satisfy simultaneously your obligations under this License and any other pertinent obligations, then as a consequence you may not distribute the Program at all. For example, if a patent license would not permit royalty-free redistribution of the Program by all those who receive copies directly or indirectly through you, then the only way you could satisfy both it and this License would be to refrain entirely from distribution of the Program.

If any portion of this section is held invalid or unenforceable under any particular circumstance, the balance of the section is intended to apply and the section as a whole is intended to apply in other circumstances.

It is not the purpose of this section to induce you to infringe any patents or other property right claims or to contest validity of any such claims; this section has the sole purpose of protecting the integrity of the free software distribution system, which is implemented by public license practices. Many people have made generous contributions to the wide range of software distributed through that system in reliance on consistent application of that system; it is up to the author/donor to decide if he or she is willing to distribute software through any other system and a licensee cannot impose that choice.

This section is intended to make thoroughly clear what is believed to be a consequence of the rest of this License.

8. If the distribution and/or use of the Program is restricted in certain countries either by patents or by copyrighted interfaces, the original copyright holder who places the Program under this License may add an explicit geographical distribution limitation excluding those countries, so that distribution is permitted only in or among countries not thus excluded. In such case, this License incorporates the limitation as if written in the body of this License.
9. The Free Software Foundation may publish revised and/or new versions of the General Public License from time to time. Such new versions will be similar in spirit to the present version, but may differ in detail to address new problems or concerns.

Each version is given a distinguishing version number. If the Program specifies a version number of this License which applies to it and “any later version”, you have the option of following the terms and conditions either of that version or of any later version published by the Free Software Foundation. If the Program does not specify a version number of this License, you may choose any version ever published by the Free Software Foundation.

10. If you wish to incorporate parts of the Program into other free programs whose distribution conditions are different, write to the author to ask for permission. For software which is copyrighted by the Free Software Foundation, write to the Free Software Foundation; we sometimes make exceptions for this. Our decision will be guided by the two goals of preserving the free status of all derivatives of our free software and of promoting the sharing and reuse of software generally.

NO WARRANTY

11. BECAUSE THE PROGRAM IS LICENSED FREE OF CHARGE, THERE IS NO WARRANTY FOR THE PROGRAM, TO THE EXTENT PERMITTED BY APPLICABLE LAW. EXCEPT WHEN OTHERWISE STATED IN WRITING THE COPYRIGHT HOLDERS AND/OR OTHER PARTIES PROVIDE THE PROGRAM “AS IS” WITHOUT WARRANTY OF ANY KIND, EITHER EXPRESSED OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. THE ENTIRE RISK AS TO THE QUALITY AND PERFORMANCE OF THE PROGRAM IS WITH YOU. SHOULD THE PROGRAM PROVE DEFECTIVE, YOU ASSUME THE COST OF ALL NECESSARY SERVICING, REPAIR OR CORRECTION.
12. IN NO EVENT UNLESS REQUIRED BY APPLICABLE LAW OR AGREED TO IN WRITING WILL ANY COPYRIGHT HOLDER, OR ANY OTHER PARTY WHO MAY MODIFY AND/OR REDISTRIBUTE THE PROGRAM AS PERMITTED ABOVE, BE LIABLE TO YOU FOR DAMAGES, INCLUDING ANY GENERAL, SPECIAL, INCIDENTAL OR CONSEQUENTIAL DAMAGES ARISING OUT OF THE USE OR INABILITY TO USE THE PROGRAM (INCLUDING BUT NOT LIMITED TO LOSS OF DATA OR DATA BEING RENDERED INACCURATE OR LOSSES SUSTAINED BY YOU OR THIRD PARTIES OR A FAILURE OF THE PROGRAM TO OPERATE WITH ANY OTHER PROGRAMS), EVEN IF SUCH HOLDER OR OTHER PARTY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

END OF TERMS AND CONDITIONS

APPENDIX: HOW TO APPLY THESE TERMS TO YOUR NEW PROGRAMS

If you develop a new program, and you want it to be of the greatest possible use to the public, the best way to achieve this is to make it free software which everyone can redistribute and change under these terms.

To do so, attach the following notices to the program. It is safest to attach them to the start of each source file to most effectively convey the exclusion of warranty; and each file should have at least the “copyright” line and a pointer to where the full notice is found.

```
{one line to give the program's name and a brief idea of what it
does.} Copyright ©19yy {name of author}
```

```
This program is free software; you can redistribute it and/or modify
it under the terms of the GNU General Public License as published by
the Free Software Foundation; either version 2 of the License, or
(at your option) any later version.
```

```
This program is distributed in the hope that it will be useful, but
WITHOUT ANY WARRANTY; without even the implied warranty
of MERCHANTABILITY or FITNESS FOR A PARTICULAR PUR-
POSE. See the GNU General Public License for more details.
```

```
You should have received a copy of the GNU General Public Li-
cense along with this program; if not, write to the Free Software
Foundation, Inc., 675 Mass Ave, Cambridge, MA 02139, USA.
```

Also add information on how to contact you by electronic and paper mail.

If the program is interactive, make it output a short notice like this when it starts in an interactive mode:

```
Gnomovision version 69, Copyright (C) 19yy name of author Gnomo-
vision comes with ABSOLUTELY NO WARRANTY; for details
type 'show w'. This is free software, and you are welcome to re-
distribute it under certain conditions; type 'show c' for details.
```

The hypothetical commands ‘show w’ and ‘show c’ should show the appropriate parts of the General Public License. Of course, the commands you use may be called something other than ‘show w’ and ‘show c’; they could even be mouse-clicks or menu items—whatever suits your program.

You should also get your employer (if you work as a programmer) or your school, if any, to sign a “copyright disclaimer” for the program, if necessary. Here is a sample; alter the names:

```
Yoyodyne, Inc., hereby disclaims all copyright interest in the pro-
gram ‘Gnomovision’ (which makes passes at compilers) written by
James Hacker.
```

signature of Ty Coon, 1 April 1989
Ty Coon, President of Vice

This General Public License does not permit incorporating your program into proprietary programs. If your program is a subroutine library, you may consider it more useful to permit linking proprietary applications with the library. If this is what you want to do, use the GNU Library General Public License instead of this License.

Part IV

Glossary

absolutely infinite
absolutely infinite game
Aleph Null
Aleph One
Bamboo Garden
base term
brivla
CHUNKING
cmavo
COEX
condensed experience
conlang
constructed language
countably infinite
countably infinite game
denominator
determinant
EMBLEM
EMBLEMATIC HARMONY
emblematic music
experimental error
F2F
feng shui
finite game
GAME INSTANCE
game object
GAMEFORM
gismu
Golden Ratio
infinite game
inscriptio

KENNEXION

KENNING EXPRESSION

Lila

locus

lujvo

magickal personality

memory palace

multiply-determined

numerator

nym

OBJECTIVATION

Ogham

open-class term

pictura

recursive analogy

retkit (sp?)

seltau

SOURCING

subscriptio

sumti

tanru

tertau

transfinite

TRANSFINITE GAME

tree

tvikennt

twice-determined

Waldzell Conlang

Part V

Bibliography

???. (the simile thesaurus)

Bliss, Charles K.. *Semantography*.

Carse, James P.. *Finite and Infinite Games*.

Crowley, Aleister. *777*.

Davis, Erik. *Techgnosis*.

Eco, Umberto. *The Search for the Perfect Language*.

Fideler, David. *Jesus Christ, Sun of God*

Gross, Ronald. *The Independent Scholar's Handbook*.

Hardison, O.B., Jr.. *Disappearing Through the Skylight*.

Hesse, Hermann. *The Glass Bead Game*.

Hofstadter, Douglas R.. *Fluid Concepts and Creative Analogies*.

Hofstadter, Douglas R.. *Gödel, Escher, Bach: An Eternal Golden Braid*.

Huizinga, Johan. *Homo Ludens*.

Hulse, David Allen. *The Key of It All*. 2 volumes. [A massive occult reference work that shows correspondences between such disparate systems as the Tarot, the I Ching, Tibetan Buddhism, and Enochian magick. Well worth the expense.]

Maier, Michael. *Atalanta Fugiens*.

Motte, Warren. Oulipo book.

New Princeton Encyclopedia of Poetry.

Oulipo Laboratory.

Prose Edda.

Robert. *Robert's Rules of Order*.

Spencer-Brown. *The Laws of Form*.

Wittig, Rob. *INVISIBLE Rendezvous*.

Yates. The ars memorativa book

???. Other ars mem. book

Fragments to Incorporate

Maiden : Mother : Crone :: Brahma : Vishnu : Shiva

Maiden = ((Mother/Crone) Brahma) / (Vishnu/Shiva)

“The Maiden is the Brahma of the Mother and Crone, in the context of Vishnu and Shiva.”

*

Since Kennexions is a TRANSFINITE GAME, it does not have a goal. So what kind of CONSTRAINT can we have instead that will keep the game from spiralling out of control? We need some kind of governor to keep the flywheel of Kennexions from spinning so fast it snaps off. [“PURGES” IN Y NOMIC; ANTI-GBG: CONSTRAINT FOR SANITY’S SAKE - CHARLES: I DISAGREE]

*

[...]

As part of my magickal work, I tried to determine my True Will, my vocation, and meditated on this topic every night before sleep. During this practice, I had a recurring dream wherein I wandered up and down long staircases in an empty tower, able to find... nothing. I finally realised that knowledge of my True Will could never come by the interior wanderings of introspection, but had to be *given* from above.

That night the Nine Muses came to see me. They laughed at me, but inspired me to write a long essay within the dream, only phrases of which remain. It seemed clear that they meant me to write again, after a long period of dryness and isolation.

I was unsure about the topic, but felt an inner pressure which I thought meant that inspiration lay close by. A week later, I found a book I had long sought about the Oulipo, and a book by Clifford Pickover I wasn’t aware existed. Pickover and the Oulipo had always seemed to me to belong together, and I sensed the Muses meant me to think over the conjunction.

A month after the Muses visited, I met a fellow behind the counter of a local bookstore who urged me to read Robert Graves’s book *The White Goddess*...

This book is a product of that dream and those bookstore encounters.

Robert Graves’s book *The White Goddess*, which is about the Ninefold Muse, is a wonderful book, but Graves has not yet made me a Fundamentalist Poet; I believe that the Muse can take many forms other than the one he describes (at one point he says She always has fair hair and a hooked nose!). Consider William Blake. He too was a True Poet; his poetry is inspired, a work of Genius (which is what he called his Muse) – yet it shows no preoccupation with the mythos of Graves.

Graves opposes his term “True Poet” with the term “Classical Poet.” As Graves describes them, Classical Poets were concerned with form rather than content,

and True Poets loved content, not form. Robert Pirsig recognises these two forms of consciousness in *Zen and the Art of Motorcycle Maintenance* as “Classical” and “Romantic.” Notice that he does not call them “Classical Consciousness” and “True Consciousness”!

For Graves to claim that Romantic Poets were True Poets and that Classical Poets were imposters is like deciding to use only the right hemisphere of your brain. Following Pirsig, Kennexions does not slight the Classical side of things; the attempt to balance and unite the Classical and Romantic tendencies (no matter their disguises) is one of the basic principles of Kennexions – and, if I am rightly interpreting Hesse, of the Castalian Game too.

[...]

[FIX ORDER OF PATTERN ELEMENTS GLOBALLY!]

G.1 GENERIC PATTERN

[Aliases:]

Weight:

Context:

Problem:

Forces:

Solution:

[Indications:]

[Resulting Context:]

Rationale:

[Historical Examples:]

Game Examples:

[Sources:]

[Related Patterns:]