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* In many ways, an opaque space/system – can be navigated without knowing much about the place, but cannot understand it fully – as a place or as a person, as connected to Anne – without recourse to some sort of context. Help to understand the narrative that is embedded and evoked – what has happened here? And creates a new enacted narrative as you try to uncover it (refer to Ryan) An existing space, full of context. The HK is that context – makes it legible, guides your navigation of it, gives you agency over it. I do not see it as a collection of different texts or "versions" (Jenkins), each investigating and representing character separately yet "transfictionally" (Saint-Gelais, 2005). "A player always encounters a game in a state of disorientation because he or she must always learn the controls." - we are always disoriented - I use the housekeeping as a way to (prior to the main experience)orient and contextualise the strange character that the player finds. NWF on interfaces - "natural", "immersive" or "invisible" interfaces don't mean better interfaces - we want to expose underlying system adn our own potneitals for action in context of the fiction. Manuals can do this. Very artificial. As oppsoed to natural interfaces with creature. Character-as-enviro tends to be emergent, and needs to impose an interpretative strategy onto it to draw out narrative sense and character (I.e. the HK) – briefly describe what the HK is.
* The HK – a scrapbook, really - uses several different book forms/paratextual forms that were common at Anne’s time – were used to add resonance to lives and activities. Broadside ballads, almanacks, trial records. Part of long tradition of narrative contextual elements that sit next to/on top of systemic spaces/landscapes to help us understand them, often socialising and personifying (autocosmics). Help with their resonance. Offloading the burden from the system.
* In each of these cases, I combine traditions and used them to influence and inform my design of my simulation/narrative – spellbooks, Dean - “distributional materials” in museums. grimoires, recipe books, instruction manuals, travel guides - all examples of paratexts to complex systemic spaces. All forms of GUIDEBOOKS - Guidebooks, as well, serve as ways to make sense of place-as-a-system, as an unpredictable thing to navigated, with dangers and opportunities at every turn – just like the magician navigating the spirit world, or the world of natural medicines. Like grimoires, they tell you what to wear, what to pack, what precautionary rituals to undertake be that the vaccine or the exchange of currency. It will tell you the customs and speech of the inhabitants of the worlds you will visit, the weather, – the syntactical similarities with the Grimoire of Honorius, say, are staggering. And, like any good grimoire, they are obsessed with providing you with secrets – the best places to go, where to get the best people, how you, if you follow their instructions, can get the best out of your trip. The obsession with getting to the “backstage” (Goffman 1959), the secrets of a place.
* Paratext - ‘beside the text’ - Genette – meant it quite narrowly to mean supplementary material - "paratextual elements suggest to the reader specific ways of understanding, reading, interpreting the text" – "have a navigational function in that they guide the readers reception in a more mechanical sense, both when approaching the text and when orienting herself within the text"
* Tolkien paper – Wolf talking about chronologies, genealogies and maps as important functional and narrative elements of fantasy works. “a texts accompanying productions, which surround . . . and extend it, precisely in order to present it” - but has been broadened out now to include things that are texts themselves, are part of their own narrative or part of the storyworld itself. In videogames: The boundary between paratext and text has been subverted in videogames before. Paratext should not be dismissed as simply the setting up… of a video game, but rather should be broadened to be both the system, as well as part of the video game text (encompassing the notion of gameplay and narrative).” - The Pokedex. Codex in DOOM - Keep talking and nobody explodes - using a paratext as an integral part of gameplay, as part of game world as well. duncan speakmans work as a piece that uses books. Daniel Dunne has expanded Genette’s concept of ‘paratext’ specifcally for videogames, muddying the divide considerably between what is part of the artwork, the ‘text’, and what is not. Manuals often share the amphibian nature of grimoires – both commenting upon the game system, and being part of its narrative meaning. “Such texts supply both words that point to the story world and directions to help interpret these words.” - “Fallout 2 survival kit” - the theatricality of the physical parts of the product - Zork manual - fake book as part of it. With fake library card! Pictures, history - with questions about the history and activities for children! - Graphs, diagrams. it appears heterogeneous or indeed transmedial (Freeman, 2014), "telling tales across multiple media" (Jenkins) without much conceptual organisation.
* HK is a paratext – it sits alongside the main simulation, outside of it – "a privileged place of pragmatics and a strategy". - first thing you read, can be read in a self-contained way, as an account, an epitext – "a zone between text and off-text" - but also a peritext – doesn’t just activate the experience, is part of it. "Mixed-reality performances in particular show how experiences that take place in public settings can involve an ambiguous framing that deliberately blurs the boundaries between the fictional and the real [6]." Tolkien paper - "forged and feigned Documents" a pseudipigraphical document. "More than a boundary or a sealed border, the paratext is, rather, a threshold, or -- a word Borges used apropos of a preface -- a 'vestibule' that offers the world at large the possibility of either stepping inside or turning back" - “Provide a framework for objects that will assistm the visitor in learning about them." - Having cultural cache, much like a pamphlet or grimoire. “The commodity status of rare books has a history that long predates the advent of digital culture.” - Therefore creature as environment does not need words - the book writes onto it.
* Use pseudiepigraphy as the link into grimoires and spellbooks. "The misattribution is the mark of their genre, and their very falsity is the condition of their genuineness. The later parts of the Arbatel were announced several times, but never have been written. ‘Secret of secrets’ genre - the secret powers and combinations of the natural world. Might be worth confirming with Bernd-Christian Otto in terms of the Swiss/German editions. Owen Davies - confirmed my suspicions! Dr. Otto - often was “techniques to impress and heighten attractivity”, but he is not sure- may have existed in manuscript form. Re. Gerald Gardner - “the long tradition of grimoire formulation, making false attributions, providing false histories.” - like my work! The hoax Necronomicons are every bit as "authentic" as the Lesser Key of Solomon or the Sixth and Seventh Books of Moses." - grimoires often were FAKE! It is a commonplace in the grimoire genre to attribute authorship to the most unlikely sources. "The history of grimoires, as told in these pages, is not only about the significance of the book in human intellectual development, but also about the desire for knowledge and the enduring impulse to restrict and control it." - like Anne. NORWAY BOOK - Reference for "Black books" - "books of knowledge in material form" (Knowledge about landscapes and systems) Most obviously talking about GRIMOIRES and SPELLBOOKS – this is what the HK is, even if Anne won’t admit it – She does not call it a book - a pamphlet - she cannot afford the printing fee for a book. - she doesn’t hold truck with these old books – Sarah had read one, not her. – Anne’s spells which use the creature as their medium/kitchen. "They are repositories of knowledge that arm people against evil spirits and witches, heal their illnesses, fulfil their sexual desires, divine and alter their destiny, and much else besides." - “People recognised that… ‘arcane arts’ were to a large extent acquired skills derived from books.” can be both instructional and semantic. - "grimoires are books of conjurations and charms, providing instructions on how to make magical objects such as protective amulets and talismans." - "In addition to collecting published information, cunning folk wrote their own notebooks, of information taken from other printed works or word of mouth." - rveeals who she is – she sees it more like a philosophical treatise – and a defence of her character. she is trying to do this in a more modern way, away from the ‘addling’ - but borrows from that tradition. The whole book format 'authorises' the knowledge - legitimises it and codifies it and makes it usable (modern norway book). A form that people would have been familiar with then, and now. A resonant way to give this systemic space context, order it, map it, and both personify and de-personify it (that tension again). They set strict boundaries for interaction. Algorithmic. Creating resonance for system outside of it relying on human mind. Would tell you how demons would behave – make you suggestible. What they would wear. Priming you for social behaviour. Almost an etiquette manual – what you should say (she does this with creature). Gives names to its parts. Arcana Mundi - the “rules” of magic.
* Significant that it finds its way into the kitchin – a place that Anne never had much cause to be before. In between grimoires and ‘what they reveal’. RELATING TO FEMINIST ISSUES: Reference Margaret's Ezell's 'invisible books', particularly those created by women (cookery books). Anne is interested in feminism, falling into this tradition. Show knwowledge of field: contemporary book that use recipes. Nora Ephron - Women played a less major role in grimoires because of literacy. Heartburn (almost always written by women) - Chocolat as well. Kate’s list that she could email to me. MIA CONSALVO - "when paratexts become texts".MODERN - PHD piece - the 'food narratives' of cookbooks.“cookbooks are like novels” - reveal world and characters through making, doing, evoking. “ Like a short story, a good recipe can put us in a delightful trance. “ “Stories of pretend meals” - we run through the recipe in our heads. “ the imaginary version tastes incredible.” - “Recipes have a story arc” “A book of guidance with proofs of guidance distinguishing right from wrong” Origin of recipe books was often magical or herbal remedies. (c.f. Merryell Williams book of recipes). So recipe books have a link to the era as they were a legitimate method of record for literate women. But the recipe also reveals the narratives in the ingredients. A system of transformation, and a system of raw ingredients. Even more mathematical, scientific, indeed \*magical\* now, because of the precise numbers of things. HFW's books are political amanifestoes, implemented through instruction - "My Meat Manifesto". "Cooking is a daily drama" - Nigel Slater is a manifesto as well - the recipes are buried within prose, like Hugh's (in Slater's case, it is about food being unpretentious). Diagrams of cuts of beef looking like diagrams of the body in chinese magical texts and european ones - the body as system, to be propiated and treated well. A way for women to “gain economic independence and authority” As ways to provide social commentary that they otherwise would not have had access to. National Library of Wales - In this era, women who could write would collect and record recipes for personal use and also to share cooking secrets with each other. Sometimes the crossovers between purely instructional and artistic/narrative have been more explicit. Like Water For Chocolate, The Cuttlefish, Pomegranate Soup, The Debt To Pleasure, Kafka’s Soup by Mark Crick, Heartburn by Nora Ephron – all novels which use recipes as literary devices (even if the readers don’t have to actually make the recipes). Character does not movee narrative and recipe, because they both rely on the representation of a sequence of events, the most universally accepted feature of narrative. - she says a recipe is not story (reductio ad absurdum) - disagree with her, they are narrative devices. Can be ‘narrativist’ (refer back to end of Chapter 1) - Beyond “utilitatian references” to “art objects”. “Worhty objects of serious textual analysis” - These are books that are made to be used, to help us navigate the complex systems of ingredients, some mysterious, even spooky, the destabilising but exciting effects of heat and time on those ingredients, and the cultural contexts of those. It guides us into a better understanding of the world, the system of food, by providing us with instructions that we can follow outside the book, propped beside our cooker or our fridge. e see the magic in them – diagrams of cuts of beef looking like diagrams of the body in Chinese magical texts, HFW - “cooking is a daily drama” - " - “Stories in the spaces between the recipes or within the recipes themselvs.” - Cookbook as a site of “personal, family and cultural drama”. "Recipes. While they concern the transformation of multiple raw ingredients into a palatable dish, a process that can be regarded as a narrative arc, recipes propose an endlessly repeatable algorithm, rather than representations of unique events. They also lack individuated characters, since anybody can executre the directions.' (yes but what about my character?) -The accretion of women’s lives through cookbooks they wrote - though Anne doesn’t want to be included in this, she is. “Manuscript” cookbook - points out that few were literate, and few were considered worthy of being recorded. Breen (2018) - . But tastes and recipes do change history. They tell us about the state of the world. They signify as much as novels. IGra (2015) - Cookbooks are not plots or colorful anecdotes for history: they are history. Just like primary sources in the archive, we have to interpret them, read them in context, and read between the lines to look for motivations and interests. Cookbooks can be ideological, they can make medical arguments, and they can serve as charity projects. Like every piece of history, it’s not only about writing or telling a story, but about developing as a reader, and constantly challenging your sources and your own presumptions. Cernau - “Food practices as cultural representations, as an intergrated system of communication and literary systems” "Recipes are not only simple food narratives whose purpose is to transmit knowledge of cooking, but they also carry a multiplicity of meanings, which alternate depending on different receivers." Obvious place to start is recipe books, even though Anne admits in her grimoire that she hates to cook – common ancestry with grimoire, arising out of the herbals and other ingredients-based spells that stretches back to Saxon England and the phenomenon of Leechcraft, and became a major way for women to be literate and published in ages when most grimoires were written by and for male scholars and magicians. Recipe books have changed and persisted right up until the modern day – in a new ‘craze’ of this sort of literature. they even look like Bibles, taking after Mrs. Beetons, the original - they now function as travel books, literary texts, memoirs, polemics – I’m thinking of the activism in HFW’s recipes, the literary sensuousness of Nigella Lawson, the amazing prose of Nigel Slater (indeed, his book Appetite is really just an extended essay on food, with recipes spread between), the world-ranging of Yotam Ottolenghi, and the medical cross-over with the countless diet books. Linton Hopkins takes the reader-repsonse approach to cookbooks - not just instructions, but suggestive openings between minds. “Different voices”. Not just instructional - cultural objects. Special glyphs. People often make notes, add to their own - link to silva rerum, family cookbooks, the cookbooks of local women, tied into spellbooks.
* CAN BE READ ON ITS OWN. Gives insights into her world. eveals a lot through how it is written, worded, what is included – and what is not. Shows her changing world. "it is important to recognize how these seemingly ideologically neutral texts articulate different sociological, economic or political modes of thought depending on the writers aims. OR CAN JUST ENJOY ON ITS OWN! Newman - games are highly segmented experiences - interactive and non-interactive - so having the book is not an issue. Keogh - 'gameplay', online and offline - all are part of the experience.(in #3?) Of course, not everybody who buys guidebooks visit the plays or undertake the instrumentality, just like not everybody who buys grimoires tries to summon demons or learn the secrets of Heaven with it. The grand tour books were mainly bought by people who never left England, and its no different today. We have the well-worn concept of the “armchair traveller” - sometimes derisive, but points to the power of guidebooks on their own to transport, not only to aid the transported, through their evocation of place. Brenda Romero – don’t have to enact to undetstand. Kiri Miller - GTA booklets contain both touristic detachment and world immersion. R- When bought a game - read a manual cover to cover on the bus home.Helps heighten anticipation. Diablo shipped with a gorgeously elaborate manual. It didn’t just have little blurbs about what the controls did. It had a bestiary of monsters. Descriptions about the backgrounds of the weapons available. It dove into the history of the universe, the socio-political structure of its cosmology.” Talks about adventure and breakout manuals. - game manuals create narrative descriptors. " Videogame manuals often describe the history, the past, what has happened up until that point, dropping you in media res. It delineates the space that you will be occupying by giving it context. In the original Prince of Persia, you have been imprisoned by Jaffar, therefore your escape has meaning; not just to save the princess, but to save the princess in time.. "The heavy-handed exposition that opens many games serves a useful function in orienting spectators to the core premises" - like an instruction book? The paper world map is better than in-game for him. Manuals that obscure, rather than reveal? OR lack of manual/tutorial as part of gameplay? (Vela) (balancing the mystery). But there is a certain magic in holding the instruction manual, that thin little booklet, and scouring over the tale, as if reading some ancient document. Uses Wipeout XL's manual introduction as an example of setting up meaning in a game. - Written as memoirs - Notes in the margin - in handwriting - used for in-character musings and tips. Strik - “ In earlier days, manuals in particular contained lots of information about the game world, and even short stories and vignettes.” Manual is the way to get people INTO thew cultural space, the world. I have spent some happy, nostalgic afternoons recently re-reading the manuals that came with many of my childhood toys, preserved by enthusiasts in online archives. In review, they are masterpieces of suggestive, empathetic writing; invitations to participate in a completion of a loop, a consensual storytelling between child, artefact and designer. Unlike a videogame, the boundaries of the narrative play that they encourage are rarely set; indeed, it seems that as toys have become more and more computationally dependent on consumer electronics, the prescription by the designer has increased. The simpler the toy, the more expansive, imaginative and rich its use in play. Hancock, 2015 “ how a manual as paratext acts to support videogames through incorporation of other print media forms such as the comic book or the picturebook, through presenting a model of the ideal gamer, and through presenting the manual itself as an object from within the videogame. Early Atari manuals presented the narrative component in the manual as it was easier to do than in the game itself. Hancock - Text as a way to facilitate immersion (both mimetically and metaleptically) within a game. He talks about the underrpersentation of text and reading in videogames GENERALLY. Books lend authority in videogames (just like the written word of grimoires lent authority to protean and ever-changing beliefs, pins them down.) “Book as external paratext” - “ In short, Wasteland’s booklet of passages is a perfect example of how print text presented a solution to cultural, economic, and technological videogame issues.” “Found object instruction manual” - “the manual can offer a glimpse into a fiction much broader than the game itself.” - Joe Koller #2: Dark Souls being a place of mystery that is mainly understood in paratexts outside the game. - “the instruction manual fulfilled many different functions in many different ways, operating as a paratext that enhanced the game’s meaning for an audience.” Talking about Jonathan Gray’s gateway paratexts (get you in) and media-res paratexts, which keeps the connection. “The purpose of such extraneous information is to reinforce to the playerthe depth of the world depicted in the game and in the story that the game provides, in partthrough sheer proliferation of detail. “ - still not really tying gameplay and story, but offloading a lot of the exposition. For him, paratext is the ‘larger social context’ of a game as it is present both inside and outside the game. “yhe videogame manual alters the interpretation of a videogame through a number of different variants (to keep in mind the variantological connection), up to and including the ways different manuals shape initial reception, employ other forms of media insert textual humour, and reinforce the existence of the gameworld.” - “they were created to help players come to terms with this new media form, they changed and evolved to reflect the technological sophistication of the games, and when the games’ sophistication reached a point where they could do anything the manual did, the manual faded away, its task complete. Rendered obsolete, the video game manual is a dead media form. This may not have changed when it comes to characters.
* WHY printed? Wanted to make it tidier, more civilised – Cryer’s alternative motives (wider distribution) – the changing nature of the magical book trade – her great Truths reduced to entertainment. away from grimoires whose power often came from handwritten). (Norway Book) - He points the difference in culture and authority between 'messy' manuscripts and printed books. Layers of authorship. "The importance of print was its role in democratizing literary magic" - msr. Cryer. The spread of codices to the poor in chapbook form. “These published Indexes were probably counter-productive in that they served to inform and excite public interst in the very books of magic they were meant to suppress.
* The costs – what she is charging, to different people etc.
* what these actions you are taking are for – industrial accidents now, the changing world.
* Mixing her Christian faith - the only black book in the place is a book of psalms - "she had a black book" "the most widely used magic resource across the social and cultural spectrum over the past thousand years"
* With little comments p51 - "this is a good hard biskets" - the official and the personal in one.
* Preparing you for the creature. Describing what you will see - reading the recipe is doing it in advance. Pictures of what angels would look like -> “to heighten the anticipation of the reader”. It describes what will happen when you go to get treasure (see a big dog) – autocosmics. Grand Grimoire even tells you what Lucifer will say. Lays out exactly how things will go.
* Learning about the people around her.
* Obscure glyphs and references - Honorisu - lots of latin and hebrew names, obscure bible references. Arbatel of magick has “unintelligble greek” near the start - drawing you in…
* Varied subscribers, How her weeks panned out. The almanack as a measured, non-adventurous prescribing of a working week - links to almanacks/schedules at the time.

BUT AT SOME POINT, IT IS AN ARTICLE TO BE USED WITHIN A SYSTEM – NOT JUST ITS DESCRIPTION.

* Both stands on its own as literary artefact (some people may never see the beast), may just see the HK – but designed to be used. Anne invites the subscryber to make the journey across the moors to her father’s house. The visitor mimicks this – driven by some of the same things, curiosity etc. - and comes to the installation. Diegetic and non-diegetic for paratexts in #3. A psychopomp text. USING IT IN THE SPACE. manuals can be read in one go, but only really make sense in use with the tool/environment itself - armchair travel vs. real travel. Use of guidebooks by bird-watchers in situ. “Yet cultural geographers argue place is more a constrained and malleable container of localised activities, evoking associations of past events and stimulating future tasks." the new digital technologies reconnect stories with physical space by creating texts that must be read in the presence of their referent. " Tilley noted (1999, 29): ‘Rituals not only say something, they do something.’"
* The HK thus takes on the role of instructional literature, driving a performance and actions with the creature – with the landscape/ecosystem – in order to manipulate it to their own ends.
* Grimoires do this – recipes books do this – guidebooks do this – videogame manuals do this. The rules of the small environment. Game manuals are less useful now that game graphics can introudce the world so much better. The instruction manuals allow games to get right into the action, allowing players to resort to them only when necessary. his isn’t to say that some of the magic and mystery is gone from finding secrets in games, as there is a certain charm in working together on a message board or looking up tips on Youtube. This idea of being a ‘tourist’ rather than a participant – crit. Recipe in the back of the Fallout 2 manual?? And conversion tables? Dealing with the creature indigenously. Must learn the parts of the system, strange characters in a new cosmology. Ontologies are a way to corral rampant paracosmics. Corralling imagination, binding it to a system. "the manual has its own role in encouraging a playful engagement” - A strategy guide for interacting with unpredictable systems (in both cases).
* An important way of understanding cultural spaces (read: characters) – doing rituals not just with space, but with persons. - "they often lack distinctly cultural places and this is perhaps because there are few if any identifiers as to how to behave in another culture. When roles, group behaviors and places are interchangeable, inhabitation becomes merely personal; it can never be deeply cultural." "Digital environments typically lack an inworld social authority or audience to ensure rituals are practiced correctly; participants are not fully physiologically immersed in the digital space; they lack the means to fully teach ritualistic practice; they also lack reasons and incentives to develop and refine rituals through long-term practice." - HK is a solution. "Culture also provides instructions on how habits can become intrinsically meaningful and socially ordered through the practice of ritual (Dornan 2007)."
* Resonance through interaction, ritual, embodiement – and going beyond it. The mixed reality element as well. Performing mixed reality lends itself to resonance. “mixed-reality performances tend to be inherently hybrid in their structure: combining multiple real and virtual worlds in various relationships; incorporating multilayered timescales; establishing various roles such as actors, orchestrators, participants, audiences, and bystanders; and finally, integrating diverse forms of interface into a single experience. “0 " a complex, hybrid form of user experience in which participants employ diverse interfaces in multiple settings, but as part of a coherent overall whole” - performance studies. "Mixed reality performances (Benford and Giannachi 2011 ) also rely on participants, whose contributions are planned and orchestrated by people who strive to keep their trajectories within certain bounds ( 2011 , p. 194)." - and beyond it. Performance as a "structured, regulated experience" (like ritual)
* " four definitions of performativity: as a capacity for action (though not always individual agency), as a process of performance, as active engagement (embodied, mental, energetic, and the like), and as an indication of markers of theatricality or a perfor-mance frame." "Performability is to ritual what tellability is to narrative." Must necessarily deal with performativity – with place and with person. Bell's perfomance criteria for "installations can reference their audiences’ social and cultural contexts, foster physical and emotional engagement, and influence critical thinking"
* 1) "performance as... narrative communication" - how in this?
* 2) 'physicality' of the engagement.
* 3) social 'enactment' of performances.
* 4) 'engagement'
* Performativity in PED - a capacity for action, a process of performance, active engagement and thetricality. - "putting one's actions on display" - Performance can cause words to have real agency in the world. 'doing is importnat - from richard shechner's definition 'pointing to, underlining, and displaying doing' - third-wave HCI is inherently a performative area of inquiry. " performance provides a lens for understanding and designing for the emotionally and aesthetically powerful interactions that involve perceptions of engagement with digital technology"
* Allow us to do what Champion wants - to turn from simple recreation of artifacts, buildings, and environments, toward the simulation of cultures and cultural expressions connected to them (e.g. Affleck and Kvan, 2005; Champion, 2002; Ibrahim et al, 2011; Jacobsen and Holden, 2007; Roussou, 2002). Schechner talks about ritual as performance.
* "Interactive Art is related to rituals and requires the repetition of actions through devices that respond in real time, simulating a kind of or ceremony mediated by technology." - "Immersive virtual environments, imbued with meaning, are opportunities for post ritual formulations, created by the shamanistic efforts of the modern, technologically savvy artist. The VE experience itself must precede and inform any narrative retelling of it."
* "e. For example, Roskams et al. (2013) describe ritual objects as ‘ceremonial, deliberate, formal, formalised, intentional, non-utilitarian, odd, peculiar, placed, ritual, selected, special, symbolic, token and unusual (Garrow 2012, 93).’ Scott Kilmer (1977, 45) wrote ‘ritual consists of sacred ceremonies and their routines, with the routines being seen as consecrated acts which contain great mystical powers.’ He added that rituals contain ‘stylized acts’ which are adhered to rigidly."
* "‘ritual regulates the relationship between people and environment’ (1986, 23) HODDER"
* The culture of personas, is what we reveal.
* Her linking of narrative and ritual points to a way to think narratively about ritual - and to see ritual as a way to interact with an environmental character, and make productive comparisons between engagement with place and engagement with person - geographic or topographic or physical acts become social acts. re-enacted and externalising and (through action, or reading them) understanding narrative points. "Like so much in history, they’re so close, yet just out of reach." - something is lost because of the past - ephbemeral - but we can perform to try and reach that lost world now. "In my book Narrative as Virtual Reality (2001), I discuss ritual as an example of a participatory activity that presents a narrative structure, and I present it as a model for the problematic combination of narrative, immersivity, and interactivity. "
* Both on and off-ritual. Finish with this.

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* When you come to the installation – "Creating a space very separate from the world at large, that takes effort to get to, with a longer duration that encourages attention to the work and discussion between visitors" - Benford's draws on the challenges of using technology for narrative or immersive experiences. - HK helps with that. there is a copy there waiting for you – perhaps left by somebody else (see Appendix) – but it changes from its own thing to a reference point, a ‘comparative visual space’ (EdX) – Like a book, the creature needs a ‘recto’ and ‘verso’ - a “comparative visual space” (edX) - "The book is a companion" Physical better for random access than a digital book (285) something beside - Also provides a comparative visual space – something that can be performed with, held, touched – the sense of touch, of turning – all part of the performative nature. Manovich - “book and computer interfaces “fundamentally different and ultimately incompatible approaches” - booska ren't the issues - the interfaces can combine! Finds a way to combine them for resonance
* A reference to a process of exploring, engaging and activating a landscape (like all these others) - “recipes can refer both to a system of communication and a complex set of literary concepts.” through ritual actions – in this case, that landscape is a person, however. The rituals allow us to become culturally connected to place – for that place to resonate – and in the same way for the person to resonate. They are rituals for her ‘private religion’ - reveal the creature’s persona, but also Anne’s, inextricable from it – the religion she has built around it, and relationship. A summary statement about mixed reality a part of that. "Definitions by Suderburg and Rush translate into an emphasis on (1) bodily interaction beyond restricted mouse clicking, (2) physical interfaces (often on a large scale) involved in digital technologies that can reconfigure a space, and (3) participants’ engagement. Combining these perspectives, interactive installations can be defined as facilitating the physical as well as the emotional engagement of the audience, involving bodily interaction in the reconfigured space of the art-related context. " Installation - "dense multimedia information spaces" - The bare performance of them – what it creates? "Dalsgaard and Hansen ( 2008 ), the authors of the fourth work, distinguish between the participant roles played by a single user of an interactive system: the operator of the interactive system, the performer, and the spectator perceiving her surroundings as well as herself performing for others ( 2008 , p. 20). Their insight into how performers project the spectators view of their ongoing performance in their own minds requires an understanding of performance as three simultaneous acts of interacting with the technology, perceiving the context of that interaction, and performing while conscious of how the performance may be viewed by others ( 2008 , pp. 910)." A sense of physicality with the creature which "guided where the spectators moved, how they perceived their environment, the types of emotions they felt, and even the private memories and associations that might spring to mind." About BEHAVIOUR - "The hybrid space of the experience is being created moment by moment, through the participant’s interaction with the physical and virtual environments" in games - "there are few if any identifiers as to how to behave in another culture" - "social behavior is an important way of transmitting cultural information in relation to artifacts (and externs)" As Champion says, often don’t have characters in them – can you conduct yourself towards the landscape with social behaviour, then? That’s what I’m doing.“Physical space and /or engagement need to address perceptions of appropriate or believable social behaviors (Schuemie et al, 2001). If social behavior is an important way of transmitting cultural information in relation to artifacts (and externs), then we require some form of seemingly autonomous social agents, be they computer based or other participants." How much you cleave to anne’s actions."If there is cultural presence we should be able to detect a distinctly situated sense of inhabitation, of social values and behaviors preserved and transmitted through ritual, artefact and inscription."
* Ritual use in other comp-art: "a strong example of what has been termed digital Games’ ‘reenchantment’, introducing gods and magic – safely, within the boundaries of a culturalproduct – to atheist consumers who actually ‘want to believe’ (Aupers, 2013)." Not as common in videogames, more in digital art - Greg Perreault - videogames problematise religion, focus on violence and divisive elements. - "Rituals are also not typically described in literature on computer games” - "“Not-So-Sacred Quests: Religion, Intertextuality, and Ethics in Video games” by Mark Love focuses first on the predominance of religious imagery and motifs in video games in general but more specifically in a game entitled Oblivion." BoB as an example of a virtual creature that one performs with - petit mal, senster, - Book Of Fate - wired-up book for casting spells. Like a usb keyboard. Religion in igital game paper - representations of ancient religions, ritual, magic is often 'bricolaged' in games -drawn and mashed and manipulated together. 3.4 - rather than many Games’ ‘surface level religious symbology’ or a reduction of religion ‘as a set of beliefs’. Gestures with a literary characteristic. Jan Wysocki, talking about "religion in play" (book?) Instead of looking at beliefs, they want to tackle the notion of practice. “games are ritual actions allowing us to symbolically enact the patterns that give meaning to our lives,” - https://studylib.net/doc/12703359/play-s-the-thing—a-framework-to-study-videogames-as-perf… - Cheongsam as well. <https://www.popmatters.com/180290-journey-as-ritual-2495672787.html> " Love suggests that religion is used in video games as a tool, one with many functions. It can be used to accomplish another goal, or it can act as a form of manipulation, or criticize or endorse real world religions. " - "religious activity as a form of game playing and ritual game playing as a form of religion." - what is the game you are playing here? Starting to change – more involved sense of the power of ritual action for resonance in some games. Using rituals in games would be good ways to understand other cultures and peoples - as long as the cultural significance and roles of those rituals are well-communicated. "human action in context, as well as the process of making meaning between the performers and the audience"
* ANNE’S RITUALS AS CLEAR ALGORITHMS, GUIDING YOUR ACTIONS, PERFORMANCES, DEPERSONIFYING CREATURE.
* This is the side of the creature that Anne WANTS you to see – she will not treat it like a person. It is a space, a control panel, to be tweaked and prodded and used. Using the landscape which I defined in the previous section. In 'wide and deep' simulations, "player expectations are raised to unrealistic levels". Ritual landscape is bounded, directed. Therefore any deviation from this is surprising. She has what Dennett sees as a "personal religion" or "private religioN" - not a real religion, in that sense, or at least not private as tied to one's own social milleu. "honorary religions" – "spiritual". Revealing this/enacting it.
* A simple, manipulable system, just like the machines she uses.
* Depersonifying language. Very bare compared to her introduction.
* A focus on exactness, cleanliness, tidiness. “To reject dirt is to imagine that it can be separated from what is sacred, and to finalize that separation by annihilating pollution from the cosmic order itself.” - close to her ordering tendencies, the desire to remove chaos from her (/women’s) life – particularly the threat of pregnancy which she ties to Gravitas. Division between virtual and physical spaces, and how you navigate between them.Crack is breach between indoors and outdoors. Creature sniffing – the illusion of smells/sensors. Using the tinctures. " the interweaving of physical and virtual environments in mixed-reality. In Chapter 2, also important. 'seamful design' - embracing them. ryan talks about division of space in ritual. "the importance in many cultures of the threshold and of the liminal, an area that belongs neither to the inside nor to the outside" – creature! Liminal to the outside. Real-world weather - tied to the real world: is it just outside the house, or is it in its own ‘realm?’. Microsoft Flight Simulator 2004 - real weather - the real weather in game emphasises the connections and disruptions between Anne's little realm and the real world she despises outside.
* performance results in a multiplicity of spaces" – the separation between creature’s realm and her realm, the cleanliness>
* Operating its various parts. the creature is to be used – like a machine or a space. Makes no reference to its personhood. Uses landscape language.
* Becoming more familiar with it. Most open-world videogames provide you with a new (foreign) locale and ask you to make it familiar. To map it and figure out how to traverse it. Most open-world videogames ask you to strip these worlds of interestingness and exoticness, to mine them of resources and ‘newness’. You are doing this with creature. The Housekeeping and creature - Mary Fuller and Henry Jenkins (1994) have explored the link between mapping and mastery with attention to the so- called New World travel writing produced by colonists and Nintendo games, respectively. Fuller associates mastery with a type of mapping aimed at overview, whereas Jenkins, drawing on Michel de Certeau, associates mastery with mapping aimed at the production of routes. punctualisation similar to encapulsation in object-oriented programming. “ the landscape of Tamriel has changed for the player from something that is vast and overwhelming to something manageable, comprehensible and perhaps even pedestrian.”
* Keeping your attention on the creature – but often a depersonalised attention.
* "to play a game is to engage with an order cosmos" - "the ritual of the regulated" - - "propose imagined maps of order, or worlds in whicvh predictable rules adhere"
* The circle is an stupid addendum, for Anne – but it is a spatial mitigation of approach, controlling player, spatialising and slowing their relationship with creature.
* ritual consists of sacred ceremonies and their routines, with the routines being seen as consecrated acts which contain great mystical powers. He added that rituals contain stylized acts which are adhered to rigidly."
* The rituals are social actions towards GRAVITAS.
* Leaving traces of your visit - You are doing rituals UPON the landscape.#3 - "leave traces of their visits". The marks of other visitors.
* The GENERIC elements of ritual – repeated statements.
* Almanack lays out their working week, allowing you to follow it, understanding their routine (a comforting routine, for her, the whole universe mapped).
* Using physical actions – the single finger, the touching of the creature. A ritual gesture. Khandaker - She talks about the expressive potential of acting out actions rather than abstractly dealing with them.
* Placing it into the ritual state – becomes bound, frozen, machine-like.
* Salt and sugar she uses – these were important luxuries, hadn’t had them before – relating to her increasing social status. The creature reacts to them in similar ways.
* Everything on creature SEEMS significant – to Anne (she sees all these ritual structures, talks about many more) - "existence and intentional of a 'programmer' who has shaped our experience” (same with all digital art). Fischer-Lichte's 'heightened attention' during perofrmance - awareness of objects, structure and people in the event.
* Laying the charms before it. "Passages written on scraps of paper were used as healing charms".
* Utterances - "performative utterrances" - uteerances that must be done publicly to accomplosh an action. (the utterances you use are both social and magical, they change the creature) – the use of your voice – a sort of live conversation (without the problems of conversation with AI. Still social connection).
* Also framed by its ludic rules - the activities that are permitted within it. This is important. They argue it is not really a world, but a challenge playground. "a world absolutely governed by the dictate of competition, labour, productivity and achievement"
* A form of CONVENIENCE – something new. A modern approach.
* The different levels of approach, of appropriate touch, of space.
* Your hand a changeable tool – cutting fur, lighting, matthew’s knife. A universal tool.
* Slow down player access through crack – controlling resonance.
* A landscape to know and exploit.
* "For both audience and performer there may be specific physiological and postural requirements. Mossier (2012, 58), for example, wrote: ‘Various sensorial techniques are used to commit and stimulate the participants’ body, senses and spirit.’ The head and body are directed; there are conventions on where one can look and for how long. By specific physiological requirements I mean that that body has to be controlled, directed and time-regulated, it typically has to be set in repose or rhythmically controlled."
* Touch an important superstitious interface
* Using phrases from principia
* Constantly granularising creature – zooming from part to part.
* "To clearly demarcate differences between sacred / ritual space and profane or mundane space, we can transfer the lessons developed in building sacred architecture." In the real ritual space.

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* She is mistaken - This 'M' - the focus on the letter- the linkages she makes. She has painstakingly charted and exploted the creature - (un)like the moor. Anne’s instructions are distancing, natural interfaces bring you closer. The rituals, are, in one way, the least important. Smith and Worch call them "simulation boundaries" - what the game permits. These are, in a sense, metaleptical - the sense that this sort of game doesn't allow things. But it is dissatisfying. They talk about "disconnects" between the autocosmics and what the game systems actually allow. Rituals help you deal with these disconnects - it is a ritual creature. Ryan - "The borders themselves are liminal areas and their crossing, allowed only at certain points, requires the performance of elaborate rituals" - the differentiation of space - but they don’t, really. You can just touch the creature, naturalistically.She doesn’t divulage her reasoning for the systems behind her instructions - just as she doesn’t know how the machines she uses work, just the steps that lead to the action being performed. . You shouldn’t question either. Anne, and many of her clients, were convinced of their efficacy – tied to placebo effect/coincidence throughout cunning folk history. The player does not get some magical payoff if they complete them. "rituals belong to the domain of the obligatory" (to her, they keep the world alive) It is in their performance – as a whole, and in component – that is more interesting. As it reveals the cultural basis of Anne’s worldview, many of her histories and vulnerabilities – and in comparison reveals the creature as a full being trying to fulfil a role that it barely understands. A place, a tool and a person. "rituals... preserve and pass on cultural knowledge". In comparison with other parts of installation and HK. Starting to use the book less as you explore. "the full-body interaction that shifts focus to the physical space and embodied experiences." - using the body incorporates it into the experience. Embodied experience. “hermeneutic richness" – interpretation. "how deeply a cultural force is perceived to imprint or ingrain itself on its surroundings; hermeneutic richness may be the depth of affordance that a virtual environment gives to the interpretation of a natively residing culture in that virtual environment. The ability of an artefact to convey a sense of that creator’s agency". Creature has thing – a life history and culture history. While the emotional conception of space constructs the self as a relation to its environment (or as the failure to establish such a relation), the strategic conception constructs the self as possibilities of action. - tension between these two in the creature.

"the space of computer games can be experienced both strategically and emotionally". Keogh -” reductive, causal ideas of what interaction is” - not always instrumental. He talks on pg 9 briefly about structured ritual vs. unstructured play - you have both here - paida and ludus. Can be combined. "Thus the performance of the player is a negotiation between scripted behaviours and improvisation based on the system." - the HK rather than going away from it. Creature doesn’t understand HK. “These paratextual elements unaware of the destabilising presence of the player.” In one of the many insights offered by the inclusion of the practitioner interviews, Matt Adams of Blast Theory suggests that there is an interesting tension between the human–computer interaction and the artistic approaches to interfaces, whereby the former aims to design interfaces that are ‘clean, simple, easy, quick and adaptive to multiple styles’, whereas an artist sees the potential of using the interface to introduce ‘ambiguity and uncertainty, putting people into a position where the rules are not necessarily quite as clear’ (146). "many contemporary video games funtion as rituals of order making - violence is a performative mode of metaphysical sorting, allowing for new negotations between 'good' and 'evil'". What you can uncover through your rituals. "Not surprisingly, most embedded narratives, at present, take the form of detective or conspiracy stories, since these genres help to motivate the player’s active examination of clues and exploration of spaces and provide a rationale for our efforts to reconstruct the narrative of past events.” " A virtual environment must allow us to see as much as possible through the eyes of the original inhabitants. It must also suggest ideas of thematically related events, evidence of social autonomy, notions of territorial possession and shelter, and focal points of artefactual possession. In other words, the virtual environment must provide a perspective of a past culture to a user in a manner similar to that deduced by trained archaeologists and anthropologists from material remains (fossils, pottery shards, ruins, etc)."Anne’s rituals are entirely imaginary, processed in her brain – builds a deficient picture of creature in her head and its utility, and its rituals, drawn from her own private religion.

* Hurting the creature becomes ". It is also shared by researchers who subscribe to Steve Benford et al.’s notion of ‘ uncomfortable interactions’ , which ‘cause a degree of suffering to the user’"No direct access to what is under surface "Some uncomfortable interactions even aim for an aesthetic experience that users might experience as enlightening: ‘demanding a
* deep personal commitment, reducing the risk of trivialisation, and in turn, promoting empathy and respect’ ( 2012 , p. 2006)."
* A palimpsest of what came before.
* Using Ritual As Interpersonal Interaction: The denuding of its fur. You hover above it like a bird, then zoom down - lots of parallels between fingers and birds in it. Constantly shifting between larger and smaller views - macro and micro. What affects the micro affects the macro. The environment reacting as a whole (creature) and on a local level. Little AND big movements.
* Anne’s issues? Father complex, murdered mopther, her position in the village, fear of prganncy/ early feminism, hatred of awlbatch, of nature, playing parvenus, frustrated, guilt @ S+M, love for them ,bored in marriage, wanted to control, desire to understand, fear of touching, anger issues, the role of work. - all present in the autocosmic landscape.
* Machidon - providing examples of 'reciprocal behaviours', verbal and non-verbal, to increase perception of social agency- these are good.
* irrational creature- he is opaque amd complex underneath - don't always know why he reacts like that.
* Whole work focuses on player’s misapprehension of what is mechancially important to storyworld
* Use of one finger is ritualistic, tied to hardware, power of her father, dehumanising/offhand
* Creature has pathological relationship with Anne
* Anne is there in negative - is she an environmental character?
* The raising of a single finger
* Exploring its body/uncovering things, creating new trauma and uncovering/working with old trauma.discovering things epistemologically.
* The tinctures she makes - distillations of her fears/loves (guinea, saphron) .s to maintain the ritual, but its personality/pain breaks through. Sophisticated emotional representation (which she never mentions).
* " the performativity in even the smallest and most private of actions." - example?
* It’s more about Anne and the creature than you - Champion - "why should a world, especially a past world revisited to explain past cultural significance, revolve around a current-world player?" Quoting "Matthew Tyler-Jones" - "the virtual world's entire causal mechanics rotate around the player" – what lies at the heart of its internal model.
* How the creature wants to please her. The limits of what it will tolerate.
* Many different perspecitves on what happened that night - what happened with father - the beast is an arena of indistinct playings-out of these ill-remembered, now-almost-mythic moments.
* "sensitive to their spatiotemporal and interpersonal contexts and developed relationships between performer and spectators that sometimes included a sense of intimacy ." With creature.
* The charms are just mathematical/modern symbols (the symbols of regressive femininity) and the garbled last words of Sarah.
* Reveal both Anne’s guilts and human preoccupation as you are revealing the creature’s personality and lifehistory.
* Sarah's final words on the sheet - cut up - put them back together as you use them in the rituals.
* The trial document - burying things within it - cut out and keep - charms more efficacious in a page of the law.
* Different perspectives on the same event. 'the night in question'. It is a muyrder mystery, in a way! Space as psychosis.
* An archive of Anne’s actions, where the excavation changes your relationship to the place. "an archive that is... manipulated in a very particular way: playful performance" – a personified archive.
* "designers are becoming more careful to ensure that players do not need to engage with the full level of narrative to experience and complete the game" – different levels of engagement.
* Emotional connection to familiars – where was this? In emotions witchcraft book?
* Revealing her relationship with her father: the nose-stroking.
* It does have personified systems (it is still a character, after all) but more atomic – more tied to how you manipulate space. Systems ARE abstracted, but aretied to inteplay of parts. Happens in other AI, but is made explicti her by bodily/environmental focalisation - character not perceived as nodal, but MADE UP of nodes.
* The face is the “Ontologically richest space” (Sagazan), but with creature there are others. height corresponding to emotional intensity (both above and below) - the face is the least important part.
* The physicality of the creature: "Impure and defiled, both literally and figuratively, the swamp dragon is uncharismatic but still alive, an ecstatic identification with a beleaguered cosmos. It prevents the idealization of nature or culture, and thereby avoids traditional dualism and its reversal, which Karla Armbruster and Kathleen Wallace have warned us against (Armbruster and Wallace 4). In a political landscape ruled by the sublime, by the “enchantment of distance,” as Rick van Noy has said (van Noy 182-83), the swamp dragon offers the enchantment of proximity and proximity’s curse: a view of the damage to the world that cannot be completely undone. It is a dirt-affirmer and the dirt to be affirmed."
* Learning what creature likes.
* What does the creature notice about you? Social cues?
* "Culture can be viewed as a material embodiment of social structure, mediating the relation between the individual and the community and expressing (as well as protecting) the sacred from the profane." - this with Anne.
* "not only movement but stationary contemplation".
* Intimate posture – reaching in. Might start to resent the creature?
* "opportunities move people out of their everyday comfort zone and into the risky space of the aesthetic by making their actions, words, and even their presence conspicuous to themselves and others" - concentrate on their own behaviours - more at the peformance (private/hidden) end of Jocelyn Spence's matrix – every action is understood. Feel guilt, uncomfortable at actions – the actions Anne is asking you to take seem to be upsetting and hurting the creature.
* Narrative is the content of ritual, for her. (ryan) - Gerard Hynes - "private to the individual in the first place"
* "There are demanding levels of attention required from both the spectators and from the performers. The ritual is typically part of a wider system of belief, based on mythic causality (the belief that certain actions trigger certain responses at a scale different to the human one)."
* Your back starts to hurt – you understand drudgery – it is not emancipation.
* The moon means nothing to her cosmology - but it exists, the real world encroaching into the virtual, and vice-versa.
* Vertical space on the creature - for Ryan, this is strategic. Space vs. place. Rootedness, interconnection (beneath the surface), boundaries, "shaped by history", "concrete evenuivornment with which people develop emotional bonds"
* Says the creature likes the HK – sing it – the ideas within it come forth – the creature is comforted by them.
* - Some “asking players to act not just in the game, but directly on the manual itself” - cutting the charms – reading the trial, the truth behind it all. The trial.
* Everything is compelling you to go against Anne’s decharacterisation and see it as an animal. Seeing it railing against the poor treatments of the rituals. Anne hides behind clinical language. The slap as an example. The counting down of the fingers – tied to her
* The internal model – a gestalt of all your actions, the creature’s observations ("interfaces and computers capture, manage and give back signals emitted by the body."). It is trying to keep Anne happy – your actions either cleave to Anne’s, or become your own.
* It’s emotional model – she never mentions it. It is not important to her system.
* Intense, solo experience - creature will disappear if there is anybody else in the room - though not always.
* From HK and own observations you can learn what the creature likes and give it to it – even if Anne refuses to understand.
* Uncovering her actions – cutting the fur reveals the scars.
* Her guilt about S+M – her love for them. The hidden ‘cellar’ - how does the creature react to it? It is also guilty for its role. Matthew’s cloak – feel loved, hugged.
* "performative utterrances" - uteerances that must be done publicly to accomplosh an action. (the utterances you use are both social and magical, they change the creature) – the type of utterance, its cadence, its volume, scared of loud noises.
* In ritual – almost held, bound by her.
* Leaning in, becoming intimate with the creature and its space.
* The three tinctures – what they represent.
* Anne is not as cool and calculating as she wants you to believe.
* The smell of thyme – involving multiple senses. Scratch and sniff in Earthbound (multiple senses involved).
* Constantly in tension between it as an entity or as a series of components. Player in both ‘spatial involvement’ and ‘social involvement’ (Calleja)
* It wants to get pregnant - she sees it without ‘the instruments of union’.
* "Deliberately or subconsciously moderating one's external behaviour in response or anticipation of the opinions or actions of others is a sign that it is functioning as s ocial world." - social presence can be achieved without agents (i.e. with Anne).
* Making your way down – learn the truth – she has hurt it, badly. It is dying. You can only give it palliative care (need a thesis fig here). Linked to Tamagotchi - “on Motherboard: Mountain’s like a Tamagotchi. Except you’re powerless to actually save it." "Rituals may allow us to see through the eyes of the original inhabitants, or at least feel that this place once belonged to someone else." Goes down to machine-like through its illness.