

hypertext, the codex, ergodic literature, networks

Allison Parrish

Hypertext is “text composed of blocks of words (or images) linked electronically by multiple paths, chains, or trails in an open-ended, perpetually unfinished textuality described by the terms link, node, network, web, and path.”

–George Landow (cited in Montfort 2000)

Hypertext "has obvious potential benefits: **A reader may approach a specific point of interest** by a series of narrowing choices simply by clicking on the screen with the mouse. This allows for **much more convenient use than the codex**, where the transition between two non-adjointing places can be slow and distractive. However, for such a trait to be useful, **the text in question must contain the need for such transition** as an intrinsic figure."

Aarseth (1997), p. 76

historical and present-day
examples of hypertext

works citing other works

- bibliographies
- tables of contents
- indices
- anthologies
- the joy and utility of following references

Hillenbrand, J. M.; Clark, M. J.; and Nearey, T. M. 2001. Effects of consonant environment on vowel formant patterns. *The Journal of the Acoustical Society of America* 109(2):748–763.

Hirjee, H., and Brown, D. G. 2010. Using Automated Rhyme Detection to Characterize Rhyming Style in Rap Music. *Empirical Musicology Review* 5(4).

Hrushovski, B. 1980. The Meaning of Sound Patterns in Poetry: An Interaction Theory. *Poetics Today* 2(1a):39–56.

Kao, J., and Jurafsky, D. 2012. A computational analysis of style, affect, and imagery in contemporary poetry. In *NAACL Workshop on Computational Linguistics for Literature*, 8–17.

Kirshenbaum, E. 2001. Representing IPA Phonetics in ASCII. <https://web.archive.org/web/20160304092234/http://www.kirshenbaum.net/IPA/ascii-ipa.pdf>.

Skinner, B. F. 1941. A Quantitative Estimate of Certain Types of Sound-Patterning in Poetry. *The American Journal of Psychology* 54(1):64–79.

Stephenson, C. 1974. Tracing Those Who Left: Mobility Studies and the Soundex Indexes to the U.S. Census. *Journal of Urban History* 1(1):73–84.

Tenenbaum, J. B.; De Silva, V.; and Langford, J. C. 2000. A global geometric framework for nonlinear dimensionality reduction. *Science* 290(5500):2319–2323.

Tissot, H.; Peschl, G.; and Fabro, M. D. D. 2014. Fast Phonetic Similarity Search over Large Repositories. In *Database and Expert Systems Applications*, 74–81. Springer, Cham.

Vitz, P. C., and Winkler, B. S. 1973. Predicting the judged “similarity of sound” of English words. *Journal of Verbal Learning and Verbal Behavior* 12(4):373–388.

Thereabout (ðē·rābau·t, ðē·rābout), *adv.*
Forms: see **THERE** and **ABOUT**. [OE. *þær abiútan*,
two words, viz. *þær*, **THERE** 17 and *abiútan*, **ABOUT**.]

1. About (orig. outside) or near that place: =
THEREABOUTS 1.

a 925 *O. E. Chron.* an. 917 (Parker MS.) Æt Hocnera-
tune, and þær onbutan. *c* 1000 ÆLFRIC *Saints' Lives* xxv. 595.
c 1000 *Ags. Gosp.* Mark xiv. 69 Heo ongan cweðan to þam
þe ðar abutan stodon. 1131 *O. E. Chron.* an. 1124 (Laud MS.)
Ealla þa casteles ða þær abuton wæron. *c* 1290 *Beket* 2126
in *S. Eng. Leg.* 167 And al round þare a-bouten it lay.
c 1400 MAUNDEV. (Roxb.) Pref. 3 Ierusalem, and the haly
placez þat er þare aboute. 1451 *Paston Lett.* I. 196 To all
yowr frendes and tenauntes ther abowtyn. 1517 TORKING-
TON *Pilgr.* (1884) 56 The Cityes in the Countre ther a
bowght. 1562 *Reg. Privy Council Scot.* I. 220 To remane
within the samin and foure mylis thairabout. 1692 RAY
Disc. II. v. (1732) 215 The Alterration of the sea thereabout.
1864 BURTON *Scot Abr.* I. iii. 120 Quartered in the different
villages thereabout. 1908 [MISS E. FOWLER] *Betw. Trent
& Ancholme* 67 From somewhere thereabout our garden
gravel came.

† b. Around that object (a pillar, or the like).

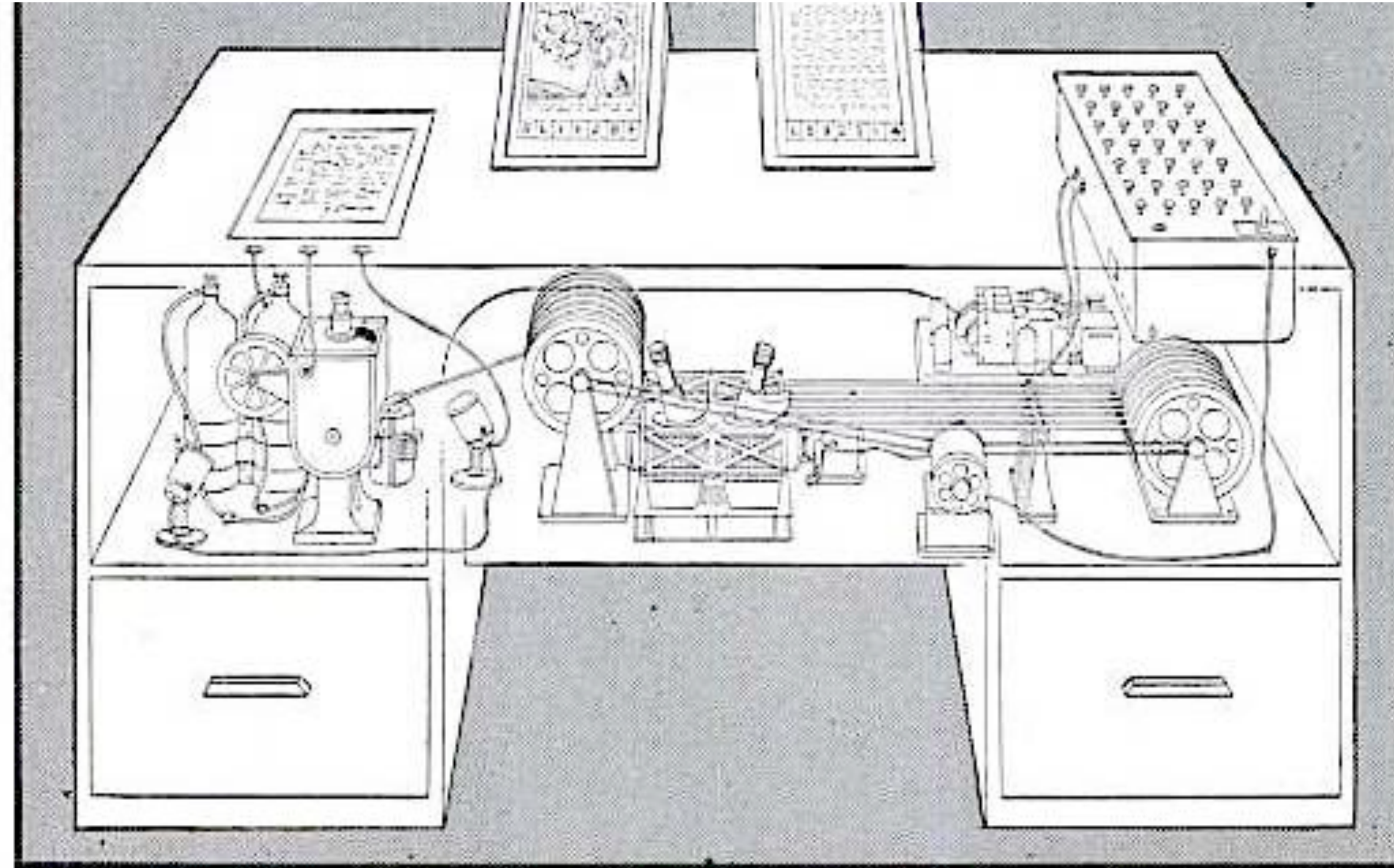
1340-70 *Alex. & Dind.* 1136 He bad bulden of marbre A
piler... & þat þei wrouhten a wrytte & writen þer aboute.

c. *fig.* About that; near to that state or action:
cf. **THEREABOUTS** 1 c. *Obs.* or *rare*.

1664 DRYDEN *Rival-Ladies* iv. iii, *Amid*... I feel already
My stout Heart melts. *Hip.* Oh! Are you thereabout?

hypertext as a method
of organizing knowledge

Vannevar Bush's Memex



MEMEX in the form of a desk would instantly bring files and material on any subject to the operator's fingertips. Slanting translucent viewing screens magnify supermicrofilm filed by code numbers. At left is a mechanism which automatically photographs longhand notes, pictures and letters, then files them in the desk for future reference.

links in html

- HTML = "hypertext markup language"
- `link!` (link text to documents or fragments of documents)
- `<link rel="stylesheet" href="example.css"/>` (link documents to documents)
- `with relation!`
- relation types: about, alternate, appendix, archives, author, blocked-by, bookmark, canonical, chapter... (full list here: <https://www.iana.org/assignments/link-relations/link-relations.xhtml>)



- [Main page](#)
- [Contents](#)
- [Featured content](#)
- [Current events](#)
- [Random article](#)
- [Donate to Wikipedia](#)
- [Wikipedia store](#)

- [Interaction](#)
- [Help](#)
- [About Wikipedia](#)
- [Community portal](#)
- [Recent changes](#)
- [Contact page](#)

- [Tools](#)
- [What links here](#)
- [Related changes](#)
- [Upload file](#)
- [Special pages](#)
- [Permanent link](#)
- [Page information](#)

Article

[Talk](#)

Read

[Edit source](#)

[View history](#)



Hypertext

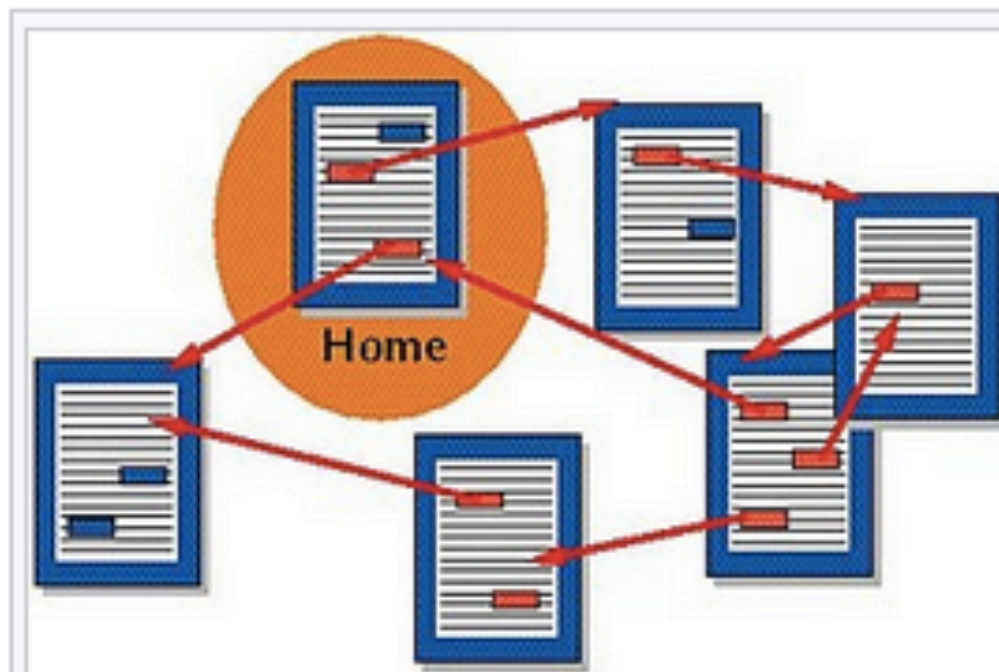
From Wikipedia, the free encyclopedia

*For the concept in semiotics, see [Hypertext \(semiotics\)](#).
"Metatext" redirects here. For the literary concept, see [Metafiction](#).*

Hypertext is text displayed on a [computer display](#) or other [electronic devices](#) with references ([hyperlinks](#)) to other text that the reader can immediately access.^[1] Hypertext documents are interconnected by hyperlinks, which are typically activated by a [mouse](#) click, keypress set or by touching the screen. Apart from text, the term "hypertext" is also sometimes used to describe tables, images, and other presentational [content formats](#) with integrated hyperlinks. Hypertext is one of the key underlying concepts of the [World Wide Web](#),^[2] where Web pages are often written in the [Hypertext Markup Language](#) (HTML). As implemented on the Web, hypertext enables the easy-to-use publication of information over the [Internet](#).

Contents [\[hide\]](#)

- [Etymology](#)
- [Types and uses of hypertext](#)
- [History](#)
- [Implementations](#)
- [Academic conferences](#)
- [Hypertext fiction](#)
 - [Forms of hypertext](#)
- [See also](#)



Documents that are connected by [hyperlinks](#).



Information mapping

Topics and fields

[Business decision mapping](#) ·

aarseth's concept of
"ergodic" literature

“The concept of cybertext focuses on the mechanical organization of the text.... However, it also centers attention on the consumer, or user, of the text.... The performance of [a conventional] reader takes place all in [their] head, while the user of cybertext also performs in an extranoematic sense. [...] In *ergodic* literature, nontrivial effort is required to allow the reader to traverse the text. If ergodic literature is to make sense as a concept, there must also be nonergodic literature, where the effort to traverse the text is trivial, with no extranoematic responsibilities placed on the reader except (for example) eye movement and the periodic or arbitrary turning of pages.”

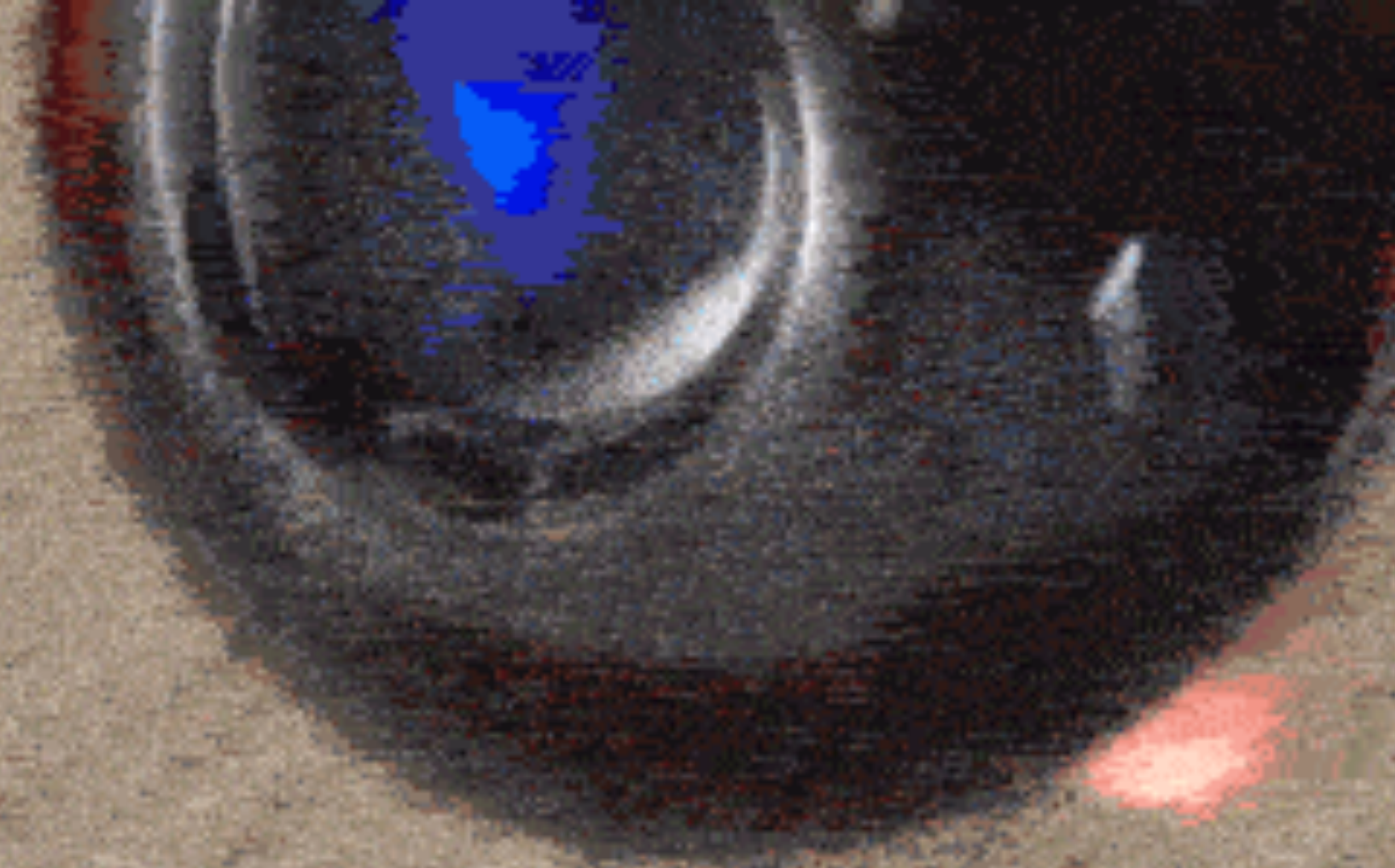
Aarseth, pp. 1–2

noetic/noematic = involving intellectual activity

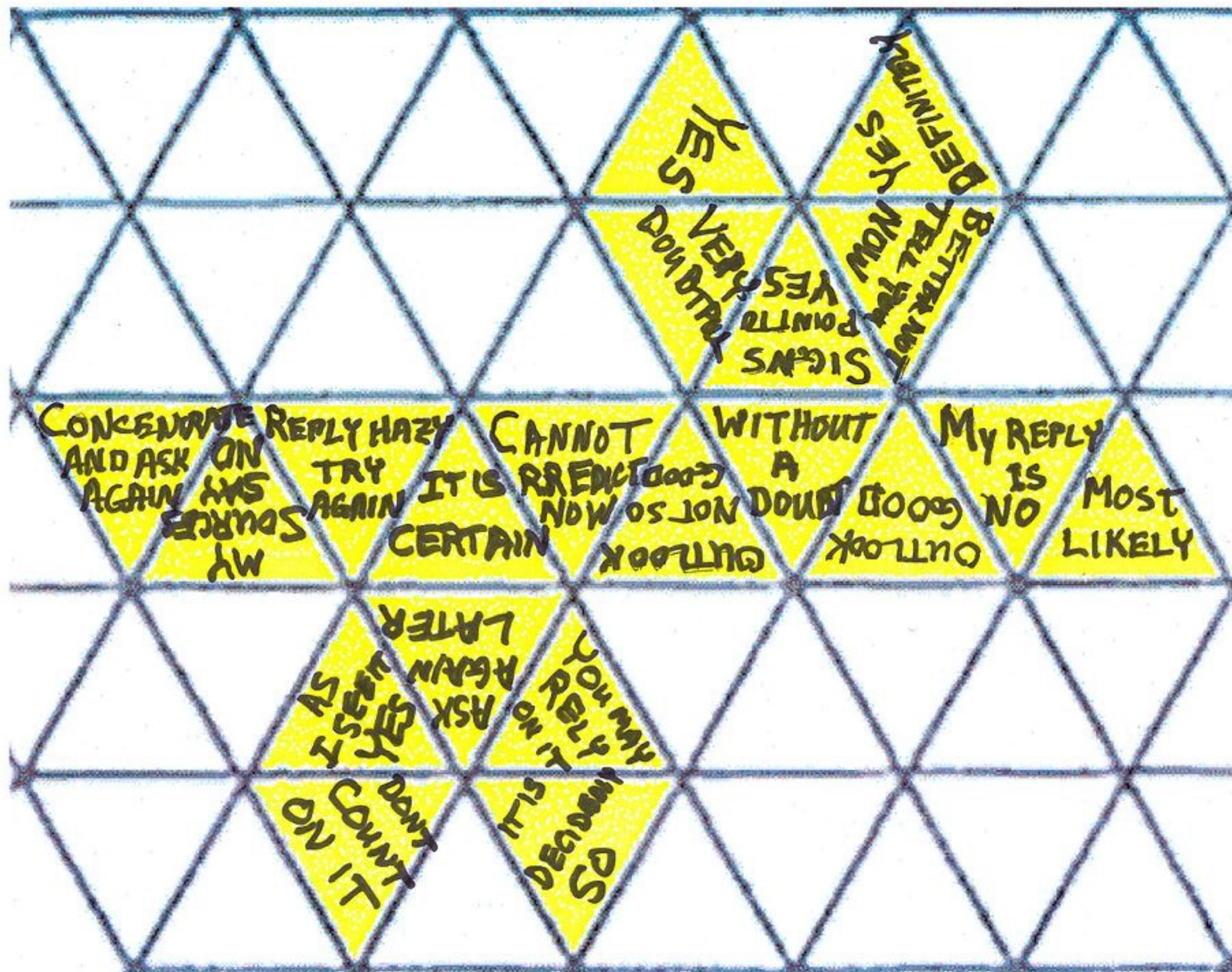
extranoematic = "occurring outside the confines of human thought"

ergodic = Greek *ergon* "work" + *hodos* "path"

magic 8 ball



© 2013 Mattel Inc. All Rights Reserved.



ifá divination



A.		B.		C.	
2	1				
4	3				
6	5				
8	7				

Lower right image from: Bascom, William. "The figures of Ifa." Ifa Divination, Indiana University Press, 1969, pp. 40–50, <http://www.jstor.org/stable/j.ctt16gzhwk.8>. JSTOR.

B. Using the Divining Chain

1	2	3	4	5	6	7	8
Ogbe	Qyẹku	Iwori	Edi	Qbara	Qkanran	Irosun	Qwọnrin
O	⊗	⊗	O	O	⊗	O	⊗
O	⊗	O	⊗	⊗	⊗	O	⊗
O	⊗	O	⊗	⊗	⊗	⊗	O
O	⊗	⊗	O	⊗	O	⊗	O
9	10	11	12	13	14	15	16
Ogunda	Qsa	Irẹtẹ	Otura	Oturupọn	Ika	Qşẹ	Ofun
O	⊗	O	O	⊗	⊗	O	⊗
O	O	O	⊗	⊗	O	⊗	O
O	O	⊗	O	O	⊗	O	⊗
⊗	O	O	O	⊗	⊗	⊗	O

odu: ogbe (o)yeku

If this Ifa sign Ogbe-Yẹku is cast for someone, Ifa says for this person that (s)he will take a prominent position wherever (s)he is. Ifa says it seems as if others are cheating him or her. Ifa says in Ogbe-Yẹku that this person will become leader over all those who have been causing him/her trouble. (S)He will become the leader of every single one of them. If, say, the person is a politician, Ifa says his/her colleagues don't accept him/her or anything that (s)he does. But if (s)he offers a sacrifice, (s)he will become the leader all of those who currently do not respect him/her. They will reach a unanimous decision that they should give an important position to this person.

from <http://ask-dl.fas.harvard.edu/>

odu: ogbe (o)yeku

Ifa says he sees someone who owns neither a plate nor a calabash; everyone, including his own relatives, say he has a “bad head” and are making fun of him. Ifa says this person will become important in the near future and that he will have his revenge.

From the beginning of time all the animals took advantage of Lion. If he lay asleep on the ground, they climbed on top of him; they never showed him proper respect. Lion got ready and went to the diviners; he asked them what he could do to gain honor and glory among his associates. The diviners said that he should sacrifice one calabash of water, ashes, three clubs, and Ifa's leaves (the “leaf of honor”). They said he should crush the leaves of Ifa in the water, add the ashes to it, and then drink it.[...]

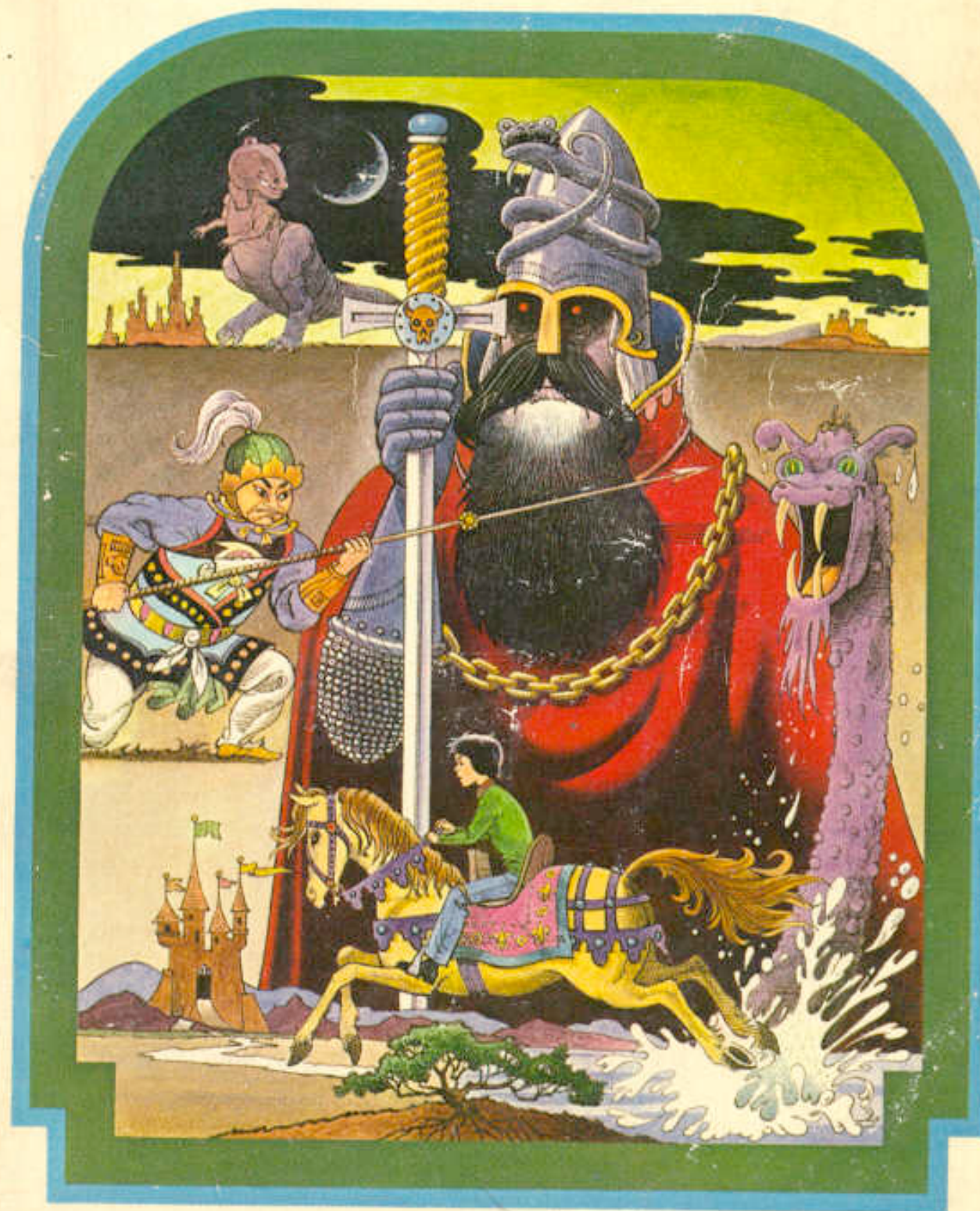
CHOOSE YOUR OWN ADVENTURE · 1



Random House

THE CAVE OF TIME

BY EDWARD PACKARD

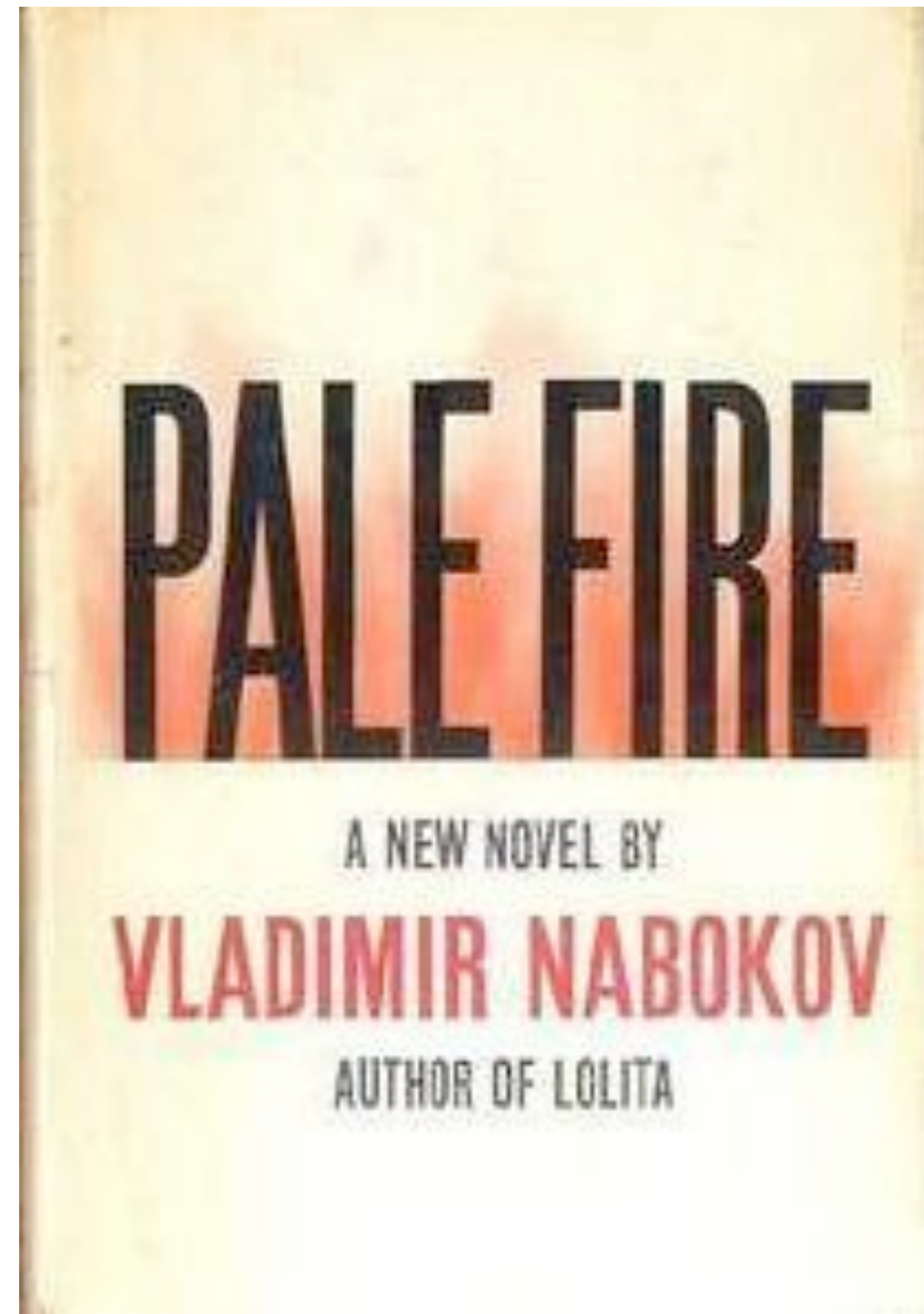


ILLUSTRATED BY PAUL GRANGER

choose
your
own
adventure

literary and creative uses of
quotation, footnotes,
endnotes, indexes, glossaries

pale fire



CANTO THREE

L'if, lifeless tree! Your great Maybe, Rabelais:
The grand potato.

I.P.H., a lay
Institute (I) of Preparation (P)
For the Hereafter (H), or If, as we
Called it—big if!—engaged me for one term
To speak on death ("to lecture on the Worm,"
Wrote President McAber).

You and I,
And she, then a mere tot, moved from New Wye
To Yewshade, in another, higher state.
510 I love great mountains. From the iron gate
Of the ramshackle house we rented there
One saw a snowy form, so far, so fair,
That one could only fetch a sigh, as if
It might assist assimilation.

Iph
Was a larvorum and a violet:
A grave in Reason's early spring. And yet
It missed the gist of the whole thing; it missed
What mostly interests the preterist;
For we die every day; oblivion thrives
520 Not on dry thighbones but on blood-ripe lives,
And our best yesterdays are now foul piles
Of crumpled names, phone numbers and foxed files.
I'm ready to become a floweret

Pale Fire

Or a fat fly, but never, to forget.
And I'll turn down eternity unless
The melancholy and the tenderness
Of mortal life; the passion and the pain;
The claret taillight of that dwindling plane
Off Hesperus; your gesture of dismay
530 On running out of cigarettes; the way
You smile at dogs; the trail of silver slime
Snails leave or flagstones; this good ink, this rhyme,
This index card, this slender rubber band
Which always forms, when dropped, an ampersand,
Are found in Heaven by the newlydead
Stored in its strongholds through the years.

Instead

The Institute assumed it might be wise
Not to expect too much of paradise:
What if there's nobody to say hullo
To the newcomer, no reception, no
540 Indoctrination? What if you are tossed
Into a boundless void, your bearings lost,
Your spirit stripped and utterly alone,
Your task unfinished, your despair unknown,
Your body just beginning to putresce,
A non-undressable in morning dress,
Your widow lying prone on a dim bed,
Herself a blur in your dissolving head!

While snubbing gods, including the big G,
550 Iph borrowed some peripheral debris
From mystic visions; and it offered tips
(The amber spectacles for life's eclipse)—
How not to panic when you're made a ghost:

PALE FIRE

painted on the boulder and notched in the fir trunk, when
every page in the book of one's personal fate bears His
watermark, how can one doubt that He will also preserve
us through all eternity?

So what can stop one from effecting the transition? What
can help us to resist the intolerable temptation? What can
prevent us from yielding to the burning desire for merging
in God?

We who burrow in filth every day may be forgiven per-
haps the one sin that ends all sins.

Line 501: L'if

The yew in French. It is curious that the Zemblan word
for the weeping willow is also "if" (the yew is *tas*).

Line 502: The grand potato

An execrable pun, deliberately placed in this epigraphic
position to stress lack of respect for Death. I remember from
my schoolroom days Rabelais' *soi-disant* "last words" among
other bright bits in some French manual: *Je m'en vais*
chercher le grand peut-être.

Commentary

Line 502: IPH

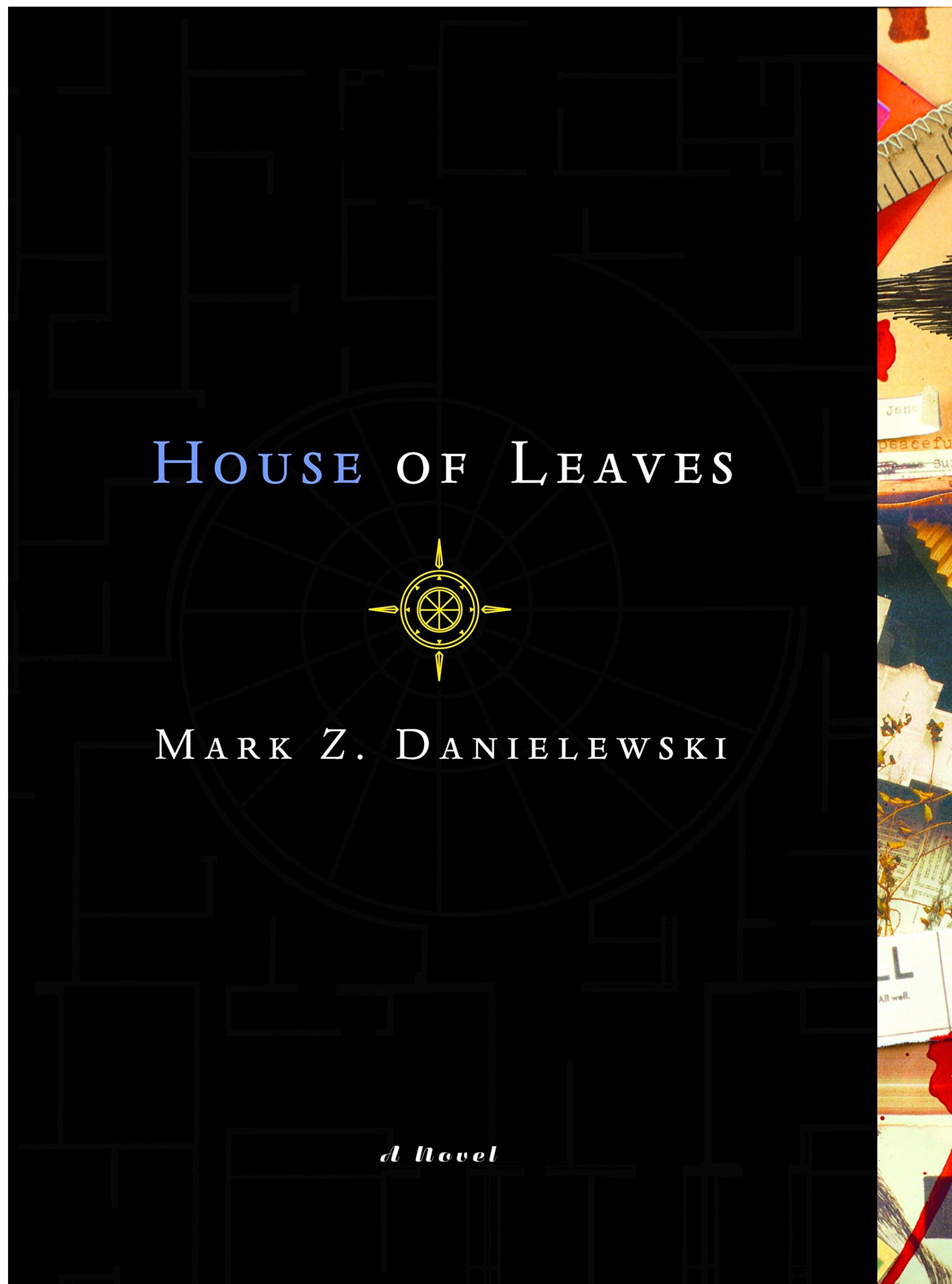
Good taste and the law of libel prevent me from disclos-
ing the real name of the respectable institute of higher
philosophy at which our poet pokes a good deal of fanciful
fun in this canto. Its terminal initials, HP, provide its
students with the abbreviation Hi-Phi, and Shade neatly
parodies this in his IPH, or If, combinations. It is situated,
most picturesquely, in a southwestern state that must re-
main anonymous here.

I am also obliged to observe that I strongly disapprove of
the flippancy with which our poet treats, in this canto, cer-
tain aspects of spiritual hope which religion alone can fulfill
(see also note to 549).

Line 549: While snubbing gods including the big G

Here indeed is the Gist of the matter. And this, I think,
not only the institute (see line 517) but our poet himself
missed. For a Christian, no Beyond is acceptable or imagin-
able without the participation of God in our eternal destiny,
and this in turn implies a condign punishment for every
sin, great and small. My little diary happens to contain a
few jottings referring to a conversation the poet and I had
on June 23 "on my terrace after a game of chess, a draw." I
transcribe them here only because they cast a fascinating
light on his attitude toward the subject.

I had mentioned—I do not recall in what connection—
certain differences between my Church and his. It should be



house of leaves

Penelope Reed Doob avoids the tangled discussion of purpose by cleverly drawing a distinction between those who walk within a labyrinth and those who stand outside of it:

[M]aze-treaders, whose vision ahead and behind is severely constricted and fragmented, suffer confusion, whereas maze-viewers who see the pattern whole, from above or in a diagram, are dazzled by its complex artistry. What you see depends on where you stand, and thus, at one and the same time, labyrinths are single (there is one physical structure) and double: they simul-

In terms of spontaneous perception, man's space is 'subjectively centered.' The development of schemata, however, does not only mean that the notion of centre is established as a means of general organization, but that certain centres are 'externalized' as points of reference in the environment. This need is so strong that man since remote times has thought of the whole world as being centralized. In many legends the 'centre of the world' is concretized as a tree or a pillar symbolizing a vertical *axis mundi*. Mountains were also looked upon as points where sky and earth meet. The ancient Greeks placed the 'navel' of the world (*omphalos*) in Delphi, while the Romans considered their Capitol as *caput mundi*. For Islam *ka'aba* is still the centre of the world. Eliade points out that in most beliefs it is difficult to reach the centre. It is an ideal goal, which one can only attain after a 'hard journey.' To 'reach the centre is to achieve a consecration, an initiation. To the profane and illusory existence of yesterday, there succeeds a new existence, real, lasting and powerful.' But Eliade also points out that 'every life, even the least eventful, can be taken as the journey through a labyrinth.'¹³²

See Christian Norberg-Schulz's *Existence, Space & Architecture* (New York: Praeger Publishers, 1971), p. 18 in which he quotes from Mircea Eliade's *Patterns in Comparative Religion*, trans. R. Sheed (London: Sheed and Ward, 1958), p. 380-382.

¹³²What Derrida and Norberg-Schulz neglect to consider is the ordering will of gravitation or how between any two particles of matter exists an attractive force (this relationship usually represented as G with a value of $6.670 \times 10^{-11} \text{ N-m}^2 / \text{kg}^2$). Gravity, as opposed to gravitation, applies specifically to the earth's effect on other bodies and has had as much to say about humanity's sense of centre as Derrida and Norberg-Schulz. Gravity informs words like 'balance', 'above', 'below', and even 'rest'. Thanks to the slight waver of endolymph on the ampullary crest in the semicircular duct or the rise and fall of cilia on maculae in the utricle and saccule, gravity speaks a language comprehensible long before the words describing it are ever spoken or learned. Albert Einstein's work on this matter is also worth studying, though it is important not to forget how Navidson's house ultimately confounds even the labyrinth of the inner ear.¹³³

¹³³This gets at a Lissitzky and Escher theme which Zampanò seems to constantly suggest without ever really bringing right out into the open. At least that's how it strikes me. Pages 30, 356 and 441, however, kind of contradict this. Though not really.

of yesterday, there succeeds a new existence, real, lasting and powerful.' But Eliade also points out that 'every life, even the least eventful, can be taken as the journey through a labyrinth.'¹³²

See Christian Norberg-Schulz's *Existence, Space & Architecture* (New York: Praeger Publishers, 1971), p. 18 in which he quotes from Mircea Eliade's *Patterns in Comparative Religion*, trans. R. Sheed (London: Sheed and Ward, 1958), p. 380-382.

¹³²What Derrida and Norberg-Schulz neglect to consider is the ordering will of gravitation or how between any two particles of matter exists an attractive force (this relationship usually represented as G with a value of $6.670 \times 10^{-11} \text{ N-m}^2 / \text{kg}^2$). Gravity, as opposed to gravitation, applies specifically to the earth's effect on other bodies and has had as much to say about humanity's sense of centre as Derrida and Norberg-Schulz. Gravity informs words like 'balance', 'above', 'below', and even 'rest'. Thanks to the slight waver of endolymph on the ampullary crest in the semicircular duct or the rise and fall of cilia on maculae in the utricle and saccule, gravity speaks a language comprehensible long before the words describing it are ever spoken or learned. Albert Einstein's work on this matter is also worth studying, though it is important not to forget how Navidson's house ultimately confounds even the labyrinth of the inner ear.¹³³

¹³³This gets at a Lissitzky and Escher theme which Zampanò seems to constantly suggest without ever really bringing right out into the open. At least that's how it strikes me. Pages 30, 356 and 441, however, kind of contradict this. Though not really.

necklace, 263, 410, 511
need, xi, xvii, xix, 16, 21-22,
26, 34, 39, 41, 47-48, 53,
57, 60, 62, 70, 74, 77,
82, 92, 102, 105-106,
113, 122, 129, 142-143,
150, 179, 248, 255, 269,
272, 296, 315, 317, 319,
327, 331, 339, 342, 351,
353, 355, 358, 360, 363,
365, 367, 384-386, 390,
396, 405, 412, 494, 497,
515, 523, 543, 587, 589,
609, 614, 616-617, 636,
640, 643
needle, 26, 70, 90
neighbor, xiii, 32, 327, 523
neodymium, 373
Neo-Minimalism, 4
neon, 56, 84, 90-91, 94, 118,
122, 124-126, 159, 162,
182, 186, 253, 300, 322,
424
Neo-Plasticism, 4
nerve, 16, 47, 89, 367, 405,
414
nervous, 12, 94, 511, 603
Nevada, 381
never, xii-xiii, xviii-xxii, 4-7,
12, 15, 17, 19-21, 26,
28-29, 31, 34-37, 39,
41-42, 47-49, 53, 57,
63-64, 67, 69-70, 73,
75-78, 81-82, 84-85,
88-90, 93, 95-99, 101,
105-106, 109-110, 115,
117-120, 129-133,
135-137, 142, 148,
150-151, 154-155, 162,
165-166, 175, 178, 186,
204, 206, 246-250, 266,
274, 296-297, 299-300,
305, 314-315, 318-321,
323, 325-326, 328-329,
332, 334-335, 337, 339,
344-345, 347, 349-352,
354, 356, 361, 363,
365-367, 372, 379-381,
384-387, 389, 393-395,
401, 408-409, 411-412,
415-418, 422-423, 435,

464-465, 483, 492-493,
495-497, 504, 511, 514,
517, 519-520, 522-524,
526-527, 529, 543, 546,
558-559, 561, 574-575,
579-580, 590-591,
593-596, 602, 610, 612,
616, 620-622, 626-627,
629-630, 636
new, iii, xii, xxii, 3-6, 9, 11,
15, 17, 20, 23, 26,
29-30, 34, 42, 50, 54-57,
59, 62-64, 67, 73, 80-81,
83, 85, 88-91, 94, 101,
105, 111, 113, 115,
117-122, 124, 126-127,
129, 132, 134, 136,
140-141, 143-145,
151-152, 177, 192, 242,
251-252, 257, 263, 299,
313, 316-317, 320-323,
325, 332-333, 335, 337,
340-342, 347-349, 351,
353, 358-359, 362,
366-367, 371, 374,
378-379, 385, 387,
394-395, 397-399, 403,
408-409, 416, 419, 421,
439, 502, 504, 508,
513-514, 516, 522, 527,
535, 559, 574, 577,
588-589, 591, 597,
605-606, 608-614,
617-619, 622, 625, 635,
641-642
New Hampshire, 59
New Jersey, 81, 192
New Mexico, 94, 120
New York, iii, 6, 11, 23, 30,
34, 42, 56, 62, 73, 83,
85, 90, 94, 111, 113,
119-122, 124, 136, 141,
144, 151-152, 177,
251-252, 316-317, 320,
322, 333, 335, 337,
347-349, 351, 353, 362,
366-367, 374, 385, 387,
394, 398, 408, 416, 419,
421, 522, 535
night, xiv-xv, xvii-xix, 7, 9,
12-13, 15, 17, 19-20, 25,

29-30, 37, 54, 57-58,
63-64, 68, 73, 77-78, 88,
92, 94-95, 98-99, 101,
106, 115, 117, 122, 132,
134, 138, 144, 149-150,
179-180, 183, 185, 252,
257, 264-267, 299, 315,
319-320, 322-323, 332,
337, 349-350, 363, 368,
380, 388, 396, 399, 402,
406, 410, 413, 415, 417,
424, 435, 437, 500-504,
510-512, 514, 516,
518-520, 523, 588, 592,
614-615, 619, 622
nightmare, 8, 48, 68, 398, 509
Nikon, 38, 63, 102, 212, 225,
332, 424, 438
nipples, 108-109, 263, 265,
365
noble, 90, 126, 325, 589, 621
noise, 9, 97, 138, 268, 320,
340, 607
nonsense, 25, 69, 101, 630
North, 4, 29, 56-57, 81, 90,
92, 98, 105, 121, 124,
132, 140, 298, 318, 328,
367, 415, 502, 622
North Carolina, 124, 502
North Dakota, 98
North, Oliver, 56
Norway, 7, 297-298, 585
Norwegian, 348
nose, xvi, 19, 43, 62, 91, 261,
265-267, 325, 346, 404,
495, 596, 607
not, iv, vii, ix, xi, xiii-xxiii,
3-5, 8-11, 13-17, 19-24,
26, 28-55, 57-62, 64,
66-73, 75, 77-78,
80-133, 135-141,
144-145, 147-151, 162,
166-169, 174, 177, 179,
181-182, 185, 189-190,
193, 206, 225, 233, 241,
246-249, 251-255,
261-262, 264, 266-272,
275-276, 280, 283, 285,
297-302, 306, 313-332,
334-340, 342-352,
355-360, 362-371,

374-376, 378-381,
384-405, 407-417,
419-422, 424, 434-435,
437, 457, 465-466, 468,
470, 472-475, 477, 486,
489, 491-501, 503-506,
508-509, 513-519,
522-523, 527-528, 539,
542-547, 558, 565, 575,
578-580, 586-587,
589-593, 595-606,
608-623, 629-630, 635,
637-639
note, iv, xix, 4, 41, 53, 72,
110-111, 149, 185, 188,
247, 251, 263, 296, 305,
313, 339, 350, 385, 401,
413, 420, 424, 554, 564,
604, 608
nothing, xiii-xiv, xvi-xix, 3-6,
9-10, 15, 20, 25-27,
31-32, 34, 36, 40, 42,
50-51, 54, 58, 63-64,
67-70, 77, 79, 84, 86, 88,
90-93, 95-98, 104, 106,
115, 118-120, 126-128,
130, 132, 134-136, 144,
150-151, 154, 158, 167,
180, 186, 188, 206, 246,
248, 253-254, 261,
264-265, 274, 296-300,
302, 308, 313, 315,
318-322, 326-327, 330,
338, 342, 357, 359-361,
366, 375, 378-379,
381-382, 385, 387-388,
394, 396-398, 409-410,
418-419, 423-424, 435,
462, 464-465, 467-468,
494-502, 504, 506, 510,
514, 518, 522, 528,
543-547, 562, 565, 574,
577, 596, 603-604,
607-608, 612-614,
620-622, 635, 637-638
novel, iv, 40, 140
November, 9, 99, 136, 262,
264, 267, 318, 337, 347,
395, 398, 404, 421, 468,
510, 542, 546, 588, 613,
635-637

Nowell, 46, 507, 518-521
NPPA, 142
NSBE, 501
nudes . . . DNE
nuns, 259
nurse, 179, 520, 619
nut, 324

O
object, 47, 95, 118-119, 189,
331, 335, 349, 371, 376,
397, 492, 502
objectless, 359
oblique, 94, 423
obliterate, 49, 100, 423
oblivion, 44, 64, 72, 155,
338, 344, 370, 398, 491
obscure, 107, 248, 423, 559
obsessive, 359, 396
occipital, 193
ocean, 52, 297, 300
October, xxiii, 7, 12, 60, 62,
76, 84, 99, 133, 316,
339, 341, 347, 349, 372,
381, 387, 397, 420,
491-495, 497-498, 506,
510, 515, 526, 542, 545,
547, 558, 577, 594, 601,
611-612
odometer, 424, 435
Oedipal, 83, 358
offends . . . DNE
Ohio, 78, 81, 120, 124, 126,
322, 341, 398, 519, 585,
618
oil, 49, 101, 108-109, 129,
142, 298, 380, 403, 505
okay, 35, 49, 69-70, 72-73,
253-254, 260, 269, 322,
345, 363, 365, 384, 515,
517, 637
Oklahoma, 120, 416, 585
old, xi-xxi, xxiii, 6, 9-12, 14,
20-21, 29, 31, 33, 35-37,
39, 43, 48, 54-55, 58, 62,
76, 78, 82, 86, 89, 92,
96-97, 100, 104,
106-108, 111, 116, 118,
124, 131-132, 134, 137,

144, 150, 180, 192,
250-251, 256-257, 260,
264, 267, 298-299, 314,
320, 324-325, 328,
337-338, 345, 347,
349-351, 359-360,
365-366, 375, 378-379,
392, 402-404, 409-410,
413, 416, 466, 492, 495,
501, 504-505, 507, 511,
514, 518, 520, 527, 544,
546-547, 562, 580,
589-590, 594-596,
604-605, 610, 614, 621,
635, 638, 642
Old English, 33, 359, 595-596
Olympus, 599
omphalos, 113
onanism, 467
oneiric, 620
onions, 334, 562
only, iv, xv-xix, xxii-xxiii, 4,
6, 9-11, 14, 16-17, 20,
23-25, 27-31, 33, 35, 37,
40-41, 43-55, 57, 60,
62-64, 67-71, 74-75,
77-78, 80-81, 84-90, 95,
98-102, 104, 106-110,
112-115, 118-120,
122-129, 132, 135-137,
139, 144, 149-151, 154,
166, 170-171, 179-181,
185, 187-189, 206, 244,
247-248, 250-251,
257-258, 261-262,
264-265, 267, 274, 283,
285, 293, 297-300,
314-316, 318, 320-323,
325-330, 332-337,
339-341, 343-346,
348-351, 353, 357-359,
365-368, 371, 376,
378-381, 387-388,
394-398, 402-403, 405,
407, 409-410, 412-420,
424, 428, 433-434,
437-438, 440, 465, 467,
472, 491-494, 496-498,
504-506, 509, 512-513,
517-519, 522-524,
526-527, 543-544, 546,

some hypertext
terminology

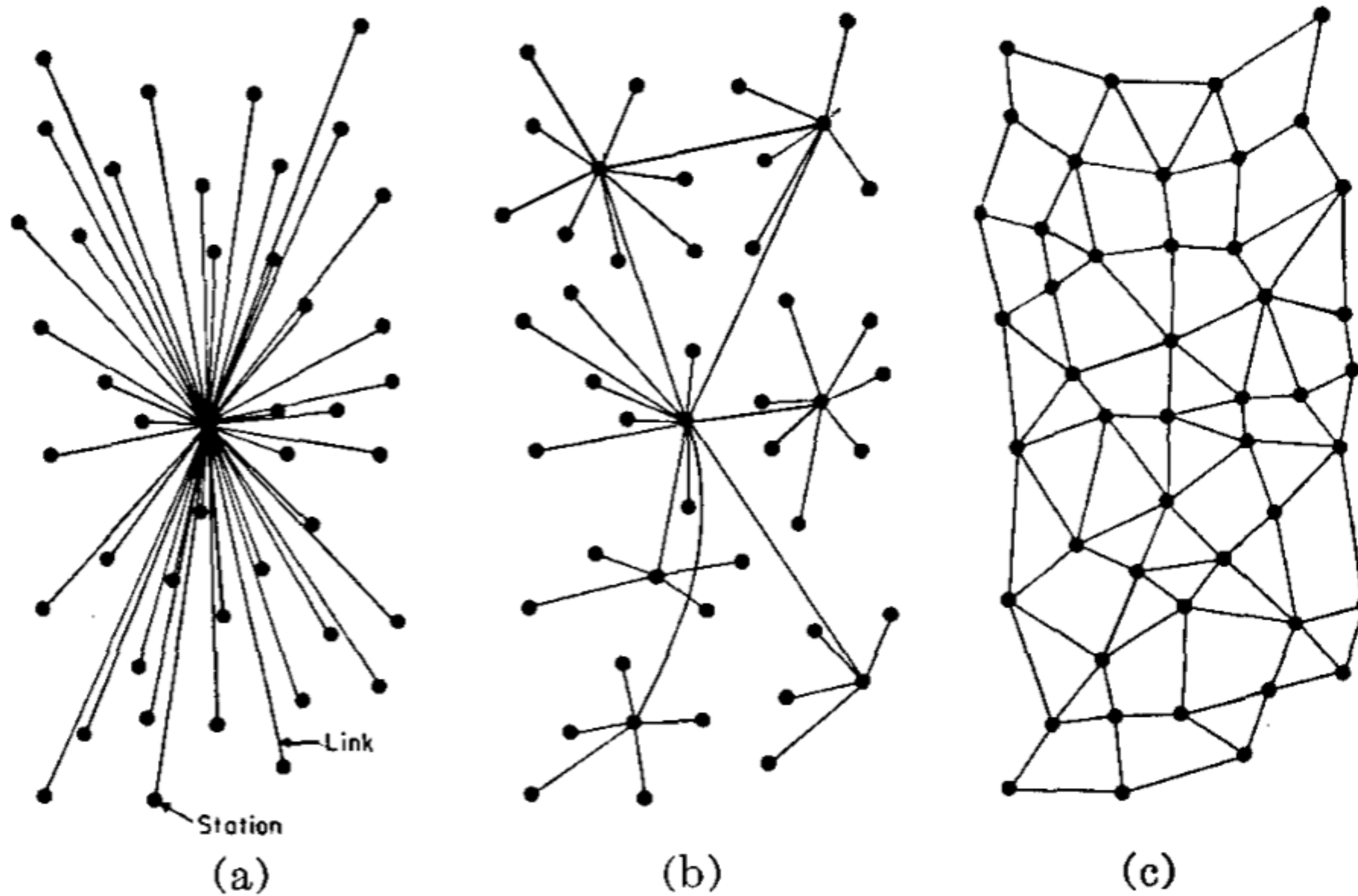
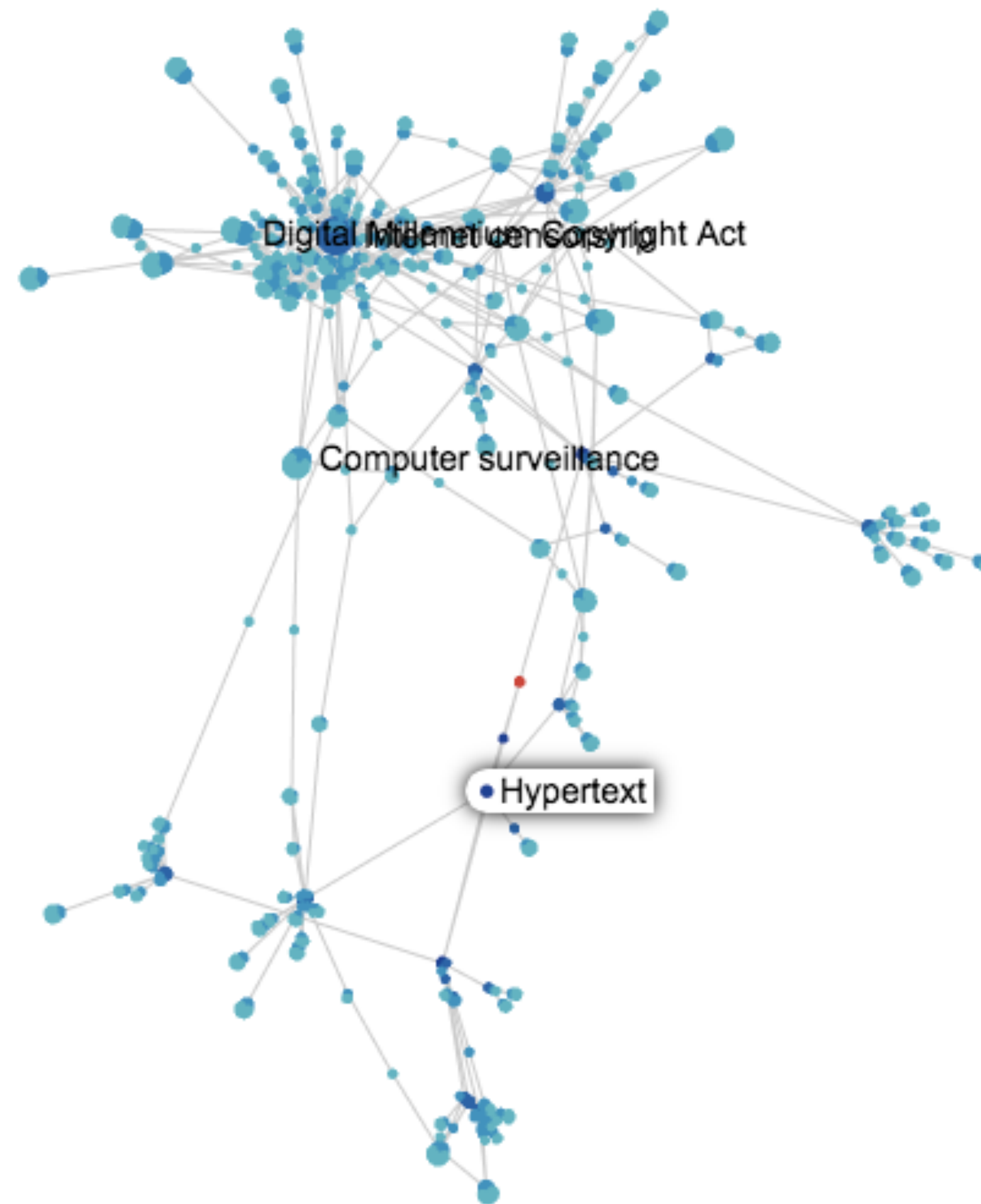


Fig. 1—(a) Centralized. (b) Decentralized. (c) Distributed networks.

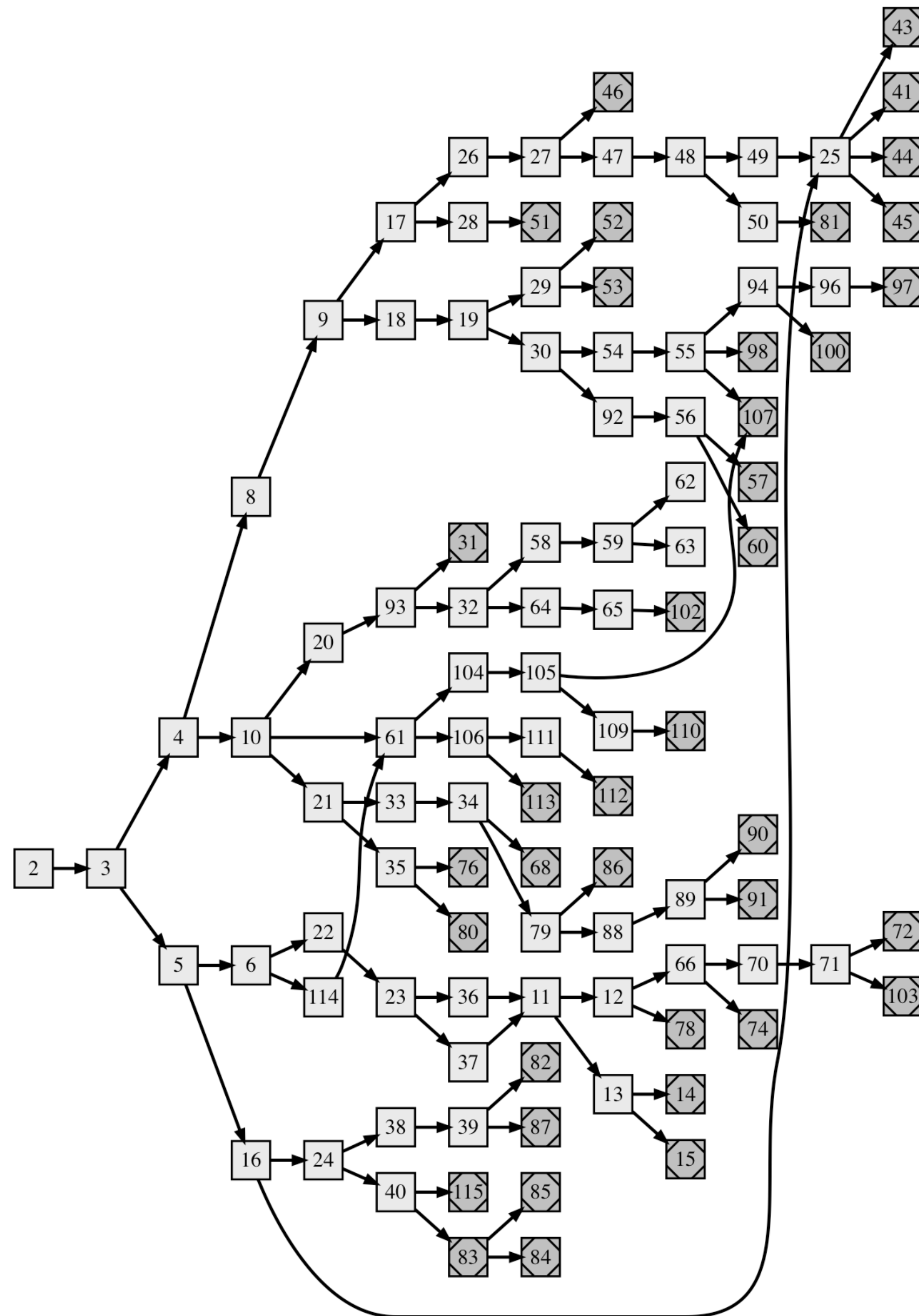
parts of a network

- *graph* (another word for a network)
- *nodes* in a graph are connected by *edges* (a node can have many edges connected to it, but an edge must have exactly two nodes—one on either side)
- in hypertext parlance, a text node is a *lexia* and edges that connect them are *links*
- *decentralized* networks are sometimes called *rhizomes* (adjective: *rhizomatic*).

visualizing wikipedia



visualization of links to "Hypertext" Wikipedia page, generated with <http://tools.medialab.sciences-po.fr/seealsology/>



01-01 CYOA -- Cave of Time, The

visualizing the
cave of time

from Transverse Project
<https://jeremydouglass.github.io/transverse-gallery/>

works referenced

Aarseth, Espen J. *Cybertext: Perspectives on Ergodic Literature*. JHU Press, 1997.

Baran, P. "On Distributed Communications Networks." *IEEE Transactions on Communications Systems*, vol. 12, no. 1, Mar. 1964, pp. 1–9. IEEE Xplore, doi:10.1109/TCOM.1964.1088883.

Bascom, William. *Ifa Divination*. Indiana University Press, 1969.

Bush, Vannevar. "As We May Think." *The Atlantic*, 1 July 1945, <https://www.theatlantic.com/magazine/archive/1945/07/as-we-may-think/303881/>.

Danielewski, Mark Z. *Mark Z. Danielewski's House of Leaves*. 2nd ed, Pantheon Books, 2000.

Montfort, Nick. "Cybertext Killed the Hypertext Star." *Electronic Book Review*, 30 Dec. 2000, <http://electronicbookreview.com/essay/cybertext-killed-the-hypertext-star/>.

Nabokov, Vladimir. *Pale Fire*. 1st Vintage international ed, Vintage Books, 1989.

"Transverse Reading Gallery." *Transverse Reading Gallery*, <https://jeremydouglass.github.io/transverse-gallery/>. Accessed 12 Sept. 2018.