# Playing Together Again

## Amusement, Institutions and the Turn of the Age

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*A synthesis read through the Vacuum.Net Theory and the Trit Tile. Third essay, following The Future of Amusement v1.0 and The Technology of Amusement v1.0.*

## Abstract

This essay brings together a research line on amusement, memory and the turn of an age. It joins five pieces of work. The first is a history of amusement from the first players to the screen.[1] The second is two essays on its future.[2][3] The third is *The Trit Tile*, a number system in which about 31% of all points never close.[4] The fourth is a comparison of that tile with the bronze mean, a rule in which everything closes.[5] The fifth is a numerical study of the Book of Revelation.[6]

The thesis is simple. For about 250 years amusement moved from playing to watching. Its memory lived in institutions: sanctuaries, guilds, theatres, studios, platforms. Institutions follow the bronze rule. They keep two steps back and close everything. Play follows the trit rule. A part of it keeps turning and never closes. That part is creativity. At the turn of the precession age the institutions dissolve. Memory moves out of them into the field, the place and the body. People become free to play together again. Revelation ends the same way: with a city that has no temple.

The essay separates four kinds of claim: proved, measured, known and read. Most of what it says about the future is read. It says so each time.

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[1] [1] Konstapel, J. (2026). The History of Amusement on the Net: A Reference Work on Play, Games, Spectacle and the Vacuum.Net, version 0.5, 22 November 2026. Constable Research, Leiden.

[2] [2] Konstapel, J. (2026). The Future of Amusement: From Spectacle Back to Play, version 1.0, 22 November 2026. Constable Research, Leiden.

[3] [3] Konstapel, J. (2026). The Technology of Amusement: The New Impressionism, version 1.0, 22 November 2026. Constable Research, Leiden.

[4] [4] Konstapel, J. (2026). The Trit Tile: a reference work on a number system that never settles, version 1.1, 21 November 2026 (v1.0 of the same date agrees on all figures used). Constable Research, Leiden.

[5] [5] Konstapel, J. (2026). Three New on One Old: The Trit Tile, the Bronze Mean, the Precession and the Years 2027–2032, Read Through the Vacuum.Net Theory, version 1.0, 22 November 2026. Constable Research, Leiden.

[6] [6] Konstapel, J. (2026). Revelation datasets A–D and test script revelation_test.py, 22 November 2026. Knowledge pack for Claude Code, version 1.0. Constable Research, Leiden.

# 1. Why one essay

The research behind this essay began with a question about anime. It grew into a reference book on amusement, two essays and a study of Revelation. Each part was written for itself. Read together they tell one story. This essay tells that story once, from the beginning.

The story has three parts. First: what amusement was, and how it changed. Second: where its memory lived, and why that place is now dissolving. Third: what comes next.

The essay is written for readers who know none of the earlier work. Every term is explained when it first appears. The footnotes point to the sources. The annotated reference list at the end shows where to go deeper.

Four labels mark the status of each claim. *Proved* means it follows by mathematics. *Measured* means it was counted or computed, and the script can be rerun. *Known* means it is in the literature. *Read* means it is an interpretation. A reading must prove itself in practice.

# 2. The Vacuum.Net theory in brief

The essay uses a small part of the Vacuum.Net theory.[7] This section explains that part.

The theory starts from one act: making a distinction. A distinction has a direction. There are three: to the right, straight on, and to the left. Written as numbers they are +1, 0 and −1. One such step is a *trit*. A trit is a direction, not a quantity.

Three trits in a row form a *window*. There are 27 windows. Nine of them return to their start. They *close*. The other eighteen stay open. They carry tension.

The basic rule is: what closes, stays. A closed window can be repeated and built upon. An open window must close later, pass its tension on, or disappear.

Closed windows come in two kinds. Three equal steps form a *crystal*: rigid and fixed. Three different steps form a *metabolism*: the form returns while the content changes. The edge between closed and open acts as a *membrane*. That is where exchange happens.

The theory places everything on one *ladder*. Each rung is three times the one below. A position on the time ladder is the logarithm base 3 of a duration, measured in a fixed tick of $1.520655 \times 10^{-16}$ seconds. On this ladder an hour sits at 40.6, a day at 43.50, a year at 48.87 and a human generation at 51.87. Some depths are special. Steps of two and steps of three almost meet there. These *closure depths* are 1, 2, 5, 12, 41 and 53.[8]

An earlier reference book on culture added five forms that recur at every depth.[9]

- What closes stays.
- The form outlasts its carriers.
- The residue of one depth becomes the alphabet of the next.

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[7] [7] Konstapel, J. (2026). Vacuum.Net Theory, Ninth Edition: Foundations 9.2 and Physics 9.0. Constable Research, Leiden.

[8] [7] Konstapel, J. (2026). Vacuum.Net Theory, Ninth Edition: Foundations 9.2 and Physics 9.0. Constable Research, Leiden.

[9] [8] Konstapel, J. (2026). The History of Culture on the Net: A Reference Work on Human Culture and the Vacuum.Net, version 1.0, 15 October 2026. Constable Research, Leiden.

- A union opens once and is filled many times.
- Reading keeps the relations.

All five return in this essay.

# 3. Two rules: the tile and the bronze

## 3.1 The Trit Tile

*The Trit Tile* writes every point of a flat lattice with the digits −1, 0 and +1.[10] The base is a complex number β with size √3. Each point has an *orbit*: take the last digit, remove it, divide by β, and repeat.

Every orbit ends in one of three points. It ends in 0, and then the point has a finite address: it closes. Or it ends in one of two other points, +(1+ω) or −(1+ω). Then the point turns forever. It never closes. The two turning endpoints share the turning points exactly half and half. (Proved.)

About 31% of all points turn forever. The share never settles. It swings between 29.6% and 32.0% and repeats each time the scale grows by three. Its mean is 30.87%. (Proved and measured.) The tile has no end state. It has a phase, not a destination.

Two more facts matter here.

First, the centre. Around the origin lie seven points: 0 and the six nearest points. Four of these reach 0 within two steps. They pass. Three stay: 0 itself and the two turning endpoints. So the centre has the shape *four that pass, three that stay*. (Proved.) The origin also lies in a notch of the tile's edge, flanked by the two turning endpoints. (Proved.) Read as an image, the centre is empty and guarded by a pair. (Read.)

Second, the edge. Two different strings of digits can name the same point. Whether they do cannot always be computed. Deciding it needs an axiom: an act, not a calculation.[11] (Proved.) This essay reads that act as creativity. (Read.)

## 3.2 The bronze rule

The *bronze mean* is the number that obeys $x^2 = 3x + 1$. Its sequence runs 1, 1, 4, 13, 43, 142. Each term is three times the previous one plus the term two steps back. The ratio settles at 3.3028. Every point closes.[12] (Known and proved.)

The tile obeys $\beta^2 = 3\beta - 3$. Both rules start with *three new*: the term 3x. They differ in what happens to the old. The bronze rule adds one old. The trit rule subtracts three old. The first stages of both agree: 1, 4, 13. Then they part: 43 against 40.[13] (Proved.)

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[10] [4] Konstapel, J. (2026). The Trit Tile: a reference work on a number system that never settles, version 1.1, 21 November 2026 (v1.0 of the same date agrees on all figures used). Constable Research, Leiden.

[11] [4] Konstapel, J. (2026). The Trit Tile: a reference work on a number system that never settles, version 1.1, 21 November 2026 (v1.0 of the same date agrees on all figures used). Constable Research, Leiden.

[12] [5] Konstapel, J. (2026). Three New on One Old: The Trit Tile, the Bronze Mean, the Precession and the Years 2027–2032, Read Through the Vacuum.Net Theory, version 1.0, 22 November 2026. Constable Research, Leiden.

[13] [5] Konstapel, J. (2026). Three New on One Old: The Trit Tile, the Bronze Mean, the Precession and the Years 2027–2032, Read Through the Vacuum.Net Theory, version 1.0, 22 November 2026. Constable Research, Leiden.

The difference is memory. The bronze rule carries the stage two steps back. The trit rule carries only its source. That is why everything closes under bronze and a third keeps turning under the trit.

### 3.3 The reading

This essay reads the two rules as two sides of human life. (Read.)

- **Bronze is memory.** It keeps what was and builds it out the same way. Its human form is the *institution*.
- **The trit is play.** About a third of it never closes. That third is where new things appear. Its human form is *creativity*.

The author's position is that from 2027 onwards creativity matters more than stored knowledge.[14] The rest of the essay follows that position through the history of amusement.

## 4. What amusement was

### 4.1 The forms

Play is older than culture.[15] Animals romp, chase and pretend. Humans danced and sang long before they wrote. Caillois sorted play into four kinds: contest, chance, pretending and vertigo.[16] Carse added a deeper split: finite games are played to win, infinite games to keep playing.[17]

The reference book follows amusement through seventeen forms.[18] Table 1 lists them.

| Form | What it is |
|---|---|
| Play before humans | romping, chasing, pretending |
| First players | dance, fire, song, the body |
| First games | dice and board games such as the Royal Game of Ur |
| Festival, contest, stage | Greek festivals, Olympia, tragedy |
| Rome | arena and circus; watching becomes mass |
| Carnival | everyone plays, nobody watches |
| Courts and theatres | court amusement, professional players |
| The Floating World | Edo Japan: kabuki, prints |
| The mass age | press, variety, fairs, radio, gramophone |
| The moving image | film and television |
| Comics, manga, anime | drawn stories |

[14] [5] Konstapel, J. (2026). Three New on One Old: The Trit Tile, the Bronze Mean, the Precession and the Years 2027–2032, Read Through the Vacuum.Net Theory, version 1.0, 22 November 2026. Constable Research, Leiden.

[15] [9] Huizinga, J. (1938). Homo Ludens: Proeve eener bepaling van het spel-element der cultuur. Haarlem: Tjeenk Willink. English: Homo Ludens: A Study of the Play-Element in Culture. London: Routledge, 1949.

[16] [10] Caillois, R. (1958). Les jeux et les hommes. Paris: Gallimard. English: Man, Play and Games. New York: Free Press, 1961.

[17] [11] Carse, J. P. (1986). Finite and Infinite Games: A Vision of Life as Play and Possibility. New York: Free Press.

[18] [1] Konstapel, J. (2026). The History of Amusement on the Net: A Reference Work on Play, Games, Spectacle and the Vacuum.Net, version 0.5, 22 November 2026. Constable Research, Leiden.

| Form | What it is |
|---|---|
| Parks and places | theme parks |
| Games on screens | now more than six times recorded music in revenue |
| Music as pastime | recorded and streamed music |
| Sport as spectacle | stadium and broadcast |
| Streaming and fandom | platforms and communities |
| Short and synthetic forms | short video and machine-made content |

*Table 1. The forms of amusement in the reference book.*[19]

## 4.2 The first movement: from playing to watching

From the late eighteenth century one movement dominates. Amusement moves from playing to watching.[20] Each new medium removes a carrier from the act of play. The ring separates player and crowd. Film removes the live actor. Television removes the hall. Animation removes the body. Machine-made content removes the maker.

The unit shrinks with each step. The festival gives way to the performance. The performance gives way to the film, the film to the clip, the clip to one screen for one person.

Carnival is the counter-example. Bakhtin observed that carnival does not know footlights.[21] There is no stage and no audience. Everyone takes part. Carnival shows that play without spectators existed. It can return.

## 4.3 What the history does not show

The reference book also tested a stronger claim. Do dated forms of amusement fall on whole rungs of the ladder? They do not. Over 166 positions the mean distance to a whole rung is 0.250, exactly what chance gives.[22] (Measured, negative.) This essay therefore makes no claim that amusement follows the ladder in its dates. Its claims are about form, not about timing.

# 5. Where the memory lived

## 5.1 Institutions carry play

A festival that returns needs something that remembers it. For most of history that was an institution. Table 2 gives five cases.

| Case | Span | What carries the memory |
|---|---|---|
| Olympia | 776 BCE to about 393 CE | the sanctuary of Zeus and the four-year cycle |

[19] [1] Konstapel, J. (2026). The History of Amusement on the Net: A Reference Work on Play, Games, Spectacle and the Vacuum.Net, version 0.5, 22 November 2026. Constable Research, Leiden.

[20] [2] Konstapel, J. (2026). The Future of Amusement: From Spectacle Back to Play, version 1.0, 22 November 2026. Constable Research, Leiden.

[21] [12] Bakhtin, M. M. (1965). Rabelais and His World. English trans. H. Iswolsky. Cambridge, MA: MIT Press, 1968.

[22] [13] Konstapel, J. (2026). The rhythm test: chapter 20 of The History of Amusement on the Net v0.5, with the script rhythm_test.py. Constable Research, Leiden.

| Case | Span | What carries the memory |
|---|---|---|
| Palio di Siena | medieval to now | seventeen city districts, ten of which run each race |
| Kabuki | seventeenth century to now | inherited stage names, passed on in shūmei ceremonies |
| Ise Jingu | about 1,300 years | the rule of rebuilding every twenty years; the 62nd time was 2013 |
| Oberammergau | 1634 to now | a vow of 1633 to play the passion every ten years |

*Table 2. Institutions that carried play across centuries. (Known.)*

The pattern is the same each time. The players change. The horses change. The wood of the shrine is new. What stays is a rule: the cycle, the district, the name, the vow. The form outlasts its carriers.[23]

Ise shows the pattern most clearly. Nothing material is older than twenty years. The memory is entirely in the rule of rebuilding.[24] Oberammergau shows a second feature. Only people bound to the village may take part.[25] The memory is tied to a place.

## 5.2 Institutions are bronze

Read through section 3, an institution follows the bronze rule. (Read.) Each cycle builds three times on the last and keeps the one before. Nothing is lost. Everything closes.

That is its strength. It is also its limit. A rule that closes everything leaves no room for the third that turns. Over time the institution fixes the play. Players become performers. The rest become spectators. The first movement of section 4 is, in this reading, the bronze rule winning over the trit.

# 6. The turn of the age

## 6.1 Precession

The Earth's axis turns slowly against the stars. The tropical year is about twenty minutes shorter than the sidereal year. Over about 25,800 years the spring point moves once through the zodiac.[26] (Known.) Each sign takes roughly two thousand years. The present turn is from Pisces to Aquarius.

*Three New on One Old* reads the precession itself as a residue that does not close.[27] The year never quite returns to the same stars. A process like that has no end state. It has a phase. The tile turns by 30 degrees per step and points the same way again after twelve steps, like the twelve signs. (Proved for the angle; the link to the zodiac is read.)

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[23] [8] Konstapel, J. (2026). The History of Culture on the Net: A Reference Work on Human Culture and the Vacuum.Net, version 1.0, 15 October 2026. Constable Research, Leiden.

[24] [17] Ministry of Land, Infrastructure, Transport and Tourism, Japan. Ise Jingu (multilingual explanation database). With World History Encyclopedia, Ise Grand Shrine; and Ise-Shima Tourism, Shikinen Sengu.

[25] [18] Wikipedia. Oberammergau Passion Play (secondary). With Encyclopedia.com, Oberammergau; and Christianity Today (2000), A Passionate Passion.

[26] [19] Encyclopaedia Britannica. Precession of the equinoxes; Tropical year; Sidereal year.

[27] [5] Konstapel, J. (2026). Three New on One Old: The Trit Tile, the Bronze Mean, the Precession and the Years 2027–2032, Read Through the Vacuum.Net Theory, version 1.0, 22 November 2026. Constable Research, Leiden.

## 6.2 An older turn: the empty pole

Kaulins studied an earlier turn.[28] Around 3117 BCE there was no pole star. The bright stars Kochab and Pherkad stood beside the empty pole. Kaulins reads them as guards of the centre of heaven, and as the falcon of Horus. He links them to the "Double Falcon" king of the Newby Palette and to the serekh, the frame around a king's name. (Known as Kaulins' reading.)

The image matches the tile. An empty centre, guarded by a pair. (Read.) Kaulins places the start of a long age there. The same image now returns at its end.

## 6.3 The institutions dissolve

The author's claim for the coming years is this. The institutions disappear. People become free again for a new precession cycle. (Read; the author's position.)

In the terms of section 3, the bronze of the old age closes for the last time. What it leaves is a residue. That residue becomes the alphabet of the next depth.[29] The new age starts with the trit: free play, without a fixed form.

Memory does not vanish. It moves. The author's VALIS framework describes consciousness as the coherence that appears when coupled rhythms synchronise.[30] It names a field of coherence as one of four nested layers. The local layer is the spirit of a place; the wider layer is the spirit of a time. In this reading memory moves out of institutions into three carriers. (Read.)

- **The field**: shared coherence between people, the spirit of the time.
- **The place**: where the play returns, the spirit of the place.
- **The body**: what is learned by doing and kept in rhythm.

This is not stored knowledge. It is resonance. It must be renewed by playing, as Ise is renewed by building.

# 7. Revelation: an age that ends without a temple

## 7.1 Why Revelation

Revelation is the oldest Western text about the end of an age. It was written around 95 CE. Most readers take it as a prophecy of the end of the world. A scholarly line reads it differently.

In 1914 Franz Boll read it against Hellenistic astronomy.[31] He is known for the claim that it depicts the passage from Pisces to Aquarius: the end of an age, not of the world. Malina placed the book in the

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[28] [20] Kaulins, A. (2015 upload). The Origin of the Cult of Horus in Predynastic Egypt. ResearchGate, publication 265492234.

[29] [8] Konstapel, J. (2026). The History of Culture on the Net: A Reference Work on Human Culture and the Vacuum.Net, version 1.0, 15 October 2026. Constable Research, Leiden.

[30] [21] Konstapel, J. (2025). VALIS: A Living Universe. constable.blog, 2 December 2025. https://constable.blog/2025/12/02/valis-a-living-universe/ With: Toward a Unified Field Theory of Mind, constable.blog, 18 April 2026.

[31] [22] Boll, F. (1914). Aus der Offenbarung Johannis: hellenistische Studien zum Weltbild der Apokalypse. Stoicheia 1. Leipzig and Berlin: Teubner. Reprint Amsterdam: Hakkert, 1967.

genre of astral prophecy: John reads the sky.[32] Goulder read it as an annual cycle of prophecies, tied to the festival year.[33] Bauckham showed that its numbers are built with care: 144 is a square, 666 a triangular number, 42 a rectangular one.[34] (All known.)

The author's own reading treats Revelation as a coded cycle.[35] His draft essay proposes a log-periodic system: a cycle that repeats on a ratio of scale.[36] The draft itself warns that the book holds too few numbers to show such a cycle. This section tests that warning.

## 7.2 Four datasets

Four datasets were built from the King James text, verse by verse.[37][38] All figures below can be checked by rerunning the script. (Measured.)

**A. Numbers.** The book contains 153 numbers greater than one. Twenty are distinct. Seven occurs 53 times in this count. Each number was passed through the tile. Of the occurrences, 32.0% turn forever. In the rest of the Bible the share is 47.9%. The difference is entirely due to seven, which closes. Without seven the share is 49%, the same as elsewhere. A log-periodic fold on ratios 2 and 3 finds nothing in the distinct values.

**B. Periods.** The dataset lists eleven period entries, eight of them distinct. Their positions on the time ladder show two near-exact hits. The open period of 42 months, 1,260 days, or "a time, times and half a time" sits at 49.997. That is $3^{50}$ ticks, about 1,263.5 days. The half hour of silence at the seventh seal sits at 39.976. Over all eight periods the result is not significant ($p = 0.09$).

**C. Sky words.** The words for sun, moon and stars per chapter show no period of 2, 3, 7 or 12 chapters.

**D. The three sevens.** Revelation has three series of seven: seals, trumpets and bowls. In all three, the first four pass quickly, in five or six verses. The last three take far longer: 28, 48 and 9 verses. The seventh of each series opens the next.

Table 3 sums up.

| Test | Result | Status |
|---|---|---|
| Share of turning numbers | equal to rest of Bible once seven is removed | Measured, negative |
| Log-periodic fold of numbers | no signal | Measured, negative |

[32] [23] Malina, B. J. (1995). On the Genre and Message of Revelation: Star Visions and Sky Journeys. Peabody, MA: Hendrickson. With Malina, B. J. and Pilch, J. J. (2000), Social-Science Commentary on the Book of Revelation. Minneapolis: Fortress.

[33] [24] Goulder, M. D. (1981). The Apocalypse as an Annual Cycle of Prophecies. New Testament Studies 27(3), 342–367.

[34] [25] Bauckham, R. (1993). The Climax of Prophecy: Studies on the Book of Revelation. Edinburgh: T&T Clark, chapter 11.

[35] [26] Konstapel, J. (2025, 2026). Licht op de Openbaringen, constable.blog, 8 March 2025; and The Architecture of Revelation, constable.blog, 20 March 2026.

[36] [27] Konstapel, J. (2026). The Book of Revelation as a Log-Periodic Cosmological System. Draft, November 2026. Constable Research, Leiden.

[37] [28] The Holy Bible, King James Version (1611), public domain. Machine-readable text: github.com/thiagobodruk/bible, file en_kjv.json.

[38] [6] Konstapel, J. (2026). Revelation datasets A–D and test script revelation_test.py, 22 November 2026. Knowledge pack for Claude Code, version 1.0. Constable Research, Leiden.

| Test | Result | Status |
|---|---|---|
| Periods on the ladder | two near-exact hits; overall p = 0.09 | Measured, suggestive |
| Sky words per chapter | no period | Measured, negative |
| Shape of the three sevens | four fast, three slow, in all three | Measured |

*Table 3. Results of the Revelation tests.*[39]

### 7.3 What the tests say

The tests confirm the draft's warning. A log-periodic cycle is not shown. The numbers are too few, and the main signal comes from one number repeated. That is a negative result, and it is reported as such.

Two findings remain. (Read.)

First, the period of three and a half. It is half of seven: a window that does not close. It sits almost exactly on a whole rung of the ladder. Seven means completion in the book. Its half is the open time between two ages.

Second, the shape of the sevens. Four pass, three stay. That is the shape of the tile's centre in section 3.1. And the seventh of each series opens the next. That is the third form of section 2: the residue becomes the alphabet of the next depth.

### 7.4 No temple therein

The end of Revelation fits the thesis of this essay directly. A new heaven and a new earth replace the first (21:1). Then John writes: "And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it" (21:22).[40] The city has no need of sun or moon (21:23). There is no night and no candle (22:5).

The temple is the model of all institutions. It holds the rule, the calendar and the memory. At the end of the age it is gone. The city itself has become the temple. (Read.) In the terms of this essay: the bronze has closed, and the memory now lives in the place and in the people.

## 8. What comes next: playing together

### 8.1 The second movement

If the institutions dissolve, the first movement reverses. Amusement moves from watching back to playing.[41] This is not a return to the past. It is carnival made with knowledge of the net. Its features follow from the sections above. (Read.)

- **Collective, without spectators.** Everyone plays. The future is not a private experience on a private screen.

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[39] [6] Konstapel, J. (2026). Revelation datasets A–D and test script revelation_test.py, 22 November 2026. Knowledge pack for Claude Code, version 1.0. Constable Research, Leiden.

[40] [28] The Holy Bible, King James Version (1611), public domain. Machine-readable text: github.com/thiagobodruk/bible, file en_kjv.json.

[41] [2] Konstapel, J. (2026). The Future of Amusement: From Spectacle Back to Play, version 1.0, 22 November 2026. Constable Research, Leiden.

- **Bound to a place and a time.** It returns each year to the same place. The return is the rhythm in which memory works.
- **An empty centre guarded by a pair.** As at the tile's origin, at Kaulins' pole and in the interlocking music below.
- **The field before the individual.** The spirit of the place and of the time bind the players.[42]
- **Four that pass, three that stay.** Some moments are quick and light. A few remain and open the next.
- **Machines as masks, not makers.** Technology can carry the play. The body stays its edge.
- **The work disappears, the play remains.** What lasts is the rule and the resonance, not an object.

## 8.2 The model of the collective

Balinese gamelan offers a working model. In kotekan a fast melody is split into two parts, polos and sangsih.[43] Each part is incomplete alone. Together they sound as one line, faster than one player could play. In kotekan telu the two parts share three pitches. (Known.)

Kotekan differs from a symphony. A symphony is crystal: one score, a conductor, an audience. Kotekan is metabolism: interlocking parts, no audience. The pair carries the whole. The melody lives between the players.

## 8.3 The first impression and the silence

The second essay of this series derived a way to offer such play to the senses.[44] A person forms a first impression in about a tenth of a second.[45] (Known.) On the ladder that is near rung 31. If everything is compressed, only that impression remains, and it resonates.

Five rules come from the author's map of the senses.[46] A sixth was added for the collective.

- Read the state of the people present.
- Offer the layer's own window.
- Nest rhythms in threes: f, f/3, f/9.
- Offer the whole window at once.
- Leave silence afterwards, so the impression can resonate.

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[42] [21] Konstapel, J. (2025). VALIS: A Living Universe. constable.blog, 2 December 2025. https://constable.blog/2025/12/02/valis-a-living-universe/ With: Toward a Unified Field Theory of Mind, constable.blog, 18 April 2026.

[43] [29] Vitale, W. (1990). Kotekan: the technique of interlocking parts in Balinese music. Balungan 4(2). With Wikipedia, Kotekan (secondary), and Tenzer, M. (1991), Balinese Music.

[44] [3] Konstapel, J. (2026). The Technology of Amusement: The New Impressionism, version 1.0, 22 November 2026. Constable Research, Leiden.

[45] [30] Willis, J. and Todorov, A. (2006). First impressions: Making up your mind after a 100-ms exposure to a face. Psychological Science 17(7), 592–598.

[46] [31] Konstapel, J. (2026). The Senses on the Ladder. constable.blog, 4 November 2026. https://constable.blog/2026/11/04/the-senses-on-the-ladder/

- Share it. Never make it private.

## 8.4 Drugs

People seek in drugs what this play could give. An estimated 316 million people used drugs in 2023.[47] (Known.) This essay reads drugs as the feeling of closure without closure. (Read.) The feeling comes; the shared form that should carry it does not.

Iceland shows that shared activity can take their place. Between 1998 and 2016 the share of teenagers drunk in the past month fell from 42% to 5%. Organised sport, music and other "natural highs" did much of the work.[48] (Known.) The hope of this essay is that collective play makes drugs unnecessary. That is a hope, to be tested in practice.

## 8.5 Creativity

The turning third of the tile never closes. In play it is the part that no rule fixes. It is where a player does something that was not foreseen. The tile shows that this part cannot be computed. It needs an act.[49] (Proved for the tile; read for people.)

An institution leaves little room for that act. A collective without an institution depends on it. That is why, in the author's view, creativity matters more than knowledge in the age that now begins.[50]

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[47] [32] UNODC (2025). World Drug Report 2025. Vienna: United Nations Office on Drugs and Crime.

[48] [33] Reykjavik University (2016). An Icelandic success story of prevention of adolescent substance use (Youth in Iceland / Planet Youth). With Young, E. (2017), How Iceland got teens to say no to drugs, Mosaic / The Atlantic.

[49] [4] Konstapel, J. (2026). The Trit Tile: a reference work on a number system that never settles, version 1.1, 21 November 2026 (v1.0 of the same date agrees on all figures used). Constable Research, Leiden.

[50] [5] Konstapel, J. (2026). Three New on One Old: The Trit Tile, the Bronze Mean, the Precession and the Years 2027–2032, Read Through the Vacuum.Net Theory, version 1.0, 22 November 2026. Constable Research, Leiden.

# 9. What is proved, measured, known and read

| Claim | Status |
|---|---|
| About 31% of tile points turn forever; the share never settles | Proved, measured |
| The tile's centre has the shape four pass, three stay | Proved |
| Bronze carries memory two steps back and closes all; the trit does not | Proved |
| Amusement moved from playing to watching after about 1768 | Known (reference book) |
| Dated forms of amusement do not fall on whole rungs | Measured, negative |
| Olympia, Siena, kabuki, Ise and Oberammergau kept play through institutions | Known |
| Institutions follow the bronze rule; play follows the trit | Read |
| Institutions dissolve at the turn of the precession age | Read (author's position) |
| Memory moves into field, place and body | Read |
| Revelation shows a log-periodic cycle | Not shown; measured, negative |
| The open period of 3½ sits on rung 50; the sevens have the shape 4 + 3 | Measured |
| Revelation's city without a temple marks the end of the institution | Read |
| Collective play can replace what people seek in drugs | Read; hope to be tested |

*Table 4. Status of the main claims.*

# 10. Open questions

The work is not finished. Five questions are open.

- **The first years.** Does the new festival need a light institution in its first years, or can the field carry it from the start?
- **Passing on.** How does memory pass from one festival to the next without a name, a guild or a vow?
- **The shape 4 + 3.** How does it show in a real festival? Which four moments pass, which three stay?
- **The turning third.** How can players notice the part that does not close, without fixing it?
- **The Greek text.** Does seven occur 53 times in the Greek, as in this count? Does the 4 + 3 shape hold in the Greek verse division?

These questions will be answered by playing, not by writing. The next step is to try the form with a group of artists, at one place, and to watch what returns.

# Annotated references

*Each entry gives the source and a short note on what it holds and how this essay uses it. The notes point to where the reader can go deeper. Entries marked secondary are reference works or reports, not original studies.*

**[1]** Konstapel, J. (2026). The History of Amusement on the Net: A Reference Work on Play, Games, Spectacle and the Vacuum.Net, version 0.5, 22 November 2026. Constable Research, Leiden.

*First version of all 23 chapters, with 106 sources and a catalogue of 194 dated forms. The history in section 4 summarises it. Each chapter gives the detailed sources.*

**[2]** Konstapel, J. (2026). The Future of Amusement: From Spectacle Back to Play, version 1.0, 22 November 2026. Constable Research, Leiden.

*First essay of this series. Describes the movement from playing to watching and the start of a return. Version 1.0 can be misread as predicting individual amusement; the present essay corrects that: the return is collective.*

**[3]** Konstapel, J. (2026). The Technology of Amusement: The New Impressionism, version 1.0, 22 November 2026. Constable Research, Leiden.

*Second essay. Derives the New Impressionism: a shared first impression of about 100 ms followed by silence. Also discusses drugs as closure feeling without closure.*

**[4]** Konstapel, J. (2026). The Trit Tile: a reference work on a number system that never settles, version 1.1, 21 November 2026 (v1.0 of the same date agrees on all figures used). Constable Research, Leiden.

*Source of all tile results: the three endpoints, the share of turning points (29.6–32.0%, mean 30.87%), the notch at the origin, the LLPO edge and the cycle detector of section 21. Each result carries a status label.*

**[5]** Konstapel, J. (2026). Three New on One Old: The Trit Tile, the Bronze Mean, the Precession and the Years 2027–2032, Read Through the Vacuum.Net Theory, version 1.0, 22 November 2026. Constable Research, Leiden.

*Compares the bronze rule $x^2 = 3x + 1$ with the trit rule $\theta^2 = 3\theta - 3$. Shows that the difference is memory two steps back. Source for the reading of bronze as memory and the precession as a residue that does not close.*

**[6]** Konstapel, J. (2026). Revelation datasets A–D and test script revelation_test.py, 22 November 2026. Knowledge pack for Claude Code, version 1.0. Constable Research, Leiden.

*Contains the four datasets (numbers, periods, sky words, septets), the parser and all results reported in section 7. Rerun the script to check every figure.*

**[7]** Konstapel, J. (2026). Vacuum.Net Theory, Ninth Edition: Foundations 9.2 and Physics 9.0. Constable Research, Leiden.

*The base theory. Defines trits, windows, closure, the ladder of scales and the closure depths used throughout this essay. Start here for the full derivation.*

**[8]** Konstapel, J. (2026). The History of Culture on the Net: A Reference Work on Human Culture and the Vacuum.Net, version 1.0, 15 October 2026. Constable Research, Leiden.

*Source of the five forms used here: what closes stays; the form outlasts its carriers; residue becomes the next alphabet; a union opens once; reading keeps the relations.*

**[9]** Huizinga, J. (1938). Homo Ludens: Proeve eener bepaling van het spel-element der cultuur. Haarlem: Tjeenk Willink. English: Homo Ludens: A Study of the Play-Element in Culture. London: Routledge, 1949.

*Classic argument that play is older than culture and shapes law, war, art and ritual. The starting point of every history of amusement.*

**[10]** Caillois, R. (1958). Les jeux et les hommes. Paris: Gallimard. English: Man, Play and Games. New York: Free Press, 1961.

*Four kinds of play: agon, alea, mimicry and ilinx. Used in the reference book to classify every form.*

**[11]** Carse, J. P. (1986). Finite and Infinite Games: A Vision of Life as Play and Possibility. New York: Free Press.

*Finite games are played to win; infinite games are played to continue the play. The future form in section 8 is an infinite game in this sense.*

**[12]** Bakhtin, M. M. (1965). Rabelais and His World. English trans. H. Iswolsky. Cambridge, MA: MIT Press, 1968.

*Carnival as a world in which everyone takes part and nobody watches; on p. 7 Bakhtin notes that carnival does not know footlights. The key text for the claim that play without spectators has existed and can return.*

**[13]** Konstapel, J. (2026). The rhythm test: chapter 20 of The History of Amusement on the Net v0.5, with the script rhythm_test.py. Constable Research, Leiden.

*Tests whether 166 dated forms of amusement fall on whole steps of the ladder. Result negative. Included to show which claims this essay does not make.*

**[14]** Encyclopaedia Britannica. Ancient Olympic Games. With World History Encyclopedia, Olympia; and International Olympic Committee, The end of the Ancient Games (olympics.com).

*The games at Olympia ran from 776 BCE to about 393 CE, held every four years, over more than a millennium. The exact end date is debated.*

**[15]** Wikipedia. Palio di Siena; Contrade of Siena (secondary). With Toscana.info, Palio di Siena.

*Siena has seventeen contrade; ten run in each race, on 2 July and 16 August. The contrade go back to medieval military companies; their boundaries were fixed in 1729.*

**[16]** Wikipedia. Shūmei; Ichikawa Danjūrō (secondary). With Associated Press (April 2026), What's in a name? It's succession, legacy and celebration in Japan's Kabuki theater.

*Shūmei are kabuki ceremonies in which actors take inherited stage names. The name Ichikawa Danjūrō goes back to the seventeenth century; the thirteenth holder took it in 2022.*

**[17]** Ministry of Land, Infrastructure, Transport and Tourism, Japan. Ise Jingu (multilingual explanation database). With World History Encyclopedia, Ise Grand Shrine; and Ise-Shima Tourism, Shikinen Sengu.

*The main buildings of Ise Jingu are rebuilt every twenty years in the Shikinen Sengu. The 62nd rebuilding took place in 2013; the practice goes back about 1,300 years.*

**[18]** Wikipedia. Oberammergau Passion Play (secondary). With Encyclopedia.com, Oberammergau; and Christianity Today (2000), A Passionate Passion.

*In 1633 the villagers vowed to perform a passion play every ten years if spared from plague. The first performance was in 1634. Performers must be born in the village or have lived there for many years.*

**[19]** Encyclopaedia Britannica. Precession of the equinoxes; Tropical year; Sidereal year.

*The tropical year is about twenty minutes shorter than the sidereal year. Over about 25,800 years the equinox moves once through the zodiac. Basis for the precession figures in section 6.*

**[20]** Kaulins, A. (2015 upload). The Origin of the Cult of Horus in Predynastic Egypt. ResearchGate, publication 265492234.

*Reads the stars Kochab and Pherkad as guards of an empty celestial pole around 3117 BCE, when no pole star existed. Links them to the falcon (Horus), the 'Double Falcon' king of the Newby Palette and the serekh. Used here as a source to build on.*

**[21]** Konstapel, J. (2025). VALIS: A Living Universe. constable.blog, 2 December 2025. https://constable.blog/2025/12/02/valis-a-living-universe/ With: Toward a Unified Field Theory of Mind, constable.blog, 18 April 2026.

*The author's VALIS framework: consciousness as coherence arising when coupled oscillators synchronise; a cosmological coherence field as one of four nested layers. Used here for the claim that memory can live in a field rather than in an institution. The name VALIS comes from Philip K. Dick's novel of 1981.*

**[22]** Boll, F. (1914). Aus der Offenbarung Johannis: hellenistische Studien zum Weltbild der Apokalypse. Stoicheia 1. Leipzig and Berlin: Teubner. Reprint Amsterdam: Hakkert, 1967.

*Reads Revelation against Hellenistic astronomy. Boll is known for the claim that the book depicts the change of ages from Pisces to Aquarius: the end of an age, not of the world.*

**[23]** Malina, B. J. (1995). On the Genre and Message of Revelation: Star Visions and Sky Journeys. Peabody, MA: Hendrickson. With Malina, B. J. and Pilch, J. J. (2000), Social-Science Commentary on the Book of Revelation. Minneapolis: Fortress.

*Places Revelation in the genre of astral prophecy: John reads the sky. Source for the reading of the 24 elders as star groups and the Lamb as Aries.*

**[24]** Goulder, M. D. (1981). The Apocalypse as an Annual Cycle of Prophecies. New Testament Studies 27(3), 342–367.

*Argues that Revelation follows the annual cycle of Jewish festivals. Supports the reading of the book as cyclical rather than linear.*

**[25]** Bauckham, R. (1993). The Climax of Prophecy: Studies on the Book of Revelation. Edinburgh: T&T Clark, chapter 11.

*Shows that the numbers of Revelation are built with care: 144 is a square, 666 a triangular number, 42 a rectangular number. The standard scholarly study of the book's numerical composition.*

**[26]** Konstapel, J. (2025, 2026). Licht op de Openbaringen, constable.blog, 8 March 2025; and The Architecture of Revelation, constable.blog, 20 March 2026.

*The author's earlier readings of Revelation as a coded cycle rather than a literal prediction. The present essay tests part of that reading with numbers.*

**[27]** Konstapel, J. (2026). The Book of Revelation as a Log-Periodic Cosmological System. Draft, November 2026. Constable Research, Leiden.

*Unpublished draft that motivated the tests in section 7. It already warns that the book contains too few numbers to demonstrate a log-periodic cycle; the tests confirm that warning.*

**[28]** The Holy Bible, King James Version (1611), public domain. Machine-readable text: github.com/thiagobodruk/bible, file en_kjv.json.

*Text used for the counts in section 7. Counts in the Greek text may differ; this is listed as an open check.*

**[29]** Vitale, W. (1990). Kotekan: the technique of interlocking parts in Balinese music. Balungan 4(2). With Wikipedia, Kotekan (secondary), and Tenzer, M. (1991), Balinese Music.

*Kotekan splits a fast melody into two parts, polos and sangsih. Each part is incomplete alone. In kotekan telu the two parts share three pitches. The model of the collective in section 8.*

**[30]** Willis, J. and Todorov, A. (2006). First impressions: Making up your mind after a 100-ms exposure to a face. Psychological Science 17(7), 592–598.

*Shows that judgements formed after 100 ms agree closely with judgements made without time limit. Basis for the first impression in section 8.*

**[31]** Konstapel, J. (2026). The Senses on the Ladder. constable.blog, 4 November 2026. https://constable.blog/2026/11/04/the-senses-on-the-ladder/

*Places the human senses on the ladder and states five design rules for offering an experience to the body. Rules 1–5 in section 8 come from here.*

**[32]** UNODC (2025). World Drug Report 2025. Vienna: United Nations Office on Drugs and Crime.

*Reports 316 million people who used drugs in 2023. Used for the scale of what people seek in drugs.*

**[33]** Reykjavik University (2016). An Icelandic success story of prevention of adolescent substance use (Youth in Iceland / Planet Youth). With Young, E. (2017), How Iceland got teens to say no to drugs, Mosaic / The Atlantic.

*The share of Icelandic teenagers drunk in the past month fell from 42% in 1998 to 5% in 2016, through organised sport, music and other 'natural highs'. Evidence that shared activity can take the place of drugs.*