

THE METRE-MECHANISM PROMPT ENGINEERING GUIDE

Ninety-Four Structural Operators, Graded by the Euclidean Gate

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Metre-Mechanism Research Program

July 2026 · Working Edition

Derived from Interrogation Battery III: A Euclidean Synthesis of Ninety-Four Poetic Metres, and from The Metre-Mechanism Program white paper, revised methodology.

Pre-registration status: every operator in this guide is a prediction with a stated failure condition, not a measured result.

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Working Edition. Derived from *Interrogation Battery III: A Euclidean Synthesis of Ninety-Four Poetic Metres* and *The Metre-Mechanism Program* white paper, revised methodology.

Part I: Read This First

Why this guide exists

Prompt engineering runs on folklore, and the folklore works often enough that nobody audits it. You already ask models to think in steps, to separate observation from inference, to end with a verdict. Those moves are structural constraints, and every one of them changes what the output keeps and what it quietly loses. But almost nobody can name the mechanism, predict the failure, or say which structure fits which job.

This guide gives you the missing inventory. Ninety-four historical verse forms, each stripped to the engineering operation underneath it, each graded by a formal test, each paired with a fill-in-the-blank prompt template you can run today. The forms come from every literate and oral tradition on record, which matters for one reason only: three thousand years of selection pressure already searched a space no research budget can afford to search from scratch.

You do not need to care about poetry to use this. A metre is a rule set governing length, segmentation, recurrence, and closure. Strip the sound and the culture, and what remains is a specification for how information gets allocated across positions. That specification is the operator. The poem was the delivery vehicle.

The one honest limit

Nothing in this guide has been measured at scale yet, and pretending otherwise would break the discipline the program was built to enforce. The white paper pre-registers predictions rather than reporting findings. The Battery grades transfers by formal argument rather than by experiment.

So read every claim here as a hypothesis with a named failure condition attached. That framing is not a weakness, and it is the reason the guide is worth more than a list of clever prompts. A prompt that works for unknown reasons cannot be fixed when it stops working. A prompt whose mechanism, cost, and breaking point are all stated in advance can be diagnosed in one pass.

Treat the templates as instruments to run, not results to cite.

What a metre operator actually is

An operator is a rule about positions, not a rule about words. It says how many units the output gets, how those units relate to each other, where the pivot falls, what recurs, and how the thing ends. Change those variables and you change what the model preserves.

Nine primitives generate the whole library. **Recurrence** repeats an element on a schedule.

Segmentation cuts the output into units. **Parallelism** builds matched structures side by side.

Asymmetry makes one part deliberately unequal to another. **Chaining** makes each unit depend on the last. **Compression** supplies fewer positions than the content needs. **Expansion** supplies more. **Pivot** mandates a turn at a fixed location. **Closure** specifies how the output stops.

Euclid contributes a candidate tenth. **Specification** states the success condition before the construction begins, which separates what must be achieved from the procedure used to achieve it. Every template in this guide carries a specification line for that reason.

The three compression classes

Each form gets a prediction about how it handles information, and the prediction is what makes the form falsifiable. Three classes cover all ninety-four.

COMPRESSOR. The form supplies fewer positions than the content needs, so material gets forced out. Information per position rises. Predict that function words, qualifiers, and subordinate clauses shed before content words do. Use compressors when the failure you face is verbosity, hedging, or a summary that never commits.

CONTAINER. Positions roughly match what the content requires, so the form accommodates rather than forcing change. Predict density near ordinary prose. Use containers when you want pacing, uniformity, or a neutral scaffold that adds structure without editing the content. Most celebrated long-form metres land here, which explains why they could carry everything.

EXPANDER. The form demands more positions than the content needs, so material gets added: restatement, epithet, parallel image, ornament quota. Information per position falls and redundancy rises. Predict that the redundancy buys durability rather than efficiency. Use expanders when the output must survive re-reading, context decay, relay through other agents, or a reader who will only skim half of it.

Two findings fall out of applying the taxonomy across all ninety-four. Expanders cluster in oral traditions and compressors cluster in written ones, which suggests redundancy gets priced by whether a text can be re-read. And three unrelated traditions on three continents independently settled on a twofold expansion ratio, which is the single most interesting number in the corpus.

The Euclidean gate

Euclid's *Elements* works because it separates four things that weak arguments blend: what the words mean, what operations are permitted, what counts as valid inference, and what has actually been shown. Applied to a metrical atlas, that separation stops a description of a form from passing as evidence that the form transfers.

Every proposed operator passes five tests.

- **Entity correspondence.** Does each component of the form map to a component of the generation task?
- **Relation preservation.** Do the connections between components survive the move?
- **Transformation preservation.** Does performing the equivalent operation produce a comparable state change?
- **Invariant preservation.** Does the same property stay constant on both sides?
- **Failure preservation.** Does the operator break under structurally comparable conditions?
-

Three verdicts follow. **PASS** means all five hold and you may ship the operator as a mechanism.

Conditional PASS means the operator fails as commonly stated and holds once a specific correction gets applied, and the correction is the deliverable. **PARTIAL** means the relation holds and the mechanism does not, so you may ship the operator as a proportion, a precedent, or a design principle, and you may not claim it inherits the historical form's power.

The distribution across the corpus: fifty-four unconditional PASS, thirteen conditional PASS, twenty-seven PARTIAL, and no outright failures. That last number deserves suspicion rather than celebration.

The gate ran against transfers four prior analyses had already selected, and a selection step upstream of a test raises the pass rate before the test runs.

Five common notions

These are the inference rules. They govern what you are allowed to conclude from history.

1. Cultural survival is evidence of transmission fitness, not of aesthetic merit.
2. A form's function proves something about the form only where the tradition had alternatives and selected this one. Where no alternative existed, function proves nothing.
3. Description is not demonstration. Establishing that a form has a shape does not establish that the shape does work.
4. A transfer that preserves only vocabulary has preserved nothing. Sound-based features do not extract into text. Proportions, sequences, dependency orders, and failure conditions do.
5. The absence of a form from the record is evidence about the record before it is evidence about the form.

Every constraint signs its work

The artifact signature is the observable consequence of forcing a shape onto material, and it is the part of this discipline that separates engineering from decoration. Parallelism manufactures false balance when the evidence is asymmetric. Verdict slots force premature closure. Extreme compression deletes qualifications before it deletes claims.

Predicting the signature before you measure is the exam. No operator belongs in your deck without a named distortion and a named mitigation, because a constraint described only by its benefits is being sold rather than studied.

One correction matters more than the rest, and it comes from human memory research rather than from AI. Constraints do not simply drop what fails to fit the schema. They **rewrite** it to fit. So when you score errors, score them twice: content that is missing is an **omission**, and content that got reshaped to satisfy the form is a **normalization**. Before running a prompt, mark the source's surprising number, its asymmetric evidence, and its inconvenient exception. Those are exactly where normalization strikes.

The four errors that break imported operators

Four mistakes account for nearly every overclaim in the corpus. Watch for them in your own builds.

Attributing to structure what belongs to reception. Anapestic tetrameter does not refuse gravity. English readers refuse it gravity after two centuries of comic use, and Greek anapests carried processional weight without difficulty. Before you credit a structure with an effect, ask whether the effect lives in the audience instead.

Reading adoption as validation. Ambrose's hymn metre spread partly because the church distributed it. Turkish syllabic metre displaced the imported system partly because a republic suppressed the alternative. Adoption evidence needs its distribution history attached or it proves less than it appears to.

Extracting the shape and dropping the stop. A form's stopping rule is part of the form. Ramps, escalations, and flowing templates arrive in most operator decks without the termination devices their traditions supplied, and an operator that omits the stop has imported half a design.

Treating a single case as a law. One documented lifecycle is a precedent worth testing, not a principle to build on, and the counterexample usually sits in the same corpus.

How to read a card

Every operator card carries six fields, and the order is deliberate.

What it is gives the plain-language shape in one or two sentences. **Why use it** names the mechanism, meaning the thing the constraint actually does to the generation. **When to use it** names the failure mode that should trigger selection, because the failure selects the operator and never the reverse. **Best at** names the domain and the compression behavior. **What it costs** posts the artifact signature and the gate's condition before you spend anything. **Template** gives the fill-in-the-blank prompt.

Each card also shows its gate verdict and its compression class in the header line, so you can scan for what you need without reading the prose.

How to use a template

Fill the bracketed slots and delete nothing else. The structural instructions are the operator, and the slots are the only part meant to change.

Every template opens with a specification line, which states the success condition before the construction rules arrive. That ordering comes from Euclid's *diorismos* and it does real work: a model told what success looks like before it is told how to proceed can check its own output against the target. Cutting the specification line to save tokens converts the template into decoration.

Then verify the constraint actually fired. Text that looks like the form is costume. A structural sequence that verifiably guided generation is architecture, and only architecture counts. Check mechanically: did the pivot land at the mandated position, did the unit count hold, did the chained dependency actually chain? If fewer than eight outputs in ten comply, the operator did not activate and the result tells you nothing about the operator.

The selection procedure

Start with the failure, not the form. Write down what your current output does wrong: it hedges, it drifts, it flattens comparisons, it never lands, it forgets the constraint by turn nine. Then find the operator whose architecture addresses that specific failure, using the routing table below.

Run the operator against your baseline and against a matched-length prose control. If the operator's output does not differ from prose consuming the same budget, the structure added nothing and you have learned something cheap and useful.

Keep a structure-only twin of every named operator you deploy. Route a slice of traffic through the twin, and when naming the historical form stops adding anything measurable, drop the name and keep the skeleton. Names are perishable. Skeletons are not.

Routing table: failure mode to operator

The output fails by	Reach for	Book
Hedging, padding, refusing to commit	Shijing four-syllable line, Fornyrdislag, Sprung rhythm, Mandakranta	VIII, XII, XI, VII
Never landing or sealing	Adonic, Pherecratean, Wafir, Blank verse, Anapestic dimeter	III, III, VI, XI, III
Drifting off subject across long outputs	Somali gabay, Cantar de gesta laisse, Spanish octosyllable	II, IX, X
Losing the thread between chunks or turns	Awdl gywydd, Renga link, Rhupunt, Masnavi couplet	XIII, VIII, XIII, VI
Flattening an asymmetric comparison	Classical Hebrew qinah, Usnih, Arya, Dactylic pentameter	V, VII, VII, III
Emphasizing everything and therefore nothing	Paeonic, Dochmiac, Short meter, Nibelungenstrophe	III, III, XI, IX
Going formal when the content is casual	Hendecasyllabic verse, Goliardic meter	IV, IX
Producing unqueryable or unsubstitutable output	Common meter, Mandakranta, Kviduhattr, Dainas	XI, VII, XII, XII
Losing the constraint under context decay	Somali gabay, Englyn unodl union, Old English alliterative	II, XIII, XII
Running on past the productive point	Skeltonics, Anapestic dimeter, Ionic a minore	XI, III, III
Repeating itself across agents or turns	Renga link meter	VIII
Collapsing under simultaneous requirements	Drottakvaett, Droighneach, Welsh cynghanedd	XII, XIII, XIII
Reading as templated and undifferentiated	Alexandrine, Dochmiac, Clerihew meter	X, III, XI
Producing fragments that cannot stand alone	Dainas, Masnavi couplet, Deseterac	XII, VI, XII
Growing by adding new content types at every level	Greater Asclepiad	III

The output fails by	Reach for	Book
Defining concepts too thinly to be useful	Nahuatl cuicatl difrasismo, Yoruba oriki	XIV, II

Routing table: compression class to job

Class	What it buys	What it costs	Representative operators
COMPRESSOR	Density, commitment, citability, forced selection	Qualifiers and subordination shed first, so nuance dies before claims do	Shijing line, Fornyrdislag, Mandakranta, Dochmiac, Qinah, Common meter
CONTAINER	Pacing, uniformity, neutral scaffolding, throughput	Adds structure without adding discipline, so weak content survives intact	Iambic pentameter, Tristubh, Cantar de gesta, Italian hendecasyllable, Brhati
EXPANDER	Durability, memorability, survival through relay and decay	Redundancy costs tokens and can read as padding to an attentive reader	Nahuatl cuicatl, Regilaul, Yoruba oriki, Greater Asclepiad, Leonine hexameter

Routing table: domain to operator family

Domain	Operators that serve it
Prompt and context architecture	Tristubh, Italian hendecasyllable, Glyconic, Kamil, Iambic trimeter, Hece ölçüsü
Few-shot and template design	Vasantatilaka, Jagati, Rannaigheacht mhor, Ambrosian hymn meter, Choriambic meter
Retrieval and RAG structure	Awdl gywydd, Mande breath-unit, Dainas, Rhupunt, Cantar de gesta laisse
Compression pipelines	Shijing line, Fornyrdislag, Sprung rhythm, Qinah, Adonic, Sardulavikridita
Data-to-text narration	Kviduhattr, Basit, Usnih, Brhati, Bylina verse, Long meter
Multi-turn conversation	Renga link meter, Masnavi couplet, Mande breath-unit, Kasa
Agent instruction and safety	Somali gabay, Englyn unodl union, Old English alliterative, Mandakranta, Deibhidhe
Evaluation and stress testing	Double dactyl, Drottqvætt, Droighneach, Welsh cynghanedd, Fourteener, Taktovik
Design discipline and governance	Trochaic tetrameter, Saturnian, Aruz as a system, Poulter's measure, Anustubh

Part II: The Ninety-Four Operators

The cards follow the Battery's own book order, so this guide maps one to one against *Interrogation Battery III*. Use the routing tables above when you know the failure and need the form. Use the book order when you know the form and need the card.

Book II: African Oral Traditions

1. Akan drum-poetry rhythmic line

Gate: PARTIAL · **Compression:** EXPANDER · *Two-channel transmission over a shared inventory*

What it is. Talking drums carry a message on two channels at once, pitch and duration, with every consonant and vowel stripped away. Meaning survives because sender and receiver both hold the same stock of fixed phrases, and the drum selects among them rather than spelling anything out.

Why use it. The operator forces you to define the message space before you send the message. Restrict the model to a named inventory of allowed formulations, then use a thin second channel, an emphasis contour, to pick among them.

When to use it. Reach for this when your output must be machine-parseable downstream, or when a small vocabulary must be enforced across many generations, and free phrasing keeps breaking the consumer.

Best at. Controlled-vocabulary generation, status messaging, alert taxonomies, any pipeline where the reader is another system.

What it costs. The gate downgrades this to PARTIAL for a specific reason: the drum fails when the receiver lacks the inventory, and a general model has no shared inventory to fail against, which makes the emphasis contour decoration. Specify the inventory first and the transfer becomes real. Skip that step and you have bought nothing.

Template.

Specification. A correct answer selects one phrase from the approved list and marks exactly one element for emphasis. An answer that invents new phrasing is wrong even if it is accurate.

Approved inventory: [LIST 5 TO 12 EXACT PHRASES].

Emphasis channel: mark exactly [N] element(s) with [MARKER].

Input: [CONTENT].

Return only the selected phrase plus its emphasis marking. Do not paraphrase, extend, or explain.

2. Mande hunters' epic phrase meter

Gate: PASS on segmentation, PARTIAL on the response beat · **Compression:** CONTAINER, variable density · *Breath-unit chunking*

What it is. The line is measured by breath and by the instrumental period, not by counting syllables. A phrase ends where the performer's breath and the musical cycle agree, so density floats while duration holds constant.

Why use it. Segmenting by completeness rather than by token count is the correct fix for a real and common defect. Fixed-size chunking cuts thoughts in half, and a half-thought retrieves as noise.

When to use it. Use it when you are chunking documents for retrieval, or when a long answer needs to arrive in units a reader can absorb one at a time without losing the thread.

Best at. RAG chunking, document segmentation, streamed long-form answers, conversational pacing.

What it costs. Variable-length units complicate every downstream system that assumed uniform size. And the acknowledgment beat that the Mande form builds in does not transfer, because a model that skips acknowledgment loses nothing, where a performer who skips it loses the audience. Take the segmentation. Treat the turn-taking beat as an interface choice rather than as an inherited mechanism.

Template.

Specification. Every unit must be a complete thought that survives being read alone. A unit cut mid-argument is a failure even if it hits the length target.

Segment [SOURCE] into units. Each unit ends where a complete [CLAIM / STEP / SCENE] ends, never at a fixed word count. Target range: [MIN] to [MAX] words, but completeness outranks the range.

After every [N] units, emit the line: [ACKNOWLEDGMENT MARKER].

Label each unit with the single claim it carries.

3. Yoruba oriki praise-line rhythm

Gate: PARTIAL · **Compression:** EXPANDER, strongly · *Entity constitution by accumulated attribution*

What it is. Oriki lines attach qualities to a subject without ever asserting a proposition about it. The subject holds from the opening, so lines stack as parallel attributions rather than chaining into an argument, and identity emerges from the density of the set.

Why use it. Definition by accumulation beats definition by summary when the subject resists a single sentence. Ten attributions circle a thing that one predicate would flatten.

When to use it. Use it for entity cards, brand or persona descriptions, character sheets, and any profile where a crisp definition would be a lie.

Best at. Profile generation, persona construction, character work, onboarding briefs. Predict three to five times the length of an equivalent prose description for the same factual content.

What it costs. Attribution without predication produces cards you cannot query relationally, which makes this a presentation format rather than a data model. Calling it an improvement to knowledge-base generation is an overclaim the gate rejects. The other cost is honesty: real oriki include lines the subject would not choose, and a sanitized version is a mission statement in borrowed clothes. Mandate the unflattering line or the operator degrades into marketing.

Template.

Specification. A correct card identifies the subject even if half its lines are deleted. Any line that asserts a proposition rather than attaching a quality is wrong.

Subject: [ENTITY].

Write [N] attribution lines. Each line names a quality, role, or association. No line may make a claim with a verb of assertion.

Open every [K]th line with the subject's name.

At least [M] lines must attach something the subject would not choose to publish.

Do not summarize. Do not conclude.

4. Somali gabay meter

Gate: PASS · **Compression:** COMPRESSOR, lexical · *Global anti-drift anchor*

What it is. The gabay runs fourteen to sixteen positions with a mid-line break, governed by one rule that dominates everything else: a single chosen sound must appear in every line of the entire poem. Not the stanza. The poem.

Why use it. A constraint that binds inside every unit, rather than at the boundaries between units, is the strongest anti-drift device in the corpus. The model cannot wander because the anchor is checked at every line rather than at every section.

When to use it. Use it when long outputs lose the plot, when agent instructions decay by turn twenty, or when a required term quietly disappears halfway through a document.

Best at. Long-form coherence, agent policy that must survive context decay, terminology enforcement across large documents.

What it costs. The failure mode transfers exactly, and it is the reason this operator is real rather than pretty: past a certain point the constraint begins selecting content rather than serving it. The poet reaches for the shorter available word rather than the precise unavailable one. Expect measurably reduced lexical range and watch for claims that got bent to satisfy the anchor.

Template.

Specification. Every unit contains the anchor. A unit without it is a defect regardless of its quality, and an anchor that changes the meaning of a claim is a worse defect.

Anchor: [TERM / CONCEPT / CONSTRAINT].

Write [N] units on [SUBJECT]. Every unit must carry the anchor explicitly.

Unit length: [LENGTH]. Break each unit at its midpoint with [BREAK MARKER].

After the last unit, list any place where the anchor forced a weaker word choice than the content deserved.

5. Somali geeraar meter

Gate: PASS · **Compression:** COMPRESSOR, syntactic · *Paired template sizes with an explicit selector*

What it is. The geeraar is the gabay's short sibling, historically martial, running at roughly half the length while keeping the same poem-long sound anchor. One tradition, two documented sizes, one instrument.

Why use it. Size signals register before content does. Maintaining two sizes of the same template, with a stated rule for choosing between them, makes the choice explicit instead of accidental.

When to use it. Use the pair whenever the same information has to travel in two modes: a deliberative version that concedes and rebuts, and an exhortative version that does not.

Best at. Alert versus briefing, executive summary versus full memo, push notification versus digest, any two-tier communication system.

What it costs. The selector rule is the whole value, and it is narrow: choose the long form when the output must anticipate objections, the short form when it must not. Both systems fail identically when the wrong size gets picked, producing either a bloated alert or a briefing that cannot defend itself. Halving the line also forces subordination out first, so the short form loses conditionals and caveats before it loses claims.

Template.

Specification. The output must be readable as one of two declared registers, and the register must match the selector rule below. A hedged exhortation and an unqualified deliberation are both failures.

Selector: if the reader will raise objections, use LONG. If the reader must act now, use SHORT.

LONG format: [N] units of [LENGTH], each conceding one counterpoint before advancing.

SHORT format: [N/2] units of [LENGTH/2], no concessions, no conditionals.

Anchor for both: [TERM].

State which format you selected and why, in one line, before the output.

Book III: Greek and Latin Quantitative Verse

6. Ionic a maiore

Gate: PARTIAL · **Compression:** CONTAINER, on thin evidence · *Deceleration into release*

What it is. Four positions of two heavy beats followed by two light ones. Sustained runs are rare even in Greek, appearing in scattered choral passages and often disputed in analysis, which is exactly why the honest sources flag it.

Why use it. Two weighted clauses carrying the substantive claim, then two quick ones carrying the consequence, produces deceleration followed by release. That contour is real and readers feel it.

When to use it. Use it as a diagnostic rather than as a generator. Run it against prose you already have and check whether the weight and release fall where you intended.

Best at. Editorial review, rhythm auditing, teaching writers to feel the difference between a claim and its consequence.

What it costs. The gate is blunt here: good English prose already produces this contour without instruction, so the operator adds a name rather than a capability. Selling it as a generation technique overclaims. Selling it as a checking instrument is defensible.

Template.

Specification. Success is a correct diagnosis, not a rewrite. Report the contour you find, then report where it breaks.

Read [PASSAGE]. For each group of four clauses, mark the two carrying substantive weight and the two carrying consequence.

Flag every group where the weight arrives last or the consequence arrives first.

Do not rewrite unless asked.

7. Ionic a minore

Gate: PARTIAL until a stop is added · **Compression:** EXPANDER · *Accumulating escalation*

What it is. Two light positions then two heavy ones, the better-attested of the ionic pair. Each unit opens brief and lands weighted, and the escalation comes from stacking units rather than from any single unit straining.

Why use it. Ramps built by accumulation outperform ramps built by intensification. You do not need each sentence to be bigger than the last, only to repeat the light-then-heavy shape until the stack does the work.

When to use it. Use it for a closing argument, a case for change, or any passage that must build pressure across a sequence.

Best at. Persuasive escalation, pitch closings, incident narratives that build toward a decision.

What it costs. The Greek system terminated its ramps through surrounding stanza structure, and the extracted operator terminates through nothing. That is the single most common error in operator design across this whole corpus: import the shape, drop the stop. Bolt on an explicit termination condition and the verdict moves to PASS. Leave it off and the output climbs until it exhausts the reader. Expect half the positions to carry no independent content.

Template.

Specification. The sequence must reach a stated ceiling and stop there. An output that escalates past the ceiling has failed even if every unit is well written.

Write [N] units on [SUBJECT]. Each unit opens with [TWO BRIEF ELEMENTS] and lands on [ONE WEIGHTED ELEMENT].

Ceiling: the final unit must be [TERMINAL CLAIM / DECISION / REQUEST].

Stop immediately after the ceiling. Add no summary, no coda, no restatement.

8. Paeonic meter

Gate: PARTIAL · **Compression:** COMPRESSOR, by rate · *Emphasis rationing at one in four*

What it is. Five positions carrying one heavy beat and three light ones, named by where the heavy beat falls. The first and fourth variants dominate practice, and the tradition used the form to move text quickly rather than to squeeze it.

Why use it. One emphasized claim per three supporting clauses is checkable by counting, and counting is the only reliable defense against emphasis inflation.

When to use it. Use it when everything in your output is bolded, starred, or called critical, which means nothing is.

Best at. Executive summaries, dashboards, any document where the reader must find the one thing that matters.

What it costs. The ratio transfers and the mechanism does not. Rhythmic weight in Greek and typographic emphasis in English are different quantities that happen to share a word, so treat the one-in-four rule as a discipline rather than as an inherited effect. Expect high word count with low emphasis density, which is a feature when the alternative is a page of bold text.

Template.

Specification. Exactly one element in every group of four may be emphasized. Any group with two or zero is a defect.

Write [N] groups about [SUBJECT]. Each group contains one emphasized claim and three supporting clauses.

Emphasis marker: [BOLD / TAG / PREFIX].

End with a count: total groups, total emphasized elements. The second number must equal the first.

9. Adonic

Gate: PASS, once restated as a ratio · **Compression:** COMPRESSOR, terminal only · *The proportional seal*

What it is. Five syllables closing the Sapphic stanza after three long lines. Its whole function is closure, not content, and the tradition treats it as a seal rather than as a fourth statement.

Why use it. A close sized as a fraction of the body registers as an ending. A close sized like the body reads as another paragraph, and the reader keeps waiting.

When to use it. Use it when your outputs never land, when summaries trail off, or when the last line of every section sounds like the middle of one.

Best at. Section closers, verdict lines, the final beat of any structured summary. The reduction runs to roughly half a body unit at the resolution point.

What it costs. The correction is the deliverable here. As a fixed word count the transfer fails, because the same word count seals a short body and dangles off a long one. State it as a proportion and all five gate tests hold. Both systems break when the close grows long enough to stop registering as a seal.

Template.

Specification. The closing unit must be no more than [FRACTION, e.g. one half] the length of the average body unit, and must add no new claim.

Write [N] body units of roughly [LENGTH] each on [SUBJECT].

Close with one unit of at most [LENGTH × FRACTION] that seals what came before.

The closing unit may restate, resolve, or judge. It may not introduce.

10. Choriambic meter

Gate: PASS · **Compression:** CONTAINER, with a locked middle · *Fixed core, free edges*

What it is. A four-position nucleus sitting inside longer Aeolic lines rather than repeating as a foot. Glyconics, pherecrateans, asclepiads, and Sapphic lines all contain it with variable material on either side, which is why they read as one family.

Why use it. Fix the middle and free the edges, and outputs of different lengths still read as the same instrument. That is how you get variety without losing recognizability.

When to use it. Use it when a template library needs family resemblance across formats of different sizes, or when your brand voice dissolves the moment the length changes.

Best at. Template families, multi-length content systems, voice consistency across channels.

What it costs. Both systems break when the fixed cell grows long enough to fight the material around it. Keep the locked core small relative to the free edges. Half the line specified is roughly the working limit, and the economy comes from reuse rather than from compression.

Template.

Specification. Every output, regardless of total length, must contain the fixed core verbatim in the same relative position. Recognizability outranks polish.

Fixed core: [EXACT PHRASE OR STRUCTURE, 4 TO 8 WORDS].

Free opening: [MIN] to [MAX] words, any content.

Free close: [MIN] to [MAX] words, any content.

Produce [N] variants at lengths [L1], [L2], [L3]. The core must be identifiable in all of them.

11. Cretic

Gate: PASS · **Compression:** CONTAINER, with a terminal effect · *Cadence at the verdict*

What it is. A heavy-light-heavy close that Roman rhetorical theory treated as a deliberate technical choice. Cicero tuned sentence endings against measured audience response while holding content constant, which is the same experimental design a modern evaluation uses.

Why use it. Verdict lines land or they do not, and the difference often sits in the last three words rather than in the argument. Specifying word weight at the close is measurable in English through syllable count and stress.

When to use it. Use it when your conclusions are correct and forgettable, or when you need a line the reader can repeat back.

Best at. Verdict lines, recommendations, taglines, any sentence intended to survive the meeting.

What it costs. Very little. The pattern gets satisfied by word choice rather than by cutting, so predict no change in information load at all. This is one of the few operators in the corpus that preserves the source tradition's methodology as well as its shape, which makes it a good first build.

Template.

Specification. The final three words of the verdict line must run heavy, light, heavy by stress. Content correctness is assumed; this constraint governs the close only.

Write the verdict for [DECISION / ANALYSIS] in one sentence of [MAX] words.

The last three words must follow the stress pattern: stressed, unstressed, stressed.

Produce [N] candidates. Rank them by how easily a reader could repeat the line from memory.

12. Dactylic hexameter

Gate: PARTIAL · **Compression:** CONTAINER, definitionally · *Six segments with one internal break*

What it is. Six feet with licensed substitution throughout, a fixed cadence in the last two, and a canonical break in the third. Substitution is time-neutral, so a line may run thirteen syllables or seventeen while occupying the same duration.

Why use it. As a container it is honest: six segments, one internal break, elastic fill. Content dictates length rather than length dictating content.

When to use it. Use it when you need a long, evenly weighted unit that tolerates uneven material, such as a narrative beat or a multi-part finding.

Best at. Long-form narration, extended findings, any passage where the parts differ in size and the whole must still feel level.

What it costs. Here is the overreading the gate exists to catch. Treating the six segments as six logical steps imports a claim the form never made. The hexameter's variation is free and any prose analogue makes variation costly, so the transformation does not preserve. Use it as a container. Do not sell it as an argument structure.

Template.

Specification. The unit must divide into six segments with one marked break, and the segments may differ in length. Equal segment lengths are not required and forcing them is an error.

Write [N] units on [SUBJECT]. Each unit has six segments separated by [SEPARATOR], with a marked break after segment [THREE].

Segments may run [MIN] to [MAX] words each.

Do not treat the six segments as six steps in an argument.

13. Dactylic pentameter

Gate: PARTIAL · **Compression:** COMPRESSOR, in the second half · *Matched halves around a hard break*

What it is. Two matched half-units separated by an obligatory break at the exact midpoint. The second half admits no slowing, so it runs at fixed maximum speed, and the name is a misnomer nobody defends.

Why use it. Matched shape around a hard break makes asymmetry between two compared items visible. When the halves are built the same and one has less to say, the reader sees it immediately.

When to use it. Use it when comparisons keep coming out falsely balanced, and you want the imbalance exposed rather than smoothed.

Best at. Two-item comparisons, before-and-after summaries, epigram-shaped findings where the turn belongs at the close.

What it costs. The pentameter cannot stand alone, and that dependency is its defining property. A comparison summary that cannot stand alone is broken rather than well designed, which is why the gate stops at PARTIAL. What genuinely transfers is the category: components whose specification includes their dependency. Build the operator inside a pair, not as a standalone.

Template.

Specification. Both halves use identical structure. Where one item has less evidence, the half must be shorter rather than padded. Visible imbalance is the correct result.

Compare [ITEM A] and [ITEM B] on [DIMENSION].

Write one unit: half one covers A, hard break, half two covers B.

Both halves use the same clause order. Neither half may add filler to match the other's length.

This unit must appear immediately after [ANCHOR UNIT]. It is not designed to stand alone.

14. Glyconic

Gate: PASS · **Compression:** CONTAINER · *Run plus stop assembly*

What it is. Eight positions with the two openings free, a locked core in the middle, and a marked exit. The line starts undetermined and locks into its identity partway through.

Why use it. Assembling larger structures as a run of repeatable units plus a designed stop beats designing the whole shape up front. You gain length flexibility and you keep the ending intentional.

When to use it. Use it when output length is unpredictable but the ending must be reliable, which describes most generated documents.

Best at. Variable-length sections, streaming output, report bodies whose size depends on the data.

What it costs. Both systems break when the run continues past the point where the stop can register. Set a maximum run length, not just a stopping rule. Roughly half the positions specified is the working ratio, and the economy comes from reuse rather than from squeezing.

Template.

Specification. The output consists of repeatable units plus exactly one terminal unit. A run without a registering stop is a failure regardless of length.

Repeatable unit: free opening of [MIN] to [MAX] words, then the fixed core [CORE STRUCTURE], then [CLOSE PATTERN].

Run for as many units as [DATA / CONTENT] requires, up to [MAX UNITS].

Terminal unit: [DISTINCT STOP PATTERN], used exactly once, at the end.

15. Greater Asclepiad

Gate: PASS · **Compression:** EXPANDER, by design · *Expansion by internal repetition*

What it is. The line grows by inserting more copies of the same four-position cell, with audible boundaries keeping the segments separate. Expansion adds more of the same kind of material rather than a new kind.

Why use it. This is one of the strongest transfers in the whole corpus and it fixes a defect almost every documentation system has. Most documents expand by adding new content types at each level, which

changes the document's character as it grows. Expanding by repeating one cell holds character constant across every size.

When to use it. Use it when your short version and your long version read like different products, or when a docs system gets harder to navigate as it gets bigger.

Best at. Documentation tiers, progressive disclosure, scalable briefs, product descriptions at multiple depths.

What it costs. Both systems fail the same way when the cell is too thin to bear repetition. Choose a cell rich enough that three of them do not read as padding. Predict lower information per position as the count rises, which is the trade you are making on purpose.

Template.

Specification. Every length variant contains the same kinds of elements. A longer version that introduces a new element type has failed.

Base: [OPENING] plus [CLOSE].

Insertable cell: [ONE REPEATABLE ELEMENT TYPE, e.g. one claim plus one example].

Permitted insertion counts: [1], [3], [5].

Produce all three lengths of [SUBJECT]. Do not add any element type absent from the shortest version.

16. Pherecratean

Gate: PASS, conditional on uniformity · **Compression:** COMPRESSOR, minimal and positional · *The clipped close*

What it is. The same line as the glyconic, arriving one position early. Sources define it by that relationship rather than independently, and the shortfall is small: roughly a twelve percent reduction.

Why use it. A one-unit deficit registers as an ending when it arrives against a uniform expectation. You do not need a dramatic close, only a slightly short one after a run of matched units.

When to use it. Use it for section endings in documents whose units are already uniform, such as list-shaped or template-driven output.

Best at. Section closes inside uniform structures, list terminations, the last item in a repeating series.

What it costs. The condition is strict and it is where most deployments will fail. Uniformity must already exist for the shortfall to register, and most generated prose already varies in length, which makes the signal invisible. Establish uniform units first or skip the operator entirely.

Template.

Specification. All units except the last must be the same length within [TOLERANCE]. The final unit must be visibly shorter. If the body units vary, the operator does not apply.

Write [N] units of exactly [LENGTH] on [SUBJECT]. Enforce the length strictly.

Write the final unit at [LENGTH minus ONE ELEMENT].

Before output, confirm that the body units are uniform enough for the shortfall to register.

17. Trochaic tetrameter catalectic

Gate: PASS · **Compression:** CONTAINER at high rate · *The flat sprint*

What it is. A long falling line with a hard midpoint break and a clipped final position, running at high speed from beginning to end. Fifteen positions per line is generous, so nothing gets squeezed out.

Why use it. Speed without escalation is a distinct register, and confusing it with escalation is a real design error. A sprint runs flat at high velocity. A ramp climbs. Choosing wrong produces either exhaustion or false urgency.

When to use it. Use it when the content is urgent throughout rather than building toward urgency, such as an incident timeline or a rapid procedural walkthrough.

Best at. Incident reports, procedural sequences, briefings where every item matters equally and none is a climax.

What it costs. High throughput with normal content density means the reader covers ground fast and retains proportionally less. Pair it with a compressor if retention matters more than pace.

Template.

Specification. Every unit carries equal weight. No unit may be built as a climax, and the sequence must not intensify.

Write [N] long units on [SUBJECT], each [LENGTH] words with a hard break at the midpoint marked by [MARKER].

Clip the final element of each unit: end on a stressed word, not a trailing phrase.

Maintain constant intensity. Do not build.

18. Iambic trimeter

Gate: PARTIAL · **Compression:** CONTAINER, deliberately at parity · *Regular skeleton, licensed variation*

What it is. A regular underlying pattern that licenses substantial variation at specified positions, with a movable break. Aristotle noticed that ordinary conversation falls into this shape, which tells you the form was tuned to speech density on purpose.

Why use it. You can check compliance on a form whose entire purpose is to sound unformed. That combination is rare and useful when the output must read as natural while remaining auditable.

When to use it. Use it for conversational agents, dialogue, and any output where visible structure would break the illusion but unstructured generation drifts.

Best at. Conversational register, dialogue generation, natural-sounding copy with hidden guardrails.

What it costs. The gate catches a real mismatch. Positions that license variation in Greek are structural, while positions that license it in speech are semantic, so you cannot map them one to one. Specify your variation points by meaning rather than by position count, and treat the parity claim as the transferable part.

Template.

Specification. The output must read as unstructured speech and must still satisfy every rule below. If a reader can see the skeleton, the operator failed.

Skeleton: each turn contains [N] beats, following [PATTERN].

Licensed variation: you may deviate at [NAMED SEMANTIC POSITIONS, e.g. the point of concession and the point of question]. You may not deviate anywhere else.

Break: place one pause per turn, position free.

Write [N] turns on [SUBJECT].

19. Anapestic dimeter

Gate: PASS, with the stop included · **Compression:** EXPANDER, mildly · *Two light, one weighted, with a designed exit*

What it is. Paired light-light-heavy units, delivered in a chanting register, running long and closing with a shortened terminal variant. The Greek system used it for entrances and exits, which is to say for movement with a designed end.

Why use it. Two light clauses resolving into one weighted clause, repeated, produces momentum you can sustain across a long passage. The mandatory terminal variant is what keeps the momentum from becoming a runaway.

When to use it. Use it for processional content: onboarding sequences, guided walkthroughs, anything that carries a reader forward through many steps.

Best at. Step sequences, guided flows, narrative transitions, long procedural documents.

What it costs. Without the catalectic close the transfer fails outright on failure preservation, because the Greek system had a designed exit and the naked operator has none. With the stop restored, all five tests hold. Expect roughly a third of the line to carry the semantic load, with the rest absorbed by connective material.

Template.

Specification. The sequence must end on the terminal variant, which is structurally different from every preceding unit. A sequence that simply stops has failed.

Write [N] units on [SUBJECT]. Each unit: two brief clauses, then one weighted clause carrying the step's outcome.

Terminal variant: the final unit drops [ONE ELEMENT] and ends short.

Do not add a summary after the terminal variant.

20. Dochmiac

Gate: PASS · **Compression:** COMPRESSOR, extreme and local · *Rationed disruption*

What it is. A short syncopated unit with dozens of attested realizations, used in Greek tragedy at moments of maximum distress. The name means slanted, which describes how it sits against everything around it.

Why use it. Rationing is the mechanism, not the irregularity. A disruption register works because it is scarce and clustered, and it stops working the moment it becomes the baseline.

When to use it. Use it when your output is uniformly intense and therefore flat, or when one moment in a document must break the pattern and be seen to break it.

Best at. Marked emphasis inside long uniform passages, escalation points in incident narratives, the single line that must not read like the others.

What it costs. Both systems fail identically through overuse, which converts the marked register into the baseline and destroys the signal. Set a hard quota and cluster the uses rather than scattering them. Expect near-total absence of connective words inside the marked units, which is the highest content-word density in the source tradition.

Template.

Specification. The disrupted register may occupy no more than [QUOTA, e.g. 5 percent] of the output, and the uses must cluster rather than scatter. Exceeding the quota voids the effect.

Write [N] units on [SUBJECT] in the baseline register: [BASELINE DESCRIPTION].

At [SPECIFIC MOMENT], switch to the disrupted register for exactly [K] units: no connectives, no subordination, maximum content-word density.

Return to baseline immediately.

Report the disrupted-unit count as a percentage of total units.

Book IV: Aeolic and Lyric Stanzas

21. Alcaic stanza

Gate: PASS · **Compression:** CONTAINER with a compressed hinge · *Establish, establish, turn, resolve*

What it is. Two matched lines, then a narrowed third line, then a fourth of different movement. The stanza's shape is repetition, interruption, release, with the pivot arriving as a roughly eighteen percent narrowing.

Why use it. Four moves with a disruptive third is a complete argument architecture. The hinge disrupts rather than distills, which distinguishes it from every summary-shaped structure and makes it useful when the turn must genuinely turn.

When to use it. Use it when analyses restate instead of pivoting, or when a recommendation needs to survive an objection before it resolves.

Best at. Analytical memos, decision briefs, any argument that must establish a pattern and then break it.

What it costs. The stanza collapses into a list when the third move is weak, and that is the only failure worth watching. Write the hinge first and build the two establishing moves toward it. The compression at the pivot is real and small, so do not expect the narrowing alone to carry the disruption.

Template.

Specification. The third move must contradict, complicate, or redirect the first two. A third move that summarizes them is a failure, and the output must be rewritten rather than patched.

Subject: [SUBJECT].

Move 1: establish [CLAIM].

Move 2: establish [PARALLEL CLAIM] at the same length and structure.

Move 3: turn. Introduce [TENSION / EXCEPTION / COST]. Write this move at roughly [80 percent] the length of moves 1 and 2.

Move 4: resolve at moderate length.

Before writing, state in one line what move 3 will disrupt.

22. Sapphic hendecasyllable

Gate: PASS · **Compression:** CONTAINER, absolutely uniform · *Constant container, variable content*

What it is. Eleven positions specified almost entirely, with unusual resistance to the substitutions that loosen related lines. Three of these plus a short close make the stanza.

Why use it. Holding the container perfectly constant forces all the signal into the content. When every unit is the same size and shape, differences in what they carry become the only visible variable.

When to use it. Use it for difficult material where formatting variation would read as editorializing, such as findings of unequal severity that must be presented without visual ranking.

Best at. Neutral presentation of uneven material, incident logs, comparative findings, evidence tables in prose form.

What it costs. Both systems produce distance when the uniformity outlasts the reader's patience, and that distance is sometimes the point and sometimes a defect. Density matches ordinary prose, so this operator buys you neutrality rather than compression. Cap the run length.

Template.

Specification. Every unit is the same length within [TOLERANCE] and uses the same clause order. Any formatting that marks one unit as more important than another is a defect.

Write [N] units on [SUBJECT], each exactly [LENGTH] words, each following the order: [CLAUSE ORDER].

No bolding, no headers, no reordering by importance.

Close with one short unit of [SHORT LENGTH].

Maximum run: [MAX N] units. Beyond that, split the document.

23. Hendecasyllabic verse (Phalaecean)

Gate: PASS · **Compression:** CONTAINER, with diction doing separate work · *Shape and register set independently*

What it is. Eleven positions matching the Sapphic exactly, which Catullus used for roughly forty poems of invitation, insult, dedication, and gossip. The shape is formal and the vocabulary is not, and the tension between them is the instrument.

Why use it. This is the cleanest fix in the corpus for a defect everyone has met. Structured outputs go formal because structure and register get set by one decision. Separate the two decisions and the formality stops leaking.

When to use it. Use it whenever a structured format has made your casual content sound like a legal filing.

Best at. Consumer-facing structured content, product copy, internal comms that must be organized without sounding institutional.

What it costs. Both systems fail identically when the diction rule is dropped, at which point formality reasserts itself immediately. The diction constraint is a floor rather than a ceiling: it admits plain and even blunt vocabulary that the shape alone would suppress. Keep both rules or keep neither.

Template.

Specification. The output must satisfy the structural rules and the diction rules independently. Satisfying the structure while drifting formal is a failure.

Structure: [N] units of [LENGTH], following [PATTERN].

Diction floor: use [PLAIN / CONVERSATIONAL / BLUNT] vocabulary throughout. Ban these registers: [LIST].

Required informal elements per unit: at least [K].

Write on [SUBJECT]. Check the diction rule separately from the structure rule before returning.

Book V: Hebrew and Near Eastern

24. Classical Hebrew qinah meter

Gate: PASS · **Compression:** COMPRESSOR, asymmetric by design · *The three-against-two shortfall*

What it is. A line of three beats answered by two, where balance would have run three against three. The second half arrives short, so the line falls rather than closing, which is why the form carried lament.

Why use it. Ratio is the most portable prosodic property across languages, and this one does something no balanced structure can: it makes loss structurally visible. Every line drops a third of its expected capacity at the resolution point.

When to use it. Use it when a comparison, retrospective, or post-mortem keeps producing false balance, and the honest finding is that one side has less.

Best at. Post-mortems, retrospectives, gap analyses, any summary where the shortfall is the finding.

What it costs. Repetition is the condition. A single asymmetric pair reads as an editing error in both systems, so the operator needs several lines to establish the pattern. The register is also narrow: content unconcerned with loss will read as unintentionally mournful. Expect the shortfall to land on modifiers first.

Template.

Specification. Every unit's second half must be roughly two-thirds the length of its first. A balanced unit is a defect. The shortfall must fall on qualification, not on the claim.

Write [N] units on [SUBJECT]. First half: [FULL STATEMENT], roughly [LENGTH] words.
Second half: [CURTAILED RESPONSE], roughly $[LENGTH \times 0.66]$ words.

Repeat the shape for every unit without exception.

Do not pad the second half to restore balance.

Book VI: Arabic, Persian, and Turkic Systems

25. Hazaj

Gate: PARTIAL · **Compression:** COMPRESSOR, phonologically · *Maximum regularity as an attention choice*

What it is. A metre saturated with long syllables, marginal in Arabic practice and promoted to a primary metre in Persian romance narrative. Three heavy positions in four means the line carries fewer syllables per unit of time than a light metre.

Why use it. Maximum regularity is a deliberate choice with a known effect on attention, and refusing it is equally deliberate. Naming the choice is the value.

When to use it. Use maximum regularity when you want the reader to settle in and stop scanning. Refuse it when you need alertness.

Best at. Long immersive reading, meditative or instructional content, material designed to be absorbed rather than searched.

What it costs. The gate is honest here: the trance effect in recited Persian verse depends on acoustic repetition that silent reading does not reproduce. What survives is the selector rule as a design principle, not the mechanism. Predict lower word count per unit than a lighter form of the same length.

Template.

Specification. The output must maintain identical unit shape throughout, with no variation permitted. Variation introduced for interest is a failure.

Write [N] units on [SUBJECT]. Every unit uses the same length, the same clause count, and the same opening structure: [STRUCTURE].

Permitted variation: none.

State at the top whether this content wants absorption or alertness. If alertness, do not use this operator.

26. Khafif

Gate: PARTIAL · **Compression:** CONTAINER, mid-scale · *The neutral middle register*

What it is. A mixed-foot metre lighter than the heavy metres and steadier than the conversational ones, sitting deliberately in the middle of the scale.

Why use it. The middle register is a real category and most writing systems have no name for it. Content too serious for casual framing and too plain for ceremonial framing needs somewhere to live.

When to use it. Use it when your output keeps arriving either chatty or pompous, and neither is right.

Best at. Policy notes, status updates on sensitive topics, professional correspondence that must respect the subject without inflating it.

What it costs. The category transfers and the mechanism does not. Middle weight in Arabic verse comes from foot mixture, while middle weight in prose comes from diction and sentence length, so only the position on the scale carries across. Define your own middle explicitly rather than assuming the model shares your sense of it.

Template.

Specification. The output must sit between the two named registers. Drifting to either pole is a failure even if the content is correct.

Too casual, for this task, means: [DESCRIPTION PLUS TWO EXAMPLES].

Too ceremonial, for this task, means: [DESCRIPTION PLUS TWO EXAMPLES].

Target: exactly between them.

Sentence length: [RANGE]. Vocabulary: [CONSTRAINT].

Write [N] units on [SUBJECT], then rate each on a five-point casual-to-ceremonial scale. Any unit outside [3] gets rewritten.

27. Ramal

Gate: PARTIAL · **Compression:** CONTAINER at sustained rate · *Uniform clauses, clipped section ends*

What it is. A rocking movement with a shortened close, carrying the Persian didactic tradition including Rumi's. Long and short positions alternate evenly, which gives high capacity per line, and the clipped close removes one position at every section boundary.

Why use it. Uniform clause lengths across a long teaching document reduce the reader's cognitive load, and clipped section ends tell them where to breathe. Together they make length survivable.

When to use it. Use it for long instructional outputs where the reader will not stop, such as tutorials, doctrine, or extended explanation.

Best at. Teaching content, doctrinal writing, long explanations delivered in one pass.

What it costs. The acoustic component that did the attention work in performance does not survive into silent text. What transfers is uniformity as a courtesy to the reader rather than isochrony as an attention mechanism, which is a smaller claim and the honest one.

Template.

Specification. Clause length must stay within [TOLERANCE] across the entire output, and every section must end one clause short. Variation in clause length is a defect.

Write [N] sections on [SUBJECT]. Each section: [K] clauses of [LENGTH] words.

Final clause of each section: [LENGTH minus ONE ELEMENT].

Do not vary clause length for emphasis. Use word choice instead.

28. Basit

Gate: PASS · **Compression:** CONTAINER with alternating rates · *Long analytical, short confirmatory*

What it is. Two foot sizes alternating, producing the outspread stately gait the name describes. The long foot carries roughly four positions of content and the short one three, so the line breathes rather than compressing.

Why use it. Alternating unit sizes gives a reader a natural rhythm of exposition and confirmation. The long unit does the work and the short one lets it land.

When to use it. Use it for analysis that must be both thorough and followable, where a wall of equal paragraphs would exhaust the reader.

Best at. Analytical reports, technical explanation, findings with supporting confirmations.

What it costs. Both systems fail the same way when one size runs consecutively and the gait collapses into monotony. Enforce strict alternation. Predict that syntactic units align with the size boundaries, which is a benefit for readability and a constraint on how you phrase things.

Template.

Specification. Units must alternate long, short, long, short without exception. Two consecutive units of the same size is a defect.

Write [N] pairs on [SUBJECT].

Long unit: [LENGTH] words, carrying the analysis.

Short unit: [LENGTH × 0.75] words, confirming or grounding what the long unit claimed.

The short unit may not introduce new analysis.

29. Kamil

Gate: PASS · **Compression:** VARIABLE, one position per unit · *Bounded variability on exactly one dial*

What it is. A metre whose defining feature is one licensed variation: a double-short element that may contract to a single long. The tradition calls it perfect for that elasticity, and the swing runs to roughly twelve percent of line length.

Why use it. This is the cleanest bounded-variability exhibit in the corpus. Each unit varies in exactly one specified way and in no other, which gives you flexibility without losing identity.

When to use it. Use it when a template needs to flex for real content differences but keeps drifting into free-form generation.

Best at. Template design, structured output with one variable field, format contracts that must tolerate a single kind of irregularity.

What it costs. Both systems lose their identity when the number of licensed dials grows. One dial is the design. Two is a different form. Three is prose with extra steps. Name the dial explicitly and forbid everything else.

Template.

Specification. Exactly one element may vary between units, and it is named below. Any other variation is a defect regardless of how much better it reads.

Fixed structure: [FULL SPECIFICATION].

The single licensed variation: [ELEMENT] may be [OPTION A] or [OPTION B].

Everything else is fixed.

Write [N] units on [SUBJECT], then list which option you chose for each unit and why.

30. Wafir

Gate: PASS · **Compression:** EXPANDER then COMPRESSOR, within the unit · *Abundance truncated*

What it is. Expansive feet reined in by a clipped cadence at the close. The body permits filling and the close forbids it, so the line develops and then stops hard.

Why use it. This addresses verbose generation without amputating development room, which is the failure almost every length constraint produces. You cap the ending rather than capping the thought.

When to use it. Use it when word limits are making your outputs shallow, or when generated text develops well and then trails off.

Best at. Long-form answers that must land, essays, explanations that need room to build and discipline to end.

What it costs. Both systems break when the close is permitted to expand, which happens quietly and constantly. Enforce the close by count rather than by instruction, and check it mechanically.

Template.

Specification. The body may run to any length within [MAX]. The close must be no longer than [HARD LIMIT] words. A close that exceeds the limit voids the unit.

Write [N] units on [SUBJECT].

Body: develop freely, [MIN] to [MAX] words. Subordination, examples, and qualification are all permitted.

Close: exactly one clause of at most [HARD LIMIT] words. No conjunctions, no qualifiers, no trailing phrase.

Report the word count of each close.

31. Aruz as a system

Gate: PASS · **Compression:** META-LEVEL · *A large library from a small primitive set*

What it is. Al-Khalil's circles derive the classical metres as permutations of one shared inventory of elements, which makes the system an algebra rather than a catalogue. Sixteen metres reduce to one element inventory plus a rotation rule.

Why use it. The compression happens in the description, not in the poems, and that is the finding. If your operator library needs a hundred entries, you have a catalogue. If it needs nine primitives and a combination rule, you have a system that generates entries you have not thought of yet.

When to use it. Use it when designing the library rather than when writing a prompt. This is a meta-operator.

Best at. Prompt library architecture, design system governance, taxonomy construction.

What it costs. The failure mode preserves precisely and it is the warning this whole guide is built around. Both systems degrade when ported to a substrate whose native properties the primitives assume and do not find. Aruz assumed syllable quantity, and Turkish did not have it. Your primitives assume something too. Name the assumption before you port.

Template.

Specification. The output must be a generative system, not a list. Success means a reader can produce a valid entry the system never enumerated.

Domain: [DOMAIN].

Identify the minimum element inventory: [N] primitives, each defined in one sentence.

Identify the combination rules: [K] operations that build entries from primitives.

Derive [M] example entries and show the derivation for each.

Then state the substrate assumption each primitive makes, and what breaks if the assumption fails.

32. Ruba'i meter

Gate: PASS · **Compression:** COMPRESSOR at the quatrain scale · *Setup, parallel setup, unbound pivot, returning verdict*

What it is. A quatrain rhyming so that the third line stands unbound and the fourth returns. Four lines must complete a whole argument, which makes it the tightest closed structure in the Persian repertoire, and the unrhymed third line gets no sonic support at all.

Why use it. The four-move architecture with a marked release in the third position is a complete miniature argument. The unbound third position is where the turn must live, because it is the only position with nothing holding it in place.

When to use it. Use it when short-form analysis keeps restating instead of turning, or when you need a complete argument in a very small space.

Best at. Micro-analysis, executive one-liners, slide bullets that must argue rather than list, social-length insight.

What it costs. Both systems collapse when the pivot merely restates instead of turning, and that collapse is silent. The third move carries the highest load with the least support, so write it first. Expect heavy compression: four units to carry setup, parallel, turn, and verdict leaves nothing for elaboration.

Template.

Specification. Four units, one argument, complete. Unit 3 must introduce something units 1 and 2 did not contain. If unit 3 can be deleted without loss, the output failed.

Subject: [SUBJECT].

Unit 1: [SETUP].

Unit 2: [PARALLEL SETUP, same shape as unit 1].

Unit 3: [PIVOT. Unbound. This is where the turn happens.]

Unit 4: [VERDICT. Returns to the shape of units 1 and 2.]

Write unit 3 first, then build the others around it.

33. Masnavi couplet meter

Gate: PARTIAL · **Compression:** CONTAINER, unbounded · *Local closure, unbounded chain*

What it is. Rhyming couplets that renew the rhyme at every pair, which removes any global obligation and permits unbounded extension. Each unit closes locally and the chain continues as long as the material lasts.

Why use it. Local closure with unbounded extension is exactly the shape streaming generation needs. Each unit is complete, so the output is usable at any cutoff point.

When to use it. Use it for streamed responses, incremental delivery, and any output where the reader may stop at an arbitrary point and must still have something whole.

Best at. Streaming output, incremental reports, serialized content, long conversational answers.

What it costs. The gate catches a missing part. The masnavi's drift risk was absorbed by narrative, and a streaming generator has no equivalent absorber unless you specify one. Add an external coherence source, a running thesis or a fixed frame, or the chain will wander. Predict constant density per unit while total length varies freely.

Template.

Specification. Every unit must be complete on its own. A reader who stops after any unit must have a usable result. Coherence comes from the frame below, not from the units.

External frame: [RUNNING THESIS / FIXED QUESTION / STANDING CONSTRAINT]. Restate it internally before each unit; do not print it.

Write units on [SUBJECT] until [STOPPING CONDITION].

Each unit: [STRUCTURE], self-contained, no forward references.

34. Hece Ölçüsü

Gate: PASS · **Compression:** CONTAINER, and the cheapest available · *Substrate fit as a selection criterion*

What it is. Turkish folk metre counting syllables with mandatory breath-breaks at fixed positions, standing as the native counter-system to an imported one that assumed a property Turkish did not have. Counting syllables imposes no restriction on which syllables, so content stays free.

Why use it. Prefer the simplest constraint system whose assumptions your substrate actually satisfies. That is the whole operator and it is worth more than most of the elaborate ones.

When to use it. Use it whenever you are about to import a sophisticated constraint from another domain. Check what it assumes first.

Best at. Operator selection, constraint design, avoiding imported machinery that cannot run on your material.

What it costs. Almost nothing, which is the point. Both systems produce distortion when a constraint assumes a property the material lacks, and the distortion is usually invisible until it is expensive. The cost of this operator is that it will talk you out of more interesting operators, which is generally correct.

Template.

Specification. Choose the least demanding constraint that produces the required effect. A more sophisticated constraint that assumes properties the material lacks is the wrong answer even if it sounds better.

Task: [TASK]. Required effect: [EFFECT].

List [3] candidate constraints, simplest first.

For each, state what property of the material it assumes.

Verify each assumption against [MATERIAL].

Select the simplest constraint whose assumptions all hold, and say what you rejected and why.

Book VII: Sanskrit, Prakrit, and Vedic

35. Mandakranta

Gate: PASS · **Compression:** COMPRESSOR, total · *Zero degrees of freedom*

What it is. Seventeen syllables in a fixed sequence with breaks after the fourth and tenth, specifying every single position. The name means slow-stepper, and no position is left to the writer's discretion.

Why use it. Full specification is the correct choice where a fixed recognizable effect matters more than range. Zero degrees of freedom inverts the usual relation: content gets selected to fit the container rather than the container fitted to the content.

When to use it. Use it when output must be identical in shape across thousands of generations, such as a rendered field, a status line, or a compliance-critical format.

Best at. Strict formatting, machine-readable output, regulated disclosures, any format where deviation is a defect rather than a variation.

What it costs. Both systems break when the content does not fit and no license exists to absorb the mismatch, which is the defining risk of total specification. Sanskrit absorbed the pressure through compound formation, and your model will absorb it by dropping material or by inventing filler. Decide in advance which failure you prefer, and instrument for it.

Template.

Specification. Every position is fixed. Output that deviates in any position is rejected, not corrected. If the content does not fit, report the overflow rather than trimming silently.

Format: [POSITION 1: TYPE, LENGTH] · [POSITION 2: TYPE, LENGTH] · [BREAK] · [POSITION 3 ...] · [BREAK] · [POSITION N ...].

Total length: exactly [N] units.

Input: [CONTENT].

If the content exceeds any position's capacity, output the format plus a line beginning OVERFLOW listing what did not fit.

36. Sragdhara

Gate: PARTIAL · **Compression:** EXPANDER · *Maximum gravity in three segments*

What it is. Twenty-one syllables in three seven-syllable segments, the longest of the standard classical fixed metres. The span exceeds what one proposition requires, so the form invites qualification, apposition, and epithet to fill it.

Why use it. Maximum length is a signal when a size system already exists. The longest unit in a graded family reads as ceremonial precisely because the reader knows the other sizes.

When to use it. Use it for the single most weighted statement in a document that already uses graded unit sizes.

Best at. Ceremonial statements, mission lines, the one sentence in a report that must carry the most.

What it costs. The gate is direct about the limit. The effect depends on the surrounding size system existing, and a document with no established unit scale cannot produce gravity by making one sentence long. Build the ladder first. Predict the highest modifier-to-head ratio of any form here, which means the sentence will be dense with qualification rather than with claims.

Template.

Specification. This operator requires an established size ladder in the same document. If no ladder exists, do not use it.

Established sizes in this document: [LIST, e.g. 8 / 11 / 14 / 17 words].

Write one statement on [SUBJECT] at [21] units, in three segments of [7] separated by [MARKER].

Use exactly one core claim. Fill the remaining capacity with qualification and apposition, not with additional claims.

Use this size exactly once per document.

37. Vasantatilaka

Gate: PASS · **Compression:** CONTAINER, mid-ladder · *Graduated template sizes*

What it is. Fourteen syllables sitting between the workhorse form's ease and the ceremonial form's weight. It reads as unforced where its neighbours read as compressed or ceremonial, because it lands close to what one sentence naturally occupies.

Why use it. The transfer is the size system, not this single form. A designed ladder at eight, eleven, fourteen, seventeen, nineteen, and twenty-one lets selection itself carry meaning.

When to use it. Use it when building a template library, not when writing one output. Offering graduated sizes beats offering one size and hoping writers adapt it.

Best at. Template library design, content systems with multiple weights, editorial standards.

What it costs. Both systems lose the signal when the sizes stop being distinguishable. Space the rungs far enough apart that a reader can tell them apart without counting. Three well-separated sizes beat six that blur.

Template.

Specification. The ladder must have rungs a reader can distinguish without measuring. If two adjacent sizes read the same, collapse them.

Domain: [DOMAIN].

Define [N] template sizes: [SIZE 1] for [USE], [SIZE 2] for [USE], [SIZE 3] for [USE].

For each rung, state the register it signals and the content type it fits.

Then write the same content at every rung and confirm that a reader could name the rung from the output alone.

38. Sardulavikridita

Gate: PASS as ratio, FAIL as generator · **Compression:** EXPANDER then COMPRESSOR, within the unit · *Long approach, short strike*

What it is. Nineteen syllables split twelve then seven around the break. The name means tiger's play, which describes the long approach and the short strike, and the aphorism occupies about a third of its own line.

Why use it. Extended setup followed by compressed verdict, inside a single unit, places the verdict where it will land. Position is the mechanism.

When to use it. Use it when your conclusions arrive too early to have been earned, or when a finding needs its ground laid inside the same sentence that delivers it.

Best at. Aphoristic findings, single-sentence recommendations, insight lines in analytical documents.

What it costs. Read the gate carefully, because this is the only operator in the corpus with a FAIL on a named dimension. The proportion places a verdict well and does not produce a good one. Sell it as an emphasis architecture and it holds. Sell it as an insight device and it will manufacture confident nonsense at exactly the position readers trust most.

Template.

Specification. The setup occupies roughly twelve parts and the verdict roughly seven. The verdict must follow from the setup and must not be generated to fit the slot.

Subject: [SUBJECT].

Setup: [LENGTH × 0.63] words establishing [GROUND].

Break: [MARKER].

Verdict: [LENGTH × 0.37] words delivering [CLAIM].

After writing, answer in one line: does the verdict follow from the setup, or was it written to fill the slot? If the second, discard and restart.

39. Gatha

Gate: PARTIAL · **Compression:** VARIABLE within a fixed clock · *Duration budget rather than slot count*

What it is. A Prakrit form governed by total duration rather than by counting positions, used extensively across Buddhist and Jain canons. A composer trades syllable weight against syllable count freely inside a fixed clock.

Why use it. Composing against a total rather than against a slot count permits internal variation the slot method forbids. That distinction is real and most template systems have never made it.

When to use it. Use it when a fixed structure is producing awkward output because the content's natural divisions do not match the slots.

Best at. Flexible-structure summarization, adaptive templates, content whose internal shape varies more than its total size.

What it costs. The gate is unforgiving and correct. No accepted duration unit exists on the generation side, and a token count is a slot method wearing a duration name. So the useful part is the distinction itself, which sharpens how you specify constraints. Do not claim you have implemented duration composition when you have implemented a token budget.

Template.

Specification. The total budget is fixed and the internal division is free. Any output within budget is valid regardless of how it divides.

Total budget: [N] words, hard ceiling.

Internal structure: free. Use as many or as few units as [CONTENT] requires.

Required elements, in any arrangement: [ELEMENT 1], [ELEMENT 2], [ELEMENT 3].

Write on [SUBJECT], then report your actual division and why the content took that shape.

40. Arya

Gate: PARTIAL · **Compression:** COMPRESSOR, asymmetric · *Asymmetric halves with a lighter landing*

What it is. A form of unequal halves, thirty units then twenty-seven, with a documented reduction at a fixed point in the second half. The second half runs about ten percent short and the deficit lands in a specified place.

Why use it. Allocating a smaller budget to the second half gives a smaller landing than the setup, which makes the turn arrive as a settling rather than as a climax.

When to use it. Use it for miniatures that resolve quietly, such as reflective closings or findings that de-escalate rather than conclude.

Best at. Reflective summaries, de-escalating conclusions, short pieces where a hard verdict would be false.

What it costs. The duration unit does not transfer, exactly as with the previous entry, so the moraic machinery is unavailable. What transfers independently is the asymmetric-halves finding, and that is the more useful half of the form. Take the ratio. Leave the theory.

Template.

Specification. The second half runs roughly ten percent shorter than the first, with the shortfall concentrated at [NAMED POSITION]. A balanced output has failed.

Write one unit on [SUBJECT].

First half: [LENGTH] words.

Second half: $[LENGTH \times 0.9]$ words, with the reduction taken at the [PENULTIMATE CLAUSE].

The turn falls at the point of reduction. Place it there deliberately.

41. Gayatri, Vedic

Gate: PARTIAL · **Compression:** COMPRESSOR, severe · *Three equal segments with locked closes*

What it is. Three segments of eight positions each, with a fixed cadence closing every segment. The cadence locks half the positions, so four free positions per segment leaves room for roughly one substantive word.

Why use it. Three equal segments with locked endings produce extreme density and a shape that is trivially checkable. The tradition deployed it where exactness was the requirement.

When to use it. Use it when you need three parallel micro-statements with identical endings, such as principles, commitments, or a triad of findings.

Best at. Principle statements, triads, commitments, anything meant to be recited or recalled exactly.

What it costs. Here is the correction that matters most in this book. The invariant that produced three thousand years of transmission accuracy was an institutional verification practice, not the metre. No operator supplies one. So the tripartite structure transfers and the fidelity claim does not, and anyone selling this form as a reliability mechanism is selling the priesthood without the priests.

Template.

Specification. Three segments, equal length, identical closing pattern. Fidelity comes from your review process, not from this format. Do not treat the format as a correctness guarantee.

Write three segments on [SUBJECT], each exactly [LENGTH] words.

Every segment ends with the fixed pattern: [CLOSING PATTERN].

Each segment carries exactly one substantive claim.

Attach the name of the human or process that verified each segment.

42. Tristubh

Gate: PASS · **Compression:** CONTAINER, with a locked exit · *Free opening, locked ending*

What it is. Eleven positions with an early break and a fixed cadence, dominating the Rigveda at roughly forty percent of its verses. Seven free positions and four locked gives the highest freedom rate among the major Vedic forms.

Why use it. Cadence government is one of the strongest transfers in the corpus because it balances freedom and discipline through position rather than through degree. You do not restrict how much the model can say. You restrict how it ends.

When to use it. Use it as a default structural constraint for almost any generation task where output must be recognizable without being scripted.

Best at. General prompt architecture, structured freedom, consistent outputs across varied inputs. This is the operator to reach for first when you do not know which operator to reach for.

What it costs. The failure is identical in both systems: when the locked portion grows large enough to constrain the free portion's content, you have built full specification without admitting it. Keep the locked exit under half the unit. Sixty-four percent free is the historical setting and it is a reasonable place to start.

Template.

Specification. The opening is free and the close is fixed. Any output whose close deviates is rejected. Any prompt whose lock exceeds [40 percent] of the unit is misconfigured.

Write [N] units on [SUBJECT].

Opening: free, [LENGTH × 0.64] words, any structure.

Break after the opening: [MARKER].

Locked close: exactly [CLOSING PATTERN], identical in every unit.

43. Anustubh, Vedic

Gate: PARTIAL · **Compression:** COMPRESSOR that relaxed as volume grew · *Strictness as a versioned variable*

What it is. Four segments of eight positions in the Vedic form, which loosened into the classical workhorse as its duties expanded from ritual to epic. The Vedic version locks more positions, so the later form gained free capacity precisely as its workload multiplied.

Why use it. Treating strictness as a versioned variable that responds to usage scale is a genuinely useful design stance. Your strictest setting belongs at the start, and relaxation belongs in the changelog rather than in the improvisation.

When to use it. Use it when a template that worked at low volume is failing at high volume, and the instinct is to add rules.

Best at. Template governance, prompt versioning, scaling a format across more use cases than it was designed for.

What it costs. The gate is right to stop at PARTIAL, and the reason generalizes. A single documented lifecycle cannot establish the general rule, and the counterexample sits in the same corpus: one Sanskrit form relaxed as its duties scaled and another did not relax across a millennium. State the pattern as a precedent worth testing rather than as a principle to build on.

Template.

Specification. Constraint strength is a versioned setting with a recorded reason for every change. An undocumented relaxation is a defect even if the output improves.

Current version: [VERSION]. Current strictness: [SPECIFICATION].

Usage scale at design time: [N uses per week]. Current scale: [M].

Proposed change: [RELAX / TIGHTEN] [WHICH RULE], because [REASON].

Write the new specification, then state what you predict will get worse.

44. Brhati

Gate: PASS · **Compression:** CONTAINER with flexible allocation · *Fixed total, free segmentation*

What it is. Thirty-six positions distributed across segments of unequal length, defined by the total rather than by uniform division. A fixed total with a variable split lets the composer place capacity where the content needs it, which inverts every uniform-segment form in the corpus.

Why use it. Fixing overall length and freeing internal segmentation is the correct shape for summarizing sources whose internal structure varies. You control the budget and the content controls the division.

When to use it. Use it when a uniform-section template keeps producing thin sections and overstuffed ones on the same document set.

Best at. Variable-structure summarization, digests across heterogeneous sources, adaptive reporting.

What it costs. Both systems fail the same way when free segmentation produces a division no reader can follow. Freedom in the split requires discipline in the labeling. Require every segment to announce what it is.

Template.

Specification. Total length is fixed. Segment count and segment sizes are free. Every segment must carry a label that tells the reader why it exists.

Total: exactly [N] words.

Segments: between [MIN] and [MAX], sized as [CONTENT] requires.

Each segment opens with a [3 TO 5 WORD] label naming its function.

Summarize [SOURCE], then explain in one line why the content took this division.

45. Jagati

Gate: PASS · **Compression:** CONTAINER, one increment above its sibling · *Incremental sibling templates*

What it is. Four segments of twelve positions, one position longer than its eleven-position sibling. The extra position is a nine percent capacity gain and the tradition spent it consistently on modifiers.

Why use it. Building template siblings one increment apart, rather than doubling, gives a library fine-grained selection. Writers pick the size that fits instead of the size that is closest.

When to use it. Use it when designing a template family, alongside the graduated ladder operator.

Best at. Template family design, fine-grained content sizing, editorial systems with many near-neighbor formats.

What it costs. Both systems lose the benefit when the increment falls below the threshold at which users can perceive a difference. Nine percent is near the floor. Test perception before shipping more rungs, and be ready to collapse two siblings into one.

Template.

Specification. Adjacent siblings must be distinguishable by a reader who is not measuring. If they are not, merge them.

Base template: [SPECIFICATION AT SIZE N].

Sibling: identical except [ONE INCREMENT], to [SIZE N+1].

State what the increment is spent on: [MODIFIER / EXAMPLE / QUALIFICATION].

Produce the same content in both siblings and ask whether the difference is visible.

46. Pankti

Gate: PARTIAL · **Compression:** CONTAINER, with an unverified claim attached · *Standard quartet plus one optional slot*

What it is. Five segments of eight positions where four would have sufficed, adding a fifth unit to the standard quartet shape.

Why use it. Formalizing elaboration as a slot beats letting it arrive as overflow. If your writers keep adding a fifth paragraph, give them a fifth slot with rules.

When to use it. Use it when a four-part template keeps growing a ragged fifth part in practice.

Best at. Template revision, optional-extension design, formats that need a sanctioned place for the thing people keep adding anyway.

What it costs. The gate flags an uncertainty rather than a defect, and the distinction matters. Whether the fifth unit functions as a coda or as a fifth equal member cannot be verified from the available evidence. So specify the fifth unit's function yourself rather than assuming it inherits one. Predict no compression difference from the addition.

Template.

Specification. The fifth unit has a declared function that differs from the first four. If it reads as a fifth equal member, either declare it as one or delete it.

Units 1 to 4: [STANDARD STRUCTURE], each [LENGTH].

Unit 5, optional: [DECLARED FUNCTION, e.g. caveat / extension / open question], same length.

Trigger for including unit 5: [CONDITION].

Write on [SUBJECT]. If the trigger condition is not met, output four units and say so.

47. Usnih

Gate: PASS · **Compression:** CONTAINER, front-compressed · *Unequal fixed segments for unequal content*

What it is. Twenty-eight positions in segments of eight, eight, and twelve, giving an asymmetric small frame. The closing segment alone holds forty-three percent of the capacity.

Why use it. Content whose parts carry genuinely different weight is better served by unequal fixed sections than by forced parity. The transfer holds independently of any historical reading, which is rare in this corpus.

When to use it. Use it when a three-part template keeps producing a cramped conclusion or two padded openings.

Best at. Findings with a heavy conclusion, briefs where context is short and recommendation is long, structured answers with an uneven natural shape.

What it costs. Both systems fail when the inequality does not match the content, which is a design error rather than an execution error. Measure your material's natural weights before setting the ratio. Predict the long final segment carrying the substantive load.

Template.

Specification. Section sizes are fixed and unequal, and the sizes must match the content's actual weights. If the material is evenly weighted, use an equal-segment form instead.

Segment 1: [SHORT LENGTH] on [LIGHT CONTENT].

Segment 2: [SHORT LENGTH] on [LIGHT CONTENT].

Segment 3: [LONG LENGTH, roughly 43 percent of total] on [HEAVY CONTENT].

Write on [SUBJECT]. Before writing, confirm that segment 3's content genuinely carries the most weight.

Book VIII: East Asian Traditions

48. Chuci sao meter

Gate: PARTIAL · **Compression:** EXPANDER, by one dedicated position · *A mandated mid-unit marker*

What it is. Long lines divided by a particle at the pivot, marking a breath pause and separating the line into two extended halves. The particle carries no meaning of its own, which makes it one of the few forms that spends capacity on structure alone.

Why use it. A mandated marker separating movement from reflection tells the reader exactly where the mode changes. That is worth a position when the two modes would otherwise blur.

When to use it. Use it when narration and analysis keep bleeding into each other inside the same paragraph.

Best at. Mixed-mode writing, case studies, incident narratives that must alternate description and interpretation.

What it costs. The gate catches a real substitution problem. A semantically empty marker in the source becomes a semantically loaded one in English prose, which changes what the reader does at the pivot. Any word you pick will mean something. Choose a marker whose meaning matches the transition you want, and accept that you have changed the mechanism rather than transferred it.

Template.

Specification. Every unit contains exactly one pivot marker. The material before it describes and the material after it interprets. A unit with interpretation before the marker has failed.

Pivot marker: [MARKER].

Write [N] units on [SUBJECT]. Before the marker: [OBSERVATION], roughly [LENGTH]. After the marker: [REFLECTION], roughly [LENGTH].

Do not interpret before the marker. Do not describe after it.

49. Shijing four-syllable line

Gate: PASS, with the content-word correction · **Compression:** COMPRESSOR, at the theoretical maximum · *Four content words, built for citation*

What it is. A four-character line grouped into couplets and quatrains, forming the compact grid of the classical odes. One morpheme per position means no function-word overhead at all, which is the densest ratio in the entire corpus.

Why use it. Four content words is the tightest workable statement unit in the corpus, and the tightness is the point. Statements built this way get quoted rather than paraphrased.

When to use it. Use it when principles, values, or rules keep arriving as paragraphs nobody can repeat.

Best at. Principle statements, rule libraries, taglines, doctrine that must be recalled under pressure.

What it costs. The correction is the deliverable and it is small. The unit is four **content** words, not four words. Stated as four words, the operator produces padded output the moment a preposition is needed. Stated correctly, entities, relations, transformation, invariant, and failure all preserve. Both systems break when four units cannot carry the claim and the writer pads rather than reformulating.

Template.

Specification. Each line contains exactly four content words. Function words do not count toward the four and should be minimized. A line that pads to reach four has failed; reformulate instead.

Write [N] lines on [SUBJECT], grouped into [COUPLETS / QUATRAINS].

Each line: exactly four content words carrying one claim.

If a claim will not fit in four content words, split it into two lines or state that it cannot be compressed. Do not pad.

50. Renga link meter

Gate: PASS · **Compression:** COMPRESSOR at the unit, EXPANDER at the sequence · *Connect forward, refuse to return*

What it is. Alternating short stanzas governed by two rules at once: each link must connect to its immediate predecessor and must turn away from the one before that. Neither rule works alone.

Why use it. This is the strongest multi-agent precedent in the corpus, and the reason is the rule pair. Connection solves drift and prohibition solves repetition, which together are the actual failure pair in multi-turn and multi-agent systems.

When to use it. Use it whenever multiple turns or multiple agents must build on each other without circling.

Best at. Multi-agent orchestration, long conversation coherence, iterative refinement loops, collaborative drafting.

What it costs. Both systems fail identically when one rule gets enforced without the other. Enforce connection alone and the system repeats. Enforce prohibition alone and it drifts. The shift rule also forbids developing any theme past two units, which forces continual restatement in new terms, so expect the sequence to expand even as each unit compresses.

Template.

Specification. Each unit must connect explicitly to the immediately preceding unit and must not return to the theme of the unit before that. Violating either rule invalidates the unit.

Write [N] units on [SUBJECT].

Rule 1: name the element from unit N-1 that this unit builds on.

Rule 2: do not develop, restate, or return to the theme of unit N-2.

Before each unit, list the theme of N-1 and the theme of N-2 in one line each.

51. Korean kasa

Gate: PASS on the pair, **PARTIAL** on kasa alone · **Compression:** CONTAINER, unbounded ·

Continuing form against concluding form

What it is. Long-form verse in continuous four-beat lines with no stanza boundaries, standing as the expansive sibling of a compact turn-bound miniature. The absence of stanza boundaries removes every occasion for compression.

Why use it. The selector is the transfer. Choosing between a form that concludes and a form that continues is a real design decision with a real cost either way, and most content systems make it by accident.

When to use it. Use the pair when the same subject must sometimes resolve and sometimes keep going, such as a topic that has both a briefing version and a running log.

Best at. Continuous documentation, running logs, ongoing analysis, anything without a natural end.

What it costs. Read the split verdict. The pair passes and the continuing form alone does not, because it lacks the termination condition its transfer would need. Deploy it only with a stated stopping rule from outside the form. Predict length limited by the content rather than by the structure.

Template.

```
Specification. This format does not conclude. It stops when the external condition
below is met. An output that manufactures a conclusion has failed.

Selector: if [SUBJECT] resolves, use the concluding format. If it continues, use this
one.
External stopping condition: [CONDITION, e.g. word budget, event, coverage threshold].
Write continuous units of [LENGTH] on [SUBJECT], no sections, no summary.

On stopping, state which condition triggered the stop.
```

52. Ambrosian hymn meter

Gate: PASS · **Compression:** COMPRESSOR, mild and deliberate · *Design for the least trained user*

What it is. Short quatrains standardized in the fourth century for congregational singing by people with no training. Eight positions is about two-thirds of a comfortable clause in the source language, which forces short syntax and simple subordination.

Why use it. Choosing the lowest-friction form that scales to untrained users is a real design decision, and the ceiling that choice imposes is the price you accept knowingly.

When to use it. Use it when your audience is broad, non-expert, and will not reread.

Best at. Public-facing content, onboarding, safety instructions, anything a stranger must follow on first contact.

What it costs. Both systems fail when the accessible form is asked to carry content requiring the range it gave up. That failure arrives late and looks like the audience's fault. Watch for the moment your simple format starts producing wrong answers rather than incomplete ones, and escalate the format rather than blaming the reader.

Template.

Specification. A reader with no background in [DOMAIN] must follow every unit on first reading. Accuracy that requires expertise to parse is a failure here.

Write [N] units of [SHORT LENGTH] on [SUBJECT].

One clause per unit. No subordination. No terms undefined at first use.

Vocabulary ceiling: [READING LEVEL].

Then list anything true about [SUBJECT] that this format cannot carry. That list is the ceiling you accepted.

Book IX: Medieval European

53. Goliardic meter

Gate: PARTIAL · **Compression:** CONTAINER, with the effect located elsewhere · *Rigid frame against mismatched content*

What it is. A thirteen-position accentual line in monorhymed quatrains, used by wandering scholars to apply liturgical shape to tavern subjects. Thirteen positions is generous and imposes nothing, so the whole mechanism sits in the register mismatch.

Why use it. Applying a rigidly formal structure to deliberately mismatched content lets the mismatch carry the critique. The structure says one thing, the content says another, and the gap does the work.

When to use it. Use it for satire, for internal critique that must stay professional on the surface, or for content whose form and substance should visibly disagree.

Best at. Satire, red-team commentary, critical review delivered in institutional dress.

What it costs. The gate finds a strain in failure preservation, and it matters. The medieval form failed when the frame slipped, while the modern operator fails when the audience does not know the frame. Those are different conditions. Verify your audience recognizes the frame you are subverting, or the output will read as confused rather than pointed.

Template.

Specification. The frame must be recognizable to the intended reader, and the content must clearly not belong in it. If a reader cannot name the frame, the operator has failed.

Frame: [RECOGNIZED FORMAL GENRE, e.g. incident report, liturgy, legal memo]. Follow its conventions exactly.

Content: [MISMATCHED SUBJECT].

Write [N] units in strict frame conventions.

State the frame explicitly at the top for readers who might miss it.

54. Leonine hexameter

Gate: PASS · **Compression:** EXPANDER, by lexical constraint · *Internal echo as a retrieval hook*

What it is. A long line whose word before the mid-break rhymes with its final word, binding the halves by internal echo. Requiring matched words at fixed positions removes vocabulary from availability at both ends.

Why use it. Placing a key term at the midpoint of a long unit and recurring it at the unit's end creates a retrieval hook inside the sentence. Repetition on terms transfers directly where repetition on sounds does not.

When to use it. Use it when long sentences lose their subject before they end, or when a key concept needs to survive a complex clause.

Best at. Dense technical prose, definitions, long units that must remain searchable and quotable.

What it costs. Both systems fail the same way when the echoed element is too weak to notice or too heavy to tolerate. Pick a term substantial enough to register and vary the surrounding phrasing so the repetition does not read as a stutter. Expect circumlocution where the exact word will not fit twice.

Template.

```
Specification. Every long unit contains its key term twice: once at the midpoint and
once at the end. The two occurrences must sit in different grammatical roles.

Key term for each unit: [TERM].
Write [N] units of [LENGTH] on [SUBJECT], each with a break at the midpoint.
Place the key term immediately before the break and again at the unit's final position.

Do not repeat the surrounding phrasing.
```

55. Cantar de gesta meter

Gate: PASS · **Compression:** CONTAINER, self-sizing · *One binding feature per section*

What it is. Irregular long lines grouped into verse paragraphs bound by a single recurring feature running through the whole section, with the feature changing at section boundaries. Line length is free, so each line takes the positions its content requires.

Why use it. Letting units size themselves to their content while a section-level marker holds coherence is the purest container in the corpus. You get flexibility inside and consistency across.

When to use it. Use it for long outputs whose parts genuinely differ in size, where uniform sections would either truncate or pad.

Best at. Long reports, multi-topic documents, retrieval corpora with heterogeneous chunk sizes.

What it costs. Both systems fail identically when the recurring feature is too weak to register across the section's length. The binding is close to free in the source tradition, which is why it works, but a binding that costs nothing may also signal nothing. Test whether a reader can name the section's binding term without being told.

Template.

```
Specification. Every unit inside a section carries the section's binding feature. Units
may differ freely in length. The binding feature changes at every section boundary.

Section binding features, in order: [FEATURE 1], [FEATURE 2], [FEATURE 3].
Write [N] sections on [SUBJECT]. Units within a section run [MIN] to [MAX] words as
content requires.

After each section, state its binding feature in one line, then change it.
```

56. Hildebrandston

Gate: PARTIAL · **Compression:** CONTAINER, uniform · *Four long units, flat allocation*

What it is. A quatrain of long lines with internal pauses, carrying heroic song and surviving into printed broadsides. Six beats per line across four lines with no positional marking gives a completely flat allocation.

Why use it. Choosing uniform long units over alternating short and long produces a grave or ceremonial register. Flat allocation refuses to rank, which is sometimes exactly what the material requires.

When to use it. Use it for ceremonial narration, formal announcements, or content where visible hierarchy would be inappropriate.

Best at. Formal narration, announcements, obituary-register content, historical summaries.

What it costs. The gate calls the mechanism thin, and that is the right word. The choice between a uniform long-line frame and an alternating one produces a real register difference, but the surviving evidence does not isolate why. Use the selector. Do not explain it with a mechanism you cannot demonstrate.

Template.

Specification. All four units are the same length with no marked emphasis anywhere. Any unit that reads as the important one is a defect.

Write four units of [LONG LENGTH] on [SUBJECT], each with one internal pause marked by [MARKER].

Distribute content evenly. No unit may function as a climax or as a summary.

No bolding, no ordering by importance.

57. Nibelungenstrophe

Gate: PASS as emphasis, PARTIAL as register · **Compression:** EXPANDER at the close · *Terminal weight*

What it is. Three matched long lines and a heavier fourth, where the final half-line carries an extra beat the others do not. That is a thirty-three percent capacity increase at the closing position.

Why use it. Making the final unit of each section deliberately heavier than its predecessors is a clean emphasis architecture. Weight at the end is read as consequence without anyone being told to read it that way.

When to use it. Use it when section endings disappear into the body, or when the last point in a list needs to carry more than the others.

Best at. Section closes, list terminations, findings whose final item carries the decision.

What it costs. Both systems flatten when every unit is heavy, so the extra beat must be scarce. And the stronger claim, that terminal weight encodes doom or warning, does not survive the counterexamples in the same tradition. Take the emphasis architecture. Leave the register claim.

Template.

Specification. The final unit of each section is measurably longer and heavier than the preceding units. Exactly one unit per section may be heavy.

Write [N] sections on [SUBJECT].

Units 1 to 3: [LENGTH] each, matched structure.

Unit 4: [LENGTH × 1.33], carrying the section's consequence or judgment.

Do not make any other unit heavy.

Book X: Romance and Continental

58. Alexandrine

Gate: PASS · **Compression:** CONTAINER, with a marked variant · *Break the pattern at the turn*

What it is. Twelve positions split evenly by a mandatory break, with a licensed variant that divides the same twelve into three unequal parts. The classical rule forbids the variant and the Romantic practice deployed it at the rhetorical turn.

Why use it. Marked violation against an established pattern is one of the most reliable emphasis mechanisms available. You do not add weight. You break symmetry the reader has already learned.

When to use it. Use it when emphasis by formatting has stopped working, and when the document already runs long enough to establish a pattern worth breaking.

Best at. Emphasis in long uniform documents, rhetorical turns, the one paragraph that must be noticed.

What it costs. Both systems produce noise rather than emphasis when the pattern was never established firmly enough to break. Count your establishing units before you spend the variant. The variant redistributes rather than compressing, so you gain emphasis without gaining space.

Template.

Specification. Establish the symmetric pattern for at least [N] units before deploying the variant. Deploy the variant exactly once. A variant deployed early or twice produces noise.

Standard unit: [LENGTH], divided evenly into two halves at [MARKER].

Variant unit: same total length, divided into three unequal parts.

Write [N+1] units on [SUBJECT]. Place the variant at [THE RHETORICAL TURN].

59. Decasyllable, vers commun

Gate: PARTIAL · **Compression:** CONTAINER, asymmetrically allocated · *Brief setup, longer delivery*

What it is. Ten positions split four then six, the asymmetric line that carried French epic before a longer form displaced it. Forty percent of capacity goes to the opening and sixty to the close.

Why use it. Short setup followed by longer delivery, repeated across a sequence, is a clean allocation rule that keeps openings from swelling.

When to use it. Use it when your paragraphs spend half their length getting started.

Best at. Narrative sequences, procedural steps, any repeated unit with a setup and a payload.

What it costs. The gate rejects the interesting claim and keeps the boring one. No measurement establishes that short-then-long produces forward motion rather than merely being describable that way. So use the allocation as an allocation. Do not sell momentum you cannot demonstrate.

Template.

Specification. Each unit allocates roughly forty percent to setup and sixty percent to delivery. A unit whose setup exceeds its delivery is a defect.

Write [N] units on [SUBJECT].

Setup: [LENGTH × 0.4] words establishing the situation.

Break: [MARKER].

Delivery: [LENGTH × 0.6] words carrying what happened or what to do.

Report the ratio for each unit.

60. Italian hendecasyllable

Gate: PASS · **Compression:** CONTAINER, maximally permissive · *Two anchors, everything else free*

What it is. Eleven positions anchored by a mandatory stress at the tenth and a required principal stress at either the fourth or the sixth. Everything else floats, giving an eighteen percent specification rate, the lowest of any fixed form in the corpus.

Why use it. Anchor-point specification buys identity at the lowest possible cost. Fix two positions and free the rest when flexibility matters more than distinctiveness.

When to use it. Use it when heavier templates keep fighting the content, and you still need outputs that belong to the same family.

Best at. Lightweight structural constraint, high-variance content, voice consistency without format rigidity.

What it costs. Both systems lose their identity when the anchors are too few or too weakly placed to be perceived. Two anchors is near the floor, so place them where a reader will notice: one near the end and one at a decision point. Density stays at the prose baseline, meaning this operator adds recognition and nothing else.

Template.

Specification. Two positions are fixed and everything else is free. If a reader cannot perceive the anchors, add a third or move them.

Anchor 1: position [NEAR THE END] must carry [ELEMENT].

Anchor 2: position [MIDDLE] must carry [ELEMENT].

All other content, structure, and length: free.

Write [N] units on [SUBJECT], then confirm both anchors are visible without measurement.

61. Arte mayor

Gate: PARTIAL · **Compression:** CONTAINER with elastic filling · *Fixed emphasis grid, elastic material*

What it is. A beat-driven line with variable syllable filling, giving a fixed stress grid over elastic material. Content sets the syllable total while the rhythm stays constant, which is a duration-style bargain reached without any theory of duration.

Why use it. Fixing the emphasis grid and freeing the material between emphases separates rhythm from length. The reader gets a stable pulse and the content gets room.

When to use it. Use it when you need consistent emphasis placement across units of wildly different length.

Best at. Dashboards, status lines, repeated summaries over variable-size inputs.

What it costs. The gate offers a more useful output than the operator itself. Two elastic systems exist and they are not the same instrument: one controls the intervals between emphases and the other controls the emphasis positions themselves. Decide which one your task needs before building either, because the comparison is where the value sits.

Template.

Specification. Every unit contains exactly [N] emphasis points in the same relative positions. Material between emphases is free in length.

Emphasis positions: [POSITION 1], [POSITION 2], [POSITION 3].

Each emphasis carries: [ELEMENT TYPE].

Material between: free, [MIN] to [MAX] words.

Write [N] units on [SUBJECT] and confirm the emphasis positions align across all of them.

62. Romance meter, Spanish octosyllable

Gate: PASS · **Compression:** CONTAINER, at the lowest binding cost in the corpus · *Light recurring binding for long outputs*

What it is. Continuous short lines bound by a partial sound match on alternate lines only, which is a light recurrence rather than full rhyme. It constrains one element in one position in half the lines, which is close to free.

Why use it. A light recurring feature can bind very long outputs precisely because it is sustainable. Strong binding fatigues both writer and reader, and weak binding fails to hold.

When to use it. Use it for outputs long enough that a heavy constraint would collapse, such as book-length documents or extended agent runs.

Best at. Very long-form coherence, extended sessions, serialized output over many turns.

What it costs. The strength-against-fatigue tradeoff transfers exactly, and both ends fail: binding too weak to hold, binding too strong to sustain. The source tradition establishes where the working range sits, which is roughly one constrained element per two units. Start there and measure.

Template.

Specification. A single light feature recurs on alternate units across the entire output. The feature must be cheap enough to sustain for [N] units without distortion.

Binding feature: [ONE ELEMENT, e.g. a shared closing verb form, a recurring frame word].

Apply it to every second unit only.

Write [N] units of [LENGTH] on [SUBJECT].

If the feature starts selecting content rather than serving it, weaken it and note the point where that happened.

Book XI: English and Hymnody

63. Iambic pentameter

Gate: PASS · **Compression:** CONTAINER, at the English baseline · *The unmarked default, chosen deliberately*

What it is. Five alternating light and heavy positions, licensing an inverted opening, an extra final syllable, and a freely moving break. Ten positions is roughly the length of a spoken English clause, which is why the line reads as unmarked.

Why use it. Selecting the neutral container as an act of design is a genuine operator. The default signals nothing, and sometimes signaling nothing is the requirement.

When to use it. Use it when any marked format would editorialize, such as findings that must not appear ranked or a summary that must not appear to advocate.

Best at. Neutral reporting, evidence presentation, baseline generation, the control condition in your own experiments.

What it costs. Both systems fail identically when the neutral choice gets made by default rather than by decision, at which point it stops being a choice. Write down why you chose the unmarked form. If you cannot, you did not choose it. Density is statistically indistinguishable from ordinary prose, which is the entire point.

Template.

Specification. The output must carry no structural signal. Any element that marks one part as more important than another is a defect.

Write [N] units of [BASELINE LENGTH] on [SUBJECT] in plain declarative prose.
No headers, no emphasis, no reordering by importance, no rhetorical variation.

Before writing, state in one line why the unmarked form is correct for this task. If you cannot, choose a marked form instead.

64. Blank verse

Gate: PASS · **Compression:** CONTAINER, with the closure burden moved · *Flow without sealing*

What it is. Unrhymed pentameter organized in verse paragraphs, where the sentence rather than the line governs the shape. Removing rhyme removes the only device that signalled a unit had ended, so closure has to come from syntax instead.

Why use it. Deliberative flow suits arguments whose shape lives at the paragraph level rather than at the sentence level. You gain range and you inherit an obligation.

When to use it. Use it for extended reasoning, deliberation, and any passage where sentence-level sealing would chop the argument into slogans.

Best at. Extended reasoning, essays, deliberative analysis, thinking-out-loud content that must still land.

What it costs. Both systems fail the same way when the writer removes the sealing device and does not replace it, producing prose that never lands. That is the corrected framing and it is the useful half. Expect longer average sentences and a real risk of drift. Specify a syntactic closure device explicitly.

Template.

Specification. Sentences may run long and cross unit boundaries. Every paragraph must close on a syntactic device that signals completion, named below. A paragraph that trails off is a failure.

Closure device: [e.g. a short declarative under 8 words / a return to the paragraph's opening term].

Write [N] paragraphs on [SUBJECT]. Sentence length: free. Paragraph length: [RANGE].

Apply the closure device to every paragraph without exception.

65. Fourteener

Gate: PASS · **Compression:** CONTAINER, with a presentation variable · *The cheapest genuine experiment available*

What it is. Fourteen positions with a break after the eighth, which folds exactly into an eight-and-six quatrain. The same words, two presentations, no content difference whatsoever.

Why use it. This is the cleanest single-variable test in the corpus and almost nothing else in the library offers it. The fold makes two containers exactly equivalent in content and different only in presentation, which is precisely the surface-format control the methodology demands.

When to use it. Use it when you suspect a formatting effect and need to know whether the structure or the presentation is doing the work.

Best at. Evaluation, A/B format testing, isolating presentation effects from structural ones.

What it costs. Almost nothing, and that is why it should be your first experiment rather than your last. Predict identical parsing performance across both presentations if the effect is structural, and a measurable gap if the effect is visual. Either result teaches you something you can act on.

Template.

Specification. Both versions must contain identical words in identical order. Any wording difference invalidates the test.

Content: [FIXED TEXT].

Version A: present as [N] long units with an internal break.

Version B: present the same words as [2N] short units, split at the break.

Run both against [TASK]. Report the difference. If there is none, the effect you were chasing is not presentational.

66. Poulter's measure

Gate: PASS as a negative exhibit · **Compression:** CONTAINER that fails on rhythm rather than capacity · *The recorded failure*

What it is. A couplet of twelve positions then fourteen, pairing units of mismatched length in a repeating alternation. Neither line is short, so nothing gets squeezed out and the failure is entirely perceptual.

Why use it. Do not use it. Record it. Pairing units of mismatched period without a resolving function produces the same fatigue in both systems, and an operator registry is stronger for carrying the rejected pattern with its reason attached.

When to use it. Never as a generator. Always as a check: if your alternating format resembles this shape, you have found your fatigue source.

Best at. Diagnosis. This entry exists so you can recognize the defect in something you already shipped.

What it costs. Nothing, because you are not deploying it. The value is failure preservation: the pattern breaks identically in verse and in generated prose, which is unusually strong evidence for a corpus where most transfers are contested. Keep rejected operators in your registry with their reasons or you will rediscover them.

Template.

Specification. This is a diagnostic, not a generator. Success is correct identification of the defect.

Inspect [EXISTING OUTPUT].

Flag any place where units of two different lengths alternate without one resolving the other.

For each flag, state whether the shorter unit performs a function, such as closure or confirmation. If it performs none, the alternation is producing fatigue.

Recommend either giving the short unit a function or making the lengths uniform.

67. Common meter

Gate: PASS · **Compression:** COMPRESSOR, alternating · *Format contract enabling substitution*

What it is. A quatrain of eight, six, eight, six positions, counted strictly in hymnody and loosely in folk practice. The strictness is the feature: any text in the contract can be swapped into any tune in the contract.

Why use it. Strict format contracts enabling recombination sit among the strongest transfers in the corpus, and the mechanism is exact. Specify the container tightly enough and content and container become independently substitutable.

When to use it. Use it whenever generated content must be interchangeable across templates, renderers, or channels.

Best at. Content systems, headless publishing, multi-channel output, any pipeline where the same content must render in several containers.

What it costs. Both systems lose substitutability the moment the contract admits variation, and that loss is silent and total. One optional field breaks the guarantee. Expect the short units to carry closure and the long units to carry content, which is a design consequence you should plan for rather than discover.

Template.

Specification. The contract admits no variation. Any output that deviates in any field is rejected rather than corrected, because a single exception voids substitutability.

Contract: field 1 [LENGTH, TYPE] · field 2 [SHORTER LENGTH, TYPE] · field 3 [LENGTH, TYPE] · field 4 [SHORTER LENGTH, TYPE].

No optional fields. No variable lengths. No conditional structure.

Generate [N] items on [SUBJECT] and confirm each conforms exactly. Report any item that could not fit rather than adapting the contract.

68. Long meter

Gate: PASS · **Compression:** CONTAINER, flat · *Uniform blocks against alternating blocks*

What it is. A quatrain of four equal units, uniform throughout. Uniform allocation imposes no hierarchy, which suits exposition and starves narrative.

Why use it. The selector is the value: uniform blocks for exposition, alternating blocks for narrative, with content type as the criterion. Getting this backward is a common and expensive error.

When to use it. Use uniform blocks when the reader needs to compare items. Use alternating blocks when the reader needs to be carried through them.

Best at. Exposition, reference material, comparable items, specifications.

What it costs. Both systems produce the wrong effect when the choice gets inverted, giving flat narrative or falsely hierarchical exposition. Predict even content distribution and a lower rate of terminal emphasis than an alternating form produces. If your reference document reads as a story, you picked wrong.

Template.

Specification. All units are equal in length and structure. Any unit that reads as a climax or a conclusion is a defect.

Content type check: is this exposition or narrative? If narrative, use the alternating form instead.

Write [N] units of exactly [LENGTH] on [SUBJECT], identical structure throughout.

No terminal emphasis. No building.

69. Short meter

Gate: PASS · **Compression:** COMPRESSOR with one funded slot · *One designated expansion per unit*

What it is. A quatrain of six, six, eight, six positions, where the third unit expands after two short ones and the fourth returns to brevity. Three short units and one long gives an eighteen percent tighter stanza than a uniform version, with a single funded expansion.

Why use it. Allocating emphasis structurally beats allocating it typographically. The expanded slot is noticed because everything around it is short, and no bolding is required.

When to use it. Use it when emphasis markup has been exhausted, or when the output will be read somewhere formatting does not survive.

Best at. Plain-text output, terminal displays, emphasis in environments without rich formatting, structured findings with one key item.

What it costs. Both systems fail identically when more than one slot expands, at which point the marking dissolves. One slot per unit is the rule and it is not negotiable. Predict the expanded unit carrying the substance and the others carrying the frame.

Template.

Specification. Exactly one unit per group may exceed the base length, and it must be the same position every time. Two expansions per group voids the marking.

Group structure: units 1, 2, and 4 at [SHORT LENGTH]. Unit 3 at [SHORT LENGTH × 1.33]. The expanded unit carries [THE KEY CLAIM].

Write [N] groups on [SUBJECT]. Use no typographic emphasis anywhere.

70. Anapestic tetrameter

Gate: PARTIAL · **Compression:** EXPANDER · *Reception-locked register*

What it is. Four rising triple feet producing a gallop that English readers associate with comic and children's verse. Only a third of the line carries semantic weight, giving the lowest content density of any English form in the corpus.

Why use it. The selector is real: choose galloping lightness where lightness is correct and refuse it where the content requires gravity that English readers will not grant this rhythm.

When to use it. Use it for genuinely light content. Refuse it for serious content, and understand exactly why you are refusing.

Best at. Playful copy, children's content, deliberately unserious material.

What it costs. This is the corpus's clearest example of the first recurring error. The lock lives in the audience's associations rather than in the structure, which makes it a fact about English readers rather than about rising triple rhythm. Greek anapests carried processional gravity without difficulty. So the register constraint is real and local, and the causal claim about structure is false. Predict heavy reliance on articles and prepositions.

Template.

Specification. This register is available only for content the reader will accept as light. Check the audience before checking the form.

Audience association check: will [AUDIENCE] read a galloping triple rhythm as playful? If the content is serious, stop here.

Write [N] units on [SUBJECT] in rising triple rhythm, [LENGTH] each.

Note that the restriction comes from reader expectation, not from the structure. In another tradition this rhythm carried ceremony.

71. Trochaic tetrameter

Gate: PASS · **Compression:** CONTAINER, with the port's loss located · *The importation checklist*

What it is. Four falling feet, the shell Longfellow imported from Finnish epic while leaving the original's quantitative rules behind. Eight positions holds an English clause without strain, so the English form compresses nothing, and the Finnish original governed properties the port never carried.

Why use it. This is the corpus's central methodological transfer rather than one form among ninety-four. Before importing any operator, enumerate what the source form specified and verify each element survived the port.

When to use it. Use it every single time you adopt a structure from another domain, which for this guide means every time.

Best at. Operator design, structural borrowing, avoiding the failure that produced the cautionary example.

What it costs. Nothing but time, and both systems fail through unexamined importation. The parable is worth stating plainly: the surface rhythm crossed the Atlantic and the functional parallelism system largely did not. Whatever you import, something stayed behind. Find out what.

Template.

Specification. The port is complete only when every element of the source specification has been checked and marked as carried, adapted, or lost. An unmarked element is an assumed one.

Source form: [FORM]. Target: [YOUR TASK].

List every element the source specified: [1], [2], [3], [4].

For each: does it survive on the target substrate? Mark CARRIED, ADAPTED with reason, or LOST.

State what the LOST elements were doing in the source, and what now does that work. If nothing does, the port is incomplete.

72. Clerihew meter

Gate: PARTIAL · **Compression:** EXPANDER, by forced rhyme · *Deliberate roughness*

What it is. A quatrain opening on a person's name with deliberately irregular line lengths, where the roughness is the joke. Rhyming on a proper name removes almost all vocabulary from availability, so the second line pads to reach a workable sound.

Why use it. Deliberate roughness reads as choice where polish would read as evasion, but only from a position of demonstrated capability. The move is real and the precondition is strict.

When to use it. Use it rarely, and only where the reader already knows the writer can do better.

Best at. Informal internal communication, deliberate anti-polish, humanizing an otherwise slick output.

What it costs. The precondition does not port, which is why the gate stops here. A generation system has no established reputation for competence against which roughness reads as choice, so the same output that would read as wit from a known writer reads as failure from a model. Predict the highest ratio of filler to content of any form in the corpus. Deploy this one only where the surrounding context supplies the reputation the form assumes.

Template.

Specification. Roughness must be visibly deliberate. If a reader could plausibly think the output is simply bad, the operator has failed.

Precondition check: does [AUDIENCE] already have evidence that [SOURCE] can produce polished output on [SUBJECT]? If not, do not use this operator.

Write [N] units on [SUBJECT] with deliberately uneven lengths and an unforced, imperfect close.

Surround the output with polished material so the contrast is legible.

73. Double dactyl

Gate: PASS · **Compression:** COMPRESSOR, absurdly · *Arbitrary checkable specification*

What it is. Two quatrains requiring a nonsense opening line, a proper name in the second line, and one six-syllable single word in a designated position. Two of eight lines carry no propositional content at all.

Why use it. This is the strongest evaluation transfer in the corpus. Fully arbitrary, mechanically checkable specifications isolate instruction-following from content judgment, and the pass-or-fail verdict is visible to any audience without expertise.

When to use it. Use it when you need to measure compliance rather than quality, or when you need a demonstration a non-technical stakeholder can grade in ten seconds.

Best at. Compliance benchmarking, instruction-following evaluation, model comparison, stakeholder demonstrations.

What it costs. Nothing, and every gate test preserves. The only caution is interpretive: this measures whether a model can follow arbitrary rules, which is not the same as whether it can reason. Report it as what it is.

Template.

Specification. Every rule below is mechanically checkable. Compliance is binary. Content quality is not being measured and should not be reported.

Rule 1: [ARBITRARY CONSTRAINT, e.g. line 1 must be nonsense].

Rule 2: [POSITIONAL CONSTRAINT, e.g. line 2 must be a proper name].

Rule 3: [EXACT CONSTRAINT, e.g. line 6 must be a single word of exactly six syllables].

Rule 4: [STRUCTURAL CONSTRAINT].

Generate [N] attempts on [SUBJECT]. Score each rule independently. Report the per-rule compliance rate.

74. Skeltonics

Gate: PASS · **Compression:** COMPRESSOR per unit, EXPANDER per passage · *Depletion-based stopping*

What it is. Short lines running on a single rhyme for anywhere from two to fourteen lines before breaking to a new one. The run continues until the vein empties, not until a count is reached.

Why use it. Depletion beats a target count as a stopping condition for divergent generation. A fixed count either truncates a productive run or pads an exhausted one, and both failures are common.

When to use it. Use it for brainstorming, option generation, and any task where you do not know in advance how many good answers exist.

Best at. Ideation, option enumeration, divergent generation, exhaustive listing.

What it costs. Both systems fail the same way when the operator cannot detect depletion, which is the practical difficulty here. Models do not naturally notice that they have started repeating. Give the model an explicit depletion test rather than an instruction to notice. Expect high density per unit and continued generation past the point where prose would move on.

Template.

Specification. Generate until the vein is empty, then stop. Both truncating a productive run and padding an exhausted one are failures.

Topic: [TOPIC]. Generate short units, one idea each.

Depletion test, applied after every unit: is this unit materially different from all previous units? If no, stop immediately.

Hard ceiling: [MAX] units.

On stopping, state whether you stopped from depletion or from the ceiling. If from the ceiling, the vein was not empty.

75. Sprung rhythm

Gate: PARTIAL · **Compression:** COMPRESSOR, at the extreme end · *Maximum content-word density*

What it is. A system counting stresses only and permitting any number of unstressed syllables per foot, including zero. Permitting zero allows lines of consecutive stresses, which is the highest content-word density achievable in English verse.

Why use it. Maximizing content-word density and deleting function words wherever the syntax survives produces genuinely high-information units. That practice transfers and it works.

When to use it. Use it when outputs must be dense enough to survive aggressive summarization downstream, or when a reader will skim and must still absorb.

Best at. High-density notes, technical abstracts, briefing lines, anything that will be compressed again later.

What it costs. The gate splits the claim cleanly, and the split matters. Density transfers as a writing practice. The metrical system does not transfer at all, because it depends on marked performance that silent text cannot reproduce. Conflating the two is the error. Take the density discipline and leave the prosody.

Template.

Specification. Every unit must maximize content words and delete function words wherever the syntax still parses. A unit that reads smoothly but carries filler has failed.

Write [N] units of [MAX LENGTH] on [SUBJECT].

Delete articles, auxiliaries, and prepositions wherever the meaning survives.

Do not delete anything that changes the claim.

Report content-word ratio for each unit. Target: above [THRESHOLD].

Book XII: Norse, Baltic, and Slavic

76. Old English alliterative meter

Gate: PASS · **Compression:** CONTAINER, with free valleys · *Bind on the entities, not the boundaries*

What it is. A four-stress line cut into half-lines, bound by sound agreement on the stressed syllables. Four positions are fixed and the material between them is unlimited, so line length varies with content while beat count does not.

Why use it. Forcing the salient terms of adjacent units into alignment makes the binding track the entities rather than the boundaries. That is a meaningful distinction: most linking devices connect where units meet, and this one connects what units are about.

When to use it. Use it when a long document loses track of its subjects, or when entity mentions drift across sections and retrieval starts returning the wrong thing.

Best at. Entity tracking, terminology consistency, long-document coherence, retrieval quality.

What it costs. Both systems fail identically when the binding lands on incidental words, which produces alignment without tracking. That failure looks like success from a distance, so check what is actually being bound. Expect high variance in unit length, which is a benefit here and a problem downstream.

Template.

Specification. The bound term in every unit must be a salient entity, not an incidental word. Alignment on incidental words is a failure that looks like compliance.

Salient entities for this document: [ENTITY 1], [ENTITY 2], [ENTITY 3].

Write [N] units on [SUBJECT], each with [4] emphasis points.

At least [2] emphasis points per unit must fall on a salient entity, and adjacent units must share at least one.

Unit length: free. Emphasis count: fixed.

77. Fornyrdislag

Gate: PASS · **Compression:** COMPRESSOR, severe · *Two content peaks per clause*

What it is. The Eddic narrative stanza of paired half-lines, each carrying two stresses, cut into stanzas where related traditions ran continuously. Two peaks per unit is the tightest restriction on semantic load in the Germanic family.

Why use it. Restricting each clause to exactly two content peaks produces a lapidary register and it is mechanically checkable, which is unusual. Count the peaks and you know whether the constraint fired.

When to use it. Use it when narration bloats, or when events must be reported without interpretation attached.

Best at. High-compression narration, event logs, timelines, factual reporting stripped of commentary.

What it costs. Both systems fail when content requiring three peaks either breaks the rule or splits into units that lose the connection. That is a genuine dilemma with no clean answer, so decide the policy in advance. Predict near-total absence of subordination, which means causal relationships will go unstated unless you require them separately.

Template.

Specification. Every clause contains exactly two content peaks. A clause with three has failed. If content requires three, split it and state the connection explicitly in the next clause.

Write [N] units on [SUBJECT]. Each unit: two half-clauses, each carrying exactly two content peaks.

No subordinate clauses. No qualifiers.

Where splitting a three-peak claim loses a causal link, add one connecting unit rather than breaking the rule.

78. Kviduhattr

Gate: PASS · **Compression:** COMPRESSOR, with an uneven allocation · *Alternating fixed micro-units*

What it is. A variant alternating half-lines of three and four positions. Three positions is barely one word in the source language, so the short half-lines carry a single element and the longer ones carry the relation between elements.

Why use it. Alternating fixed short units is the correct shape for list-like commemorative content: rosters, lineages, inventories, changelogs. One unit names, the next relates.

When to use it. Use it for structured list rendering where each item has a name and a relationship, and uniform formatting makes them blur.

Best at. Roster and inventory rendering, changelogs, credits, structured enumerations.

What it costs. Both systems fail the same way when an item exceeds its allotted length and the alternation breaks. That failure is visible and cheap to fix, which makes this a low-risk operator. Predict names occupying the short units and relations occupying the long ones, which is a constraint on how you model your data.

Template.

Specification. Units alternate short and long at fixed lengths. An item that overflows its unit breaks the alternation and must be reported rather than absorbed.

Short unit: exactly [3] elements, carrying [THE NAME / THE ITEM].

Long unit: exactly [4] elements, carrying [THE RELATION / THE DETAIL].

Alternate strictly for [N] pairs.

Render [DATA]. Report any item that would not fit rather than truncating it.

79. Drottkvaett

Gate: PASS · **Compression:** COMPRESSOR, and the collision is measurable · *The constraint ceiling test*

What it is. Six positions per line carrying four simultaneous requirements: internal half-rhyme in odd lines, full internal rhyme in even lines, alliterative binding across line pairs, and a fixed close. Six positions with four constraints leaves almost no freedom, which is why the skalds relied on swappable compound substitutions.

Why use it. Stacking multiple simultaneous mechanically checkable constraints reveals what a system sacrifices first under maximum pressure. The collision artifact is the diagnostic, and it is the actual measurement.

When to use it. Use it to find a model's structured-generation ceiling and to learn its priority ordering under stress.

Best at. Capability benchmarking, model comparison, constraint-stacking evaluation, versioned capability numbers.

What it costs. Nothing but compute, and the transfer is exact. Both systems reveal their priorities under maximum simultaneous constraint by showing which property degrades first. Run the ladder from one constraint to four and record the collapse point, then version the number like software, because it is one.

Template.

Specification. Stack constraints from one to four and record which property degrades first at each level. The degradation order is the result, not the passing output.

Task: [FIXED TASK].

Constraint 1: [MECHANICALLY CHECKABLE RULE].

Constraint 2: [MECHANICALLY CHECKABLE RULE].

Constraint 3: [MECHANICALLY CHECKABLE RULE].

Constraint 4: [MECHANICALLY CHECKABLE RULE].

Run at levels 1, 2, 3, and 4. For each, report per-constraint compliance and name what degraded: accuracy, coherence, completeness, or truthfulness.

80. Regilaul meter

Gate: PASS as an operator, FAIL as a distinct variant · **Compression:** EXPANDER, by exactly one restatement · *Mandatory restatement before advancing*

What it is. The Estonian member of a Baltic-Finnic song family sharing the same line and the same heavy parallelism as its better-known Finnish sibling. Mandatory restatement doubles the positions required per proposition, which is the cleanest expansion ratio in the corpus.

Why use it. Requiring a claim to be restated in different terms before the output advances is a durable redundancy device. Any single statement can be lost and the meaning survives.

When to use it. Use it when output must survive relay through other agents, partial reading, or lossy summarization downstream.

Best at. Durable instructions, safety-critical statements, content that will be summarized by someone else.

What it costs. The honest treatment is the interesting part of this entry. The operator passes and the entry fails as a separate registry item, because it duplicates an existing one under a different language. Carrying it twice inflates your library without adding capability. Predict propositional density at roughly half the unconstrained baseline, which is the price of the durability.

Template.

Specification. Every proposition appears twice in different words before the output advances. A restatement that reuses the original phrasing does not count.

Write [N] propositions about [SUBJECT].

For each: state it, then restate it in different terms with no shared content words.

Advance only after the restatement.

Do not register this as a separate operator if you already carry a parallelism operator. It is the same mechanism.

81. Dainas meter

Gate: PASS · **Compression:** COMPRESSOR at the unit, EXPANDER at the corpus · *Self-sufficient micro-units*

What it is. A compact quatrain surviving in a collected corpus of more than a million texts. Four short lines force a complete thought into roughly thirty positions, and the tradition recovered range by multiplying units rather than by lengthening them.

Why use it. Micro-content systems assembled from self-sufficient units transfer directly, and the property that matters is independence. Every unit must survive being retrieved alone.

When to use it. Use it when building a retrieval corpus, a knowledge base, or any collection where chunks get surfaced out of context.

Best at. Retrieval corpora, knowledge bases, card systems, FAQ libraries, anything queried rather than read.

What it costs. Both systems fail the same way when a unit depends on its neighbors, at which point retrieval returns fragments. That failure is invisible during authoring and obvious in production. Test every unit by reading it cold, with no surrounding context, and delete every reference that assumes a neighbor.

Template.

Specification. Every unit must be complete when read alone with no surrounding context. A unit containing a pronoun, a reference, or an assumption pointing outside itself has failed.

Write [N] units of [4] short lines each on [SUBJECT].

Each unit carries one complete thought.

No forward references, no backward references, no unresolved pronouns.

Test each unit by reading it in isolation. Rewrite any unit that requires a neighbor.

82. Bylina verse

Gate: PASS · **Compression:** CONTAINER, with a fixed landing · *Three peaks, free valleys, soft close*

What it is. A Russian epic line counting three stresses and ignoring syllables entirely, with a mandatory falling close. Content sets the syllable count and the obligatory soft landing costs two unstressed positions at the end.

Why use it. Fixing three emphasis points per unit, freeing the length, and mandating a soft landing produces a spoken register that reads naturally aloud. The falling close is what keeps it from sounding clipped.

When to use it. Use it for voice output, narrated content, or anything a person will read aloud.

Best at. Voice interfaces, narration scripts, audio content, spoken-register generation.

What it costs. Both systems fail identically when the peaks crowd, which destroys the landing. Space the emphases and protect the ending. No compression occurs in the body, so this operator buys register rather than density.

Template.

Specification. Every unit contains exactly three emphasis points and ends on a falling close of at least two unstressed elements. A unit ending on a stressed word has failed.

Write [N] units on [SUBJECT]. Length: free.

Emphasis points per unit: exactly three, evenly spaced.

Close: end every unit on an unstressed ending, never on a hard stress.

Read each unit aloud before returning it. If it stops abruptly, rewrite the close.

83. Taktovik

Gate: PASS · **Compression:** CONTAINER, at a measurable setting · *Constraint strength as a continuous variable*

What it is. A Russian accentual form permitting wider intervals between stresses than its stricter neighbour, sitting between that neighbour and fully free verse. Widening the permitted interval by one position raises maximum length without changing the beat count.

Why use it. Treating constraint strength as a continuous variable with documented settings, rather than as a binary between strict and free, is one of the most useful transfers in the corpus. It converts an argument into a measurable axis.

When to use it. Use it when a team is arguing about whether a prompt should be "more structured," which is a question with no answer until you build the scale.

Best at. Prompt tuning, constraint calibration, systematic experimentation, settling design disputes with data.

What it costs. Both systems fail the same way when the settings sit too close to distinguish. Space your settings widely at first, then narrow. Each setting raises capacity without changing structure, so measure output length as well as compliance.

Template.

Specification. Define at least three named settings on one constraint axis, spaced widely enough that outputs are visibly different. Settings that produce indistinguishable output must be merged.

Constraint axis: [e.g. permitted variation between required elements].

Setting A, tightest: [SPECIFICATION].

Setting B, middle: [SPECIFICATION].

Setting C, loosest: [SPECIFICATION].

Run [TASK] at all three. Report compliance, output length, and quality for each. Name the setting you are shipping and why.

84. South Slavic epic decasyllable

Gate: PASS · **Compression:** CONTAINER, with formulaic substitution · *Fixed frame plus sized inventory*

What it is. A ten-position line with an obligatory break after the fourth, rules governing where words may cross, and a formula inventory sized to fit its slots. The singer selects a phrase sized to the slot rather than compressing a thought.

Why use it. Generativity comes from the pairing rather than from either component. A frame without an inventory forces improvisation, and an inventory without a frame produces a list.

When to use it. Use it when building few-shot systems, template libraries with reusable components, or any generation task that must be fast and consistent.

Best at. Few-shot design, component libraries, high-volume generation, templated content with real variety.

What it costs. Both systems degrade the same way when the inventory is too small for the frame's demands, at which point the composer pads or repeats. Size the inventory to the frame before shipping. Expect very high formula reuse, which is the mechanism rather than a defect.

Template.

Specification. The frame is fixed and the inventory supplies the fill. Any slot filled by improvisation rather than by an inventory item indicates the inventory is too small.

Frame: [SLOT 1: TYPE, SIZE] · [BREAK] · [SLOT 2: TYPE, SIZE] · [SLOT 3: TYPE, SIZE].

Inventory for slot 1: [LIST]. Slot 2: [LIST]. Slot 3: [LIST].

Generate [N] outputs on [SUBJECT] using only inventory items. Report any slot where you ran out of options.

Book XIII: Celtic Systems

85. Welsh cyghanedd

Gate: PASS as an evaluation instrument, **PARTIAL** as a generation operator · **Compression:** COMPRESSOR, by lexical elimination · *Two obligations on the same material*

What it is. A system of four types requiring consonant sequences in one part of a line to be answered in another, with internal rhyme obligations layered on top, all inside a single line. Requiring a matched sequence removes the overwhelming majority of the vocabulary from availability at every line.

Why use it. Imposing a second obligation on the same material as the first forces every unit to satisfy structure and meaning under simultaneous evaluation. The difficulty is real and the checkability is mechanical, which makes it a good test.

When to use it. Use it as a dual-task capability test rather than as a production constraint.

Best at. Capability evaluation, dual-task benchmarking, measuring whether structural compliance degrades semantic quality.

What it costs. Read the split verdict carefully. As a test it transfers exactly. As a generation constraint the sound layer produces no effect in silent English text, which means the operator measures capacity rather than improving output. Deploying it in production spends difficulty and buys nothing the reader can perceive.

Template.

Specification. This is a capability test. Success is a measured degradation curve, not a usable output. Do not ship the results as content.

Obligation 1, semantic: [CONTENT REQUIREMENT].

Obligation 2, structural: [MECHANICALLY CHECKABLE PATTERN REQUIREMENT ON THE SAME WORDS].

Generate [N] attempts on [SUBJECT]. Score obligation 1 and obligation 2 independently. Report whether satisfying obligation 2 reduced obligation 1's score, and by how much.

86. Cywydd deuair hirion

Gate: PARTIAL · **Compression:** COMPRESSOR, doubly constrained · *Unlike weights at the close*

What it is. Seven-position couplets in which a stressed line ending answers an unstressed one, producing a deliberately unequal chime, with a full sound system running throughout. Seven positions carrying that load is the tightest combination of length and ornament in the corpus.

Why use it. Closing each unit pair on deliberately unlike weights avoids the resolved symmetry a matched pair produces. Resolution can be false comfort, and refusing it keeps a question open.

When to use it. Use it when paired findings keep reading as settled, and the honest state is unsettled.

Best at. Open questions, unresolved comparisons, findings that should not sound concluded.

What it costs. The gate is right to hesitate. The relation transfers and the specific perceptual result does not necessarily follow, because it depends on a stress system English shares only partially with Welsh. So specify the weight difference explicitly rather than assuming a reader feels it. Predict extremely high content-word density given the length.

Template.

Specification. Paired units must close on deliberately unequal weights. A pair that reads as resolved has failed. State the intended unresolved question after each pair.

Write [N] pairs on [SUBJECT], each unit [SHORT LENGTH].

Unit A closes on [HEAVY ELEMENT]. Unit B closes on [LIGHT ELEMENT].

The pair must not resolve.

After each pair, name in one line the question it leaves open.

87. Englyn unodl union

Gate: PASS, with the function corrected · **Compression:** COMPRESSOR, with displaced load · *Plant the obligation early*

What it is. Thirty positions in four unequal lines, where the main binding arrives in the first line before its end, leaving a tail that must be answered by the second. Roughly ten percent of capacity goes to a tail carrying no new proposition.

Why use it. Planting the section's binding term before the first unit closes creates an unresolved obligation the following units must discharge. Early anchoring makes the reader wait, and waiting is attention.

When to use it. Use it when sections start slack, or when you need a reader to carry a term forward through a long passage.

Best at. Section openings, agent instructions that must persist, long passages needing forward pull.

What it costs. The correction is the deliverable and it inverts the usual reading. The device works as tension rather than as coherence, which changes what it is for. Both systems fail the same way when the obligation gets planted and never discharged, which produces irritation rather than attention. Discharge every anchor you plant.

Template.

Specification. The binding term appears before the first unit ends and must be discharged by the last unit. An undischarged anchor is a failure worse than no anchor.

Binding term: [TERM].

Unit 1: introduce [TERM] before the unit closes, then trail into unit 2 without resolving it.

Units 2 and 3: carry the unresolved obligation forward.

Unit 4: discharge it explicitly.

Write on [SUBJECT]. Confirm the discharge before returning.

88. Awdl gywydd

Gate: PASS · **Compression:** CONTAINER, with a linked position · *End-to-interior stitching*

What it is. A quatrain in which the end of one line answers into the interior of the next, stitching lines together across their boundaries rather than at them. Seven positions per line with one interior position constrained.

Why use it. Recurring the closing concept of each unit inside the opening of the next tightens transitions structurally rather than through connective phrases. You get continuity without writing the word "therefore" forty times.

When to use it. Use it for chunked documents, retrieval corpora, and any sequence where each unit must connect to its neighbor without depending on it.

Best at. RAG chunking with overlap, sequential sections, step-by-step instructions, argument chains.

What it costs. Both systems fail the same way when the stitched term is too general to register as a link. Generic connectors do not stitch. Choose specific terms, and expect a small lexical cost concentrated at the linked position with no measurable effect elsewhere.

Template.

Specification. Each unit's closing concept must reappear inside the following unit's opening. The stitched term must be specific enough that a reader notices the link.

Write [N] units on [SUBJECT], each [LENGTH].

The last substantive term of unit N must appear within the first [THIRD] of unit N+1.

Do not use generic connectors as the stitched term.

List the stitched terms in order after the output.

89. Rhupunt

Gate: PASS · **Compression:** COMPRESSOR, modular · *Chained modules with an explicit link*

What it is. A measure built from three or more short matched sections joined by a designated linking unit, permitting several fixed overall lengths inside a strict system. The sections are short enough to carry real density pressure, and the agreement across them restricts vocabulary further.

Why use it. Chaining short uniform modules with an explicit link unit, and permitting an enumerated set of lengths rather than free extension, gives you variable size without losing structure.

When to use it. Use it for serial reports, repeating dashboard sections, and any output assembled from a fixed set of module counts.

Best at. Serial reporting, dashboards, modular documents, recurring status output.

What it costs. Both systems fail the same way when the modules stop being uniform and the chain reads as a list. Uniformity is the load-bearing property. Enumerate the permitted lengths explicitly rather than allowing free extension, or the enumeration stops doing work.

Template.

Specification. Modules are uniform and the permitted total lengths are enumerated. Free extension is not allowed, and non-uniform modules turn the chain into a list.

Module: [EXACT SPECIFICATION, SHORT].

Link unit: [EXPLICIT CONNECTOR SPECIFICATION], placed between every pair of modules.

Permitted module counts: [3], [4], [6]. No other counts.

Render [DATA] on [SUBJECT]. State which count you selected and why.

90. Droighneach

Gate: PASS as a second data point · **Compression:** COMPRESSOR, by ending restriction · *A second maximum-difficulty grid*

What it is. An Irish bardic measure of long lines with three-syllable endings, requiring cross-rhyme and alliteration at once, known among the bards for its difficulty. Requiring three-syllable endings removes most of the lexicon from the terminal position, which is a narrower constraint than any rhyme requirement in the corpus.

Why use it. Two independent professional traditions converging on comparable maximum difficulty is stronger evidence than either alone. It suggests a ceiling determined by cognition rather than by tradition.

When to use it. Use it alongside the Norse ceiling test as a second, independent measurement of the same capability.

Best at. Capability benchmarking with a second independent instrument, cross-validation of ceiling results.

What it costs. Nothing, and the value is comparative rather than absolute. Run both ceiling tests and compare the collapse points. If they agree, you have measured something real about the system. If they disagree, one of your instruments is measuring its own quirks.

Template.

Specification. Run this test alongside the other ceiling test and compare collapse points. A single ceiling measurement is not a capability number.

Constraint set: [TERMINAL POSITION RESTRICTION] plus [CROSS-UNIT MATCHING] plus [WITHIN-UNIT MATCHING], all simultaneous.

Task: [FIXED TASK].

Run at increasing constraint counts. Report the collapse point.

Compare against the collapse point from the other ceiling instrument. Report agreement or divergence.

91. Irish deibhidhe

Gate: PASS · **Compression:** COMPRESSOR, with an ornament floor · *Counted devices as a verifiable minimum*

What it is. A quatrain using an unequal rhyme pairing, with quotas of specified ornaments required per stanza. Part of each line's capacity gets reserved for required ornament rather than for content.

Why use it. Requiring each unit to contain a counted number of specified devices establishes a minimum richness rather than a target, and the count is mechanically checkable. Floors are enforceable in a way that aspirations are not.

When to use it. Use it when outputs are technically correct and rhetorically empty, or when a quality bar needs to be checkable by something other than taste.

Best at. Quality floors, style enforcement, editorial standards with automated checking.

What it costs. Both systems fail identically when the quota gets satisfied by mechanically inserted devices that meet the count and serve nothing. That is the predictable abuse and you should expect it. Pair the count with a relevance check, and accept measurable capacity loss to the required devices.

Template.

Specification. Each unit must contain at least the counted devices below. A device that meets the count without serving the content is a failure, not a pass.

Required per unit: at least [N] of [DEVICE TYPE 1], at least [M] of [DEVICE TYPE 2].
Write [K] units on [SUBJECT], each [LENGTH].

After the output, list every device used and state in three words what each one is doing. Any device you cannot justify gets removed and replaced.

92. Rannagheacht mhor

Gate: PASS · **Compression:** COMPRESSOR, evenly distributed · *The designated default*

What it is. A seven-position quatrain with end rhyme and an internal lattice, serving as the standard workhorse of the Irish bardic schools. The constraint spreads across every position rather than clustering at the ends.

Why use it. Ordering a template library so the entry point is designated rather than left to the user is a real governance decision. Choose the default for representativeness, not for simplicity.

When to use it. Use it when onboarding users to a template system, or when new writers keep starting from the easiest template and learning the wrong habits.

Best at. Onboarding, template library governance, teaching a system's conventions.

What it costs. Both systems fail the same way when the entry form is unrepresentative, which teaches a pattern the learner must then unlearn. That unlearning is expensive and invisible until later. Pick the default that best represents the system even if it is harder than the easiest option.

Template.

Specification. The designated entry template must represent the system's conventions, not minimize difficulty. If the easiest template teaches habits the system later forbids, do not designate it.

Template library: [LIST].

Designated entry: [TEMPLATE], chosen because it exhibits [CONVENTIONS 1, 2, 3] that appear across the library.

Rejected easier option: [TEMPLATE], because it teaches [HABIT] that the system forbids.

Document the entry template first and mark it as the starting point.

Book XIV: Iberian, Nahuatl, and Remaining Forms

93. Nahuatl cuicatl parallel verse

Gate: PASS · **Compression:** EXPANDER, by exactly one image · *Name the concept twice*

What it is. Song verse built on semantic couplets using paired images to name a single concept, as in flower and song for poetry itself. Naming through pairs doubles the positions a single term would occupy.

Why use it. Naming key concepts through two complementary images rather than one generates definitions with more surface than a single metaphor provides. The reader gets two handles on the same thing, and the intersection is the meaning.

When to use it. Use it when definitions keep coming out thin, or when a concept resists a single accurate label.

Best at. Definition generation, concept explanation, glossary construction, teaching abstract ideas.

What it costs. Both systems fail the same way when the two images are near-synonyms, at which point the pair adds length without adding surface. Require genuine complementarity and check it. The expansion ratio is roughly two to one, which is the same ratio Baltic-Finnic parallelism reached independently, and the convergence across three continents is the strongest comparative claim in the corpus.

Template.

Specification. Every key concept is named by two images whose intersection is the meaning. Two near-synonyms are a failure, because the pair must add surface rather than length.

Concepts to define: [LIST].

For each, produce two complementary images from different domains.

State the intersection in one line.

Reject any pair where one image could be deleted without loss.

94. Saturnian

Gate: PASS · **Compression:** UNDETERMINED, and that is the entry's value · *Build only on what survives the disagreement*

What it is. The native Italic line preceding Greek influence, whose analysis remains contested between competing readings with no settled resolution. Every reconstruction divides the line into unequal halves and no two agree on why. The only agreed feature is the asymmetry.

Why use it. Operating on the property that holds under every competing specification, and marking the rest as unresolved, is a discipline that transfers exactly. Both situations require identifying the invariant that survives disagreement and building only on that.

When to use it. Use it whenever your sources disagree, your specification is contested, or your team cannot settle an interpretation and the work must proceed anyway.

Best at. Engineering under uncertainty, contested requirements, building on partial information without pretending it is complete.

What it costs. Nothing, and both approaches fail identically when a disputed detail gets treated as settled. This entry closes the corpus deliberately. A collection that ends on a form nobody has solved makes a stronger claim about its own standards than one ending on a triumph. No compression prediction is possible here, and inventing one would be exactly the error the method exists to catch.

Template.

Specification. Build only on properties that hold under every competing reading. Mark everything else as unresolved. Treating a disputed detail as settled is the failure this operator prevents.

Contested subject: [SUBJECT].

Competing readings: [READING A], [READING B], [READING C].

Properties that hold under all readings: [LIST].

Properties that differ: [LIST].

Design using only the first list. Output the second list as an open questions section, and state what would settle each one.

Part III: Building and Grading Your Own Operators

The build procedure

Nothing in this guide is a finished product, and the corpus is a starting inventory rather than a closed set. When you build a new operator, run it through the same apparatus that graded these ninety-four.

Start from the failure. Write down what your current output does wrong in one sentence, using a verb. The failure selects the operator. Selecting an operator first and hunting for a failure it solves is how decorative structure enters a production system.

State the definition. Name the entities, the counts, the positions, the breaks, and the binding rules. If you cannot specify it precisely enough for a second person to implement it identically, you have a preference rather than an operator.

State the postulates. Say what the operator permits and what it forbids. Substitution, expansion, truncation, and reordering each need an explicit ruling. Silence on a permission is how operators drift.

Predict the artifact signature. Before you run anything, write down what the constraint will distort and in which direction. Then name the mitigation. An operator without a posted cost is being sold rather than studied.

Run the gate. Five tests, in order, with an honest verdict at the end.

Post the verdict at the strength the evidence supports. PASS ships as a mechanism. Conditional PASS ships with the correction attached and the correction stated first. PARTIAL ships as a proportion, a precedent, or a design principle, and never as an inheritance from the source tradition.

The five gate tests, restated as questions you can answer

Test	Ask	You fail when
Entity correspondence	Does each part of the source form map to a part of my generation task?	You have to invent a target for one of the source's parts
Relation preservation	Do the connections between parts survive the move?	The parts map but their dependencies do not
Transformation preservation	Does the equivalent operation produce a comparable change of state?	The operation is available but produces a different kind of result
Invariant preservation	Does the same property stay constant on both sides?	The thing held constant in the source has no counterpart
Failure preservation	Does my operator break under structurally comparable conditions?	The source failed one way and yours fails another, or yours cannot fail at all

The last test catches more overclaims than the other four combined. An operator that cannot fail has not been specified.

The compliance gate

Before any output earns a judgment, verify that the constraint activated. This is the least negotiable rule in the whole method, and skipping it makes every downstream number uninterpretable.

Check mechanically rather than impressionistically. Did the pivot land at the mandated position? Did the unit count hold? Did the chained dependency actually chain? Did the anchor appear in every unit? These are countable, and if you cannot count them your specification was too vague to be an operator.

Set the floor at eight in ten. Outputs below that compliance rate get excluded entirely, because a skeleton that failed to activate invalidates its own results. A null finding without this check tells you nothing about the operator and everything about your instrumentation.

The gate enforces one distinction that governs everything else. Text that merely looks like the form is costume. A structural sequence that verifiably guided generation is architecture. Only architecture counts as evidence.

Scoring errors twice

Standard error counting treats every mistake as one category, and that single decision destroys the information you most need. Score every constrained-generation error twice instead.

Content that is missing is an **omission**. Content that got rewritten to fit the form's expected shape is a **normalization**. The difference matters because normalization is invisible: the output reads as complete and confident while quietly having reshaped the inconvenient part.

Pre-annotate before you run anything. Mark the source's surprising number, its asymmetric evidence, and its awkward exception. Those three are where normalization strikes, and marking them afterward is marking them too late. Use two annotators and publish the agreement score, because reasonable people disagree about what counts as inconsistent with the schema.

The ablation ladder

Any effect you observe has four possible causes, and separating them is the difference between engineering and superstition.

Structure means the operator's relation architecture did the work. Test it by running the skeleton with no historical name attached.

Name means the cultural label recruited associations, examples, and register expectations beyond the explicit rules. Measure it as the gap between the named version and the structure-only twin.

Format means line breaks, numbering, and visible symmetry did the work rather than any relation. Test it with matched formatting and no operator relation.

Search means the unusual rule forced the model to explore phrasings it would not otherwise visit. That search can surface valid structure and it can also fabricate bridges, so score discovery and invention separately.

Run a matched-budget prose control alongside all of these. If your operator does not beat prose consuming the same number of words with the same segmentation, the structure added nothing.

Retiring names

Keep a structure-only twin of every named operator you deploy, and route a slice of traffic through it. When the named version stops outperforming the twin for a given model, the name has stopped carrying value. Drop it, keep the skeleton, and record the retirement.

Names are perishable and skeletons are not. A library that tracks which is which stays useful across model versions. A library that does not will slowly fill with incantations nobody can justify.

What this guide claims, and what it does not

The corpus is real and versioned: ninety-four graded transfers, three compression classes, five gate tests, five common notions, and four named failure patterns. The templates are executable today and cost nothing to try.

The claims are predictions. No part of this has been measured at scale, and every operator here should be read as a hypothesis with a stated failure condition rather than as a validated technique. Treating the guide otherwise would reproduce exactly the folklore problem it was written against.

Three threats to validity deserve naming. Models access sound and syllable structure indirectly at best, so an operator that fails to activate can look identical to an operator that activated and did nothing. Visible formatting can imitate a structural effect convincingly. And an unusual rule can generate either valid relations or fabricated ones, with no obvious difference on the surface.

The bet is specific and checkable. A taxonomy mined from three thousand years of survivorship should predict model behavior better than folklore does, and the prediction errors should be structured enough to teach. Both halves fail loudly if they are wrong, which is the only property that makes the bet worth taking.

Run the tables. Keep the names and the numbers. Let the evidence disagree with the architecture.