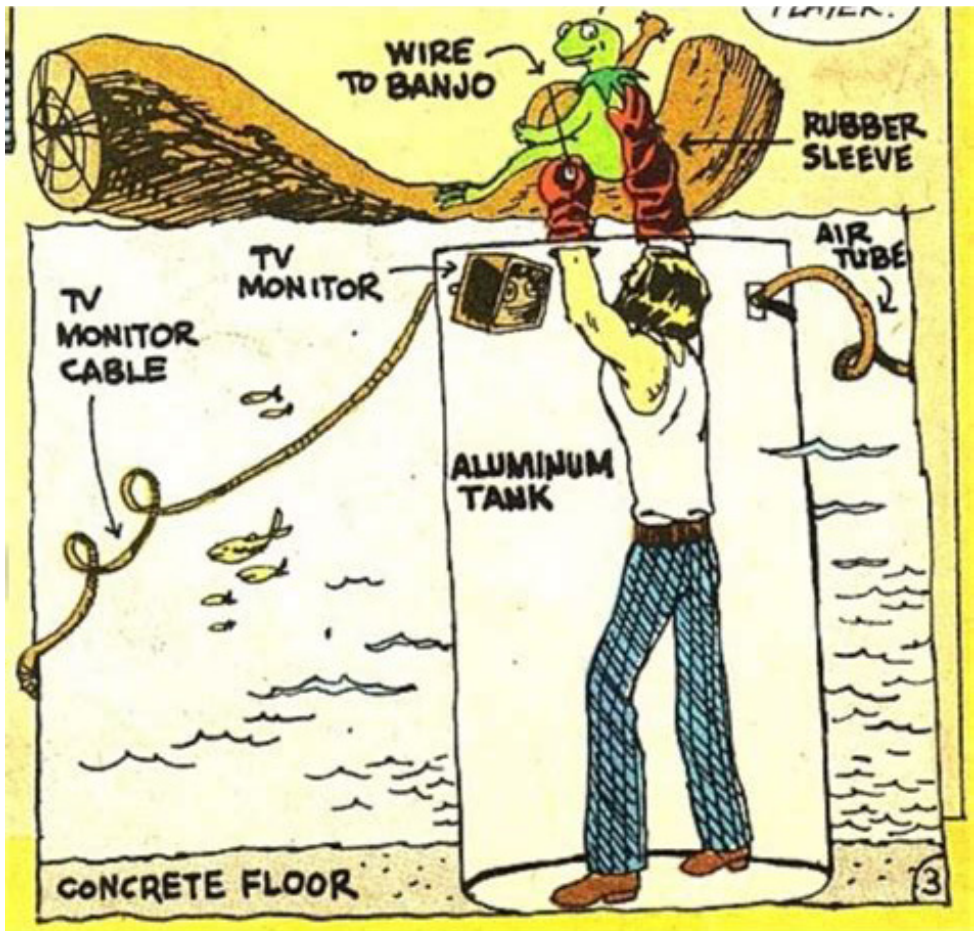


REASONS WHY YOUR DOG MAY BE DIGGING HOLES



tunnels, black holes, grottos, cabinets, mines, 289 open tabs never read, my
dog is digging and digging and digging



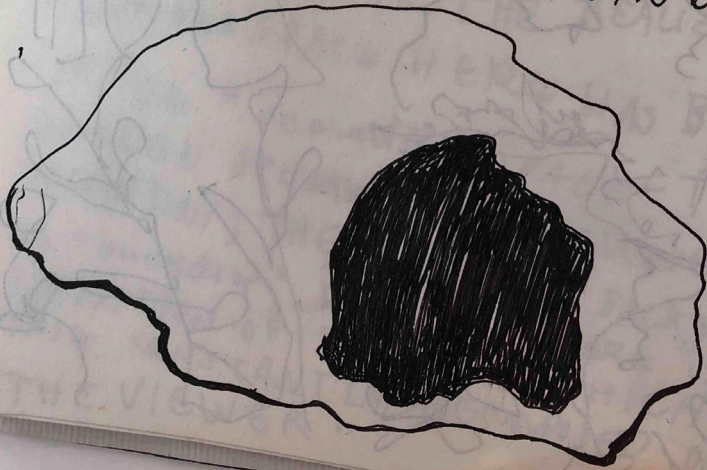


A drawing showing how Jim Henson Performed Kermit in The Muppet Movie's swamp scene.

An alternative to Plato's allegory

p.127

"[the grotesque] WAS A PERFECT
REVOLUTIONARY PARADIGM IN THAT
BASED ON THE DECORATIVE PATTERNS
OF METAMORPHOSING PLANT +
HUMAN FORMS, IT SHOWED
EITHER THE HUMAN EMERGING
TRIUMPHANTLY FROM NATURE
OR THE HUMAN SUBSIDISING
OR REGRESSING INTO NATURE -
OR AMBIGUOUSLY DOING BOTH"





A trapdoor on the jungle floor leads down into the [Củ Chi tunnels](#). Closed and camouflaged, it is virtually undetectable.



The camouflaged trap door, now open.



Hobby tunneling is tunnel construction as a diversion. Usually, hobby tunnelers dig their tunnels by hand, using little equipment, and some can spend years or even decades to achieve any degree of completion. In some cases tunnels have been dug secretly, and only discovered by chance.

A few people have dug tunnels as a hobby or for fun, although some have given additional reasons for their activities. Seymour Cray, for instance, said that the work of digging helped him to think about other problems, and Harrison Dyar saw digging as a form of exercise.

Some hobbyists started out constructing something useful, but continued digging after completion. This was the case with William Lyttle, who started by digging a wine cellar, and Michael Altmann, who excavated a cooling cellar for a café. A Swiss contemporary of Altmann named Peter Junker dug in his garden, searching for water, but continued digging after finding some, excavating a tunnel length of 220 metres (720 ft).

Others maintain that they excavated for a particular purpose, although their tunnelling effort seems out of proportion to the stated purpose.

Dyar biographer Marc Epstein thinks it is mainly outsiders that desire a sense of purpose. On Dyar's tunneling for exercise reasons he says that «it's almost unfathomable, the amount of energy it would take» and that «it still doesn't add up».



Entrance to the Burro Schmidt Tunnel

William «Burro» Schmidt was a US miner who spent 32 years drilling a 636 metres (2,087 ft) tunnel through solid granite. He claimed to be building a shortcut from his mining operation to the smelter. When a new road was constructed, rendering his shortcut obsolete, Schmidt carried on his work regardless. He used simple handtools and occasionally explosives for tunneling, carrying out the debris in a wheelbarrow or on the backs of his two donkeys. Schmidt supported himself by working as a farm hand in summer. If precious metals were ever found, Schmidt never took any of it to market. Schmidt the tunneler took the better part of Schmidt the miner, according to a later caretaker of the Burro Schmidt Tunnel. When his tunnel was completed, he sold his concession to another miner, packed his belongings and left.

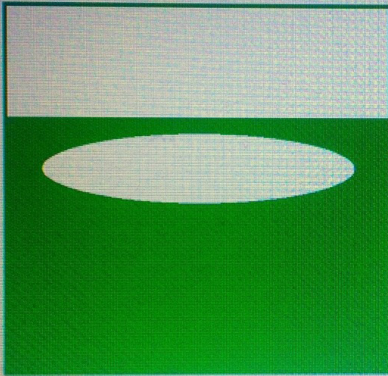


the holes my dog digs are like doors

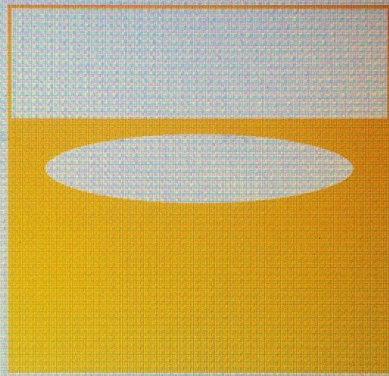
Chester, England



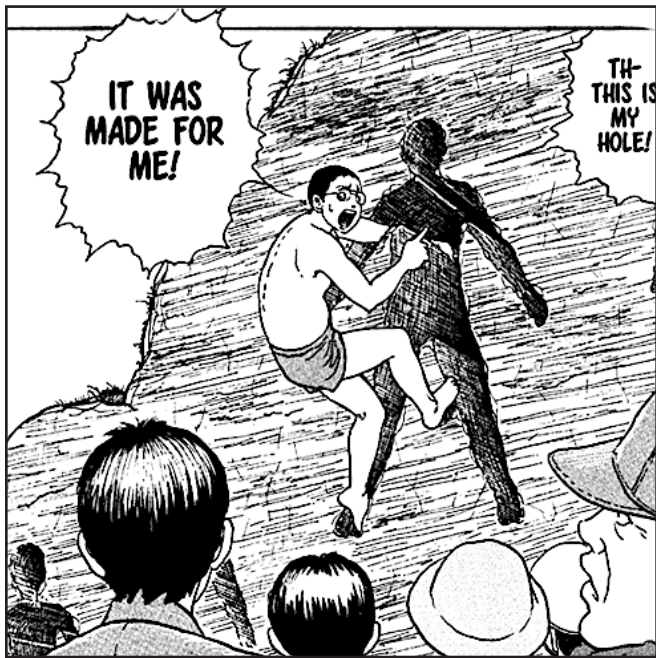
Western Europe's only representation of a Roman goddess still in its original location sits in an unassuming park.



fond hole i spent a year in



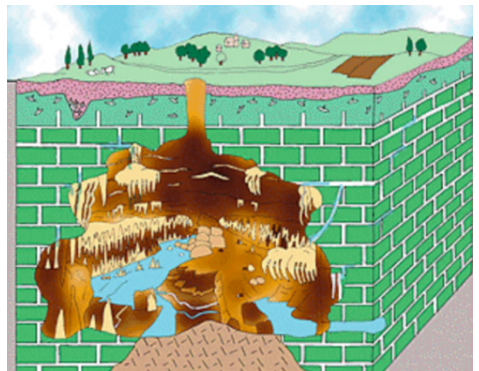
evil hole i spent a year in





Kola Superdeep Borehole

In terms of true vertical depth, it is the deepest borehole in the world. For two decades, it was also the world's longest borehole in terms of measured depth along the well bore until it was surpassed in 2008 by the 12,289-metre-long (40,318 ft) Al Shaheen Oil Well in Qatar.





Kalgoorlie Super Pit, Western Australia 30° 46' 26" S, 121° 30' 00" E

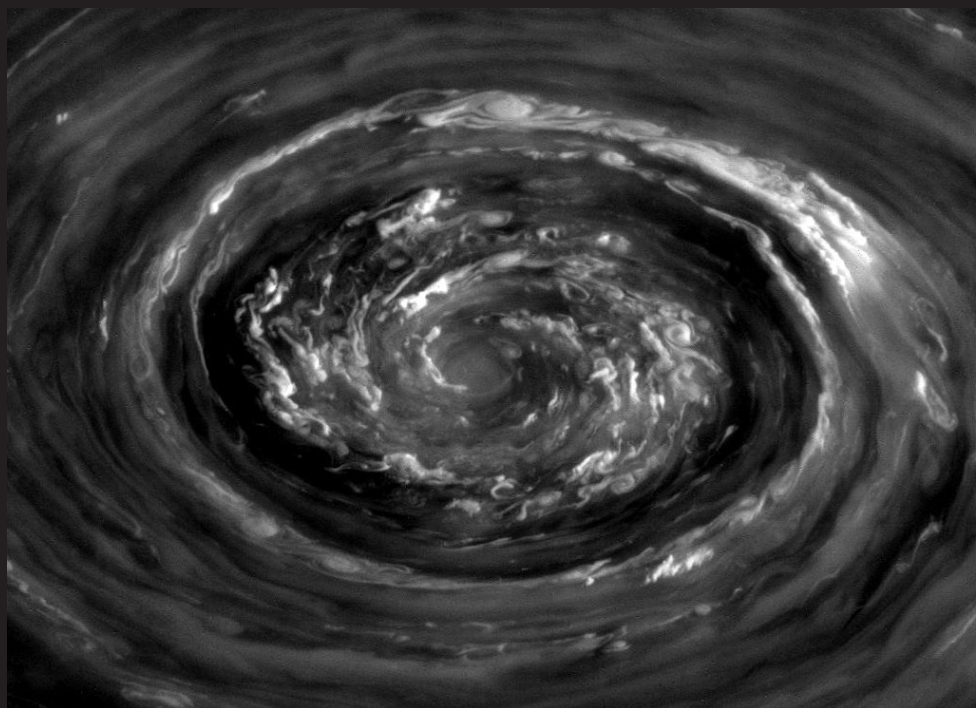
The computer models of mines are now linked live to the fluctuations of metal prices on the stock market. It is a landscape of data geology. If gold is priced high, it becomes cost effective to mine lower concentrations of ore; if the price is low, the week's excavation plans focus only on richer ground. Every modern mine site can be read as a kind of data visualisation etched into the earth at the scale of the Grand Canyon. As explosives, diggers and drills have replaced the slow erosion of rivers and earthquakes, we are scoring our economy into the archaeological record, a chronicle of the digital permutations that drive the modern world.



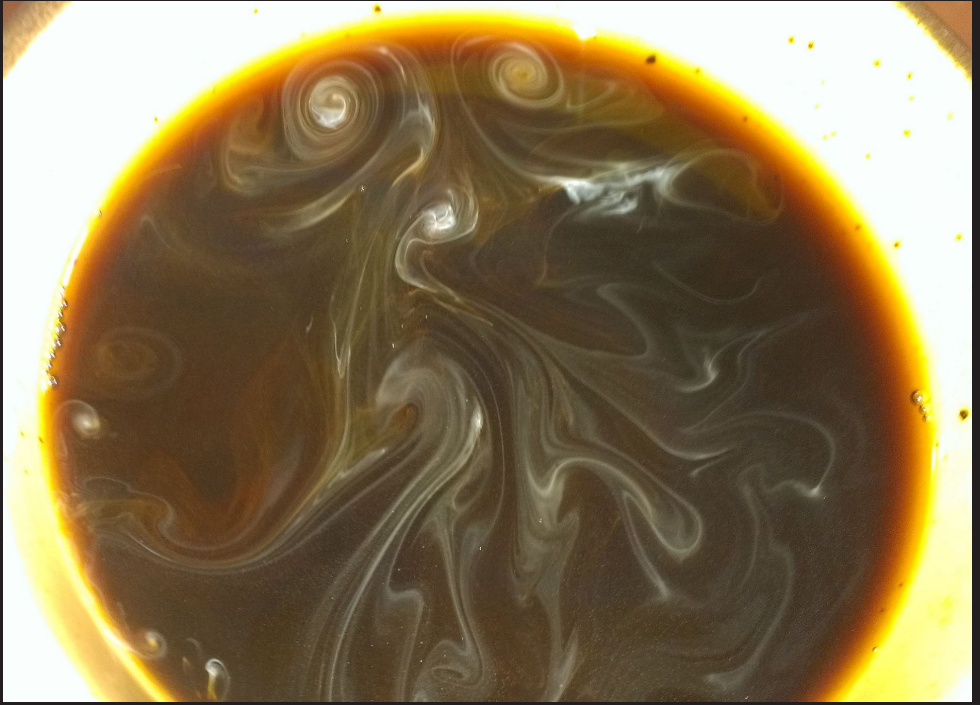
Close-up of a skylight on a coastal plain, with lava stalactites forming on the roof of the tube, Hawaii Volcanoes National Park



A lava tube, or pyroduct, is a natural conduit formed by flowing lava from a volcanic vent that moves beneath the hardened surface of a lava flow. If lava in the tube empties, it will leave a cave.







THE LIMINIST

The opposite of the specialist is not the generalist, but the Liminist. Where the generalist picks the low hanging fruit of knowledge, the Liminist operates in the liminal interzones between them.

In a world of disconnected silos stretching vertically into the sky, the Liminist stretches horizontally across them. They function as guides, navigating people across these intersecting planes to comprehend the work and ideas of their unrelated peers.

It is very much its own specialization, but where all other domains specialize in Form, the Liminist specializes in Non-Form. The evidence of their work exists at the intersections between objects.

These intersections have their own space, presence, and tangibility. They are just as ‚Äúoriginal,Äù and ‚Äúunique,Äù as the objects that the intersection weaves together.

A talented Liminist must be a master translator, able to communicate and comprehend across domains. They must be a master weaver, able to take individual strands across many domains and pattern them together.

A master diplomat that can manage the egos of others. They must be comfortable operating in ambiguity, which is their playground.

h/t to Carsten & Georgia for the conversation that gave rise to this concept

by Alex Singh

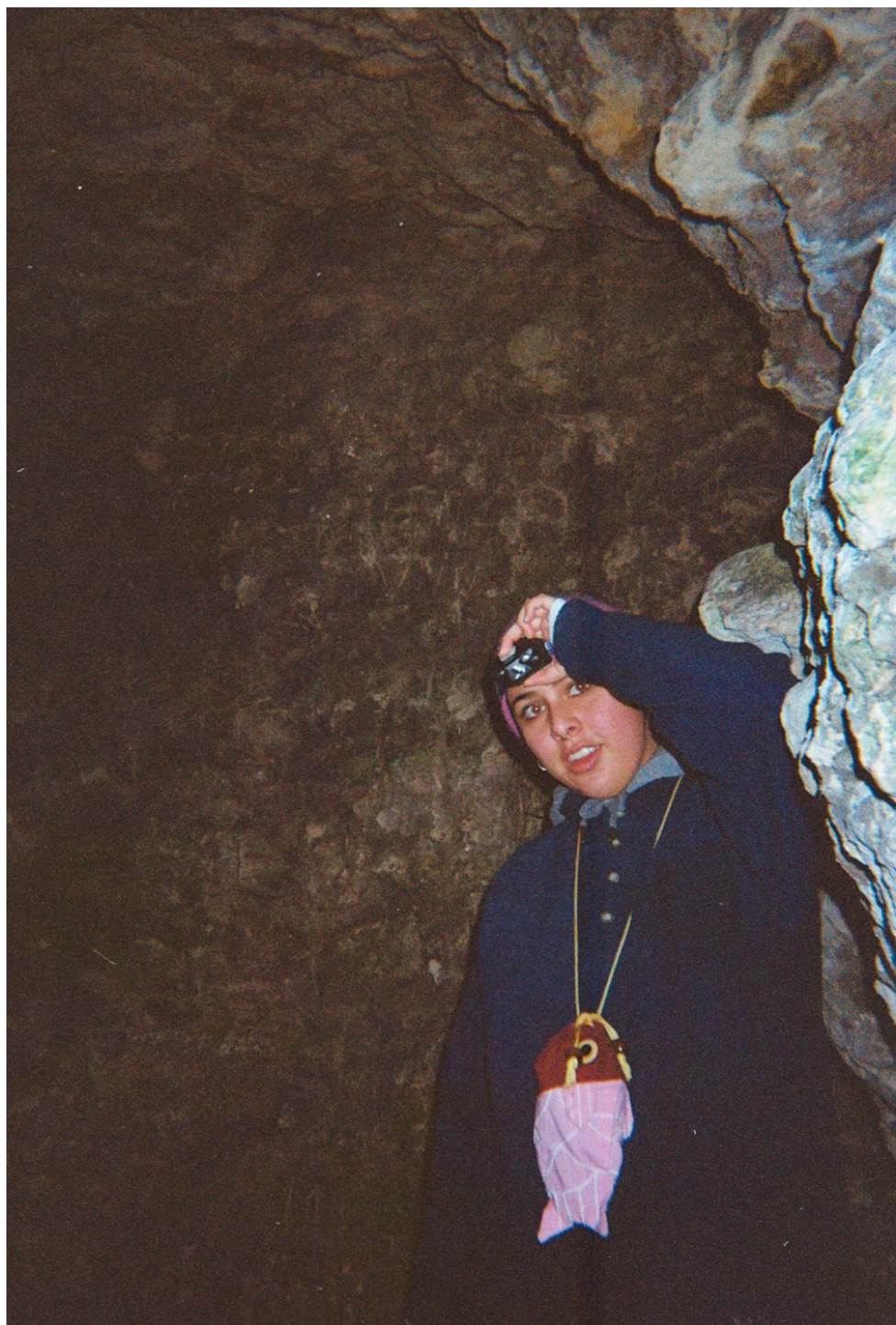




my dog digs because she is hunting for treasures













my dog is a collector, a hoarder, an amateur



«Musei Wormiani Historia», the frontispiece from the Museum Wormianum depicting Ole Worm's cabinet of curiosities.



Dell'Historia Naturale, Ferrante Imperato, 1599, the earliest illustration of a natural history cabinet.

In 16th and 17th century Europe, a unique mode of collecting and organizing collections was developed. This was the *kunst-* or *wunderkammer* literally translating as art- or wonder-room, or as it is mostly known in English, the cabinet of curiosities. In the Italian peninsula, the cabinet was also called as *studiolo*, *museo*, *stanzino*, or *galleria*.

Often the only thing that brought a cabinet's objects together was their rarity. From scientific tools to antiquities, and from exotic animals to artworks, the cabinet was a place where anything could go, as long as it possessed the necessary 'wow factor.'

It is important to understand, that the collections of the time were not rationally structured. An artifact would find its place in a collection because of its uniqueness, freakish nature, or capacity to represent a wider idea.

Besides, many rare naturalia were processed carefully into elaborate objects blurring the borders between natural and human-made. Objects like these could be considered naturalia or artificialia depending on the collector and the cabinet.

While a cabinet offered a glimpse

into the way the individual collector saw the world, the museum laid claim to a rational understanding of the world which was reflected in the organization of its exhibits.

Often they would contain a mix of fact and fiction, including apparently mythical creatures. Worm's collection contained, for example, what he thought was a Scythian Lamb, a woolly fern thought to be a plant/sheep fabulous creature. However he was also responsible for identifying the narwhal's tusk as coming from a whale rather than a unicorn, as most owners of these believed. The specimens displayed were often collected during exploring expeditions and trading voyages.

By the early decades of the eighteenth century, curiosities and wondrous specimens began to lose their influence among European natural philosophers. As Enlightenment thinkers placed growing emphasis on patterns and systems within nature, anomalies and rarities came to be regarded as potentially misleading objects of study. Curiosities, previously interpreted as divine messages and expressions of nature's variety, were increasingly seen as vulgar exceptions to nature's overall uniformity.

Wiki rabbit hole

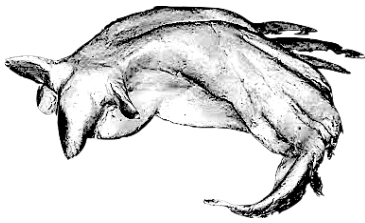
From Wikipedia, the free encyclopedia

The **wiki rabbit hole** is the [learning pathway](#) which a reader travels by navigating from topic to topic while browsing [Wikipedia](#) and other [wikis](#). Other names for the concept include **wiki black hole**^[1] and **wikihole**.^[2] The metaphor of a hole comes from [Lewis Carroll](#)'s 1865 novel *[Alice's Adventures in Wonderland](#)*, in which [Alice](#) begins an adventure by following the [White Rabbit](#) into his [burrow](#).



i know my dog digs because she wants to know you know

SHOWING YOU ANOTHER LINK AND A STORY WITHIN ANOTHER STORY AND A DOOR LEADING TO ANOTHER DOOR AND A LINK



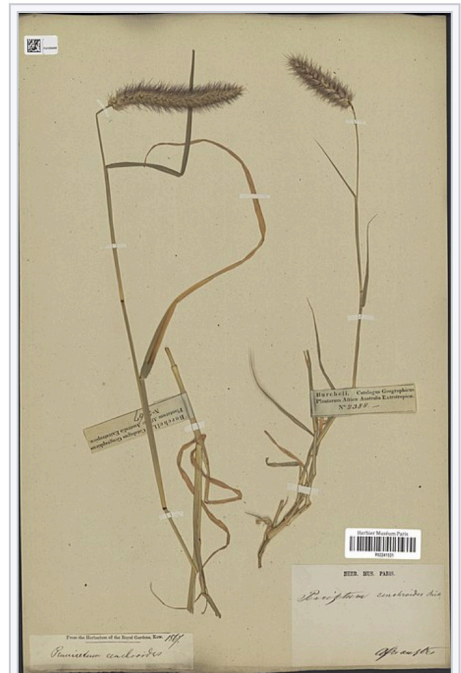
Hypertext fiction is a genre of electronic literature, characterized by the use of hypertext links that provide a new context for non-linearity in literature and reader interaction. The reader typically chooses links to move from one node of text to the next, and in this fashion arranges a story from a deeper pool of potential stories. Its spirit can also be seen in interactive fiction.

The term can also be used to describe traditionally-published books in which a nonlinear narrative and interactive narrative is achieved through internal references.

Project Xanadu was the first hypertext project, founded in 1960 by Ted Nelson. Administrators of Project Xanadu have declared it superior to the World Wide Web, with the mission statement: «Today's popular software simulates paper. The World Wide Web (another imitation of paper) trivialises our original hypertext model with one-way ever-breaking links and no management of version or contents.»

Nelson's vision was for a «digital repository scheme for world-wide electronic publishing». Nelson states that the idea began in 1960, when he was a student at Harvard University. He proposed a machine-language

program which would store and display documents, together with the ability to perform edits. This was different from a word processor (which was not invented yet) in that the functionality would have included visual comparisons of different versions of the document, a concept Nelson would later call «intercomparison».



Metadata can come in different layers: This physical herbarium record of *Cenchrus ciliaris* consists of the specimens as well as metadata about them, while the barcode points to a digital record with metadata about the physical record.

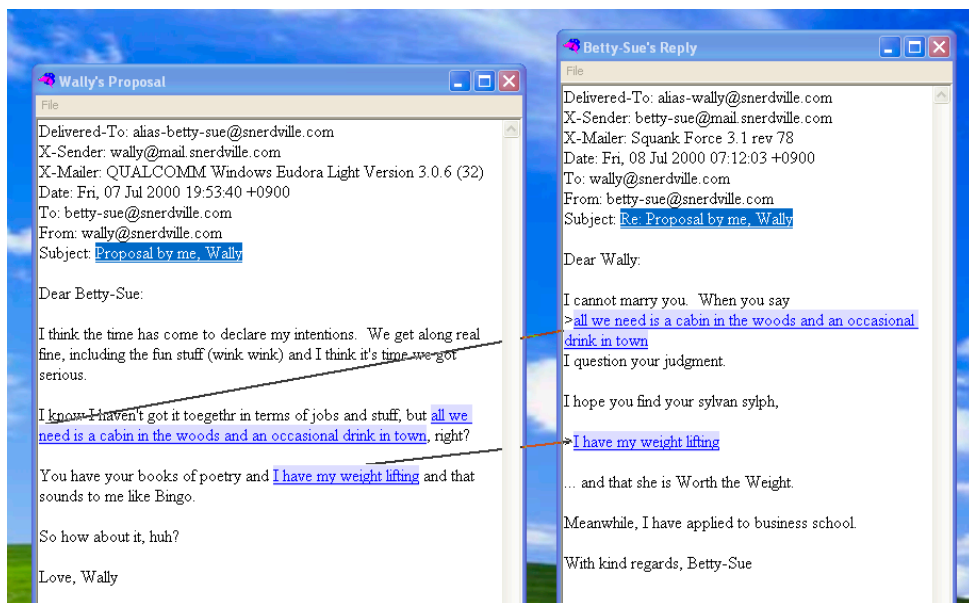
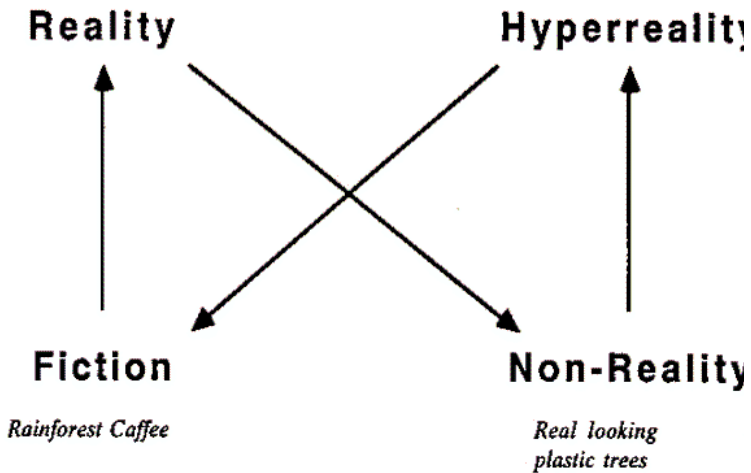


FIGURE 1

From Reality to Hyperreality with a semiotic square

The Mall Itself

Underwater World





Mystery House

The game starts near an abandoned Victorian mansion. The player is soon locked inside the house with no other option than to explore. The mansion contains many interesting rooms and seven other people: Tom, a plumber; Sam, a mechanic; Sally, a seamstress; Dr. Green, a surgeon; Joe, a grave-digger; Bill, a butcher; and Daisy, a cook.

Initially, the player has to search the house in order to find a hidden cache of jewels. However, dead bodies (of the other people) begin appearing. It becomes obvious that there is a

murderer on the loose in the house, and the player must discover who it is or become the next victim



The house featured by the movie *The Amityville Horror* and made famous by demonologists Ed and Loraine Warren, built c. 1924. By the time this photograph was taken, the address had been changed to discourage ghost hunters.



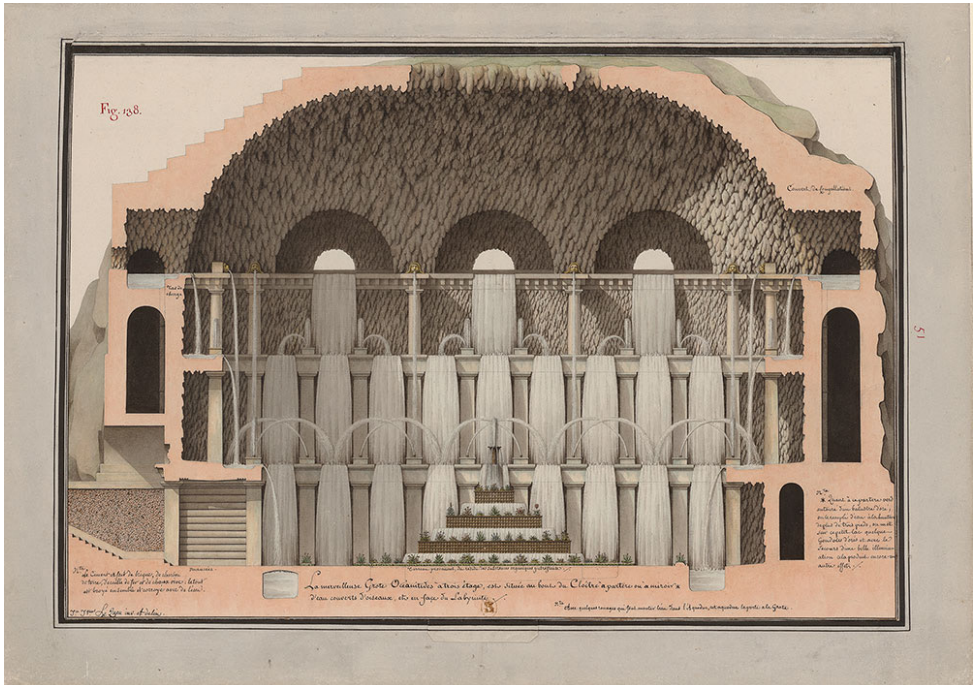


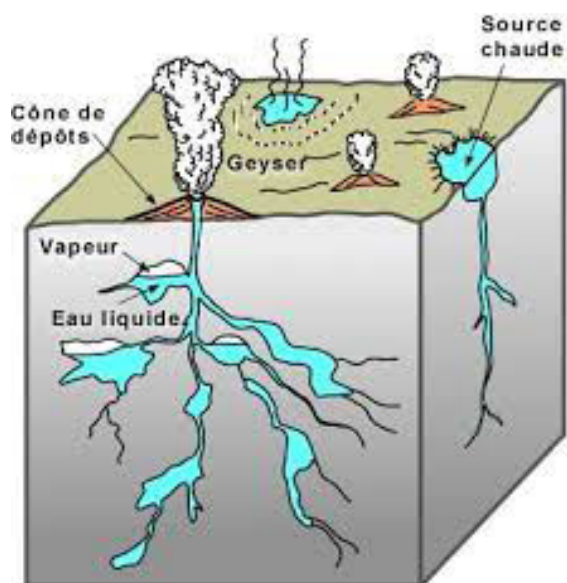
my dig digs herself a safe space

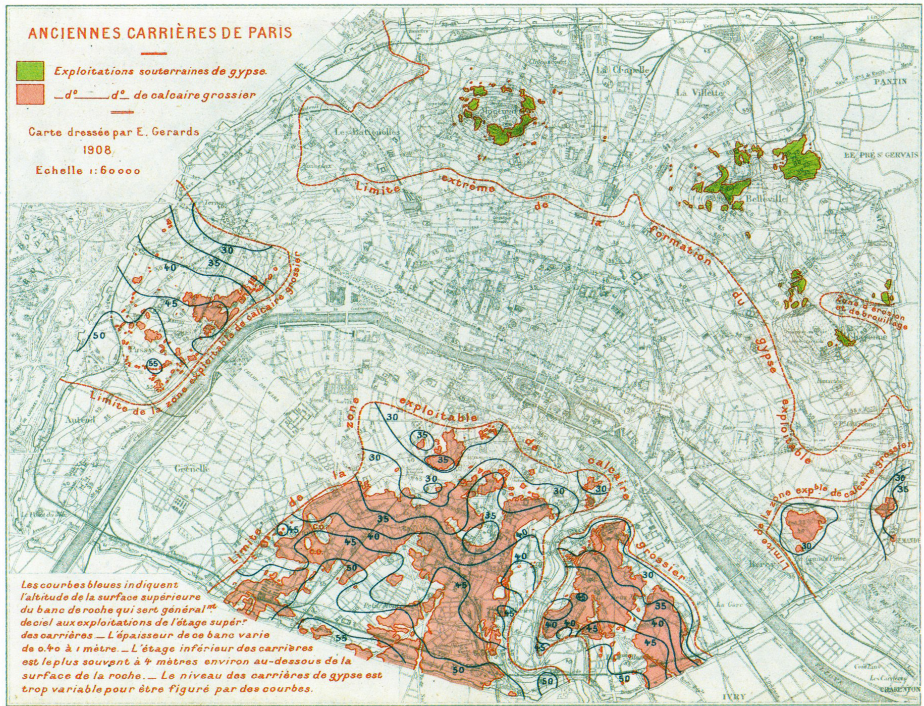
«Petrified» teddy bears in the waterfall at Mother Shipton's Cave. The steadily-flowing water is rich in calcium carbonate and calcium sulfate, which crystallises on objects and gradually hardens them.

Over the years, millions of people have come to see for themselves the amazing powers of the Petrifying Well. This ancient well, formerly known as the Dropping Well, is believed to be the only one of its kind in England. At the time Mother Shipton was born, Knaresborough townfolk believed the well to be magic and never ventured near it. They had seen small twigs, leaves and perhaps a dead bird turned to stone in the well's falling waters. They were very superstitious in those days and believed that if they touched the waters they too would be turned to stone! They noticed the side of the well looked like a giant's skull. The earliest written reference to the well was by John Leyland, antiquary to Henry VIII. He visited the well in 1538 and noted that it was very well-known and visited by many to drink and shower under its falling waters, as they were believed to have miraculous healing powers.









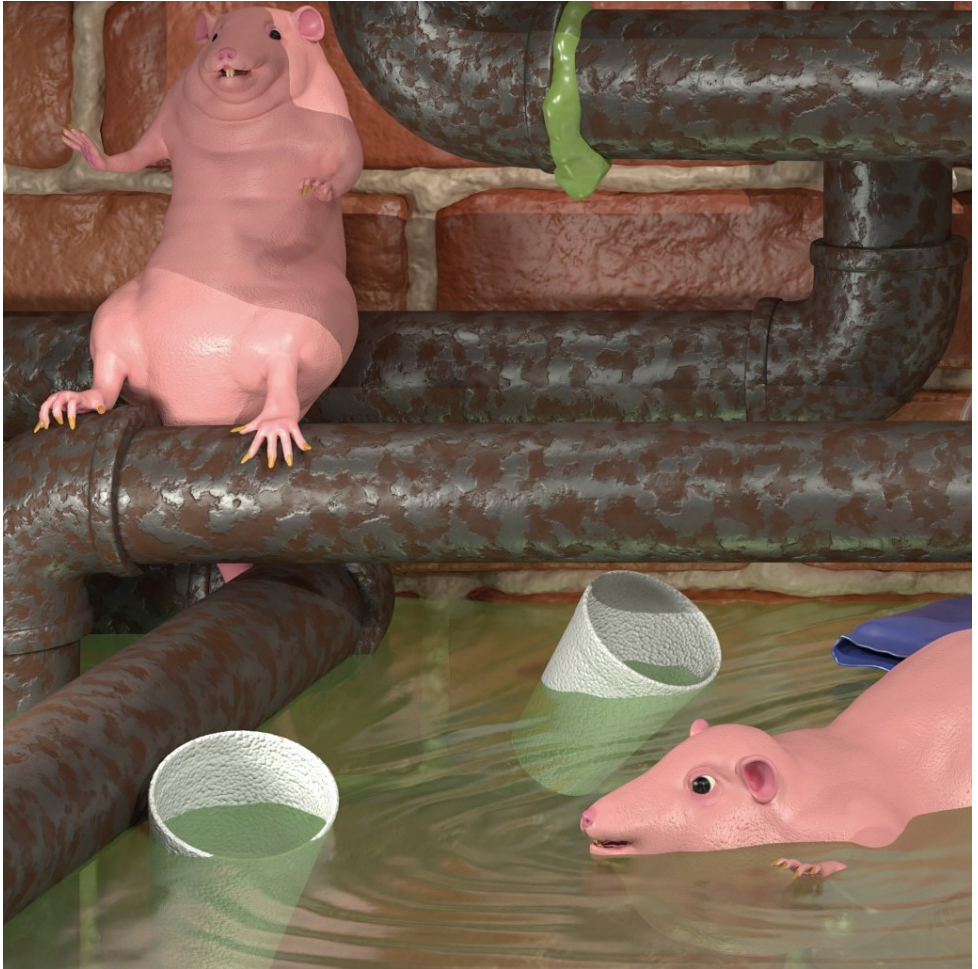
Map of Paris' former mine exploitations (1908).

The mines of Paris (French: carrières de Paris – «quarries of Paris») comprise a number of abandoned, subterranean mines under Paris, France, connected together by galleries. Three main networks exist; the largest, known as the grand réseau sud («large south network»), lies under the 5th, 6th, 14th and 15th arrondissements, a second under the 13th arrondissement, and a third under the 16th, though other minor networks are found under the 12th, 14th and 16th for instance. The commercial product was Lutetian

limestone for use as a building material, as well as gypsum for use in «plaster of Paris».

Exploring the mines is prohibited by the prefecture and penalised with large fines. Despite restrictions, Paris' former mines are frequently toured by urban explorers known popularly as cataphiles.

A limited part of the network 1.7 kilometres (1.1 mi) has been used as an underground ossuary, known as the catacombs of Paris, some



of which can be toured legally. (The catacombs were temporarily closed between September and 19 December 2009 due to vandalism, after which they could be legally visited again from the entrance on Place Denfert-Rochereau.) The entire subterranean network is commonly but mistakenly referred to as «the catacombs».





The Caves of Maastricht, also known as the caves of Mount Saint Peter or the Maastricht Underground, are a collection of limestone quarries in Maastricht, the Netherlands, the origins of which date back to the 13th century.

They were originally dug to mine chalk. In total, a network of 20,000 tunnels were cut into the stone, of which 8,000 are still intact.

The caves were eventually no longer used for mining, as the value of lime dropped. Over some hundreds of years, art was drawn on the cave walls, providing an attraction to tourists who can tour some of the cave sections.

During World War II, the cave complex was used to store many valuable paintings and armaments that could be used against the

Germans, including a proposed force of 30 tanks. In addition to the military, over 6,000 citizens took shelter in the caves during World War II. After the war, there were plans to utilise the underground complex as a bomb shelter.

Among the paintings hidden in the caves during WWII was *The Night Watch* by Rembrandt van Rijn. The canvas which measures 363 × 437 cm. was detached from its frame and rolled into a large cylinder.

A large portion of the former tunnel system no longer exists as the encompassing limestone was quarried in an open-cast mine operated by ENCI. Quarrying was ceased in 2018.





Grotesque engraving on paper, about 1500 - 1512, by Nicoletto da Modena

Since at least the 18th century (in French and German as well as English), grotesque has come to be used as a general adjective for the strange, mysterious, magnificent, fantastic, hideous, ugly, incongruous, unpleasant, or disgusting, and thus is often used to describe weird shapes and distorted forms such as Halloween masks. In art, performance, and literature, however, grotesque may also refer to something that simultaneously invokes in an audience a feeling of uncomfortable bizarreness as well as sympathetic pity.

The English word first appears in the 1560s as a noun borrowed from French, and comes originally from the Italian *grottesca* (literally «of a cave» from the Italian *grotta*, 'cave'; see *grotto*), an extravagant style of ancient Roman decorative art rediscovered at Rome at the end of the fifteenth century and subsequently imitated. The word was first used of paintings found on the walls of basements of ruins in Rome that were called at that time *le Grotte* ('the caves'). These 'caves' were in fact rooms and corridors of the *Domus Aurea*, the unfinished palace complex started by Nero after the Great Fire of Rome in CE 64, which had become overgrown and buried, until they were broken into

again, mostly from above. Spreading from Italian to the other European languages, the term was long used largely interchangeably with *arabesque* and *moresque* for types of decorative patterns using curving foliage elements.

Rémi Astruc has argued that although there is an immense variety of motifs and figures, the three main tropes of the grotesque are doubleness, hybridity and metamorphosis. Beyond the current understanding of the grotesque as an aesthetic category, he demonstrated how the grotesque functions as a fundamental existential experience. Moreover, Astruc identifies the grotesque as a crucial, and potentially universal, anthropological device that societies have used to conceptualize alterity and change.



Eternal Flame Falls in New York has an eternal flame inside a small grotto behind the falls

A grotto is a natural or artificial cave used by humans in both modern times and antiquity, and historically or prehistorically. Naturally occurring grottoes are often small caves near water that are usually flooded or often flooded at high tide. Sometimes, artificial grottoes are used as garden features. The Grotta Azzurra at Capri and the grotto at Tiberius' Villa Jovis in the Bay of Naples are examples of popular natural seashore grottoes.

Whether in tidal water or high up in hills, grottoes are generally made up of limestone geology, where the acidity of standing water has dissolved the carbonates in the rock matrix as it passes through what were originally small fissures.

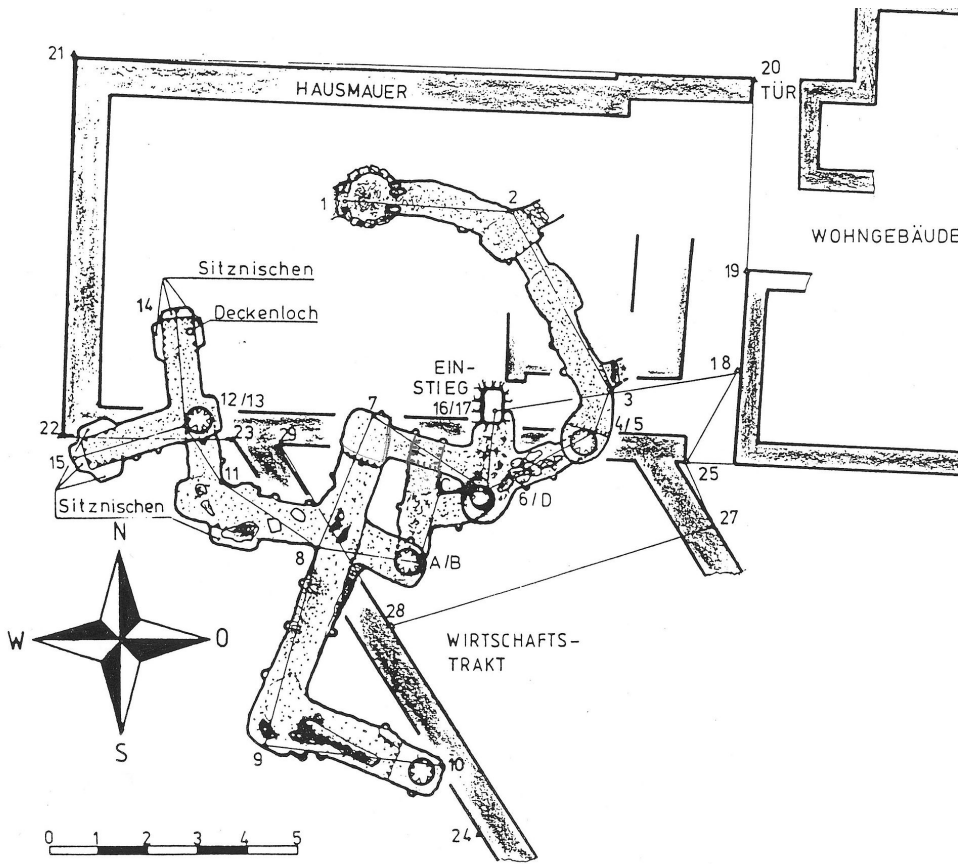
GRANITE CAVE



my dog is digging steadily and *blindly*

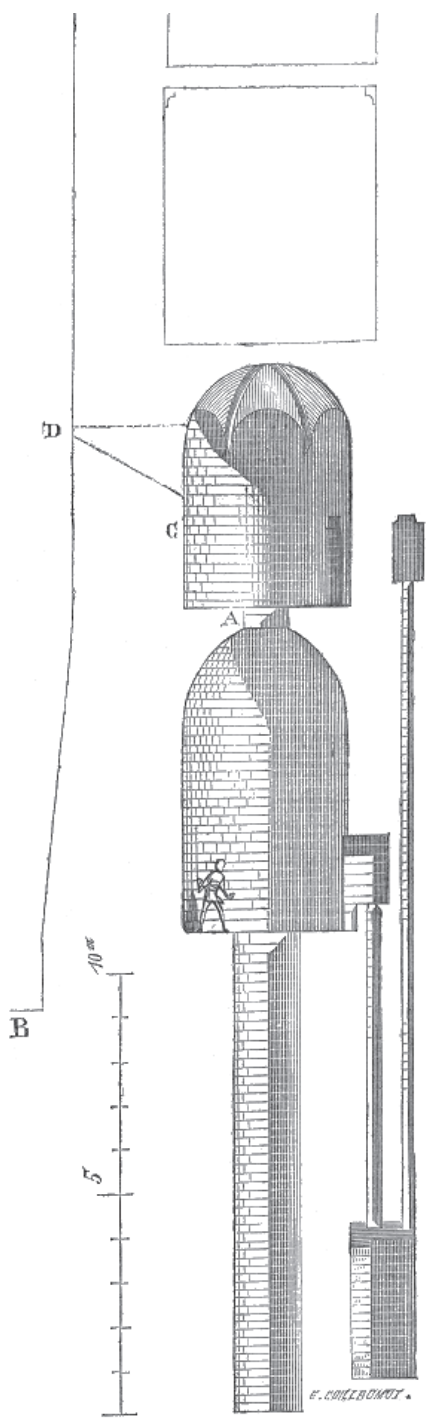


Raufarhólshellir, Iceland

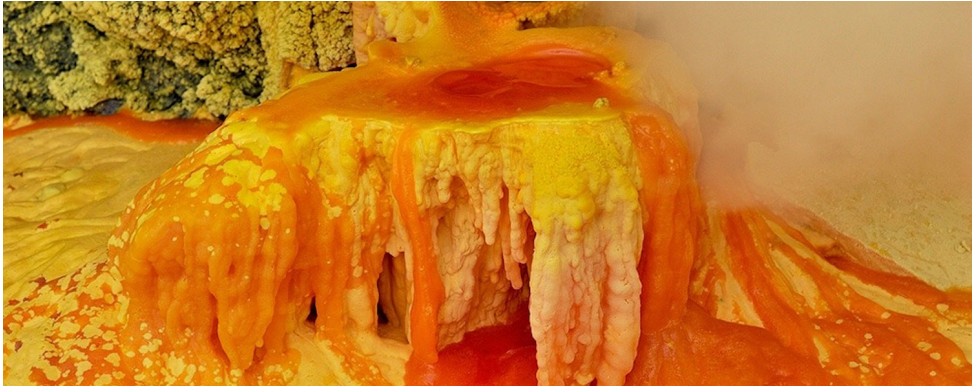


Map of the large erdstall in Bad Zell

An erdstall is a type of tunnel found across Europe. They are of unknown origin but are believed to date from the Middle Ages. A variety of purposes have been theorized, including that they were used as escape routes or hiding places, but the most prominent theory is that they served a religious or spiritual purpose.



E. CHILLBROOK.



Mysterious tunnels or «secret passages» are a common element of the local folklore tradition in Europe. Such tunnels are said to physically link prominent places such as country houses, castles, churches, ancient monuments and other, often medieval, buildings.

Legends about the existence of secret tunnels usually involve improbably long subterranean passages, sometimes running under major obstacles such as rivers and lakes to reach their destinations. Religious buildings, monks and the landed gentry are particularly common elements in many tunnel stories.

It is unlikely that many of the recorded tunnels exist physically, for this is a characteristic of their very nature; their significance lies in the number of similar legends of tunnels

that have arisen and in connection with the more esoteric notions of channels or paths of earth energy, and such.



Mammoth cave canyon

These flat-ceilinged passages are typical of the cave. This passage is vadose in origin, meaning it has been

enlarged and downcut by running water after the initial cave passage formed



A lava mold of a tree trunk

A pietracannone or petrified tree near Rifugio Monte Baracca. It is formed when lava chills around a tree trunk.

A lava cave is any cave formed in volcanic rock, though it typically means caves formed by volcanic processes, which are more properly termed volcanic caves. Sea caves, and other sorts of erosional and crevice caves, may be formed in volcanic rocks, but through non-volcanic processes and usually long after the volcanic rock was emplaced.



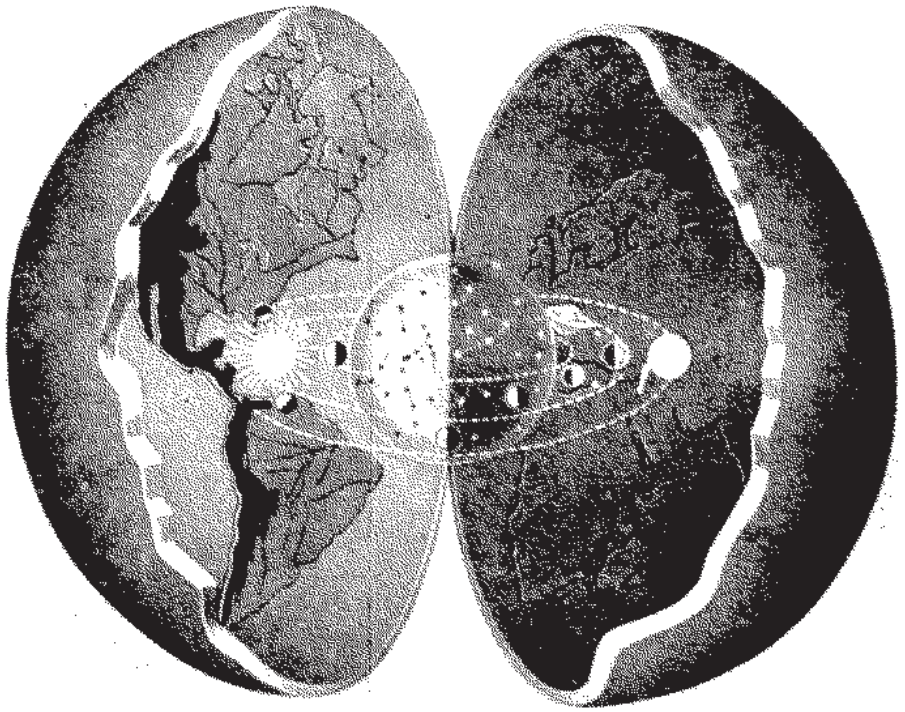
Chapel, bell tower and penitential beds on Station Island. The bell tower stands on a mound that is the site of a cave which, according to various myths, is an entrance to a place of purgatory inside the Earth. The cave has been closed since October 25, 1632

The Hollow Earth is a concept proposing that the planet Earth is entirely hollow or contains a substantial interior space. Notably suggested by Edmond Halley in the late 17th century, the notion was disproven, first tentatively by Pierre Bouguer in 1740, then definitively by

Charles Hutton in his Schiehallion experiment around 1774.

It was still occasionally defended through the mid-19th century, notably by John Cleves Symmes Jr. and Jeremiah N. Reynolds, but by this time it was part of popular pseudoscience and no longer a scientifically viable hypothesis.

The concept of a hollow Earth still recurs in folklore and as a premise for subterranean fiction, a subgenre of adventure fiction.



The list of underworlds by religion copied from the Wikipedia page for the Underworld :

ETHNICITY, RELIGION, OR REGION	NAME OF UNDERWORLD
Albanian mythology	Ferri
Aztec mythology	Mictlan
Mesopotamian religion	Irkalla
Buddhism	Naraka (also Niraya)
Celtic mythology	Annwn, Mag Mell, Dubnos
Chinese folk religion / Taoism	Míngjiè 冥界, Huángquán 黄黄泉, Dìyù 地狱
Christian mythology	Hell, Tártaro, Purgatory, Hades
Egyptian religion	Aaru, Duat, Neter-khertet, Amenti
Estonian mythology	Toonela
Fijian mythology	Burotu, Murimuria
Finnish mythology	Tuonela
Georgian mythology	Kveskneli
Germanic mythology	Hel, Niflheim
Greek religion	Elysium, Asphodel Meadows, Tártaros
Guanche mythology	Echeide, Guayota
Hinduism	Patala, Naraka or Yamaloka
Hittite mythology	Dankuš daganzipaš/Dankuš tekan (dark earth)
Hopi mythology	Maski
Hungarian mythology	Alvilág
Inca mythology	Uku Pacha
Inuit mythology	Adlivun
Islamic mythology	Jahannam, Sijjin
Jainism	Naraka, Adho Loka (the lower world)
Shinto	Yomi 黄黄泉, Ne-no-Kuni 根の国, Jigoku 地獄
Jewish mythology	Sheol, Abaddon, Tehom (in Kabbalah), Tophet, Tzoah Rotachat, Dudael
Korean mythology	Ji-Ok 지옥 地獄
Latvian mythology	Aizsaule
Lithuanian mythology	Anapilis

ETHNICITY, RELIGION, OR REGION	NAME OF UNDERWORLD
Malay mythology	Alam Ghaib (The unseen realm)
Indonesian mythology	
Mandaeism	World of Darkness (alma d-hšuka)
Māori mythology	Hawaiki, Rarohenga, Rangi Tuarea, Te Toi-o-nga-Ranga, Uranga-o-te-rā
Mapuche mythology	Pellumawida, Degin, Wenuleufu, Ngullchenmaiwe
Maya mythology	Xibalba or Metnal
Melanesian mythology	(includes Fijian) Bulu, Burotu, Murimuria, Nabagatai, Tuma
Norse mythology	Gimlé, Hel, Niflhel, Vingólf
Oromo mythology	Ekerā
Zoroastrianism	Duzakh
Philippine mythology	Kasanaan
Polynesian mythology	Avaiki, Bulotu, Iva, Lua-o-Milu, Nga- Atua, Pulotu, Rangi Tuarea, Te Toi-o-nga-Ranga, Uranga-o-Te-Ra
Pueblo mythology	Shipap
Roman mythology	Orcus, Inferi Di, Avernus
Romanian mythology	Tărămul Celălalt
Slavic mythology	Nav, Podsvetie, Peklo, Vyraj
Sumerian mythology	Kur, Hubur
Turko-Mongol	Tamağ
Vodou	Guinee
Vietnamese mythology	Âm phủ 陰府, Đĩa ngục 地獄
Wagawaga (New Guinea) mythology	Hiyoyoa

my dog buried something dangerous and permanent

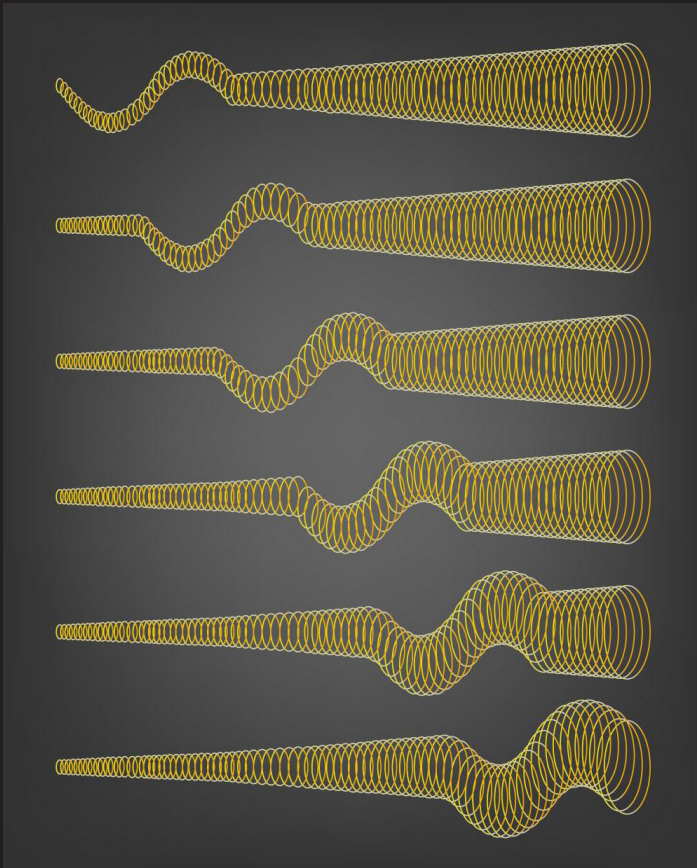


A Cone Anamorphose: Use of cone mirror



Image of a simulated traversable wormhole that connects the square in front of the physical institutes of [University of Tübingen](#) with the sand dunes near [Boulogne-sur-Mer](#) in the north of France. The image is calculated with 4D [raytracing](#) in a Morris–Thorne wormhole metric, but the gravitational effects on the wavelength of light have not been simulated. [\[note 1\]](#)



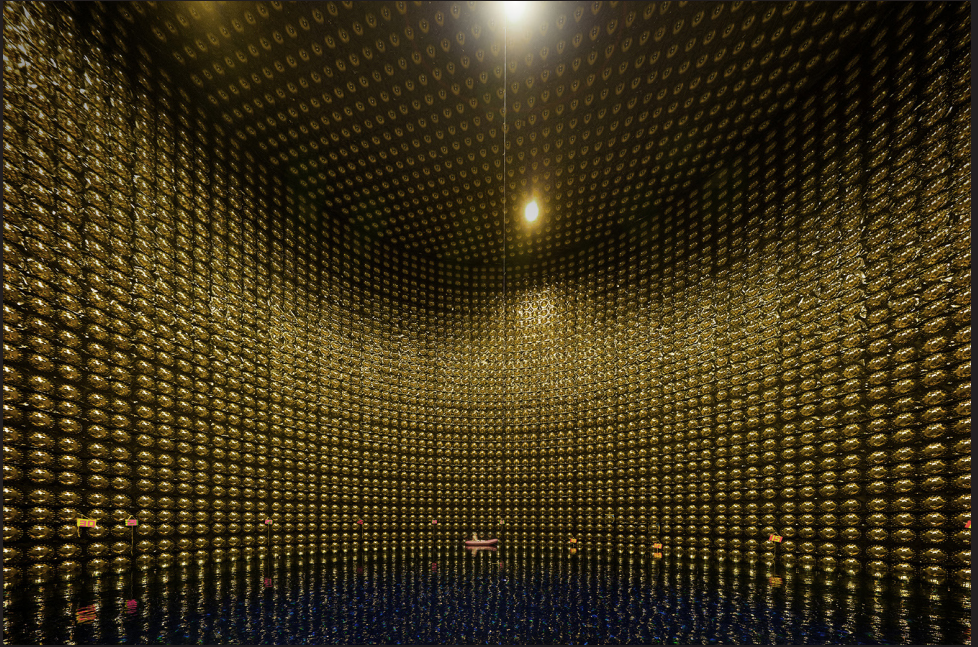


Magnetic waves, called Alfvén S-waves, flow from the base of black hole jets.

This cartoon shows how magnetic waves, called Alfvén S-waves, propagate outward from the base of black hole jets. The jet is a flow of charged particles, called a plasma, which is launched by a black hole. The jet has a helical magnetic field (yellow coil) permeating the plasma. The waves then travel along the jet, in the direction of the plasma flow,

but at a velocity determined by both the jet's magnetic properties and the plasma flow speed. The BL Lac jet examined in a new study is several light-years long, and the wave speed is about 98 percent the speed of light.

Magnetic Black Hole Waves <http://photojournal.jpl.nasa.gov/catalog/PIA19822>

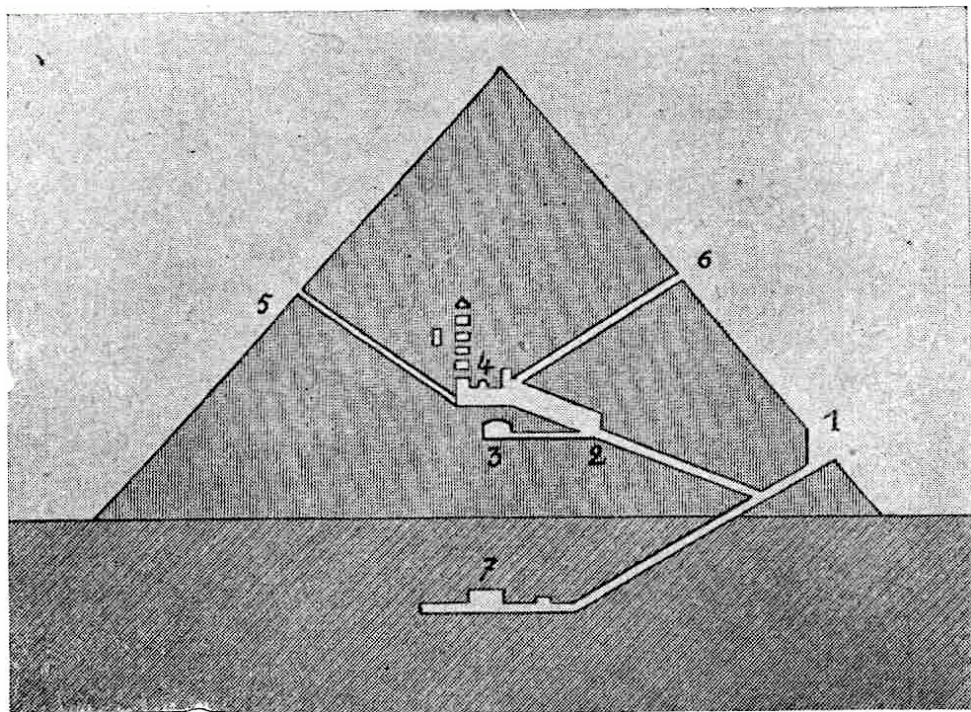


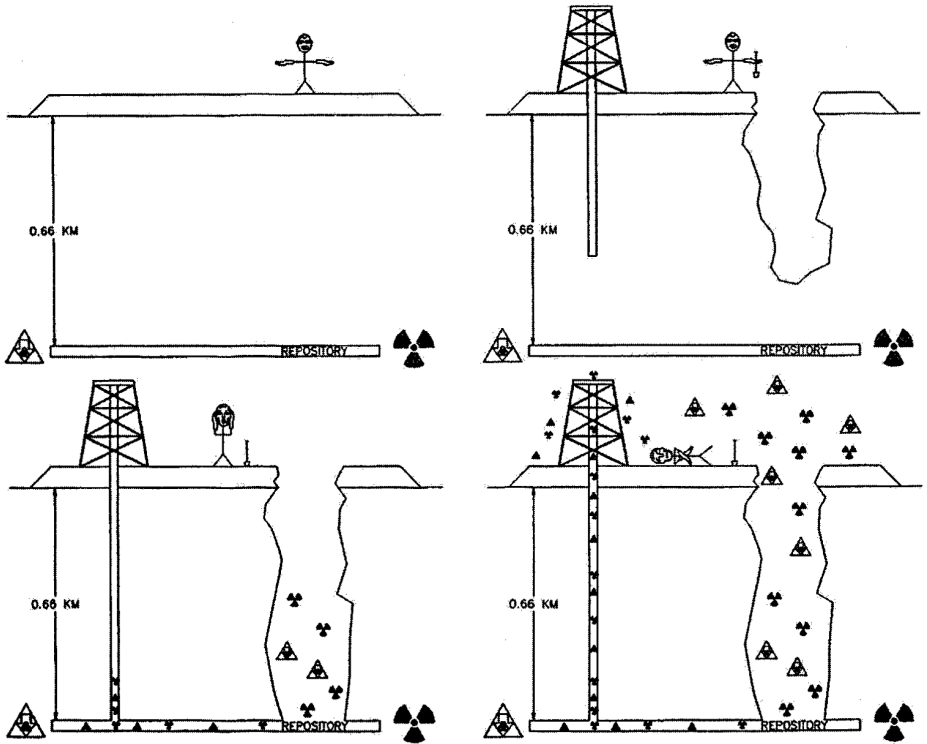
Super Kamiokande - Jan Hosan

Super-Kamiokande (abbreviation of Super-Kamioka Neutrino Detection Experiment; Japanese: スーパーカミオカンデ) is a neutrino observatory located under Mount Ikeno near the city of Hida, Gifu Prefecture, Japan. It is located 1,000 m underground in the Mozumi Mine in Hida's Kamioka area. The observatory was designed to detect high-energy neutrinos, to search for proton decay, study solar and atmospheric neutrinos, and keep watch for supernovae in the Milky Way Galaxy.

It consists of a cylindrical stainless steel tank about 40 m in height and diameter holding 50,000 metric

tons of ultrapure water. Mounted on an inside superstructure are about 13,000 photomultiplier tubes that detect light from Cherenkov radiation. A neutrino interaction with the electrons or nuclei of water can produce an electron or positron that moves faster than the speed of light in water, which is slower than the speed of light in a vacuum. This creates a cone of Cherenkov radiation light, the optical equivalent to a sonic boom. The Cherenkov light is recorded by the photomultiplier tubes. Using the information recorded by each tube, the direction and flavor of the incoming neutrino is determined.





Proposed pictogram warning of the dangers of buried nuclear waste for the Waste Isolation Pilot Plant



View from the Pyramid of the Moon in Teotihuacan, with a resting dog in the foreground.

In late 2003 a tunnel beneath the Temple of the Feathered Serpent was accidentally discovered by Sergio Gómez Chávez and Julie Gazzola, archeologists of the National Institute of Anthropology and History (INAH). After days of a heavy rainstorm, Gómez Chávez noticed that a nearly three-foot-wide sinkhole occurred near the foot of the temple pyramid

It was mentioned that the underground passage runs under Feathered Serpent Temple, and the

entrance is located a few meters away from the temple at the expected place, deliberately sealed with large boulders nearly 2,000 years ago. The hole that had appeared during the 2003 storms was not the actual entrance; a vertical shaft of almost 5 meters by side is the access to the tunnel. At 14 meters deep, the entrance leads to a nearly 100-meter long corridor that ends in a series of underground galleries in the rock. After archeologists broke ground at the entrance of the tunnel, a staircase, and ladders that would allow easy access to the subterranean site were installed. Works advanced slowly and with painstaking care; excavating was done manually, with

spades. Nearly 1,000 tons of soil and debris were removed from the tunnel.

One of the most remarkable findings in the tunnel chambers was a miniature mountainous landscape, 17 meters underground, with tiny pools of liquid mercury representing lakes. The walls and ceiling of the tunnel were found to have been carefully impregnated with mineral powder composed of magnetite, pyrite (fool's gold), and hematite to provide a glittering brightness to the complex, and to create the effect of standing under the stars as a peculiar re-creation of the underworld. At the end of the passage, Gómez Chávez's team uncovered four greenstone statues, wearing garments and beads; their open eyes would have shone with precious minerals. Two of the figurines were still in their original positions, leaning back and appearing to contemplate up at the axis where the three planes of the universe meet – likely the founding shamans of Teotihuacan, guiding pilgrims to the sanctuary, and carrying bundles of sacred objects used to perform rituals, including pendants and pyrite mirrors, which were perceived as portals to other realms.

A recent discovery of an 1800-year-

old bouquet of flowers was made in 2021. The flowers, which were found in the tunnel beneath a pyramid dedicated to the feathered serpent deity Quetzalcóatl, date to between roughly 1 and 200 C.E.



MY DOG DUG A HOLE SO DEEP IT COLLAPSED ONTO
ITSELF

One live debate, we are told, is between Elysium's logical positivists—who believe the pale harms us through “extreme sensory deprivation”—and its dialectical materialists, who argue that the pale “somehow *consists [sic] of past information . . . That it's rarefied past, not rarefied matter.” Any humans exposed to it, on this view, become “over-radiated by past.”*

What does this mean? Whom should we believe, and where does it leave us? Another kind of animal, the Insulindian phasmid, unpicks the thread at the game's end, when we manage to communicate with it:

“[The pale] is a nervous shadow cast into the world by you, eating away at reality. A great, unnatural territory. Its advent coincides with the arrival of the human mind.”

The pale showed up when we did—in light of which, Kurvitz's introduction to the setting becomes more pointed: “It has been there for as long as human beings have written down history.” The pale is a human creation, an excretion of the human animal. The phasmid tells us that no other species remembers it existing before we rose to supremacy. While Disco Elysium never offers a definitive account of the pale and its causes, you might call it the accumulated weight of our human past. Our tidal

wave of history, rolling back to shore.

Is there any hope for us? Aesthetically, maybe. We can admire the collapse, furnish it. In the later parts of the game, the player can spend hours of their time on a series of interrelated tasks at an abandoned church, one of the “Seven Sisters” built by early settlers. These tasks have us convert the space into a nightclub for a new kind of dance music. The quest starts out feeling tangential, but it culminates in a series of discoveries that are thematically and emotionally vital.

[...]

On the first night of his second life, Harry Du Bois dreams of the crime scene behind the Whirling-in-Rags. Within the dream, he can ask his hanged self a vital question: “What is Elysium?”

“Everything,” the Bloated Corpse of a Drunk replies. “The pale and the isolas ... Burning, furious truth, eight thousand years of written history.”

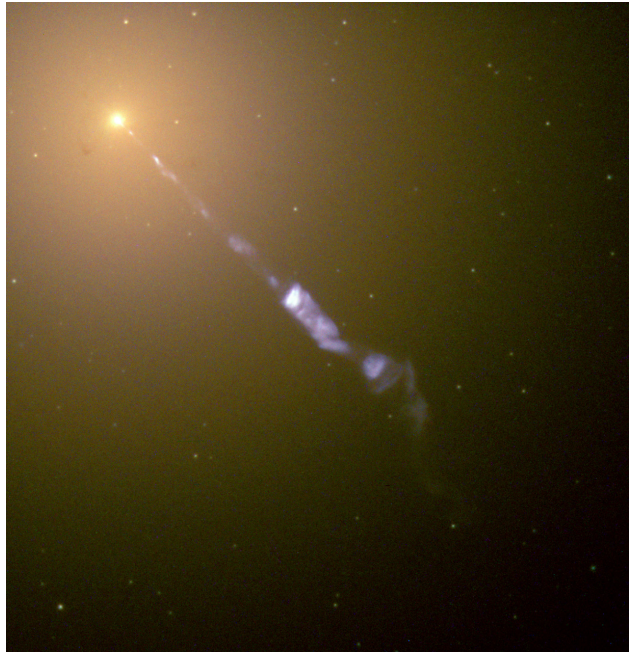
We hear the same story about the world from Joyce, a member of the moneyed elite and the chief supplier of Harry's “reality lowdown.” When pushed, Joyce reveals that Elysium may not be strictly spherical. A trickle of images from orbit suggest “a dark grey corona.” The pale, a featureless phenomenon that

resists description, covers almost three-quarters of the world's surface:

“There are grey flares and prominences, even arcs above entire isolas . . . The images are blurry, but if there was a sphere in there it certainly looks like it fractured a long time ago. . . . They say there is a rarefied envelope of matter surrounding the darkened disc of our planet. That is, if we are still living on a planet.”

The pale, it emerges, is an existential threat to the ecumene of Disco Elysium; it is growing, year by year, to swallow

the known world and everyone in it. The isolas—little outposts of matter amid the pale, where humans dwell—are shrinking. There are perhaps three decades until everything that lives is pale and gone. Until then, humankind is but an “opportunistic microorganism” scattered across the pale, beaming its lights out into the void. Easier to picture Elysium as a disco ball than Carl Sagan’s blue dot.



The 4,400 light-year-long relativistic jet of Messier 87, which is matter being ejected by the supermassive black hole at the center of the galaxy





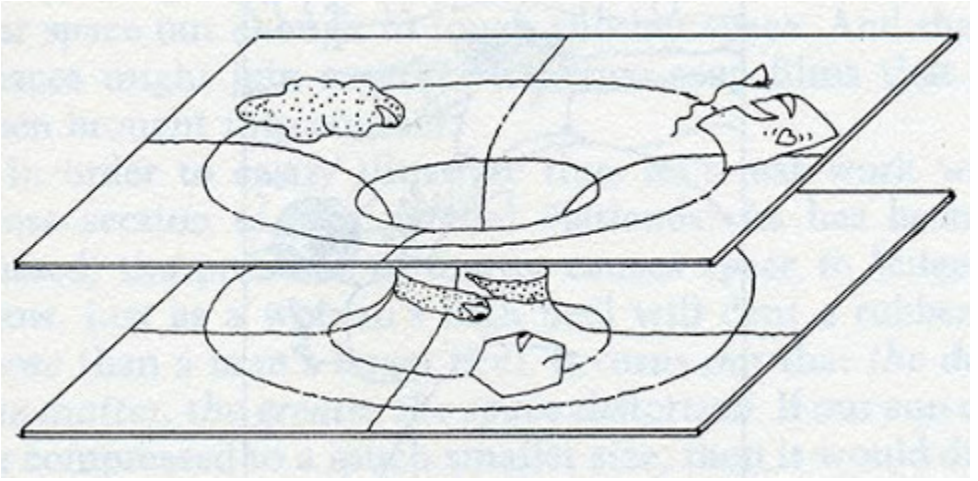


OHMA

Because Nausicaä is left with him when he is «born» he believes her to be his mother. This is verified to him when she gives him the Control Stone which is his controller. Nausicaä is unsure what to do, but ends up accepting her role and gives him the name Ohma, which is explained as meaning «Innocence» in the Eftal language.

At first it is childish and violent, taking great pleasure inflicting pain and death, loving most the incredible powers it has. It repeatedly seeks to destroy Nausicaä's enemies, but is frustrated when she says she has none. Eventually, his intelligence increases and he begins to speak of justice and how he was gifted with the power to judge mankind.

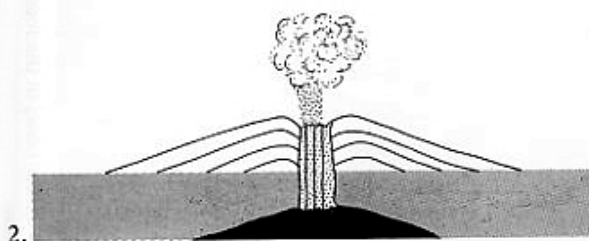
Nausicaä starts to realize that he, and all the other God Warriors were created to serve as gods over humans, settling international disputes, and preventing wars and famines, when civilization, in its final hours, was desperate for order.



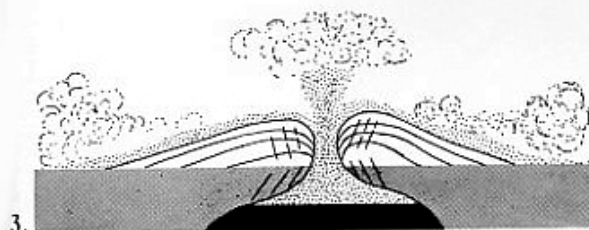
MY DOG IS HOPPING ON RUINS



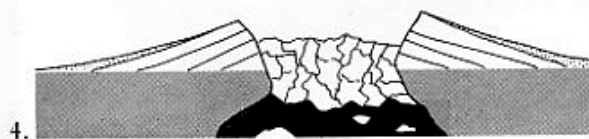
Mild explosions of pumice. Magma stands high in conduit.



Explosions increase in violence. Magma level recedes into main chamber.



Culminating explosions. Part of the ejecta is hurled high into the air but most of it rushes down the flanks of the cone as *nuées ardentes*. Magma level is deep in chamber. Roof begins to crack.

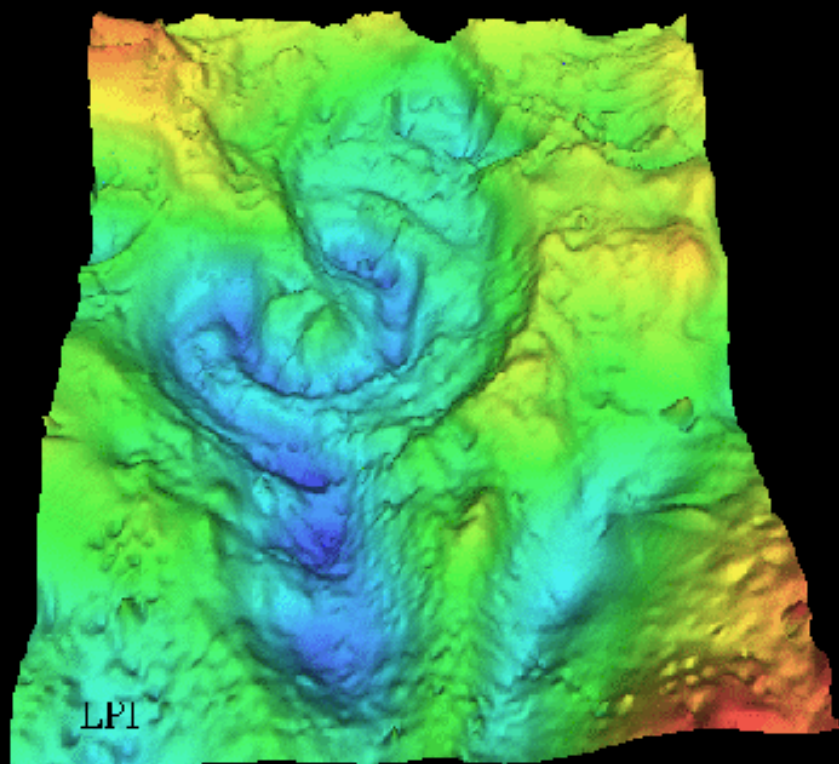


Lacking support, the top of the cone collapses into the magma chamber.

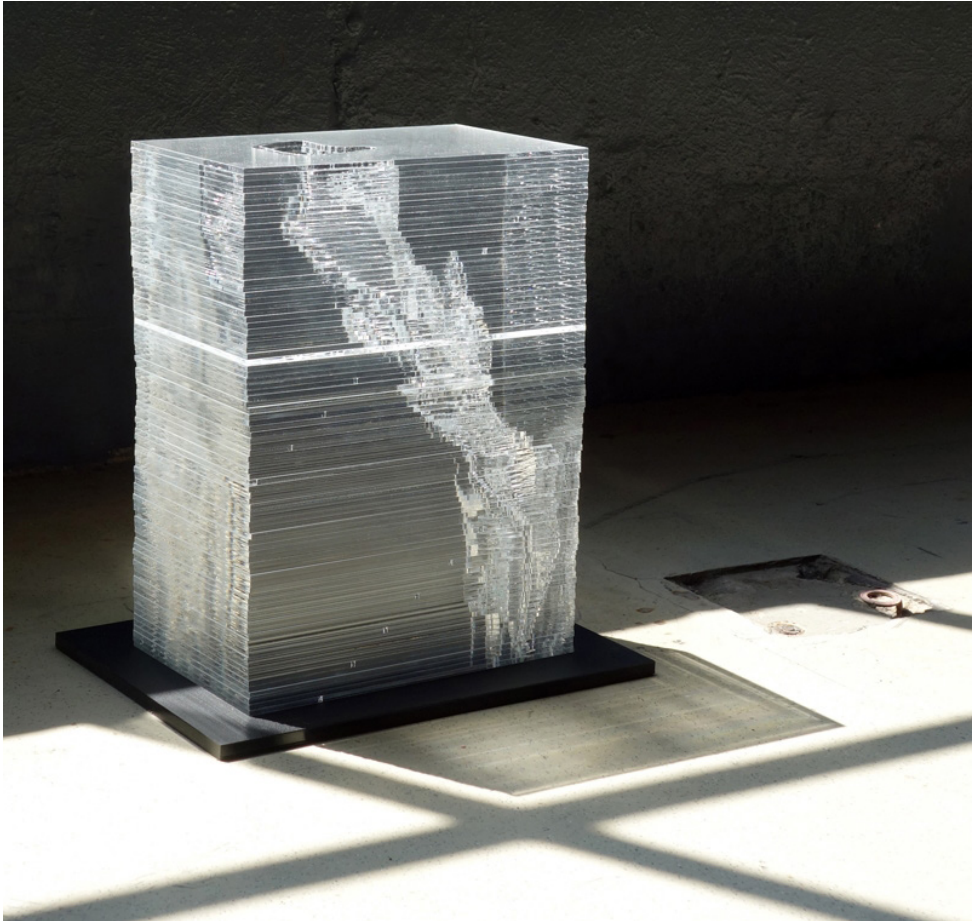


After an interval of quiescence and erosion, new cones appear on the caldera floor, especially near the rim.

FIGURE 4. Stages in the development of a caldera.
From van Bemmelen (1929) and Williams (1941).



Chicxulub Crater



Hannah Hiecke, The Wandering Hole

Hannah Hiecke's *The Wandering Hole* maps and documents Garzweiler II, a brown coal mining hole in Germany. The designer calls this open cast exploitation the 'wandering' hole because it eats up the German landscape at the speed of 2,3 cm per hour. Nothing can stop the machines' steady march. Not even its disastrous ecological impact.

Nor the people who protest because their villages find themselves on the way of the excavating machines and have to be relocated.





Tunnel in the Äspö Hard Rock Laboratory

Test tunnel sealed with bentonite clay at the underground part of the Äspö laboratory near Oskarshamn nuclear plant in Sweden. The laboratory is dedicated to find a suitable way to store nuclear waste for 100 000 years.



Fig. 1. *Stenobothrus* sp. n. (holotype, dorsal view). Scale bar = 0.1 mm.

Length 0.8 mm. Body black, with a reddish-brown tinge. Head black, with a reddish-brown tinge. Antennae black, with a reddish-brown tinge. Wings black, with a reddish-brown tinge. Tarsus black, with a reddish-brown tinge. Abdomen black, with a reddish-brown tinge.

Material examined. Holotype, female, collected in the mountains of the Caucasus, Georgia, 1998. Paratype, female, collected in the mountains of the Caucasus, Georgia, 1998.

Etymology. The name of the new species is derived from the Greek word *stenos*, meaning "narrow", and *bothros*, meaning "hole" or "cave".

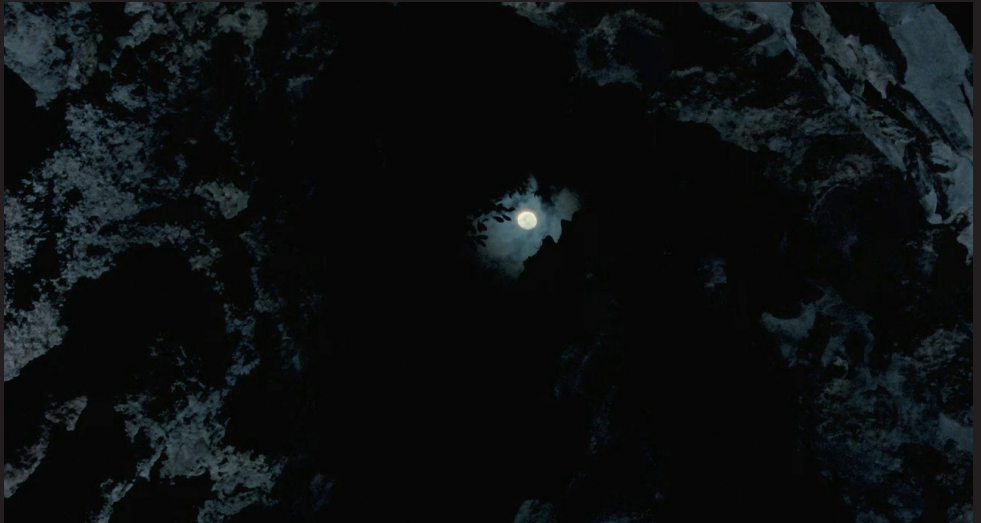
Discussion. The new species is similar to *Stenobothrus* sp. n. (holotype, dorsal view) in its general appearance and coloration.

Conclusion. The new species is a member of the genus *Stenobothrus* and is distinguished by its unique combination of morphological and coloration features.

References. [List of references would follow here, but none are visible in the provided image.]

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Caver Pavel Demidov of Perovspeleo (Moscow, Russia) team is going up the Babatunda pit, the biggest (155m) pit of the cave Veryovkina.

depth of the entrance shaft is 32 metres.

Veryovkina Cave (also spelled Verëvkina Cave, Georgian: ვეროვკინის მღვიმე) is a cave in Abkhazia, a region of Georgia. At 2,212 meters deep, it is the deepest-known cave on Earth. Its entrance is 2,285 metres above sea level. The entrance of the cave has a cross section of 3 m × 4 m, and is located in the Arabika Massif in the Gagra Mountain Range of the West Caucasus, on the pass between the Krepost and Zont mountains, closer to the slopes of Mount Krepost. The

my dog is a nostalgic one



An antiquarian or antiquary (from Latin *antiquarius* ‘pertaining to ancient times’) is an aficionado or student of antiquities or things of the past. More specifically, the term is used for those who study history with particular attention to ancient artifacts, archaeological and historic sites, or historic archives and manuscripts. The essence of antiquarianism is a focus on the empirical evidence of the past, and is perhaps best encapsulated in the motto adopted by the 18th-century antiquary Sir Richard Colt Hoare, «We speak from facts, not theory.»

The Oxford English Dictionary first cites «archaeologist» from 1824; this soon took over as the usual term for one major branch of antiquarian activity. «Archaeology», from 1607 onwards, initially meant what is now seen as «ancient history» generally, with the narrower modern sense first seen in 1837.

Today the term «antiquarian» is often used in a pejorative sense, to refer to an excessively narrow focus on factual historical trivia, to the exclusion of a sense of historical context or process. Few today would describe themselves as «antiquaries» although the term «antiquarian bookseller» remains current for dealers in more expensive old books,

and some institutions such as the Society of Antiquaries of London (founded 1707) retain their historic names.





What's so striking about Nausicaä, though, is the joy and wonder she exudes amongst the ruins of a world long forgotten. We catch her soaring along the wind with her glider, dancing amidst toxic pollen, and resting in a pool of it, seemingly without a worry in the world. "It's so beautiful." We learn later that she has discovered that beneath the toxic water and soil layer present on the earth, is a new, clean layer. She explains that the trees of the toxic jungle have absorbed man's

pollution, petrifying the wood, and as they crumble, create the means for fresh water and soil to give way beneath the layer of the jungle.

Deux remarques sont faites sur les sociétés humaines en général : plus les sociétés sont primitives, plus l'écoute du son est affinée ; et sauf exceptions, les rituels et célébrations sont toujours accompagnés de chants ou sons d'instruments.

En 1983 et 1985, une étude d'archéoaoustique cartographie les résonances de la grotte et établit une corrélation entre les œuvres pariétales et les endroits de résonances acoustique privilégiés. Le type de son varie selon les endroits : une grande partie de la galerie Jammes donne un son fondamental dominant avec une tonalité en ré, tandis que la galerie Régnauld a un réseau complexe de résonances. À certains endroits, la grotte répond. Les auteurs de l'étude disent avoir vécu « une expérience exceptionnelle » lorsque la grotte répond en amplifiant de toute sa profondeur les sons émis face à une œuvre pariétale.

La grotte du Portel a l'avantage de comporter trois galeries principales indépendantes ; elle a été soumise à trois séries d'études (une série seulement pour Niaux, dont les énormes volumes intérieurs perturbent les résonances). Reznikoff et Dauvois (1988) en tirent

trois principes essentiels :

la plupart des images (80%) se trouvent dans des lieux sonores ou dans leur voisinage (moins de 1 m) ;

les meilleurs lieux sonores sont toujours marqués et souvent ornés ;

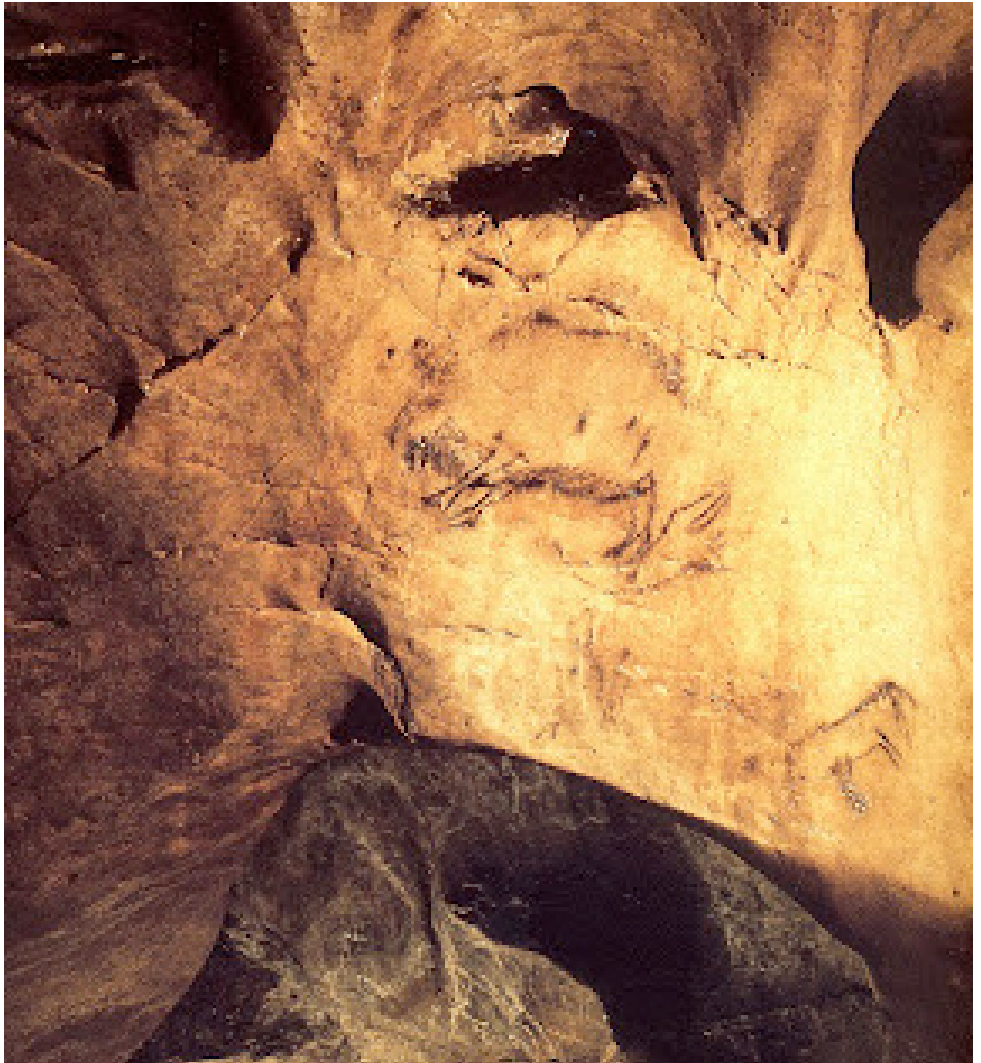
l'emplacement de certains signes ne s'explique que par la qualité sonore de leur location, et peuvent d'ailleurs être retrouvés « à l'écoute ».

Certains endroits sont particulièrement remarquables de ce point de vue sonore. Dans la niche du Camarin de la galerie Breuil, le seul souffle d'une expiration ou une vibration sonore faite la bouche fermée (« mmm ») oblige à se placer dans la résonance de la niche et amène à produire des sons graves du type grognement ou meuglement, qui résonnent dans toute la galerie Breuil. Noter que cette niche est la seule de toute la grotte à être décorée de façon aussi exceptionnelle.

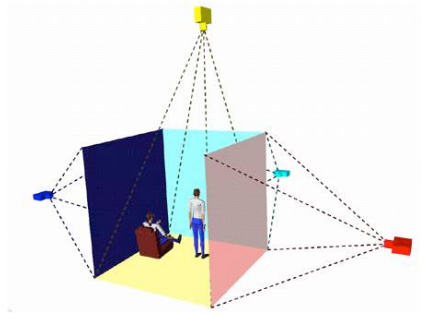
Le panneau des Chevaux tout à la fin de la galerie Régnauld est lui aussi le marqueur d'un remarquable effet acoustique : les sons émis y résonnent non seulement sur les 50 m de cette galerie mais s'étendent jusqu'au bout de la galerie Jammes à plus de 100 m de là.

D'autres grottes ornées démontrent cette corrélation sons-images :

la Grande grotte d'Arcy (Yonne),
Bernifal (Dordogne), Rouffignac
(Périgord), Kapova et Mouradymova
(Roumanie, sud de l'Oural), Niaux
(Ariège), et probablement bien
d'autres qui n'ont pas encore été
étudiées sous cet angle



CASTLE OF SHADOWS



In a book published nearly 600 years ago, in the year 1420, Venetian engineer Giovanni Fontana proposed a mechanical construction called the *Castellum Umbrarum*, or “castle of shadows.”

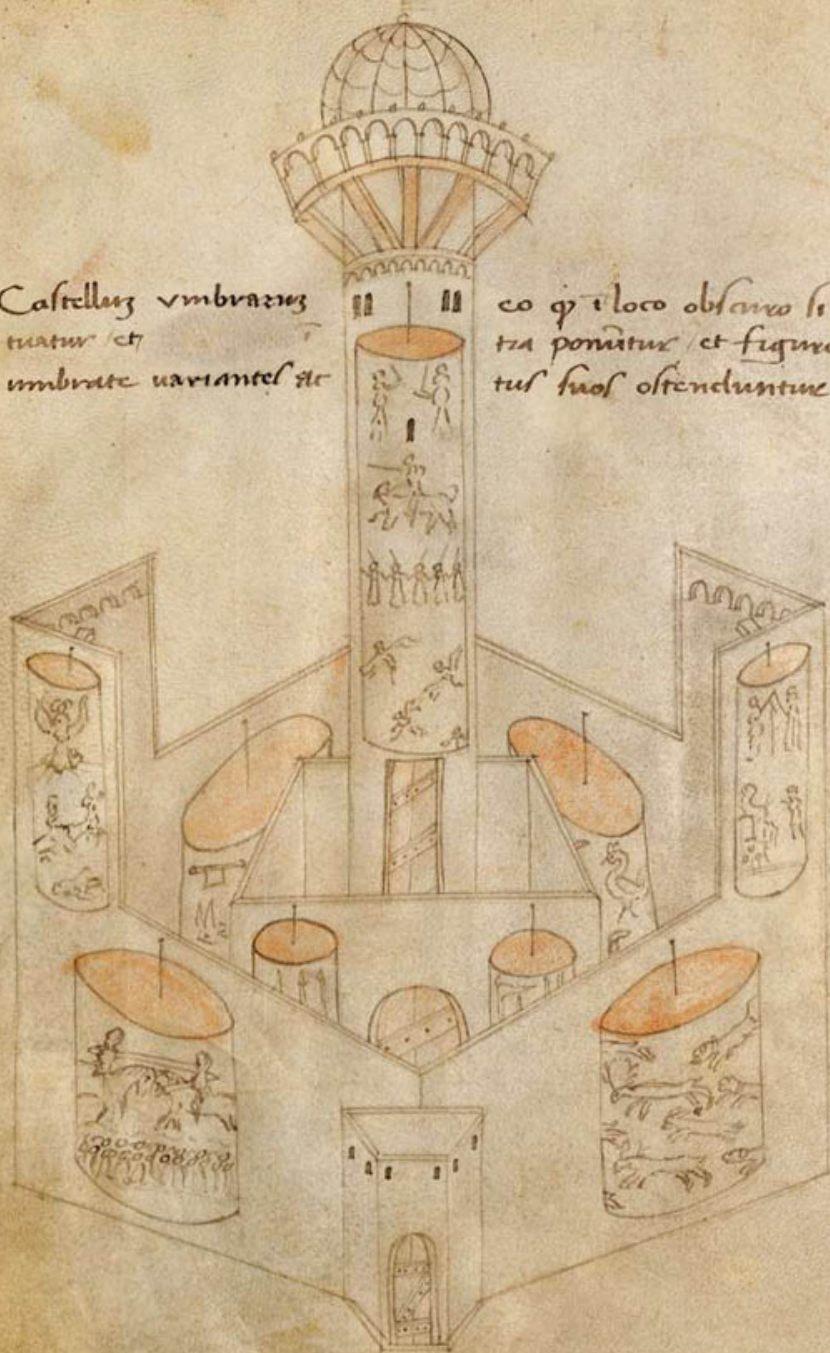
Philippe Codognet describes the 15th-century machine as “a room with walls made of folded translucent parchments lighted from behind, creating therefore an environment of moving images. Fontana also designed some kind of magic lantern to project on walls life-size images of devils or beasts.” Codognet goes on to suggest that the device is an early ancestor of today’s CAVE systems, or virtual reality rooms—an immersive, candlelit cinema of moving screens and flickering images.

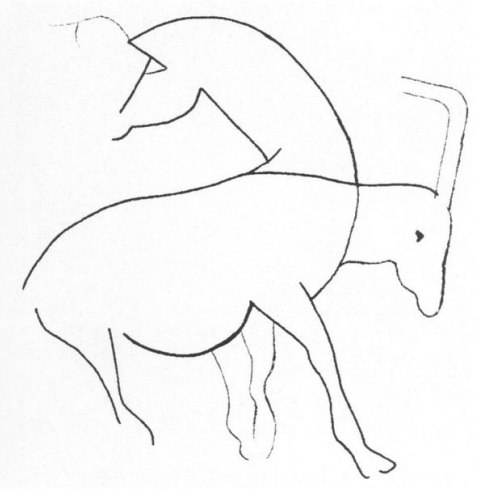
The means by which our engineer proposes to present the castle’s themes are not mechanical in the way a fountain or trebuchet or even a furnace is mechanical. The forces at work here are, instead, the movement of light and the shape of the castle and its scrim.

From this combination of movement and shape the visiting spectator would have viewed representations in an atmosphere signified as magical.

Castelluz vmbrazuz
tuatur / et
vmbraze uariantes se

co q̄ i loco obscuro si
tra ponitur / et figure
tus suos ostenduntur.





*THE FIRST PICTURE
SHOW:
CINEMATIC ASPECTS OF
CAVE ART*

Edward Wachtel,
Published 1993,

When our Magdalenian ancestors painted and etched the walls of caves in southern France and northern Spain, they were, the author proposes, making images that were essentially cinematic. Their creations have generally been presented as still images—etchings, drawings, paintings—predecessors to photography. However, the tools and techniques they used, including brushes and blowguns, the irregular cave surfaces and lamps fueled by animal fat, conspired to create works and viewing conditions

that made images that appeared to move, changed color, dissolved, cut, appeared and disappeared. In short, they made cinematic images—precursors to film and television.

It's an intriguing take, although it must be said that Wachtel's ideas are speculative. There is no way to definitively prove what those prehistoric cave artists intended, and therefore it's unwise to draw strong inferences about these being cinematic in nature or to assume that this tells us anything about prehistoric artists' conception of time. But his point about the importance of viewing cave paintings under the lighting conditions in which they were created and viewed in prehistoric times is sound.

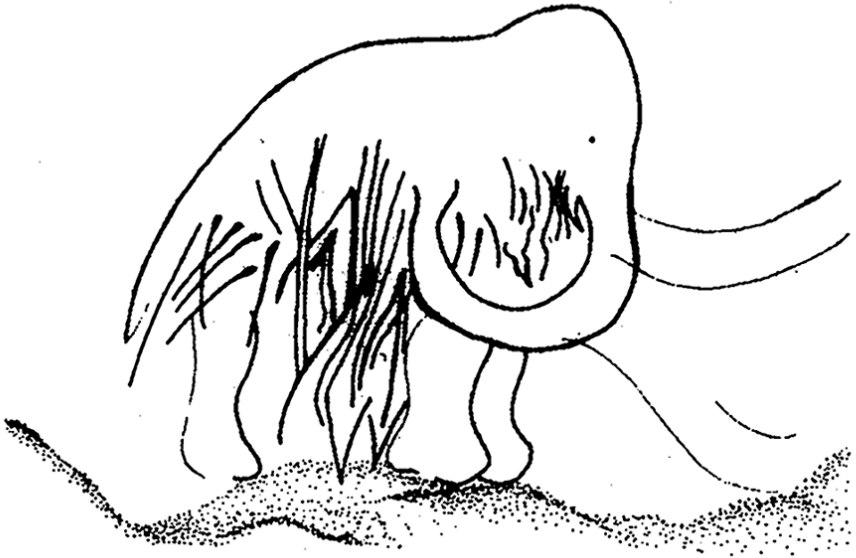
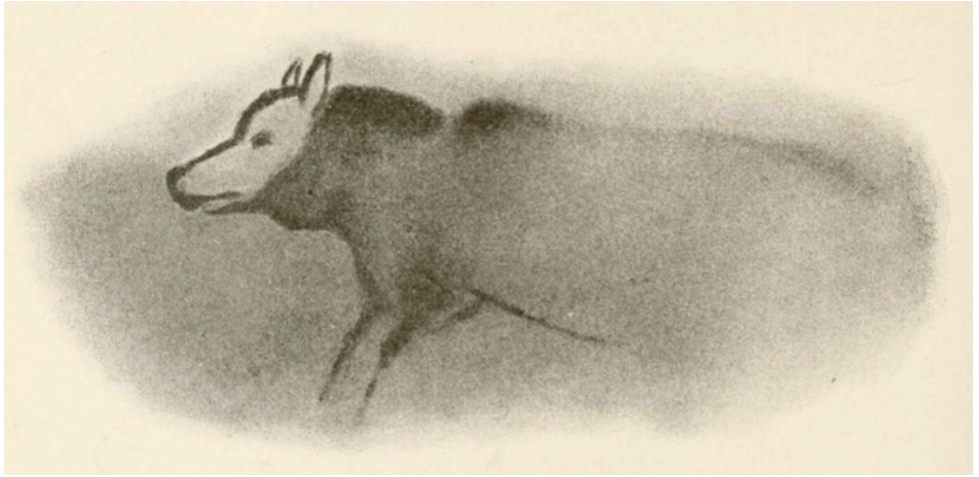


Fig. 7. Les Combarelles, a mammoth with two or three trunks, with sketch. Under the correct viewing conditions, the mammoth will Swing its trunk [IS]. (Illustration by Nancy Ventura)



26,000 BP

Chauvet Cave, Vallon-Pont-d'Arc, Ardèche region, France

50-metre trail of footprints made by a boy of about ten years of age alongside those of a large canid. The size and position of the canid's shortened middle toe in relation to its pads indicates a dog rather than a wolf. The footprints have been dated by soot deposited from the torch the child was carrying. The cave is famous for its cave paintings.

18,000 BP

Indigirka, Yakutia, Siberia

Dogor is a preserved canine specimen that was found in the Siberian permafrost of Sakha in 2018. It is a remarkably well preserved two-month-old male puppy with fur and whiskers remaining. The animal has been determined to be 18,000 years old. DNA sequencing has been unable to identify the animal as either a dog or a wolf.

The specimen was named Dogor by scientists, with the word meaning «friend» (Cyrillic: Дорор) in the local Yakut language.



my dog digs to find her friends





*HAND PRINTS IN PETTAKERE CAVE AT LEANG-LEANG
PREHISTORIC SITE, MAROS*

The caves in the Maros-Pangkep karst are situated in South Sulawesi, Indonesia, and contain paintings from the Paleolithic considered to be the earliest figurative art in the world, dated to at least 43,900 years ago



An excavator that is in a hole, and per the Law of Holes, has stopped digging.

