

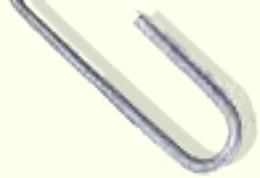
Eder Kemo Age Survey

March 2012









# **Eder Kemo Age Survey**

**Commissioned by the D'ni Museum of Arts and Sciences**

**Professor Almaron  
Master Archivist and Groundskeeper**

## **Team Members:**

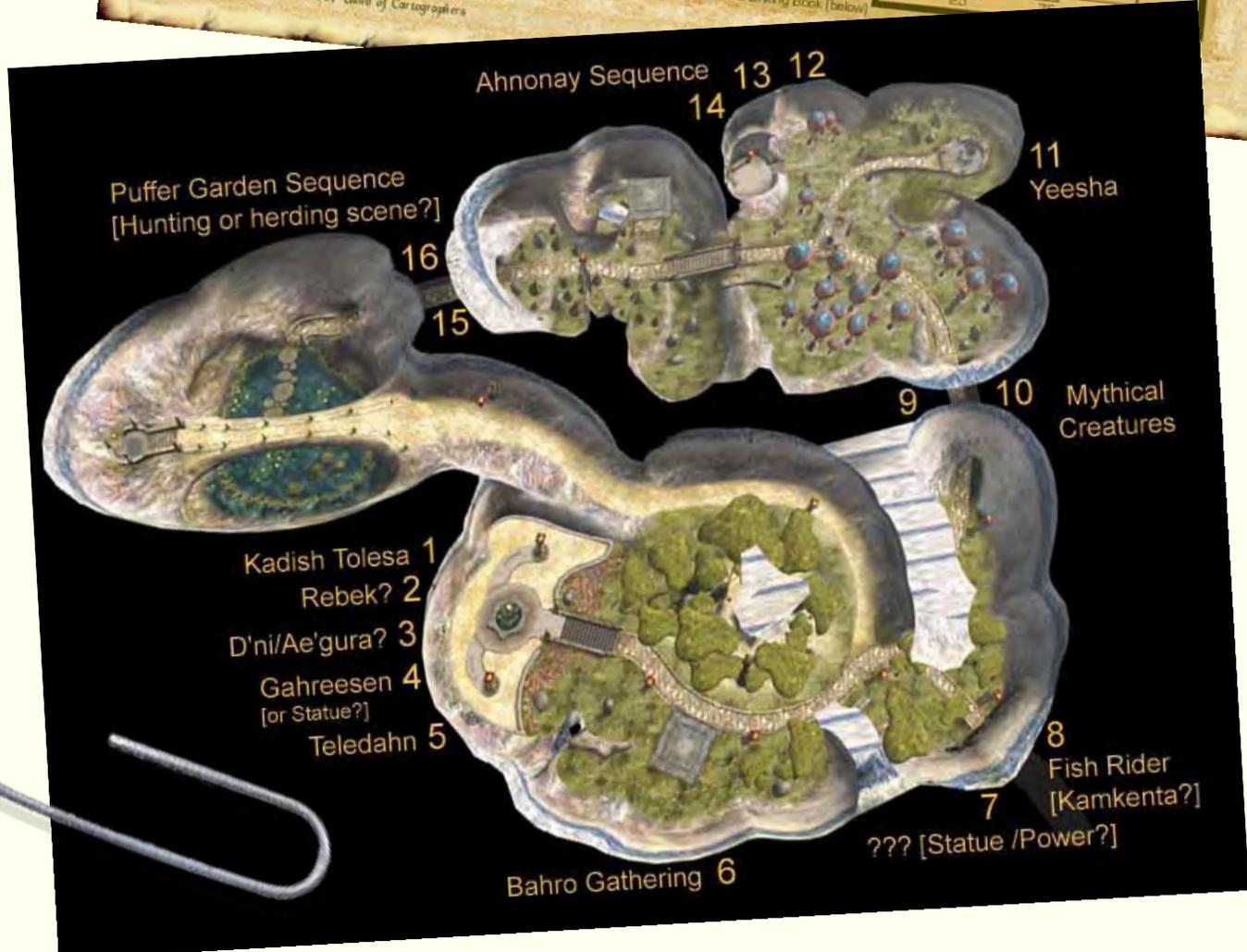
Expedition Leader: Ainia, Environmental Anthropologist, Zoologist, Botanist

Consulting Scientist: DLordofTime, Geologist, Meteorologist, D'ni Linguist

Coordinator and Liaison: Nev'yn, Research Consultant & Cultural Studies Support

**March 2012**





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## **Abstract**

Three researchers were commissioned by Professor Almaron of the D'ni Museum of Arts and Sciences to do an Age survey of Eder Kemo. Over the course of February and March 2012, Ainia acted as Expedition Leader, performing as the team's environmental anthropologist, zoologist and botanist; DLordofTime acted as Consulting Scientist, performing as the team's geologist, meteorologist and D'ni linguist; and Nev'yn acted as Coordinator and Liaison, performing as research consultant and providing cultural studies support.

The following aspects of this Age were documented:

- Flora
- Fauna
- Historic and current geology
- Weather
- D'ni architectural structures
- Bahroglyphs

Extant data from the D'ni Zoological Society, Bahroglyph Study Group and MystLore were used as a baseline at the start of this survey. Multiple analyses, theories and concerns are presented. Because the time involved was somewhat limited, all survey results should be considered preliminary. A thorough long-term study of Eder Kemo likely will reveal further data not included and likely will update and correct data now presented in this initial survey work.

Results were communicated directly to Professor Almaron via KI mails and also were documented in more depth via written log entries by all team members. The complete final results have been compiled into a publishable Age survey journal, made available to the Museum and its constituents as Professor Almaron sees fit.

## **Ainia: Sunday 1/1/2012 Personal Log**

I've been approached by Nev'yn who is representing a Professor Almaron of the D'ni Museum of Arts and Sciences. Apparently the Professor is in need of researchers to help replicate some lost records of the D'ni Ages. It seems that many records were damaged or destroyed during the Cavern hiatus between 2008 and 2010. I guess my zoological research across the Ages back in December must have caught his attention.

It's quite an honor to be asked to take on the job of a genuine scientist here. I've only considered myself something of an amateur since much of my own researches have been purely in my spare time and to pursue my own D'ni interests. Even though it's been a number of years since my college days, I hope that my studies in anthropology and the sciences will prove useful here.

## **Ainia: Sunday 1/15/2012 Personal Log**

Met with Nev'yn earlier today and discussed the details about the research project needs. It sounds pretty overwhelming really, as the Professor wants a thorough survey done for each of the known D'ni Ages. I think my own expertise and interests will allow me to provide field work for the flora/fauna and anthropological aspects. Geology and other physical sciences though are not my strong suit by any stretch of the imagination.

I suggested to Nev'yn that we contact DLordofTime about whether he might be available and interested in this part. DLT has shown a great knowledge of all things geological in the online discussions I've had with him. And Nev'yn and I both agree that we need a field team of at least one other person, particularly since Nev'yn himself constantly gets called away by the Professor and Guild of Messengers for one task or another. We don't think it's wise for field researchers to be doing long-term off-world Age studies alone.

## **Ainia: Monday 1/16/2012 Personal Log**

Got a most enthusiastic positive response from DLT today, so we will be proceeding with a research planning meeting between the three of us.

## **Ainia: Sunday 2/5/2012 Personal Log**

Met with both DLT and Nev'yn and had a very good planning meeting. I'm to be in charge of the major research at Eder Kemo, which is the Age we will start on first. This makes sense, as there is a great deal of flora/fauna/anthro data to record and sift through there. But Nev'yn has said that the Professor is hoping to have results from us by early March! I will have to get started quickly in order to meet this deadline and am a bit worried that I won't be able to do a terribly thorough job of it...

Found a couple good Age maps online, one from the Guild of Cartographers, and the other used by ireenquench and Ti'chelle for their Bahroglyph tours. Nice assets!

## **Ainia: Friday 2/10/2012 Personal Log**

Got a most enigmatic KI mail from Nev'yn earlier today asking to meet privately in his Relto tonight. When I got there, he gave me a rather odd briefing, showing me photographs of several different types of artifacts and emphasizing many times that everything we were talking about was highly confidential. He asked me to report to him immediately if I should ever find any of these artifacts in the Ages we will be surveying, saying that he will deal with disclosing information about these artifacts to the appropriate personnel. He made quite a point of asking me to keep such information in the strictest of confidence and not to discuss it with anyone except him.

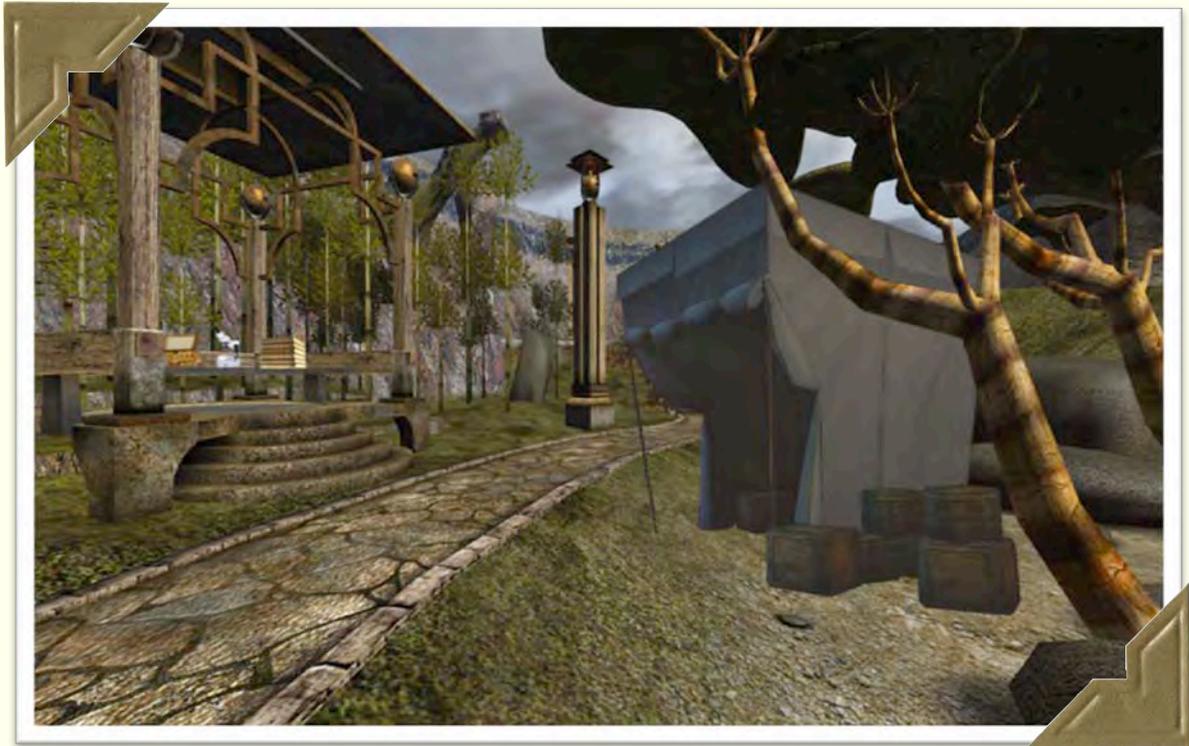
All very mysterious. I can only suppose that these artifacts are either dangerous or highly controversial. If dangerous, I'm not sure why the secrecy though as surely we

should warn the entire team. However, I will do as he asks. I will have plenty of other tasks and worries to manage as it is.

### **Ainia: Saturday 2/11/2012 Personal Log**

The three of us have arrived in Eder Kemo and have set up a base camp in an open area near the Moss Trees and the large fountain. I think I'll use the nearby gazebo for a makeshift office since it has some handy benches which I can use for analysis equipment and field journals. Nev'yn has already been called away on GoMe business and has promised to inform the Professor of our current status here on Kemo.

DLT has wandered off to examine the geology and water levels, as well as to track and analyze the weather patterns. I think I'll start with documenting the animals since they will be the quickest and easiest of my three branches of research here.



### **Nev'yn: Saturday 2/11/2012 Expedition Log - Initial Log**

#### **KI mail to Professor Almaron:**

The field team has successfully arrived in Eder Kemo. Initial survey work is now underway, but our efforts are somewhat hampered by the short-lived, but frequently occurring torrential downpours. Ainia, the team's environmental anthropologist, is fascinated by this Age's biological diversity. DLT meanwhile, the team's geologist, is examining the area's complex rock formations and physical properties. I have begun my own archeological examination of the Bahroglyphs, as you requested Professor. I have also conducted my own researches into the previous work done by the D'ni

Linguistic Fellowship. This was used to supplement the records damaged within the Archive of D'ni Museum of Art sometime before the reopening of the cavern which has led to our current expedition. Unfortunately, my duties as a Messenger are now calling me away from my studies here. In my absence, I have asked the other members of the team to conduct further examinations as they have time available. I hope to rejoin the expedition as soon as I am able, and before the group departs for Eder Gira. Further logs will be forthcoming from the team's various members.

\*\*\*End of Log Entry\*\*\*

## **Ainia: Saturday 2/11/2012 Expedition Log - Fauna Survey**

### **KI mail to Professor Almaron:**

Have assessed the Kemo fauna with results detailed below:



### **Chirtee'tahm**

- Located in the Troom field
- Single flock consists of at least 100 individuals
- Individual colors vary from pale yellow and green to bright yellow and green
- Insect shape is uniformly round
- Attracted to Trooms, presumably to feed upon the pollen

- Are friendly to human presence in that they will follow a human who has a dusting of Troom pollen upon them (which is easily done as the Trooms are constantly shedding pollen)
- Are aversive to dampness (will hide in sheltered areas when it rains or when water is uncomfortably close)
- Are aversive to sudden movement (will flee if I move suddenly, though they are somewhat resilient if I only do so once)



### **Kemo Fish**

- 3 fish, located in pond
- All are uniformly rainbow colored with yellow and blue horizontal banding, pink vertical banding; red dorsal and caudal fins with all other fins being pink
- Apathetic to human presence
- Number has remained constant over at least the last 10 Terran years
- Appear to feed upon various forms of pond Algae and the Water Bamboo



## **Keanulints**

- 10 animals, located throughout the canyon
- Have hooked tails and four fore-limbs with six eyes arranged in two parallel rows
- Overall color ranges from very dark grey to lighter grey toward underside, with blue mottling in a general ring-shape over their backs. Mottling seems to be very similar between individuals, though most likely will be unique for each upon close study
- Appear to feed upon a Blue Lichen which is banded toward the top of the canyon walls; use their hooked tails to suspend themselves within easy reach of the lichen
- Apathetic to human presence
- Apparently highly territorial as they are well spread out throughout the canyons; only two are relatively close to each other, possibly a mated pair or mother/child

## **Overall Assessment**

- Fauna populations are stable throughout this very small ecosystem
- Keanulint population has remained stable at 10 individuals for at least 10 Terran years

- Kemo population has remained stable at 3 individuals for at least 10 Terran years
- Chirtee'tahm population remains stable even when portions of the flock are transported to Eder Gira or various Reltos; theorize that flock quickly reproduces as needed to keep flock size stable (good adaptation strategy)

### **Concerns**

- Kemo are highly dependent on the water levels and pond flora for their subsistence
- Statue/weather machine seems programmed to ensure water levels remain stable
- Pond size seems suited for only 3 Kemo at most
- Am concerned about long-term survival of Kemo species as there have been no young observed in the pond during the last 10 Terran years
- Suggest a breeding program; perhaps explorers can raise Kemo in their Relto ponds

\*\*\*End of Log Entry\*\*\*

### **Ainia: Saturday 2/11/2012 Personal Log**

Instead of giving the Keanulints number designators, I decided it would be more personable to give them names. So they are now known in my records as Dash, April, Chuck, Grigorii, Karl, Madge, Rico, Marcus, Mick and Sofia. It's been a long day and I'm tired. DLT is quite a workhorse and is still out taking measurements. I guess I will talk with him after I've gotten some sleep. I'd like to find out what he's learned so far...

### **Ainia: Sunday 2/12/2012 Personal Log**

Feel much refreshed and have just finished a brief breakfast. DLT is already out checking his monitoring equipment and writing up his data. I will focus on the flora today.

### **Ainia: Sunday 2/12/2012 Expedition Log - Flora Survey**

#### **KI mail to Professor Almaron:**

Have assessed the Kemo flora and have documented at least 18 species of plants here. Results are detailed below:



## **Moss Trees**

- 18 individual trees
- All have identical shapes
- All located in first canyon area, before the first tunnel
- Trunks and branches horizontally banded with brown and tan
- Upper canopy is solid mossy vegetation
- All trees have single trunk with two off shooting branches
- Range 15-50' in height



## **Kemo Bamboo**

- Two distinct groves, one in initial canyon area, one in second canyon area (past first tunnel)
- Individual Bamboo plants cluster tightly within grove
- Very similar to Terran Bamboo, with segmented stems and branches of clustered elongate leaves
- Some have topknots of very young leaves, very slender and light green, slightly curled in shape
- Bright green leaves with pale trunks and dark horizontal banding at segments
- Range 10-20' in height



### **Moss Willow**

- One cluster in second canyon area
- Hangs downward from overhanging rock
- Bright green long kelp-like strands or branches
- Leaves very thin and distributed evenly along branches
- Leaves point downward toward the ground rather than upward toward the light



## **Trooms**

- Four distinct clusters, though presumably was once a single cluster before the D'ni added pathways, lamps and sculptures to this area
- Telescoping base with slender trunk terminating in large globe structure (hence nickname of brain tree), with pendulating branches terminating in pollen rods
- Striated brown trunks, red and blue globes with blue branches and yellow pollen rods
- In constant state of pollination
- Range 8-30' in height



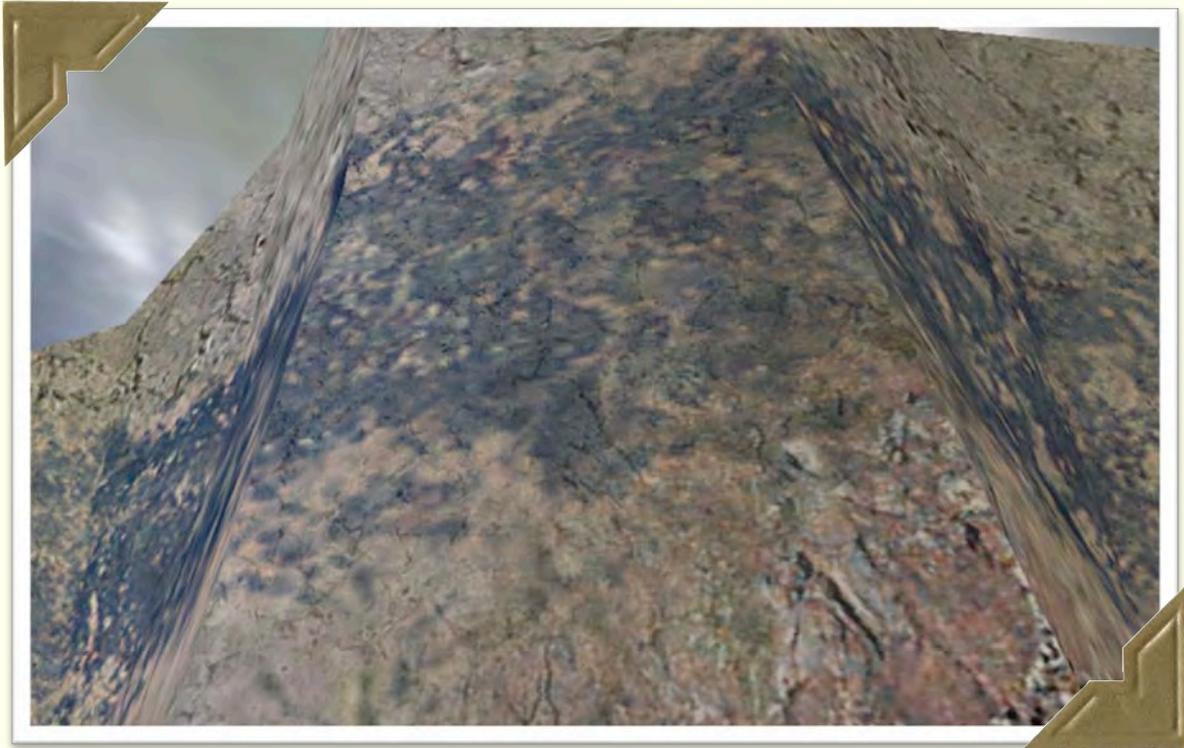
## **Puffers**

- One cluster in second canyon area, divided by path and jutting canyon walls
- Teardrop-shaped in varying shades of green
- Short brown vertically striated trunk
- Tight leaf buds with extruding neck/stem
- Stem appears to be an extension of woody striated trunk
- Distinct noise and movement when yellow spores are ejected from hole at the top of the stem
- Range 5-8' in height (though all briefly grow ~25% taller when ejecting spores)



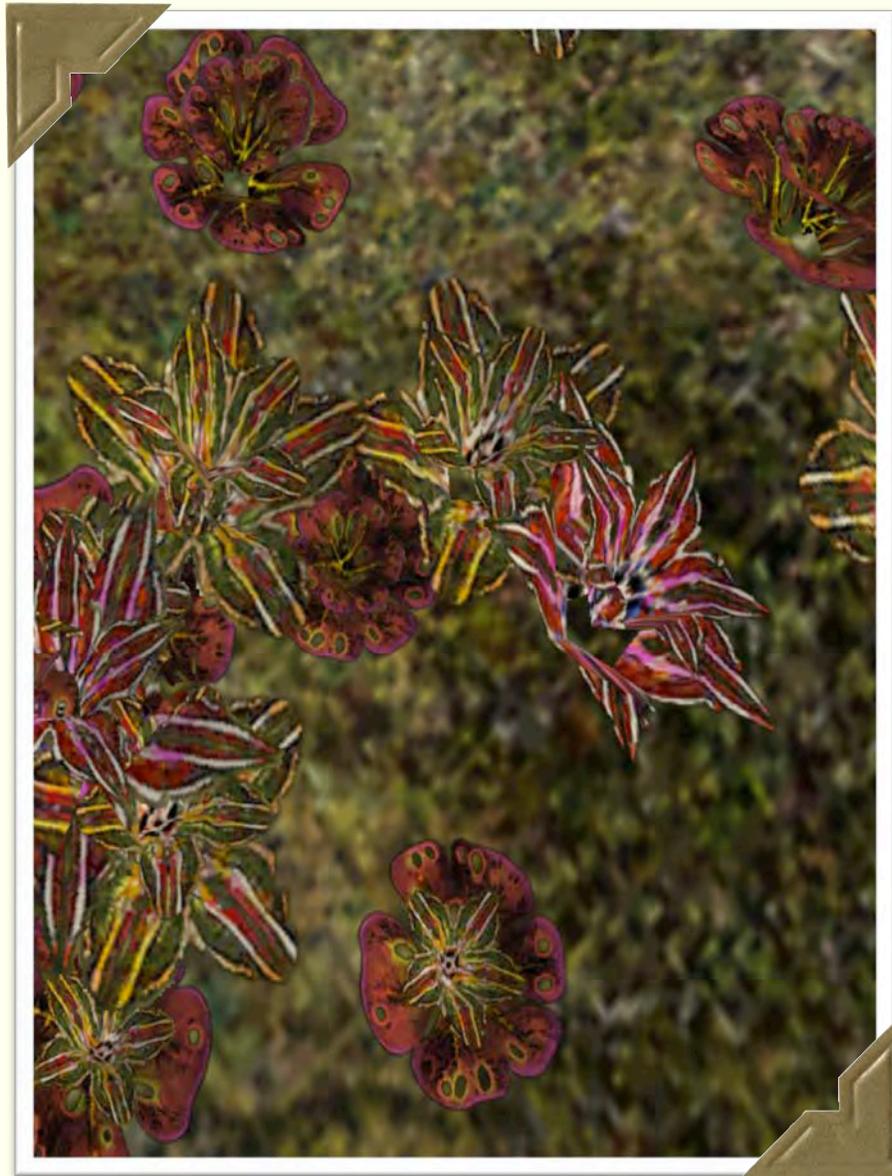
## **Moss**

- Most extensive ground cover
- Varying shades of green
- Short and spongy
- Grows up canyon walls in some places
- Appears to break down rock into soil over time



### **Blue Lichen**

- In a wide horizontal band on canyon walls near top
- Very low-growing but prolific
- Appears to be quite old and dry-tolerant
- Food source for Keanulints



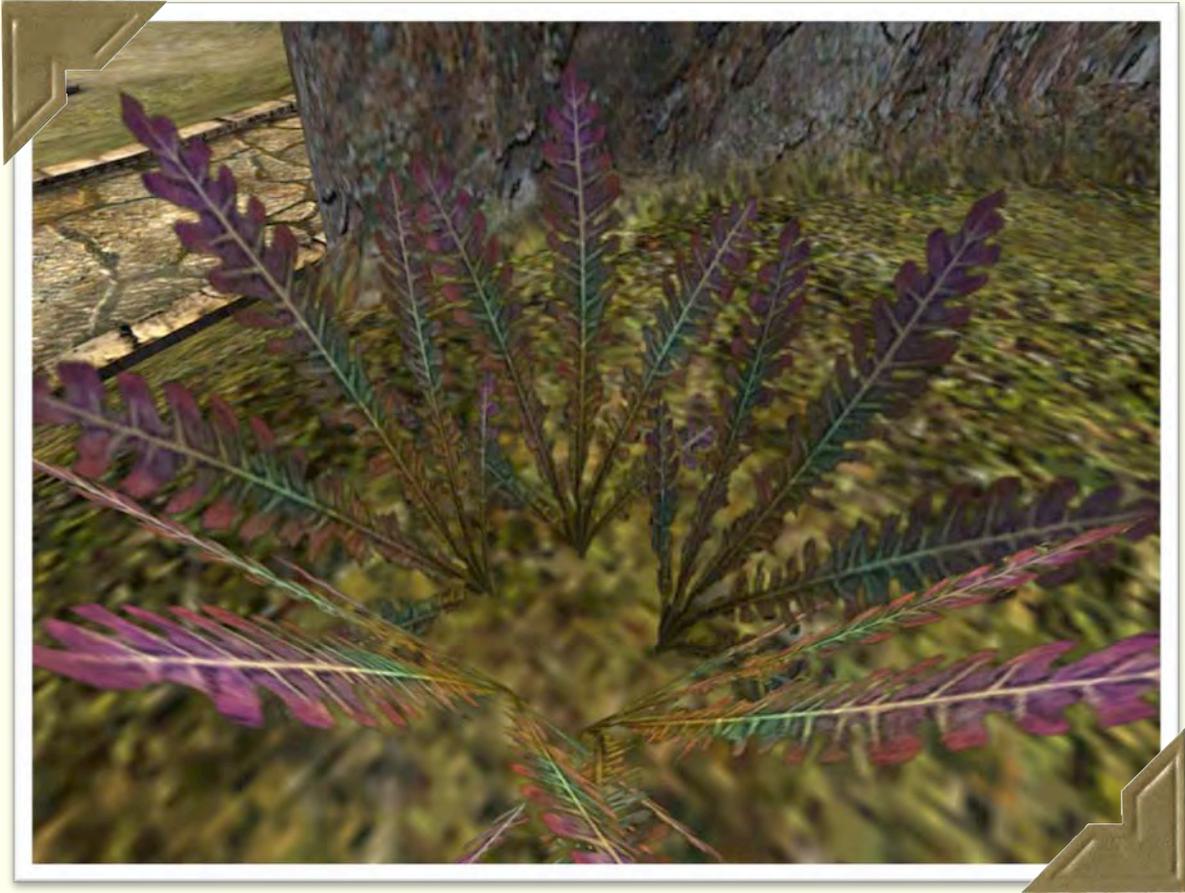
## **Rainbow Cabbage**

- Bushing plant found in clusters
- Always co-present with Rainbow Clover
- In first canyon area by fountain and Journey door; in second canyon area by floating sculpture
- Two distinct leaf shapes, rounded and spotted; long pointed with stripes
- Younger specimens have only the round spotted leaves
- Older specimens have both, with striped leaves growing out from the center of the round leaves
- Elder specimens have only the elongated striped leaves
- Colors range from pink, purple, green and yellow, with yellow and white stripes



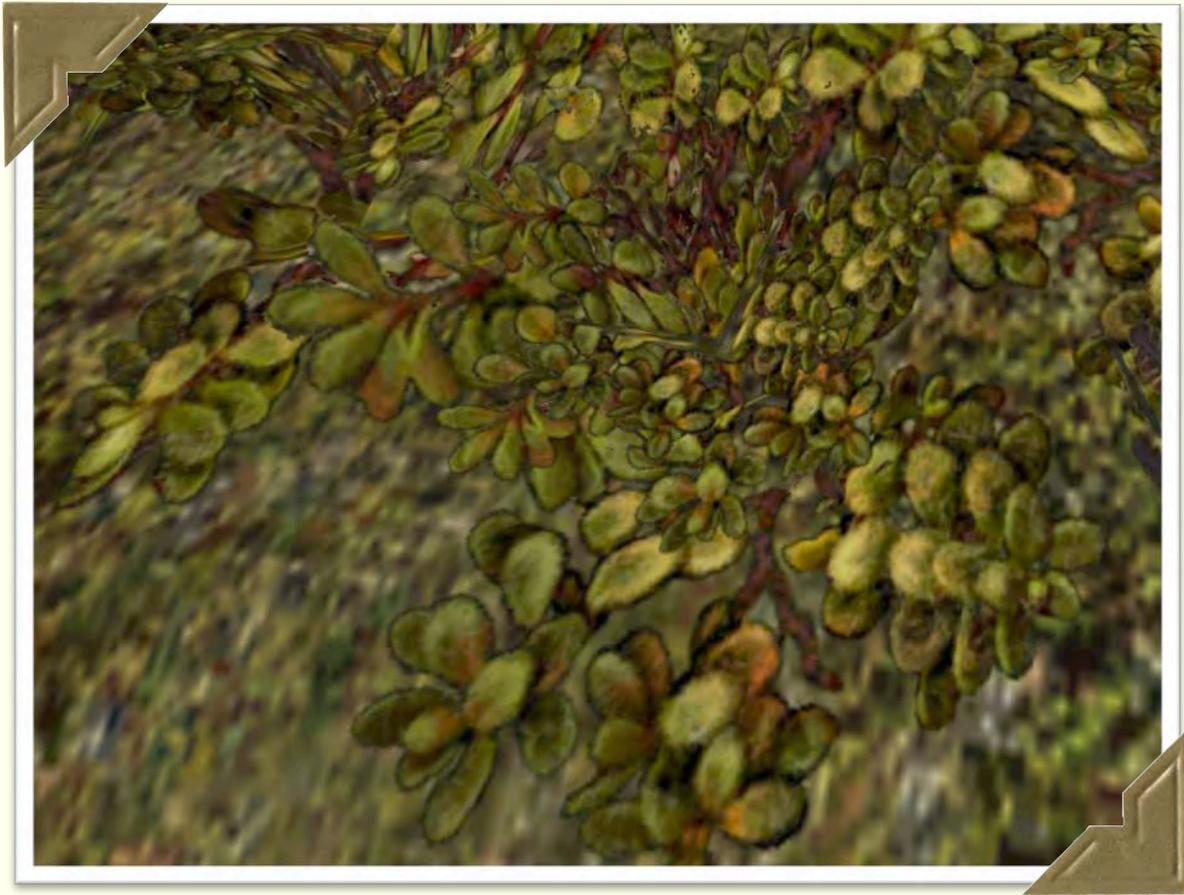
### **Rainbow Clover**

- Bushing plant found in clusters
- Always co-present with Rainbow Cabbage
- In first canyon area by fountain and Journey door; in second canyon area by floating sculpture
- 6-petaled flowers of varying colors ranging from yellow, orange, pink, purple and blue
- Round clover-like dull green leaves, normally partially hidden beneath blossoms



### **Rainbow Fern**

- Bushing plant found in clusters
- Always co-present with Kemo Purslane
- Found near gazebo and Journey door in first canyon area; throughout second canyon area
- Dandelion-like sawtooth leaves in clusters of 5, with 5 clusters total for each plant
- Coloring ranging from purple, yellow, blue with white veins



### **Kemo Purslane**

- Bushing plant found in clusters
- Always co-present with Rainbow Fern
- Found near gazebo and Journey door in first canyon area; throughout second canyon area
- Round yellow-green succulent leaves with dark green edges, red stems
- Leaves in clusters all along stems



### **Cattails**

- 9 individual plant clusters in the pond
- Long tapered dark green leaves
- Brown oblong seed clusters



### **Water Bamboo**

- 11 individual plants in the pond
- All plants young/dwarf in size
- Identical to Kemo Bamboo topknots, with very slender light green leaves, slightly curled in shape



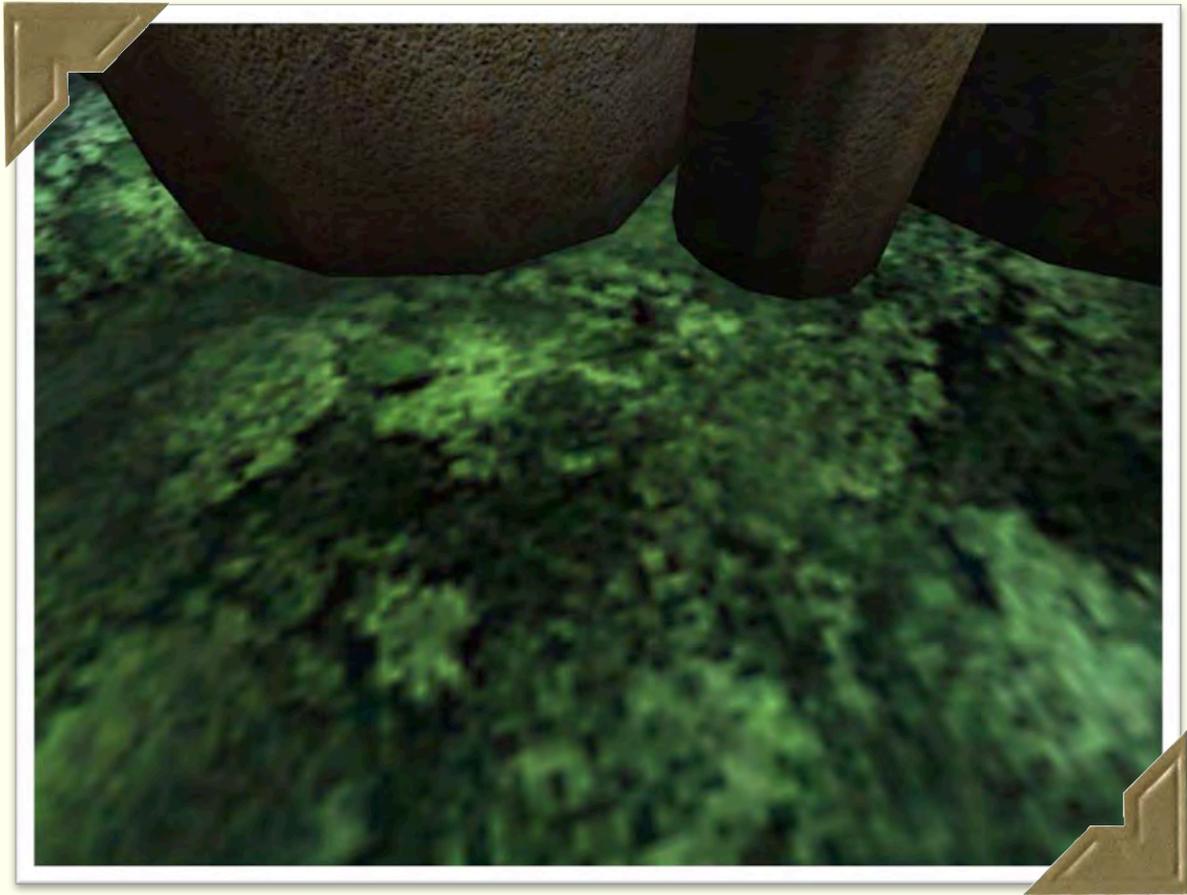
## **Water Lilies**

- 4 clusters in pond
- Rounded heart-shaped green leaves with dark green edges and veins
- 2 layers of 5-petaled flowers (total of 10 petals), arrow-head petals, white with pink mottling, dark green central vein
- Leaves float on water surface, flowers bloom in center of leaf
- 1 flower per leaf



### **Yellow Algae**

- Found on pond shoreline and on water surface near shoreline
- Thrives equally well in sun or shade



### **Blue-Green Algae**

- Found on rock bottom of pond and fountain
- Thrives in sunny areas



### **Brown Algae**

- Found above water and underwater in pond on rock faces
- Grows in patches in sunny areas



## **Green Algae**

- Found above water in pond on rock faces
- Grows equally well in sunny and shady areas near water

## **Overall Assessment**

- Moss Trees may share a common root system and thus be essentially a single tree; need to investigate non-invasively if possible (Note that DZS suggests they may be vegetative clones)
- Kemo Bamboo likely adapted to pond habitat (called Water Bamboo there); need to determine if Water Bamboo is a new species, subspecies or identical to Kemo Bamboo
- Water Bamboo and various Algae likely are main food sources for Kemo
- Moss and Blue Lichen may be earliest plants inhabiting these canyons; Moss in particular enabled other plant life to take root and flourish by breaking down rock into thin layer of arable soil
- Two pairs of symbiotic plants here--Rainbow Cabbage and Rainbow Clover; Rainbow Fern and Kemo Purslane; symbiotic pairs always grow together, possibly by consuming differing soil minerals and consuming waste from each other
- Rainbow Cabbage and Rainbow Clover appear to have originated in first canyon area and to be spreading into second canyon area
- Rainbow Fern and Kemo Purslane appear to have originated in second canyon area and to be spreading into first canyon area
- Moss, Bamboo, Purslane, Cattails, Water Lilies and Algae appear very similar to Terran varieties

## **Concerns**

- Varieties of Algae in pond increase risk of Algal blooms; stable weather patterns mitigate this for now but need to get longer-range data to assess the risk level; a single bloom could extinguish the few remaining Kemo fish
- Blue Lichen is sole sustenance for Keanulints; need to assess whether it is a renewable resource or if they are subsisting on ancient deposits from the early stages of this Age

\*\*\*End of Log Entry\*\*\*

## **Ainia: Sunday 2/12/2012 Personal Log**

Another very long day but I've made great progress, getting all the flora documented for this Age. Much of it was previously undocumented by the D'ni Zoological Society, so I had to make up some names for the new species. Also, the DZS had mis-identified the several stages of the Rainbow Cabbage growth cycle as two different species, so we can now update the official records for this species to be more accurate. I'm beginning to gain an understanding of the interrelationships between the various species of this Age (both flora and fauna). As is the case on Terra, there are many symbiotic relationships at work.

Chatted with DLordofTime over dinner. He seems a nice guy, very absorbed with his work here and with a deep love for the physical sciences. Given the choice, so far he prefers to talk shop, which is fine with me. I've worked enough with the brilliant scientist types that it no longer bothers me if they don't care to talk about the more mundane things.

Am a bit worried about the remaining Kemo research on my plate, the anthropological stuff. There is a huge amount of data to catalog and analyze: all the D'ni structures as well as all the Bahroglyphs. DLT and I both need to return to the surface and attend to more mundane matters during the coming week. I hope I can get sufficiently rested up to tackle the remainder of this job next weekend.

## **Ainia: Saturday 2/18/2012 Personal Log**

Am back in Kemo for the weekend to collect and work up the anthro data. DLT is here too, checking all his monitoring equipment. Had a chance to talk with him over breakfast about what he's learning so far. He says the entire canyon was most likely carved out by an ancient glacier, with the smooth walls, tunnels and archway at the link-in point being caused from later water erosion. We are both surmising that much of the natural erosion was later enhanced by the D'ni as they reworked this into a formal garden Age. He doesn't believe the Blue Lichen indicates any sort of high water mark from ancient times as there is no low water mark and an absence of the expected erosion below the blue band. So I must assume that for reasons that are as yet unclear, the Blue Lichen thrives high up the canyon walls but not elsewhere. An interesting little puzzle; perhaps it needs a drier zone to thrive and so the upper canyon walls fit this need. The frequent rains undoubtedly provide water, but would also dry out the fastest along the upper walls as gravity drives the rain and running water downward... I'll need to take some samples and see if I can't figure out what the optimal moisture level is for this plant.

## **Ainia: Saturday 2/18/2012 Expedition Log - Petroglyph Survey**

### **KI mail to Professor Almaron:**

Have assessed the Kemo Bahroglyphs with results detailed below:

## Fountain Area Glyph Cluster (5)



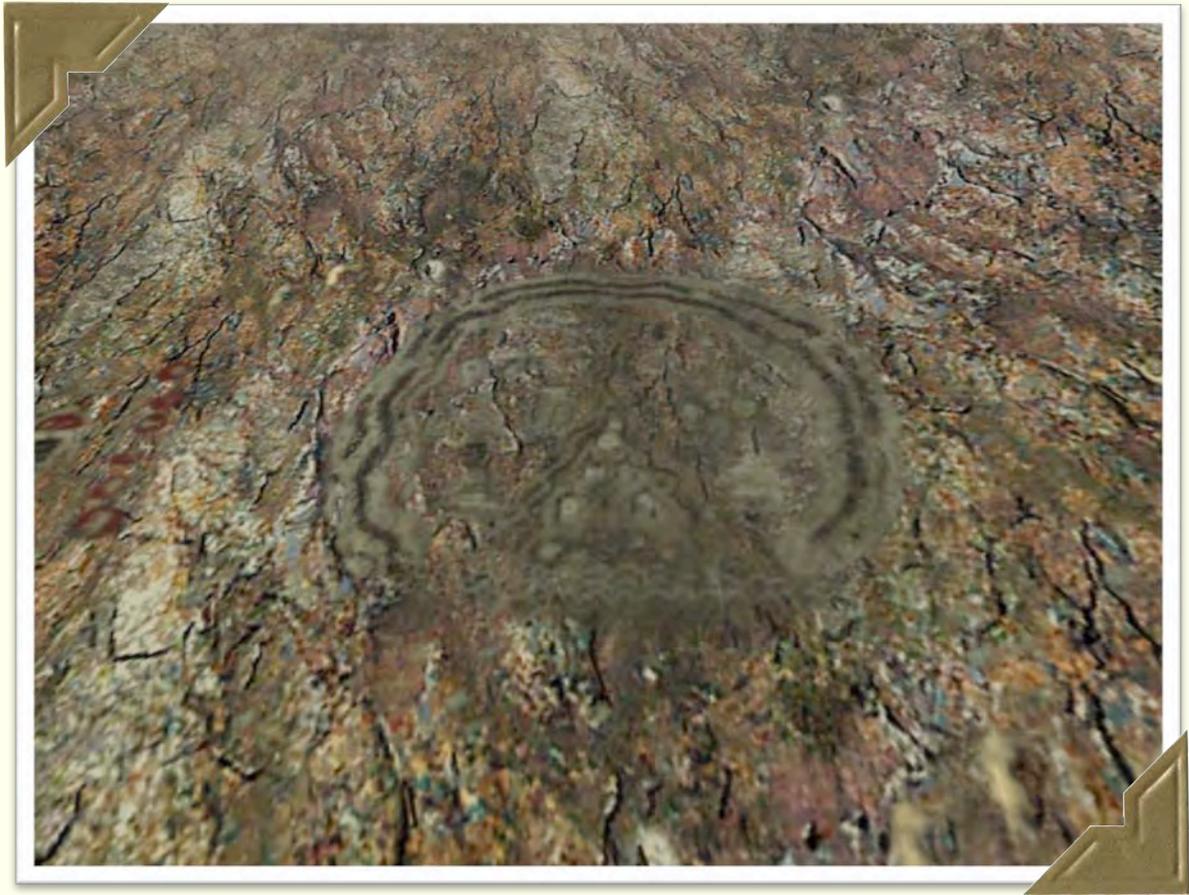
### Glyph EK1

- Kadish Tolesa sequence, artist #2, Phase 5
- Uses three colors: white, red, black, pigment material unknown but identical to glyphs EK5, EK4
- Rock is not pecked, colors added on top of rock
- Depictions of trees, sun and two moons, multiple buildings including pyramid building, vault building
- Same age as glyphs EK5, EK4



### **Glyph EK2**

- Unknown sequence, artist #1(?), Phase 3
- Uses one color: white, pigment material unknown (but appears to be same as white used in other glyphs)
- Rock is not pecked, color added on top of rock
- Paint has faded somewhat, possibly due to weathering (several early glyphs show signs of poorer quality pigment material)
- Depictions of humanoid figures, water and barred tunnel (possibly an unexplored area of Cavern, possibly unexplored prison area of Teledahn or Gahreesen, theorized by some to be Rebek)
- Suspect is later than glyph EK3, earlier than glyphs EK5, EK4, EK1



### **Glyph EK3**

- Cavern sequence, artist #1, Phase 2
- Uses one color: white, pigment material unknown (but appears to be same as white used in other glyphs)
- Rock is pecked, showing an underlying dark gray, color added on top of rock to enhance image
- Paint has faded somewhat, possibly due to weathering (several early glyphs show signs of poorer quality pigment material)
- Depiction of cavern walls and ceiling, central island of Ae'gura and its buildings, water, buildings on cavern walls
- Suspect is older than glyphs EK5, EK4, EK1, possibly first glyph drawn in Age



#### **Glyph EK4**

- Gahreesen sequence, artist #2 or #3 (non-black outlines), Phase 5a
- Uses three colors: white, red, black, pigment material unknown but identical to glyph EK5
- Rock is not pecked, colors added on top of rock
- Depictions of large prison building, rock island, maintainer suits, clusters of humanoid figures, clusters of circles in vertical lines (meaning unknown)
- Same age as glyphs EK5, EK1



### **Glyph EK5**

- Teledahn sequence, artist #2, Phase 5
- Uses three colors: white, red, black, pigment material unknown
- Rock is not pecked, colors added on top of rock
- Depictions of mushrooms, prison cells, prisoners (humanoid figures) and machinery, water, small clusters of circles (spores?)
- Suspect is newer than glyphs EK2, EK3; same age as glyphs EK4, EK1

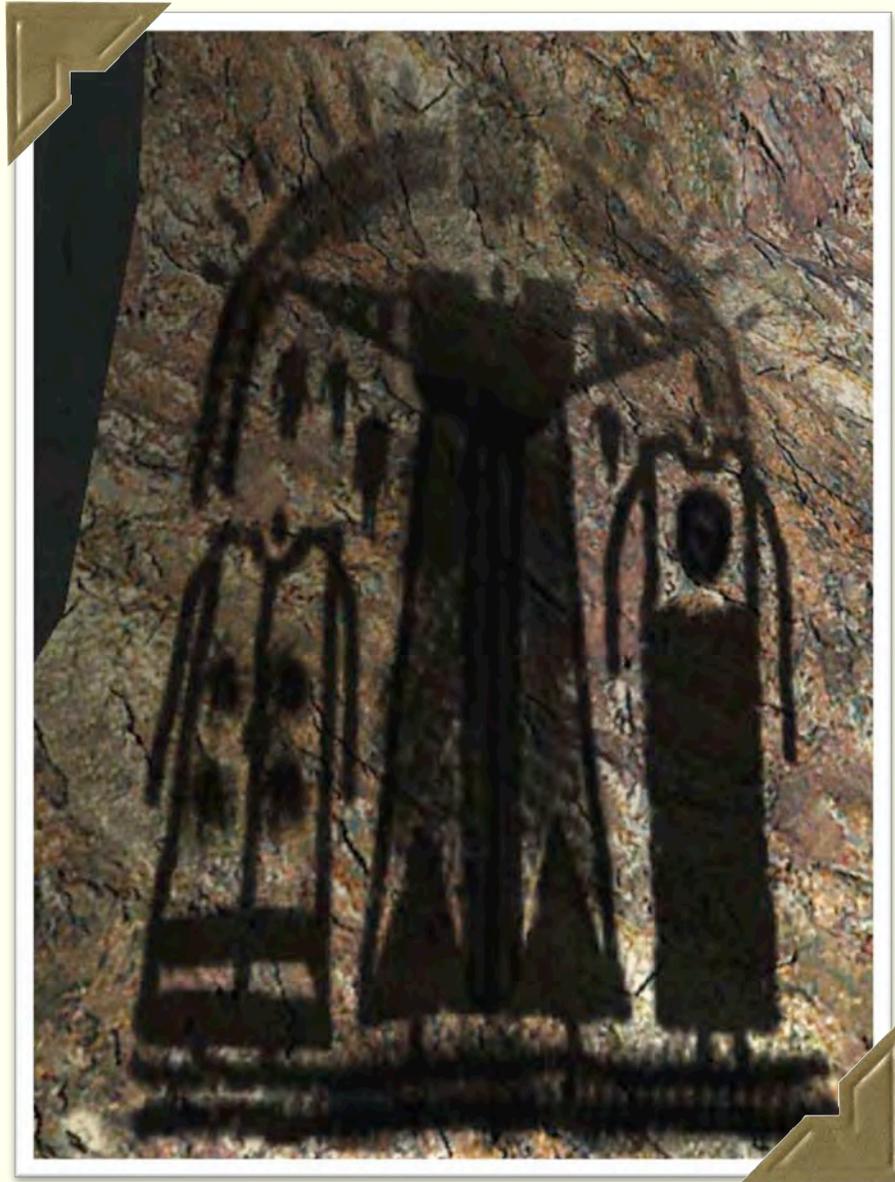
## Bamboo Grove Glyph (1)



### Glyph EK6

- Bahro sequence, two separate artists (different from fountain sequence artists?), possibly artist #1 plus another unknown artist, Phase 4
- Uses two colors: pale brown, dark brown, pigment material unknown but appears to be different from materials used in fountain sequence
- Rock is not pecked, colors added on top of rock
- Depiction of single great eye at top, three large Bahro with great eyes on chests below, three small Bahro at bottom (pale brown); eight horizontal dots along very bottom (dark brown)
- Relative age unclear, but pale brown images appear older, dark brown dots added at later time

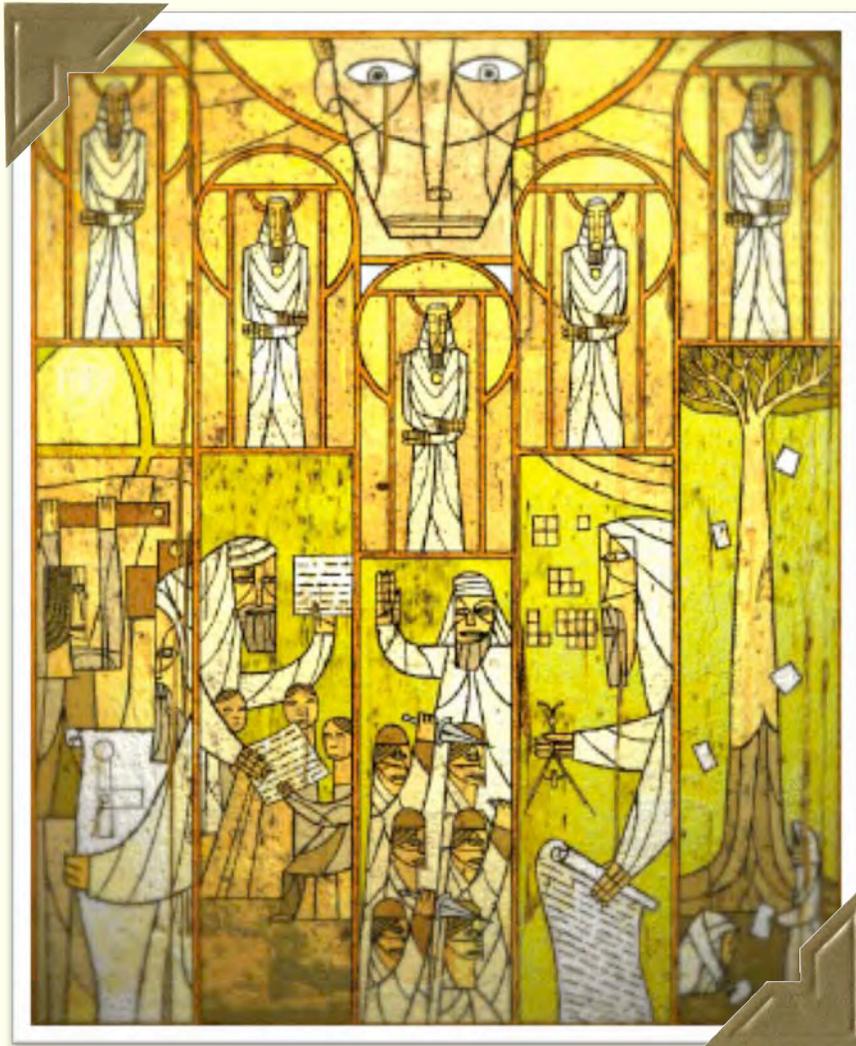
## Journey Door Glyph Cluster (2)



### Glyph EK7

- Guildmaster sequence, artist #2 (?), Phase 4a
- Uses one color: black, pigment material unknown
- Rock is not pecked, color added on top of rock
- Depiction is of central D'ni Guildmaster (presumable a Writer or Maintainer), flanked by two subordinate writers or other Guildmasters with four small humanoid figures in background; entire image is topped by glowing round arch
- Appears to be same age as fountain glyphs EK5, EK4, EK1 and Yeesha glyph EK11
- Note: vague resemblance to Gehn's Riven stained glass image depicting his five guilds and his own supremacy over them; if the resemblance is deliberate, then the central ovoid shape at the top of the glowing arch would represent

Gehn's head from the stained glass. Other interpretations show the top ovoid shape as a linking book/Maintainer symbol.





### **Glyph EK8**

- Kahlo sequence, artist #1 (?), Phase 3
- Uses one color: pale yellow, pigment material unknown
- Rock is not pecked, colors added on top of rock
- Paint has faded somewhat, possibly due to weathering (several early glyphs show signs of poorer quality pigment material)
- Depiction is of Kamekentas, Kamkentas with riders, humanoid figures, several triangular clusters of three dots
- Appear to be two different ages, some older glyphs are much faded, others are clearer (possibly was one of earliest glyphs and colors faded; later pigment materials were improved and then used to restore/enhance; if so, unclear why faded glyphs were not repaired in full)

## Tunnel 1 Glyph Cluster (4)



### Glyph EK9

- Horned anthropomorph, artist #3 (?), Phase 6
- Uses five colors, black, dark grey, red, pale yellow, pale brown, pigment material unknown
- Rock is not pecked, color added on top of rock
- Depiction is of bipedal anthropomorphic figure with three toes, three fingers, hairy arms and legs, small head with long curled horns; surrounded by several other figures of unclear meaning, one appearing to be roughly bipedal
- Possibly of same age as Ahnonay sequence (EK12, EK13, EK14), possibly by same artist (unclear whether this is a separate artist from #2 because of strong stylistic resemblance)



### **Glyph EK9a**

- Small maintainer suit sequence, artist #3 (?), Phase 6
- Uses six colors: black, pale yellow, pale blue, pale green, pale red, pigment material unknown
- Rock is not pecked, color added on top of rock
- Depiction is of central large humanoid figure in striped garb with round helmet, smaller similar figure and four small silhouetted figures, all of same shape; single vertical sequence of three pale red dots beneath vault-like shape similar to anomalous EK16 shape (note similarity to dots of Gahreesen glyph at fountain)
- Same age as glyph EK5, same artist, relative age unclear but possibly of same rough age as Ahnonay sequence (EK12, EK13, EK14)



### **Glyph EK9b**

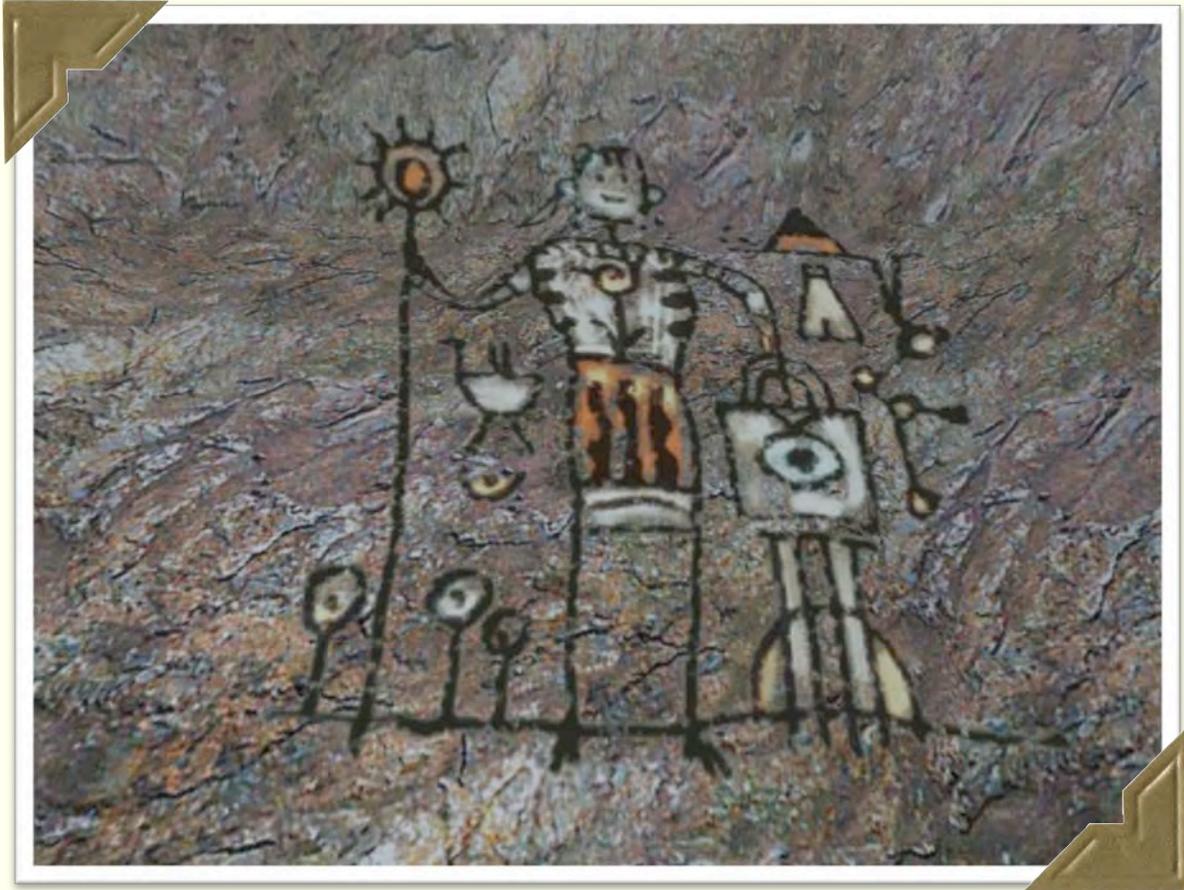
- Leopard sequence, artist #1 (?), Phase 4b
- Uses three colors, white, pale brown, medium brown, pigment material unknown
- Rock is not pecked, color added on top of rock
- Depiction is of quadruped spotted cat with very long curled tail and back ridge extending from head to tip of tail, series of concentric circles (bullseye)
- Possibly older than other tunnel glyphs, appears to be different artist, possibly same artist for Kamkenta (EK8) and fountain glyphs EK3, EK2



### **Glyph EK10**

- Large maintainer suit sequence, artist #3 (?), Phase 6
- Uses six colors: white, pale yellow, pale grey, red, pale blue, black, pigment material unknown
- Rock is not pecked, color added on top of rock
- Depiction is of four-armed two-legged figure in suit with helmet, surrounded by fireflies (Chirtee'tahm?)
- Same artist as glyphs EK9, EK9a, same age as glyphs EK9, EK9a

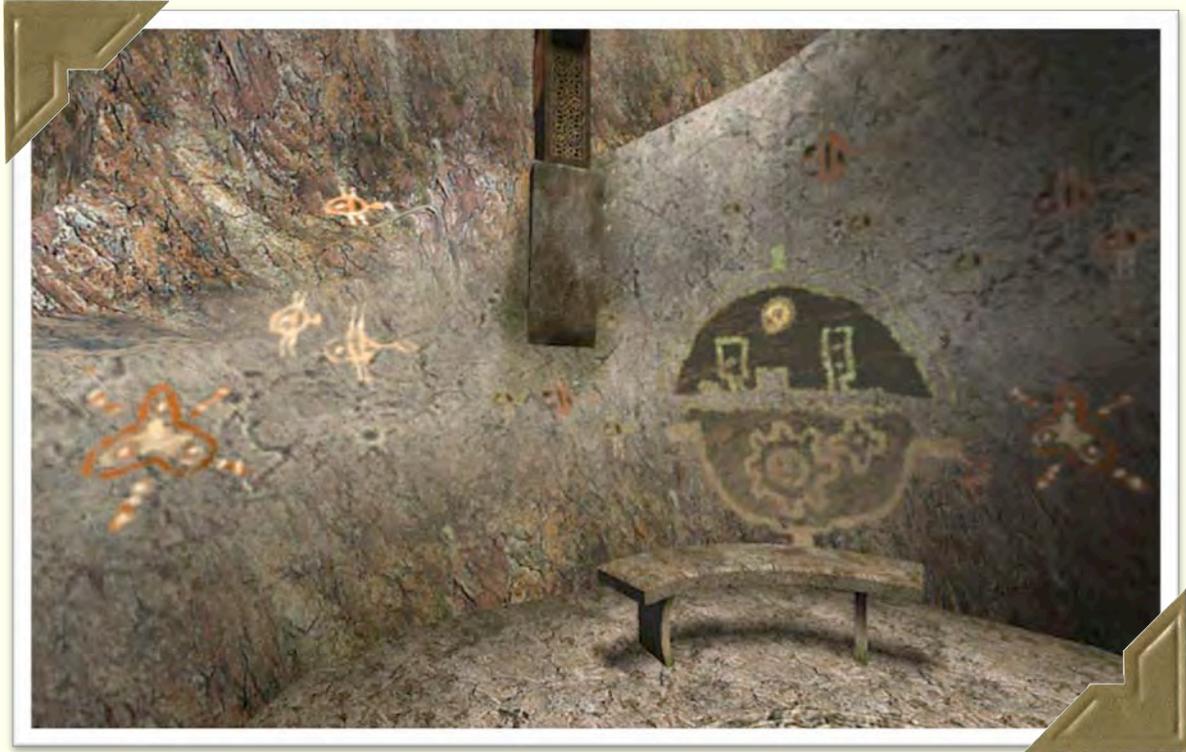
## Statue Glyph (1)



### Glyph EK11

- Yeesha image, artist #2, Phase 5
- Uses four colors: white, red, black, pale yellow, pigment material unknown but identical to fountain glyphs EK5, EK4, EK1
- Rock is not pecked, color added on top of rock
- Depiction of smiling Yeesha holding staff, Cleft, shaft and Cavern, other unknown objects (possibly Trooms and journey door with Bahro cave pillars)
- Same age as fountain glyphs EK5, EK4, EK1

### Bench Area Glyph Cluster (3)



### EK12, EK13, EK14

- Ahnonay sequence, artist #3, Phase 6

- Uses 10 colors: white, orange, pale orange, black, pale brown, pale grey, dark grey, pale blue, pale yellow, pale green, pigment material unknown
- Rock is not pecked, color added on top of rock
- Depictions of Quabs, dragonflies (or possibly fish, though they all are up “in the air” instead of down “in the water”), Ahnonay sphere 1 with sun, buildings, mechanical works, all four spheres and cathedral area, vertical waterfall surrounding sphere complex
- Relative age is later, possibly contemporary with fountain glyphs EK5, EK4, EK1 and Yeesha glyph EK11
- Artist is possibly the same as artist for above mentioned glyphs, but if so these glyphs were added at a later time

## **Tunnel 2 Glyph Cluster (2)**



### **EK15, EK16**

- Terran Southwest sequence, artist #4, Phase 1
- Uses no colors
- Rock is pecked exclusively, showing black/dark grey color beneath
- Depiction of various typical US Southwestern glyphs, animals, men on horses, hunting sequences, a general hodgepodge; several anomalous images are present in EK16 (non-Southwestern in motif) which will be discussed in a later log report
- Relative age is unclear, though pecking implies it is fairly old/early in age; or that it was done by an aboriginal Terran human from the Cleft area
- Note: this is the only rock art here that is done in a sheltered area, though in being pecked and not tinted, it is not in such need of protection as the other rock art here
- Note: DRC journal with draft translation of Shomat story is here (Nick’s translation)

### **Overall Assessment**

- Multiple artists at work here, at least four but possibly more
- Multiple times of glyph creation

- Pecking of rock rare, only used in earliest glyphs and by a possible Terran human artist
- Most colors have remained stable throughout eons in spite of constant exposure to rain and weathering
- Earliest glyphs show signs of weathering of the early white/off-white color, corrected in later glyphs and pigments used; signs of Bahro development of stable pigments and painting techniques
- Alternate theory of deliberate defacement is unlikely overall, as images were not removed or effectively obscured; controversial content of EK2 and EK3 make this theory attractive, but similar fading of EK8 (which uses same pigment material) makes this unlikely as its content is not controversial
- Noteworthy that none of the faded images were repaired
- Pigment materials should be studied further to determine how they remain stable
- Clear evolution of petroglyph styles and materials here:
  - Phase 1: non-Bahro-made, uses pecking exclusively, solid figures (EK15, EK16)
  - Phase 2: Bahro-made, uses combination of pecking and low-quality white pigment, solid figures (EK3)
  - Phase 3: Bahro-made, uses low-quality white pigment only, combination of solid and outlined figures (EK2, EK8)
  - Phase 4: Bahro-made, uses high-quality pale pigment only, solid figures (EK6)
  - Phase 4a: Bahro-made, uses high-quality black pigment only, solid and non-solid figures (EK7)
  - Phase 4b: Bahro-made, uses high-quality pale pigments, combination of solid and non-solid work in figure (EK9b)
  - Phase 5: Bahro-made, uses high-quality pigments, 3 colors of white, red, black, figures outlined in black and filled in with white and/or red (EK1, EK5, EK11)
  - Phase 5a: Bahro-made, uses high-quality pigments, 3 colors of white, red, black, figures outlined in white and filled in with black and/or red (EK4)
  - Phase 6: Bahro-made, uses high-quality pigments, wide variety of colors, figures outlined in one color, filled in with multiple contrasting colors (EK9, EK9a, EK10, EK12, EK13, EK14)
  - Note: Phase 4b is somewhat anomalous in sequence as it displays use of solid figures/no outlining (early phases) but uses multiple high-quality pigments (late phases). May need to adjust phase designator for glyph EK9b as more is learned.
  - Use of solid figures evolved gradually to combine solid with outlined figures and then finally to a preference for outlined figures
- All sequences but the Southwestern glyphs display intimate knowledge of the various D'ni Ages and their construction (e.g. an understanding of Kadish's Ages and their hidden workings), as well as the many secrets the D'ni hid there (e.g. the Teledahn slave caves)

- Particularly since there are many secrets revealed in them, it's extremely unlikely the glyphs were present during the times the D'ni made use of this garden Age
- Overall, it appears the friendly Bahro, Yeesha's allies, were responsible for most of them, quite probably as a means to tell the truth of their story and the truth of the D'ni
- Why here, then?
- Southwestern glyphs are an interesting mystery; need to investigate further
- Each glyph sequence and cluster needs individual analysis and a thorough write-up
- Artist #1 uses single color, favors solid figures without outlines
- Artist #2 uses black outline, colors in images with contrasting tint
- Artist #3 uses multicolored outlines, fills in images with contrasting tints
- Artist #4 uses pecking exclusively

## Concerns

- None

\*\*\*End of Log Entry\*\*\*

## Ainia: Saturday 2/18/2012 Personal Log

I've spent a very long day documenting each of these glyphs and clusters. The longer I study them, the farther down the rabbit hole I seem to fall. There are clearly multiple artists and differing times that each of these clusters were created. Only a very few of them were pecked. The single Bahro-created glyph that was partially pecked appears to be the very first Bahroglyph created here; perhaps the artist found the pecking process too time-consuming, the rock too unyielding? Which makes the Southwestern sequence all the more interesting. I can only surmise that somehow a Southwestern native stumbled across this place (or accompanied Yeesha here?), and then added his own art to that of the Bahro. Or if this was long enough ago, then it could be the other way around; it could be the very first art here, possibly inspiring the Bahro to use a similar technique for telling their story and the D'ni secrets. That would actually make a degree of sense, that the Bahro first attempted to emulate the pecking but quickly adapted a simpler and more efficient means for creating their glyphs.

Re-read through the Shomat journal and based on its descriptions of Shomat's garden age, it must not have been Kemo—"broad leaves of yellow and green, flowers of every color, roaring waters of blue and turquoise". Doesn't fit what we have here, so perhaps the DRC felt this was the most fitting location for this journal since Kemo is the first true garden Age they restored... Either that, or Nick forgot the journal here and never retrieved it after he was fired.

The journal descriptions of the "creatures" are interesting. "Though they resembled men, they walked on their arms and legs and moved quickly." They sound rather ape-like, with their resemblance to men. Certainly not Bahro-like, I would think. The Bahro bear little to no resemblance to humans. And as a group the creatures are

long-dead, it appears, since Shomat forced the Age writer to rewrite the book to kill them all...

I suppose the abandoned Gira settlement might prove enlightening in this regard. I've never seen anything written about its former inhabitants, though I'd heard a rumor that the DRC had been doing restoration work there before they ran out of funding. When we finish the Kemo survey and start on Gira, I will want to hike out there and do a thorough anthropological survey of whatever is left. Guess I'd better start collecting all my supplies and do some KI tests when we arrive in Gira to make sure I can stay in touch with the rest of the team. The hike itself will be long and rugged and it's very unlikely anyone else will have the time to accompany me...

Perhaps we will be able to discover why Kemo and Gira are linked as they are. The constant cloud cover here in Kemo makes it impossible to see if the night sky bears any resemblance to the one in Gira. Certainly the day cycle here is quite different, so if these Ages are on the same planet, they are in very different latitudes. But the presence of a Maintainer marker in both Kemo and Gira makes it unlikely they are located in the same Age...

## **DLordofTime: Saturday 2/18/2012 Expedition Log - Geology Report**

### **KI mail to Professor Almaron:**

#### **The Pond and Rainfall**

After about half an hour of standing around in Kemo, I managed to acquire an accurate measurement of the length of the rain period, 70 seconds, and the dry period, 630 seconds. In total, an entire rain cycle lasts 700 seconds. Now, as the level of the pond does not fluctuate visibly, I have deduced that Kemo was written in such a way that the porosity of the rock allows the rainwater (and pond water) to drain away at just the right rate to cancel out the amount of water that rains down. I could write down how to calculate exactly what these values are, but that would just be overly unnecessary.

#### **The Canyon**

After walking through the canyon on Eder Kemo, I am led to believe that the entire structure was carved out by a glacier during Kemo's last ice age. The shape of the canyon (a 'U') hints this, as this is what we find back on Earth. However, the rock bridge from the link-in point to the main garden puzzles me, as I know of no way that it could still be there once a glacier has rolled through, unless it is an unbelievably hard rock. More research into the formation of the canyon is required.

Close to the top of the canyon is a band of blue rock that is at a constant height, regardless of how the surrounding rock flows. This could be a relic of the formation of the planet, since only rock that was once a fluid could be laid down in such a way. This would then mean that the surface is scarred by impact craters which created the various wrinkles that are visible from within the canyon. In order to continue research here, images of the surface of Kemo are required.

Later samples from the blue band prove it to be a thin layer of lichen. Need to have Ainia research this better as botany is more her area of expertise.



The canyon shape is a combination of rugged scouring and plateaus...



...and smoother water-worn sides and tunnels.



Boulders left behind by the glacier when it melted can be seen throughout the canyon.

\*\*\* End of Log Entry \*\*\*

## **Ainia: Sunday 2/19/2012 Personal Log**

Had another one of those strange dreams last night, probably inspired by working with all the glyphs yesterday. Haven't had one of those in quite a while now, not since I investigated the D'ni/Dineh connection a few years ago. But I saw her again, the old shamaness. Her gaze was just as intense as before but somehow not as intimidating this time; as though she was trying to tell me something important. I remember having the sense that I understood her but when I woke up I couldn't remember the message. But it's got me to wondering if I should be paying more attention to the Southwestern glyphs here; if they are more important than I've assumed. I'll need to look into this later after I've gone back to the surface and can access the Maxwell Museum online archives.

On to more immediate things. Talked with DLT over breakfast regarding the possible chemical makeup of the glyph pigments. He says he will take some unobtrusive samples and see what he can learn. Neither of us is aware of any Terran natural pigments that are so durable and resistant to weathering.

This will be my last full day here for a while and I need to finish up my documentation of the anthro pieces of this Age. The big job was all the glyphs, thankfully finished yesterday. DLT is also finishing up his data gathering today. I will need the final week of the month to write up everything for the Professor. I expect DLT will begin preparing for our work in Eder Gira before we leave for the

surface. His is a much bigger job there than it was here (and mine will be much smaller there, thankfully).

## **Ainia: Sunday 2/19/2012 Confidential Log**

### **KI mail to Nev'yn:**

Ran into some of those artifacts you asked me to watch for. As you requested, I won't include them in my report to the Professor and won't mention them to DLT.

#### **Artifact Type 1**

- [redacted] in [redacted], behind [redacted] and in [redacted]
- [redacted] in [redacted], near [redacted] and near [redacted]

#### **Artifact Type 2**

- [redacted] in [redacted], behind [redacted]

#### **Artifact Type 3**

- [redacted] in [redacted], in [redacted]

#### **Artifact Type 4**

- None found

## **Ainia: Sunday 2/19/2012 Expedition Log - D'ni Architecture Survey**

### **KI mail to Professor Almaron:**

Have assessed the Kemo D'ni artifacts with results detailed below:



## Link-in Structure

- Tri-column carved native stone structure with triangular flat roof and curved retaining wall at back
- All column faces twist  $\frac{1}{4}$  turn clockwise from top to bottom
- Typical D'ni-design ceiling lamp of amber glass and bronze
- Yeesha symbol carved into rock floor, presumably a later add-on

## Fountain Area Structures



## Stone Fountain and Benches

- Carved from native stone
- Fountain is capped with polished stone ball
- Three tiers with top tier rounded, two lower tiers with five extruding points, base in shape of rounded five-pointed star
- Have not found visible plumbing mechanisms or power source; fountain runs perpetually throughout the weather cycles of the Age
- Two carved native stone benches in fountain plaza area



### **First Stairway**

- Two columns consist of non-native stone base, dual rectangular non-native wooden columns, stainless steel cap fixtures with brass orbs
- Steps consist of carved native stone
- Rail guards consist of carved native stone, ornately carved stone handrails
- Decorative ends consist of carved native stone decorated with brass orbs
- Wood used in columns is extremely weather resistant and appears very old; need to take unobtrusive samples and test for species type
- Provides access from first canyon upper level (fountain area) to lower level (gazebo and Journey door)



### **First Gazebo**

- Carved native stone base and steps
- Non-native stone benches
- Kadish symbol tilework for flooring
- Wooden columns and struts, same non-native wood as used in other Age columns (e.g. lampposts)
- Columns capped with stainless steel cap fixtures and brass orbs
- Brass cage framework for roof supports
- Roof is two-tiered, black slate sheets with brass edging
- Identical to Tsogal gazebos



## **Journey Door**

- Steel backing
- Round bronze door cover with intricate cutout work and central Yeesha hand symbol
- Iron walls to left and right surmounted by 6 typical D'ni lamps of amber glass
- Probably added later to this Age unless only the Yeesha symbol was added separately in recent times
- Possibly added by Yeesha just before or during DRC Kemo restoration (need to check historical archives for better info)



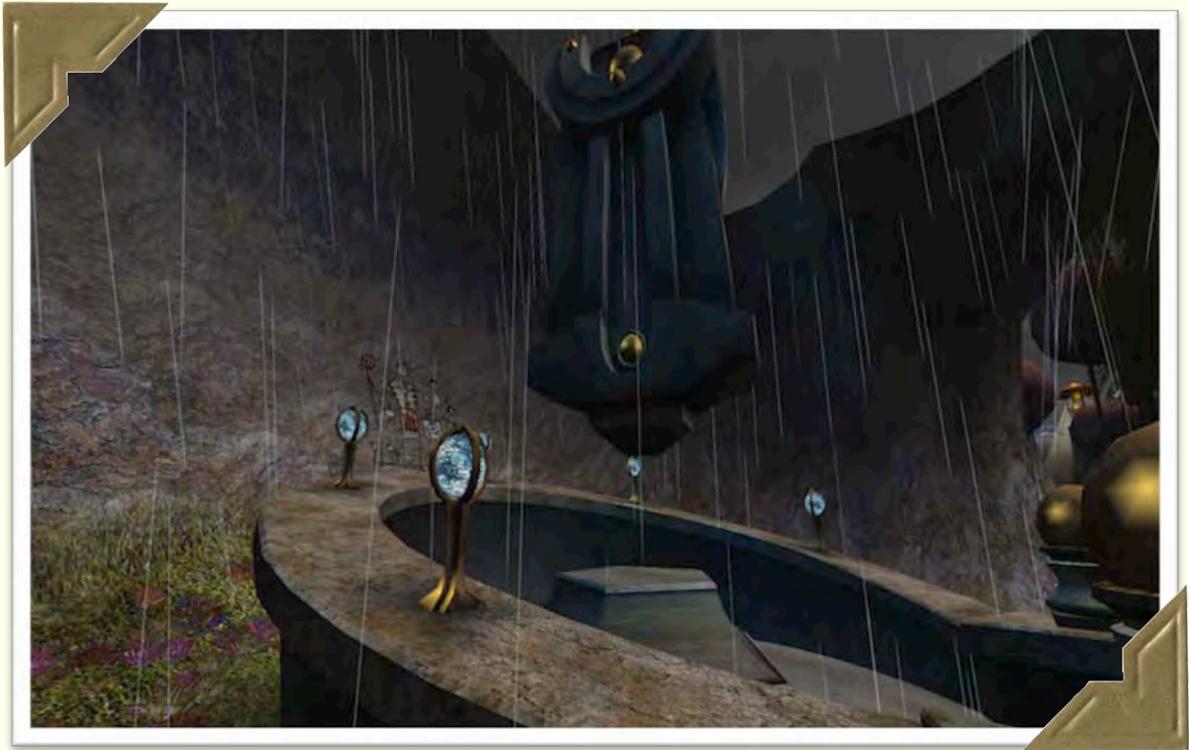
### **Maintainer Marker**

- Raised steel fixture with amber glass cover surmounted by bronze fittings/Maintainer symbol
- Added in similar location to that used in Delin
- Fixture added when Age was tested and approved by D'ni Maintainers, establishing the Kemo GZ



### **Floating Sculpture/Weather Machine**

- Analog to that in Delin (which controls snow cycle)
- Native stone base with carved pentagonal statue pedestal
- Horseshoe shaped carved native stone retaining wall surmounted with two end posts of carved non-native stone capped with brass orbs; and surmounted with five blue firemarble-like stone orbs encased in brass fittings
- Statue consists of carved stone with brass orb caps, roughly shaped like guildmaster
- Statue likely is mechanism/computer that calculates and initiates rain cycles
- Statue presumably houses electromechanical device that computes rain cycle; brass orb caps likely transmit weather signals to skies
- Blue orbs surrounding statue likely are sensors that detect cloud cover and rainfall, provide feedback to weather machine
- Orbs glow blue when clouds condense and rain; orbs fade after rain slows and ceases
- Orbs remain darkened during clear weather









### **Central Monument and Structure**

- Structure is nearly identical to link-in point structure (but lacking rounded retaining wall and with addition of central monument)
- Exactly identical to Delin except for the monument glyphs
- Yeesha symbol is carved onto all four vertical monument faces
- Yeesha symbols most likely added later to monument, possibly as an analog to the link-in structure floor symbol
- Note: Yeesha symbol is missing on analogous Delin monument



## Bench Area

- Small natural amphitheater with carved steps, native stone bench and carved floor work
- Carved floor work identical to that in Delin gazebos
- Floor symbol identical to inlaid floorwork in Ae'gura Hall of Kings (which is a symmetrical stylized variant of the Bahro Noloben tree motif)
- Evolution of this glyph is paradoxical as the original Noloben glyph is Bahro-made; both may be offshoots of an older/earlier image







## **Second Gazebo**

- Identical to other Kemo and Tsogal gazebos



### **Link-out Structure**

- Chamber carved directly into rock
- Tri-columned structure identical to link-in structure
- Carved book pedestal similar in design to stairway decorative ends





## **Pathways**

- Land: Cobbled native stones accompanied by raised stone edging
- Pond: Native glacial boulders, flattened on top and bottom, then repurposed as stepping stones



## Lampposts

- 2 styles: vertical pillar and angled wall-mount
- 14 throughout, 10 in initial canyon area (9 pillar, 1 wall-mount), 4 in second canyon area beyond first tunnel (3 pillar, 1 wall-mount)
- Pillar style: combined native and non-native stone footing with carved/patterned stone pedestal topped with four rectangular non-native wooden pillars (same wood as used in stairway columns) topped by steel cap fixture, brass orb and two-tiered copper roof
- Wall-mount style: non-native stone base with intricately carved square post, curved stone arm and extending post topped by steel cap fixture, brass orb and two-tiered copper roof
- Lamps glow automatically when skies darken
- Brass orbs surmounted by yellow firemarbles whose glow is reflected downward by the copper roofs



## Second Stairway

- Identical to fountain area stairway
- Provides access from second canyon upper level (statue and Troom area) to lower level (Puffer and gazebo area)

## Overall Assessment

- The D'ni built a great many enhancements into this Age after it was written, adding multiple structures for the use of visitors (benches, gazebos, stairways, paths, lamps, fountain) as well as to add stability to the Age (the floating sculpture/weather machine).
- Although the floating sculpture is theorized by many to be a weather machine, this has yet to be verified and should be part of a future in-depth age analysis. It is presented here as a de facto weather machine based on observed sculpture behavior, the relatively fragile yet stable ecosystem at work and the particular risk of Algal blooms in the Kemo pond area. Since Age stability is vital for the survival of many of the species here, it is highly likely that the D'ni took steps to ensure this when they first wrote and enhanced the Age.
- The second canyon's central monument and surrounding structure is very similar to that found in Eder Delin, though the monument here has had Yeesha's symbol added to all its vertical faces.
- Need to see if any DRC records survive from Phil Henderson's work on this Age: check if Yeesha's symbol was on the monument then, whether the Bahroglyphs were here then too.

## Concerns

- None

\*\*\*End of Log Entry\*\*\*

## Ainia: Sunday 2/19/2012 Personal Log

Had to rush through the last part of my survey, the D'ni structures. Hopefully, this won't matter quite as much as the others since we have a great deal of data about the D'ni from other locations. Perhaps I can return here later and flesh it out a bit more, but for now it will have to do. My overall suspicion is that when the DRC first began restoring this Age, the only glyphs here was the Southwestern sequence, and that when Yeesha began her own work here, she added her symbol to the link-in flooring and Troom garden monument; and she and/or the Bahro added the rest of the painted glyphs. Particularly since she left her hand symbol on the journey door here, it seems she intended for this Age to tell the new explorers the truth about the D'ni and the Bahro. We've found these truths for ourselves as we've explored many of these Ages, but I think her point is to document the full story in one place.

The glyphs in particular provide a great deal of food for thought, not only in the several mysterious figures and Ages that are not familiar yet to us, but in the techniques and materials used.

And there are clear D'ni relationships between Kemo and Delin, with similar layout and rock shapes, architecture, monuments and D'ni patterns. Kadish is a huge influence both here and in Tsogal it seems, which gets me to wondering why that is. He certainly wasn't the builder of these Ages, nor even the commissioner of them. So why would his symbol be so present here? Could he possibly have removed the original tile work and added his own in later to feed his massive ego? Or to continue to sell himself as the Grower? Or perhaps the symbol we associate with Kadish is one he "borrowed" (or stole). I suppose it's possible the symbol is an old D'ni image associated with the Grower and that Kadish could have repurposed it for his little propaganda campaign. If so, then he literalized this symbol in Ahnonay. I suppose it's even possible that if Kadish conceived the brilliant notion to create Ahnonay based on an old Grower symbol, this may well have inspired him to call himself the Grower; he may even have truly believed this meant he must be the Grower... All very interesting and enigmatic.

## Ainia: Sunday 2/26/2012 Personal Log

While doing some last-minute documentation of the D'ni structures in Kemo, Nev'yn showed up and told me we've been given a whole additional month to complete the Kemo work. Apparently the Professor is so busy with other matters that he won't have time to review our work until late March or April. So this is a wonderful opportunity for me to do a more thorough workup of the D'ni structures and to better research the other information gathered by past explorers. Yeah!!

In searching the forums for more information on the glyphs, I see that the old D'ni Linguistic Fellowship forum discussion and theory threads are not viewable. Drat, I

was hoping to get better information about other research. Oh well, I will see about joining the DLF and ask if any explorers who are still active there remember the old thread content; and in the meanwhile I will just work with what I have gathered myself then. If all else fails, I can try to PM ireenquench and Ti'chelle to see what they remember since they conducted all the old glyph tours. As I now have a month to continue researching, that might be enough time to track them down and learn something.

Was able to find only a bit of online information regarding Newspaper Rock in Utah, which clearly was the inspiration for most of the Kemo Southwestern glyphs. I think the old shamaness in my dream was right, they are more important than I'd realized. It underscores the greater and greater likelihood that my initial theory is close to the mark; that a southwestern native found his way here somehow. In examining which glyphs are missing compared to Newspaper Rock and in researching when the Spanish first traveled that far north with their horses, it enables me to estimate an early date for the presence of the glyphs here in Kemo. Although the Spanish were exploring the North American southern regions in Mexico by the 1500's, the first record of them penetrating as far north as Utah is in 1765. Such an event would be particularly noteworthy to the locals since they had never seen horses before, so it's safe to assume that glyphs of this event would have been documented fairly promptly at Newspaper Rock.





The Newspaper Rock glyphs themselves seem to date from about 2000 years ago for the oldest images up until more modern times with the arrival of the Spanish in the middle 1700's. So I can only assume that the Kemo artist likely was a contributor to Newspaper Rock itself, perhaps even adding some of the glyphs of the horse riders there. That this artist was able to re-create so many of the glyphs so accurately in Kemo speaks to a deep familiarity with the Utah location, again a strong indicator that he was an artist on the surface as well as here. I can only guess as to why he felt a need to re-create glyphs from home rather than create something entirely new here... But in examining the images more closely, it appears that the Kemo artist re-created a handful of the Newspaper Rock glyphs and then repeated most of the sequence again. So there are two very similar groups or panels to the left and right. There is one animal glyph that was recreated somewhat differently and placed quite differently from its Newspaper Rock counterpart. And there are a very few glyphs that are original to Kemo; one is quite notable for its similarity to some of Kadish's symbols.

So perhaps this artist was practicing, or trying to re-create his home environment, while adding a very few images relevant to the D'ni Ages. If the resemblance to the Kadish symbol is not a simple coincidence, then this artist would have visited Tolesa or at least the Gallery in Ae'gura... or perhaps simply saw another of these symbols somewhere and copied it.

I suppose it wouldn't be surprising if this artist was simply trying to recall something familiar from home, engraving it on the rock face here. People are known to do similar things when they are lost and far from home (Sirrus on Spire comes to mind)...

## **Ainia: Sunday 3/11/2012 Personal Log**

Nev'yn scheduled a meeting yesterday between us and a new survey team recruit, Deck 15. Her specialty is interstellar geology and general astrophysics. Although we

may not have much for her to work on with Kemo, some of the other Ages definitely have off-world phenomena to assess (Gira, Tolesa, Reziksehv and Todelmer all come to mind). She's working up a list of equipment she'll need and then we'll see about getting the Professor to help scare this stuff up. If we're lucky, the DRC will have left equipment from their own survey work somewhere in their Tokotah offices so we can "borrow" theirs. Don't know where the funding to get new or used equipment from the surface might come from...

Deck 15 seems enthusiastic about joining the team, which is encouraging. And it will be nice to have another feminine mind to work on the science.

Also, heard back from DLordofTime regarding the glyph pigments. His test results are inconclusive and he thinks we won't be able to learn much about them until we figure out what Age they are from. Need to keep an eye out toward this during future Age survey work. I'll ask everyone else to be mindful of this as well.

### **Ainia: Friday 3/16/2012 Personal Log**

Working on finishing up the Kemo report. Need to get the other team members to look things over, make sure I didn't forget anything or get anything wrong. The intermittent KI mail reports to the Professor will be included in the final report along with the more detailed analyses I've done and my full personal logs associated with the Age. I think it will be important to have a complete record collected in a single volume. We really do need to start building a true library somewhere in the Cavern. The loss of the Museum's records during the last hiatus really underscores how important it is to create an appropriate repository of all the research being done, as well as for all the D'ni and Bahro artifacts we are collecting.

Nev'yn and I talked briefly a while back about repurposing the Museum's classroom to house a series of textbooks for explorers to collect for their Relto bookshelves. Perhaps this survey report might be one of the first we publish and make available.

Still don't have a real deadline for the final Kemo report, though DLordofTime has already started some preliminary work on Gira. So I'd like to get this finalized and submitted to the Professor by the end of the month. Otherwise I don't know how I'll be able to keep up with DLT! Although my work in Gira will not be nearly so intense as with Kemo, there still is a significant amount of it to be done. And the distant settlement is a huge unknown; it could wind up taking an enormous amount of time, depending on exactly what I find there...

### **Ainia: Saturday 3/17/2012 Personal Log**

Got some brief feedback from DLT and Nev'yn regarding the survey report. I'm adding a table of contents and list of references per Nev'yn's suggestion (don't know why it didn't occur to me earlier—a very good suggestion and essentials for a true reference document). Other than that, they both seem satisfied with things and are getting more and more distracted with new work. So perhaps that settles things; the Kemo survey report is done.

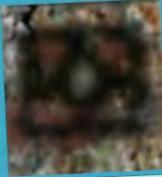
## Ainia: Friday 3/23/2012 Personal Log

Darn it, just when I think I've got everything wrapped up, something happens...

I'm back down the rabbit hole with the Bahroglyphs. I keep dreaming about that old shamaness and the Kemo Southwestern sequence glyphs. I wake up almost dizzy, it feels like I am spinning in circles trying to understand something about them. I keep coming back to that anomalous Kadish symbol in EK16.

Hmm, in reviewing all my photographs of the Kemo Bahroglyphs, I see that same symbol in several other places. Think I'll put together a grid to compare them better.

Printed out a little spreadsheet I made.

			
EK16, Southwestern sequence	EK1, Kadish Tolesa sequence	EK11, Yeesha sequence	EK9a, Small Maintainer Suit sequence
Phase 1	Phase 5	Phase 5	Phase 6
Artist 4	Artist 2	Artist 2	Artist 3
Pecked	Painted, 3 colors	Painted, 4 colors	Painted, 6 colors

Okay, gotta go check out the Kadish Gallery in Ae'gura and make another little grid.

					
Kadish Gallery (Ae'gura)	Kadish Gallery (Ae'gura)	Kadish Gallery (Ae'gura)	Kadish Gallery (Ae'gura)	Kadish Gallery (Ae'gura)	Kadish Gallery (Ae'gura)
Fifth rotating column	Fifth rotating column	Fifth rotating column	Stairway hanging stained glass panel	Stairway hanging art fretwork	Wall mounted stained glass panel
Symbol for 5	Symbol for 5	Symbol for 5	Meaning unknown	Meaning unknown	Kadish Tolesa pyramid building
Resembles EK16	Resembles EK11, EK16	Resembles EK1, EK9a	Resembles EK1, EK9a, EK11, EK16	Resembles EK1, EK9a	Resembles EK11, EK16

Mysteriuser and mysteriuser. And very interesting. The Kemo glyphs are of multiple relative ages, done by multiple artists using multiple techniques. It's relatively unobtrusive in all but the Yeesha Bahroglyph. And the same symbol is all over the place in the Kadish Gallery. Now that I can see how prominently it figures there, I'll particularly want to watch for it whenever we survey Kadish Tolesa. I remember that Age being packed with different symbols, most of them associated with Kadish's elaborate lock mechanisms.

I really need to research this symbol more. It's almost as though it is a subtle clue of some sort, something that has great significance but is deliberately obscured or hidden. I wonder why it's associated with the number five...

Well, this is obviously going to be an ongoing side project. Gotta get the final Kemo report finished up and delivered to the Professor pronto.

## References

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