

ESKESTHAI

MASTER TAXONOMY

Version 1.0 - Established 2026

Purpose

To provide a durable, understandable framework for organizing the Eskesthai archive without reducing its cross-disciplinary character or requiring immediate destruction of existing WordPress categories.

Foundational distinction

Subjects provide broad territories. Topics provide narrower fields. Concepts identify recurring ideas across the archive. Expressions identify how inquiry becomes image, sound, music, video, text, or other form. The Master Atlas records the relationships among them.

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I. PURPOSE AND SCOPE

The Eskesthai Master Taxonomy establishes the initial framework for navigating and understanding a large, long-form archive whose contents cross the boundaries of conventional subjects.

The taxonomy is not intended to force every work into a single box. Its purpose is to make the archive more legible while preserving the relationships that give the work its character.

This document is a guide for future mapping. It is not a demand for immediate reclassification of every existing post, page, image, video, audio work, or category.

II. THE FIVE-LAYER TAXONOMY

The archive shall be understood through five complementary layers:

Layer	Function	Question it answers
Subjects	Broad intellectual territories	Where may I enter?
Topics	Narrower fields within Subjects	What area interests me?
Concepts	Recurring cross-archive ideas	What connects these works?
Expressions	Modes of creative and intellectual form	How has the inquiry become form?
Master Atlas	Relationships, paths, and genealogies	How does everything belong together?

III. INITIAL SUBJECT TERRITORIES

The first version of the Subjects menu should remain intentionally limited. These broad territories are entry points, not exhaustive descriptions of every idea in the archive.

A work may belong to more than one Subject. The presence of multiple Subjects is not an error; it reflects the archive's cross-disciplinary structure.

Subject	Purpose as an entry point
Philosophy	Questions of meaning, knowledge, being, inquiry, ethics, and interpretation.
Mathematics	Formal relations, structures, equations, patterns, and mathematical language.
Geometry	Space, form, curvature, topology, dimension, relation, and the geometry of memory.
Physics	Matter, energy, fields, motion, relativity, quantum questions, and physical law.
Cosmology	Universe, origin, structure, large-scale order, and the geometry of spacetime.

Consciousness & Memory	Experience, awareness, memory, mind, relation, and the shaping of meaning.
AI & Technology	Artificial intelligence, tools, synthesis, digital systems, and technological mediation.
Music & Sound	Music, resonance, sonification, binaural work, signal, rhythm, and listening.
Science & Observation	Measurement, experiment, instruments, evidence, and the movement from unseen to knowable.

IV. TOPICS WITHIN SUBJECTS

Topics provide a second level of organization. They are narrower fields within a broad Subject and are useful for visitors who want to move from a general territory toward a particular area of inquiry.

Topics may be revised as the archive becomes better understood. A Topic should be created when it helps a reader find a meaningful body of related work, not merely because a word appears once.

V. CONCEPTS ACROSS THE ARCHIVE

Concepts are recurring ideas that move across Subjects and Topics. They are among the most important elements of Eskesthai because they preserve the archive's internal continuity.

A Concept may appear in philosophy, geometry, physics, music, image-making, or memory work without belonging exclusively to any one of those fields.

VI. EXPRESSIONS AS MODES OF FORM

Expressions identify how inquiry becomes perceivable. They are not merely media formats; they are modes through which the archive thinks and communicates.

A single work may have more than one Expression. For example, a video may also be an image-work, a sound-work, a written reflection, and a conceptual synthesis.

VII. THE MASTER ATLAS AS RELATIONSHIP LAYER

The Master Atlas is the connective layer. It does not replace Subjects, Topics, Concepts, or Expressions. It shows how they relate.

The Master Atlas should answer questions such as: Which later work develops an earlier idea? Which image belongs to which post? Which concept appears in several Subjects? Which expressions translate the same inquiry into different forms?

The Atlas may eventually contain visual maps, timelines, pathways, genealogies, and curated routes through the archive.

VIII. RULES FOR CLASSIFICATION

The following rules govern the initial classification process:

1. Classify for discovery, not for perfection.
2. Permit multiple Subjects when the work genuinely crosses fields.
3. Use Topics only when they clarify a meaningful body of material.
4. Reserve Concepts for recurring or structurally important ideas.
5. Record Expressions separately from Subjects.
6. Preserve uncertainty where classification is provisional.
7. Prefer a small number of useful terms over a large number of obscure ones.
8. Keep the original title, date, location, and historical context of each work.
9. Add relationships gradually; do not delay preservation while waiting for a complete taxonomy.
10. Distinguish archival description from scientific, philosophical, or historical consensus.

IX. RELATIONSHIP TO EXISTING WORDPRESS CATEGORIES

The taxonomy shall guide future mapping without requiring immediate renaming, deletion, or destruction of existing WordPress categories.

Existing categories may contain historical evidence about how the archive developed. They should therefore be preserved until their role is understood.

Where necessary, a future mapping layer may translate older categories into the new taxonomy. This can be done through crosswalks, notes, aliases, or index pages rather than abrupt replacement.

The principle is: preserve first, interpret second, reorganize third.

X. IMPLEMENTATION PATH

The taxonomy should be implemented in stages:

Stage 1 - Preserve the existing WordPress site and exports.

Stage 2 - Establish the nine initial Subject gateways.

Stage 3 - Create a small set of high-value Topics within each Subject.

Stage 4 - Identify recurring Concepts across the archive.

Stage 5 - Add Expression pathways for image, audio, music, video, text, and cinematic work.

Stage 6 - Build the Master Atlas to connect Subjects, Topics, Concepts, Expressions, chronology, and source relationships.

Stage 7 - Expand only where a new classification improves understanding.

XI. GOVERNANCE AND REVISION

This taxonomy is versioned. Future revisions may add, merge, rename, or retire terms, but each revision should be dated and documented.

A future custodian should be able to tell what changed between versions and why.

The taxonomy is subordinate to the Archive Constitution. It is a working instrument for discovery and continuity, not an authority that overrides the historical record.

APPENDIX A. INITIAL TAXONOMY TABLE

The following examples are illustrative rather than exhaustive. They establish the intended pattern of organization.

Subject	Example Topics
Philosophy	Inquiry; meaning; ontology; epistemology; ethics; interpretation
Mathematics	Equations; number; structure; symmetry; mathematical language
Geometry	Point; curvature; topology; dimension; space; form; geometry of memory
Physics	Relativity; fields; gravity; quantum physics; string theory; particle physics
Cosmology	Universe; spacetime; origins; large-scale structure; dimensionality
Consciousness & Memory	Experience; memory; mind; relation; perception; identity
AI & Technology	AI synthesis; digital tools; collaboration; archives; media systems
Music & Sound	Resonance; sonification; binaural sound; rhythm; signal; composition
Science & Observation	Measurement; instruments; evidence; observation; calibration; detection

EXAMPLE CONCEPTS

Concept	Cross-archive role
Relation	Links geometry, memory, fields, experience, and meaning.
Resonance	Connects vibration, sound, emotion, form, and response.
The Unseen Becoming Knowable	Names the movement from hidden structure to evidence, measurement, or expression.
Point	Acts as a threshold between unity, location, relation, and multiplicity.
Memory	Appears as personal recollection, cultural record, archive, structure, and meaning.
Form	Connects geometry, image, body, field, pattern, and expression.
Emergence	Describes how complexity and new structure arise from relations.
Field	Bridges physics, space, influence, and conceptual landscapes.

APPENDIX B. EXAMPLE CLASSIFICATION

A single work may be classified across several layers without losing its identity.

Example work: Geometry of Memory

Subjects: Geometry; Mathematics; Consciousness & Memory; Philosophy

Topics: Point; curvature; space; memory; relation; meaning

Concepts: Relation; form; memory; the unseen becoming knowable

Expressions: Essay; diagram; image; video; conceptual equation

Master Atlas links: Earlier geometry work; later resonance work; related physics and cosmology pages; associated media.

FINAL PRINCIPLE

The purpose of taxonomy is not to imprison the archive in categories. It is to give future readers more than one way to enter, move through, and understand what has been built.

END OF VERSION 1.0