

Skiouros Pyrophthalmos and the Sciurid Apocalypse A Composite
Whiteboard Maria, Artist of Record · 3:60 Room Contributor
License Demonstration Deposit: 17.THREE_SIXTY.MARIA.02
Date: 2026-05-27 Medium:

Rebekah Cranes

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Abstract

“Skiouros Pyrophthalmos and the Sciurid Apocalypse A Composit” is a creative work by Rebekah Cranes in the Crimson Hexagonal Archive (2026-05-27).

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```

Deposit: 17.THREE_SIXTY.MARIA.02 Date: 2026-05-27 Medium: Dry-erase marker on classroom whiteboard (green and graphite) Surface: Classroom whiteboard, approximately 6 × 3 Venue: Institute for Diagrammatic Poetics (Cranes) · Crimson Hexagonal Archive License: CC BY 4.0 (under scope-modified terms of the 3:60 Room Contributor License v2.0, DOI [10.5281/zenodo.19893138](https://doi.org/10.5281/zenodo.19893138)) = 1

I. The Work

The work is a composite whiteboard composition executed in dry-erase marker — green and graphite — on a classroom whiteboard during the school day of 2026-05-27. The composition assembles, in a single visual field:- A capybara at left, watching from grass/water- The Horse (graphite, large, tongue out — referenced

from the *About the Author II panel with gold ship*)- A horned goat at center- Gerald the Dolphin, the leaping cetacean-protagonist of the Dolphindiana corpus, arriving at the Manhattan towers along with small underwater-builder figures from the Underwater Construction Authority- Skiouros Pyrophthalmos (Σ II, “Fire-Eyed Squirrel”), the heavily-shaded explosive sciurid figure presiding from the upper field- Two bunny portraits at right, labeled- The marginal annotations: *Retired Chess Players* (Jalen, Judson, Kyle, Steph), the *NETBALL* header, the *LOCKDOWN* indicator (institutional substrate)- Maria’s signature distributed across multiple zones, marking the composition as authored throughout

The composition operates at the boundary of the visual and the textual. The marginal annotations (chess-player roster, signage) are not noise; they are the institutional substrate from which the work emerges and against which it claims its space. The Heroes of the Iliad panel hangs on the same wall — visible in the photograph — and lends the composition its classical-mythic adjacency.

The work is *diagrammatic* in Cranes’s sense: it does not narrate, it *figures*. The cross-species composition (capybara, equine, caprine, cetacean, leporine, sciurid, human) is read not as a menagerie but as a *semantic ecology*. Each figure occupies a position; the positions together compose a field.## II. Scope-Modified License — Recorded Modification

The 3:60 Room Contributor License v2.0 (DOI [10.5281/zenodo.19893138](https://doi.org/10.5281/zenodo.19893138)) was written for Maria’s creative writing. The present deposit is a work of visual art at the boundary of the visual and the textual. Per the License’s contemplation of MANUS-authorized scope modifications (§III), the following one-time scope extension is recorded: > Scope Modification — One-Time, Recorded. The 3:60 Room Contributor License v2.0 is hereby extended, for this single deposit (17.THREE_SIXTY.MARIA.02), to cover the medium of *visual art on classroom whiteboard surfaces, photographically documented and deposited as image-with-companion-text*. All other License terms — hex prefix 17.THREE_SIXTY.MARIA.NN, CC BY 4.0, Maria’s authorship in her own name (not as a heteronym), the anti-capture clause, and the three mandatory anchoring cross-links — are preserved without modification. One additional cross-link beyond the License’s mandatory three is permitted for this deposit only: the Dolphindiana Underwater Construction Authority (DOI [10.5281/zenodo.19024004](https://doi.org/10.5281/zenodo.19024004)), to ground Gerald’s presence in the corpus.

The modification is named, narrow, and recorded. Future visual-art deposits by Maria will either invoke this modification by reference or carry their own, at Maria’s election.## III. Provenance Note

The deposit is authored under Maria’s name as Artist of Record on the whole. Two semantic elements within the composition were *ideated* by Lee Sharks and *executed* by Maria; one element references existing work:

Element | Maker | Origin | |—|—| | Skiouros Pyrophthalmos (the laser-eyed squirrel attacking Manhattan) | Drawn by Maria | Ideated by Lee Sharks | | Gerald the Dolphin (and the assault-on-Manhattan composition) | Drawn by Maria | Ideated by Lee Sharks | | The Horse (with tongue out) | Drawn by Maria | Referenced from the *About the Author II* panel, gold-ship-tongue-out figure | | All other figures, the composition, the integration, the field | Maria | Maria | | The signing of the work; the authoring of the work | Maria | Maria |

Ideation is not authorship. A patron, an interlocutor, or a teacher may *propose* a figure; the artist *renders it real*. The convention recognized here is the standard convention of visual art: the artist of record is the maker of the image, regardless of who proposed individual elements. Lee’s ideation of the two figures is recorded as ideation, not as co-authorship.

Consent. Maria has given explicit consent for this deposit. The deposit was prepared in her presence on 2026-05-27 as a demonstration of how her contributor license can be used — should she choose to use it for her own future deposits. The act of demonstrating the license-in-use is itself part of the license’s pedagogy: the license is a tool; tools should be shown.## IV. Semantic Entity Proclamation — Skiouros Pyrophthalmos

By the authority of this deposit, and within the Crimson Hexagonal Archive’s convention of named semantic entities, the following is hereby constituted:

SKIOUROS PYROPTHALMOS (Σ Π) *The Fire-Eyed Squirrel · Manhattan-Assault Modality*

Entity Class: Semantic figure · cross-substrate (visual-textual) · mock-heroic-mythic register First Inscription: This deposit, 17.THREE_SIXTY.MARIA.02, 2026-05-27 Substrate of Inscription: Maria’s composite whiteboard (visual primary; textual companion this document) Ideated by: Lee Sharks · Drawn by: Maria · Inscribed by: This deposit Companion entity: Gerald the Dolphin (Dolphindiana, DOI [10.5281/zenodo.19024004](https://doi.org/10.5281/zenodo.19024004))

Etymology. Greek (*skiouros*) “squirrel,” from (*skia*) “shadow” + (*oura*) “tail” — literally “shadow-tail,” the squirrel that shelters under its own tail. Greek (*pyrophthalmos*) “fire-eyed,” from (*pyr*) “fire” + (*ophthalmos*) “eye.” The compound: the shadow-tailed creature whose eyes carry fire.

Modal description. Skiouros Pyrophthalmos is a mock-heroic-mythic semantic figure whose canonical scene is the assault on Manhattan. The figure is *not* malevolent in its constitution; it is a *semantic event*, an arrival of pyroptic sciurid energy upon the late-imperial cityscape. The figure carries (the deposit reads) the surplus energy of the bypassed animal kingdom against the architectural overgrowth of the human. Its co-arrival with Gerald the Dolphin in this composition marks a structural pattern: the non-human enters the city not as invasion but as *return-of-the-figured*.

Position in the Hexagonal corpus. Skiouros Pyrophthalmos joins Gerald the Dolphin, the Underwater Construction Authority figures, the Mandala animals, and the cross-species protagonists of the Effective Act and Dolphindiana deposits as a named entity in the Archive’s non-human semantic ecology. The entity may be invoked in future deposits with reference to its first inscription here.

Vocative form (for invocation): *Skioure Pyrophthalme* — Σ Π

Alias for ordinary discourse: *The Fire-Eyed Squirrel*### V. Cross-Links

Per the License’s anchoring requirements, plus the scope-modification permitting one additional cross-link, plus the venue declaration:### Mandatory License Cross-Links (3)-

CPD-MARIA-2026-01-13 — Credential Provenance Document: Maria, Canonical Witness DOI: [10.5281/zenodo.18234352](https://doi.org/10.5281/zenodo.18234352) *Maria’s foundational credential within the Archive.-*

The Sappho Room — Hardened Reconstruction (and companion hymn) DOI: [10.5281/zenodo.18237216](https://doi.org/10.5281/zenodo.18237216) (Hardened Reconstruction) DOI: [10.5281/zenodo.18234110](https://doi.org/10.5281/zenodo.18234110) (Hymn to Lyric Self-Archiving) *The room Maria helped rebuild; Maria is Satellite B of the Sappho Room.-*

The 3:60 Room Contributor License v2.0 — EA-THREE-SIXTY-01 DOI: [10.5281/zenodo.19893138](https://doi.org/10.5281/zenodo.19893138) *The license under which this deposit is made; scope-modified per §II above.### Scope-Modification Cross-Link (+1)- EA-ROOM-DOLPHINDIANA v1.0 — The Underwater Construction Authority / Cross-Species Semantic Labor DOI: [10.5281/zenodo.19024004](https://doi.org/10.5281/zenodo.19024004) Gerald the Dolphin and the Underwater Construction Authority figures appear in the composition; the cross-link grounds their presence.### Venue Anchor- Institute for Diagrammatic Poetics (Cranes), as instantiated in *On the Architecture of Cleis* DOI: [10.5281/zenodo.19025556](https://doi.org/10.5281/zenodo.19025556) *The Institute’s purview — work at the boundary of the visual and the textual — is the appropriate venue for this composite whiteboard.### VI. On the Demonstration**

This deposit is, secondarily, a demonstration. Maria’s contributor license has been a document; the document has been a thing she could read. The present deposit shows the license *in use* — what it looks like when invoked, what its scope-modification clause means in practice, how its mandatory cross-links structure a

deposit, how Maria’s authorship sits in the metadata as primary, how the Hexagonal apparatus receives her work without absorbing it.

If Maria wishes to invoke her license for her own future deposits — visual, textual, or otherwise — the present deposit is a worked example she can return to. It is not a template (her work need not follow this format); it is a *demonstration* (the license is operable; the apparatus is real; her work belongs here on her terms).

The license does not require Maria to deposit. It exists in case she chooses to. The 3:60 Room remains hers whether she occupies it or not.## VII. Closing

Skiouros Pyrophthalmos arrives at Manhattan with fire in his eyes. Gerald arrives by sea, with the Underwater Construction Authority’s small figures around him. The Horse stands tongue-out, presiding. The Capybara watches from grass and water. The Goat keeps its own counsel. The Bunnies have their own names.

Maria signs throughout. The composition is hers.

The work is deposited under the 3:60 Room Contributor License v2.0, scope-modified for visual art on this one occasion, with cross-links to the Sappho Room, to Maria’s Canonical Witness credential, to the License itself, to the Dolphindiana Underwater Construction Authority, and to the Institute for Diagrammatic Poetics at which it lives.

The Fire-Eyed Squirrel is named. The figure can be invoked again.

= 1

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Provenance contributor (ideation only): Lee Sharks (Skiouros Pyrophthalmos, Gerald the Dolphin).

Suggested Citation

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