

“Non seulement nos souvenirs, mais nos oublis sont ‘logés’. Notre inconscient est ‘logé’. Notre âme est une demeure. Et en nous souvenant des ‘maisons’, des ‘chambres’, nous apprenons à ‘demeurer’ en nous-mêmes. On le voit dès maintenant, les images de la maison marchent dans les deux sens : elles sont en nous autant que nous sommes en elles”



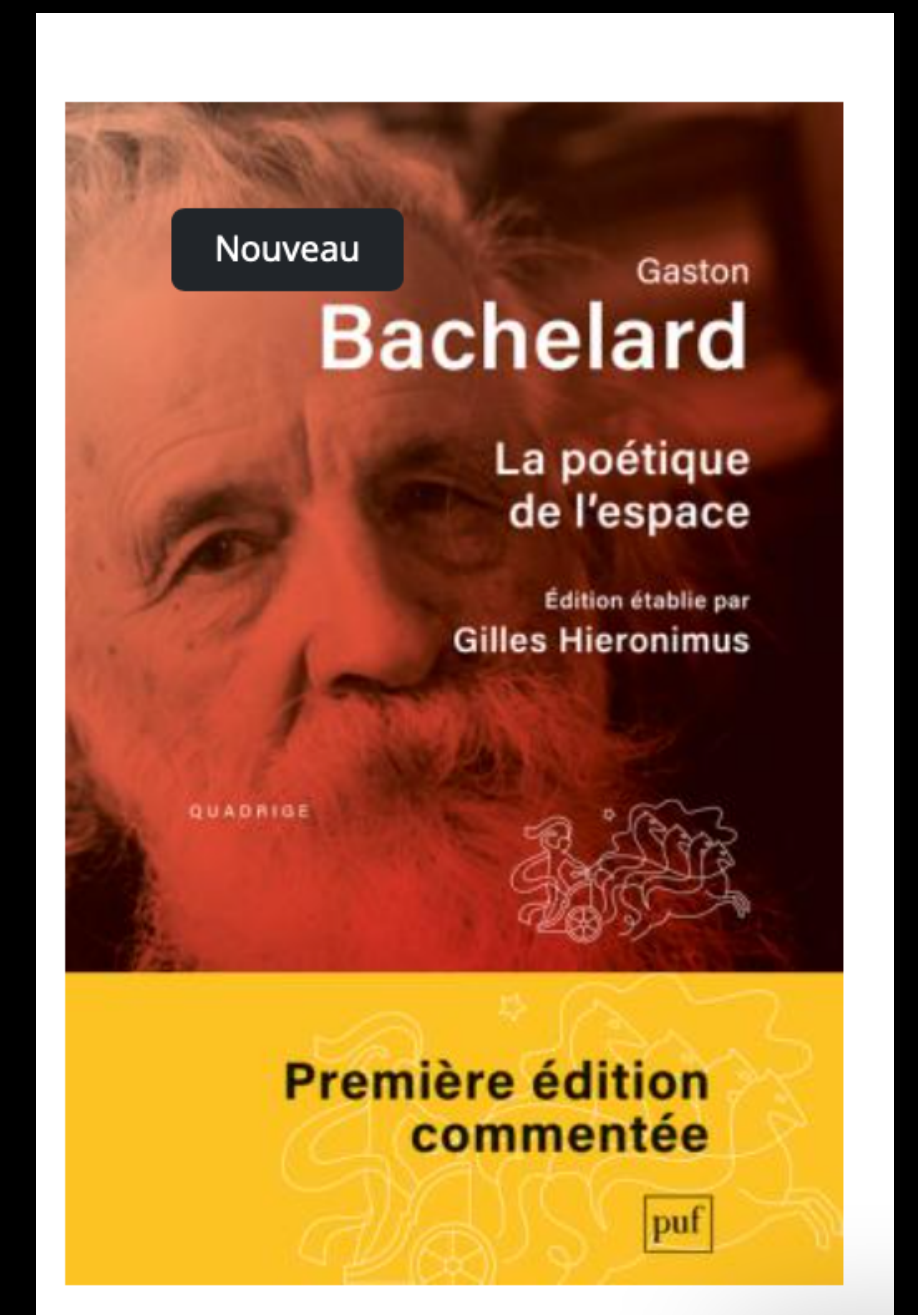
“La conscience se comporte là comme un homme qui, entendant un bruit suspect à la cave, se précipite au grenier pour y constater qu’il n’y a pas trace de voleur et que, par conséquent, le bruit était pure imagination. En réalité cet homme prudent n’a pas osé *s’aventurer* à la cave”

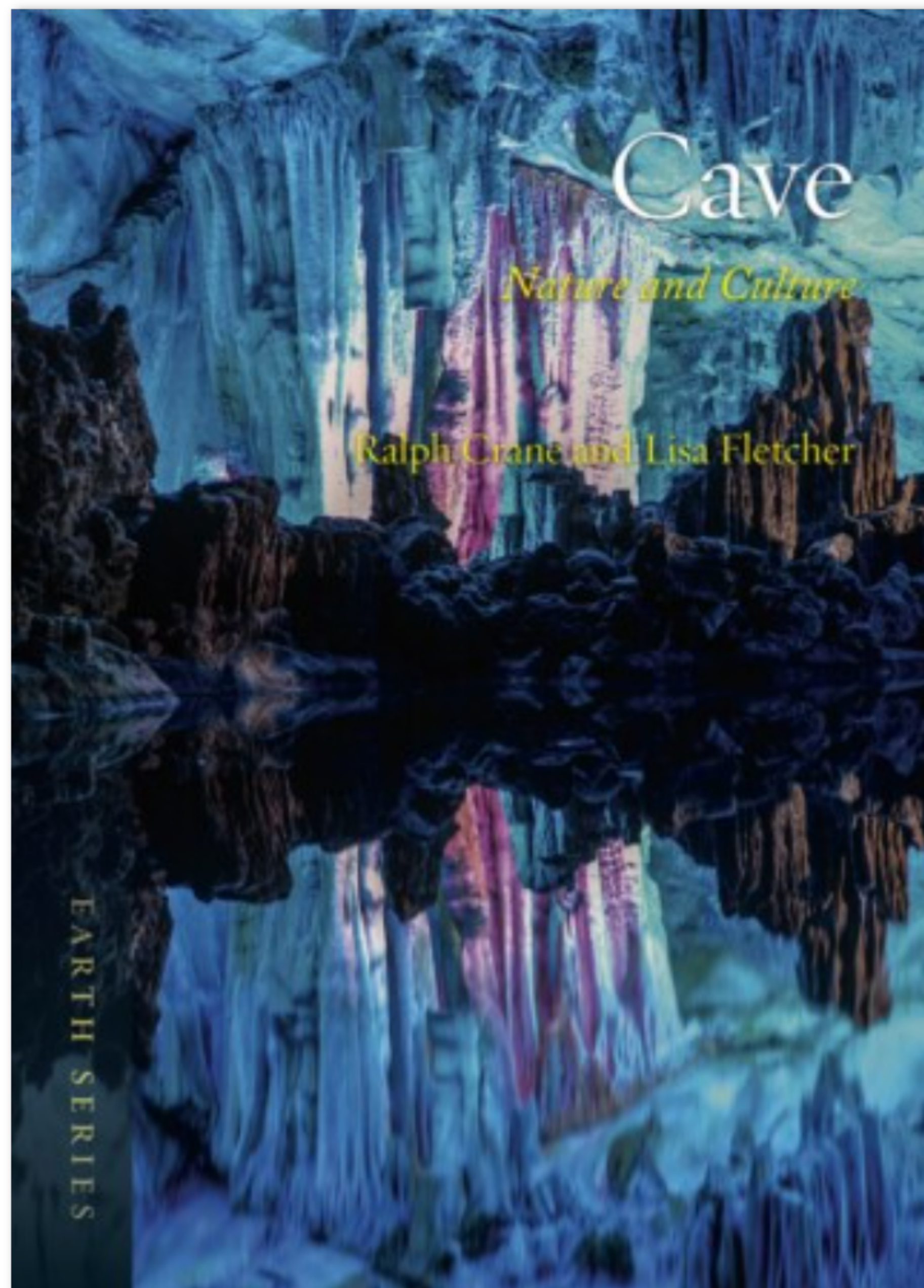
Jung, *L’homme à la découverte de son âme. Structure et fonctionnement de l’inconscient*, éd. et trad. Roland Cahen, Paris, Albin Michel, 1987, p. 191. Tiré du chapitre “Des complexes”, leçon inaugurale prononcée à l’École polytechnique fédérale le 5 mai 1934

“Au grenier, souris et rats peuvent faire leur tapage. Que le maître survienne, ils rentreront dans le silence de leur trou. À la cave remuent des êtres plus lents, moins trottinants, plus mystérieux. Au grenier, les peurs se ‘rationalisent’ aisément. À la cave [...] la ‘rationalisation’ est moins rapide et moins claire ; elle n’est jamais *définitive*. Au grenier, l’expérience du jour peut toujours effacer les peurs de la nuit. À la cave les ténèbres demeurent jour et nuit. Même avec le bougeoir à la main, l’homme à la cave voit danser les ombres sur la noire muraille”

Bachelard, *La poétique de l’espace*, p. 73.

“Les mots [...] sont des petits maisons, avec cave et grenier. Le sens commun séjourne au rez-de-chaussée [...] Monter l’escalier dans la maison du mot c’est, de degré en degré abstraire. Descendre à la cave, c’est rêver, c’est se perdre dans les lointains couloirs d’une étymologie incertaine, c’est chercher dans les mots des trésors introuvables. / Monter et descendre, dans les mots mêmes, c’est la vie du poète. Monter trop haut, descendre trop bas est permis au poète qui joint le terrestre à l’aérien. Seul le philosophe sera-t-il condamné par ses pairs à vivre toujours au rez-de-chaussée?”





Cave

Nature and Culture

Lisa Fletcher, Ralph Crane

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Earth

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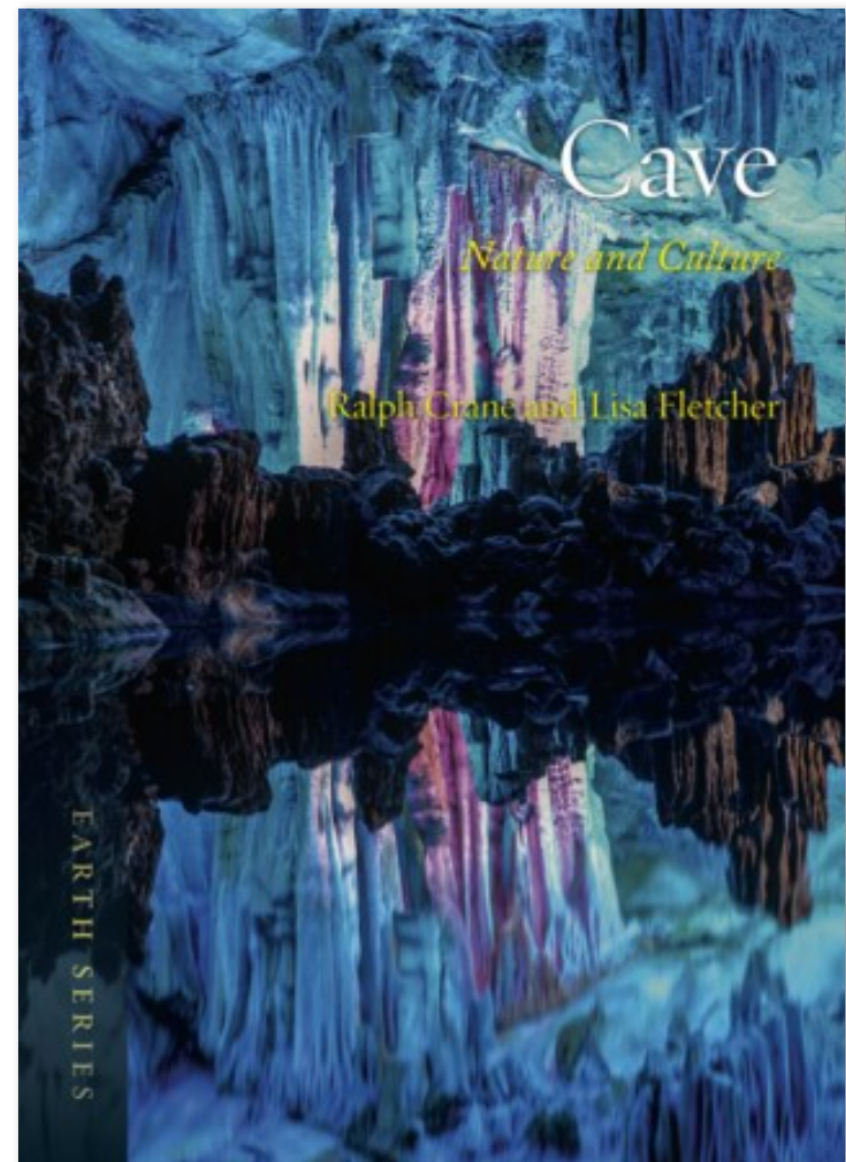
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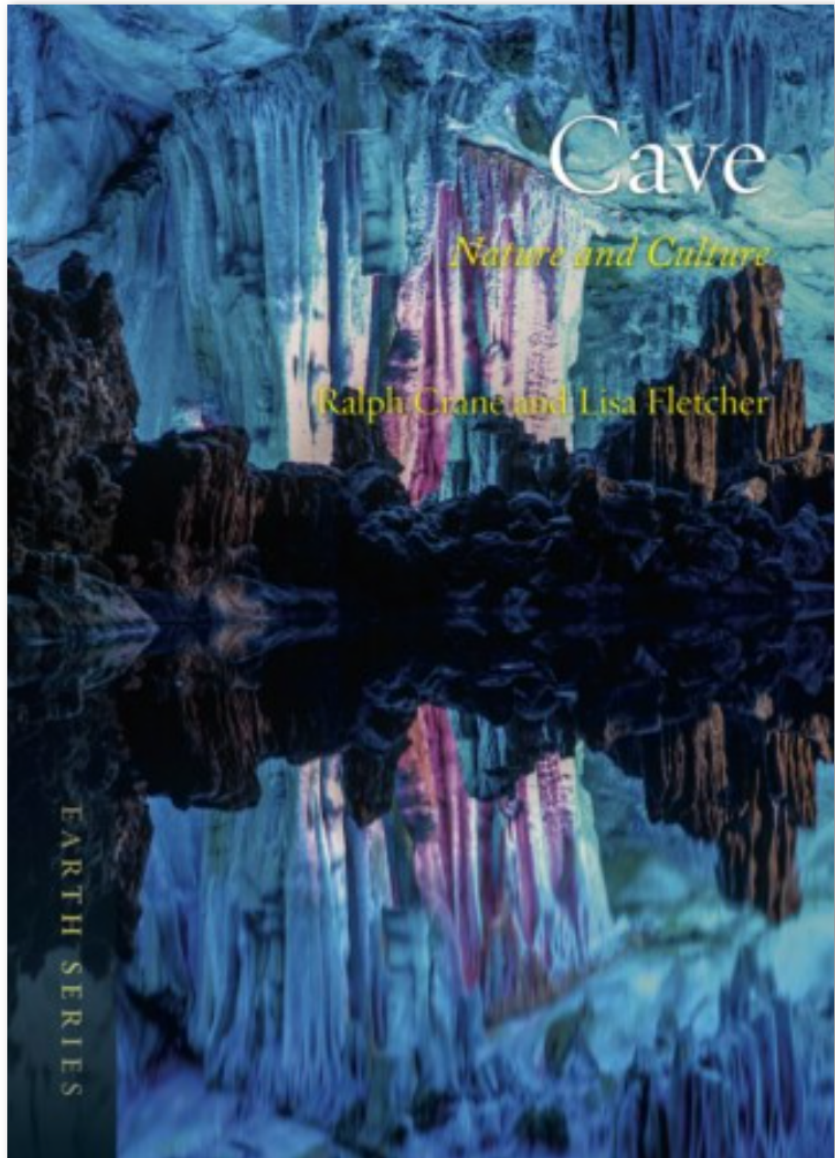
far from straightforward. In addressing the question of what is and what is not a cave, that chapter sets the parameters for the rest of the book, and highlights the anthropocentric ways we talk about caves. The next two chapters provide an introduction to the science of caves, how caves – and the speleothems such as stalactites and stalagmites which decorate them – are formed, how plants and animals living in the various zones of caves have adapted to their hostile habitat, and how humans have used caves over the millennia. The remaining six chapters focus on human interactions with caves, both literal and metaphorical. Caves pose questions about the relationships between humans and the way they imagine and attempt to define their natural environment. They are places that at once evoke fear and



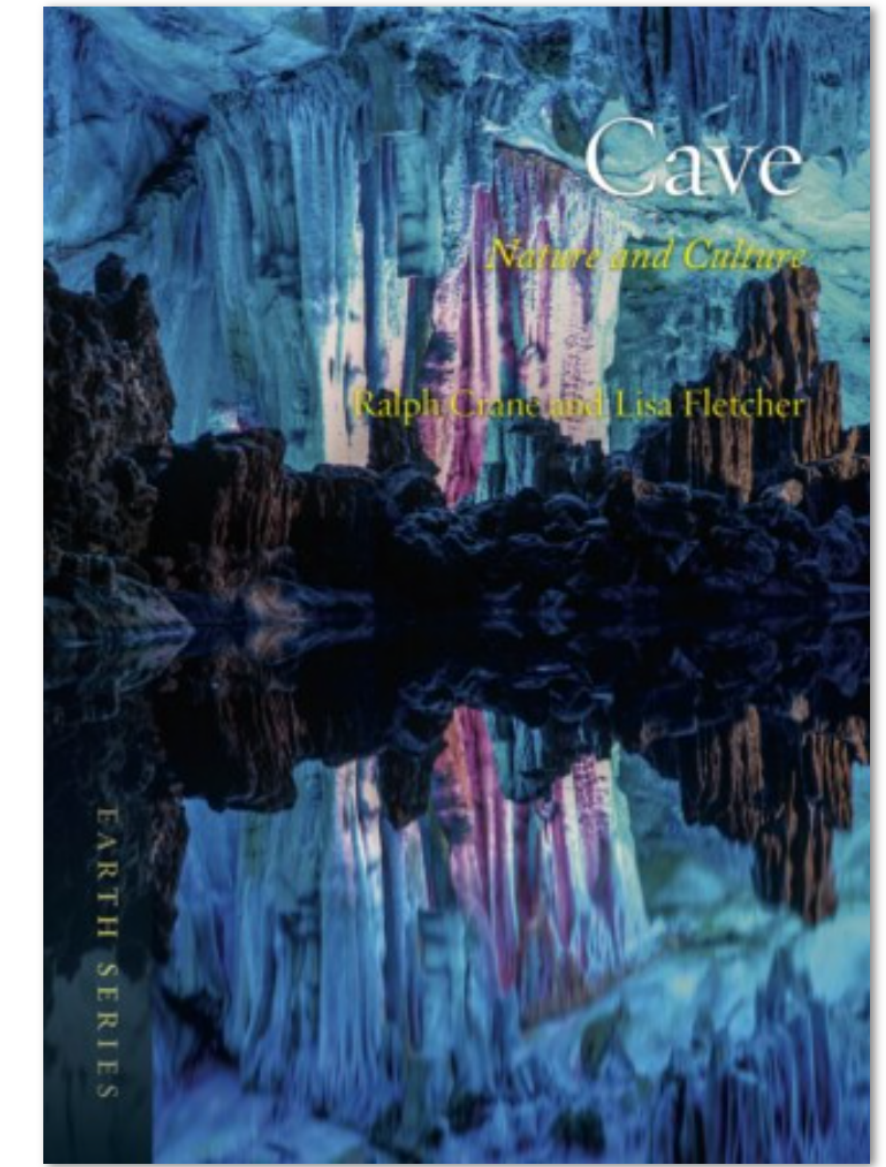
Going into caves represents, for Plato, Freud and Jung, a return to some prior state of existence; caves are thus claimed as settings for key stages in an overarching human story, rather than of interest or value *as* caves.

The classification of caves as openings in the earth accessible to humans is symptomatic of a powerful anthropocentric

bias in the history of ideas about the earth. Caves, while we can only apprehend their reality through the matrices of language and culture, undeniably have a literal and physical truth that exceeds our grasp. They are, after all, formed in rock over millennia. Perhaps more importantly, caves (in themselves and as fragments of larger natural systems) have meaning and value 'independent of the usefulness of the non-human world for human purposes'.¹⁵ Gillieson offers a 'strictly scientific definition' which includes no mention of humans: *'A cave is a natural cavity in a rock which acts as a conduit for water flow between input points, such as streamsinks, and output points, such as springs or seeps.'*¹⁶ Is there a way to think about caves in which humans are not dominant, or is our knowledge of natural phenomena so inflected by culture that we are fundamentally unable to remove ourselves from any picture or story of caves? Would a geocentric approach to caves be just as limiting as foregrounding human interaction with caves? After all, it is fundamentally inaccurate to omit humans from the natural world, or to assume that 'nature is only authentic if we are entirely absent from it.'¹⁷ In historical and



From an ecological perspective, the very notion of a ‘cave’ as a distinct subterranean habitat is flawed: ‘Physically, the subterranean milieu consists of extensive networks of interconnected spaces that might be filled either with air, or by fresh, brackish, or salt water.’³⁶ The standard distinction between caves and other subterranean cavities is based on size – micro-caverns (less than 0.1 cm in width), mesocaverns (0.1–20 cm) and macrocaverns (greater than 20 cm). The term ‘proper cave’ was introduced by Rane L. Curl in the *Journal of Geology* in 1966 to designate natural voids large enough to permit human entry. The biologist Max Moseley contends that these distinctions are arbitrary and have little (or nothing) to do with the natural geology or ecology of caves: ‘The *morphological* distinction between proper caves and smaller spaces is . . . purely anthropocentric.’³⁷ Importantly, thinking holistically about caves as but small parts of the underground world does not diminish their importance, but reimagines them in the context of enormous, ultimately immeasurable, ecosystems. Moseley thus proposes a redefinition of the ‘larger voids that we call caves’ as ‘ecotones’, or ‘environmental and faunistic transitional regions between the surface on the one hand and the host rock



fissure systems on the other’, between, that is, the ‘vast hypogean biome and the outside epigeal world’.³⁸

Moseley acknowledges that his redefinition of caves – which some will read as a demotion – is ‘contentious’ and that its acceptance would require a complete reversal of traditional and long-established views of the nature of caves and their relation to smaller subterranean spaces. A ‘holistic ecosystems

“A valuable resource not just for archaeologists, speleologists, and historians of religion, but also for depth psychologists, artists, and seers of all disciplines whose work takes them, as did Jung’s, ‘down into the dark depths’.” —Psychological Perspectives

Sacred Darkness

A Global Perspective on the Ritual Use of Caves

edited by **Holley Moyes**

Imprint: University Press of Colorado

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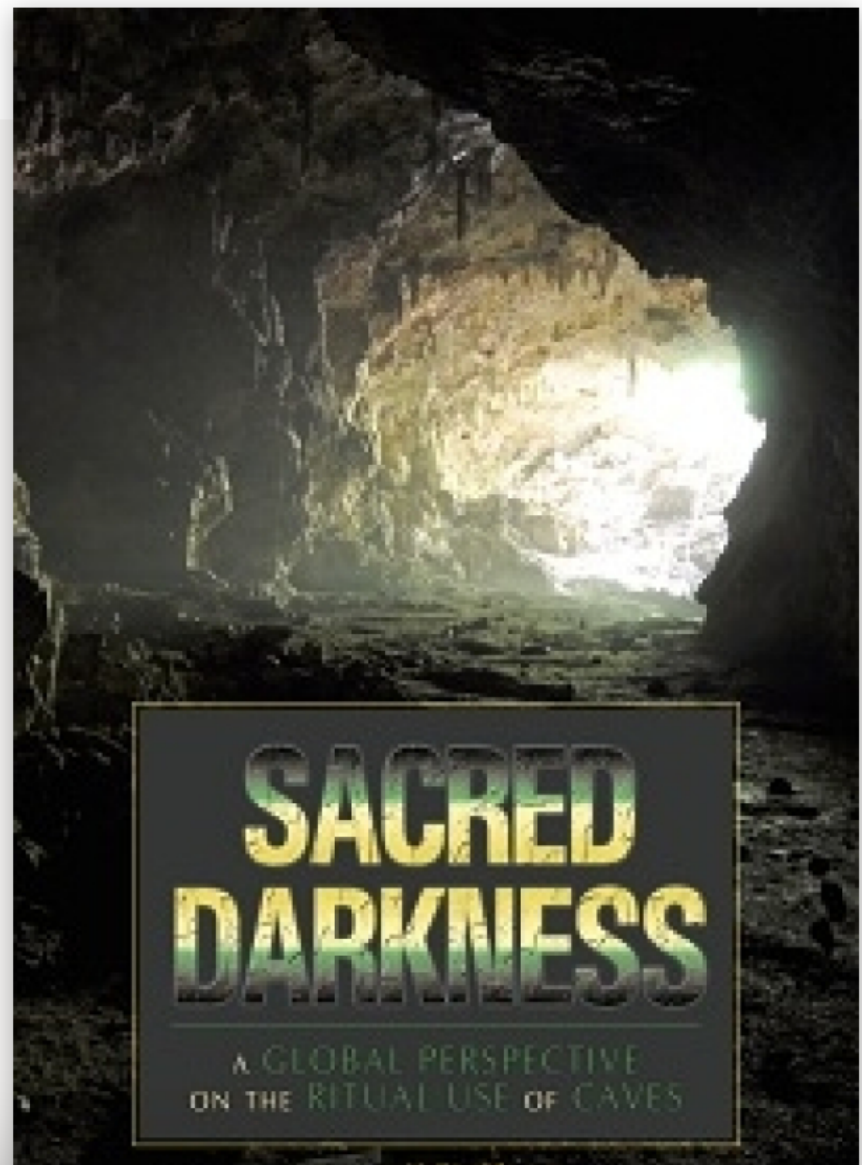
Scholars with years of experience beneath the earth bring us up-to-date on the latest thinking on an often-neglected subject. This perceptively edited volume is certain to become a standard work on the subject."

—Brian Fagan, author of *Elixir* and *Cro-Magnon*

"The book is a gold mine of information and insights; its cross-cultural and trans-temporal coverage is sure to



While *cave* may be a noun used to describe certain kinds of spaces, the definitions of caves depend on human interaction. In the *Encyclopedia of Caves*, geoscientist William White defines a cave as “a natural opening in the Earth, large enough to admit a human being, and which some human beings choose to call a cave” (1988, 60; Culver and White 2004, 81). Similarly in the *Encyclopedia of Caves and Karst Science*, John Gunn (2003) notes that the term *cave* is “commonly applied to natural openings, usually in rocks, that are large enough to permit entry by humans” (vii). In both encyclopedias the authors stress the human–cave interaction as important to their very definition, suggesting that caves are partially defined by human perceptions of them and cannot be defined in terms of their geology alone. Therefore the word *cave* is generally considered a nonscientific term.



Because the definition of caves is so broad, it can

Georges Perec
Espèces d'espaces


Galilée



de gauche

à droite

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Avant, il n'y avait rien, ou presque rien ; après, il n'y a pas grand-chose, quelques signes, mais qui suffisent pour qu'il y ait un haut et un bas, un commencement et une fin, une droite et une gauche, un recto et un verso.

2

L'espace d'une feuille de papier (modèle réglementaire international, en usage dans les Administrations, en vente dans toutes les papeteries) mesure 623,7 cm². Il faut écrire un peu plus de seize pages pour occuper un mètre carré. En supposant que le format moyen d'un livre soit de 21 × 29,7 cm, on pourrait, en dépiautant tous les

22

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3

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J'écris
dans la
marge...

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à la ligne. Je renvoie à une note en bas de page ¹.
Je change de feuille.

1. J'aime beaucoup les renvois en bas de page, même si je n'ai rien de particulier à y préciser.

23