

The Votive Chamber of the Nether Mind; An Early Boskopian Community of the Late Twentieth Century

IN MY EIGHTEEN YEARS as the director of the *Institute For Late Twentieth Century Archeology* no project has been as exciting or has attracted so much controversy as the Boskopian votive-chamber of the Nether Mind. Even now the hairs stand up on my neck as I recall seeing the first artifacts looming up in the light from the xenon vapour lamps. The half dozen perfectly preserved human skeletons on the floor of the chamber, normally an exciting find by itself, were completely overshadowed by the artifacts in front of me.

It was immediately obvious both to myself and my colleagues at the institute that this wasn't just another human occupation site, one of the dozens of volcanically entombed human chambers we had already unearthed. Here before us was proof (contrary to Eric Henrickson's contention that Boskopian cyborgs had no cultural or religious centres until many years later) that not only were the Boskopians established in the 1990's, they had already formed complex religious beliefs. It soon became apparent that we had unearthed the earliest Boskopian cyborg community in North America.

That no cyborg remains were located in the chamber is one of the most puzzling, and frustrating aspects of the discovery. Certainly the human inhabitants of the city didn't have time to escape their homes, surprised in the night by a volcanic eruption that deluged their homes with poisonous gases and hot ash. However, because early Boskopians were no more ambulatory than humans the lack of cyborg husks at this excavation was extremely problematic. The mystery grew when researchers discovered human names associated with certain of the cyborg artifacts. It was this, ultimately, that

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flesh how could Boskopians smoke? Could the addiction of nicotine be transferred to a fleshless cyborg? On the other hand, perhaps this was a retrieval of an unresolved human commercial narrative, where finally the Export cigarette woman mates with the Player's cigarette sailor. Our restoration department discovered that another component of the Anastasia Tzeckas artifact grouping; a square, silvery patch on an adjacent wall, which was made entirely of cigarette-package foil.

Our reconstructionists were at first puzzled by the apparently formless mass of synthetic material found on one section of the floor of the votive chamber. Analysis determined it to be a clear synthetic membrane, in several discrete sheets or sections, piled haphazardly. Was this merely the residue of some other activity? It was quite by chance that one of our restorationists, using a hand-held blower, discovered that the formless mass was an inflatable structure, the Max Streicher icon. Re-inflated, the Max Streicher icon proved to be a reproduction of a dragon with three heads. It was presumed that this form reflected a human mythological fascination with dragons. Near it, two inflatable acrobats dangled. Ethnologists have determined that the dragon must have represented the precariousness of human biological existence, as the two humans balancing above it seem to indicate. Perhaps this was a Boskopian celebration of their independence from DNA based life-forms.

The Boskopian entity or entities Lyla Rye used ephemeral materials to support very heavy objects. The outside engineers we brought in for consultation were amazed to see how these ingenious cones of threads still supported their burdens (two orange containers filled with concrete) after all these years. It was the engineers who first brought our attention to the

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caused the most difficulties for us. The fact that binomial or trinomial pronouns have never been associated with Boskopian archeology caused others in the field to dismiss our find as merely human. However, persistence and diligence has proven, at least to my satisfaction, that Boskopian cyborgs took on pseudo-human names at the beginning of their development. Eventually, perhaps within a decade, they assumed the more typical digital names of 3,605 characters in a unique string.

It is not my intention here to present an exhaustive analysis of what I believe to be the most important discovery of late twentieth century archeology. I would, however, like to provide readers with a thumbnail tour of the fascinating artifacts within the Boskopian chamber.

Dr. William Forsyth, the Boskopian technology analyst here at the *Institute For Late Twentieth Century Archeology* and a director of the *National Institute of Cyborg Technology Reclamation*, was instrumental to designating this as a cyborgian site. It was he who first realized the ritual irony of the quasi-industrial artifacts. And it was he who first identified the subtle philosophy that underlay these groupings of cyborgian icons. For example, the Boskopian cyborg or cyborgs known as Reinhard Reitzenstein had assembled their votive artifacts at the base of a previously existing industrial-age architectural element, an iron I-beam and post, incorporated into the wall of the chamber. The I-beam contained a secondary wooden beam that had been burned in a previous fire. Several long glass tubes, which were subsequently determined to be devices for measuring air temperature, were found leaning against this wall. Text adjacent to the Reinhard Reitzenstein artifacts referred to the combustion point of wood, 415° F. It is now thought that these icons represent an ironic interface

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resemblance of the icon to a gothic arch, another Boskopian reference, undoubtedly ironic, to human culture and technology. One of the trenches on the floor of the chamber, filled with brightly coloured chalk dust, is also thought to relate to the Lyla Rye artifacts. Ethnologists at our institute have speculated that the Lyla Rye artifacts may contain a reference to human gender relations, though this theory is still at the speculative stage.

The artifacts found in a further auxiliary room, the John Dickson icons, will provide a fitting conclusion to our tour of the Votive Chamber of the Nether Mind. It is here that we most clearly perceive the first representation of the final destination of the Boskopians, interstellar space. The John Dickson icons, consist of almost a thousand tiny lights arranged in a vortex shape over a box in which it is thought an elliptical fluid vortex swirled. On the ceiling of this auxiliary room are electro-mechanical sound reproduction devices whose function was unknown, though again the circular motif is repeated. These icons undoubtedly refer to the various levels of universal scales at which spiral vortices occur; fluids draining out of sinks, hurricanes, accretion discs around black holes and ultimately whole galaxies. Undoubtedly the John Dickson artifacts referred to the ultimate Boskopian exodus from earth.

Overall the feeling one gets from this archeological site is a sense of dispassionate nostalgia for the human culture the Boskopians had left behind. I daresay it seems almost like a therapeutic purging of the armature of human technology that the Boskopians had so quickly outstripped. One also feels a sense of expectation and eagerness as the Boskopians looked forward to their own destiny beyond the planetary cradle.

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