

# Addendum to the Mud Age: An Excavation in the Zymoglyphic Region

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It wasn't until after printing of the third edition of the *The Zymoglyphic Museum: A Guide to the Exhibits* (Zymoglyphic Museum Press, 2020) that a discovery was made that led us to believe that there was in fact an era between the Mud Age and the Rust Age.

The Mud Age is qualified by a suggestion of gestation; life searching for life, oozing and popping its chemical mating call in search of compatibility and inspiration. Frequent lightning strikes created the chain reactions that set forth spirits and demons. Under a surplus of magnetic waves, it is believed that not only was the Zymoglyphic world opened to spirits and demons, but the conditions were just right for the electric impulses to accelerate, compound and collide. This excess energy opened an entirely new astral plane in which we are now aware of a whole society existing for up to three generations.

It is believed that this society was the result of an abundance of energy generated not only by the heavens, but by the spirits and demons themselves. As a result, a sort of parallel world was created, albeit short lived, that suggests a diaphanous and ethereal land of deep universal connections or "rule making." It is certainly possible that this world still exists and the energetic portal has simply closed. There have been glimpses over the eras of the Zymoglyphic epoch that have led us to believe that this portal is winking in the background. Bursts of mysticism and occurrences that can only be attributed to the spiritual world twinkle at us as we walk through this catalogue of time well spent, reminded of both the levity and brevity of death. The *memento mori* of the Age of Wonder are now believed to be somehow tied to the portal and it is suggested that the wandering Burial Urn could possibly be a beacon of connectivity for spirits who still wander the astral plane.

For many years it was known that the Lizard Headed Mud Cart [*Fig 1*] was the single artifact of the Mud Age until the present au-

thor made contact with a curious amateur archaeologist, who sought to understand it and its passage with more acuity. Now, we believe that Mud Cart was actually able to move fluidly between the Mud Age and the portal, and that the artifacts of this in-between age were carried over on the Mud Cart with the intention of preservation.



Fig. 1

It is believed that in the third generation, the portal was starting to close and was closed completely as the elders of that generation died off.

Today, along the mud washed banks of a dried-up river, where the shamanic figures from the Rust Age were once discovered, there is a lesser recognized wash that until recently was buried in silt and primordial ooze. It is a common mistake to overlook primordial ooze because of its close resemblance to regular mud and thusly, the packet of objects that sat perfectly preserved went unnoticed for years.

As mentioned earlier, these objects were discovered by a woman who considers herself an amateur archaeologist, a dabbler of sorts, with a sway for the alchemical and spiritual; more wandering than linear and more curious than scientific. Quite intrigued by the concept of the Mud Cart and by the Mud Age itself, (both of which have so very little written about them) and hungry for more of what she felt was the wildest of wilds, she trekked out into the mud and sticks and debris searching for the unknown.

After several days and some heavy rains, she came across a shape sticking out from the ground, scraggled and bedraggled and covered with accumulated debris, the ground around it slowly eroded and revealed what looked like an over-sized owl pellet, roughly the size of a duffel bag. After a very careful excavation, (noting that she had in fact come across something of great spiritual magnitude), our amateur gently cracked away the pale brittle clay to find an underlayer of fur, leaves and twigs that swathed each object and allowed for its

perfect preservation.

In the middle of the packet our amateur found the drawing [Fig. 2], the single source of information (recreated in this display due to the fragility and degradation of the object – unfortunately, it was the only artifact to not fully survive the millennia of entombment) that has informed our understanding of both this new age and the objects that characterize it. Our best conclusion about the objects themselves is that they are tools, used exclusively by the women of the tribes. It is believed that the women were also both the spiritual leaders as well as the primary governance.

Because each object found in the packet has its likeness recreated on the drawing, we have used this as the single source of legend to interpret the utility of each instrument.

Central in the drawing is what we believe to be an orrery [Fig. 2] that represents seven planets and their proportionate relationship to the sun. This heliocentric representation, we believe, sets the stage for a worship or at least reverence for the radiant energy both for world sustaining purposes, but also for the more metaphysical energy that was so important for the spirits and demons of the Mud Age; a source (the source) that allowed the portal to be opened in the first



Fig. 2

place. What is interesting about this discovery is in later ages of the Zymoglyphic epoch, an orrery makes a second appearance, this time with all nine known planets. As a generational need to declare a society's relationship to the universal surrounds, this indicates a level of sophistication that often comes as a surprise, considering the assumed rudimentary regard for other factors that influenced life during this time.

We believe that this particular orrery also represents the importance of discovering fulfillment through the quest of knowledge and truth. As much as we can understand, it is believed that this society

placed a high amount of value on the instinctual urge to satisfy intellectual curiosity, something that helped us characterize this society's leaders as matriarchal rather than patriarchal. The Mud Cart, and its Lizard Brain illuminate a space that is often relegated to flight or flight responses, but we believe that there is also a space within the lizard brain that people now refer to as "gut" instinct that represents a much more peaceful space of instinct. Working on the theory that a "gut" reaction to social structure merged with a philosophical gentility and created a social structure that was full of high achievers with strong ethics and a deep philosophical inquiry into the purpose and understanding of the self.

In the first position, *The Tree of Life* [Fig. 3], represented in the upper left corner of the drawing, seems to be a natural step from the Orrery as it represents both the beginning and the end. The Tree of Life represents the conduit through which all energy flows, both rooted and cosmological; the delicate feather-petal packages of life lilt delicately on the spindly branches, waiting for a gentle breeze to whisper a suggestion for a new path. Vitality and currents accumulate and gild the tree with every movement towards experience and insight. This is an object of endurance, a marker of time that expands as the user allows a curiosity to guide their quests into the deeper mysteries of life, fortified by an interest in self-improvement through strength of will. While one may assume that this tool was generally wielded by the strongest of the tribe, it was actually offered to those who were going through times of trial and tribulation as an invitation to discover a space of internal solace and truth. The sacred bones, preserved in a nest of stone, are a constant reminder of the presence of death, a measured observance of balance.



Fig. 3

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In the second position, this tool [Fig. 4], the most phallic of the

instruments, was in its prime when the landscape around it was stark, liminal and cold. The way it was used is likened to a divining instrument during times of false representation, oftentimes by clergy or others of esteemed social status, pretending to be something they clearly were not. Its existence tells us that there was a warring faction that lobbied against the matriarch, likely a small group of men who understood the dynamics of spiritual control. It is understood that this group of men invented false prophets as a means of gaining followers, social favor and thereby power. As an open minded society, the matriarchy didn't doubt that some of the chosen would in fact be men, this tool helped to reveal the manipulator beneath the holy appearance. Although the technique is unclear, this tool was critical in revealing both the use of and the methods of manipulation by creating a vibration only understood by the beholder. The vibrations imparted the knowledge of the nefarious plan and allowed a transfer of energy into action.



Fig. 4

Moving clockwise around the diagram, in position #3, this instrument [Fig 5] was likely used in ceremonial processions.\* The tool is assumed to create space at the head and the end of the journey in which a meditative curiosity would allow the user to quietly contemplate and assemble facts in order to better understand situations without passing judgement. It created a vibrational aura that allowed the subject to set aside fears, assumptions, biases, attraction and repulsion to discern



Fig. 5

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\* With the understanding that there is a heliocentric reverence and worship in this society it goes against logic to read the diagram clockwise, rather than counter-clockwise which would honor the directional rotation of the sun. However, a clockwise read represents the very orderly way in which the objects were packed for preservation and therefore it was with the most scientific appreciation for the intentionality of the beings that preserved these objects, that we chose to follow this order.

the truth of both beings and situations. It is believed to only be activated during movement.

A quiet bookend, the fourth and final piece in the rotation [Fig 6], this egg-like object was used to dial into a primal drive that went against an appearance of social-acceptability. Guttural and uncaged, it was often used in a ceremony in which the subject was experiencing confusion, feeling lost or blinded



Fig. 6

by the light and stumbling or struggling with life. This tool became a guide that facilitated a connection to inner balance and honesty towards one's deepest desires, calling on the person who was being celebrated in the ceremony to neither suppress nor permit their ravenous desires to control their every move. The spiral represents the spiritual journey inward and upward avoiding the noise of the world around her and encouraging submission into the peace of autonomy and isolation.

These five objects, are all that are known about this divot in Zymoglyphic time.

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