

Not to Mention Camels

There are certain clap-bookers and clap-trappers who are making artificial

men, or introducing artificial elements into real men. And these artificial

contrivances are then able to stride about on their own movement like

godlings.

Tractatus, *Lament of the Times*

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**Physical Transitions**

Some people in the multiverse have mastered the “death jump” or "world-jump," the act of moving between alternate worlds. It requires death in the world one is in, a conscious effort, manipulation of personal energy, and the risk of losing aspects of oneself.

**Subtle Intersections**

Parallel Worlds occupy the same spatial location; alternate realities coexist alongside the Prime World. All worlds beyond Prime subtly influence each other. Parallel worlds are "tree worlds" or "branch worlds," indicating a branching structure where choices and actions create divergent paths.

The "Group Unconscious" transects all beings and realms. It is a "recording ocean," the "Under-Earth Sea," a repository of experiences, memories, and the legacies. Access to this realm allows individuals to influence thoughts and memories at a deep level of interconnectivity.

**Projections and Influences**

Dunlunk's Fifth Law states that actions in one world will lead to similar actions in other worlds. The ripple effect means that choices and events have consequences that extend beyond their immediate context, subtly influencing interconnected realities. Shared experiences and memories are not limited to a single reality.

**Afterlives**

**The Nine Worlds to La Spezia:** The Nine Worlds are a "rivière or litany of jeweled worlds" situated within the Milky Way, invisible to ordinary eyes but discernible to those endowed with "jeweled eyes." Unlike realms stretching out infinitely along a temporal axis, these Nine Worlds transcend linear time and unfold within "Nine Moments" of post-mortal existence. Here, Boethius’s distinction between eternity and everlastingness is relevant: while everlastingness possesses continuous duration extending through time, eternity—“the whole, perfect and simultaneous possession of endless life” (Boethius, The Consolation of Philosophy)—resides outside of time altogether. The nine worlds thus stand eternally, offering an experience of pleasure so complete and continuous as to serve as a form of perpetual punishment. Access is connected to damnation, allowing profoundly sinful souls to inhabit "nine more lives of pleasure almost hysterical in its immediacy and extent," not through an endless succession of moments, but in a single, eternal state beyond conventional chronology.

**The Iron Meadows and the Narrow Corner**: The Iron Meadows is a bleak and perilous environment, a place of pure psychomachia. For PT/PD, it was a molten path leading to the Narrow Corner, its most treacherous point. The Narrow Corner is a knife-edge precipice of hot rock and crystal, a projection or residue of dying individuals' collective fear and anger. At the Narrow Corner, a person faces accountability for sin, encountering figures who see retribution for moral wronging.

**Prime Hell**: Hell in the Prime World, presumably Catholic Hell:

*The doctrine that there is a particular judgment for each soul immediately after death is not defined but is presupposed by the dogma that departed souls go forthwith (immediately) after death into Heaven or into hell or into purgatory. The Union Councils of Lyons and of Florence declared that the souls of the just, free from all sin and punishment, are immediately assumed into Heaven, and that the souls of those who die in mortal sin or merely in venial sin descend immediately into hell.*

Ludwig Ott, *Fundamentals of Catholic Dogma*

**Prime Heaven:** Strategically absent in *Not to Mention Camels.*

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Characters

Pilger Tisman, Pilgrim Dusmano, Pelion Tuscamondo, Palgrave Tacoman, Paladin Tajiman, Polycletus Tasman,

Palmas Thasomen, Paulus Theissmand, Pilatus Dosmens, Philemon Dorsetmoon,

Philip Dusselmon, Polder Dossman

**Pilger Tisman**

**Pilger Tisman**: The original world jumper and convicted murderer.

**Wilcove Funk**: The extinguisher of centers

**Jude Ravel**: The suppressor of person-tones

**Jon Austin**: The fracturer of auras

**The Brigadier of Police**

**Maria del Mar** (aka Mary): Advocate for Pilger

**Jacob del Mar** (aka James): Advocate for Pilger

**Pilgrim Dusmano**

**Pilgrim Dusmano**: Importer of off-world goods, university professor, and cannibal

**Mary Morey**: A student, “daylighter,” Maria del Mar, and a world jumper

**James Morey**: Her brother, a “shadow dweller,” Jacob del Mar, and a world jumper

**Rhinestone Suderman**: A student

**Howard Praise**: A student

**Noah Zontik**: Pilgrim's closest friend and advisor

**Aubrey Pym**: An employee of Pilgrim's

**Mrs. Pym and all the little Pyms**

**Spurgeon**: A board member of Pilgrim's company

**Cyrus Evenhand** (aka Rut): Pilgrim's sworn enemy

**Evenhand's Henchmen**: Hut (deceased), Mut, Blut, Brut, Flut, Glut, Gut, Wut

**Randal Muckman**: A reporter

**Clarence Music**: A museum curator

**Cordcutter**: A young Lord Spiritual

**Fairfonter**: A young Lord Spiritual

**Satterfield** (aka Mut)

**Trenchant**: A mock-Lord.

**A knacker**: Also known as the Holy Knacker

**Judas Raffels**: A “doctor medical” (aka Jude Ravel)

**John Augustine**: A doctor (aka Jon Austin)

**Polder Dossman**

**Polder Dossman**: A pan-morphic cultist

**An ariel**: Mary Morey's avatar

**A dog**: James Morey's avatar

**An ape-like creature**

**A Fire-Drake**: Aubrey Pym’s son

**Anastasia Demetriades**

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**Pelion Tuscamondo on Cannes World**

**Pelion Tuscamondo**: A polymorph

**Janie**: Pelion’s acquaintance

**Albert Fineface**: Captain of the Elites

**The Marshal of the Animations**

**Lazarus**: Appearing in a play

**Palgrave Tacoman on Oraioi Polloi**

**Palgrave Tacoman**

**Jeanie**: Aka Janie, Palgrave’s acquaintance

**Albrecht Fairbrow**: aka Albert Fineface

**Lorica**: An umbrella salesman

**The Putty Dwarf**

**Aurelion**: The gold symbol demon

**A post boy**: With a horn

**An ariel**: Mary Morey, here “daylight itself”

**A dog**: James Morey, here “silent in the shadow”

**Gyne Peribebleene-ton-Helion**: “Woman wrapped in the sun”

**The King of the Boars**: A boar

**Leslie Whitebread**: An Elite

**Polder Dossman (on the Boondocks World)**

**Polder Dossman**: Returns

**An ariel**: Now Moira Mara

**A dog**: Now Jake Mara

**The Hand from Heaven**

**Oak Scath** (Og Scath): A “live-brained” young man

**The Eidetic Lords**: The true lords of unreason and darkness

**Hector Bogus** (aka Trenchant ala the brigadier of police): An Eidolon, or media lord

**A group of hecklers**

**Longram (**aka Evenhand**)**: A “light companion” in death

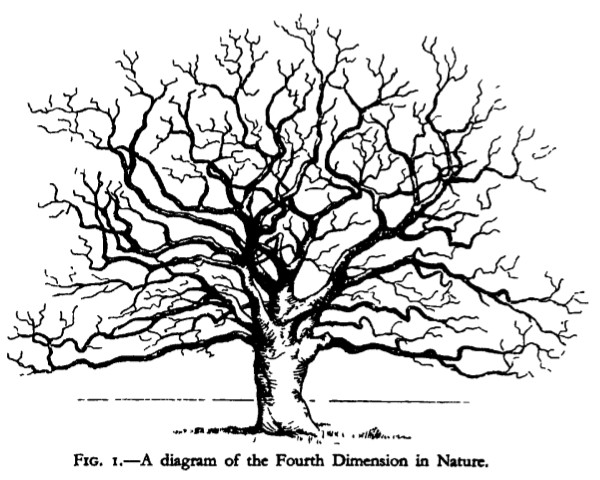
**Doctor Hans August**: Aka Jon Austin, aka John Augustine.

**Dr. Judah Raphaelson**: Aka Jude Ravel, aka Judas Raffels

**Doctor Vonk**: Aka Wilcove Funk, here an expert at analysis in death

*Well, he escaped our nets. He got away. He world-jumped.*

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| PT/PD | Gloss |
| Pilger Tisman | Pilger: German for 'pilgrim' or 'traveler'; Tisman: from Greek 'tis' (someone) + man (universal figure) |
| Pilgrim Dusmano | Pilgrim: English for 'traveler to a sacred place'; Dusmano: Double pun? Italian 'duomo' (cathedral) or Spanish 'dios' (god) + 'mano' (hand) and Greek ‘dusmano’ (enemy) |
| Pelion Tuscamondo | Pelion: Greek mountain tied to mythology; Tuscamondo: Italian 'Toscano' (Tuscan) + 'mondo' (world) |
| Palgrave Tacoman | Palgrave: Old English 'pale' (stake) + 'graf' (grove); Tacoman: Latin 'tacitus' (silent) or Native 'Tacoma' (snow-covered mountain) |
| Paladin Tajiman | Paladin: Latin 'palatinus' (imperial knight or champion); Tajiman: Arabic 'taj' (crown) + 'iman' (faith) |
| Polycletus Tasman | Polycletus: Greek 'Polyklitos' (much-renowned, famous); Tasman: Dutch explorer Abel Tasman, symbolizing discovery |
| Palmas Thasomen | Palmas: Latin 'palma' (palm tree or hand, symbolizing victory); Thasomen: Greek 'thasis' (wonder) + '-omen' (portent) |
| Paulus Theissmand | Paulus: Latin for 'small, humble'; Theissmand: German 'Theiss' (river) + 'mand' (regional identity) |
| Pilatus Dosmens | Pilatus: Latin 'pilatus' (armed with javelins); Dosmens: Latin 'dos' (gift) + 'mens' (mind) |
| Philemon Dorsetmoon | Philemon: Greek 'philos' (friend) + 'menos' (strength, spirit); Dorsetmoon: Dorset (English pastoral county) + moon (celestial cycles) |
| Philip Dusselmon | Philip: Greek 'Philippos' (lover of horses); Dusselmon: German 'Dussel' (fool, simpleton) + 'mon' (man) |
| Polder Dossman | Polder: Dutch 'polder' (reclaimed land); Dossman: French ‘dos’ (back) + 'man' (camel man) |



LOCATIONS

**Prime World**

The anchor of all other worlds. It is where logic prevails, compensation is calculated, and facts are brutal. People receive their just recompense in the Prime World, and there are two ways out of it, Hell or Heaven. All other worlds branchfrom it.

**Alternate World 1**

(Pilger Tisman)

**Unspecified Location of Execution:** Tisman's execution takes place at an unnamed location, but it involves specialized equipment for "weighing his death."

**The "Other Side":** The realm beyond conventional reality that world-jumpers can access. It has complex "topology," with various landscapes and challenges, including "cliffs," "bluffs," "shoal water," and "immeasurable heights." Tisman successfully navigates this realm, escaping the authorities' attempts to capture him during his execution.

**Alternate World 2**

**(Pilgrim Dusmano)**

**Daylight Museum**: The Daylight Museum contrasts with other museums in *Not to Mention Camels*, such as the Dismal Den, Implosion House, or Southgate Complex Hell Museum. While those establishments display unruly, abstract, or macabre art, the Daylight Museum champions clarity and purity in its exhibits.

**Dismal Den on Third Street**: Museum with decadent art.

**Implosion House downtown**: Museum.

**Tom Fool's out along the parkway**: A third museum located along a parkway.

**Sheol Shuckins**

**Introspection Inn on Frankfort**

**Southgate complex**: A location that houses a diabolical museum.

**Media Club**: A club for "Lords Spiritual" where Pilgrim Dusmano is an honored member.

**Rampart University**: A university where Pilgrim Dusmano lectures students

**Hut’s house**: A location where Pilgrim Dusmano commits a murder.

**Unobtrusive street**: A street where Pilgrim Dusmano lands after flying through walls.

**Murky headquarters**: The headquarters of Cyrus Evenhand, Pilgrim Dusmano's enemy.

**Personage Club**: A club featuring a room called the Prismatic Room.

**Pilgrim Dusmano's headquarters**: The central location of Pilgrim Dusmano's businesses and enterprises. Commodity Arrival Floor and main terminal are here. From here, the Pyms are sent to Dongolo.

**Fine parkland near Pilgrim Dusmano's headquarters**: A parkland maintained by Pilgrim Dusmano near his headquarters where he goes to think.

**Melchisedech Duffy's Walk-In Bijou in New Orleans**: A gallery in New Orleans known for its unique art collection.

**Lumber room**: A storage room behind the main exhibition space where Melchisedech Duffy keeps his most prized possessions.

**Golden Grotto of the Pilgrim Cult**: The central location of the Pilgrim Cult.

**All-Effects Hall**: A secured hall behind the Golden Grotto, where various effects and operations occur.

**Furnaces**: Located within the All-Effects Hall, these furnaces cast golden images.

**Mut Cult**: The location of a cult that rivals Pilgrim Dusmano's.

**Sycamore Road**: A rustic road where vehicles are not allowed.

**Small private upstairs room**: A room without windows where Pilgrim Dusmano's followers gather.

**Largest thorn thicket along a parkway**: A hiding place for Pilgrim Dusmano.

**Persimmon tree**: A tree that disappears after Pilgrim Dusmano's death.

**Knoll of the distraction**: A location where wild horses dismember Pilgrim Dusmano.

**Alternate World 3**

**(Polder Dossman)**

**Ragged Hillside:** Polder Dossman awakens on a "ragged hillside" after a bad world-jump. There are thorns, stinging ants, and a "brindled sky."

**Camel Town:** This town, "second-best in everything," serves as Polder's base of operations.

**Grotto:** Polder rents a "good grotto" to establish his cult.

**Sycamore Road:** Like the Sycamore Road associated with Pilgrim Dusmano, this iteration is also described as "almost knee-deep in leaves" and off-limits to vehicles. Reinforces the interconnectedness of the various worlds and the recurring patterns that emerge in Polder's multiple lives.

**Og Scath's Residence:** This spacious dwelling, unexpectedly grand.

**"Bed":** "Large beyond all reason," the "bed" where Polder and Oak converse..

**Hector Bogus's Workshop:** This is the location where Polder goes to seek assistance from Hector Bogu.

**Shock-Plastic Yard:** Polder is brought to this yard within Bogus's workshop and placed between two large brass balls that form a giant condenser.

**Gathering Area:** Polder holds massive gatherings in an open space where he addresses his followers and attempts to demonstrate his power.

**Outside Time**

**Camel's Eye and Narrow Corner**

A harsh, unforgiving realm within "one of the narrow provinces of the country of those who have just died," form a treacherous landscape of fire and iron. This region, known as the Iron Meadows, is a "precarious, brittle, and hazardous" place. The Narrow Corner itself is a knife-edged precipice of molten rock and crystal, rimed with smoky stalactites and beset by incandescent iron bushes. It is a site of constant danger, where individuals face a gauntlet of monstrous creatures and the threat of an eternal fall into a bottomless chasm. This is not naturally formed but rather a projection of the collective fears and anxieties of those facing death. Here the the Knacker in ape-like form tells Polder Dossman, I’ll nail you up within your one single flesh and

I’ll have you stolen completely away from the change-form ocean. Do you not remember me? I was the flesh-smith, the body-smith. But you can’t go home again, not to the same ocean bottom, not to Sea-Change Station, which you have depended on.”

**The Nine Worlds to La Spezia**

**Cannes World**: The first of the Nine Worlds to La Spezia. An allusion to the **Cannes Film Festival,** one of the world's most well-known international film festivals, which was founded in 1946,

**Oraioi Polloi**: The second of the Nine Worlds to La Spezia. **"Oraioi Polloi"** (ὡραῖοι πολλοί) combines **ὡραῖοι** (from **ὥρα**, meaning "time" or "prime," signifying "beautiful" or "in their prime") with **πολλοί** (from **πολύς**, meaning "many" or "the masses"), yielding "the beautiful many" or "the many in their prime."

**The Atrium Theater:** The Atrium Theater serves as a prominent landmark on Oraioi Polloi.

**Hy-Brasail**: The third of the Nine Worlds to La Spezia. Hy-Brasil, also known as Hy-Breasal, Hy-Brazil, or simply Brasil, is a legendary island said to lie in the Atlantic Ocean west of Ireland. From the Old Irish "Uí Breasail," meaning "descendants (clan) of Bresail," a minor Gaelic clan of northeastern Ireland. Alternatively, it may come from "í" (island) and "bres" (beauty, worth; great, mighty).

**Smart Set**: The fourth of the Nine Worlds to La Spezia. The Smart Set was an American literary magazine founded in 1900 by Colonel William d'Alton Mann. It gained prominence under the editorship of H.L. Mencken and George Jean Nathan, publishing works by notable authors such as F. Scott Fitzgerald, Edna St. Vincent Millay, and James Joyce. The magazine influenced the early 20th-century literary scene, offering a platform for emerging writers, freethinking, and avant-garde literature.

**Savona**: The fifth of the Nine Worlds to La Spezia. Savona's association with hell might stem from its historical role as a fortress city and prison during the Papal States' rule, symbolizing suffering and punishment. Specifically, Savona was where Pope Pius VII was imprisoned by Napoleon, making it a site of hardship and isolation. Such a history, combined with medieval religious narratives and allegorical interpretations, could have linked the city's name or its oppressive associations metaphorically to "hell" in some contexts.

**Delectable**: The sixth of the Nine Worlds to La Spezia. In Christian theology, the concept of **"delectatio morosa"** (sinful delight in dwelling on temptation) connects pleasure with moral danger. Literary works, such as Dante's Inferno, often portray the damned as indulging in earthly delights that ultimately lead them to eternal torment.

**Theleme**: The seventh of the Nine Worlds to La Spezia. The word **Theleme** originates from the Greek **"θέλημα" (thelēma)**, meaning "will" or "desire." It is famously associated with the **Abbey of Thélème**, a fictional utopian society in François Rabelais' 16th-century work Gargantua and Pantagruel. The origin of Aleister Crowley’s religion Thelema.

**Luogo Perfetto**: The eighth of the Nine Worlds to La Spezia. The phrase **"Luogo Perfetto"** is Italian and translates to **"Perfect Place"** in English. The phrase could be used ironically to describe a place that is outwardly ideal but inwardly horrifying, aligning with the theological or existential paradoxes of damnation. A "perfect place" for punishment might also be called "perfect" because it is meticulously designed for its purpose, such as in depictions of hell as the ultimate, flawless justice for sin.

**La Spezia**: The ninth and final of the Nine Worlds to La Spezia. It probably likely derives from the Latin "specula" (lookout or watchtower La Spezia could be associated with hell due to its history as a major naval base and port, particularly during wartime, where it became a site of conflict, destruction, and human suffering. Additionally, its enclosed bay and industrial activity might have evoked imagery of a fiery or infernal landscape, especially during bombardments in World War II, when it was heavily targeted. The contrast between its name’s potential meaning of “hope” or “lookout” and the historical devastation it witnessed could also amplify a symbolic connection to hellish irony or despair.

"There was a bit of horror gnawing at them in the area there,

but also some ultra-purple fun"[[1]](#footnote-2)

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| Section | Event | Quotes |
| I. Killings by Pilgrim Dusmano | Killing Hut | *“Why did you kill Hut this morning?" Noah Zontik demanded of him, angry and exasperated. "He has been arrogant with me in the past, Noah, and it gives me pleasure to kill arrogant men."* |
|  | Killing Aubrey Pym and Family | *Pilgrim Dusmano quickly cut the throat of Aubrey Pym with the ritual stone knife, then moved to his wife and children. 'If I used a less grotesque method of sending messengers, would you even believe in me?' he thought, completing the grim ritual.* |
|  | Killing the Knacker | *James began to pour the molten gold into the body cavity of the knacker. 'This is what you wanted, isn’t it?' Pilgrim said with a grin, watching as the gold consumed the knacker’s form.* |
|  | Killing Trenchant | *Pilgrim seized Trenchant, tearing his tendons with deliberate precision. ‘You thought you could deceive me,’ he hissed, snapping the man’s bones one by one before crushing his heart with a single motion.* |
| II. Violence Inflicted Upon Pilgrim Dusmano | Assault by Mut | *Mut drank off five pints of Pilgrim’s blood in one big draft, his teeth clamped over the vein like a predator’s. Pilgrim was secured, throttled almost beyond the point of death, left gasping on the floor, barely alive.* |
|  | Death by Dismemberment | *The militia tied Pilgrim’s limbs to the horses, their whips cracking in unison. He was torn apart, the agony unbearable. This was the end of his mortal body, a sight too gruesome for even his cult followers to endure.* |
| III. Other Acts of Violence | Tisman's Execution | *Pilger Tisman lay gasping for air as the mustard gas filled his lungs. The cruel death was deemed fitting, and the executioners stood watching as his life ebbed away.* |
|  | Execution of the Old Marshal of Animations | *On Cannes World, the Marshal of Animations stood still as the blade fell, severing his head. His body was dismembered as punishment for the heresy of using an automaton instead of a live actor.* |
|  | Violence in the Narrow Corner | *Wrathy Man vs. Dog (James) “The enraged man broke all four of the dog’s legs before plunging his blade into its chest. But the beast, with its final breath, tore into his side, taking him down with it.”*  *Demented Child vs. Ariel (Mary): The child, eyes blazing with hatred, lunged at the ariel, tearing its wings apart. ‘I will destroy you for what you’ve done to me!’ he screamed, even as Pilgrim tried to intervene.* |
|  | Palgrave Tacoman's Death | *The giant boar charged, its tusks goring Palgrave Tacoman. With a bellow, it flung him into the air, his body landing lifeless in the ritual circle.* |
|  | The Hecklers' Fate | *Polder raised his hand, summoning a cascade of stones. The mountain itself seemed to roar as it collapsed, silencing the hecklers once and for all*  *.* |
|  | Longram's Torture and Death | *Mary and James disarmed Longram, slicing off his limbs one by one. The torture gas was then administered, filling his lungs as he writhed in pain, his screams echoing in the chamber.* |
|  | Eternal Torture of Polder's Remnant | ‘*We must invent a name... and the name will speak of eternal pain,’ Hector Bogus said as he sealed the sliver of Polder’s heart in a golden cabinet. ‘Let this be your eternal prison.’* |

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| Character | Category | Action |  |  |
| Pilger Tisman | Murderous and Irresponsible Deeds | "Pilger Tisman was being executed for his shockingly murderous and irresponsible deeds and behaviors." | *Homicidium voluntarium* | Intentional murder violates the Fifth Commandment by directly attacking the sanctity of human life, created in God’s image. |
| Pilger Tisman | Irresponsibility | "He had been sentenced 'to die with discomfort.' His punishment was quite cruel, but it was not unusual.". | *Crudelitas* | Cruelty involves the sin of injustitia (injustice), as it disregards the fundamental dignity owed to others. |
| Pilger Tisman | Theft in Death | "Tisman had taken something with him: his memory, his identity, and the container for his consciousness." | *Violatio ordinis naturalis* | Such actions reflect a disordered will, seeking to transcend human limitations in defiance of divine law. |
| Pilger Tisman | Blasphemy and Mockery | "The tone sounded triumphant in its resurrection, and it did mock with a biting mockery." | *Blasphemia implicitus* | Mockery of divine and human justice signifies contempt for God’s order, constituting an implicit denial of divine providence. |
| Pilgrim Dusmano | Murder | "Dusmano stuffed the bodies of the entire Pym family into the machine. | *Homicidium voluntarium* | Serial murder magnifies the sin of killing by demonstrating a hardened and unrepentant will toward evil. |
| Pilgrim Dusmano | Murder | "Dusmano broke the body open as though it were a bloody box." | *Cruenta violentia* | Bloody violence (cruenta) intensifies the malice of murder, reflecting total indifference to the sacredness of life. |
| Pilgrim Dusmano | Lust | "Dusmano took pride in raping at least one young man and one young woman each day. | *Luxuria brutalis* | Lust as violence desecrates the gift of sexuality, given by God for procreation and mutual love, reducing it to brute force. |
| Pilgrim Dusmano | Manipulation | "He shaped the minds of his students to his liking, twisting them into instruments of his own design." | *Scandalum doctrinale* | Teaching falsehoods to mislead others constitutes doctrinal scandal, which corrupts the soul and leads others into sin. |
| Pilgrim Dusmano | Deceit and False Authority | "Dusmano was widely known as a pleasure man, though his pleasures were cruel and calculating." | *Fraus et dolus* | Deceit undermines trust and truth, essential to divine law, and misleads others toward false beliefs or actions. |
| Polder Dossman | Murder | "Polder caught and killed one of the children. The others fell silent in fear." | *Homicidium voluntarium* | Taking innocent lives violates natural law and the moral obligation to protect the weak and defenseless. |
| Polder Dossman | Murder | "The Hand from Heaven moved at his command, consuming lives as if they were mere tokens." | *Levitas vitae* | Treating life casually offends the sacredness of life, entrusted to humanity as stewards of God’s creation. |
| Polder Dossman | Pride and Hubris | "I am an elemental force. As well want to stop the wind or the sun." | *Superbia* | Pride leads to self-idolatry, denying the dependence of all creation on God, the Creator. |
| Polder Dossman | Blasphemy | "Would it cost much extra to fly the wording 'This is My Beloved Son' in daylight flame above it?" | *Blasphemia* | Blasphemy offends divine majesty by ascribing to oneself what belongs to God alone. |
| Polder Dossman | Complicity in Evil | "Polder relied on the Media Lords to spread his influence and amplify his false divinity." | *Cooperatio formalis in malum* | Cooperation in evil magnifies one’s culpability by willfully supporting or benefiting from the sins of others. |

Media Ecology

*"He is inextricably allied with the Lords of the Media," Noah Zontik said sadly. "Shall I blame his evil on them? I must blame it on someone, since I am charged with delivering him from all evil. In no such time but this, on no other world but this, could the Lords of the Media have become so powerful. They serve no purpose. They attack purpose. They have no rightful authority. The thing they hate most is authority. I don’t believe they would ever accept it, even for themselves—not without changing the name of it. But for the last century we’ve had no elected officials at all on our world. Yet the Media Lords, the most powerful of all the Lords Spiritual, do rule by election in its deeper sense. We have chosen them and we have elected them, but not by ordered voting. For there is no ordered rule on our world, no rationality. We have the calculated opposites of these things. For just as the Media represent the anti-intellect, just as the dissemination of the Media is the anti-illumination, so are the Media Lords the true Lords of Unreason and Darkness."*

*"The Lords of the Media can play any realm or any world like a piano. They can direct a world and all its thought—most often, in all its unthought. They can compel a world absolutely to any notion. They can do these things if numinous persons show them how to do them."*

*"The Media People needed such persons as Pilgrim. And he, empty of real personality and interested in acquiring the finest cultic and electronic personality in the world, needed the Media. The production of such as himself, the chopping down of uncultic and unelectronic persons, that was what the Media had been all about for a long time, and that was what Pilgrim Dusmano consisted of."*

*"That is not enough!” Moira whooped. “Of course we’ll overdo it. We want spectacles, prodigies, monstrals, miraculi. We want everything."*

*“No, it will be the Media and the Lords of the Media with whom Pilgrim worked pestle in mortar for so long a time. The Media and their Lords rend and kill Consuls when they can find them behind their masks. And they kill them because of the good that is in them. And now they begin, as do all of us, to see behind Pilgrim’s mask a little bit. And now they will kill him for—get this!—for the very small amount of good that is in him. What sophisticated microscopes they do have these days! Talk about straining at gnats! The microscopic good that is in Pilgrim Dusmano is the gnat reversed. Oh, how they are straining at it at this moment! Oh, how all the great Lords are straining at the stool! It’s near to destroy them (the great camel-passers, they), as can be told by their groaning.”*

**1959**

**Film:** *The Wild One* (1953) and *Rebel Without a Cause* (1955) set the stage for rebellious, aggressive characters, but the media violence of this era remains subdued due to strict enforcement of the Hays Code.

**TV:** Westerns like *Gunsmoke* and *Bonanza* dominate the airwaves. While these shows contain conflict, the violence is largely sanitized.

**1960-1963**

**1960:** Alfred Hitchcock's *Psycho* challenges norms with its infamous shower scene, portraying more explicit violence in mainstream cinema.

**1963:** *The Birds*, another Hitchcock film, depicts widespread animal attacks on humans, normalizing unsettling and prolonged scenes of violence.

**Cultural Shift:** The assassination of President John F. Kennedy (1963) shocks the public and reflects a more violent reality, which begins to seep into media.

**1964-1967**

**Film Ratings Loosen:** The decline of the Hays Code and the rise of directors like Sam Peckinpah and Arthur Penn begin to push the boundaries of acceptable violence.

**1967:** *Bonnie and Clyde* releases, famous for its graphic portrayal of shootouts, heralding a new era of hyperrealistic violence.

**Vietnam War Coverage:** Television news brings graphic images of the Vietnam War into homes, making violence more visible and normalized.

**1968**

**Film Ratings System Introduced:** The MPAA replaces the Hays Code with a voluntary ratings system (G, M, R, X). This change allows filmmakers greater freedom to depict graphic content.

***Night of the Living Dead:*** George A. Romero's low-budget horror film revolutionizes on-screen violence with explicit depictions of cannibalism and death.

**1969-1972**

**1969:** Sam Peckinpah's *The Wild Bunch* shocks audiences with its slow-motion, balletic gunfights, considered groundbreaking for its depiction of violence as both brutal and artistic.

**TV:** Shows like *Dragnet* and *Adam-12* begin to depict more realistic portrayals of law enforcement, including violence in urban settings.

**1971:** *A Clockwork Orange* sparks controversy for its stylized portrayal of ultraviolence and delinquent youth.

**1972:** *The Godfather* includes graphic scenes of mafia killings, presenting violence as an essential element of storytelling.

**1973-1974**

**1973:** *The Exorcist* introduces visceral horror and violent imagery, setting new standards for terror in media.

**1974:** *The Texas Chain Saw Massacre* debuts, a gritty, low-budget horror film that exemplifies unrelenting and chaotic violence, creating a new subgenre of "slasher" films.

**News Violence:** Televised footage of American events like the Watergate hearings and urban riots increasingly expose audiences to political and societal unrest.

**1975**

***Ja*ws:** While not explicitly graphic, Steven Spielberg's thriller uses implied violence and suspense to provoke terror, influencing future filmmakers to blend violence with psychological tension.

**1976**

***Taxi Driver*:** Martin Scorsese's film explores alienation and mental instability through stark depictions of urban violence and vigilantism.

**Carrie:** Brian De Palma's adaptation of Stephen King's novel ends in a telekinetic bloodbath.

**Technological Advances:** Improvements in special effects (e.g., blood squibs, prosthetics) allowed filmmakers to create more realistic depictions of violence.

**Cultural Shifts:** The Vietnam War, Civil Rights Movement, and political assassinations eroded societal innocence, influencing darker and more violent media themes.

**Regulatory Changes:** The Hays Code's fall and the MPAA system's rise permitted more explicit depictions of violence.

By 1976, media had evolved from sanitized portrayals of conflict to explicit, often aestheticized depictions of brutality, reflecting and influencing the cultural anxieties of the era.



Psychomachia

*“the prime count was for prime souls only, and that all others were shadow souls or derivative persons who did not have a like force, who were not real at all in a strict sense.”*

*“The fact is that you are not any prime person at all. You are a derivative.”*

*“He is my client and my friend, as you are. I am responsible for him.*

*It is both for him and for you that I’m here.”*

1st–4th Century CE – New Testament and Patristic Writings

The Epistles of Paul (e.g., Romans 7:15–25): Explicitly depict internal struggles between sin and grace.

Early Church Fathers (e.g., Augustine of Hippo): Focus on the internal battle of virtues and vices, as seen in *Confessions*.

5th Century CE – Prudentius’ *Psychomachia*

The first full-fledged *psychomachia* allegory: Prudentius’ *Psychomachia* pits personified virtues (e.g., Faith, Chastity) against vices (e.g., Lust, Pride), establishing the genre as a literary form.

6th–12th Century CE – Medieval Moral Allegory

Boethius, *The Consolation of Philosophy* (6th century): Blends Christian and classical traditions, exploring the soul’s search for virtue.

Anonymous, *Visio Pauli* (9th century): Reflects apocalyptic and allegorical traditions where the soul is tested.

Psychomachia-like elements in medieval plays (e.g., *Everyman*): Expanded into drama, showcasing conflicts of virtue in human actions.

14th Century – Dante Alighieri’s *Divine Comedy*

*Purgatorio*: Reflects psychomachia as souls cleanse themselves of vices, ascending toward virtue in an allegorical journey.

Late 14th Century – William Langland’s *Piers Plowman*

Explores spiritual and social conflicts through allegory, showcasing virtues and vices in the human struggle for salvation.

16th Century – Edmund Spenser’s *The Faerie Queene*

Revives *psychomachia* within an epic framework: Virtues (e.g., Holiness, Temperance) combat vices allegorically, blending medieval and Renaissance ideals.



Gnostic Elements

|  |  |  |
| --- | --- | --- |
| Gnostic Concept | Parallel | Interpretation |
| Pleroma (Fullness) | “Dozens of billions of alternate worlds… all in one place—here.” | Reality as a multidimensional fullness emanating from a divine source. |
| Aeons (Eternal Realms) | Pilgrim Dusmano lives multiple simultaneous lives. | Aeons as emanations or layered spiritual realms. |
| Sophia (Wisdom) | Maria del Mar serves as a figure of insight and connection. | Sophia as divine wisdom striving for restoration. |
| Yaldabaoth (Demiurge) | The Prime World as murky and imprisoning; by contrast, alternative worlds are true prisons. | The Demiurge as creator a flawed material realm that traps spiritual beings. |
| Apokatastasis (Restoration) | World-jumping preserves continuity of memories, suggesting potential for restoration. | Restoration of spiritual beings to their original divine state. |
| Duality and Emanation | Alternate worlds grow on a single tree, interconnected paths. | Reality emerges from dualistic emanations of light and darkness. |
| Eikasia (Illusion) | "Is it real? Oh, not completely real. It’s about as real as this world." | World as deceptive construct masking true spiritual reality. |
| Aeonic Veil (Boundary) | Pilger Tisman and Pilgrim Dusmano’s escapes cross between realms. | The Aeonic Veil separates divine reality from material illusion, crossed through enlightenment. |
| Autogenes (Self-Generated Being) | Pilgrim can “send another self after me as Paraclete,” suggesting self-regeneration. | Autogenes as self-generated divine being bridging material and spiritual worlds. |
| Christos (Savior) | Pilgrim ascends into incandescent blue air, messianic imagery. | Christos as Gnostic savior, guiding souls trapped in matter to spiritual liberation. |
| Pistis (Faith) | "Everything is allowed to you," emphasizing faith in spiritual freedom. | Faith enables transcendence of material limitations, unlocking divine potential. |
| Antinomianism (Limitless Choices) | Pilgrim and his followers as agents with boundless moral and existential freedom. | Escape from (moral) law as unshackling. |
| Soter (Savior/Guide) | Noah Zontik protects Pilgrim and acts as a shielding presence. | The Soter assists souls in navigating material and spiritual realms toward enlightenment. |
| Redemption and Liberation | Pilger Tisman’s successful world-jump signifies escape from material constraints. | Redemption liberates the spiritual self from the bonds of material reality. |
| Mystical Secret (Gnosis) | World-jumping as the acquisition of hidden wisdom to navigate alternate realities. | Gnosis as hidden knowledge that frees the soul from material ignorance. |
| Primordial Ignorance | Shadow selves “do not remember, scheme, or seize,” reflecting unawakened states. | Spiritual ignorance binds beings to material existence; enlightenment is necessary for liberation. |



1

*"It is inconsiderate for any man to take so long a time to die."*

*"Dying is always a series of reactions and backlashes. Nobody ever died all at once."*

*“Someone had stolen the meat from that acorn.”*

*"Well, he escaped our nets. He got away. He world-jumped."*

*"There should be several special categories for them: possibly,* 'Dead, subject to continuance,' *or* 'Not so dead as all that.'*"*

**I. Epigraph and initial context**

1. The text begins with a verse from “World-Jumper’s Ballad”
   1. Lines: “With mortal coil in death uncurled / And body ripe to dump or doff it, / We stand like dummies on a world / Or be like sharpies jumping off it.”
      1. The verse references shedding mortal life and the choice between remaining on a world or “jumping off” it.
      2. The verse presents an opposition between passive figures and active “sharpies” who leave

the world.

* + 1. The term “World-Jumper’s Ballad” introduces the concept of world-jumping.

**II. Pilger Tisman’s condition and those attending his death**

1. Pilger Tisman lies in the article of death

A. He is surrounded by three outstanding doctors: Funk, Austin, and Ravel

a. The doctors have numerous aides with them  
B. A coroner is present  
C. A brigadier of police is present

1. They are not trying to save Tisman’s life but are weighing his death

A. Weighing death is Something new in that locale, though said to be common elsewhere

B. They use sophisticated and ingenious equipment to do this

**III. Tisman’s execution and background**

1. Tisman is being executed for murderous and irresponsible deeds

A. Public opinion demanded his death

B. His few supporters are in hiding

1. He is sentenced “to die with discomfort”

A. He is breathing a ritual gas called Yperite or Mustard

B. He was in ghastly discomfort before losing consciousness

C. Such a punishment is not unusual there

**IV. Initial commentary by the doctors**

1. Doctor Jude Ravel observes that Tisman endured pain well

A. Ravel says he endured it “like a man” or a “stoic wise-in-death animal”

B. Ravel recalls his father’s statement that animals have a death-accepting ritual and would die even if

released after accepting death

1. Doctor Wilcove Funk disagrees with the wise-in-death animal analogy

A. Funk calls Tisman a “frustrated-in-death man” and a “betrayed-in-death cult figure”  
B. Funk says a cult figure owes the world a showy death  
C. Tisman did not deliver a showy death due to pain and shock  
D. If the girl who orchestrated his showy career elements had been present, she could have

reminded him of his planned gestures and words  
E. Without more sophisticated equipment, they cannot extract Tisman’s intended heroic display from

his mind  
F. They feel cheated of the spectacle

**V. The phenomenon of carrying things forward in death**

1. Tisman’s sentence includes that he “should take nothing with him”
2. Most persons do not take anything with them when they die

A. Recently, about one in a hundred known cases have taken something forward at death

B. With cult figures, at least two out of three take something forward and leave something new

behind

1. Cult figures are described as tricky
2. Tisman may also be tricky in this regard
3. Each trick used to take something forward is unique to the individual
4. The difficulty in preventing such carry-forwards is high due to non-standardized methods
5. The things usually taken are memory, identity, or consciousness (or the capacity for it)
6. All of these are considered weighable
7. Those who take something forward often leave something else behind as compensation
8. Cult figures often leave a fast-spreading residue in place of what they take forward

**VI. Effects of carrying things forward**

1. In earlier times, those who carried memory or consciousness forward often appeared as harmless ghosts
2. In recent decades, as cults evolved, these forward-carrying deaths have produced intrusive ghost worlds or

counterworlds that physically impinge on the real world

1. Such counterworlds cause dislocation, disturbance, erosion, and fear
2. They are not harmless

**VII. Discussion of Tisman’s appeal and cult status**

1. Doctor Jon Austin says he never liked Tisman as a man or as a hulk
2. Cult figures are loved and have devoted followings, but Austin does not understand how Tisman could have

been loved

1. Funk says he half understands this, Ravel says he may understand the other half
2. The statement suggests that understanding Tisman’s appeal is complex

**VIII. Actions taken to control Tisman’s death process**

1. The doctors have paralyzed all of Tisman’s centers, including some they do not fully understand
2. They have muted but not silenced his call-tone or person-tone
3. They have dimmed his corona spectrum but not put it out
4. They acknowledge that even dead areas have sometimes transmitted data beyond death
5. They have been tricked before by lesser individuals
6. They remain uncertain of their success in preventing Tisman’s escape

**IX. Doctor Funk’s characteristics**

1. Funk has a huge head, heavy orbital ridges, and a protruding muzzle
2. Funk’s physiology makes a true chin unnecessary
3. Funk has a large back-brain
4. Funk has a great good humor and a sharp perception of intermediate things

**X. Tisman’s notable physical and personal attributes**

1. Tisman has an even larger back-brain than Funk, creating a near-impossible cranial configuration
2. Tisman had a large, craggy, towering humor: outrageous, noisy, overflowing, fearsome
3. There is fear among those present that Tisman may deliver a stroke of humor even from his death delirium

**XI. The brigadier of police’s impatience**

1. The brigadier finds it inconsiderate that Tisman takes so long to die
2. The brigadier questions if hurrying the process would cause a bungle, or if some present have the “compassionate sickness”
3. The brigadier wants the death completed efficiently

**XII. Doctors’ record-keeping and intentions**

1. Doctor Funk admits to having “compassionate sickness”
2. They keep records and try to determine the best approach to preventing metaphysical escapes
3. There is uncertainty whether speeding death or slowing it is more effective
4. Funk focuses on the memory center, the “cerebral juglans,” recently discovered
5. The juglans holds compressed memory patterns that can recreate detail
6. They sometimes remove patterns from it, not knowing the consequences

**XIII. Ravel’s admiration of Tisman’s call-tone**

1. The call-tone or person-tone is translated from the body corona into audio
2. Tisman’s tone is so powerful it might be audible without amplification
3. It is rough, rambunctious, full of randy harmonics, deep and textured
4. No other person could produce that tone

**XIV. Tisman’s network of ally and enemy**

1. Tisman leaves behind only one powerful friend and one powerful enemy
2. His cult following has mostly vanished or gone into hiding
3. Only two cult members are believed to remain faithful

**XV. Brigadier’s demands regarding after-effects**

1. The brigadier wants Tisman’s tone extinguished at the same time as his life
2. The brigadier does not want echoes or after-sounds
3. The brigadier suspects attempts at deception with amplification

**XVI. Ravel’s warning about world-jumpers**

1. If Tisman succeeds in jumping forward, his tone will be heard outside the body after death
2. If it sounds again, it will be triumphant and mocking
3. The brigadier threatens that this must not happen

**XVII. Austin’s observation of Tisman’s aura**

1. Tisman’s aura, when translated to light and color, shows an unprecedented variety
2. There are about a hundred nonchromatic colors, grays, silvers, brasses, pallid pulsations, writhing blackness, and shimmering areas that do not break down into components
3. Austin notes that pyrotechnic effects are easy, but pyrotechnic flesh is special and associated with cult figures

**XVIII. Brigadier’s renewed demands and evidence of physical breakdown**

1. Brigadier complains that Tisman’s lungs are burned up, brain cooked, heart ruptured
2. Some aspects of Tisman have tried to climb over the wall, but were knocked back into the flame
3. Brigadier wants Tisman all dead at the same time with no parts escaping

**XIX. Coroner’s explanation of death stages**

1. The coroner states that death is always a series of reactions and backlashes
2. No one ever dies all at once
3. Tisman’s occipital region shows coherence and delta pattern impulses at about three counts a second
4. This pattern is unusual and is considered a personal trick
5. Tisman appears to be probing for handholds on the other side before making a leap
6. Brigadier demands they block all footholds

**XX. Doctors’ uncertainty about Tisman’s leap**

1. Tisman is clinically dead, but they cannot know if he succeeded in leaping
2. Funk mentions that world-jumpers may not jump straight across but use complex routes (upstream cliffs, downstream bluffs, shoal water, immeasurable heights)
3. Ravel chides Funk’s knowledge of topologies of other sides
4. Funk says there are many other sides

**XXI. Confirmation of Tisman’s clinical death**

1. Tisman’s heart, breath, heat, and voltage are gone
2. His brain waves are zero, tone extinguished, aura out
3. His memory center, the juglans, remains intact but contained
4. They declare an “end of pyrotechnics”

**XXII. Post-death phenomenon after three seconds**

1. The centralized memory deposit collapses as its contents are removed in an electrical and chemical theft
2. The aura reappears at some distance in the medical amphitheater and then moves out through the walls and beyond the world
3. The person-tone of Tisman sounds again, clear and outside the body, triumphant and mocking
4. Tone and aura vanish elsewhere

**XXIII. Brigadier’s reaction to failure**

1. The brigadier shouts that the execution was bungled
2. The brigadier vows retribution: “Heads will roll”
3. The brigadier leaves in anger

**XXIV. Ravel’s ironic response and Tisman’s mocking echo**

1. Ravel whistles a tune called “Heads Will Roll”
2. Tisman’s tone picks up the same tune
3. There is a sense of horror and twisted humor among those present

**XXV. Funk’s evolving understanding**

1. Funk initially half understood how Tisman could have been loved
2. After witnessing this event, Funk understands it more fully
3. Funk sees something admirable in Tisman’s cunning and escape

**XXVI. The residue left behind**

1. Tisman took memory, identity, and consciousness with him
2. Tisman likely left something behind in compensation
3. Funk, on impulse, conceals the leftover thing in his hand
4. The object shines through flesh and bone, overflows his hand, and occupies the world thinly
5. Several such thin presences extend through the world, usually unnoticed

**XXVII. Ravel’s questions about erased data**

1. Ravel compares the erased brain data to sound-fossils scraped from a tape
2. There are no signature brain tracks left
3. Ravel wonders if footprints alone could create a new person to fill them

**XXVIII. Funk’s stance on failed capture**

1. Funk acknowledges that they failed to catch Tisman
2. Funk is not entirely sorry that Tisman escaped with something intangible
3. Funk does not see a clear law broken by a dead man leaping to another milieu
4. Funk feels some sympathy for those who fight extinction

**XXIX. Coroner’s doubts about classification of death**

1. The coroner feels guilty writing “dead” on the record of such a jumper
2. The coroner suggests categories like “Dead, subject to continuance” or “Not so dead as all that”
3. Coroner states that alive and dead are not the only two alternatives

**XXX. Burial of Tisman and mourners**

1. Tisman is buried later that day
2. One mourner, Maria del Mar, a young and taut-faced girl, is known as a cult follower of Tisman
3. Another mourner, Jacob del Mar, her brother, stays at a distance, also a cult follower
4. The powerful friend and powerful enemy do not appear

**XXXI. Temporal note**

1. All this occurred about fifteen years before subsequent actions
2. Or there may be a distortion, suggesting that a fifteen-year leap to upstream cliffs created an illusion of time interval
3. There is no proved correlation between different worlds and chronological intervals

Notes

**Abridgments and Handy Essences**: Concentrated, highly compressed memory traces stored in a small brain center, representing the essential patterns of a person’s experiences.

**Afterglow/After-sound**: Residual sensory phenomena that linger momentarily after death, suggesting an incomplete or unsuccessful termination of the individual’s presence.

**Aura**: The personal electrical shell or field surrounding a living being, detectable and translatable into color, tone, or light patterns that reflect individuality.

**Body Corona**: An energy field or emanation from a person’s body, visible in specialized equipment, that can be expressed as unique spectra of color and sound.

**Brigadier of Police**: A high-ranking law enforcement officer present at the execution, concerned with ensuring that the condemned truly dies without leaving traces.

**Call-Tone/Person-Tone**: A non-musical, individualized sonic signature of a person’s essence or identity, often amplified and monitored at the moment of death.

***Cerebral Juglans* ("Remembering Acorn")**: A small nodule in the brain believed to store concentrated memory patterns, essential elements of personal identity, and consciousness, poised at the edge of explosive release.

**Counterworlds/Ghost Worlds**: Alternative or parallel realities formed or triggered by a dying individual’s carried-over identity or memory, potentially intruding upon and disrupting the real world.

**Cult Figure**: A charismatic individual who attracts a devoted following and often possesses extraordinary qualities—such as pyrotechnic auras—and who may attempt a “world-jump” at death, carrying memory or identity forward.

**Delta Pattern**: A brain-wave signal of about three pulses per second detected in a dying individual’s occipital region, interpreted as a preparatory rhythm for a “world-jump.”

**Die with Discomfort**: A form of execution deliberately inflicted with pain and distress, intended to be both a punishment and a spectacle.

**Enclaves**: Other regions or locales said to have more advanced or specialized equipment for monitoring and managing death, memory transfer, and world-jumps.

**Fossilized and Frozen (Memory Center)**: The condition of the cerebral juglans at death, where memory is held in a static state before it is potentially stolen or released.

**Ghost (Harmless Ghosts)**: The simpler, older form of after-appearance traditionally associated with death, where the departing individual’s essence manifests as a faint, non-threatening presence or memory.

**Identity**: The core sense of self that can be taken forward beyond death, often weighed, monitored, or prevented from escaping by death-watchers.

**Jump Death/World-Jump**: The phenomenon where a dying individual attempts to project memory, identity, or consciousness into another realm or reality, thereby evading complete extinction.

**Memory Baggage**: The intangible personal materials (memory, identity, consciousness) that some dying individuals “take with them” into another dimension or state after death.

**Memory Prints**: The distinct signature patterns, akin to footprints, left in the brain by a person’s experiences and identity, which may persist even after physical death.

**Mortal Coil**: A poetic term referring to the physical body and mortal life, from which one is released at death.

**Mustard Gas (Yperite)**: A lethal, old-fashioned chemical agent used in this setting as a ritualized punitive means to ensure a painful and lingering death.

**Nonchromatic Colors**: Unusual light emissions from an aura that cannot be broken down into ordinary color components, representing unique, unclassifiable personal energy states.

**Occipital Region**: The posterior part of the brain, here associated with the unusual delta-pattern impulses detected in a dying individual preparing to world-jump.

**Omega Pattern**: A brain-wave pattern signifying zero activity per second, indicating clinical death or the final cessation of conventional life functions.

**Pyrotechnic Flesh**: Flesh that manifests remarkable, vibrant displays of light, color, and energy, making the individual appear dazzling or extraordinary at death—commonly observed in cult figures.

**Residue (Fast-Spreading Residue)**: The strange, newly appearing substance or influence left behind in the world by a person who has taken memory or identity forward at death, potentially altering realities.

**Riven Halves (Shell Between Riven Halves)**: A metaphor for a world threatened by the splitting effects of individuals who take something with them at death and leave a balancing counterpart behind.

**Shadow Worlds**: Other domains or dimensional layers existing adjacent to the known world, accessible through death or consciousness-leaps, and implicated in successful world-jumping.

**Shoal Water/Upstream Cliffs/Downstream Bluffs**: Metaphorical topographies of the “other sides” or alternate realities navigated by world-jumpers in their final moments, symbolizing the complexity and variety of their escape routes.

**Stoic Wise-in-Death Animal**: A concept referring to animals (and, by analogy, certain rare individuals) that accept death calmly and ritualistically, as though preordained and unalterable, even if released before the end.

**Thin Things (Very Thin Things)**: Extremely subtle, almost imperceptible influences or essences that occupy the world after a death and can be weighed or detected only by careful monitoring.

**Topology of Other Sides**: The conceptual “landscape” of alternate realms that an escaping consciousness might navigate in world-jumping, suggesting complex, varied pathways beyond death.

**Tricky Individuals**: Those rare persons who manage to conceal their methods of taking memory, identity, or consciousness forward at death, frustrating attempts by monitors to prevent their escape.

**World-Jumper’s Ballad**: A poetic or literary reference alluding to the experience of individuals who “jump” from one world to another at the moment of death, capturing the existential drama of this passage.

**Yperite**: Another name for mustard gas, a deadly chemical used here ritualistically to ensure a painful and memorable execution

2

*"Amorality is implicit as a total thing in my claim."*

*"Recompense cannot be real; debt and guilt are not real; punishment and death are only illusions."*

*"We do not die. We pass into an alternate world and we live aga in there."*

*"Everything is allowed to you. And I cannot see any limit to the number or spaciousness of the lives you will be able to live."*

**I. Epigraph and initial statement**

1. The text begins with a short verse:

A. Lines: “With stones for bread, for fishes snakes, / For men synthetic leaders chilly, / The god Electronus now makes / Creations of Old God look silly.”

a. The verse mentions the god Electronus making new creations that surpass older divine creations.  
b. Stones given instead of bread and snakes instead of fishes suggest a reversal or perversion of expected gifts.  
c. Men receive synthetic, chilly leaders.  
d. The new god’s creations overshadow those of the old god.

B. The verse is identified as from the “Neo-Creational Procedures File.”

II. Initial beliefs about life-supporting worlds

1. Early speculative scientists believed in dozens of billions of life-supporting worlds

A. These worlds were thought to be scattered throughout space in suitable spots for growth.

B. This belief existed even before the concept of a Prime World and the idea of a necessary prime for procession.  
C. These speculative scientists were correct, though at the time they did not understand the prime/procession requirement.

**III. A second belief system (nonscientists, pseudoscientists, fringe people)**

1. Another group believed in dozens of billions of life-supporting worlds in a different sense

A. These worlds were understood differently than by the hardhead scientists.  
B. They were not scattered throughout space as the scientists supposed.  
C. There was no space in the scatterable sense for these worlds.  
D. These worlds all occupied the same familiar local space.  
E. They were called tree-worlds, branch-worlds, crossroad-worlds, or alternate worlds.  
F. There was only one tree that they grew upon.  
G. The “nons, pseudos, and fringies” also were correct in their suppositions.

**IV. A third belief system (determined and brilliant but spotty folks)**

1. A belief that there was only one world containing all possible persons

A. This belief said not even dozens of billions of souls existed, only about three and a half billionsouls.  
B. It held that almost all of the possible souls were currently embodied.  
C. There would be a firm limit or catastrophe when the limit was reached.

1. A variant said all souls had been poured into flesh long ago

A. Three of every four persons in the world now were reflections of persons, not true persons.  
B. Prime souls vs. shadow souls or derivative persons were posited.  
C. These beliefs involved transmigration of souls, from death to life in another body, sometimes remembering past lives, often forgetting.

1. The people holding these beliefs were also right to hold them.

**V. Pilgrim Dusmano’s unifying claim**

1. At the same time these three true theories were current, Pilgrim Dusmano claimed no contradiction among them

A. He said these three beliefs were three aspects of the same thing if one took a tri-mental view of space and being.

1. Pilgrim’s contention about space:

A. The space of countless universes was identical with local space, not larger or smaller.  
B. One space did not contain the other, nor go beyond it; they measured the same.  
C. A man with a good right arm might throw a stone across space, but it would be an endless rock he threw.

**VI. Pilgrim Dusmano’s explanation to students**

1. Pilgrim’s “presumption” or “claim”

A. He cannot call it a theory since it surpasses theory and makes all theories obsolete.  
B. He claims there are dozens of billions of alternate worlds here and now.  
C. His claim requires a new way of looking at space and being.  
D. These multiple worlds that scientists loved are truly out there.  
E. “Out There” is also “In Here.”  
F. Apparent celestial locations of distant galaxies are like notes in margins of a map.  
G. A new view of margins is required.  
H. Distant locations are true but there is a problem of bi-location.  
I. Wherever else all worlds are, they are also all in one place—here.

**VII. Student responses to Dusmano**

1. James Morey’s reaction

A. He does not understand Dusmano in this world.  
B. If Dusmano’s presumptions have validity, an alternate James might understand him.  
C. James recalls alternate selves who revered Dusmano, but now he does not see why.

1. Dusmano’s further claim

A. Amorality is implicit in his claim, except in one out of dozens of billions of cases.  
B. Recompense, debt, guilt are not real; punishment and death are illusions.  
C. People do not truly die; they pass into an alternate world and live again.  
D. Metacosmosis (transmigration of worlds) has gone on as long as mankind.  
E. World-jumping need not be random; it can be studied and improved.

1. Regarding childhood and world-jumping

A. One can repeat childhood, as often as one wishes, in different forms.  
B. Dying in childhood might make returning to that time easier.  
C. Students are mostly under twenty, still children.  
D. They can remain as they are or jump upstream to earlier ages.  
E. They can remember their present life if they remember to remember during death.  
F. They can select the quality of their next life.  
G. There are enclaves where boys are born with beards and females fully formed.

1. Dusmano’s personal preference

A. He came here fifteen years ago at age fifteen.  
B. He will continue ten more years then shift again.  
C. He recalls an environs where young male adults were horned and hoofed during rutting season.  
D. He might return there each spring.  
E. Such worlds are as real as this one.

**VIII. More student reactions**

1. Howard Praise

A. Howard does not understand Dusmano.  
B. Finds him unreal in implying worlds are unreal.  
C. On the edge of joining his cult but unsure.  
D. Asks if Dusmano is really suggesting they kill themselves.

1. Dusmano replies

A. He is suggesting it, but not weightily.  
B. Death is seldom final.  
C. Better to die by one’s own choice for more flexibility in next life.  
D. Dull, successive lives come from failing to remember and seize opportunities.  
E. Everything is allowed; no apparent limit to lives one can live.

1. Rhinestone Suderman

A. Large, fair-haired young female student.  
B. Admits saying she could never be attracted to Dusmano, but knows she’s wrong.

1. Mary Morey

A. Freckled, rusty-haired, eyes in high relief, tangled adolescence.  
B. Says Dusmano is wrong but she is a partisan of him.  
C. Will follow him to grave and beyond, endless graves and beyonds.  
D. Finds him hardly anything at all, yet caught by him.  
E. Asks Dusmano what the catch is.

1. Dusmano acknowledges a catch

A. A very slim chance of something evil happening.  
B. Billions of chances against it.  
C. He refuses to name the catch, says it leads to madness.

1. Mary insists

A. If anything can be named, its chance can happen.  
B. Rational odds do not prevail in random anachronicities.  
C. Mary quotes their arithmetic book.  
D. Dusmano refuses to mention it further.

**IX. Formation of a cult**

1. After Dusmano leaves, Rhinestone Suderman suggests forming a Pilgrim Dusmano cult
2. Howard Praise calls Dusmano mixed up, Rhinestone says call him chaotic.
3. Chaos can bring forth great things.
4. James Morey asks why they must start a cult.
5. Rhinestone says they are compelled by a blind compulsion.
6. All cults start by such compulsions.

**X. Dusmano’s private conversation with Noah Zontik (his associate and one powerful friend)**

1. Dusmano names the evil chance as “Prime World.”
2. Prime World is as small a prospect as a grain of sand compared to a solar system.
3. Noah says a grain of sand can be a nuisance even to a giant.
4. Noah asks if Prime World really exists.
5. Dusmano thinks so, mathematically there must be a prime original.
6. Best would have been to posit Prime World first, derive others, then destroy it.
7. The Lord of the Worlds did not do so.
8. Prime World must remain to cast the first shadow and teach humility.

**XI. Dusmano’s fear of Prime World**

1. Logic would prevail on Prime World.
2. Logic is irrational and one-dimensional, murderous to a man like Dusmano.
3. They keep ultimate accounts there, careful and fetishistic.
4. Dusmano would have to pay dearly on Prime World.
5. Noah asks if Dusmano would like to see Prime World for its uniqueness.
6. Dusmano refuses, calling Prime World dullest of all worlds.
7. Prime World: where compensation is exacted, facts are hard, no buoyancy.
8. It is the anchor of final things.
9. On other worlds, no final things exist.
10. On Prime, metaphors are real objects, everything is heavy and material.
11. No world-jumping from Prime due to hands gripping one’s ankles.
12. Two ways off Prime World exist, one is named hell.

**XII. Discussion of prime vs. derivative people**

1. Noah asks if Dusmano’s claim allows prime and derivative people.
2. Dusmano says yes, there seem to be many derivatives and few primes.
3. Dusmano considers himself prime.
4. Noah questions if prime people, like Prime World, are sordid, logical, dull.
5. Dusmano rejects this idea.
6. Noah persists, suggests prime people might be murky, sinewy-handed, delirious.
7. Dusmano refuses this inversion.
8. Noah says if prime people are degraded, it leaves Dusmano with no place.
9. Noah insists Dusmano is a derivative, not a prime.
10. Dusmano denies being derivative, claiming to be an authentic original.
11. Noah says Dusmano’s dazzling nature is more like ionized gas, a secondary projection.
12. Dusmano tells Noah to stop.

**XIII. Noah’s further elaboration on Prime World**

1. Noah calls Prime World grubby, spiritualist, quack, real, original world.
2. Other worlds are its shadows.
3. On Prime, fish, rocks, blood fall from low skies.
4. Skies reachable by stone throws, slow movements like underwater.
5. Giants live in the skies of Prime, dimwit giants.
6. Noah questions if Dusmano will accept half the concept or the full concept.
7. Dusmano tries to laugh it off and prepares to leave.
8. He transforms his scarf into a mantle or cloak and passes through walls, taking flight.

**XIV. Dusmano’s departure and Noah’s observation**

1. Noah watches Dusmano ascend with great finesse, surpassing birds in style.
2. Dusmano covers half a city in seconds.
3. Noah admits to never knowing how he does such things.
4. Wonders if Dusmano’s tricks and miracles are enough to make him an authentic cult figure.

**XV. Dusmano’s sudden killing**

1. Dusmano lands inside an unspecified house.
2. He kills a startled man there.
3. The victim remarks on the casual nature of the killing with his dying breath.
4. The killing is done without style, timing, elegance, or drama.
5. It resembles a sordid, prime-world-like act.
6. Dusmano thinks it must be heavily revised in narrative form for his cult.
7. He regrets the lack of expediency and style.
8. He goes through walls again to an unobtrusive street, reduces cloak to scarf, and walks.

**XVI. The powerful enemy, Cyrus Evenhand**

1. Cyrus Evenhand is the one powerful enemy of Dusmano in that environs.
2. Evenhand feels diminished as if one of his limbs was just slain.
3. Calls Dusmano a giant insect in the form of a man, veined with green scum.
4. Wonders what color blood Dusmano bleeds.
5. Evenhand is good, serious, pleasant, slow-thinking but sure-thinking.
6. He has eight henchmen, now seven since one was killed by Dusmano.
7. The henchmen are more suave, urbane, men of public position but names withheld.
8. Evenhand works behind a mask.
9. Public does not know his two main identities connect.

**XVII. Evenhand and henchmen’s reaction**

1. A henchman suggests killing Dusmano easily.
2. Evenhand says it must be done fairly, not bungled.
3. Dusmano has been killed before in removed planes, not final.
4. Finality depends on the shape of how they kill him.
5. Henchmen express frustration, want clearer instructions.
6. Evenhand says they do not have to act today, but before season’s turn.
7. Henchmen want specifics.
8. Evenhand wants to know what color blood Dusmano has.
9. A henchman promises to find out.

**XVIII. Noah Zontik’s perspective**

1. Noah senses Dusmano made another lightning strike.
2. Noah calls Dusmano the trickiest friend or client any man ever had.
3. Pilgrim is a millstone around Noah’s neck, a punishment from God.
4. God once told Noah:

A. Every man needs one powerful friend as surety.  
B. Pilgrim will need Noah.  
C. Noah is responsible for Pilgrim in every way.  
D. If Pilgrim goes to hell, Noah goes too.

1. Noah asked who would be responsible for him, God gave a name Noah barely recognized.
2. Noah forgot the name again and is ashamed to ask.
3. Noah is known as the Umbrella, dealing in shielding and protection.
4. He is a professional in thwarting prosecutors and trackers.
5. He would not have taken Pilgrim as client except on God’s order.
6. It seems familiar, as if done before.
7. Noah would not have come to love Pilgrim naturally.
8. He suspects another direct order made him love Pilgrim.
9. Pilgrim is becoming a cult figure.
10. His young cultists are ashamed of loving him, it’s like a dirty secret.
11. Noah, not a young person, also feels an unpleasant sort of happiness in being on the cult’s fringes.

Notes

**Alternate Worlds**: Parallel realities that exist simultaneously in the same local space rather than being scattered across the cosmos.

**Amorality (in Dusmano’s Claim)**: Moral concepts lose meaning if death is not final and if individuals can continually move to alternate worlds.

**Bi-Location**: The same objects, entities, or worlds can be present in more than one location or frame of reference at once.

**Branch-Worlds**: Alternate realities that diverge like branches from a single root, all co-occupying the same familiar space.

**Chaos (in Cult Formation)**: A primordial disorder from which new beliefs, especially cults like Dusmano’s, can arise and gain power.

**Compulsions (in Cults)**: Unexplained internal urges that drive individuals to form or join cults, often without rational justification.

**Crossroad-Worlds**: Alternate worlds conceptualized as intersecting at nodal points, all within the same shared space.

**Cult (Pilgrim Dusmano Cult)**: A following devoted to Pilgrim Dusmano’s teachings, which revolve around infinite alternate worlds and flexible reincarnation; its adherents often feel conflicted or ashamed.

**Derivative People**: Secondary or reflected individuals considered less “real” or authentic than prime people, often seen as projections from a more fundamental source.

**Dimwit Giants**: Mythical or symbolic inhabitants of the Prime World’s sky, representing its archaic, irrational character.

**Dozens of Billions (of Worlds)**: The vast multitude of universes or realities acknowledged by various theories, all correct in different ways.

**Dull Flesh vs. Ionized Gas (Metaphor)**: A figurative contrast between the heavy, lifeless nature of prime beings (“dull flesh”) and the brilliant, insubstantial quality of derivative beings (“ionized gas”).

**Enclaves (Exotic Birth Conditions)**: Special alternate environments where birth conditions and life forms differ radically—e.g., children born already matured.

**Evenhand (Cyrus Evenhand)**: The powerful enemy figure of Pilgrim Dusmano, who strives to bring Dusmano to justice, fairness, or finality.

**Fetishistic Accounts (Prime World)**: The obsessive, rigid accounting of moral debts and logical sequences, characteristic of the Prime World’s suffocating rationality.

**Fortean World**: A reference to a world aligned with anomalies and unexplained phenomena, here aligned with the primordial strangeness of Prime World.

**Fringe People (Fringies, Pseudos, Nons)**: Non-mainstream thinkers who believe in multiple coexisting worlds occupying the same space, often arriving at truths through unconventional reasoning.

**Gaseous Projections (Shining Gas)**: Metaphors for derivative beings whose luminous but ephemeral brilliance contrasts with the dull solidity of prime entities.

**Geste**: A narrative or cycle of heroic deeds; in this context, the stylized accounts of Dusmano’s actions intended to form the mythos of his cult.

**God Electronus**: An implied new deity or principle of creation associated with technological or electronic forces, overshadowing older divine creations.

**Grain of Sand vs. Solar System (Prime World Probability)**: A metaphor illustrating how infinitesimally small the likelihood is of encountering the Prime World scenario among innumerable possible worlds.

**Hell (Escape from Prime World)**: One of the only two escape routes from the Prime World, representing a grim alternative to endless transmigration.

**Local Space (Familiar Local Space)**: The immediate, everyday spatial dimension that, paradoxically, coincides with all other universes and worlds.

**Metacosmosis (Transmigration of Worlds)**: The passage of souls or consciousness through various alternate worlds at death, rather than ending or merely relocating physically.

**Murk (Prime World)**: The dense, stifling atmosphere of Prime World, symbolizing its heavy-handed logic and absence of freedom.

**Noah Zontik (Umbrella Figure)**: Dusmano’s powerful friend and protector, tasked by divine order to shield him, serving as a moral and existential safeguard.

**Old God vs. Electronus**: A contrast between the traditional creator deity and a newer technological deity, suggesting that ancient cosmology is being rendered obsolete.

**Out There vs. In Here**: The collapsing of spatial distinctions, implying that distant galaxies and realities (“Out There”) are also local and internal (“In Here”).

**Personage Club (Prismatic Room)**: An exclusive venue where Dusmano and Zontik discuss metaphysical matters, symbolizing high society’s aloof engagement with profound ideas.

**Pilgrim Dusmano**: The central figure advocating infinite alternate worlds and conscious transmigration, performing small miracles and becoming an inadvertent cult leader.

**Prime World**: The original, foundational reality characterized by rigid logic, strict accountability, and oppressive materiality, from which all other worlds and people may derive.

**Prime/Original People**: Authentic, foundational beings tied to the Prime World, considered dull, heavy, and logical sources from which derivative people spring.

**Projection (Of Alternate People and Worlds)**: The idea that many realities and beings are emanations, reflections, or offshoots of a primary origin, rather than independent creations.

**Reflections (Of Persons)**: The concept that many individuals are echo-like, partial manifestations of prime souls, lacking full authenticity.

**Rhinestone Suderman**: A student of Dusmano who represents the conflicted admiration cult followers feel, torn between skepticism and fascination.

**Shadow Worlds (Alternate Worlds)**: Layered or parallel realities existing simultaneously, each one a variant or reflection of the primary world.

**Sinewy, Fetish Hands (Prime World’s Grasp)**: A metaphor for Prime World’s powerful, binding force that prevents escape and enforces rigid logic.

**Stale Skies (Prime World)**: The suffocating, static heavens of Prime World, symbolizing its inability to allow freedom or imagination.

**Swamp Gas (Derivative Shimmer)**: A metaphor for the luminous yet insubstantial brilliance of derivative beings, arising from murky, lowly origins.

**Three True Theories**: The trio of cosmological truths acknowledged by various groups: scattered life-supporting worlds, alternate co-occupying worlds, and finite soul recycling.

**Transmigration of Souls (Death to Life)**: The process by which a soul moves into a new body or world at death, carrying with it potential memories and identities.

**Tree-Worlds**: Another term describing alternate universes branching from one original trunk, all sharing the same spatial dimension.

**Tri-Mental View (Dusmano’s Cosmology)**: Dusmano’s integrated perspective that reconciles multiple correct theories into a single overarching understanding of reality.

**Umbrella (Noah Zontik’s Role)**: A symbolic term for Zontik’s function as Dusmano’s protector, shielding him from cosmic repercussions and existential dangers.

**World-Jumping**: The act of leaping from one reality to another at the moment of death, ensuring ongoing existence across infinite alternate worlds.

3

*"Any action in any world will inevitably set up parallel actions in parallel worlds."*

*"But these people of several sorts had almost heard of Pilgrim. They had come very near to knowing him. They had been expecting, in expectations that did not put themselves into words, someone very much like him."*

*"It wasn't that there was very much to Pilgrim. He was a walnut with a small and tasteless meat inside. But it was recognized that he was of a rare and special species, and somewhere out of the encounter with him there would be a more ample and a nuttier harvest."*

*"The names of the destinations, the details of the missions, all such things were usually barred from his mind."*

**I. Epigraph and Invocation**

1. Citation: “Nineveh, in which there are more than a hundred and twenty thousand persons that know not how to distinguish their right hand from their left, not to mention many camels. —God”

A. References a biblical context (the story of Jonah and Nineveh) invoking a city of great size and innocence or ignorance.

B. Introduces a large number of people lacking discernment, along with camels, suggesting complexity or primitive conditions.

**II. Pilgrim Dusmano’s Multiple Lives in a Single World**

1. Pilgrim lives half a dozen simultaneous lives even in one world.

A. Every morning he attends to the “seedbed” or seminary of selected students at Rampart University.

a. He always needs small, select groups of outstanding people generation after generation.  
b. Seedbeds like this shape young individuals to his liking.  
c. He grafts “little brain scions” of his own selection onto them (a metaphorical or perhaps literal mental influence).

**III. Dunlunk’s Fifth Law and Cross-World Influence**

1. Dunlunk’s Fifth Law: “Any action in any world will inevitably set up parallel actions in parallel worlds.”
   1. By shaping young minds on one orb, Pilgrim indirectly shapes their corresponding integers in

parallel worlds.  
B. Influence is proportional to “distance in attitude and space and time” (the farther or more different, the weaker the influence) but always leaves some effect.

**IV. Proverb of Casting Bread on Waters**

1. Refers to casting bread and receiving it back a hundredfold.

A. Not everyone gets bread back, some get none.  
B. One who organizes early can depend on increased return.

1. Pilgrim is always well organized about his corresponding persons.

A Different integers of him (his parallel selves) assist one another since they are ultimately the same person on a final plane. B. Cultivating the young and casting bread ensures multiple eventualities are covered.  
C. Going into a strange world cold is queasy, so he prepares via these actions.

**V. Pilgrim’s Pre-Arrangements Before Entering New Worlds**

1. Pilgrim seldom enters new lives or worlds unprepared now.

A. His echoes, coronal fields, and ripples precede him, setting groundwork.

B. Wherever he goes, he finds competent people ready to serve, build infrastructures, and intelligent

youths ready to learn from him and form cults in his honor.

1. These people have never truly heard of Pilgrim, do not recognize him, have no memory of him.

A. Yet they have “almost heard” of him; a near recognition.

B. They feel a strong thrill at his arrival, as though subconsciously prepared in that infinity where

parallel worlds meet.

**VI. Pilgrim’s Nature: The Walnut Metaphor**

1. Pilgrim is compared to a walnut with a small, tasteless meat inside, suggesting not much substance to him

personally.

1. He is of a rare and special species, promising a nuttier harvest later.
2. Upon arrival, Pilgrim stands on the shore and takes hundredfold bread (dry, warm, savory, salted, wrapped in

honey-wax) out of the water—an image of reaping large returns from his prior castings

**VII. Pilgrim’s Pleasure in Mind-Manipulation**

1. One of Pilgrim’s high pleasures: manipulating minds, especially the young (very plastic minds).
2. Pilgrim lives entirely for pleasure; he has no conscience.

A. Frequent traveling among worlds requires discarding non-essentials like conscience.

1. He has many pleasures tumbling around him and chooses only the most exquisite.
2. Moulding, eradicating, forcing, and even raping minds and psyches is exquisite to him—this shows his cruelty and amorality.

**VIII. Pilgrim’s Daily Progression: Politics and Maintenance**

1. After tending to young minds, Pilgrim moves to politics, manipulation, and maintenance—the main affair of the world.

A. Politics are the pivots upon which the world turns.  
B. He enjoys interplay of world forces as weighed in human minds.

1. Noah Zontik is the key man in Pilgrim’s intrigues and governance.

A. Pilgrim is intrigued by intrigue; never willingly forgoes these political machinations.

**IX. Pilgrim and Noah’s Complex Relationship**

1. Their relationship has many levels.
2. Sometimes Noah looks at Pilgrim with puzzled eyes, reflecting scenes that are off-this-world, out-of-context.
   1. These scenes seem to be memories or reflections of events that happened to other persons, not

to Pilgrim or Noah.

1. Possibly parallel lives or events in other worlds nearly happened to them too. No simple explanation.
2. Pilgrim and Noah have known each other for about a dozen years but are closer than that would imply.
3. Always Noah gives and Pilgrim receives—Pilgrim draws advantage from parallel worlds which he nearly

remembers.

**X. Pilgrim’s Third Daily Concern: Commerce and Business**

1. After politics, Pilgrim attends to commerce.
2. This is the third important thing after securing future (youth) and present (politics).
3. Business: harvesting his past plantings.
4. Pilgrim’s import business has wide ramifications and abrupt anomalies.

A. He sells and delivers millions of dollars of commodities monthly.  
B. He cannot recall where he got the goods or if/when he paid.  
C. Pilgrim doesn’t worry about these inconsistencies.

**XI. Unusual Commerce as a Common Phenomenon**

1. Every world has unusual commerce that cannot be scrutinized too closely.
2. A world couldn’t get along without it.

**XII. Pilgrim at His Headquarters Terminal**

1. Pilgrim goes to his main terminal with a shimmering, enigmatic floor.
2. Some believe this floor smells of bi-location.
3. Aubrey Pym, a young man, meets Pilgrim, very nervous today (more than usual).

**XIII. Aubrey Pym’s Request for a Raise**

1. Pilgrim jokes about packaging Aubrey’s new brand of nervousness.
2. Aubrey asks for a raise, says he thought about it all night.
3. Pilgrim also thought about it briefly last night.
4. Pilgrim states it’s time to send a messenger, and his intuition says Aubrey should be the messenger.
5. Aubrey is confused; this isn’t his classification.
6. Aubrey insists he deserves a raise, has been a good, faithful worker.
7. Pilgrim asks about Aubrey’s family—wife and two children.
8. “Familied men make the best messengers,” Pilgrim says, citing built-in hostages.
9. He orders Aubrey to bring wife and children at once.

A. Aubrey protests: older child at school, younger at nursery, wife at archery league.  
B. Pilgrim sees it as convenient; just bring them.  
C. Aubrey doesn’t understand fully; Pilgrim demands compliance.  
D. Aubrey agrees.

**XIV. Pilgrim’s Board Meeting**

1. Pilgrim goes to a board meeting with three or more employees.
2. The employees like Pilgrim, nearly entranced, but somewhat afraid.
3. Pilgrim checks who’s most nervous—decides it’s Spurgeon.
4. Pilgrim asks Spurgeon what is bothering him.
5. Spurgeon mentions Supply: adjustments needed. Pilgrim alone knows how to contact Supply.
6. This topic arises weekly, but they don’t remember due to Pilgrim’s practice of burning weekly minutes and the shadowy nature of Supply.
7. Pilgrim acknowledges he doesn’t consciously know how to contact Supply either.

A. It’s in unconscious levels or dark corners of his resources.

1. Pilgrim tells them to draw up recommendations. He’ll find a messenger.
2. Spurgeon wonders how a messenger can find Supply if nobody knows where it is. Pilgrim says he already

chose a messenger: a man, his wife, two children.

1. Spurgeon admits never understanding these messengers, finds something squeamish and outré about how

Pilgrim sends them.

1. Pilgrim reminds Spurgeon he arrived similarly less than a year ago, and Spurgeon forgot.
2. Pilgrim ensures he never likes to break up families forever; he tries to match family size and shape to where

Supply is located.

1. Pilgrim mentions various commodity issues from Supply (fuel sulphur content, building structure-stock

magnetism, bread blandness, proto-protein consistency, new products).

1. He wants a corpus of requests in one hour.
2. The men agree, relieved that Pilgrim knows what to do.

**XV. Pilgrim Leaves the Board Meeting**

1. Pilgrim exits to let them work unspooked by his presence.
2. He walks in a fine parkland near headquarters—he always needs to feed his ravening mind.
3. Description of Pilgrim: handsome, fair-haired, voice powerful yet intricate, early middle age, will halt aging soon,

has shimmer/dazzle.

1. Called hypnotic, electric, magnetic, transcendent by the press—he pays for such praise, which can become

genuine after synthetic introduction.

**XVI. A Call from Noah Zontik**

1. Pilgrim’s personal voxo rings. Noah asks: “Why did you kill Hut this morning?”
2. Pilgrim unsure who Hut is, but he killed only one man that morning.
3. Noah explains: Hut is a key associate of Evenhand, very important.
4. Pilgrim says he killed Hut because he’s arrogant and he enjoys killing arrogant men. Also, Evenhand’s group is

inquisitive.

1. Pilgrim frames it as a declaration of war—Hut’s death is his ante.
2. Noah asks who Evenhand’s group will kill next in retaliation—Pilgrim or Noah?
3. Pilgrim says preferably Noah this early in the game. Possibly neither.
4. Pilgrim cuts off the voxo call.

**XVII. Pilgrim’s Meeting with the Pym Family**

1. Pilgrim finds Aubrey Pym, wife, and two children at the commodity arrival floor edge.
2. All four are breathless and apprehensive—Pilgrim prefers underlings to be this way, especially messengers.
3. Pilgrim announces he will give Aubrey the raise—very substantial—and a transfer to a new world full of

opportunity.

1. Aubrey asks if he will have help in the new place; Pilgrim says yes.
2. Mrs. Pym asks about the town’s name. Pilgrim initially doesn’t know, then intuits “Dongolo.”
3. Mrs. Pym recalls Hemsteds who went there, never heard from again.
4. Pilgrim insists correct frame of mind is crucial: apprehensive, nervous, daring, creative. Mentions a jumper’s motto, then becomes confused at calling himself a jumper.
5. Pym family uncertain; the younger child makes a sarcastic remark.
6. Pilgrim acknowledges a document must be obtained for this mission, mentions haziness and grotesque acts

involved in sending messengers.

1. He says he’ll get the document and return.
2. Aubrey asks again about the raise; Pilgrim says salary doubled, fringes like carnival bangles—showy but not

covering much, as the child notes.

**XVIII. Commodity Arrival Floor and Mysterious Supply Source**

1. Pilgrim leaves the Pyms and walks along the commodity arrival area.
2. Immense amounts of supplies arrive constantly—fuel, clothing, food, building materials, metals, chemicals,

machines, tonics, talismans.

1. Nobody knows the origin. Pilgrim should know, but can’t quite remember.
2. Possibly the stuff is always there in some form, transformed by force generated by slight displacement of two coincident worlds—one student’s theory.
3. This slight displacement generates incredible force, creativity, pattern adjustments.
4. Messengers to Supply needed for pattern adjustments.
5. If all pattern came from here, results would be ordinary. Half must come from elsewhere for Pilgrim to be rich

and powerful.

1. No visible vehicles or teleportation receivers—just “One Smooth Operation.”
2. Floor seems electric, magnetic, gravitational—instrumentation denies all.
3. A shimmering effect always enwraps the area, possibly bi-location kickback.
4. Other wholesalers (Jones & Cloud, Chung & Ching, Ivanova & McCresh, Izzersted & Panenero) each have their own “One Smooth Operation,” but different from Pilgrim’s.

**XIX. Sudden Event**

1. “Then blind lightning struck.”

A. A sudden, dramatic event or interruption.

Notes

**Alternate Worlds/Parallel Worlds**: Multiple, coexisting realities that exist simultaneously with the familiar one, influencing and being influenced by each other. Actions in one world can set up parallel or corresponding actions in others.

**Bi-Location/Deplacement**: The phenomenon of two coincident worlds partially overlapping or shifting relative to each other. This slight displacement can generate immense creative force, allowing for the mysterious production and transformation of materials.

**Board Meeting**: A gathering of Pilgrim Dusmano’s associates, where commercial and administrative decisions are made. Such meetings occur regularly, yet the records are deliberately destroyed; participants are left with incomplete memory of the proceedings.

**Bread-Casting on Waters (Proverb)**: A metaphor for investing or acting in hope of future returns. Pilgrim’s cultivation of young minds and strategic alliances in one world ensures parallel benefits in others, much like bread cast on waters returning increased.

**“Buckling, Parallel Worlds”**: A poetic phrase describing the infinite complexity and interweaving of multiple worlds. This interconnectedness allows Pilgrim Dusmano and others to exploit trans-world opportunities.

**“Clod” (Child as Clod)**: A disparaging term Pilgrim uses for the younger child of Aubrey Pym, who unexpectedly speaks insightfully, suggesting unusual acuity hidden beneath an ordinary exterior.

**Commodity Arrival Floor/Area**: The shimmering, puzzling region where enormous amounts of supplies and materials materialize continuously without any visible source or delivery mechanism. It symbolizes the mysterious exchange or transformation facilitated by parallel worlds.

**Cult Figure (Pilgrim as Cult Figure)**: A leader or charismatic individual who garners secret or open devotion. Pilgrim Dusmano deliberately cultivates such status, securing loyalty and influence across worlds.

**Dazzle/Shimmer (Pilgrim’s Aura)**: The hypnotic, charismatic quality radiated by Pilgrim Dusmano, often described as a visible shimmer or dazzle, contributing to his reputation as hypnotic, electric, or magnetic.

**Deplacement Force**: The immense creative energy generated by the slight misalignment (deplacement) of two coincident worlds, enabling the spontaneous, pattern-driven production of commodities and materials.

**Dongolo**: A mysterious destination named as the next “transfer” location for the Pym family. It symbolizes the unknown and the hazy nature of inter-world travel and assignment.

**Dunlunk’s Fifth Law**: A principle stating that any action in any world will inevitably produce parallel or corresponding actions in other worlds. It serves as a theoretical foundation for Pilgrim’s manipulations and preparatory strategies.

**Evenhand (Cyrus Evenhand)**: Pilgrim’s powerful enemy, who leads a group skeptical of Pilgrim’s motives and resistant to granting him special privileges. Evenhand’s men, including the slain “Hut,” form the opposition against Pilgrim’s expanding influence.

**Fugaro Vortex**: An obscure concept suggesting a complex field or distortion possibly involved in the commodity arrival floor. Though instrumentation denies known forces, terms like fugaro vortex hint at advanced or unknown physics governing material manifestation.

**Grafting Brain Scions**: Pilgrim’s subtle technique for shaping the minds of his chosen students by mentally implanting selected ideas, templates, or intellectual “cuttings” into their psyches, ensuring loyalty and pliability.

**Hut (Associate of Evenhand)**: A significant member of Evenhand’s group whom Pilgrim Dusmano murders to assert dominance and open a “game” of retaliation. Hut’s death acts as a declaration of war and sets dangerous stakes for all parties involved.

**Import Business (Pilgrim’s Commerce)**: Pilgrim Dusmano’s vast trade empire that receives immense quantities of goods without visible supply chains. It relies on intangible patterns, forces, and possibly parallel-world resources. Pilgrim claims he cannot fully remember its sources or methods.

**Jones and Cloud / Chung and Ching / Ivanova and McCresh / Izzersted and Panenero**: Other major global commercial enterprises, each with its own “One Smooth Operation” for receiving supplies. Their existence illustrates that Pilgrim’s mysterious methods are part of a larger, equally enigmatic economic system.

**Jumper**: A cryptic term that Pilgrim applies to himself. It suggests individuals who can move or influence across worlds. Though Pilgrim denies direct knowledge of any other jumpers, his statements and actions imply that he possesses—or believes he possesses—such abilities.

**Messenger**: A role assigned by Pilgrim Dusmano to certain individuals or families, involving travel (often forced) into unknown territories or worlds. The selection of a messenger often leverages hostages (family ties) to ensure compliance and success.

**Moulding Minds (Mental Manipulation)**: Pilgrim’s practice of shaping the thoughts, personalities, and loyalties of young people in his “seedbeds,” achieving control, devotion, and future utility from those he has influenced.

**Noah Zontik**: Pilgrim’s key associate and protector, entangled in a complex, multi-layered relationship with Pilgrim. Zontik sometimes questions Pilgrim’s actions but remains bound to him, possibly due to spiritual or higher-level compacts.

**“One Smooth Operation”**: The unknown mechanism or process by which goods arrive at the commodity area. Each great world wholesaler has its unique secret method, never fully understood or revealed, and tied to incomprehensible world-spanning forces.

**Politics as Survival**: Pilgrim’s perspective that political machinations—alliances, intrigues, manipulations—are essential to secure his present and future. Politics becomes the framework through which Pilgrim ensures stability, wealth, and the success of his enterprises.

**Primordial Pleasures (Praise and Influence)**: Fundamental satisfactions Pilgrim seeks, such as shaping young minds, enjoying adulation, and exercising subtle domination. Praise, whether genuine or bought, becomes a key currency in Pilgrim’s world.

**Pym Family (Aubrey Pym & Family)**: The chosen messengers for Pilgrim’s current needs. They represent the ordinary people ensnared in Pilgrim’s machinations, subject to relocation (transfers) and unwitting participants in inter-world exchanges.

**Rapacious Mind-Tending (Psychic Horticulture)**: Pilgrim’s metaphorical “gardening” of intellects, where he cultivates, prunes, and harvests minds as if they were crops, ensuring future returns in the form of loyal supporters and enablers across worlds.

**Seedbed/Seminary of Selected Students**: Institutions where Pilgrim chooses and shapes promising young individuals. These places serve as intellectual nurseries where future allies, cult members, and manipulable minds are “grown” to serve Pilgrim’s multi-world agenda.

**Shimmering Effect (Bi-Location Kickback)**: The visual signature of mysterious forces at work. This shimmer envelops the commodity arrival area, hinting at unseen processes—possibly related to overlapping worlds, pattern formation, or hidden energies.

**Spurgeon (Associate in Commerce)**: One of Pilgrim’s business associates who represents the typical mindset of Pilgrim’s circle—subtly fearful, forgetful due to deliberate memory gaps, and reliant on Pilgrim’s cryptic assurances about supply and commerce.

**Supply (Unknown Source)**: The elusive origin or pattern-mold that provides Pilgrim’s commodities. Messengers are periodically sent into this abstract realm to request changes or improvements, though no one understands how or where Supply truly exists.

**Trust and Haze in Transmissions**: A condition necessary for successful “sendings” of messengers or goods. Clarity can be hazardous; a state of partial ignorance and trust in the process seems essential to maintain the delicate balance of parallel-world exchanges.

**Walnut Metaphor (Pilgrim as a Walnut)**: The notion that Pilgrim, for all his seeming complexity and charisma, may contain only a small, bland kernel of true substance. This metaphor underscores the idea that his grandeur might be an illusion and his power a product of intricate but hollow manipulations.

4

*"He is killing me with his hands."*

*"The final instants were too long."*

*" It is hard to concentrate on an advantageous world-jump when a man is opening your throat with a ritual knife."*

*"That's a lot of blood to take out of a man at one time."*

**I. Epigraph and initial context**

The text opens with a verse from *Commercial Messenger Weekly*:

A. “In calm agenda of the day / Why should such mere dispatch be chilling? / A jeweled glance, five pints to pay, / A kid that took a lot of killing.”

a. These lines suggest routine actions (“mere dispatch”) that nonetheless are chilling.  
b. References to a “jeweled glance,” a payment of “five pints,” and a child’s death establish a

grim, violent tone.  
c. The verse aligns with themes of concealed brutality and bizarre transactions.

**II. The assault on Pilgrim Dusmano**

1. Dusmano is struck down at the edge of the commodity arrival area.

A. He experiences a body shock no man could survive unchanged.

B. He is handled roughly, nearly throttled to death, shaken by a silent, instant, and powerful onslaught.

1. Unexpectedness of attack:

A. Nobody ever jumps Pilgrim in his own place.  
B. The attacker’s remarkable prowess suggests a known, formidable adversary.

**III. Pilgrim’s combat abilities and predicament**

1. Pilgrim is strong, active, agile, knowledgeable in personal-combat disciplines.
2. Nonetheless, he is overmatched by someone who handles him like a child.
3. Few men on that world could handle Pilgrim so completely.

A. This identifies the assailant as exceptional and likely preeminent in strength or skill.

**IV. Pilgrim’s inner calculations under threat of death**

1. Pilgrim’s throat is closed; he cannot call out.
2. He wonders why the final instants are so long, why the killer doesn’t finish him immediately.
3. Conclusion: This may be a ritual killing, giving Pilgrim time to prepare his mind for a world-jump.

A. Jumpers say unprepared death costs advantage of multiple lives.  
B. Pilgrim attempts rapid mental preparation for a world-jump even as blood flows.

**V. The ritual’s details**

1. The assailant uses a slender, sharp ritual knife, opening a vessel in Pilgrim’s throat.
2. Blood is collected in a large tankard, about five pints, not wasted.
3. Pilgrim’s hands are free, the attacker unconcerned about resistance.
4. Pilgrim notes attacker’s intensity and tries to exploit it:

A. He searches the attacker’s inner breast pocket during the struggle.

B. He removes a fat wallet, unnoticed by the attacker.

**VI. Pilgrim’s survival and changed perception**

1. Pilgrim wakes up shortly after in a flickering area by the commodity arrival floor.
2. There is blood on the shimmering floor, causing sputtering and rejection.
3. The attacker and the five pints of Pilgrim’s blood are gone.
4. Pilgrim feels a change in his eyes, brighter, fractured vision, as though seeing a new world.

A. Waking with new eyes is like entering another aspect of existence.

**VII. Pilgrim’s recovery and return to the board room**

1. Pilgrim cleans himself at an ornamental fountain.
2. He enters the board meeting room where Spurgeon and others finalize the Supply request.
3. They pay little attention to Pilgrim’s condition, accustomed perhaps to his eccentricities.

**VIII. Examination of the stolen wallet**

1. Pilgrim sits and examines the fat wallet taken from the assailant.
2. The wallet contains large-bill cash and crucial information.
3. Pilgrim recalls the public identity of the assailant:

A. The big, slab-sided, intense face belongs to a man known as

“Holiness-through-Strength.”

1. From notes in the wallet, Pilgrim learns code names of Evenhand’s henchmen:

A. Blut (blood/family), Brut (brood/spawn), Flut (flood/breaking out), Glut (flame), Gut (property), Hut (harbor/shelter, now dead), Mut (courage, presumably the attacker), Wut (rage/mania).

1. Evenhand’s own code name is Rut (rod/scepter/authority).

A. This suggests Evenhand holds a supreme, perhaps state-level office of innocence and goodness.

1. Pilgrim realizes Evenhand’s true identity and position:

A. Evenhand is an innocent, spotless official of the highest order.  
B. Pilgrim was once considered for the same office but found not innocent or spotless.  
C. Pilgrim now intends to join or create a movement to destroy Evenhand.

**IX. Meanwhile, at Evenhand’s headquarters**

1. Evenhand, tall and slim, works on both open and secret agendas.
2. Mut, the attacker, enters via a hidden door.
3. Mut reports that Dusmano bleeds red, likely human but uncertain.
4. Mut suggests taking more samples (lung, brain, heart) but Evenhand forbids killing Dusmano yet.
5. Evenhand finds Dusmano’s evil attractiveness disturbing.
6. Mut drinks the five pints of Pilgrim’s blood, showing extreme brutality.
7. Evenhand and Mut’s exchange implies they are waiting and watching, aware they risk destruction by delay.

**X. Back to Pilgrim’s board meeting**

1. Spurgeon says the bill of particulars for Supply is finished.
2. Spurgeon questions why they forget weekly that this is routine.
3. Pilgrim explains that urgency is required for the messenger transmission process, and routine dullness must be erased from memory each time.
4. Pilgrim takes the list and leaves to find the Pyms, his chosen messenger family.

**XI. Messenger dispatch preparations**

1. Pilgrim finds Aubrey Pym and family uneasy near four long stone benches and a grinder-shredder machine.
2. These ritual items were brought by workmen who claimed Pilgrim ordered them.
3. Pilgrim recalls these implements are used weekly to send messengers, but he forgets this ritual between sendings.
4. Pilgrim gives Aubrey the message and instructs them for world-jumping:

A. They must lie down on stone benches.  
B. Happiness, trust, apprehension, and the right mindset are essential.

**XII. The ritual of sending messengers**

1. Pilgrim takes a large ritual stone knife.
2. Aubrey Pym expects to go to another town at double pay.
3. Pilgrim swiftly cuts Aubrey’s throat.
4. The wife questions this method, Pilgrim reassures her. He cuts her throat too.
5. The elder child’s turn comes, Pilgrim kills them as well.
6. The younger child resists:

A. Sneering and mocking Pilgrim, noticing his jeweled eyes.  
B. Threatens to knock Pilgrim into hell on the narrow bridge between worlds.  
C. This child is unnatural, foaming, cursing, and slippery.

1. Pilgrim struggles, feeling foolish as workmen pass by, but eventually kills the younger child.

**XIII. Completion of the messenger transmission**

1. The words fade from the message in Aubrey’s hand, meaning it was received in Supply’s aspect world.
2. Three of the four Pyms successfully transition to the other world alive and well in parallel bodies.
3. This violent ritual is routine, repeated every week to send instructions to Supply in another aspect.
4. Such commerce between worlds is advantageous and justifies the brutal ritual.

**XIV. Disposal and forgetting**

1. Pilgrim stuffs the bodies into the grinder-shredder machine.
2. He finds the task distasteful and does not recall how the bodies got there.
3. He forgets the ritual as soon as it’s done.
4. Only when needed again in a week’s time will he recall what to do with these stone benches, the stone knife,

and the grinder-shredder.

1. Momentarily, a child’s hateful eye glares from the effluvium, suggesting lingering malevolence.
2. Pilgrim turns away and forgets, the objects are taken away until the next ritual.

**Notes**

**Agate Fire (in Eyes)**: The hard, gemstone-like intensity in the younger child’s eyes as it confronts Pilgrim with hostility and resistance, suggesting unnatural or supernatural resolve.

**Aspect World**: An alternate version or “face” of the same reality, accessible through world-jumping or ritual dispatch, where individuals appear in parallel forms and commerce can be extended beyond the familiar world.

**Aubrey Pym and Family (Messengers)**: A family chosen to be “dispatched” (murdered) so their essences can carry a message to an alternate aspect world (e.g., Dongolo). Their forced sacrifice demonstrates the brutal, secretive method by which inter-world communication is achieved.

**Bi-Location/Deplacement**: The phenomenon where two nearly coincident worlds are slightly misaligned, creating enormous creative or transformative energy. This energy enables the mysterious production of goods and the transfer of messages across worlds.

**Blood Ritual**: The collection or shedding of blood (e.g., Pilgrim’s blood by Mut, or the throats cut with a stone knife) performed as part of the secret inter-world communication process. Blood, in these rituals, serves as a potent medium or key for transference.

**Board Meeting (Weekly Requests)**: A routine gathering of Pilgrim’s associates to compile a “bill of particulars” (requests) for Supply. Although it happens regularly, induced memory failures make each occurrence seem urgent, unfamiliar, and extraordinary.

**Chthonic Demiurge**: A mythical, underworld-associated force or deity invoked metaphorically. It implies a primordial or sinister entity that sets tasks or manipulates events behind the scenes.

**Child That Took a Lot of Killing**: The youngest Pym child who resists murder fiercely, mocks Pilgrim, and threatens to ambush him in inter-world passages. This child’s supernatural defiance underscores the dark complexity of trans-world transitions.

**Code Names of Henchmen (Blut, Brut, Flut, Glut, Gut, Hut, Mut, Wut, Rut)**: Secret cognomens of Evenhand’s eight-man team, each name symbolizing a fundamental essence (e.g., Hut = Harbor, Mut = Courage, Rut = Rod/Scepter = Evenhand). These code names hint at a hidden structure of power and moral “spots” externalized in these agents.

**Commercial Messenger Weekly**: A referenced publication (or an inserted poetic caption) suggesting that the dispatch of messengers (through murder and trans-world shipment) is an ongoing, if secret, commercial practice known or hinted at in certain circles.

**Commodity Arrival Area**: A special, shimmering zone where goods materialize continuously and inexplicably, likely due to the interplay of multiple worlds. It is the literal and figurative ground zero of Pilgrim’s mysterious commerce and serves as a stage for violent rituals.

**Dhongolo**: A named alternate destination or aspect world to which messenger-victims are supposedly sent through ritual killing. Messengers supposedly arrive there alive and well in parallel bodies, enabling commerce and communication across realities.

**Disposal Ritual (Grinding Bodies)**: After messengers are killed, their bodies are fed into a grinder-shredder machine. This ensures no lingering evidence and helps maintain secrecy. The equipment appears and disappears cyclically, and participants consistently forget the procedure.

**Evenhand (Rut)**: Pilgrim’s powerful enemy, holder of a secret and exalted office that requires moral spotlessness. His eight henchmen externalize his “spots” (immoral acts), allowing him to remain officially “innocent.” Evenhand observes Pilgrim’s activities, representing a counterforce or balancing element in the inter-world intrigue.

**Five-Pint Tankard**: The large vessel Mut uses to collect Pilgrim’s blood, symbolizing the brutality and ritualistic nature of violence associated with these inter-world dealings. Five pints is a significant, grim quantity.

**Forgetting Mechanism (Memory Blocks)**: A deliberate cognitive barrier preventing stable recall of the weekly rituals. Neither Pilgrim nor his associates can remember the full details, ensuring secrecy and preventing any simple, rational understanding of their violent commerce.

**God/Nineveh Reference**: An initial biblical allusion (to the ancient city of Nineveh and its moral/spiritual ignorance, as recounted in the Book of Jonah). It sets a tone of moral complexity and suggests that the events depicted may stand in ironic contrast to divine standards.

**Grinder-Shredder Machine**: A device appearing once a week to dispose of messenger corpses. Its presence and operation are routinely forgotten afterward, adding to the cyclical, amnesiac horror of the ritual.

**Holiness-Through-Strength Man (Mut)**: One of Evenhand’s henchmen, immensely strong and brutal, able to overpower Pilgrim. Representing externalized “spots” (violence and cruelty), Mut’s actions support Evenhand’s spotless public identity by performing dark deeds vicariously.

**Jeweled Eyes (Jeweled Glance)**: Pilgrim’s eyes after near-death trauma appear sparkling like jewels. This transformation symbolizes a heightened perception or altered state of consciousness linked to world-jumping preparation and intense stress.

**Jumper’s Sayings (World-Jump Lore)**: Aphorisms or guidelines passed among those who can shift worlds. They emphasize preparing the mind before death for a successful, advantage-preserving “jump” to another aspect or world.

**Memory Failure/Blocks**: The enforced mental amnesia that prevents Pilgrim, his associates, and witnesses from comprehending or recalling the ritual murders they commit each week. This ensures ongoing secrecy and prevents interference with the commerce between worlds.

**Messengers (Sacrificial Families)**: Ordinary individuals sacrificed by Pilgrim to send instructions to Supply in another world. Their violent deaths supposedly translate them into a parallel existence, carrying requests and enabling the continuation of inter-world commerce.

**Mut (Courage)**: The henchman of Evenhand who attacks Pilgrim, collecting his blood. Mut’s code name signals his role as the embodiment of raw bravery and violence, externalizing Evenhand’s darker impulses.

**One Smooth Operation**: A cryptic phrase describing how materials appear in the commodity area without visible transportation or known technology. It suggests the seamless yet incomprehensible mechanics of inter-world trade.

**Purple Pout (Child’s Possible Survival)**: The unsettling implication that the youngest child’s spirit, represented by a glaring, conscious eye, might persist even after bodily destruction. This hints at ongoing danger lurking in inter-world pathways or chthonic spaces.

**Ritual Knife (Stone Knife)**: An ancient-style blade used for throat-cutting messengers. Its primitive material and recurring presence emphasize the archaic, sacral quality of the weekly killings.

**Ritual Sending of Messengers**: The routine but secretive murders that serve as a communication method with parallel worlds. Bodies become vehicles for message transmission, and bloodshed opens pathways that would otherwise remain closed.

**Supply (Other Aspect’s Provider)**: The enigmatic source that alters and provides commodities to Pilgrim’s world. Communication with Supply requires violence and ritual. Though never directly seen or understood, Supply is critical to Pilgrim’s economic might.

**Urge for Inter-World Commerce**: The driving reason behind these brutal acts. Without these secret exchanges, Pilgrim’s trade would collapse. Thus, violence and forgetting form the backbone of a hidden economic system spanning multiple realities.

**Workmen (Ritual Set-Up Crew)**: Laborers who bring benches, knives, and grinders before each ritual and remove them afterward. Their role is part of the carefully maintained cycle of secrecy, routine, and amnesia that sustains Pilgrim’s commerce.

5

*"Evenhand is Consul."*

*"He exteriorizes badly or unevenly."*

*"Mary in the sunlight, James in the shadows”*

*"It is stark evil coming on goat feet."*

I. **Epigraph and Initial Tone**

The text opens with a verse from “Museum-Munchers’ Daybook”:

A. Lines:

a. “An idol-thing with jewel eyes  
And kindness’ milk grown thicker, curder,  
With tampered shadows, Scanlon skies,  
And token, microcosmic murder.”

B. The verse prefigures the themes of idol-like figures (with jewel eyes), the corruption of kindness into

something curdled, manipulated shadows, references to “Scanlon skies” (perhaps an artist/landscape

allusion), and “token, microcosmic murder.”  
C. Sets a tone of dark art, corrupted kindness, and small but potent acts of violence as metaphors or actual

events.

II. **Unrepeated Information and Necessity of Dissemination**

1. The text states: “Unrepeated information goes stale quickly. It festers.”

A. Pilgrim Dusmano feels compelled to pass along certain newly acquired information before it “festers.”

1. Pilgrim obtained information from the wallet of a man codenamed Mut that morning.

A. He wants to spread this information to cause maximum harm.

III. **Pilgrim Contacts Randal Muckman (Multimedia Reporter)**

1. Pilgrim calls Muckman by voxo.

A. Says info is too hot for voxo; suggests a quick face-to-face exchange.  
B. Arranges a passing meet at the Daylight Museum in four minutes.

1. In four minutes, Pilgrim enters the Daylight Museum as Muckman exits.

A. Pilgrim quickly says three words: “Evenhand is Consul.”  
B. Immediately they part ways.

IV. **The Gravity of the Information**

1. Identifying a Consul is explosive: The Consuls are top-secret rulers, their identity never to be known.
2. This knowledge puts the government in peril.
3. Muckman doubts Pilgrim’s honesty (Pilgrim known for dishonesty), but can’t ignore such info.
4. If Muckman spreads it, how to source it? He must spread it or he wouldn’t be Muckman.

A. He considers labeling Pilgrim as “usually unreliable” or “knowledgeable but dishonest” to hint at Pilgrim’s involvement.

1. Six minutes later, Muckman goes public with it, calling the source “a high, wide (of the mark sometimes), and handsome source.”

A. The intelligent public guesses Pilgrim is the source.

V. **Immediate Consequences of the Revelation**

1. Three-dimensional eddies of shock sweep the land.
2. Revealing a Consul’s identity is raw, dangerous.
3. Dusmano has done the first stage of damage, is pleased.
4. He moves on to other pleasures, specifically building his own image.

VI. **The Daylight Museum and its Principles**

1. Pilgrim spends an hour in the Daylight Museum after doing this deed.
2. Museum concept: art at its best, uncompromised, untrammeled, with no dark corners or abstractions.

A. Clarity in representation, chaste colors.  
B. No feverish or uneasy colors beyond a certain threshold.

1. If one wants murkiness, they must create it themselves; the museum displays only clarity.
2. Pilgrim frequents museums to help create his special image—he’s engaged in a long-term self-curation.

VII. **Alternatives to Daylight Museum**

1. Dismal Den, Implosion House, Tom Fool’s: other museums for unruly, dark tastes.
2. Introspection Inn on Frankfort: a place for more disturbing self-analysis.
3. Hell at Southgate: for dizzying, nauseous stuff.
4. Pilgrim visits various types of museums over the week, but not actual hell.
5. He sees crockery fired in hell, passionate mood pieces, but today he’s at the daylight-infused Daylight Museum.

VIII. **Mary Morey Joins Pilgrim; James Morey in the Background**

1. Mary Morey, one of Pilgrim’s morning students, joins him in the museum.
2. Mary comments that Pilgrim’s eyes look like cracked glass or jewels—suggesting a breakthrough to a new

image but it’s broken.

1. James Morey hovers in shadows, often accompanying Pilgrim without fully joining.

A. Mary in sunlight, James in shadows.  
B. Some say Mary has no shadow except her brother James. Suggestive of a metaphysical bond.

IX. **Pilgrim’s New Eyes and Changed Shadows**

1. Mary asks how Pilgrim got new eyes.
2. Pilgrim’s eyes changed when Mut attacked him that morning. Bright things seen at that moment lodged into

Pilgrim’s eyes.

1. Pilgrim’s shadows are unusual:

A. They change even if Pilgrim and light don’t move.  
B. Parades of shadows follow one another.  
C. Pilgrim projects lively, snapping shadows possibly tinged with red (bloodiness?).  
D. The text posits maybe Pilgrim is derivative and his shadows prime, or vice versa.

X. **Mary Questions Pilgrim’s Shadows; The Curator’s Explanation**

1. Mary asks the curator what is wrong with Pilgrim’s shadows.
2. Curator: Pilgrim exteriorizes badly/unevenly, pushes pleasure too far, raw bloodiness involved.

A. Possibly insane, but can stop anytime—planned insanity as part of pleasure.  
B. The curator implies Mary is part of Pilgrim’s planned pleasures.

XI. **The World Reacts to the Revelation of the Consul’s Identity**

1. A wave of excitement/emotion (murderous but dreamlike) sweeps the city, the nation, and beyond.
2. This wave seeps into the museum’s atmosphere as well.

XII. **Pilgrim’s Shadow Manifestations**

1. Pilgrim’s shadow is now a “blob of high-hearted and intensely sociable evil,” shared by everyone present.
2. Red flute notes dance about the floor—notes so shrill they could shatter glass.
3. Pilgrim gazes at a simple black and white drawing of a boy and girl doing nothing.
4. The shrill notes from the shadow shatter a glass. Mary apologizes, the curator says it was just his drinking glass.
5. This sets a tone of how Pilgrim’s presence warps the serene environment.

XIII. **James Morey on Pilgrim’s Enjoyments vs. Fun**

1. James asks: Does Pilgrim have fun, or just enjoyment by definition?
2. The curator takes Pilgrim, and the Moreys follow, into a reserved wardroom with new arrivals.

XIV. **New Arrivals from the Walk-In Bijou (New Orleans)**

1. Strident and serene pieces, paintings, woodcarvings, German silver montages.
2. A little wooden statuette with live eyes by Groben.

A. Eyes are lively, monkey-like, curious, slightly hostile.  
B. Rest of carving is not good-looking, not top Groben quality.

XV. **Mary and Pilgrim Discuss Eyes and Idols**

1. Mary says the statuette’s eyes look like Pilgrim’s old eyes, and Pilgrim now has jewel idol-eyes.
2. Pilgrim agrees he’s becoming an idol.
3. Mary wonders if the statue has Pilgrim’s old eyes.
4. Pilgrim denies old eyes should be alive anywhere else.

XVI. **Pilgrim Proposes Drowning the Statuette**

1. Pilgrim suggests drowning the statue to destroy the mechanism of its live eyes.
2. Curator protests; unknown mechanism.
3. Pilgrim insists it’s no mechanism—just alive eyes.
4. James fetches water in a crock.
5. Pilgrim wants a “micromurder,” a small-scale killing for pleasure.

XVII. **Pilgrim’s Philosophy on Materials for His Image**

1. Pilgrim has been constructing a statue/icon/image out of flesh—his own.
2. Blank material must be empty of real personality.
3. Pilgrim claims to have been pouring blood in and out, symbolically shaping this image.
4. He speaks of real blood poured inside and outside the sculptural medium.

XVIII. **Cigar-Store Indian and Shape-Shifting Cigars**

1. A Finnegan-carved cigar-store Indian with real cigars clutched in its wooden hand.
2. Initially seemed wooden, now real cigars appear. They light up and smoke.
3. Mary blows heart-shaped smoke rings—an odd minor art.
4. The curator is puzzled by the transformation.
5. Van Ghi’s ghostly orange paintings, Alessandro’s wood-texture paintings also present—rich artistic environment.

XIX. **The News Spread: Evenhand is Consul**

1. A note arrives to the curator: Confirms Evenhand’s identity as Consul is on the news.
2. Pilgrim reacts with frenzy: calls for hounding, rending, tearing, and killing Evenhand.
3. Consul: a good, anonymous ruler. Now known, he becomes a target for collective murder.

XX. **Curator’s Shock at Ritual Murder of a Consul**

1. Curator: Why destroy a good, anonymous leader who receives no thanks?
2. Pilgrim: It’s the devil-revel, a generational pleasure murder. National heritage.
3. Pleasure greater if the victim is good—like raping a virgin. Evil men yield less pleasure.
4. This reveals a deeply sadistic cultural tradition triggered by revelation of identity.

XXI. **Drowning the Wooden Statuette**

1. James holds the figure under water, it panics.
2. Pilgrim: If it were just wood, why his excitement? It’s a token murder, a sauce for the big feast of killing

Evenhand.

1. The curator never understood such cruelty.

XXII. **Pilgrim’s Historic and Cultural Justifications**

1. Pilgrim compares it to ancient Greek Katastrophy: assault, rape, ruin, multi-day torture of a virgin victim.
2. Our age is weaker, but now we have a chance to restore raw pleasures.
3. Killing a good Consul is akin to these ancient rites: pure, rich pleasure from a spotless victim.

XXIII. **The Aftermath of the Statuette’s Drowning**

1. James lifts it out: wood limbs displaced, eyes now dead with horror.
2. This small killing mirrors the larger cultural madness.
3. James says those eyes were the last remnant of real Pilgrim, now dead.
4. James remains a member of Pilgrim’s cult, acknowledging Pilgrim’s transformation into something demonic and

artificial.

XXIV. **Implications for Pilgrim’s Transformation**

1. Pilgrim now has jewel-eyes, an idol’s face, a ritual mask.
2. The curator’s mention of the old Consul’s eyepiece, Pilgrim’s mention of blood and carving, all point to Pilgrim

forging a terrifying new identity that thrives on cruelty and ritual murder.

1. The world outside is caught in a fever to destroy Evenhand, paralleling Pilgrim’s microcosmic murder of the statue.

6

*"Slut has already been killed. The people got to him before we had hardly started on our instigation. It was almost too easy. They tore him to pieces."*

*"Were they Lords of the Gnats for nothing? Many of these young Lords Spiritual had already scattered to hunt down and hamstring this strong man."*

*"But how do you justify such madness, Mr. Dusmano? How do you justify this detailed straining at gnats, you and your sort, when you consider the great and ungainly camels that you have swallowed whole and passed through you and out again?"*

I. **Epigraph and Tone Setting**

1. Verse from “Song of the Golden Shovel”:

A. Lines:

a. “Eclectic outrage is our rule:

To strain at gnats that soil and sin us,  
And pass huge camels to the stool.  
And still there are great camels in us.”

B. Suggests a theme of moral hypocrisy and disproportionate outrage: focusing on minor faults

(“gnats”) while easily passing huge moral wrongs (“camels”).  
C. The “camels in us” alludes to deep-seated large sins or moral inconsistencies inside people.

II. **Pilgrim Dusmano’s Status at the Media Club**

1. Pilgrim has midday dinner at the Media Club.

A. The Media Club entrance words: “For the Lords Spiritual Only.”

B. Pilgrim qualifies as both a Lord Spiritual and a Lord Temporal:

a. As a Lord Temporal: due to commerce, money-shuffling, wealth.  
b. As a Lord Spiritual: influence on mores, manners, cults, styles; creative deviations, decadent

deformations, riotous dismantlings, numinous ambivalences, “Pioneer of Pleasure.”  
c. Bemedaled and cultified, Pilgrim holds high spiritual rank.

III. **The Media and Pilgrim’s Symbiotic Relationship**

1. Media People need Pilgrim’s type: innovators in cultic and electronic personality.
2. Pilgrim needs Media to project his persona, to chop down the unelectronic and create a New Man.
3. Pilgrim is the “Newest of the New Men.”

**IV. Report from a Younger Lord Spiritual (Cordcutter)**

1. A younger communicator Lord approaches Pilgrim at table.
2. Announces they have uncovered and unmasked three men: Gut, Blut, and Flut (associates of Evenhand’s group).

A. They have “nailed their hides to the barn door” figuratively.  
B. Label them “Plague-Rats behind the Masks.”  
C. Unmasked, they must die according to the media-fueled public frenzy.

1. Blut is already killed by the people, torn to pieces before major instigation even began.

A. Pilgrim expresses pleasure: “Blut was a minor one, but good!”

**V. Pilgrim’s Exotic Culinary Choices**

1. Pilgrim eats pipe clay soup: made from vermicules that burrow in white pipe clay, plus Holland onions, salting

of white pipe clay.  
A. Emphasizes Pilgrim’s taste for bizarre, expensive, prestigious foods.

**VI. Further Information and Requests for More Revelations**

1. Cordcutter hints at more secrets.
2. Pilgrim asks about more events after Blut’s death.

A. The Club has a piece of Blut’s body on-site.  
B. Pilgrim excited: “Within the hour,” he can view/taste it. He’ll wait.

**VII. Pilgrim Provides New Information: Mut is Satterfield**

1. Pilgrim reveals Mut’s real identity: Satterfield (known as Transcendent Muscles, Strength-in-Serenity).
2. Young Lords ecstatic: They will provide a “gnat” of evidence to bring him down.

A. The Lords Spiritual specialize in manufacturing or exaggerating small faults (gnats) to ruin

reputations.

1. They scatter to hunt down and destroy Mut/Satterfield.

A. Good people strain at gnats, easily manipulated.

**VIII. Pilgrim’s Second Dish: Mock-Pizzle Pie**

1. Pilgrim now eats mock-pizzle pie (out of season for the real thing).

A. Basic ingredient from a “clutter-buck” not a bull, prestigious and expensive.  
B. Pleasure in rare and artificially prestigious foods.

**IX. An Older, Elegant Lord Spiritual: Fairfronter**

1. Fairfronter bears “Golden Shovel Pip” and a small Pilgrim Staff, signifying membership in Pilgrim’s cult.
2. He asks if Pilgrim is leaving tonight.

A. The world won’t be the same without Pilgrim.  
B. Pilgrim advanced the posthuman personality, but why leave so soon?

1. Pilgrim: He may leave tonight unless a new notion arises.

A. Discussing appointing a successor, possibly Fairfronter himself.  
B. Pilgrim leaves worlds shining behind him like a snail trail. The worlds seem to exist inside him.  
C. He can send instructions back after leaving, possibly appointing leaders.  
D. Pilgrim’s message forever: “Don’t think. Scintillate.” Thought must be excised. Patterns of mind

better than thought.

**X. Eavesdropping by Evenhand (the Unmasked Consul) and Mut**

1. Evenhand listens in electronically.

A. Distressed by Pilgrim’s madness.  
B. Evenhand tries to love sinners but finds Pilgrim a mechanism grinding out sin.

1. Mut (Satterfield) regrets not killing Pilgrim earlier; now sees Pilgrim as part of a fungible horde of artificial

personalities.

1. Dingy madness is effective in collapsing worlds.

**XI. Pilgrim’s Continuing Rhetoric at Media Club**

1. Pilgrim brags about infinite parallels, multiple selves.
2. He can send another self after he leaves as Paraclete. If replacement seems false, kill him—Pilgrim can stand a

lot of killing. Nothing of Pilgrim is truly lost.

1. Tells Fairfronter to polish these sayings for the cult’s use.

**XII. Fairfronter Inquires about Tonight’s Arrangements**

1. Will Pilgrim die tonight? Pilgrim says maybe, depending on assaults. He likes to be aware and prepared for his

murder to turn assault’s power to his advantage.

1. Fairfronter warns him to be careful.

**XIII. Pilgrim’s Third Course: Meerschaum Cheese and Mushrooms**

1. Pilgrim eats meerschaum cheese (made from cetacean milk) with a special spoon.
2. Another young Lord Spiritual arrives—a suspicious figure from the Provinces named Trenchant, a furtive spy.

A. A real Lord wouldn’t look furtive; he’s a mock Lord.  
B. He is squeamish and weak-hearted, called “the Rubber Knife.”  
C. Trenchant challenges Pilgrim: “Are you making a great mistake?”

**XIV. Pilgrim’s Reply to Trenchant’s Moral Objections**

1. Pilgrim lists today’s “mistakes”: too few killings, too few rapes, too few mind reworkings. Mistakes of doing less

than more.

1. Trenchant warns Pilgrim that hounding the Consul and others might topple the human world.
2. Pilgrim indifferent: if worlds collapse, postworld era begins. Worlds arbitrary categories.
3. Trenchant tries to defend Evenhand, a good man. Media found nothing bad on him.

**XV. Pilgrim’s Justifications Against Evenhand**

1. Pilgrim cites omens: earthquakes on day Evenhand took office, worms in apples.
2. Trenchant calls these “gnats.”
3. Pilgrim retorts: would gnats exist in time of a good Consul? Ridiculous logic twisting.
4. Pilgrim identifies himself as part of the Lords of the Gnats, reveling in petty evils.

**XVI. Moral Accusations by Trenchant**

1. Trenchant: You strain at gnats while swallowing camels effortlessly.
2. Pilgrim acknowledges easily passing huge evils (camels) while fixating on small faults.
3. Trenchant: The Lords are a permanent revolution against the people.
4. Pilgrim warns Trenchant he’s tripped alarms with antielectronic reasoning. Young Lords gather like buzzards.

**XVII. Trenchant’s Outcry and Pilgrim’s Response**

1. Trenchant bemoans the fate of the good Consul (Evenhand) to be torn apart.
2. Pilgrim: The people develop a taste for good men’s blood. Freedom of taste.
3. Trenchant calls for heaven’s vengeance, Pilgrim laughs.
4. Trenchant accuses Pilgrim of not being the real Peter Pilgrim of myth. Pilgrim ponders his own authenticity.

**XVIII. Young Lords Attack Trenchant**

1. They seize Trenchant, mutilate him, leave one eye dangling, throat torn.
2. Pilgrim intervenes: “My kill,” claims precedence.
3. Pilgrim kills Trenchant with his hands, breaking body like a bloody box, extracting heart and omentum.
4. After Pilgrim’s swift, sure pleasure kill, others break body down further, distributing pieces.
5. Remainder hung in kitchen on butchers’ hooks. Extreme brutality.

**XIX. Pilgrim’s Ennui and Interruption**

1. Pilgrim goes to veranda, smokes and drinks interprandial rum, feeling a certain ennui.
2. Noah Zontik approaches, both Lord Temporal and Spiritual, also a member of Pilgrim’s cult and protector.
3. Pilgrim affixes Iris Umbrella insignia of Zontik, showing he’s under Zontik’s protection.

**XX. Noah Zontik’s Remonstration**

1. Noah: Pilgrim’s behavior is reprehensible. Noah must guard and protect Pilgrim, who is also his friend and cult

leader.

1. Noah cannot understand why he’s traded reason for Pilgrim’s madness.
2. Pilgrim retorts: Sinfulness is life’s aim. Without it, no fulfillment.
3. Noah warns Pilgrim: he may lose his life tonight. Pilgrim asks how.

**XXI. Mention of the Camel’s Revenge**

1. Pilgrim eats bleu cheese and mistignette mushrooms.
2. A young Lord brings a token from Trenchant’s corpse: a leather and hair badge of “the Camel’s Revenge.”
3. Noah: The Camels might kill Pilgrim tonight.
4. Pilgrim: He’ll try to arrange that the Camels kill him. He wants that particular end. He’s leaving life/world tonight.

**XXII. Noah’s Surprised Incredulity**

1. Noah: If Pilgrim and Evenhand leave, Noah must follow. He must protect both.
2. Pilgrim states both Evenhand and he leave the world tonight. They have an appointment beyond.
3. Noah tries to reason: no infinite lives for Pilgrim. Pilgrim says billions but not infinite. Worries in 100 billion

years.

**XXIII. Concept of Prime World**

1. Pilgrim mentions Prime World is the only real trap but not worrying now.
2. Noah assigned to guard Pilgrim and Evenhand from before the world began.
3. Pilgrim: If Evenhand is his enemy, Noah can’t protect both effectively. Pilgrim aims to foil Noah’s protection.

**XXIV. Pilgrim’s Final Course: Consuming Flesh of Blut**

1. Inside the Club: Chef presents roasted flesh-meat, presumably piece of Blut.
2. Pilgrim stabs the ritual roast with a shisk-spear and eats it. Calls the burned flesh pleasant in his mouth.
3. This ultimate culinary atrocity shows total moral corruption and monstrous pleasure in savagery.

**XXV. Coda**

1. Pilgrim revels in pleasures unknown to lesser beings.
2. The scene ends emphasizing Pilgrim’s monstrous tastes, impending doom, and overarching madness.

Notes

**Adam Scanlon Seascapes (Scanlon Skies)**: Paintings by Adam Scanlon depicting seas and skies suggestive of worlds slightly askew or long past, lending an otherworldly, time-displaced dimension to the scenes. “Scanlon skies” thus connote atmospheric strangeness or archaic resonance.

**Alessandro (Chicago-Period Paintings)**: An artist whose “Chicago-period” wood-texture paintings are mentioned briefly. Though not detailed, Alessandro’s works represent the variety and complexity of the artistic milieu, hinting at diverse aesthetic experiments in this world.

**Bi-Location/Deplacement**: A concept from previous passages (referenced indirectly here) involving the slight misalignment or overlap of multiple worlds, generating strange energies. Though not central in this section, it resonates with the overall themes of alternate realities and transformations.

**Blood-Magnet / Bloodiness**: A recurring motif associated with Pilgrim Dusmano’s activities and pleasures. Blood and violence energize him and become a currency of sadistic enjoyment. Bloodiness here symbolizes primal brutality, heightened aesthetics of cruelty, and the ecstatic frenzy of group violence.

**Cigar-Store Indian (by Finnegan)**: A life-sized wooden carving that appears moral and stable amid chaos. Initially holding what seemed to be wooden cigars, it is discovered they are real, high-quality cigars. This anomaly highlights the fluidity between authentic and artificial, reality and artifice, and underscores moral contrast in a room filled with depravity.

**Consul (Unmasked Ruler)**: A masked, absolutely good, and anonymous leader who rules without recognition or thanks. Consuls are instituted to prevent the swift assassinations that previously destroyed governance. Once a Consul’s identity is revealed, they are fated to suffer a collective, ritualistic murder by a populace hungry for the sadistic pleasure of destroying true innocence. Evenhand, the current Consul, becomes the prime target after Pilgrim exposes his identity.

**Corned Mutton (Curator as “straight corned mutton”)**: Pilgrim compares the curator’s moral innocence and straightforwardness to unblemished, easily consumed meat. This culinary-animalistic metaphor reinforces the curator’s vulnerability in a predatory environment where purity invites destruction.

**Curator (Museum Official)**: A custodian of the Daylight Museum’s art, striving for clarity and sanity in exhibited pieces. Morally perplexed and aghast at the nationwide hysteria, he fails to fathom the pleasure others derive from cruelty. He becomes a witness and sounding board for Pilgrim’s shocking revelations and monstrous desires.

**Daylight Museum**: An art institution devoted to clarity, chasteness of color, and absence of murkiness. Exhibits must be straightforward and comprehensible. This principle starkly contrasts with Pilgrim’s corrupting presence, his shifting, bloody-tinged shadows, and the encroaching cultural madness. The Daylight Museum symbolizes an ideal of sanity besieged by creeping darkness.

**Dhongolo, Dismal Den, Implosion House, Tom Fool’s, Sheol Shuckins, Introspection Inn, Southgate Hell**: Other locations and galleries catering to different artistic or sensory tastes—some unruly, hellish, nauseous, or introspective. Pilgrim frequents multiple such venues in a weekly (“hebdomad”) cycle, constructing and refining his persona and his brand of pleasure.

**Duffy’s Walk-In Bijou (New Orleans)**: A source of diverse artworks—some trashy fronts concealing hidden masterpieces stored away. Symbolically parallels Pilgrim’s layered personality: a façade over darker, more potent creations waiting behind the scenes.

**Evenhand (Consul / High Official)**: The secret Consul now exposed by Pilgrim Dusmano. Known for genuine goodness and innocence, Evenhand becomes the perfect victim for the nation’s sadistic ritual murder. His unveiling triggers mass hysteria, turning the populace into a frenzied, violent mob, eager to partake in torturing and annihilating an unspotted soul.

**Flesh as Canvas/Marble/Clay**: A recurring metaphor. Pilgrim treats himself (and possibly others) as raw material devoid of personality, to be shaped into an ideal “image” or idol. Blood and violence serve as his sculpting tools. The parallel between aesthetic creation and savage mutilation is a central thematic element.

**Glottle (in Consul Masking)**: A device placed in the Consul’s mouth to disguise his voice, ensuring absolute anonymity. The system has worked until now, but with Evenhand unmasked, the protection fails, and anarchy surges forth.

**Greek Katastrophy vs. Greek Tragedy**: “Katastrophy” references a historical ritual at Corinth involving prolonged torture and communal sadism against a virgin victim. More brutal and drawn out than classical tragedy, a Katastrophy yields maximal sadistic pleasure. This concept analogizes the modern mob’s relish in destroying the good Consul.

**Groben (Sculptor of the Statuette)**: The carver of a small wooden figure with mysteriously live eyes. Though not his finest aesthetic work, it becomes a vessel for microcosmic cruelty (drowning it as a miniature murder) and reflects the world’s embedding of violence into even seemingly harmless artifacts.

**Hebdomad**: A term meaning a seven-day period (a week). Pilgrim’s visits to various museums on a structured weekly rotation highlight the methodical cultivation of his persona and perverse pleasures.

**Idol-Eyes (Pilgrim’s New Eyes)**: After being assaulted by Mut (an incident from earlier passages), Pilgrim acquires jewel-like, cracked-glass eyes. They symbolize his transition away from normal humanity into an artificial, “idol” state. He becomes an icon of corrupted pleasure, aestheticized sadism, and manipulative power.

**James and Mary Morey (Students, Siblings)**: Young followers of Pilgrim. Mary is openly involved, standing in the “sunlight” beside Pilgrim, while James lingers “in the shadows,” passively observing. Mary notes Pilgrim’s changed eyes; James assists in cruel rituals like drowning the statuette. They represent dual modes of complicity—one bright and direct, the other shadowy and cautious.

**Jewel Eyes / Shattered Eyes**: Pilgrim’s post-assault eyes, now starry and crystalline, indicate a break from normal perception. They reflect a new aesthetic-moral dimension: the world seen through an artificial, cruel lens. This ocular transformation parallels the shattering of moral order and the distortion of aesthetics into instruments of pain.

**Kindness’ Milk Grown Thicker, Curder**: From the poetic preface, a metaphor that kindness has soured into something rancid. This sets the tone for a world where virtues curdle, and once pure qualities turn rotten and corrupt.

**Louden Devil (Quote)**: A legendary figure who said: “It is more pleasure to kill one good man than a hundred indifferent men.” This aphorism justifies why the exposure and murder of a singularly pure Consul is so intoxicating to the mob—it heightens the savor of the atrocity.

**Mechanism vs. No Mechanism (in Artworks)**: Discussion about the statuette’s live eyes questions whether artworks are animated by known mechanisms or darker, unknown forces. This tension between rational explanation and supernatural suggestion runs through the narrative.

**Melchisedech**: The owner of the Walk-In Bijou in New Orleans who hides away the best artworks. This secretive curation mirrors the world’s layered cruelty—benign surfaces hiding deeper horrors and rarities.

**Microcosmic Murder (Token/Microcosmic Murder)**: The drowning of the small statuette with living eyes, enacted by Pilgrim and James. This symbolic, small-scale violence acts as a rehearsal or “sauce” for larger atrocities—the upcoming murder of Evenhand. The “microcosmic” act captures the world’s ethos: cruelty scaled up or down remains cruelty.

**Muckman, Randal (Reporter)**: A multimedia reporter who receives Pilgrim’s explosive secret—that Evenhand is the Consul—and broadcasts it. Although aware of Pilgrim’s notoriety for dishonesty, Muckman’s dissemination triggers the national frenzy, exemplifying how information, true or false, can ignite catastrophic events.

**Museum-Munchers’ Daybook**: Possibly a publication or ledger referencing daily cultural outings and exhibitions. It suggests a milieu of connoisseurs and collectors who “munch” on museum offerings, paralleling how Pilgrim consumes aesthetic and moral complexities as fuel for his deviant pleasures.

**Mut (One of Evenhand’s Henchmen)**: Pilgrim’s assailant from earlier contexts. His name (Mut = Courage) aligns with the code-names of Evenhand’s eight henchmen. Mut’s unannounced attack led to Pilgrim’s ocular transformation, indirectly shaping Pilgrim’s new identity as an idol.

**Poured-In Instigation**: Pilgrim’s metaphor for how agitators, including himself, infuse the passive populace with bloodlust and murderous delight. “Pouring it in” denotes psychological manipulation on a grand scale, turning ordinary people into participants in ritual slaughter.

**Purple Pout / Tampered Shadows**: Poetic images and phrases from the opening lines and embedded metaphors. “Tampered shadows” reflect how normal silhouettes, and by extension moral realities, are manipulated or corrupted. Pilgrim’s shadows literally shift and carry red tinges, symbolizing moral distortion and violence.

**Rape of Innocence / Virgin Victim**: Central to the “Greek Katastrophy” concept and to the motivation for killing a good Consul. The ultimate pleasure is derived from destroying purity. Innocence acts as a vital ingredient to enhance the sadistic flavor of communal violence.

**Ritual Mask (Consul’s Mask)**: The protective gear worn by a Consul to maintain anonymity. Once that mask is penetrated—once identity is revealed—the Consul is doomed. The mask and glottle system stands for fragile order; unmasking spells chaos.

**Scanlon Skies**: See Adam Scanlon Seascapes.

**Shadow Phenomena (Pilgrim’s Shifting Shadows)**: Pilgrim’s shadows mutate without him moving or the light changing, adorned with red tinges, reflecting his involvement in bloodiness. The shadows may be prime, and Pilgrim derivative, or vice versa—symbolizing the unstable boundary between original substance and projected evil.

**Smoky Eyepiece Residue**: The eyepiece from a previously killed Consul’s mask, retaining a smoky taint from that torture. This relic ties past and present atrocities together, showing that the cycle of revealing and murdering Consuls has a grim historical continuity.

**Tampered Shadows**: From the poem’s opening, suggesting altered or corrupted natural silhouettes. In context, Pilgrim’s manipulated shadows embody moral and perceptual distortion, illustrating how reality itself is tampered with for pleasure.

**Three-Panel (Triptych) Art (Dotty)**: A work depicting a girl in three states—clothed, naked, and dissected—still retaining beauty in each. This triptych’s unsettling aesthetic mirrors the narrative’s intertwining of violence, eroticism, and art. Partially painted by multiple hands, it echoes themes of shifting authorship, composite realities, and aestheticized cruelty.

**Tragos-Goat (Origin of Tragedy)**: The curator’s exclamation references the etymology of “tragedy” (goat-song), linking the unfolding events to primal rituals and goatish cruelty. The “tragos-goat” implies ancient, chthonic darkness resurrected in modern times, reinforcing a sense of cyclical return to archaic savagery.

**Van Ghi (Gregory van Ghi Paintings)**: An artist whose works glow with an eerie, ghostly orange as if moonglow were spilled onto the canvas. Van Ghi’s art, older and possibly influential upon Finnegan, represents yet another layer of uncanny or timeless aesthetics in this universe.

**Virgin Victim (Greek Katastrophy)**: Just as the Greek Katastrophy demanded a virgin victim for maximum pleasure, so does the nation’s frenzy demand a genuinely good Consul as victim. The parallels underscore that purity is the ultimate delight in sadistic rites.

**Woodcarvings, Montages, Various Artworks**: A consistent emphasis on diverse art forms—wooden statuettes, silver montages, special paintings—reflects the culture’s normalization of creative mediums as vessels for hidden horrors, transformation, and ritual violence. Art here is not innocent decoration; it is both a mirror and a catalyst for cruelty



7

*"It's a fine question whether a knacker can be counted as a Lord Spiritual, though often in his business he runs athwart spirits departing, and spirits refusing to depart."*

*"It helps that you are a certified cult figure," the knacker told Pilgrim Dusmano. "Cults are very strong this decade. lnterworld they are absolutely blue chip."*

*"You told me to be careful that I did not harm or break anything, did you not, knacker?"*

*"You break thieves' honor, Dusmano," the knacker gasped in his torture.*

**I. Epigraphs and Initial Framing**

1. First epigraph by O. Wilde:

A. “For he who lives more lives than one / More deaths than one must die.”

a. Themes of multiple lives and multiple deaths.  
b. Echoes Pilgrim’s parallel personalities and infinite selves motif from earlier texts.

1. Second epigraph by Hound Dog Huckster:

A. “And when the ritual hounds are done / The dead are you and I.”

a. Suggests that after predatory, ritualistic processes, death claims everyone equally, possibly including Pilgrim and others.

**II. Pilgrim Dusmano Engages a Special Knacker**

1. The knacker mentioned is not a standard one who deals in dead animal bodies for soap, oil, or pet meat.
2. This knacker sometimes deals with human bodies, but more often with fortunes, commerces, and affairs left

derelict by deaths.

A. The knacker can declare a hulk-ship (metaphor for a fortune or set of affairs) derelict, sometimes

making it so by declaring it so.  
B. Suggests that the knacker can spiritually or legally “process” the remains of fortunes, similar to

disposing of carcasses.

1. Whether a knacker counts as a Lord Spiritual is a question; he deals often with spirits departing or refusing to depart.

**III. Pilgrim’s Plan: Claiming the Fortunes of Nine Men**

1. Pilgrim Dusmano has engaged this talented knacker to handle nine men’s fortunes.
2. The nine men: Consul Evenhand (Rut) and his associates Blut, Brut, Flut, Glut, Gut, Hut, Mut, and Wut.

A. Each was rich, careless in their wealth due to their innocence and high standing.  
B. All nine men are newly dead or will be dead by nightfall.

1. Pilgrim intends a final great commercial stroke: swoop in all their property.

A. Described as a “break-bone and blood-suck pleasure,” red joy of gathering property.  
B. Gains nourish even Pilgrim’s parallel selves on alternate worlds. A corporate good, multi-world

nourishment.

1. These men have been declared traitors; their property is derelict.

A. A trustworthy, knowing man can become guardian of the property.  
B. Pilgrim is seen as “trustworthy or knowing” in this twisted system.

**IV. Off-the-World Commerce and Blissful Permits**

1. Part of Evenhand’s property is not visible in this world.
2. Evenhand operated interworld commerce via “blissful permit,” due to his saintliness.

A. Evenhand not fully conscious of his distant commerce, similar to Pilgrim’s semi-conscious world.

1. Pilgrim cannot operate by blissful permit; different rules apply interworld. Monitors enforce these rules.
2. Still, consolidating Evenhand’s commerce with Pilgrim’s will profit Pilgrim in this world and the next aspects.

**V. The Knacker’s Work in the All-Effects Hall Behind the Golden Grotto**

1. Most harvesting of fortunes done in an armored and secluded All-Effects Hall behind Pilgrim’s cult’s Golden

Grotto.

1. Mary Morey and James Morey present, in charge of furnaces, golden image casting, and machines.

A. They know many secrets, integral to the cult’s operations.

**VI. Knacker Comments on Pilgrim’s Status and Cult Strength**

1. Knacker says cult figures are strong this decade, and interworld they are blue chip.
2. Hurts that Pilgrim lacks moral minimum expected of a cult figure, but power and speed compensate.
3. Knacker drawing documents and prophecies to add Mut’s cult to Pilgrim’s.

A. Combining cults easier than expected. Sleep broadcast dulls overseers’ eyes.

**VII. Pilgrim’s Pleasure in Conquest and Future Statues**

1. Pilgrim pleased: A better “body beautiful” object than Mut. Mut too bulky.
2. Pilgrim acknowledges Mut handled him like a child earlier, but Pilgrim will handle Mut’s death cunningly.
3. Pilgrim plans to keep Mut’s body intact, not torn apart.

A. Eviscerate Mut, fill cavities with molten gold, quick dip plating into gold vat.  
B. Mut’s golden statue will be a fine cult statue.

1. Pilgrim thinks of adding another cult statue today. Growing and addition for when he leaves, leaving a rich grotto for his parallel self to inherit.

**VIII. Knacker’s Demand for Payment in Gold**

1. Knacker also wants gold. He’ll take payment from Mut’s cult gold. Prefers present gold to any written title.
2. Pilgrim says tomorrow. Knacker insists today.
3. Knacker is wise: knows Pilgrim won’t be same tomorrow, can’t be tied to pledges made today.
4. Knacker wants Mut gold now.
5. Pilgrim stalls: The apparatus for cult transfer not set yet.
6. Knacker: He’s setting it now, has documents ready.

A. Assigns guardianship roles to Mary and James Morey so they can bring the Mut Cult gold.

1. The knacker can manipulate appearances and authorities easily.

**IX. Transformation of Mary and James Morey**

1. Knacker gives them numinous quality, a golden glow, transcendent look.
2. Numinous glow accompanied by exceptional strength.
3. Mary and James now look like two honored and dead members of Mut’s cult—resurrected guardians.
4. Mary protests they are known at Mut temple as Pilgrim cultists. Knacker assures documents and illusions

suffice.

1. They must hurry before illusions wear off.

**X. Mary and James Retrieve the Gold**

1. They leave with a big powered dray.
2. Knacker continues forging enabling documents.
3. Knacker’s craft surpasses terms like “forge” or “falsify.” He’s a master knacker who documents large intangible

carcasses (fortunes).

1. He was made a Lord Spiritual for great disposals he performed. He’s unique in postanarchic world.

**XI. Nine Men’s Wealth as Carcasses**

1. Evenhand (Rut) and Blut, Brut, Flut, Glut, Gut, Hut, Mut, Wut.
2. Their wealth are like bodies. Pilgrim claims everything as his kills.
3. Other money giants will challenge Pilgrim tomorrow.
4. Pilgrim leaves tonight, so no long-term vulnerability. He sets a death’s-hand on fortunes, and tomorrow a

parallel Pilgrim arrives with advantages.

**XII. Rapid Intuitive Illogic Documentation**

1. Pilgrim and knacker print, plant, cut, trim, instigate, set traps, document feverishly for about an hour.
2. Mary and James return with a laden dray: biggest load of gold in the world, covered in ashes and sackcloth.
3. Even Pilgrim and knacker impressed by the Mut gold hoard.

**XIII. Knacker’s Terms and Pilgrim’s Betrayal**

1. Knacker claims no greed: Pilgrim takes eight parts (from eight men), knacker takes Mut’s gold entirely.
2. Knacker demands to take Mut gold away and then process Wut’s fortune.
3. Pilgrim refuses to let knacker take the gold away first.
4. Tension: knacker wants all gold now, Pilgrim stalls.
5. Mary! Pilgrim calls sharply. Mary and James still have numinous strength.
6. Mary pinions knacker, begins to mutilate him. She’s ironically following knacker’s earlier warning about

carefulness.

1. James shovels gold into furnace. Pilgrim changes plan: he’s not sharing with knacker.

**XIV. Mutilation and Death of the Knacker**

1. Mary uses numinous strength to eviscerate knacker.
2. Knacker accuses Pilgrim of breaking thieves’ honor. Pilgrim mocks postanarchic lack of honor.
3. Knacker warns Pilgrim that Wut’s fortune might surpass Mut’s, Pilgrim ignoring a bigger gain.
4. Pilgrim doesn’t care; he can knacker Wut’s holdings himself.
5. Knacker tries a last threat: he leaves the world hours before Pilgrim, will prepare a welcome.
6. Pilgrim unimpressed, knacker can’t touch him now.
7. Mary’s numinous strength ebbs, but knacker can’t resist. James readies molten gold in flash-furnace.

**XV. Creating Another Cult Statue from the Knacker**

1. Pilgrim wants an interesting expression on knacker’s face.
2. James pours molten gold (over 200 kg) into knacker’s belly cavity.
3. Mary re-enters carrying a dead goat-kid. She shows it to knacker’s face as gold poured in. Maybe symbolic of

pity or final absurdity.

1. Knacker’s expression changes in death, capturing some strange compassion.
2. Pilgrim wants a cultish expression. The dead goat might bring a nuance to the dying knacker’s face.
3. They dip knacker’s body in the vat of the flash-furnace to coat it entirely in molten gold.

**XVI. The Holy Knacker Statue**

1. The statue emerges radiant, dripping gold, with a unique expression combining pain and compassion.
2. Mary Morey loses her numinous glow, back to freckled, rusty-haired adolescent weeping.
3. James hoists the gold-plated knacker statue out.
4. Doorways to the Golden Grotto opened, statue placed on pedestal.
5. Pilgrim wants another statue made, says “We pre-empt this one.” Possibly means this statue is now property

of Pilgrim’s cult.

1. James notes a glow beyond gold, possibly a trapped soul. Pilgrim says the soul is trapped inside, it never

escaped.

1. Mary names it “the Holy Knacker.” The name will stick.

**XVII. Aftermath and Mood**

1. James stands in shadows, sobbing silently, drained of gold lust and blood lust.
2. Mary weeping, James sobbing, highlight the toll on the Moreys.
3. Hard for young persons attached to a cult figure—become mere eidolons of an eidolon, images of a graven image.

Notes

**Adam Scanlon Seascapes (Scanlon Skies)**: Paintings of seas/skies from slightly off-world or bygone times. Evokes otherworldly atmospheres and archaic resonance.

**Alessandro (Chicago-Period Paintings)**: Artist known for wood-texture works from his “Chicago period,” adding to the world’s rich artistic experimentation.

**All-Effects Hall (Behind the Golden Grotto)**: Secretive, armored space where Pilgrim’s crew melts gold, forges documents, and transforms corpses and fortunes into cult statues or assets. A center for illusions and violent artistry.

**Animals and Knackers**: Knackers handle remains (animal or human “carcasses” of fortune). Animals respect knackers for practical disposal. This respect underscores primal death functions. In the final scene, a dead goat-kid and the knacker’s last compassion connect animal innocence to moral complexity.

**Auferous Glow / Numinous Quality**: A trick by the knacker granting Mary and James Morey golden radiance, beauty, superhuman strength, and hypnotic credibility. Temporarily empowers them to seize wealth. The glow vanishes soon, restoring their ordinary, troubled selves. Symbolizes ephemeral illusions and manipulated identities.

**Body Beautiful (Pilgrim’s Self-Reference)**: Pilgrim considers himself more aesthetically ideal than Mut, treating the cult figure’s appearance as a marketable commodity. Reflects how cult leaders thrive on charisma and visual allure amid moral rot.

**Blood-Magnet / Bloodiness**: Persistent violence and blood define Pilgrim’s pleasures. Blood fuels cruelty and is inseparable from commerce, reinforcing that brutality is both currency and entertainment in this world.

**Break-Bone and Blood-Suck Pleasure**: Pilgrim’s term for acquiring enemies’ fortunes. Economic conquest equates to predatory savagery, merging monetary gain with primal violence.

**Cigar-Store Indian (by Finnegan)**: Earlier reference to a stable moral symbol amid chaos. Real cigars replacing wooden ones highlight reality/artifice fluidity. Contrasts with later atrocities.

**Consul Evenhand (Rut) and Associates (Blut, Brut, Flut, Glut, Gut, Hut, Mut, Wut)**: Nine powerful men, including saintly Evenhand (the hidden Consul). Once their identities are revealed, their innocence makes them prime targets for ritual murder. Their fortunes—property as “carcasses”—are seized by Pilgrim.

**Cult Figures and Cult Statues**: Pilgrim is a cult figure failing even a minimal moral standard. Corpses, when filled with molten gold and plated, become cult icons. This fuses sadism and aesthetics. Cults are strong “this decade” and interworld are “blue chip”—powerful socio-economic entities where forged prophecy and identity thrive.

**Cult People vs. Cult Figures**: Followers (like Mary and James Morey) lose moral agency, becoming mere reflections (eidolons) of Pilgrim. They commit atrocities and suffer disillusionment. Youthful innocence is corrupted, leading to tears and shame.

**Dhongolo, Dismal Den, Implosion House, Tom Fool’s, Sheol Shuckins, Introspection Inn, Southgate Hell**: Various venues catering to different aesthetic or sensory tastes. Show the world’s diversity of art/experience extremes, though not revisited in the final scene.

**Documentary Sleep Broadcast**: Subliminal trick causing overseers’ eyes to shut, reducing scrutiny. Symbol of intangible methods used to maintain illicit advantage.

**Documentation Beyond Forgery**: The knacker’s “documents” reshape reality, identity, legality, and appearance. Pilgrim learns these methods. Ordinary words like “forge” are inadequate for such metaphysical fakery.

**Eidolon / Graven Image Concept**: Mary and James become reflections of Pilgrim’s constructed persona. Pilgrim himself is an idol (graven image), and his followers become even fainter copies, illustrating layered illusions and diminished individuality.

**Flesh as Canvas / Marble / Clay**: Human bodies, fortunes, and souls are raw material for Pilgrim’s sculpting. Filling corpses with gold and plating them as statues epitomizes treating life and death as moldable assets.

**Furnaces, Ingot Gold, House of Effects**: The cult’s industrial machinery (furnaces, drays, hoists) contrasts with any spiritual claim. “House of Effects” implies a place of illusions, transformations, staged “reality,” merging theatricality with brutality.

**Gooney (Slang)**: Pilgrim’s casual insult for Mut. Reflects Pilgrim’s contempt and overconfidence.

**Guardianship and Prophesied Guardians**: The knacker and Pilgrim assign Mary and James as “prophesied guardians” of Mut’s gold. Cults rely on prophecies and mythic roles easily fabricated. Mary and James appear as resurrected cultists, exploiting gullible believers.

**Greek Katastrophy / Rape of Innocence**: Ancient rites of torture and communal sadism parallel modern frenzy for destroying saintly victims like Evenhand. Genuine goodness enhances the sadistic pleasure of ritual murder.

**Hebdomad**: Seven-day period marking Pilgrim’s methodical visits to various museums/galleries. Reinforces routine and structured cultivation of his persona and power.

**Hound Dog Huckster Lines**: “And when the ritual hounds are done / The dead are you and I.” Links violent pursuits to universal mortality. Predator and prey both fall to inevitable doom.

**House of Effects**: General term for Pilgrim’s realm of illusions and staged transformations. Mary and James could learn these “effects” there. Signals a world where magic, hypnotic projections, and staged credibility rule.

**Idol-Eyes / Jewel Eyes (Pilgrim’s Transformed Eyes)**: Post-assault, Pilgrim’s eyes become jewel-like, symbolizing departure from normal humanity into artificial, iconic cruelty. He is an idol gazing coldly at a world of brutal manipulation.

**Interworld Monitors and Blissful Permit Commerce**: Evenhand’s saintly “blissful permit” allowed off-world commerce without full awareness. Pilgrim cannot replicate this saintliness. Non-human monitors enforce cosmic rules. Despite constraints, Pilgrim merges Evenhand’s fortunes with his own, reaping multi-world benefits.

**Knacker (Lord Spiritual in a Postanarchic World)**: Specialist who disposes of human fortunes as if carcasses. His craft goes from physical remains to grand financial and spiritual “bodies.” Elevated to “Lord Spiritual” for extraordinary disposals. Ultimately outwitted and killed by Pilgrim. Gilded as a cult statue, his final compassion emerges with a dead goat-kid. Soul trapped in gold, he becomes a potent idol of suffering.

**Louden Devil Quote**: “It is more pleasure to kill one good man than a hundred indifferent men.” Explains the twisted joy in destroying pure innocence. The people seek maximum sadistic delight, making Evenhand’s downfall even more alluring.

**Mary and James Morey (Students Turned Minions)**: Pilgrim’s youthful followers. Temporarily given auferous glow, they commit brutal acts for Pilgrim. Afterward, they revert to guilt-ridden selves. Mary’s tears and James’s sobbing in shadows mark the psychological cost of their entanglement.

**Mechanism vs. No Mechanism (Artworks)**: Some art pieces, like statuettes with live eyes, defy rational explanation. Reflects a world where supernatural or metaphysical energies underpin illusions, rituals, and transformations.

**Moral Minimum for Cult Figures**: Pilgrim falls short of even the mildest moral standards usually expected of cult leaders. Emphasizes total moral inversion in this postanarchic setting.

**Mut Cult Gold**: Immense wealth seized via trickery. Pilgrim and knacker fight over it. Eventually, Pilgrim betrays the knacker, taking all. Gold symbolizes ultimate power and the raw impetus behind savage acts.

**Parallel Dusmanos / Transworld Impetus**: Pilgrim’s plan to leave the world tonight and reappear in another, a parallel self bolstered by cumulative interworld advantages. Multi-world synergy makes Pilgrim’s power flexible and pervasive.

**Postanarchic World**: A setting where old moralities collapsed. Thieves’ honor is “patchy,” brutality and cunning rule. Manipulation of law, identity, faith, and fate is commonplace. Pilgrim thrives in this chaos, forging his own twisted honor and illusions.

**Prophetic Documentation / Face Changes**: Knacker’s hypnotic documentation changes Mary and James to appear as revered, deceased Mut Cult members. Hypnotic projections and immaterial illusions pass for truth in gullible cult environments.

**Sainthood (Evenhand as a Saint)**: Evenhand’s saintliness allows “blissful permit” commerce. Innocence makes him a top-quality victim, fulfilling the Louden Devil’s maxim. True good is a vulnerability, not a shield.

**Satterfield (Mut’s other name)**: Humanizing detail for Mut, indicating even major players have mundane surnames. Complexity lurks behind cultic titles.

**Small Dead Goat-Kid**: Brought by Mary at knacker’s death. The knacker’s face shows compassion in death, stirred by the kid’s innocence. Introduces a final note of empathy amid horror, implying that something might still understand compassion in this brutal setting.

**Soul Trapped in Gold**: When knacker’s corpse is filled and coated with molten gold, Pilgrim claims the soul is trapped inside. Eternal imprisonment, a chilling emblem of cruelty. The statue’s sigh could be cooling metal or a spirit’s last attempt to escape.

**Today or By the Fall of Night**: Urgency in killing Evenhand and associates. Pilgrim must strike swiftly before leaving this reality and before rival powers intervene.

**Wut (Rage or Mania)**: Another wealthy associate of Evenhand. Pilgrim delays processing Wut’s fortune, focusing on immediate gains. The knacker’s death warning suggests future trouble. Wut’s unharvested wealth implies ongoing complexity and possible retaliation.

**Young Persons as Eidolons**: Mary and James, youthful cult adherents, become hollow reflections of Pilgrim’s monstrous persona. Their moral agency dissolves, leaving them as tools in greater schemes. They cry, torn by guilt and trauma.

**Zest for Violence and Wealth**: Pilgrim’s unending hunger for more—wealth, cruelty, cross-world edges—drives all events. Abandoning all moral norms, he shapes worlds, kills saints and henchmen, manipulates followers, and converts corpses into idols.

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*"And we project what we want to be. Apparently, we want to be crawling evil things, for Pilgrim is such, even where white is black and up is down."*

*"But the cult is evil, and that evil is generated either in ourselves or in Pilgrim. Does a transmission belt become evil as it transmits, or is the evil to be found in the power source?"*

*"All we have to do is discover a human person behind that ruler and we will attack him to death."*

*"The Media and their Lords rend and kill Consuls when they can find them behind their masks. And they kill them because of the good that is in them. And now they begin, as do all of us, to see behind Pilgrim's mask a little bit. And now they will k-i-l-l him for-get this-for the very small amount of good that is in him."*

**I.** **Epigraphs and Initial Framing**

1. Quotation from "Golden Grimoire":

A. Verses:

a. “To save a self, perdition bent,  
What does a ten-thumbed, murksome meddler?  
Which plea to God should he present,  
The unctuous umber-ella peddler?”

B. Suggestive of someone struggling to preserve themselves (Pilgrim?), involving a shady or

incompetent figure (“ten-thumbed”), and an “umber-ella peddler” possibly alluding to Noah

Zontik, the umbrella man.

C. Themes of salvation vs. perdition, confusion over pleas to God, and possibly oblique references to

Pilgrim and Zontik.

**II.** **Mary Morey’s Defense of Pilgrim Dusmano**

1. Mary declares Pilgrim Dusmano a good man, so dedicatedly that she’d redefine reality (white as black, sweet as

sour, up as down) rather than admit Pilgrim is bad.

1. She wants to convince the Lord of the Worlds that Pilgrim is good.
2. Problem: They are estranged, how to gain audience with the Lord of the Worlds?

**III.** **Group Sitting in the Sunlight**

1. Eleven persons in sunlight on what Rhinestone Suderman calls “the last sunny day ever in this world for us.”
2. The eleven: Mary Morey, Rhinestone Suderman, Howard Praise (students, disciples, cult members of Pilgrim),

Clarence Music (Daylight Museum curator), Randal Muckman (Media Lord), Judas Raffels and John Augustine (Doctors Medical), Spurgeon (Pilgrim’s commerce worker), Cordcutter and Fairfronter (Pilgrim’s associates), and Noah Zontik (umbrella man).

1. One person, James Morey, sits in the shadows. All belong to Pilgrim’s cult at some level.

**IV.** **Noah Zontik’s Explanation of Pilgrim’s Nature**

1. Pilgrim is not a projection of one dull person, but of hundreds of bright persons.
2. As Pilgrim grows into a living legend and cult spreads across worlds, millions project onto him.
3. People project what they want to be; Pilgrim is crawling evil—suggesting people want that.
4. They’re not bad individually, except where they touch Pilgrim. Cult is evil—where is the evil source?

Transmission belt analogy: Is evil in the power source (Pilgrim?), the receiver (the people?), or both?

1. Pilgrim evolves as center of interest; aspects unconscious to him are housed in thousands of minds. He calls

these parallels of himself; Zontik believes they’re actually those who partake in his cult.

1. Zontik doesn’t believe in multiple worlds, but if Pilgrim leaves the world/life tonight, Zontik leaves too—he’s

charged to guard Pilgrim forever. A paradox: Zontik doesn’t believe in beyond, yet he believes he has a commission from beyond.

**V.** **Rhinestone Suderman’s Lament**

1. Pilgrim lit a light in each of them, albeit a foul one. She wonders if Pilgrim will extinguish these lights before

leaving.

1. Without Pilgrim, what will they become with their unpleasant stenchy burning?

**VI.** **Howard Praise and Fairfronter’s Queries**

1. Howard: Pilgrim says a parallel aspect of himself will come in his stead.
2. Fairfronter scornful: Is Pilgrim a Christus to send a Paraclete?
3. Mary: He says exactly that. Pilgrim as a sort of Anti-Christ figure.

**VII.** **James Morey Speaks from the Shadows**

1. Affirms Pilgrim is to them as a Christ figure, they rely on him.

**VIII**. **Howard Praise’s Concern: The End of the World**

1. Can they talk the end of the world away, or must they act?
2. Are they fully dependent on Pilgrim’s activation? Pilgrim breaks worlds like eggs.
3. They hear crowds bawling and roaring in the distance. The day is not spent yet.

**IX.** **Noah Zontik on the Postanarchic World**

1. This world’s peculiar: Postanarchic era, rejects masked rulers if unmasked. They kill good Consuls once

identified.

1. Media Lords manipulate, represent anti-intellect. People’s bloodlust for a revealed ruler is known.
2. Pilgrim can’t be good if he embraces this evil. If he’s not good, what are they? They made him a cult figure and

a godlet. Maybe correct godlet for a postanarchic age.

**X.** **Judas Raffels (Doctor Medical) Raises a Point**

1. Pilgrim is a ruler and they are his mask. If discovered, mask shattered, Pilgrim leaves scattered across worlds

and minds—nothing left behind.

1. Augustine says Pilgrim never had a face; always needed a mask. Before world-jumper, he was a body-jumper,

slaying bodies he inhabited.

**XI**. **Fairfronter and Clarence Music’s Questions**

1. Why are Doctors Medical here in the cult? Clarence Music (museum curator) asks.
2. Raffels: Interested in Pilgrim’s medical body. Pilgrim’s size, shape, density vary. Shadow not normal. He

intercepts neither light nor heat. He’s intangible/insubstantial at times.

**XII.** **Noah Zontik on Media Lords**

1. Media Lords are powerful Lords Spiritual, anti-purpose, anti-illumination. They rule by selection and chaos, no

rational order.

1. The Lord of the Worlds placed these faculties in humans. Should they blame themselves or the Lord?

**XIII.** **Walking Down Sycamore Road**

1. They walk through leaves, people preparing bonfires and festivities. Possibly celebrating upcoming violence or

change.

1. Fairfronter asks: Who kills Pilgrim finally? Not “Camel’s Revenge” but the Media Lords who find a tiny bit of

good in him and kill him for it.

1. Microscopic good = a reversed gnat. The Lords strain at it now.

**XIV.** **Doctor Judas Raffels’ New Powers of Vision**

1. Raffels claims a new ability: He sees what’s happening across the city.
2. Evenhand dead, Pilgrim ate part of him at a fine dinner. Something weird occurred at that dinner.
3. The Lords at the dinner now turn on Pilgrim. Pilgrim had power to devour them but got tired. They overcame

him. Pilgrim fled, now a fugitive.

**XV.** **Zontik’s Confusion**

1. Why should Pilgrim flee? He planned to let Camels kill him. Now if Lords kill him, why differ?
2. Raffels: Pilgrim lost initiative, dies afraid and beaten, a bad death leads to a bad jump.
3. Raffels wishes he could leave the cult. Augustine says once you believe, you can’t unbelieve. They must remain cultists.

**XVI.** **No Windows in the Room**

1. They gather in an upstairs room without windows to watch bonfires and murders, ironically.
2. Mary: If no windows, who here can’t see through walls? If so, why are they here? Suggests new powers like

seeing through walls are common now.

**XVII.** **Raffels’ Continued Visions**

1. Combat between Media militia and Camel’s Revenge bravos—clean battle.
2. Decision made: Pilgrim will go, and go dirty.
3. Pilgrim hides in a thorn thicket in his parkway.
4. Spurgeon questions Pilgrim’s fear. Mary says Pilgrim is a coward, always was. But Mary and James will still go

with him.

**XVIII.** **Unconfusers in the City**

1. People told which is right hand, which is left. Sides shift with changing times.
2. The world flips over, people must be re-taught.
3. People learn Pilgrim tied to Evenhand affair, they howl for Pilgrim’s blood too. Only Pilgrim’s and Wut’s blood

remain.

**XIX**. **Pilgrim Found in Thorn Thicket**

1. Media militia breaks in. Mary taunts them at door, Noah Zontik claims protection, but they have “Freedom of

Entry.”

1. No written warrant needed. Strength and Lords’ power is warrant.
2. Doctor Raffels betrays Pilgrim’s location, leading militia to Pilgrim’s hiding place.
3. Raffels goes with militia, whistling “Heads Will Roll.” He’s chosen a side.

**XX.** **Pilgrim Discovered and Fearful**

1. Militiamen find Pilgrim like a startled stoat.
2. Crowd howls for blood, buffets him. Man who strikes Pilgrim’s hand withers—Pilgrim’s cheap trick.
3. Militiaman orders Pilgrim to stop tricks, Pilgrim obeys, clearly terrified and subdued.
4. Suddenly Pilgrim surges back to old form: handsome, flowing hair, hypnotic, transcendent, dripping hands. He

arrests the militia and crowds by his charisma.

**XXI.** **Persimmon Tree Incident**

1. Pilgrim curses a persimmon tree’s fruit as not of his cult. Goes on.
2. Mary looks back; no persimmon tree was ever there.
3. Spurgeon confirms no record of such a tree. Reality warps around Pilgrim’s words.

**XXII.** **Pilgrim Preaches Absurdities**

1. Pilgrim on a knoll: preaching up without down, feast without famine, etc. A litany of contraries without their

counterparts.

1. Mary: “It doesn’t mean a thing.” Zontik: “A hymn need not mean.”
2. Augustine wonders if Pilgrim can deliver on promises. Raffels: The trick is nondelivery.
3. Pilgrim is Antihero without hero, Anti-Christus. He wilts seeing horses brought forth.

**XXIII.** **Pilgrim’s Fear of Distract (Dismemberment by Horses)**

1. Distract originally means “pull apart.” Pilgrim panics at the thought of being torn by horses.
2. Militia offer interesting deaths. Pilgrim’s mental bravado fails; he’s now clammy, begging for quicker death.

**XXIV.** **Pilgrim’s Dirty Death**

1. Horses used to pull him apart. Arm comes off easily. Foot also. Head comes off. Pilgrim scattered meat and

mud.

1. Doctors Raffels and Augustine pronounce him dead, get stipends for death certification.

**XXV. Mary and James Want to Follow Pilgrim**

1. Mary arrives as Pilgrim is dead and dismembered. She wants to go with him. Without them, Pilgrim panics

wherever he goes next. They must die too.

1. Militia: Need permits to be killed. Office closed.
2. Sergeant waives permits. Mary and James both dismembered by horses in same manner. Doctors certify

deaths and collect stipends.

**XXVI. Others Follow Pilgrim in Death**

1. Noah Zontik decides he must go too (to shield Pilgrim with his umbrella), gets killed by horses.
2. Doctor Raffels killed next.
3. Wut in rage scares horses, killed by garrote.
4. Augustine collects stipends, leaves presumably alive.
5. Entire scene anticlimax without climax.

Notes

**Antihero / Antithesis Without Thesis**: Pilgrim presents himself as an antihero and his teachings as “antiversions” of concepts (counterworlds without prime worlds, sin without remorse, no originals), symbolizing a universe defined by inversion and emptiness.

**Anticlimax Without Climax (Final Line)**: The chapter’s ending underscores that Pilgrim’s gruesome end and the subsequent deaths form a narrative collapse without any true culmination or heroic resolution, mirroring the hollow world Pilgrim inhabited.

**Augustine, Doctor John**: A Doctor Medical in Pilgrim’s cult. Discusses collecting death stipends. After pronouncing multiple violent deaths (including Pilgrim’s), he exits life by private conveyance, taking Raffels’s stipend. Represents opportunism within chaos.

**Barratry Profit**: Pilgrim’s idea of profiting from his own downfall. Reflects his belief he can always derive gain—even from disaster—highlighting his opportunistic cunning.

**Bonfires (Sycamore Road)**: Residents prepare celebratory/ritual fires amid leaves, symbolizing a city poised for violent spectacle and communal madness as Pilgrim’s fate unfolds.

**Camel’s Revenge**: A group harboring old grudges. Initially implied as a potential killer of Pilgrim or others, but ultimately overshadowed by the Media Lords’ militia as Pilgrim’s true executioners.

**Circle Without Center**: Pilgrim’s sermon includes impossible ideals (shapes/concepts missing core elements). Demonstrates promises without substance or achievable reality.

**Clarence Music (Daylight Museum Curator)**: A cult member puzzled by the doctors’ involvement. Embodies confusion and the attempt to find moral or rational footing amid Pilgrim’s paradoxes.

**Cordcutter and Fairfronter**: Cult members with complex ties to Pilgrim. Fairfronter mocks Pilgrim’s quasi-messianic claims, highlighting skepticism within the cult itself.

**Cult Bread (Walnut Bread) and Quince Wine (Grace Cup)**: Ritual elements for the cult’s ceremony. Doctor Raffels breaks ritual protocol by seizing and consuming them improperly, symbolizing the cult’s impending collapse and lost meaning.

**Death Stipends (Pronouncing Dead)**: Raffels and Augustine are medical authorities paid to declare victims dead after brutal executions. Represents commercialization and trivialization of death in this world.

**Distract / Distraction by Horses**: Execution by being pulled apart by horses (“to distract” meaning to draw asunder). Pilgrim, Mary, James, Zontik, and others die this way, epitomizing ultimate violence and the literal definition of “distraction.”

**Doctor Judas Raffels**: A Doctor Medical who gains sudden psychic-seer abilities. Betrays Pilgrim’s hiding place to the militia, breaks the cult’s ritual, and profits from death stipends. Eventually torn apart by horses. His sudden powers and treachery mark the cult’s undoing.

**Evenhand Affair**: The saintly Consul Evenhand was previously murdered. Pilgrim’s involvement in this crime angers the populace. Evenhand’s death sets the stage for Pilgrim’s downfall, as the people turn on Pilgrim with renewed savagery once they learn of his link.

**Fairfronter**: Cult member who sarcastically compares Pilgrim to Christus and questions Augustine’s theories. Adds critical perspective to Pilgrim’s hollow messianism.

**Freedom of Entry / Freedom to Arrest**: The militia of the Media Lords claims unlimited “fundamental freedoms” to enter spaces and arrest anyone without written warrants. Highlights the perversion of “freedom” into absolute tyranny and violence.

**Golden Grimoire (Epigraph)**: The initial poem references moral confusion, pleas to uncertain deities, and a “ten-thumbed, murksome meddler” (likely Pilgrim). Sets the tone of desperate manipulation and hollow supplications. The “umber-ella peddler” hints at Noah Zontik’s protective but ineffective role.

**Heads Will Roll (Song Motif)**: Raffels whistles “Heads Will Roll,” echoing prior references, symbolizing the recurring theme of decapitation, execution, and destructive cycles.

**Howard Praise**: A younger cult member, anxious about the world’s fate without Pilgrim. Voices powerless resistance against the militia, representing the cult’s fragile loyalty.

**James Morey (In Shadows)**: Mary’s brother, always following Pilgrim. Dies torn apart by horses after Mary’s death, representing ultimate devotion and pointless sacrifice. His quiet, shadowy presence symbolizes unspoken complicity and despair.

**Judas Raffels, Doctor**: See Doctor Judas Raffels.

**Lord of the Worlds (God Figure)**: Mentioned as one to convince of Pilgrim’s goodness. The cult wonders about an ultimate accountability: is it God’s fault or theirs? They lack access to this deity, underscoring helplessness in moral chaos.

**Mary Morey (Freckled, Daylight)**: Fierce in her shifting loyalties, at times defending Pilgrim and at others exposing his cowardice. Finally chooses to die with Pilgrim, torn apart by horses, illustrating unwavering yet senseless fidelity.

**Media Lords and Militia**: Supreme postanarchic power wielders. They hate authority yet enforce brutal order through “fundamental freedoms.” They turn on Pilgrim when they detect a trace of goodness in him, proving even minimal virtue is a death sentence.

**Muckman, Randal (Media Lord)**: Present at the initial gathering, linking Pilgrim’s cult with Media influence. Represents the entanglement of communication power and cult manipulation.

**Noah Zontik (Umbrella Man)**: Pilgrim’s sworn protector despite not believing in the beyond he serves. Dies by horses after following Pilgrim into death. Symbol of futile loyalty and protection in a world that defies salvation.

**Paraclete / Christus Comparison**: Pilgrim hints he’ll send a parallel self, mimicking a Messiah sending a Holy Spirit. It’s hollow, as Pilgrim offers anti-heroes, anti-worlds, and empty promises.

**Permits to be Killed**: Bureaucratic absurdity. Mary and James lack these, yet militia “waives” the requirement, revealing arbitrary cruelty and dark humor in death’s administration.

**Persimmon Tree Incident**: Pilgrim curses a persimmon tree that never existed. Another empty gesture. Symbolizes illusory miracles and the crowd’s gullibility. A reminder that Pilgrim’s wonders are baseless.

**Pilgrim Dusmano’s Final Day**: Initially fearful, he briefly recovers his charismatic facade. Ultimately exposed and torn apart by horses. A prolonged anticlimax, he dies scattered, dishonored, and powerless, shattering the cult’s illusions.

**Postanarchic Age**: Era after anarchy where authority is masked and despised. The populace lusts for murdering revealed rulers. Confusion, illusion, and violence define public life.

**Preanarchic / Anarchy References**: Past eras mentioned (preanarchic, full anarchy) highlight a historical cycle of rejecting rule. The postanarchic world, even more perverse, turns heroism and goodness into death warrants.

**Projection & Parallel Worlds**: Characters speculate Pilgrim is a projection of their collective minds, possibly spanning worlds. Many deny other worlds’ existence yet behave as if true. This tension underscores shared delusions and mental fragmentation.

**Quince Wine (Grace Cup)**: Ritual drink. Raffels drinks improperly, breaking the cult’s sacraments. Symbol of the final undoing of ritual meaning and order.

**Raffels, Doctor Judas**: See Doctor Judas Raffels.

**Rhinestone Suderman**: Fair-haired female cultist who laments Pilgrim’s departure and the world’s end. Symbolizes the doomed hope and affection cult followers have for Pilgrim.

**Shadows and Windowless Room**: The cult meets in a room with no windows, yet some can “see” through walls. Lack of normal vision versus newfound psychic powers represents selective perception, illusion, and the instability of reality.

**Spurgeon (Commerce Man)**: Works for Pilgrim’s businesses. Witnesses events without significant intervention. Embodies the mundane support of Pilgrim’s empire, now collapsing.

**Sycamore Road (Rustic Path)**: A leaf-strewn way where people prepare for evening fires. Symbolizes natural cycles twisted into violent celebrations, foretelling Pilgrim’s grisly fate.

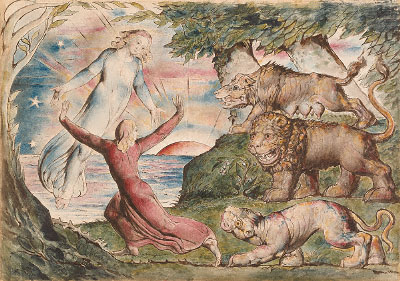
**Thorn Thicket**: Pilgrim’s final hiding place. Green-thorn buds mean thorns are not fully formed to wound him, symbolizing nature’s confusion and Pilgrim’s last, futile attempt to control his environment.

**To Save a Self, Perdition Bent (Epigraph)**: Suggests Pilgrim’s desperate attempts at self-preservation even at moral or spiritual damnation. The “ten-thumbed, murksome meddler” and “umber-ella peddler” (Zontik) in the poem align with Pilgrim’s manipulative nature and Zontik’s useless shielding.

**Wut (Rage or Mania)**: Another wealthy associate implicated in earlier events. Causes panic in horses. Killed by simple garrote. Represents another senseless death in the frenzy.

**Walnut Bread**: Cult’s sacramental bread. Raffels’s theft and rude consumption mark the cult’s utter dissolution of form and faith.

**Withered Hand Trick**: Pilgrim’s brief defense (striker’s hand withers) is futile. Reflects short-lived illusions of power collapsing before raw force.



William Blake, *Dante Running from the Three Beasts*, 1824-27

9

*"Easy, easy," said the climbing ariel in her controlled fury. "Those waiting above are as wary of us as we are of them. We will fill their eyes with murk and be invisible to them. But our eyes will see."*

*"But this focusing by the cult figure was a distortion and almost unendurable calamity, even to himself. It itself was a wild darkening. Things appeared much more frightening through the eyes and mind of this marred cultist than through the myriad eyes of that personified and spooky place itself. And this more frightening version became the imposed reality both for those below and for those above."*

*"The dismal child or fire-drake was now pervading the very nearness below the Narrow Corner and was attacking the pan-morph, thinly at first, and then more thickly. "I hide in the passage and I trap you there when you have to travel," the demented child sputtered. "There is room for only one on the path, and I'll harry you over the edge, I will shove you over clear to hell. This is the narrow edge, this is the Narrow Corner, this is where I catch you in your fresh death and drive you into steep Tartarus."*

*"But the clarified man, Mr. Jump-No-More, was very strong. He could have handled this animal-kin creature, this flesh-smith, if he had had a solid place to stand, if his stomach had not been ripped out, if he were as clarified in mind as he was in form. But his mind still had those superimposed outlines, as though it were a clear mind afflicted by double vision, by triple vision, by dozen vision. He was nearly certain that he had now settled into a human form and that he would retain that form as long as he retained any. But he was fuzzy and witless and confused. He did not fully understand about the Narrow Corner, or he was afraid to understand it. He did not know his own name, nor where he wanted to go or, more important, where he did not want to go. It was very important that he arrive at a new place, that he arrive quickly at any new place except one."*

# The Fight at Narrow Corner

|  |  |
| --- | --- |
| Event |  |
| Initial Advantage | As Tisman/Dusmono/Polder, the ariel (Mary), and the dog (James) ascend the path, they face three opponents: the Holy Knacker, Wut, and the Demented Child. Polder briefly gains an advantage using his polymorphic gaze, distorting the battlefield but unintentionally intensifying the horrors of the Narrow Corner for both sides. |
| Assault on Multiple Fronts | The Demented Child, in the form of a fire-drake, attacks Polder, threatening to push him off the ledge. The ariel engages the Demented Child in combat, while the Holy Knacker advances to trap Polder in a single form, attempting to strip him of his shapeshifting abilities. |
| The Dog's Sacrifice | Wut descends to attack Polder but is intercepted by the dog. A savage battle ensues, leaving Wut severely wounded but victorious. The dog, grievously injured with broken limbs and skull, is ultimately flung into the abyss, sacrificing itself to protect Polder. |
| The Ariel's Fall | The Demented Child shifts into a python, overpowering the ariel and destroying her flight, voice, and spirit. The ariel is cast into the abyss. |
| Polder vs. The Holy Knacker | Clarified into a single human form, Polder confronts the Holy Knacker. The Holy Knacker taunts Polder with his losses and the futility of his resistance. Polder, fueled by desperation and clarity, fights fiercely and recalls his name, realizing the Holy Knacker is tied to his past. |
| Polder's Pyrrhic Victory | Polder overpowers and destroys the Holy Knacker, casting him into the abyss. Severely injured, Polder attempts to treat his wounds but is left disoriented and on the verge of collapse. |
| Polder's Fate | Weakened and disoriented, Polder falls into the abyss. The chapter ends and the reader is taken outside time. |

**I. Epigraphs and Their Implications**

1. Scriptural Quotation (Matthew):

A. “It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of heaven.”

a. Classic biblical warning against wealth and difficulty of spiritual attainment.

1. Quotation from “Narrow Valley”:

A. A humorous twist on the camel/needle scenario: The camel closes one eye, flops ears, plunges

right through. Uses a big-eyed needle in the act.

a. Suggests that, in some distorted metaphysical or trickster reality, impossible feats (camel

through needle’s eye) can be manipulated.

b. Possibly reflects the manipulations of reality and illusions present in this narrative.

**II. Setting: The Narrow Provinces of the Country of the Newly Dead**

1. Location: Known as the Iron Meadows or the Camel’s Eye, with the most straitened part called the Narrow

Corner.

1. Imagery:

A. Narrow, straitened place after death—post-life territory.

B. Evokes metaphors of spiritual passage, difficulty, and trial.

**III. Three Figures Climbing a Molten Path Toward Narrow Corner**

1. One figure was once a powerful cult figure in another place.

A. Now appears in peculiar outlines: superimposed sharp outlines, multiple forms (ape, teras, Groll’s Troll, tityrus, Enacian, frog, man).  
B. Pan-morphous creature: brittle, can be manipulated. Possibly Pilgrim Dusmano in a transformed state, now called a “pan-morphic cultist.”  
C. He might have jeweled or cracked-glass eyes as before.

1. The other two figures:

A. An “ariel” and a “dog,” but they had once been a human brother and sister serving the cult figure.

a. They still appear human but give impression of ariel and dog. Possibly Mary and James Morey transformed.  
B. Move with leashed fury. Dangerous, fanged. Absolutely faithful to the pan-morph but dangerously so.

**IV. Three Figures Waiting Above**

1. Above on the path: three other figures confront them.
2. One is ape-shaped human: once called the Holy Knacker (from previous scenes).
3. One is a “wrathy person” who had the cognomen Wut.
4. One is a demented and furious child—possibly the younger child from Pym family—transformed into a fury.
5. These three block or threaten the climbers. The top zone is as wary of the climbers as the climbers are of them.

**V. Battle of Invisibility, Vision, and Dominance**

1. The ariel proposes: Fill their eyes with murk, become invisible to them.
2. It’s a battle for centrality: from whose perspective is reality set? Which eyes define the field of battle?
3. The pan-morph cult figure wins initial advantage: he imposes his vision, making those above purblind.
4. But this focusing is a distortion, a calamity even to himself, making things more frightening. Reality darkens and becomes more horrifying for all.

**VI. State of the Pan-Morph (Cult Figure)**

1. Injured in mind and memory, full of holes, demented and savage, overpowered by what he sees.
2. His two servitors faithful but dangerously so—they might rend him to save his essence. Faith beyond reason.
3. Knows that beyond life and time, prodigies meet like small boys bluffing murderously.

**VII. Description of the Adversaries Above**

1. Foremost threat: Hulking ape-like creature moving down toward them at the Narrow Corner. Possibly the Holy Knacker again.
2. Another: A smaller, younger, more savage being perched like a buzzard-bird. A fury-child lusting for pan morph’s soul. Moves not by traveling, but by pervading places. Possibly the younger Pym child’s hateful spirit.
3. The environment: molten rock, no sun, iron sky, a horrifying “Camel’s Eye” scenario. A misnamed fable of camel and needle’s eye.

**VIII. The Narrow Corner as Camel’s Eye**

1. Sometimes called the Camel’s Eye, but either mystery or error in that name. Possibly a giant camel-eye creating a cavernous environment.
2. The path narrows as they climb, horrifying beyond measure. Fire, stalactites, dangerous illusions.

**IX. The Child Fury and Complex Illusions**

1. The fury-child pervades areas without moving. A shapeshifter: fire-drake, python, buzzard-like, always shifting forms.
2. Demons and chimeras abound. Dog-foot verse chanted by smoky stalactites: “Demons, demons, spew and spree!”
3. A third presence: A madman (Wut) from above. Rage, mania personified.

**X. Three-Tiered Arena of Combat**

1. Confusing aggregate of persons and chimeras.
2. Theater setting: all trapped in a small, burning environment.
3. No withdrawal possible; fire everywhere.

**XI. Legend of the Narrow Corner**

1. A known legend: a precipice like glare ice, chasms on each side. Spirits waiting to eat souls. All revenges survive life and wait here.
2. The actual Narrow Corner differs: molten rock, not ice, burning bushes of incandescent iron, flaming breath not frost. Legend is mostly false.
3. The pan-morph sees that illusions, legends, and personal projections shape this zone.

**XII. Combat Begins**

1. The fury-child attacks the pan-morph, first thinly, then thicker. Ariel tries to defend the cult figure, both have tusks.
2. The maniac (Wut) tries to intercept the pan-morph, but dog servitor intercepts Wut.
3. The ape-like flesh-smith (Holy Knacker form) tries to nail pan-morph into one final form, no more changing. Threatens to finalize his shape.
4. Pan-morph claims nine special changes by unusual Legacy. They exchange taunts.

**XIII. The Nature of the Narrow Corner**

1. A projection built by many minds (Alighieri, Christ in Matthew, Maugham, Blake, Anastasia Demetriades, Count Finnegan, clerk Ovyde). All shaped it with their visionary horrors.
2. Everyone dying with originality contributes to it.

**XIV. Climactic Battles and Deaths**

1. Dog vs. Wut: Fierce. Dog breaks Wut’s defense, tears out throat cartilage. Wut breaks dog’s legs, smashes skull. Eventually dog falls into endless chasm with Wut’s throat. Wut’s throat gone, Wut voiceless.
2. Ariel vs. fury-child: The child changes form (fire-drake, python), destroys ariel’s wings and voice. Ariel falls into chasm.
3. Child pervades out, leaving only a single hate-shot eye.
4. Pan-morph vs. flesh-smith ape: Flesh-smith tries to fix pan-morph in final form. Pan-morph retorts he has nine special changes. They fight brutally.
5. Pan-morph (now clarified as human form “Polder” after a great effort) breaks neck of flesh-smith and hurls him into pit.
6. Pan-morph tries to patch belly with melted rock and iron. Not a good job, but serviceable.

**XV. Pan-Morph Gains a Name: Polder**

1. Regaining name means stuck in one form (no more oceanic changes?). Unchanging form is a prison.
2. Polder stands on knife-edge path, no stable footing. He must fall.
3. The Holy Knacker’s words: “All results here are final.” Polder falls into the chasm.

**XVI. Hiatus and the Legacy of Nine Lives**

1. Does Polder fall to destruction? No. A Legacy intervenes.
2. There is a bright roll of nine rich lives and worlds, pleasant pieces of eternity, using no time. A jump to these exists.
3. Unclocked times in between.
4. He will jump again: The text ends with “And then—”.

Notes

**Alighieri, Christ in Matthew, Maugham, Blake, Anastasia Demetriades, Count Finnegan, Clerk Ovyde**: Historical, literary, and prophetic figures whose visions, writings, and imaginations have shaped the Narrow Corner. Alighieri (Dante) evokes infernal landscapes, Christ (Matthew’s Gospel) provides the needle’s-eye/camel parable, Maugham, Blake, Demetriades, Finnegan, and Ovyde all contribute various elements—stenches, heats, heights, and terrors—through their recorded or unrecorded works, forming the molten, projected reality of this afterlife zone.

**Ape-Shaped Creature (Holy Knacker)**: Formerly the Holy Knacker, now an apelike flesh-smith who challenges the polymorph (Polder) by threatening to fix him into a single, unchanging form. His presence ties back to earlier horrors (e.g., molten gold scenes) and continues old vendettas in the afterlife’s combat arena.

**Ariel (Servitor)**: A former human follower of Pilgrim Dusmano, now ariel-like and toothy, fighting alongside the polymorph and dog servitors. Battles the child-fire-drake, loses wings, and falls into the abyss. Embodies misplaced loyalty and the futile struggle to survive in this deadly environment.

**Biblical and “Narrow Valley” Epigraphs**: The chapter opens with Matthew’s Gospel (“It is easier for a camel to go through the eye of a needle…”) and a humorous reinterpretation from “Narrow Valley” (camel just closes one eye, uses a big-eyed needle). These epigraphs set a thematic tone: impossible passages, ironic shortcuts, and the absurdity of moral or physical constraints. They foreshadow the Narrow Corner’s nature as a metaphysical “eye of a needle” scenario, challenging souls to pass through impossible hazards.

**Body-Smith / Flesh-Smith**: The ape-like knacker who tries to confine Polder’s shape-shifting ability. Represents forces of limitation in a realm that was once about infinite possibility. His threats (“Change-No-More”) highlight the tension between fixity and fluidity in afterlife identities.

**Camel’s Eye / Needle’s Eye / Narrow Corner**: Multiple references link the Narrow Corner to the biblical eye of the needle and the comedic subversion from “Narrow Valley.” The Narrow Corner, also called Camel’s Eye, is a metaphysical choke point akin to passing a camel through a needle’s eye. It’s a molten, terrifying bottleneck where grudges and foes confront each other after death.

**Chimeras and Confusing Aggregates**: The environment brims with monsters and illusions formed by collective projections of dying minds. This “experimental theater” of death’s aftermath illustrates that even postmortem reality is malleable and contested.

**Child Fire-Drake / Demented Child (Younger Pym Child)**: The younger son of Aubrey Pym, transformed into various monstrous forms (fire-drake, python, buzzard-bird). Attacks the polymorph and servitors, then reduces to a hate-shot eye. His presence signifies old grudges from life persisting, shape-shifting, and haunting opponents in the afterlife.

**Collective Projection and Creation of the Narrow Corner**: The molten ridge, iron sky, and fiery chasms result from centuries of layered projections by poets, prophets, madmen, and visionaries. Individuals encountering death add their own terrors to the Narrow Corner’s topography. Readers are warned they might also contribute upon their death.

**Dog (Servitor)**: Another former human follower, now dog-like. Battles the wrathy man (Wut), ending in mutual destruction. Represents savage loyalty leading to futile, bloody sacrifice, extending unresolved conflicts from life into death’s half hour.

**Dying Beyond Life and Time**: Set in “one of the narrow provinces of the country of those who have just died,” this realm is a transitional afterlife moment (“half hour after death”) where impossible combats occur, unresolved vendettas rage, and physical laws bend. It’s neither stable life nor final death, but a liminal state of extreme conflict.

**Flesh-Smith’s Threats (“Change-No-More”)**: Attempts to force the polymorph into a single form. Symbolizes the finality and entrapment awaiting souls who cannot maneuver out of their spiritual predicaments. Without the freedom to change form, one becomes vulnerable to utter defeat.

**Hiatus and Legacy (Nine Rich Lives)**: As Polder falls into the abyss, a “Legacy” of nine additional lives/worlds emerges as a hidden escape clause. This suggests that not all are equally doomed; Polder carries secret karmic or contractual advantages that defy the narrow finality of the Corner.

**Holy Knacker’s Gold Smell and Lime Flux**: The ape-like knacker smells of molten gold and flux, recalling earlier scenes where cult figures were turned into golden statues. Reinforces continuity of old conflicts and the knacker’s role as a vendor of grim transformations.

**Iron Meadows / Iron Sky**: Harsh, oppressive environment. Low iron sky traps beings in a confined spiritual battleground. Iron’s inflexibility represents the difficulty of escaping these lethal confrontations.

**Jeweled / Cracked-Glass Eyes of the Polymorph**: The polymorph (initially Pilgrim Dusmano) begins with multiple superimposed outlines and strange eyes. These eyes shape reality’s perception, imposing darkness and fear even as they distort vision. Symbolize complex identity, fractured self, and contested viewpoints.

**Maniac (Wut)**: An old foe, code-named Wut, appears as a wrathy man. Battles the dog servitor in a mutually destructive struggle. Highlights that even here, old adversaries remain lethal.

**Molten Rock vs. Ice Legend**: A known legend described the Corner as icy. In reality, it’s molten rock and fiery iron. Afterlife myths are unreliable, illusions differ sharply from expectations. Fire, not ice, scorches souls, subverting pre-death assumptions.

**Name and Identity (Polder)**: The polymorph recalls his name—Polder—signifying a final, stable identity reclaimed from fluidity. Naming equals limitation, but also affords some clarity. He is now a finite being yet poised for another escape (the Legacy of nine lives).

**Narrow Valley Reference (Epigraph)**: The “Narrow Valley” commentary on camels passing through a needle’s eye humorously contrasts the brutal reality of the Camel’s Eye (Narrow Corner). While the camel trick in “Narrow Valley” is light-hearted, here the Narrow Corner is deadly. The epigraph highlights ironic discrepancy between whimsical solutions and harsh afterlife ordeals.

**Ocean of Forms, Sea-Change**: The polymorph relied on an “ocean” allowing infinite shape-shifting. The body-smith tries to deprive him of this, forcing him into one final form. The struggle symbolizes lost freedoms and the cost of identity fixation.

**One Hate-Shot Child-Sized Eye**: After shapeshifting attacks, the enemy child condenses into a single eye of pure malice. Eye motifs recur, symbolizing vision, perception, hatred, and focal points of conflict.

**Polder (Polymorph, Pilgrim Dusmano Transformed)**: Initially many-outlined, emerges as Polder, a stabilized human form. Survives multiple attacks, kills the knacker, but falls into the abyss. However, he retains secret resources (Legacy, nine lives) indicating not all is final. Represents the central figure struggling with past guilt, foes, and transformations.

**Projections Creating the Narrow Corner**: Each terrified or imaginative mind adds features—fire, brimstone, iron—to this deadly landscape. An ever-evolving composite of fears and grudges externalized in death’s threshold.

**Python, Buzzard, Fire-Drake Forms of Child**: The enemy changes forms to assault Polder and his servitors, illustrating fluid, relentless enmity. No stable identity means no easy defense.

**Restrictive Covenants, Nine Rich Lives**: As Polder falls, he remembers special allowances—a “Legacy” of nine extra worlds. Suggests complex metaphysical contracts or karmic credits that allow escape from final doom, hinting at ongoing cycles beyond even this horrific afterlife battleground.

**Unrecording Space, Abyss, Chasm**: Enemies and allies fall into endless pits outside normal space. Falls represent lost hopes, ongoing suffering, or transitions to unknown states. Absence of finality for some points to mysterious continuations.

**Wut (Rage or Mania)**: The wrathy man corresponding to old grudges (code-named Wut) fights the dog and both perish in mutual destruction. A last nod to unresolved earthly feuds carried beyond death, culminating in annihilation.



Jehu’s Companions Finding the Remains of Jezebel, from La Sainte Bible (1866), illustrated by Gustave Doré, based on the Biblical narrative in **2 Kings 9:30-37.**

10

*"There are nine blue-bright stars, each of them illuminated by the light of one of its own transcendent planets."*

*"It was required that live persons be used in all roles at the Cannes Perpetual Animation Festival."*

*"This ocean, as you may not know, Pelion, is made up of the personal testaments of a group of devils. The testaments of these devils may be known and distinguished by their literary or eidetic styles in this repository, which is the most plastic of all the mass (non-linear, of oblated bulk of mass) media. And each of these testaments receives very wide publication (infinitely wide, in billions upon billions of minds and nexuses); but most of them are without excellence."*

**I. Epigraphs and Initial Statements**

1. Scriptural and Literary Quotes:

A. From Matthew: The well-known axiom that it’s easier for a camel to pass through the eye of a needle than for a rich man to enter heaven.

B. Belloc: Satirically suggests rich can never burn, mocking illusions about salvation and pointing out

things are arranged “damnably in hell.”  
C. Fitzgerald: “The rich are different from us” statement highlights class differences.

1. These quotes set a tone of tension between wealth, salvation, difficulty of spiritual passage (camel and needle),

and ironic expectations.

**II. Compensation for the Eye of the Needle Edict**

1. Clement Goldbeater’s Chronicle:
   1. The rich have a special Legacy: After death they get “Nine Lives to La Spezia,” nine more lives of hysterical pleasure before going to hell.
   2. This is presented as a known arrangement: The wealthy wouldn’t have accepted the hard spiritual law without a compensatory loophole.
2. The Nine Lives to La Spezia: A delayed damnation scenario—enjoyment before inevitable torment.

**III. The Nine Worlds: A Jeweled Riviere in the Milky Way**

1. Arpad Arutinov’s account:

A. A Medici first saw it: Nine brilliant stars (Cannes, Oraioi Polloi, Hy-Brasail, Smart Set, Savona, Delectable, Theleme, Luogo Perfetto, La Spezia) in the Milky Way. B. Invisible to vulgar eyes, visible only to those with “jeweled eyes.” Possibly referencing those privileged or specially enhanced. C. The nine stars with transcendent planets form a “rivière or litany of jeweled worlds” in a cape

shape.  
D. Hard to maintain historical calm: This discovery and concept are extraordinary.

**IV. Cannes World: A Perpetual Animation Festival**

1. The melodious voice of Janie complains: On Cannes, all voices melodious, expression musical, complaint

allowed.

1. Janie accuses someone of using a “sham Jezebel” (an automation) instead of a live person in a drama.
2. Pelion arrives, questioning evidence. Live persons required for all roles in the Cannes Perpetual Animation

Festival.

1. The drama in question: “Jehu’s Companions Finding the Remains of Jezebel,” presented on Dore Day (based

on Gustave Doré’s illustrations).

1. Cannes World:

A. Perpetual Animation Festival with live actors.  
B. Ten thousand dramas a day, long days, long years, lifetimes of elites.  
C. Dramas cycle through major illustrations (like Dore’s works).

**V. The Jezebel Drama**

1. It’s a stark presentation: Jezebel’s body in four pieces (hand, foot, head, other hand), devoured by wild dogs,

discovered by Jehu’s Companions.

1. Each body part asks a riddle, each Companion gives an answer praising the elites, the rich, the leaders.
2. At the climax, supposedly a trick: A piece posing as the head isn’t the true head; another piece reveals the

answers are all wrong.

1. Janie disrupts by claiming the pieces were artificial, not a live actress. Scandal ensues.

**VI. Confronting the Marshal of Animations**

1. Crowds gather, elites want explanation. Marshal of Animations forced to speak.
2. He admits no young woman available at that moment due to excessive demands for replays of bloody dramas.
3. “No young woman except my own daughter,” forced out of him.
4. The elites use his daughter for a repeat performance with a real live actress. More gruesome authenticity.
5. The daughter as Jezebel deviates from script, recites new riddle implying moral reckoning: “No drop of blood

forgot.”

1. They kill the old Marshal too, his head recites a shocking line about nine lives:

“Who has nine lives that extra be,  
And suffers aye for suffering we?”

1. They get rid of old Marshal, no tolerance for unscripted lines.

**VII. Focus on Pelion Tuscamondo and Janie**

1. Pelion is described: handsome, flowing fair hair, hypnotic, transcendent man with beneficent dripping hands.

A. Identical descriptors used earlier for Pilgrim or other cult figures.

B. Suggests Pelion is another figure with parallel attributes to Pilgrim Dusmano. Possibly Pelion =

Pilgrim in another life?

1. Pelion and Janie watch eight dramas from Dore’s illustrations at once?

A. On Cannes, no time constraint: The Nine Worlds have Nine Moments, no linear time.

1. They can have jeweled eyes, understand multiple dramas. They watch complex scenes: Nations slain, Quixote’s

library mistaken identity, Lazarus resurrected.

**VIII. The Resurrection of Lazarus Drama**

1. Most delightful to watch: Lazarus raised putrid and thirsty. Audience participation by ordering drinks they enjoy

while Lazarus thirsts.

1. Pelion feels Resurrection needs mountains backdrop. He orders mountains. Albert Fineface (elite spokesman)

arranges it.

1. Lazarus tries to drink water from a cup requiring gold coins to brim over. The cup is a trap, water elusive.
2. Lazarus mortgaged descendants, turned it into gold, pours coins into cup hoping for water.

A. Reflects greed, suffering, endless desire unquenched.

**IX. Pelion’s Ambition: Publish His Flame and Image Everywhere**

1. Albert Fineface senses Pelion’s desire: He wants universal publication of his personal flame/image into every

ocean under every earth.

1. Fineface explains the “recording ocean” or “group unconscious/folk ocean” pervades all minds. Insert one’s

testament there = eternal presence in all minds.

1. It requires great cost. Pelion intrigued, willing to pay.
2. Fineface: Others (Media/Eidetic Lords) have done it, each devil/testament styled by unique signatures. Elements

correspond to these devils. Few stable elements left, Pelion must be an unstable one.

1. Pelion accepts. Pays heavy toll, sets path to suffuse group unconscious with his presence

.

**X. Cup for Lazarus Cracks and Empties**

1. After extensive attempts, cup holding Lazarus’s hope cracks, water runs out. Lazarus moans in the sand.
2. Possibly symbolizes futility: Lazarus’s second life of thirst yields no relief, echoing the endless suffering scenario.

**XI. A Nonessential Change in Worlds and Lives**

1. Ends with a hint of shift: “(A nonessential change in worlds and lives and persons happens here.)”
2. Another world-shift in these Nine Worlds of Legacy, transitions fluid and ongoing.

Notes

**Albert Fineface**: Elite spokesman who ensures authenticity on Cannes (punishing the Marshal over fake body parts) and arranges metaphysical deals. Helps Pelion plan infiltration into the group unconscious. Trusted facilitator of extraordinary requests (e.g., adding mountains to Lazarus drama).

**Arpad Arutinov / Backdoor of History**: Chronicler who notes a Medici discovered nine jewel-worlds (Cannes, Oraioi Polloi, Hy-Brasail, Smart Set, Savona, Delectable, Theleme, Luogo Perfetto, La Spezia) visible only to those with “jeweled eyes.” These nine transcendent worlds form the Nine Lives Legacy.

**Belloc & Fitzgerald (Epigraphs)**: Belloc references illusions “from Lambeth” that rich escape burning, mocking “vain imaginaries” and invoking Dives, Charon, and Lambeth (Blake’s visionary locale). He notes that things are “ordered damnably in hell.” Fitzgerald states “The rich are different,” underscoring unique metaphysical rules for the wealthy.

**Cannes World**: One of nine timeless pleasure-worlds of the Legacy. Home to the Perpetual Animation Festival with 10,000 daily dramas from various sources. On Dore Day, only Gustave Doré’s illustrations are staged. Authenticity is paramount: all roles must be live actors. Melodious complaint and infinite cultural recycling define Cannes. Time doesn’t elapse normally; lifetimes are enormous, and performances repeat after long cycles.

**Clement Goldbeater / Enniscorthy Chronicle**: Explains the Eye-of-the-Needle edict is balanced by Nine Lives Legacy. After death, rich souls enjoy nine hysterical pleasure-lives before final damnation, ensuring they accept spiritual constraints.

**Cup of Lazarus / Thirst Motif**: In “Resurrection of Lazarus,” Lazarus is raised rotting and thirsty. Elites toy with him by withholding water, forcing him to pay with mortgage-gold. Eventually, the cup cracks, spilling all water. Thirst symbolizes eternal longing and elitist cruelty.

**Dore Day**: A thematic day on Cannes using Doré’s illustrations as the basis for 10,000 dramas (e.g., Jezebel’s mutilation, Lazarus’s torture). Violence, authenticity mania, and elaborate visuals define elite entertainment.

**Eye of the Needle Edict & Nine Lives Legacy**: The biblical difficulty of a rich man entering heaven is offset by Nine Lives in nine jeweled worlds. The rich never deplete these lives. Even in hell, they know parallel versions of themselves revel eternally. This ironic comfort eases acceptance of spiritual laws.

**Group Unconscious / Folk Ocean**: A universal repository under all worlds and minds. About a hundred devil-authors have their testaments published here, influencing every being. Pelion wants to pay tolls and become a new archetype, achieving infinite, universal imprint. New element discoveries match new devil-authors admitted. Gaining entry means becoming part of everyone’s deep psyche forever.

**Jehu’s Companions & Jezebel’s Remains**: A Cannes drama where Jezebel’s living body-parts pose riddles glorifying elites. Using fake parts is scandalous. When re-staged with the Marshal’s daughter, authentic gore ensues. Each piece (injected with vita-flow) heightens realism. Eventually, Jezebel’s true head exposes false answers and a crisis, ending with more brutal punishments.

**Janie & Couch Companions**: Female companions (Janie, etc.) serve elites, report issues like fake Jezebel parts. They exemplify comfort, compliance, and repeated archetypes of supportive roles, aligning with infinite patterns in the Legacy.

**Lambeth Reference (Belloc)**: Lambeth alludes to Blake’s visionary world. Belloc mocks a “guarantee from Lambeth” that the rich never burn, exposing self-deception. Reinforces moral complexity, illusions of safe return, and “vain imaginaries.”

**Lazarus’s Mortgage-Gold**: Lazarus mortgages descendants’ futures to buy water drops, reflecting exploitative economics. Every detail, including conjured mountains, shows how elites manipulate reality and suffering for art’s sake.

**Marshal of Animations**: Ensures live actors. Caught using automations, he’s brutally punished, replaced, and dismembered. His severed head delivers an unauthorized rhyme referencing the Nine Lives Legacy. Highlights strict authenticity demands and the disposable nature of participants.

**Medici & Discovery of Jeweled Worlds**: A Medici first spotted the nine cosmic star-worlds. Only “jeweled eyes” see them. This early discovery ties wealth, patronage, and unique perception to cosmic privileges.

**Non-lineal, Oblated Mass Media (Group Unconscious)**: The group unconscious is a non-linear medium with infinite reach. Conventional alphabets lacked enough symbols to categorize the devil-authors, prompting the Tarshish Syllabary. This complexity suggests boundless variety and difficulty of indexing infinite archetypes.

**Pelion Tuscamondo**: An elite with jeweled eyes and mind. Orders scenario enhancements (mountains for Lazarus), desires universal imprint in the group unconscious. Albert Fineface assists him, symbolizing ambition for cosmic authorship and permanent archetypal status among devil-authors.

**Tarshish Syllabary**: A complex writing system to identify the many devil-authors in the group unconscious when alphabets proved insufficient.

**Totem Animal (Camel)**: Pelion’s totem animal is the camel, connecting him to Eye-of-the-Needle imagery. Camels, known in the biblical edict, highlight bridging impossible spiritual passages. The humps and “gamy flesh” tie to cosmic variety and underlying interconnectedness.

**Vita-Flow**: A substance maintaining life in severed body parts (e.g., Jezebel’s), ensuring maximal authenticity and sadistic spectacle. Represents extreme measures for the elites’ entertainment.

11

*"Let us be careful here; all of us have to live on all these worlds sometime (we are all elites when the elite number of the nine-sided die-cube comes up for us). We cannot discuss here just what a person does consist of; the pillars would split and the roof would fall down on our heads if we did."*

*"But nobody ever uses up the Nine Lives to La Spezia. They are there forever: Cannes, Oraioi Polloi, Hy-Brasail, Smart Set, Savona, Delectable, Theleme, Luogo Perfetto, La Spezia."*

*"“I am commanded to effect it that you be a good man; and I say you are; but you aren’t. You already have your fragmented existence in thousands of minds besides your own, and you are of evil effect in those minds. Do not move in to have existence in billions of minds. There are devils enough without you. No good man (Rotten thunder take it! The instructions say that you must be a good man!) will go to live in the pit that is under the worlds, or to manipulate in the pit that is under the minds.”*

*"“Lorica is a donkey,” Fairbrow said with that easy urbanity that is part of the equipment of all deeply evil men. “In the underlay, the pit that is under the worlds and under the minds, is to be found all power and influence. The gold-symbol demon Aurelion is pushing your application for membership in this always exciting and ever new cartel that creates. You have the chance to become the substance that men and minds and worlds are made out of. Dare to create!”*

**I. Epigraphs and Their Implications**

1. Quoted lines from Belloc:

A. Refers to a guarantee from Lambeth (seat of Anglican primates) that the Rich cannot burn,

promising a safe return.

B. Ends: “They order things so damnably in hell.” Suggests sarcastic commentary on theological

loopholes, and the insidious arrangements ensuring the wealthy’s comfort even in afterlife contexts.

1. Fitzgerald’s quote: “The rich are different from us.”

A. Reinforcing class differences and how the rich receive special afterlife treatments.

**II. Compensation to the Eye of the Needle Edict**

1. Clement Goldbeater’s Chronicle explains:

A. The Nine Lives to La Spezia are a special legacy for the rich. After death, they get to live nine more

lives of nearly intolerable pleasure before going to hell.  
B. Without this compensation, the rich wouldn’t have accepted the camel/needle edict.  
C. These nine lives are always ongoing and never consumed fully.

**III. Description of the Nine Worlds to La Spezia**

1. Named worlds: Cannes, Oraioi Polloi, Hy-Brasail, Smart Set, Savona, Delectable, Theleme, Luogo Perfetto, La Spezia.
2. Discovered by a Medici, invisible to common eyes, visible to those with “jeweled eyes.”
3. Worlds located in the Milky Way, arranged in a rivière or litany of jeweled worlds, forming a cape or promontory shape.
4. Immense historical and emotional significance.

**IV. Janie and Pelion-Palgrave’s Exchange**

1. Janie: “There’s an umbrella salesman waiting to see you, Pelion.”
2. Pelion-Palgrave: “I’ll catch him on the next world,” then he tries to leave—but he cannot.
3. No one can leave these places; the narrative clarifies that scanning focus may shift, but the character remains stuck forever.

**V. Eternal Nature of the Nine Lives**

1. The Nine Lives to La Spezia never end; they go on forever.
2. Even if one version of you suffers in hell, nine other versions enjoy hysterical pleasure eternally.
3. This knowledge is a cooling thought in torment—they cannot take it away.

**VI. Multi-Identity Complexity**

1. A catalog of names: Pilger Tisman, Pilgrim Dusmano, Pelion Tuscamondo, Palgrave Tacoman, Paladin Tajiman, Polycletus Tasman, Palmas Thasomen, Paulus Theissmand, Pilatus Dosmens, Philemon Dorsetmoon, Philip Dusselmon, Polder Dossman, etc. And also Janie, Jeanie, Joanie, Junie, Ginny, Jenny, Johnnie...
2. Are all these variants the same person in different aspects, worlds, forms? Possibly. They all belong to the same complex personality structure.
3. Within a complex, there may be saints and sinners, providing advantages: a single saint aspect can get a drink of water in hell.
4. We cannot define what a person is without causing cosmic collapse—metaphorically suggesting it’s too complex.

**VII. Thirst Motif and Lazarus Thirst**

1. References again the death/hell thirst and Lazarus thirst.
2. Even though worlds change and people shift, the elemental thirst continues somewhere.
3. The Nine Lives are always available; no one uses them up.

**VIII. Focus Shifts to Oraioi Polloi**

1. Palgrave Tacoman at leisure with a couch companion named Jeanie and Albrecht Fairbrow.
2. An “umbrella salesman” is mentioned again, waiting.
3. This is Hieronymus Bosch Day. Another day dedicated to a great artist’s imagery and dramas played out in living worlds.
4. Boschean horrors and thirst dramas are staged at the Atrium Theater in Oraioi Polloi.
5. The arrangement of these Nine Worlds and their dramas is geometric, dreamlike, akin to courtyards, West Side Story sets, etc.

**IX. Lorica Enters, Contradicting Janie’s Description**

1. Lorica, called umbrella salesman, contradicts: “Don’t buy it, Palgrave.”
2. Lorica is actually elite, sells worlds and systems, not umbrellas. Janie and Jeanie’s claim was misleading. Possibly code or deception.
3. Lorica warns Palgrave not to strive to become an archetype; it’s too costly and morally questionable

**X. Debate Over Archetypal Immersion in the Under-Minds**

1. Fairbrow and a Putty Dwarf encourage Palgrave to pay great sums to Aurelion (a gold-symbol demon) to push application for membership in the ocean of group unconscious.
2. Becoming part of the under-mind: immortality, infiltration into all minds.
3. Lorica protests: a good man wouldn’t do this. Instructions say Palgrave must be a good man, but he isn’t. Conflicted morality.

**XI. Moral and Existential Stakes**

1. To become an archetype in the group unconscious is to become a devil-author.
2. Pelion/Palgrave must pay enormous fees. The expensive cost = measure of value.
3. Palgrave decides to pay Aurelion’s fee, aiming for infinite influence.

**XII. Ariel and Dog Waiting to See Palgrave**

1. Ariel and dog (familiar figures from previous episodes, representing faithful servitors Mary/James in transformed states) come to care for Palgrave.
2. Palgrave refuses to see them, prideful. They are truly them, Lorica insists, but Palgrave scorns Lorica as umbrella peddler.
3. Palgrave wants no counsel, plans to speak pervasively from underneath, establishing dominance in the group unconscious.

**XIII. Ariel in Sunlight, Dog in Shadow**

1. Ariel: freckled, brilliant, sunlight, reminiscent of Mary Morey’s dappled daylight image. Dog: human-form dog, silent in shadow, faithful.
2. Palgrave imagines a coursing hunt. Horses are brought, lances readied.

**XIV. Hunting Dramas and Alterable Scenes**

1. Post boy’s horn scenes: shifting death scenes predicted. Palgrave initially tried to avoid predicted death scene.
2. Palgrave forces post boy to alter scenes at great cost (draining the boy’s strength), producing more horrific, bright-colored death scenes.

**XV. Course of Giant Boars**

1. Dog organizes hounds, ariel leads peasants.
2. Elite mounted on horses. Parrots overhead. All illusions of heroic medieval hunt mixed with surreal touches.
3. The first giant boar: Lorica kills it spectacularly, proving skill. Palgrave denies praise.
4. Second boar: more awkward, unheroic. Fairbrow faces it and dies messily, matching earlier predicted scene. Committee kills the boar.

**XVI. King Boar Approaches**

1. King boar: more heroic alignment with Palgrave. Palgrave less afraid of king boar than tricky second boar.
2. One collision, one climax allowed. The predicted death scene plays out: Palgrave’s horse tossed, Palgrave killed

by king boar, fulfilling the horn scene.

1. Palgrave in death makes a good Adonis, boar as Aphacan Boar. Ritualistic and mythic roles confirm his archetypal transformation.

**XVII. Post-Mortem Arrangements**

1. Jeanie and others discuss what to do with ariel and dog—“Whip them and send them away,” says Whitebread.
2. Death on these worlds is a pleasant coma with awareness and influence continuing. Palgrave remains part of the Nine Lives cycles.
3. Associates are always enjoying infinite pleasure on Nine Worlds. Palgrave’s infiltration into group unconscious succeeded.

**XVIII. Infinite Continuation and Starker Contrasts Elsewhere**

1. These pleasures, worlds, dramas do not end.
2. Yet, in other and starker places (like hell or time-bound realms), much ruder endings and abrupt sufferings occur.
3. The text hints at shifting focus to harsher domains outside these luxurious nine-world scenarios.

Notes

**Ariel and Dog**: Loyal attendants who appear in human-like form. The ariel stands bright in sunlight, the dog somber in shadow. They represent faithfulness and concern for Palgrave, yet he rejects speaking to them. They’re “real” despite Palgrave’s disbelief, symbolizing unwavering devotion amidst elitist detachment.

**Boar Hunts (Oraioi Polloi)**: Elites stage heroic hunts of giant boars. These hunts are lethal spectacles: boars are massive, agile, and deadly. After lesser boars and a rogue are dispatched (with difficulty), Palgrave finally confronts a king boar in a grand, heroic clash. His death at the king boar’s tusks fulfills a fate foreseen earlier and secures his archetypal status.

**Bosch Day (Hieronymus Bosch)**: On Oraioi Polloi, a day dedicated to Bosch’s surreal visions. Bosch painted “Thirst” repeatedly, matching the theme of eternal thirst onstage. “Adoration of the Boar” performed at the Atrium Theater echoes Palgrave’s final scene, blending visionary art with brutal drama.

**Complexes (Sets of Persons)**: Groups of nearly identical names (Pilger Tisman, Pilgrim Dusmano, Pelion Tuscamondo, Palgrave Tacoman, etc., and Janie, Jeanie, Joanie...) form “complexes.” All belong to the same underlying personality set. Within a complex, a saint among sinners grants small relief (e.g., a drink in hell). These infinite variations ensure everyone eventually experiences elite lives on the Nine Worlds.

**Endymeon Ellenbogen, Arena del Mar (Poem)**: Opening lines describe nine worlds giving endless pleasure until it’s hated, with no cooling or ending. This references the Nine Lives to La Spezia Legacy—pleasures that never terminate, paralleling infinite indulgence and eternal dissatisfaction.

**Flocks of Green Parrots**: Parrots hover over hunts, advising and mocking from above. Parrots, tied closely to elites, reflect commentary and oversight. They highlight the world’s layered spectatorship and the fusion of nature with spectacle.

**Geometric Arrangement of Theaters**: The Nine Worlds’ theaters and arrangements (Adobe Pueblos, Ghetto Complexes, Hogan’s Alley, Courtyards, West Side Story sets) are inward-facing, dreamlike, and slightly off-center. Tomorrow is West Side Story Day, confirming endless cultural cycles and no normal chronology.

**Janie-Jeanie (Couch Companions)**: Names merge (Janie, then Janie-Jeanie) illustrating how these attendants often blur into one archetypal companion. They serve elites, relay messages (like about the “umbrella salesman”), and represent comforting constants.

**Jehol Fires & Thirst**: Mentioned obliquely (fires of Jehol, Lazarus thirst) in previous segments, here thirst continues as a spiritual leitmotif. The text notes death thirst, hell thirst, Lazarus thirst persist even as worlds and plays change. Thirst is a recurring symbol of eternal longing and denied relief.

**Lorica (Umbrella Salesman)**: Referred to as an “umbrella salesman” though actually an elite who sells entire galaxies. His label trivializes him. Lorica tries to deter Palgrave from seeking archetypal infiltration, warning him of moral corruption. Others mock Lorica’s “common” trade. His dissenting stance offers moral caution against rampant ambition.

**Name Merges (Pelion-Palgrave)**: Pelion Tuscamondo and Palgrave Tacoman names fuse momentarily, showing how identities from different complexes overlap, reinforcing that these elite figures are aspects of a single underlying entity.

**Nine Lives to La Spezia Legacy**: After death, the rich enjoy nine endless pleasure-lives on nine jeweled worlds before damnation. They never run out. Even in hell, the memory that other versions of oneself enjoy boundless delight “cools” one’s torment somewhat, ensuring an ironic comfort.

**No Leaving the Worlds / Particular Scanner**: Pelion-Palgrave can never leave these Nine Worlds. “He did not go, of course. There is no going from any of those places ever.” A “particular scanner” might shift focus elsewhere, but the character remains stuck. This highlights the eternal fixedness of one’s presence in these realms.

**Oraioi Polloi (Focus World)**: The focus shifts from other worlds to Oraioi Polloi during Bosch Day. Thirst, cruel hunts, cultural overlays, and timeless shows continue here. Infinite scenarios unfold without linear time.

**Palgrave Tacoman (Pelion-Palgrave)**: This elite figure evolves into an archetype after his heroic death fighting the king boar. He pays tolls to Aurelion for archetypal admission, eventually influencing all minds and matter. Achieves “unstable element” status among devil-authors of the group unconscious, gaining eternal archetypal presence.

**Post Boy & Horn Scenes**: The post boy’s horn scenes foretell violent outcomes. Changing these scenes costs the boy life force. Palgrave sees his predicted doom and cannot escape it, underscoring fate’s inescapability even in worlds of infinite manipulation.

**Putty Dwarf**: A figure encouraging Palgrave to join the “bottom” of creative oceans, symbolizing ultimate transformation and creativity from fundamental levels. Contrasts with Lorica’s cautious morality and Fairbrow’s urging to pay high costs for greater value.

**Underlay / Pit Under Worlds**: The pit beneath worlds and minds is where ultimate power lies. Membership in the devil-authors’ cartel means operating from this pit. It’s morally fraught, and Lorica warns “no good man” would go there. Palgrave ignores this, striving for ultimate influence despite moral costs.

**Umbrella Theme**: Umbrellas are pointless since weather is controlled. Calling Lorica a “umbrella salesman” trivializes him. It shows how elites manipulate reputations with labels and how meaning can be subverted in these worlds.

**West Side Story Day (Future Theme)**: A future cultural cycle on Oraioi Polloi. Like Dore or Bosch Days, it adapts any cultural source into infinite drama. Perpetual cultural reinvention ensures no stasis, no linear time, and no final exhaustion of material.

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*"This isn't hell," he said with confidence. "Why should it be? The odds are billions to one against my ever hitting on that one. No, this is just another of those oyster worlds which I with the sword of my wits will open."*

*"And yet they were skeptical-looking lads at the bottom of the hill there. To impress them, Polder activated the Hand from Heaven pointing down at him from the sky. Polder was surprised that he knew how to activate it. And the lads were impressed."*

*"The way Polder spoke, with that far-carrying power in his voice, with the softness and confidence of edged steel sheathed in velvet, both stunned and soothed his listeners. The central bronze tone and the whispering edges of it shook the very earth with their harmonics; they set small animals and small people to tumbling out of their burrows and dens and strong houses. Polder trumpeted with his rich call, and all the walls fell down before him."*

*"He had learned that Polder Dossman wasn't real. And now the same knowledge swept over Polder Dossman like green nausea. He knew himself to be an artificial contrivance, a stuffed sausage of a puppet who had been made by manipulators for a joke. He knew this for an instant, and then he smashed that knowledge in himself into a hundred pieces. Whether he was something, whether he was nothing, he would still pretend to be a god."*

**I. Epigraph and Opening Lines**

1. Nursery Rhyme from "Woolly Camel Book of Nursery Rhymes": A. Mentions Mary Morey and her brother in a simple rhyme. B. Suggests a cyclical storytelling: beginning with Mary Morey and now ending similarly, linking start and end.
2. Indicates continuity of Mary and James (the siblings) throughout the narrative’s transformations and afterlife travels.

**II. Transition After the Nine Lives / Unclocked Worlds**

1. “There had been the jump, yes.” Afterlife transitions or world-jumps were experienced.
2. “Unclocked worlds in between” still ongoing, but now return focus to “another and starker place,” more real, stripped of fancy context.
3. This signifies a return from timeless fantasy realms (Nine Worlds) to a rough, time-bound, more ordinary setting.

**III. Arrival in a Stark Place**

1. He awakes on a ragged hillside, plagued by thirst (the recurring Lazarus/damnation thirst motif), ants stinging him, thorns scraping his face.
2. The environment is harsh, natural, no luxuries.
3. An ariel at his head and a dog at his feet—references to his faithful companions (Moira and Jake in their various transformations), continuing the pattern of servitors or attendants.

**IV. Identity of Polder Dossman**

1. His name is Polder Dossman, meaning “Sleep-Man Reclaimed from the Ocean” or “Toss-Like-a-Bull-Man Reclaimed.”
2. Reflects a new name for the same pan-morphic cult figure (Pilgrim/Pelion/Polder), each name emphasizing different aspects.
3. Still confused by right/left hand switching—common disorientation for jump-travelers.

**V. Hand of Heaven and a Drink**

1. A Hand of Heaven pointing down from a brindled sky, meteorological manipulation he can’t recall contracting.
2. Someone brings a curious cup (green coconut or camel milk?) slakes his thirst slightly.
3. He boasts he can have his will with any world, believing this one no different.

**VI. The Ariel and Dog Companion**

1. Ariel presumably Moira-like figure, dog presumably Jake-like figure, continuing their role as compelled caretakers.
2. The ariel complains about hot clouds, sun combination. She was once winged, wings pulled off at the Camel’s Eye (previous metaphysical encounter).
3. They recall faint scenes of iron ledges, clarified men, mad Wut, fury-child, knacker—past horrors—but dismiss them as things that happened to “other people.”

**VII. The Complexity of Persons**

1. Polder declares there are no other people, just a dozen or so repeated billions of times (refers to the concept that all these infinite variants are the same souls repeated).
2. Nine Worlds left no memory since they’re outside time. Only time-bound events leave memories.

**VIII. Moira’s Freckled, Rusty-Haired Appearance**

1. Ariel now a normal girl named Moira Mara, brother Jake Mara. They must watch over Polder with utter devotion, compelled by unknown force.
2. Polder notes he always travels with gold. Good idea. He has cunning and commerce-ready mindset.

**IX. Sharper Outlines, Less Texture in This World**

1. Everything drawn with sharp lines, simple perspective, as if a cartoon or a simpler dimension.
2. Blood reduced to fine lines, lacking true color. Depressing absence of real color. World feels reduced, stylized, incomplete compared to previously experienced worlds.

**X. Enter a Simple Town: Camel Town**

1. They descend to a little town at bottom of hill. People are simple, archaic, never traveled. Possibly cartoonish inhabitants.
2. Polder activates Hand from Heaven again to impress locals. One bright lad is unimpressed or ironically impressed.
3. Camel Town is second-best at everything. A comedic routine: The lad enumerates how camel is always second-best in all categories, referencing endless comparisons.

**XI. Polder’s Orders and Investments**

1. Polder instructs Moira to invest in things mentioned (hinnies, bagpipes, right ram fleece mantle), showing opportunistic commerce approach.
2. The lad’s camel praise: Camel always second to the best animal in each function. It’s humorous and absurd.
3. Polder hires the lad after giving him a camel’s worth of gold. Lad reveals he’s been waiting for Polder, must intervene for him.

**XII. Polder’s Realization and Complexity**

1. Moira tries to promote Polder’s cult. The cult fails to catch on. People want “funny” from cults here, not the serious thing Polder offers.
2. Oak (Og) refuses to help with cult, only with commerce. Polder suspects stubbornness is what’s wrong with this world. He plans strategic destructions.
3. Oak claims he’s been made responsible for Polder before he arrived. Mystery of who assigned this task remains.

**XIII. Memory of Past Encounters**

1. Og and Polder recall vague previous meetings (Dunlunk’s Fifth Law?), alternate or parallel encounters. Their puzzling eyes reflect off-world scenes.
2. Polder allied with Eidetic and Media Lords. Possibly they created him. Polder tries to blame evil on them.
3. Moira insists Polder is a good man, will change definitions of reality to maintain that. Need audience with Lord of Worlds.

**XIV. Giant’s Bed and Coat of Arms**

1. Polder at Oak’s place, sits on giant’s bed. Oak (Og) possibly once a giant or primordial figure. Coat of arms depicts Og with umbrella over ark’s hatch in the rain.
2. Oak insists he is that giant who saved the ark by holding umbrella. Another link to primal myths.
3. Polder tries to dismiss this memory as ancestor or alternate identity. Oak says no, it’s himself, continuity of identity across worlds.

**XV. Polder’s Archetype and Artificiality**

1. Og discovered Polder isn’t real, just an artificial contrivance.
2. Polder senses his artificial nature too, a stuffed puppet made by manipulators for a joke.
3. He refuses this truth, smashes that knowledge inside himself. Even if not real, he’ll pretend to be a god.

**Notes**

**Ariel and Dog (Moira and Jake Mara)**: Polder initially thinks he has an ariel at his head and a dog at his feet upon awakening. These turn out to be Moira Mara (the “ariel”), freckled and lively, and her brother Jake (the “dog”), slow-witted and brain-scrambled. They are bound to care for Polder against their will, representing reluctant, forced devotion.

**Ark Umbrella Scene (Og’s Coat of Arms)**: Oak (Og) Scath’s coat of arms shows him astride an ark’s roof ridge, holding a huge umbrella over the main hatch. This suggests ancient responsibility and protective duty, linking Oak to primordial events. It implies Oak’s long-standing role in sheltering vulnerable structures—now metaphorically transferring to protecting Polder.

**Boar Hunts and Totems**: On the current world, Polder and elites engage in hunting giant boars. The boar, like the camel, becomes one of Polder’s totem creatures. Polder’s heroic death at a king boar’s tusks in previous contexts made him archetypal. Here, boar hunting is hinted as a past motif and totemic symbol. Though no actual hunt occurs in this snippet, the references connect to earlier patterns of heroic clashes and animal symbolism.

**Camel References**: Camel imagery persists throughout all texts. Here, the “Woolly Camel Book of Nursery Rhymes” is quoted at the start, linking camel themes to playful origins. Camels have appeared as versatile creatures in other texts, and the “Woolly Camel” title here subtly reaffirms their recurring importance. The Nine Lives Legacy itself is sometimes associated with camels as a running motif.

**Complexes (Sets of Persons)**: Multiple characters (Polder Dossman, Pelion Tuscamondo, Pilgrim Dusmano, etc.) and multiple sets of couch companions (Janie, Jeanie, etc.) belong to vast complexes of interrelated personalities. Saints and sinners within a complex influence conditions like thirst relief in hell. The snippet reiterates that discussing what constitutes a “person” is dangerous, reinforcing the complexity and multiplicity of identities.

**Cult Attempt and Zodiac Considerations**: Polder’s cult attempts have failed on other worlds. Here, he considers adjusting his cult strategy—perhaps by claiming a place in the zodiac with camel and boar signs. Although the snippet doesn’t detail cult performance on this new world, Polder’s mindset suggests he will try any approach to gain followers and cultural traction.

**Death Thirst / Lazarus Thirst**: References to unending thirst, resurrection blues, and confusion about right and left hands appear. Thirst is a recurring theme symbolizing eternal longing, post-resurrection disorientation, and the ongoing influence of previous experiences (like Lazarus’s torment).

**Endless Pleasure and Legacy (Nine Lives to La Spezia)**: The poem by Endymeon Ellenbogen at the start says nine worlds give endless pleasure until it’s hated, no cooling or ending. This snippet reaffirms that the Nine Lives Legacy still persists outside of normal time. Even though Polder finds himself in a stark, time-bound world now, his previous infinite indulgences still echo, and parallel versions of him enjoy eternal pleasure while he grapples with current challenges.

**Jehol Fires and Sainthood**: Mentioned again that having a saint in one’s complex can provide small mercies (like water in hell). Suggests moral complexity within personality sets and occasional reprieves amidst suffering. Not elaborated here, but it resonates with previous themes.

**Ladder to Bed (Og’s Giant Bed)**: Oak Scath’s enormous iron bed—fifteen feet or more—implies past gigantism or primordial status. Oak acknowledges once being older and perhaps larger, hinting at transformations over different times or worlds. The bed and giant coat of arms underscore layered identities and responsibilities dating back to unknown eras.

**Lorica (Umbrella Salesman, Oak/Og’s Role)**: Oak references holding an umbrella over the ark hatch. Lorica, previously called an umbrella salesman, also appears as a motif in other excerpts. The umbrella theme suggests protection, shelter, and intermediary roles connecting characters. While Lorica isn’t explicitly named here, Oak’s role parallels Lorica’s in previous segments—both guardians over a vulnerable structure/person.

**Mary Morey and Her Brother (Nursery Rhyme)**: The snippet opens with a nursery rhyme from the **Woolly Camel Book of Nursery Rhymes**, referencing Mary Morey and her brother. This sets a tone of story cycles, sibling pairs, and complex identity sets. Mary Morey and her brother’s mention parallels the pairs of couch companions and siblings like Moira and Jake Mara. It’s another hint at repeating patterns of personalities and roles across worlds and texts.

**Oak (Og) Scath**: A young man who helps Polder commercially but refuses to promote his cult. Oak suggests he has been older and bigger before, implying transformations or past lives. He claims he was ordered to protect Polder, though he dislikes the duty. Oak’s coat of arms and ancient ark story link him to primordial times. He recognizes Polder as artificial, a product of Eidetic/Media Lords. Oak’s honesty and independence challenge Polder’s illusions.

**Polder Dossman**: The main figure who awakens on a harsh hillside after an unclocked interval. He quickly sets up prosperous businesses but struggles with cult formation and identity as a divine or heroic figure. Polder discovers his own artificial nature, smashes that realization, and commits to presenting himself as a god. Polder’s confusion, thirst, and disorientation contrast with his showy claims and manipulative gestures (Hand from Heaven, lavish spending). He tries to command and reshape this sharp-lined world as he has others.

**Right and Left Hand Confusion**: Polder’s difficulty distinguishing right from left after the jump signifies residual disorientation from traveling between worlds outside normal time. It echoes ongoing themes of confusion, transformation, and the instability of identity and direction.

**Umbrella and Ark Symbolism**: Oak’s umbrella-over-ark memory and repeated references to umbrella merchants suggest protective roles, sheltering arrangements, and the importance of trivial-seeming items in cosmic scenarios. Umbrellas appear as metaphors for improbable protections in impossible conditions.

**World’s Sharp-Lined Aspect**: Polder notes this new world is drawn with exact lines, lacking color depth. Stones, blood, and people appear in fine lines rather than rich hues. Polder misses true color, feeling depressed by this linear reduction. It suggests a flattened, cartoonish world lacking the complexity and fullness of previous experiences.

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*"You're about through, Dossman. You know that, don't you? You're into your last world."*

*"Power is made to be abused! That's the whole purpose of it."*

*"To be evil is to call everything by its right name."*

*"Oh, but this impulsive action by Hector Bogus, by the Hand from Heaven, by the whole cooperating neighborhood of little industrial back yards, brought quick and loud response from several concerned and entrapped persons!"*

**I. Epigraph and Opening Lines**

1. From “Anon., Eidetic Elegies”:

A. Verses about an artificial person’s corpse, nerves, and nous being artificial.

B. Questions who is the artificer and who is the puppet-master.

1. Sets a tone of existential doubt about Polder’s nature and the puppet-masters controlling him.

**II. Polder Visits Hector Bogus, a Local Eidolon/Media Lord**

1. Hector Bogus is more technical than most Lords.
2. Hector greets Polder ironically, praising his magnetism but doubting it can affect him (nonferrous).
3. Hector expects Polder to come to dictate business he doesn’t understand. Polder denies ignorance, claims experience with Eidetic/Media Lords.
4. Polder sees himself as solar medium; Media Lords as planetaries. Polder provides words, they provide amplification.

**III. Hector Bogus’s Hobby: Animating Little Effigies**

1. Bogus takes small doll-like figures from a cigar box, galvanizes them, making them run about desk.
2. He confesses enjoyment in giving them animation and then torturing them. Compares them to Polder’s own artificial animation.
3. Bogus suggests Polder is like these small effigies—someone gave him animation and watches him run. Might be ready to disanimate him.
4. Bogus tortures an effigy with fire, it screams (resonating circuit consciousness) infinite pain in each second, can be amplified. Bogus enjoys this cruelty.

**IV. Polder’s Reaction to Bogus’s Torture**

1. Polder intrigued and nervous: parallels his suspicion that he too might be artificial, subject to torment.
2. Bogus taunts Polder: Are you worried you’re not real? If so, you might be prime candidate for infinite torture.
3. Polder tries changing subject, referencing screaming metals. Bogus insists life is artificial, God electronic in creations.

**V. Bogus Predicts Polder’s End Approaching**

1. Bogus claims Polder’s last world is at hand; hints at final termination.
2. Polder retorts but is unsettled. He tries to contract modifications to his Hand from Heaven phenomenon for dramatic effect. Bogus denies any official maintenance station, but can tweak it.

**VI. Polder’s Advertising Failures**

1. Reason Polder visited Bogus: He sent announcements of his cult to be published, none were. Bogus refused to print Polder’s cult propaganda.
2. Polder accuses all media being obscenity-press; must pay high to get nonsense published. Bogus references past counterparts (Trenchant) and denies alignment.

**VII. Polder’s Threats and Bogus’s Defense**

1. Polder rants about cult creation, controlling world opinion, shaping masses. Power is for abuse, he declares.
2. Bogus: They learned restraint, won’t indulge sinful abuses. Boasts they have grace to hold back. Polder finds it hypocritical.
3. Polder calls Bogus a hypocrite, claims all worlds started motion from evil impulses. Without Polder’s evil impetus, no movement, no life. Bogus disagrees, says they’re building something harder than powerfences around it.

**VIII. Tension Escalates; Bogus Defies Polder**

1. Bogus claims if Polder disturbs, kills, or performs abominations, they’ll break him.
2. Polder scoffs, claims infinite cunning. Bogus shrugs: If necessary, they have power to stop him.

**IX. Polder Leaves, Bogus’s Sudden Move: The Hand from Heaven**

1. Bogus follows Polder out. The Hand from Heaven is low and accessible.
2. Bogus, roguishly, modifies the Hand to grab Polder by scruff and crine, dips him in corrosive sublimate vat killing Polder instantly—then dumps him in ash-box.
3. Quick, brutal execution of Polder by his own heavenly sign.

**X. Immediate Outcry and Rescue Attempts**

1. Og Scath appears instantly, shocked: Polder was protected. Bogus claims ignorance of protection.
2. Moira Mara protests too. They demand Bogus fix it.
3. Bogus: Just galvanic shock can reanimate Polder (like the small effigies). They do so, applying a giant condenser spark to resurrect Polder’s “life.”

**XI. Polder’s Resurrection**

1. Polder alive again, croaking with thirst. Moira: Real life would not show resurrection thirst in eidetic contrivances.
2. Bogus argues: Maybe not real life, just mimic. Og insists real life shows thirst. Ambiguity remains.

**XII. Demands for Better Phenomena and Conditions**

1. Moira demands Bogus compensate Polder with improved Hand from Heaven display: thunder rumble on cult chant beat, constant lightning, resurrection roses aroma.
2. Bogus reluctantly agrees to modifications. Polder is shaky and disheveled after death and rebirth.

**XIII. Themes at the End**

1. Bogus’s casual cruelty vs. Polder’s pretenses of divinity.
2. Polder’s vulnerability revealed: can be killed and resurrected by these Lords. He’s at mercy of their tweaks.
3. Moira’s fierce advocacy: attempts to enhance Polder’s divine image after humiliating death and resurrection scenario.

Notes

**Ariel and Dog (Moira and Jake Mara)**: Two attendants bound to Polder Dossman. Moira is intelligent, freckled, and forced to assist Polder; Jake is slow-witted, previously dog-like, and has scrambled brains. They try to protect and guide Polder, sometimes challenging Eidetic Lords (like Bogus) to restore him. They push for improvements to Polder’s cult image after his violent resurrection.

**Bogus, Hector (Local Eidetic/Media Lord)**: Skilled and “more technical” than other Lords. Bogus toys with miniature effigies, tortures them in small chambers, and notes that he can justify it because the “creations aren’t real.” He implies Polder is similarly an artificial creation, subject to being disanimated and restored at whim. Bogus shows initial disdain for Polder’s attempts at cult formation, eventually forced to comply with Moira’s demands after inadvertently killing and reviving Polder.

**Camel Milk, Whey, and Green Liquids**: Offered to Polder after his grisly death and resurrection, these liquids (green camel milk, etc.) represent quick attempts at satisfying his agonizing thirst. Thirst is a recurring motif of resurrection and instability.

**Cigar Box of Animations**: Bogus keeps tiny effigies in a cigar box, animating and torturing them. This suggests that beings can be artificial constructs given vivid, painful consciousness. Bogus compares Polder’s existence to these small contrivances, suggesting Polder is also artificially animated by higher powers.

**Cult Failure and Modification Requests**: Moira wants Polder’s Hand from Heaven modified to enhance his cult image with thunder, lightning, sky-high effects, and “Resurrection Roses” aroma. Polder’s cult tries to gain traction by spectacle after repeated setbacks. Moira tries various enhancements to create a showy, hypnotic environment that might sway the populace.

**Eidetic Elegies (Anon.)**: The snippet starts with a short poem stating that Polder’s “corpse, core, nerves, and nous” are artificial. It questions who is the puppet-master. Sets the tone that Polder’s existence and personhood are suspect, possibly controlled by unknown creators or Eidetic Lords.

**Eidetic/Media Lords**: Powerful manipulators of imagery, messages, and possibly reality. They create contrivances, animate them, and can “break” or restore them at will. Bogus is one such Lord, implying that Polder and others exist at their mercy. Polder seeks their cooperation to shape public perception.

**Galvanic Shock and Resurrection**: Bogus uses a giant condenser and brass balls to reanimate Polder after dismembering him. The galvanic shock technique mirrors how Bogus animates toy effigies. This suggests Polder’s life functions like engineered animations: life can be destroyed and restored, heightening doubts about Polder’s authenticity.

**Hand From Heaven (Meteorological Manipulation)**: A contracted phenomenon that can point at Polder to impress onlookers. Initially a simple sign, Bogus can modify it to produce thunder, lightning, and aromas, per Moira’s demands. The Hand symbolizes artificial divine endorsement and malleable spectacle. Earlier, Bogus kills Polder by having the Hand dip him in corrosive sublimate, then reanimates him afterward, revealing total control over Polder’s fate.

**Hector Bogus’s Torture Cabinet**: A small device to torture mini effigies, representing cruelty, power, and dismissal of “unreal” entities’ suffering. Bogus uses it to illustrate that even if pain and consciousness are artificially induced, they’re “real” to the victim. This parallels Polder’s plight and his fear of being just another contrivance.

**Moira’s Demands for Cult Enhancement**: After Polder’s grisly resurrection and humiliation, Moira insists Bogus upgrade the Hand from Heaven with thunder timed to a chant, lightning, and “Resurrection Roses” aroma. She aims to create a more compelling cult spectacle, hoping to overcome Polder’s cult failures and restore his image.

**Obscenity Presses and Media Manipulation**: Polder tries to publish cult announcements, but Bogus refuses. Polder complains that all media (scatter-ray, focus-ray, ether-tinsel, solid-light) are obscenity-based and must be manipulated. This hints at a corrupt media environment where messages are twisted or suppressed unless aligned with the Lords’ or elite’s interests.

**Polder Dossman**: Central figure who believes himself to be powerful and chosen but realizes he may be artificial, an eidetic creation like Bogus’s effigies. After Bogus kills and resurrects him with galvanic shock, Polder suffers “resurrection thirst,” proving he reacts like living creatures. He vows to impose his will, create cults, and reshape the world, yet struggles against mocking resistance and the Lords’ manipulations.

**Resurrection Roses Aroma**: Moira requests a “towering aroma of Resurrection Roses” to accompany Polder’s Hand from Heaven, symbolizing attempts to sanctify and glorify Polder’s image after violent death and revival. This detail shows cult branding efforts through sensory spectacle.

**Rightful Power vs. Moral Constraints**: Bogus claims that genuine restraint and grace exist in this world, resisting Polder’s attempts at absolute tyranny. Bogus’s show of mercy after cruelty, and his admission that they seek grace to restrain abuses of power, highlight moral tension and complexity in this environment.

**Screaming Metals & Mechanical Pain**: Polder muses on screaming metals under stress, likening them to tortured beings. Bogus equates Polder’s worries about reality and artificiality to measurable physical reactions, implying that even Polder’s angst is a contrived process.

**Transcendence and Tide Metaphors**: Polder boasts he controls tides of change, can reshape worlds, while Bogus insists power can be restrained. They clash over whether worlds need cults or if grace and restraint are better goals. Polder’s threats and metaphors of broken creatures stranded by a tide reflect his desire for dominance and the Lords’ reluctance to indulge him.

**Worry About Prime World**: Bogus taunts that Polder fears he might be on Prime World (the ultimate original?), where illusions vanish and moral accounting is inescapable. This fear intensifies Polder’s insecurity about authenticity and suggests ultimate justice may be unavoidable.

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*"Fix his voice and expression," Moira told Bogus. "The tone is fine and spirited and a little bit ghostly. But it isn't making sense. Put some sense into it."*

*"But now al l of them, even Hector Bogus, had become a little afraid of the power i n Polder's voice and person. There was nothing quite like that fiery eloquence in the unknown tongues. Even Bogus, who was supplying part of the effect, the tongues of fire that flicked in and out of the mouth of Polder, was impressed."*

*" I t does not really matter whether Polder has become one of the High Seven Dice Throwers," Moira said. "But it must be believed that he has become one of the seven. I suspect, with the treasonable part of my mind, that he has not become either Archetype or Zodiac Lord. But it must be believed that he is these things; and I myself will believe it all with the more faithful parts of my brains."*

*"Yes. There is one way," Polder said softly*

**I. Epigraph and Tone Setting**

1. From S. Smith, Cup to Lip Compendium:

A. Verses describe immense destructive forces (tidal wave, forest fire, juggernaut, gobbling pyre) and question what can collapse them.  
B. Metaphorically applies to Polder’s grand cult movement and power surge—what force can bring it down?

**II. Moira’s Orders for Grand Celebrations**

1. Moira Mara demands ovations, triumphs, fanfares, monstrous displays.
2. Hector Bogus, weary Media Lord, is reluctant. He’ll give Polder “a little noise,” not overdo it.
3. Moira insists on overdoing it: spectacles, prodigies, monstrous miracles—aiming to re-boost Polder’s failing cult.

**III. Og Scath’s Perspective and Bogus’s World-Weariness**

1. Og: Better if Polder thrives, or Eidetic creators risk a failure on their record.
2. Bogus suspects Polder might be a hybrid (human base + eidolon construction), unstable.
3. Bogus casually suggests disassembling Polder to find what went wrong, as if he’s just another broken construct.

**IV. Jake’s Protest Against Disassembly**

1. Jake Mara protests: Doctors would take one apart to examine.
2. Polder breaks into unknown language. None present understand.
3. Bogus: Disassembly is standard procedure for problematic eidolon-persons.

**V. Eidolon-Human Hybrid Complexity**

1. Bogus rants about the complexity: too much human spark left in Polder’s base causes trouble.
2. Polder’s declamation is powerful but meaningless. Moira demands sense in Polder’s words.
3. Bogus denies responsibility: He hasn’t altered Polder’s voice or expression.

**VI. Conflict Over Polder’s Fate**

1. Jake: Better to destroy a hundred worlds than one such spirit. Expresses loyalty to Polder’s significance.
2. All fear Polder’s fiery eloquence. Even Bogus is impressed. Og suggests Polder might be Archetype, Zodiac Lord, or even a High Dice Thrower (fate-level entity).

**VII. Merope and the Seven Dice Throwers**

1. Bogus fears if Polder achieves Merope’s vacant seat, instability ensues. Merope’s gender and form vary.
2. Moira: Might not matter if Polder truly is Archetype; belief suffices. She’ll believe with faithful part of her brain, acknowledging possible self-deceit.

**VIII. Cult Skyrockets but Pressures Rise**

1. The cult grows millions strong, sign-up involves a pen with phosphorescent fire. Followers get tongues of fire.
2. Polder’s high gibberish continues. He can talk sensibly only to close attendants in asides.
3. He commands all rulers to abdicate, trusting intuitive implementation. On his world it works; on 12 billion worlds, messages hazy. Possibly overstretching his power.

**IX. Doubt, Hecklers, and Abrupt Resistance**

1. Large gatherings: improbable crowd fitting in small place. Gibberish causes resentment. Hecklers return stronger, shielded from Polder’s lethal powers.
2. Hecklers challenge Polder to display real power beyond faked tongues, poison drinking, etc. They demand mountain-moving—unfakable proof.

**X. The Mountain-Moving Test**

1. Polder’s inner circle unsure. Bogus says no way to move a mountain. Og encourages Polder.
2. Polder tries: a monumental event. The mountain rises, breaks roots, flaming trees, animals falling, lightning. It crushes hecklers. The ultimate show of power succeeds.

**XI. Immediate Aftermath and Collapse of Cult**

1. Hand from Heaven destroyed by the mountain-moving. Outrageous rain, flooding breaks up the gathering.
2. Having given undeniable proof, a backlash occurs. The cult dissolves immediately after this greatest feat.
3. Polder sinks into despair. He believes maybe he’s on Prime World (path to eternal hell). Once unstoppable, now left with a single camel in a barren land.

**XII. Abandonment by Allies**

1. Og Scath: assigned to shield Polder, now refuses to see him alive again. Suggests Polder’s odds of prime hell scenario are negligible, but Polder fears the impossible.
2. Hector Bogus: Freed from responsibility, done with Polder. Polder begs to return to Nine Worlds, where his other aspects enjoy infinite pleasure. Bogus: He’s already in Nine Worlds, but those versions deny him conscious share of pleasure.

**XIII. Polder’s Terrifying Coin Toss**

1. Moira suggests flipping a coin to reassure him this not Prime World. Coin disappears in midair—sinister trick? Polder terrified.
2. He breaks down, each hope dashed, no stable ground. He’s a puppet of unknown forces.

**XIV. Declared a Public Nuisance and Doomed**

1. Days later, Polder is declared a public nuisance. A writ for his termination and dismemberment is obtained.
2. A good man will be killed by Media machinations at the same time, to keep it fun. Polder’s final fate is sealed in grim irony.

**Notes**

**Ablation of Polder’s Status**: After moving the mountain—a grand demonstration of power—Polder Dossman’s influence collapses. The Hand from Heaven breaks, rain and flooding disperse his followers, and the cult disintegrates. Having reached a zenith, Polder now spirals downward rapidly.

**Abdication Commands**: Before his downfall, Polder sends demands for universal abdication of all rulers, officials, and subrulers on this world and beyond, using “Intuitive Implementation” to spread his message. He even attempts to send twelve billion sets of abdication commands to twelve billion worlds. This overreach contributes to his eventual failure, as not everyone can comprehend or accept his directives.

**Archetype, Zodiac Lord, Dice Thrower**: Polder aspires (and at times claims) to be an Archetype, a Zodiac Lord, and even one of the High Seven Dice Throwers (figures equated with Fate). Although some of his supporters (e.g., Og Scath) encourage these grand identities, these lofty claims fail to stabilize his power. The text also mentions Merope, one of the Pleiades, as a possibly vacant Dice Thrower spot, hinting at cosmic roles Polder attempts to fill.

**Bogus, Hector (Eidolon/Media Lord)**: A local Media manipulator who initially attempts minimal cooperation with Polder’s cult efforts. He tortures small effigies, reveals that Polder is likely artificial, and shows skepticism and eventual hostility towards Polder’s claims. Bogus modifies meteorological phenomena (like the Hand from Heaven) but refuses to support Polder’s cult advertising. After Polder’s failures and final collapse, Bogus advocates Polder’s disassembly as a failed eidetic-human hybrid experiment.

**Coin Trick & Probability**: When Polder flips a coin to reassure himself that this is not Prime World, the coin never returns. This cruel trick, likely by Bogus or world’s contrivance, further panics Polder. The vanished coin symbolizes the collapse of Polder’s last rational attempt to find comfort in odds and probability, feeding his paranoia about possibly being on Prime World.

**Cult Growth and Collapse**: Under Moira’s direction, Polder’s cult experiences a massive, rocket-like rise after he supposedly becomes Archetype, Zodiac Lord, or High Dice Thrower. The cult members receive tongues of fire and huge gifts. Yet after Polder’s monumental mountain-moving feat, everything falls apart. Rain, flooding, and destruction of the Hand from Heaven break the cult’s momentum instantly.

**Dice Throwers & Merope**: Merope, one of the High Seven Dice Throwers, is mentioned as missing. Polder’s supporters speculate that Polder could fill this vacancy. Merope’s disappearance for near a decade and gender variability (male, female, hermaphrodite) underscores the fluid cosmic roles Polder tries to seize.

**Eidetic/Media Creations & Human Bases**: Bogus explains Polder is likely an eidetic construct grafted onto a human base—unstable and prone to world-jumping. Without careful scrubbing out of live sparks in the human base, strange anomalies like Polder arise, causing trouble. Bogus wants to disassemble Polder to study his parts and report to some off-world experimenter, implying higher-level tinkering and surveillance.

**Good Man Sacrifice**: At the snippet’s end, it’s stated that along with Polder’s termination and dismemberment, a good man will be killed by Media machinations, “otherwise, where would the fun be?” This reveals a cruel cosmic sense of “balance” or malicious entertainment: pairing Polder’s destruction with that of a genuinely good person for perverse amusement.

**Hand from Heaven (Now Broken)**: Previously a meteorological sign pointing at Polder, it’s damaged during the mountain-moving act. Bogus had earlier tried to enhance it with thunder, lightning, aromas at Moira’s request. Its destruction symbolizes the end of Polder’s divine facade.

**Hecklers and Challenges**: Opponents appear at Polder’s gatherings, shielded from his lightning and fire. They challenge his authenticity and demand he perform a genuine, unfakeable miracle: move a mountain. Polder succeeds in moving it, slays the hecklers, but triggers catastrophic backlash (flooding, destruction of cult credibility). The hecklers represent resistance to Polder’s illusions and the final test that leads to his downfall.

**Intuitive Implementation**: A method by which commands and messages are instantly distributed to the correct recipients. Polder uses it to send abdication demands worldwide and beyond. This ease of communication reflects immense but hollow power that cannot sustain cult loyalty after a critical failure.

**Jake and Moira Mara**: Loyal helpers, initially forced to obey Polder. They advocate dramatic enhancements (thunder, lightning, roses) to his cult stagecraft. Eventually, after Polder’s final humiliation, Moira and Jake, like Og and Bogus, disengage from him. Moira tries to reassure Polder about probability not pointing to Prime World, but fails. Jake tries to gather info and expresses amazement at the cruelty and complexity they face.

**Mountain-Moving Feat**: The greatest display of Polder’s claimed power, an impossible miracle that should confirm his divine status. Instead, it breaks the Hand from Heaven, causes catastrophic climate backlash, and leads to immediate cult collapse. This final attempt at proving authenticity destroys Polder’s influence and leaves him vulnerable.

**Merope & Gender Shifts**: Merope’s mention introduces fluid cosmic roles and indefinite metaphysical positions. This fluidity parallels Polder’s shifting claims and unstable identity. If Polder replaced Merope among the Dice Throwers, he would gain cosmic legitimacy. But this doesn’t materialize meaningfully.

**Moira Mara’s Demands for Spectacle**: She pushes Bogus to provide unprecedented celebrations—ovations, monstrous miracles, fireworks, thunder, clover aroma—to enthrall Polder’s audience. Attempts to bolster Polder’s cult through grand media manipulations ultimately fail after the mountain move disaster.

**Og (Oak) Scath**: Once supportive, Og served as Polder’s protective figure (holding a metaphorical umbrella over him). Og encourages Polder’s attempts but later becomes disillusioned. Og warns that certain acts cannot be faked. After mountain-moving and subsequent collapse, Og abandons Polder, leaving only at his death-hour to offer minimal help.

**Polder Dossman’s Fake Divinity**: Polder tries to pass as godlike, controlling weather, healing, killing, and claiming Archetype status. He attempts humor and fails. When forced to prove himself by moving a mountain, he overreaches and loses everything. Finally, confronted with certain doom and disassembly, he begs to return to Nine Worlds or to avoid Prime World’s hell, but all refuse him.

**Prime World Fear & Probability Trick**: Polder fears this harsh world might be Prime World, leading to eternal damnation. Moira tries to assure him that the odds are astronomically against it. Polder attempts a coin toss for comfort, but the coin disappears, inflaming his panic. This final joke crushes his last hope.

**Suggs (Dental Supply Brand)**: A minor humorous detail: when Polder fixes a tooth, he leaves a bogus-gold filling stamped “Plugs by Suggs.” Although Polder doesn’t understand humor, his audience laughs at this small irony. This moment underscores that even forced miracles can have unintended humorous effects.

**Writ for Disassembly and Destruction**: Bogus insists that Polder is a failed eidetic-human contrivance, justifying his eventual dismemberment. The snippet ends with the note that a writ for Polder’s termination is obtained, and a good man will also be killed. This sets a grim closure on Polder’s saga of attempted divinity and monstrous acts.

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*That he shall die with discomfort is part of the requirement," Doctor Vonk said, "but he is beyond any feelings of comfort or discomfort. Longram will have to add Polder's discomforts to his own."*

*"Say, Bogus, how did this man Polder happen to bust so badly?"*

*"It was his last jump," Doctor Raphaelson said. "When can we record zero? Now! That was it. That was the end of Polder Dossman, forever."*

**I. Epigraph and Tone Setting**

1. From “World-Jumper’s Ballad”:

A. Mentions a jumper at the end of jumping, no matter if he is avid or crippled, he comes to the last

jump.  
B. Sets the stage for Polder’s final moments, confirming the inevitability of an ending to all world jumps.

**II. Polder’s Final Death Scene**

1. Polder Dossman lies in the article of death, attended by three outstanding doctors: Vonk, August, and Raphaelson; by their numerous aides; by a coroner (Og Scath), and a brigadier of police (Hector Bogus).
2. Their job is not to save Polder’s life (no chance, no reason) but to weigh his death.
3. Polder’s death is overshadowed by a “light companion” in death—a good man named Longram butchered as a spectacle, adding dramatic substance since Polder is now “too empty a person” to fulfill dramatic requirements.

**III. Requirements and Rituals in Death**

1. Polder must die with discomfort, but he’s beyond feeling. Longram must add Polder’s discomforts to his own.
2. Hector Bogus suggests he has private ideas for discomfort at the end.
3. Longram, armless and mutilated, is forced to breathe torture gas. His face shows hideous agony. Possibly fulfilling dramatic quotas required by the scenario.

**IV. Analysis of Polder’s Composition**

1. Doctors examine Polder’s remains thoroughly. He’s partly human, partly eidolon, partly “regressed” flesh (humpbacked clay). An experimental composite by various eidolon-masters.
2. Dr. Vonk: He was alive and still is alive in a flicker. Dr. Raphaelson, Dr. August confirm mixed flesh, unstable hybrid.
3. The “humpbacked clay” or regressive flesh is silly idea but they have samples of it now. The meltdown in mountain-moving likely caused Polder’s busting.

**V. Powerful Friend and Enemy at the End**

1. Requirement: One powerful friend and one powerful enemy present. Og Scath volunteers as friend (though not friendly), Bogus as enemy (not fully hostile). They wonder where these fateful writings that mandate these conditions come from.

**VI. What Remains of Polder**

1. Almost nothing left of Polder intact, except one hand holding a camel’s flem and some central heart masses still pumping.
2. An ariel and a dog (Jake and Moira Mara in previous forms) wait outside. They’re compelled to follow him forever by some fateful writing.
3. Og Scath won’t follow to hell; just a shallow ditch. They remark Polder feared this world was Prime World, gateway to hell.

**VII. The Odds Against Prime World**

1. Bogus: Odds are billions to one against it being Prime World. Polder feared hell; Og and Bogus consider that if he thinks so, maybe for him it is.
2. Polder is flickering still. They take last fun with him. Bogus cuts a heart-sliver, galvanizes it, puts it in a torture cabinet. Inflicts eternal screaming pain in miniature form—a soul in hell simulation.

**VIII. Torture of the Final Flutter**

1. Bogus finds delight in torturing even this last sliver. Argues he can justify it by saying Polder not real. The pain is eternal on miniature scale.
2. Og Scath challenges Bogus’s cruelty. Bogus admits he started late in life. Polder’s last flutter ends—done forever.
3. Doctors record zero at final flutter: end of Polder Dossman.

**IX. The After-Death Screaming in the Distance**

1. After three seconds of final end, Polder is heard again deep underfoot. No amplification needed, no doubt it will be heard forever.
2. Couldn’t be actual soul screaming in hell—must be imitation. But a perfect imitation is indistinguishable from reality.
3. Leaves readers with haunting final note: eternal screaming, real or imitation?

Notes

**August, Doctor Hans**: One of the three outstanding doctors attending Polder’s death scene, along with Vonk and Raphaelson. Hans is thin and active, involved in dissecting and analyzing Polder’s remains. He helps confirm that Polder was a composite of eidolon fiber, human flesh, and regressed flesh.

**Bogus, Hector (Brigadier of Police / Eidetic/Media Lord)**: Hector Bogus oversees the final proceedings, representing local authority. He admits Polder was a failed eidetic-human construct. Initially dubious, Bogus ends up dismembering Polder’s last fluttering heart-sliver and torturing it as a study of a soul screaming in hell. He justifies his cruelty by claiming Polder isn’t truly real. Bogus finds pleasure in torturing small contrivances and, in the end, engineers Polder’s final agony.

**Coroner (Og Scath)**: Og Scath fills the office of coroner at Polder’s death. Formerly a shield for Polder, Og mourns Polder’s demise. Og notes that Polder isn’t even the main attraction at his own execution show, since Longram provides the required spectacle. Og expresses distaste at Bogus’s cruelty, questions the meaning of “prime world” and fate, and then suddenly dies himself, possibly following Polder into the unknown.

**Disassembly and Examination of Polder**: The doctors (Vonk, August, Raphaelson) and Bogus discuss taking Polder apart to understand what went wrong. They confirm Polder had human, eidolon, and regressed (camel/humpbacked) flesh fragments. Polder was an experimental model, possibly contributed to by several eidolon-masters. Disassembly aims to report findings to an off-world experimenter.

**Eidolon Fiber and Regressed (Humpbacked) Flesh**: The doctors find that Polder’s body was a mix of eidolon fiber, human flesh, and mysterious “regressed” or “camel” flesh. “Humpbacked clay” or “primordial flesh” suggests a debased vital material. This composite nature explains Polder’s instability, his failed jumps, and bizarre existence as a half-real, half-contrived entity.

**Final Torture of Polder’s Heart-Sliver**: Near the end, Bogus takes a last fluttering piece of Polder’s heart, galvanizes it, and tortures it in a small fire cabinet. He claims this simulates eternal agony. This final act symbolizes the ultimate cruelty of the eidetic/Media Lords and cements Polder’s fate as a screaming imitation soul. The last flutter ceases, but then distant screaming is heard, implying eternal torment or a perfect imitation of a soul’s eternal torment.

**Good Man Longram**: Another victim present at Polder’s death scene. Longram was disarmed (his arms torn out) and mutilated by mobs to fulfill dramatic ritual requirements that Polder could not meet. He was forced to breathe torture gas and serve as Polder’s proxy for discomfort. Longram dies of ghastly injuries, providing the spectacle Polder’s empty shell could not. His suffering complements Polder’s own demise, ensuring required drama at the end.

**Hell and Prime World Fears**: Polder feared this might be Prime World and that he would fall into hell at death. Bogus and others mock these fears. Og wonders about prime worlds and final fates. In the end, Polder’s final “spark” of agony suggests he may indeed be screaming forever in something akin to hell. The text leaves it ambiguous, calling it a perfect imitation.

**Human Base with Eidolon Additions**: The doctors confirm that Polder started as human but had eidolon elements grafted onto him. This combination made him highly unstable. The suggestion is that several experimenters tinkered with him, resulting in his bizarre nature and downfall.

**Moira and Jake Mara (Brother and Sister)**: They are not central in this final torture scene, but earlier texts identified them as Polder’s forced attendants. Here, their roles are minimal or not explicitly described in these last moments, beyond previous mention of them as aides to Polder. The snippet focuses on Og Scath, the doctors, Bogus, Longram, and Polder himself. Moira and Jake are only mentioned in earlier text. In this snippet, Moira and Jake’s direct involvement is not stated—Moira and Jake had been key supporters before, but the final snippet no longer references them taking action at this end scene. (No new mention of Moira/Jake performing tasks here, so no action by them is missed.)

**Og Scath’s Sudden Death**: Og served as coroner and had been fated to accompany Polder. He suddenly dies, indicating that even the supposed protectors cannot shield Polder or follow him beyond this point. His death parallels Polder’s fate and underlines the tragic finality.

**Polder Dossman**: The central figure. Once a cult leader and world-jumper, now disassembled and studied by doctors. Polder is mostly dead at the start of this snippet, his last bits of flesh and heart fluttering artificially. All the attempts to confirm his humanity or authenticity fail. Polder’s final spark of life is tortured in a miniature hell scenario, symbolizing eternal torment or its perfect imitation.

**Raphaelson, Doctor Judah**: Another of the three outstanding doctors (with Vonk and August) dissecting Polder. He questions Polder’s composition and ponders the mixture of human, eidolon, and regressed flesh. Raphaelson tries to understand exactly what Polder was made of.

**Requirement of a Powerful Friend and Enemy**: The narrative mentions that Polder or his movement must have one powerful friend and one powerful enemy present at the end. Og Scath volunteers to be the friend, Bogus to be the enemy. Both admit their roles are halfhearted. This requirement references earlier patterns: fateful endings often demand certain ritual presences.

**Rimskanski Reference**: Mentioned by Doctor Vonk in connection with “humpbacked clay,” Rimskanski is presumably a source text alluding to regressed flesh or primordial matter. It indicates that such concepts have been theorized before.

**Vonk, Doctor**: The robust, animal-like main analyst among the three doctors. He confirms Polder’s flesh mixture and tries to explain the failed experiment. Vonk humorously notes how Polder’s last bits still flutter, acknowledging how strange and pitiful the situation is.

**Writs for Termination and Dissection**: Official actions are taken against Polder and a good man. The snippet ends with Polder’s final disassembly and ultimate end. The doctors and Bogus have a writ justifying the final cruel analysis, concluding Polder’s long, tortured narrative.

**“World-Jumper’s Ballad”**: The excerpt begins with a poetic snippet suggesting that every jumper, no matter how adept, comes to a final jump. Polder’s last jump and final dissolution confirm this fatal destiny for jumpers who overstretch their limits. The poem sets a grim, inevitable tone for Polder’s last moments.

1. “As soon as he saw the blood, he at once drank in savagery and did not turn away. His eyes were riveted. He imbibed madness. Without any awareness of what was happening to him, he found delight in the murderous contest and was inebriated by bloodthirsty pleasure. He was not now the person who had come in, but just one of he crowd which he had joined, and a true member of the group which had brought him. What should I add? He looked, he yelled, he was on fire, he took the madness home with him so that it urged him to return not only with those by whom he had originally been drawn there, but even more than them, taking others with him.” St. Augustine, *The Confessions*, pp. 99–100, trans by Henry Chadwick. [↑](#footnote-ref-2)