

THE RIVER OF ALREADY



**THE RIVER OF ALREADY**  
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**The River of Already**  
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Terms and phrases that are underlined are connected to other pages. The numbers in subscript notate what page the reader can turn to in order to learn more about the term or phrase that has said subscript.

For example, for red<sub>16</sub>, to find more entries on dealing with or mentioning the color red, turn to page 16.

This book can be read in many possible ways: front to back, back to front, turning to a random page and following a trail, starting at the index, etc.

There is no wrong way to read this book.



# ADAM

In Kabbalistic<sub>34</sub> texts, when Adam was first created, he was covered in a keratin<sub>26</sub> shell, somewhat resembling the scales<sub>37</sub> of a reptile<sub>25</sub>.

Upon eating the fruit of the forbidden tree<sub>10</sub>, the Garden of Eden<sub>17</sub> receded away from Eve and him. The shell, too, fell away, yet his fingernails and toenails, made of keratin<sub>26</sub>, remained.

Adam raised his hand up to the light<sub>26</sub> and inspected his fingernails, which then come to represent the idea that there is still some good left in him: a remnant of what he once was and what he can be again.

# BLACK METAL

From pentateuchal (Torahic) imagery, to the tree<sub>9</sub> and root-like logotypes of the bands, black metal music takes a lot of its influence from Judaism.

Many bands in the genre are Jewish and anti-fascist. Some of the more famous groups with Jewish members include Celestia, Cradle of Filth, and Salem, one of the first bands of the second wave of black metal whose 1994 album Kaddish tackles contemporary Jewish politics and the lingering effects of the holocaust<sub>29</sub>. Also, many bands like Wolves in the Throne Room<sub>42</sub> are very active in speaking out against nationalism<sub>18</sub> in the black metal scene.

Despite this, black metal is often associated with neo-Nazi and nationalist<sub>18</sub> movements. Possibly the most infamous black metal artist is convicted arsonist and murderer Varg Vikernes. His one-man band, Burzum, takes its name from the Black Speech language of J.R.R. Tolkien's The Lord of the Rings<sub>28</sub> books. Regardless of his obsession with occult Nazism, he is often considered one of the most influential artists of black metal music.

# CATTLE

Fritz Hippler's 1940 film, The Eternal Jew<sub>24</sub>, was created for the Nazi regime as a tool of antisemitic propaganda. In an attempt to show the "barbaric qualities" of the Jews, footage was captured of multiple kosher butcherings of cattle and sheep<sub>18</sub>, which involve the animal's throat being sliced open with a knife<sub>37</sub>. As per tradition, the cut must be swift and without hesitation. In the first scene, a butcher<sub>45</sub> slits the throat<sub>37</sub> of a cow laying tied on the ground. It struggles and writhes as blood<sub>35</sub> pours out of where its esophagus and trachea once connected. The monochrome film this was captured on makes the blood<sub>12</sub> look like black<sub>37</sub>, toxic sludge. It steams in contact with the cold, winter air. With its half-neck, it looks around at the butchers, as if pleading for help that never comes.

After several more scenes of slaughter, the narrator states that Germany has now banned this practice and that animals should be killed "humanely".

The Jews were never given this luxury<sub>29</sub>.

# CULTURAL MARXISM

A deleted Twitter post created on Monday, July 2nd, 2018 at 11:10 AM<sub>27</sub>. It was posted by the account of retired politician Ron Paul, who later claimed that his staff members make all of his posts.

Included in the tweet is a cartoon depicting 4 stereotypical caricatures of a Jewish man, an Asian man<sub>17</sub>, a Mexican man<sub>17</sub>, and a black man<sub>19</sub> standing side-by-side, all originally drawn by Nick Bougas<sub>23</sub>. They are all shouting "CULTURAL MARXISM<sub>31</sub>" while combining their arms into an enlarged red<sub>24</sub> fist with a yellow communist hammer and sickle<sub>16</sub>. The fist is upper-cut punching a cartoon of Uncle Sam.

The image appears to be a manipulation of a political illustration by Carlos Latuff, whose original version from 2008 had a completely different and leftist message. This image was then manipulated and uploaded to 4chan<sub>18</sub>. In addition to adding the caricatures, the editor added political cartoonist Ben Garrison's<sub>16</sub> signature to the bottom right corner of the image, possibly in tribute.

# DIGITAL SCREAM

On Twitter, 4chan<sub>32</sub>, and other Nazi-infested online platforms, antisemitic users will often encase another person's name within three parentheses<sub>18</sub> to notate that they are Jewish.

It is meant to serve as a digital whisper: those "in the know<sub>31</sub>" will understand, but it'll go over the head of anyone not knowledgeable.

Some Jews, including myself<sub>3</sub>, have taken to reclaiming this as a declaration in order to make our own Jewishness more apparent in online spaces.

# THE ETERNAL

An image of the painting that was utilized as the poster for the 1940 Fritz Hippler film, The Eternal Jew<sub>11</sub>, which takes its name from the myth of the Wandering Jew<sub>17</sub>.

It depicts a Jewish man with wrinkled skin and an unkempt beard<sub>19</sub>. His mouth is in a snarl-like position, as if he's almost ready to attack. His eyes are sunken, tired, and are affixed on the viewer: his gaze<sub>32</sub> menacing and piercing.

I can't find any information on the original painter of the image.

# FOLLOW THE WHITE RABBIT

An infographic showcasing the supposed connections Jews have in order to secure their world power<sub>42</sub>. Some of the connections listed include “Black Nobility”, “CERN”, and “The Holy Grail”. The graphic itself is cluttered and nonsensical to the point where its creator had to release a guide to read it, which is essentially a colored flow-chart overlay.

In the upper left corner, the START label leads to point 1 by way of swerving red<sub>16</sub> lines and ends at the center top of the page. This leads to points 2 and 3. Point 2 is a red<sub>27</sub> downward curved arrow that extends to the end of the right side of the graph. Point 3 has red<sub>44</sub> arrows that branch out like a rib cage<sub>25</sub> and reach out to the rest of the image. Several terms like “Eugenics” and “Weather Warfare” are circled in light blue and are connected with curved arrows and lines.

At the bottom of the graph, not connected to anything else, is the phrase: “FOLLOW THE WHITE<sub>38</sub> RABBIT”.

# FREE STUFF

A political cartoon by Ben Garrison<sub>12</sub>. It depicts a vulture<sub>40</sub> on a tree<sub>9</sub> branch speaking to a man in a graveyard<sub>45</sub>.

The vulture<sub>44</sub> has the face of Bernie Sanders. He states in rainbow text, “Free Stuff!”, and in red<sub>15</sub> text encased in a sickly drawn speech bubble: “OUR REVOLUTION”.

At the end of the branch, the wood has transformed into a hammer and sickle<sub>12</sub> with a singular drop of crimson<sub>44</sub> blood<sub>35</sub>.

The man, who looks like Adam Conover, is singing “SWEET MUSIC TO MY EARS!”. He is holding a “Bernie 2020” sign. This illustration was created in early 2018, at least a year before Bernie officially announced his campaign.

The graves<sub>45</sub> are engraved with phrases like “DEAD LIVES MATTER”, and “HERE LIES PROSPERITY”.

# THE GARDEN

10 plants of the spiderwort wildflower genus have the colloquial name of being a "Wandering Jew<sub>21</sub>" plant. The most common of these is the *Tradescantia zebrina*. It is easily recognized by its green and white<sub>44</sub> striped leaves with purple undertones.

These plants can be found all over the world in places such as South America<sub>41</sub>, Africa<sub>19</sub>, Asia<sub>12</sub>, and Mexico<sub>12</sub>.

# GLOBALIST AGENDA

A post from 4chan's /pol/ (politics) board<sub>12</sub> from Tuesday, March 13th, 2018 at 11:40 AM<sub>12</sub>. It reads:

“It’s about (((their)))<sub>13</sub> globalist<sub>31</sub> agenda. They want to run a prison planet of border-less, race-less, culture-less, identity-less, subdued sheep<sub>11</sub>. They make up less than 1% of the world’s population, yet look at all the control from the world’s finances<sub>24</sub> to the media that brainwashes us.

In short, they use entertainment and news media to encourage globalism<sub>31</sub> and to discourage nationalism<sub>10</sub> and traditional western values<sub>31</sub>. They distort and lie about the past and present in that effort.”

The icon next to the post number is an American flag<sub>43</sub>, which indicates that the writer is from the United States.

# HAPPY MERCHANT

An antisemitic and racist illustration which serves as the origin of the "Happy Merchant" memetic image, which is considered the most prolific antisemitic meme in the internet era. It was created by Nick Bougas<sup>12</sup>, who went by the pseudonym A. Wyatt Mann<sup>38</sup> to protect his identity and his position as a documentary film director. Even though the images were originally distributed in the late 1980's, his true identity wasn't uncovered until 2015.

The drawing is of two people. On the left is the "Happy Merchant": a stereotypical Jewish man with an enlarged nose<sup>40</sup>, scraggly beard<sup>24</sup>, and a yarmulke<sup>44</sup>. He is mischievously wringing his hands<sup>24</sup> together. On the right is an offensive caricature of a black man with enlarged lips. He is holding a fist in the air. Below these men are two illustrations of a rat and a cockroach. Incorporated into the images, the text attempts to compare the humans<sup>37</sup> with the pests:

"LET'S FACE IT! A WORLD WITHOUT [the Jewish man] AND [the black man] ... WOULD BE A WORLD WITHOUT [the rat] AND [the cockroach]".

# HORNS

In February of 2018, my grandfather told me a story of when he was in the army in the 1960's before the birth of my mother. When he was in boot camp in Virginia, a fellow recruit approached him and asked if he could take off his hat.

My grandfather asked, “Why?” The recruit replied, “I’ve never met a Jew before and I’ve been told you all have horns<sub>21</sub>. I want to see your horns<sub>26</sub>.”

So, my grandfather took off his hat and let the recruit rummage through his hair. “No horns<sub>26</sub> here!”, he exclaimed. The recruit seemed unfazed.

My first thought was “How horrible! This was in his lifetime and is probably still happening to this day<sub>34</sub>.”

My second thought was, “Man, horns<sub>37</sub> would be awesome though.”

# INFERNAL

An illustration by Louis Le Breton of the demon<sub>35</sub> Ronove, one of the Great Earls of Hell. It is taken from the 1863 version of the *Dictionnaire Infernal* written by Jacques Auguste Simon Collin de Plancy.

It depicts a naked, horned<sub>26</sub> demon<sub>32</sub> with curly, dark hair<sub>23</sub>. He is holding an elongated walking<sub>25</sub> stick and picking his enlarged nose<sub>23</sub>.

# JUDEO FUTURISM

A BlogSpot post by artist Ariel Abrahams from his short-run blog titled JUDEO FUTURISM. It details an abstract manifesto. At the end, it is stated:

"WE ARE MONSTERS<sub>37</sub>, WE ARE ROBOTS, WE ARE HUMANS<sub>37</sub>, WE ARE EMPTY SPACE<sub>48</sub> AND AIR. BREATHE IN --- THIS IS THE PRESENT. THIS IS THE PAST-PRESENT-FUTURE<sub>34</sub>. WE ARE THE HOLDERS OF THE GREATEST WOMAN-MAN ARCHIVE. OUR GREATEST ACHIEVEMENT IS THE COLLECTIVE MIND BRAIN<sub>35</sub> --- DO NOT WAIT FOR THE MESSIAH<sub>44</sub>, WE ARE HERE WE ARE HERE WE ARE HERE."

This is the first post of the blog and was made on Monday, January 23rd, 2012 at 9:18 AM<sub>22</sub>. The last post was made on Friday, January 27th, 2012 at 4:53 AM<sub>27</sub>.

# KIKE CHART

A meme titled "Kike<sub>36</sub> Chart", which was posted on MemeCenter sometime within 2017. It shows 7 permutations of the most common stereotypical caricature of a Jewish man, originally drawn by Nick Bougas<sub>43</sub>.

The first, "The Jew", is the original<sub>19</sub> unedited illustration. The second, "The Sneaky Jew", is manipulated so the man's eyes are level with his nose<sub>19</sub>, which also has been slightly upturned. The third, "Mega Jew", has a further enlarged nose<sub>36</sub> and eyes on his forehead. The fourth, "Epic Jew Lord (SheckleMaster)", is given a hunchback, eyes on the temples of his head, and a nose<sub>39</sub> enlarged to the point where it clips the border of the image. The fifth, "Giga Kike (The Kollector)", has the same hunchback, but now has an arm-band with a Star of David<sub>44</sub>. His nose<sub>21</sub> is coming out of his forehead. His eyes are now gone because his whole face is covered in his unkempt beard<sub>40</sub>. The sixth, "Jewish Triumvirate", is covered in hair<sub>21</sub> and has three noses<sub>36</sub>: one in the normal position, one on his forehead, and one out the back of his head.

The seventh, "Mega Ultra Jew Supreme Overlord!", is just a nose<sub>19</sub> with hands<sub>19</sub>.

# THE KING

An illustration by Charles Lucien Léandre, used as the cover for *Le Rire* on Saturday, April 16th, 1898<sub>31</sub>. Titled "Le Roi Rothschild" (or The King Rothschild), it depicts Mayer Amschel Rothschild as an immense demon<sub>21</sub> clutching a globe<sub>32</sub> with bony, monstrous hands<sub>23</sub> adorned with gold<sub>37</sub> rings. His eyes are closed as he rests his head on the globe<sub>32</sub>, his beard<sub>38</sub> covering the top of it. Atop his head, he has an ornate crown<sub>25</sub> with red<sub>15</sub> jewels affixed to headband. The upper section of the crown is open, so his balding<sub>40</sub> head is visible.

In the Fritz Hippler's 1940 film, The Eternal Jew<sub>41</sub>, the Rothschild Family is used as one of the main scapegoats<sub>30</sub> for Germany's financial<sub>43</sub> woes. In a fictional dramatization, it depicts the family lying and pretending to be poor in order to fool the tax collectors. It then shows Mayer Amschel Rothschild on his deathbed, orchestrating<sub>15</sub> his three sons to start the Rothschild banking dynasty with the purpose of not spreading wealth, but controlling it.

The Rothschild family still faces discrimination today.

# THE LEGEND

A series of 12 lithographs from 1856 by Gustave Doré titled The Legend of the Wandering Jew<sub>41</sub>. The series does not start with the Jew laughing<sub>32</sub> at Christ, but rather, immediately afterwards. Jesus, carrying his cross, adorned in a white<sub>15</sub> robe<sub>33</sub> and crowned with a halo<sub>24</sub>, is pointing at him, damning him with eternal<sub>39</sub> life.

Wherever he travels afterwards, humans<sub>22</sub> and animals<sub>26</sub> crowd around him, gawking at his curse. In one panel, a large group of reptiles<sub>32</sub> encircles him on a jungle river bank. In another, he is seen walking on the surface of an ocean, but his reflection is a haunting vision of a cross-carrying Jesus. The last image illustrates the Jew<sub>41</sub> as the last man on Earth. He is seated on a rock<sub>33</sub>. Below him is a fiery<sub>30</sub> pit, with small demons<sub>24</sub> pouring out of it. Skeletons<sub>15</sub> litter the ground. Above, winged<sub>35</sub> angels<sub>34</sub> descend from heaven, blowing on horned instruments. The Jew<sub>41</sub> is looking up to the heavens with the most genuine smile<sub>32</sub> on his face: he is finally allowed to die.

And this is where the disgustingness of this myth becomes wholly apparent: only when the last Jew dies, will Jesus return.

# MISTRANSLATION

Where does the myth of the horned<sub>20</sub> Jew come from? Most commonly, its attributed to St. Jerome's 4th century Biblical mistranslation of the word "keren<sub>9</sub>", which was interpreted to mean Moses' face was "horned<sub>21</sub>" rather than "radiant<sub>9</sub>". The effects of this error can be seen throughout history. Several Medieval woodblock carvings depict a horned<sub>33</sub> Moses<sub>33</sub> unleashing the plagues on the Egyptians and communicating with God. Though, the most famous instance is Michelangelo Buonarroti's statue<sub>33</sub> of Moses<sub>33</sub>, which was finished in 1515.

However, there are claims that there was no mistake in the translation. In a short essay posted online sometime in 2012, Dr. Rabbi Art Levine postulates that during the writing of the Bible, horns<sub>37</sub> and other animalistic<sub>25</sub> features were seen as powerful and divine, not unlike the animal-headed Gods of the Egyptian pantheon.

It becomes difficult to argue with his logic as Rabbi Levine cites multiple credible sources, including St. Jerome's own commentary.

# MODERN PROPHET

A user-submitted Urban Dictionary definition of “JQ”. It was posted by user “Modern Prophet” on Wednesday, October 5th, 2016<sup>28</sup>.

It defines “JQ” as the abbreviation of the “Jewish Question” and then cites “The Protocols of the Elders of Zion<sub>44</sub>” and “Confessions of NWO Zionists”. The final paragraph reads:

“The Final Redpill<sub>44</sub> is the JQ: Have you taken it yet?

#jq #the jq #the jewish question #jewish question #nwo #jewish world order”.

It is listed as the top definition, with 238 likes and 17 dislikes.

# THE NECROMANCER

An article from thinkaboutit.news that was published on Monday, November 14th, 2016<sup>18</sup>. It is titled "George Soros And His Plan To Destroy America Continues" and features a manipulated photograph of Soros engulfed in a ring of flame<sup>45</sup> with orange skin and reptilian<sup>43</sup> eyes, which appears to be an attempt to make Soros look like Sauron the Necromancer from J.R.R. Tolkein's The Lord of the Rings<sup>10</sup> books.

The topics for the article are listed as "Barack Obama", "Change.org", "Donald Trump", "George Soros", "Hitler", "Moveon.org", "Nazis", and "Open Society Foundation".

# ONTOLOGICAL ABYSS

This must be looked at. Images of it must exist. Poetry and prose about it must persist, for it will happen again if we silence our own processings about the horrors.

Look into the abyss that was that moment: it will stare back at you. Never avert your gaze<sup>37</sup> from the abyss. This will only let its ontological power destroy you.

You must stare back harder.<sup>44</sup>

# OSTINATO

The Jews have suffered through countless persecutions over the millennia of their existence.

During the Middle Ages, many Jews were accused of partaking in ritual murders and blood libels<sub>11</sub>, which resulted in mass forced conversions. Jews were also massacred frequently during the First and Second Crusades.

The Jewish people were then blamed<sub>24</sub> as the cause of the Black Plague and entire communities were destroyed as a preventative measure in towns not yet affected by the disease.

Later, The Alhambra Decree of the Spanish Inquisition, issued on Wednesday, March 31st, 1492<sub>24</sub>, forced the mass expulsion of all Jews from Spain. The remaining Jews had two options: conversion or auto-da-fé<sub>44</sub> (being burned at the stake).

The Alhambra Decree was formally abrogated on Monday, December 16th, 1968<sub>22</sub>.

# POSTMODERNIST

Many social media sites immediately report, flag, and delete posts that contain any variety of slurs or words used in place of slurs. This has led to the development of terms or symbols<sub>13</sub> that are meant to replace "Jews" as to not cause suspicion, but are targeted and known enough that its secret meaning is not lost on its intended audience<sub>13</sub>. Some of these terms, like "elites<sub>24</sub>" and "globalists<sub>18</sub>", can disguise their intentions by co-opting the language of the class struggle. Others, like "cultural Marxists<sub>12</sub>", are more well-known as antisemitic rhetoric.

Recently, a new term has been adapted for antisemitic ends: "postmodernists". Nazis see postmodern art as a sign of the eventual fall of Western civilization<sub>18</sub>, and now hide behind what appears to be art critique in order to advance their horrible beliefs.

In regards to modernism, the same scenario<sub>34</sub> occurred during the rise of the Nazi regime and culminated in *The Degenerate Art Exhibition*<sub>39</sub>, which was shown in Germany's Institute of Archeology from Monday, July 19th to Saturday, November 13th, 1937<sub>39</sub>.

# QUATERNITARIAN

An illustration from an Austrian antisemitic magazine titled Kikeriki<sub>23</sub>. It depicts a monstrous<sub>37</sub> demon<sub>25</sub> with the body of a winged<sub>35</sub> dragon<sub>37</sub> and a head consisting of four bald<sub>36</sub>, emaciated male Jewish faces: One frowning, one smiling<sub>25</sub>, one laughing<sub>41</sub>, and one screaming<sub>13</sub> and looking<sub>40</sub> directly at the viewer.

It sits atop a globe<sub>24</sub> with its scale-covered<sub>9</sub> arms and legs digging talon-like<sub>40</sub> claws into the world, like a reverse Atlas. Its large tail wraps around the bottom of the globe<sub>24</sub>.

While the image's usage online is mostly restricted to articles about antisemitism, 2 instances are from 4chan's /pol/ (politics) board<sub>13</sub>, and 5 are from a blog titled "The Ugly Truth".

# REPLICA

A photograph from Wikimedia Commons of a replica of Michelangelo Buonarroti's statue<sub>40</sub> of Moses<sub>26</sub>, made from 1513 to 1515. The original was built for the tomb of Pope Julius II in Rome, while the copy is in the Victoria and Albert Museum in London.

The statue<sub>45</sub> features Moses<sub>26</sub> with a long, flowing beard<sub>38</sub> and short, curly hair<sub>21</sub>. He is sitting on a stone block<sub>25</sub> while looking to his left. Underneath his right arm, he holds the stone tablets of the Commandments. He's adorned in a simple robe<sub>43</sub>, which touches the base of the statue<sub>40</sub>.

He also has two small horns<sub>20</sub> atop his head.

Smaller replicas can be purchased on eBay for anywhere from \$12.00 USD to \$963.00 USD.

Canvas prints of a photograph of the statue are available from Walmart for \$62.73 USD.

Mugs with a different photograph are available from Zazzle for \$18.75 USD.

# THE RIVER OF ALREADY

In Kabbalistic<sub>9</sub> literature, the phrase “the river of already” comes up briefly. Though meant to be an actual river, filled with the shimmering, brilliant forms of celestial<sub>43</sub> seraphim<sub>25</sub>, it has seemed fitting to utilize it as a representation of déjà vu: an emotion I seem to be feeling more as of late.

Floating down the recursive river of already:  
what has happened before will happen again<sub>30</sub>,  
and again<sub>31</sub>, and again<sub>39</sub>.

# SHEDIM

The shedim are the demons<sub>32</sub> of Jewish mythology. Though there is a singular version of the term (sheyd), the plural version is almost exclusively used to emphasize their hive-mind<sub>22</sub> like qualities.

Although they can shape-shift, their true forms all have bat-like wings<sub>32</sub> and chicken-like feet. They cast no shadows. They subsist off of the smoke of blood<sub>30</sub>, but not actual blood<sub>16</sub>. They exist in a dimension parallel to ours, but if you could see them, hundreds of them would be filling the room you are currently in: constantly rubbing against you to imbue you with sin.

While most are unnamed, many are named, like the infamous Lilith. An old Jewish wives' tale also warns of the shedim known as the "Guardian of the Pages". He is summoned when a book<sub>1</sub> is left unopened and unattended.

In some rabbinic texts, the shedim are referred to as "Those-Who-Are-Better-Than-We<sub>37</sub>".

# THE SWARM

An illustration from Kikeriki<sub>32</sub>, an Austrian antisemitic magazine from the late 19th century. It shows a hive<sub>35</sub> surrounded by bees.

The insects have the faces of stereotypical Jewish men with large hooked noses<sub>23</sub> and bald or balding<sub>24</sub> heads. Some of them have beards<sub>14</sub> and others have glasses<sub>45</sub>. Some of them are devouring honey, with it dripping sloppily out of their mouths<sub>44</sub>.

The bee in the center has its gaze<sub>14</sub> on the viewer.

The text at the bottom reads, "Concerning the Bee-Keeping Exhibit".

# TERATOPHILIA

I don't want to be a human<sub>22</sub> anymore.

I want ghastly horns<sub>33</sub> that are unable to be hidden, so I can't escape<sub>38</sub> from who I truly am. I want menacing, reptilian<sub>28</sub> eyes, to gaze<sub>36</sub> with fear-instilling intent. I want golden<sub>24</sub> scales<sub>32</sub> and frightening wings<sub>32</sub>. I want black<sub>45</sub>, knife-like<sub>11</sub> talons<sub>32</sub>, to slit Nazi throats<sub>11</sub> and to rend the flesh from their powerless bodies<sub>45</sub>.

I want to be a monster<sub>22</sub>.

# UNPASSING

Both my name and outward appearance lead to many individuals I encounter just assuming I'm a white<sub>17</sub> man.

Can I make it so people know I'm a Jew on sight? Will my untrimmed beard<sub>44</sub> be enough? Can it be done without resorting to obvious signifiers and symbols<sub>13</sub>? Is the only way to do it through extremely straightforward and undisguised language, such as what you are reading right now?

Can I unpass?

# VERY POLITICAL SHOW

An image from an exhibition<sub>31</sub>, titled The Eternal Jew<sub>25</sub>, which was displayed at the Library of the German Museum in Munich from Monday, November 8th, 1937 to Monday, January 31st, 1938<sub>45</sub>.

The image shows a wall dedicated to "graphs" showing the similarities of Jews and people of color<sub>12</sub>. It also shows photographs of prominent Jewish bankers<sub>24</sub>. There are 7 sculptures<sub>33</sub> of exaggerated noses<sub>36</sub> in a display behind glass.

In the front of the exhibition<sub>4</sub>, there was a sign that read:

“VERY POLITICAL SHOW”.

# VULTURE

A propaganda poster from the 1930's depicting a vulture<sub>16</sub> perched on the shoulder of a man struggling on the ground. The man's face is towards the ground and hidden. The only identifying features are his light hair and his statuesque<sub>33</sub> physique.

The vulture<sub>16</sub> has the face of stereotypical Jewish caricature: a large nose<sub>23</sub>, a beard<sub>33</sub>, glasses<sub>36</sub>, and a bald<sub>32</sub> head. He is staring<sub>29</sub> at the viewer.

Another illustration from 1900 shows a four-step transformation of a vulture<sub>44</sub> into a Jewish banker<sub>24</sub>.

The black<sub>11</sub> feathers of the bird become the man's black<sub>43</sub> coat. Its taloned<sub>37</sub> feet become the man's pointed shoes. The vulture's<sub>16</sub> beak becomes the nose<sub>39</sub>, and grows in size.

# THE WANDERING JEW

The myth of The Wandering Jew<sub>14</sub> dates back to the 13th century. It tells the story of a Jewish man who laughs<sub>32</sub> at Jesus while he is either carrying his cross or crucified on it. He is then scorned and cursed by God to walk the Earth until the Second Coming of Jesus Christ<sub>25</sub>.

Oddly enough, the myth has found usage in Latin-American<sub>17</sub> magical realist novels, including *100 Years of Solitude* by Gabriel García Márquez. In these, he serves as an omen, often appearing in towns before apocalyptic events<sub>25</sub>.

In Germany, the name of the myth is known as The Eternal Jew<sub>14</sub>.

# WE ARE WOLVES

The Protocols of The Elders of Zion<sub>27</sub> (full name: The Protocols of the Meetings of the Learned Elders of Zion) was published in September 1903. In the 1920's, Henry Ford funded the printing and distribution of around 500,000 copies.

The Protocols<sub>27</sub> are a fictional account of a meeting between Jewish leaders<sub>24</sub> who detail their plan for world domination<sub>15</sub>. Key points are introduced with a headline. Some of the more eye-catching headlines include "WE SHALL DESTROY GOD", "UNIVERSAL WAR", and "FREE PRESS DESTROYED".

However, the one that stuck out to me the most was very simple:

"WE ARE WOLVES<sub>10</sub>".

# XENOPHOBIA

A meme from an unknown source. It depicts a reptilian<sub>9</sub> man-beast<sub>37</sub> with a fishing rod and a DNA strand on the end of the line. He is holding it in front of a gray alien, who is holding a rod with a triangle symbol I can't identify. The next person in the line is a man in a black<sub>40</sub> robe<sub>25</sub> with an Illuminati<sub>15</sub> symbol on his forehead. He is also holding a fishing rod with a dollar bill<sub>18</sub>, which is in front of a Jewish man, who is holding a McDonald's Big Mac (via fishing rod) over an overweight cartoon bear with sunglasses and an American flag<sub>18</sub> shirt.

All of the characters are manipulations of the "Happy Merchant" drawing by Nick Bougas<sub>19</sub>.

The background is an image of a nebula<sub>34</sub>.

A variant of this meme was shared on Facebook by Yair Netanyahu, the son of Israel's prime minister Benjamin Netanyahu.

# YARMULKE

An illustration by an unknown artist in 1935 that served as the cover for The Jewish Messiah's<sub>22</sub> Thought: A Defense Of The Protocols Of The Elders Of Zion<sub>42</sub> by Ulrich Fleischhauer.

It portrays a vulture<sub>40</sub> perched over a destroyed city. It has the face of an elderly Jewish man. He is wearing a yarmulke<sub>19</sub>. He has a white<sub>25</sub> beard<sub>23</sub> and white, bushy eyebrows. His gaze<sub>37</sub> is affixed on the viewer.

Red<sub>15</sub> blood<sub>11</sub> drips from the sides of his mouth<sub>36</sub> and a red<sub>16</sub> Star of David<sub>45</sub> sits above his head. The city below is engulfed in red<sub>24</sub> flames<sub>28</sub>.

The only building standing amongst the decimated town is a synagogue.

# ZHULIK

The front page of a copy of Julius Streicher's *Der Stürmer*, a Nazi propaganda tabloid, from July 1934. The scan found online is very compressed and pixelated to the point where the small text is unreadable.

There is an illustration in the center of the page that shows a man adorned in a black<sub>40</sub> suit and glasses<sub>40</sub>, holding several pieces of paper with a Star of David<sub>23</sub> on the top piece. He is looking smugly over a cloaked woman, who is weeping over the corpse of a man who resembles a Greek statue<sub>26</sub> (both in color and physique).

In the background, the hills are on fire<sub>25</sub> and covered in cross-shaped gravestones<sub>16</sub>.

Julius Streicher, for his spreading of misinformation, was sentenced to death as a result of the Nuremberg trials. He was executed on Wednesday, October 16th, 1946<sub>30</sub>. The hanging was supposed to be a quick death, but due to an error with the rope, the executioner<sub>11</sub> had to finish the job by hand. He later commented that he was "very proud" of his work.

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THE RIVER OF ALREADY

THE RIVER OF ALREADY