Mercurius

“In ancient times, mercury was known as quicksilver, and it was believed to be able to shift between liquid and solid states. Therefore, in alchemy, mercury was believed to shift between life and death. Mercury is often represented by a serpent/snake, and its symbol its symbol is said to resemble a cosmic womb”

Mercury symbolizing the shift between life and death literally ties into Mercurius’s law of eternal recurrence being the constant shifts from life to death to life to death, again and again the same repetition of shifting the end that is death back to the beginning of life to then the end of death back to the beginning of life once more. Also, Mercury being represented by a serpent/snake ties into how Mercurius is referred to as “The Serpent” and how the animal that he uses in the final fight is his Serpent. Mercurius is someone who has Mercury in his blood, has his design colored in the Mercury, and has his name resemble Mercury, so the Mercury symbol resembling a cosmic womb represents how Mercurius was the one who had created/birthed the new cosmic law, had created/birthed the universe of eternal recurrence.

Mercurius Part 2

“A Godslayer born from a God’s Apoptosis, a desire for self-destruction. Having lived for far too long, Suigin fell into despair and desired his own death, creating Ougon as a being that could slay him”

The irony of Mercurius creating a being that would fulfill his desire for self destruction, that could kill him, just for Mercurius to cling so desperately onto life and try to refuse to allow that being to fulfill his desire. That was part of why Mercurius lost that fight. He had made Reinhard into the Godslayer, into the one who could fulfill his deep desire, so even though Mercurius tried so hard to cling to life once more, Reinhard made sure that it wouldn’t happen. That paradoxical nature, a nature that extended far past just his ambiguity and certainty contradicted with Marie and to every other part of his being, was why he had lost the fight.

Summary: Mercurius copes with his inability to die by manifesting his desire to die into an entirely new entity (ie. Reinhard)

Mercurius Character Analysis Part 3

“My love is yours.”
A man so roundabout, so euphemistic; he who hardly ever expected comprehension from another…Why, then, did his lips breathe life to the plain words that left no room for the most direct and misinterpretation?
“Allow me to kneel before you, O flower.”

“He knew the reason, and he knew it well. He was simply nervous. Nervous with fear, nervous with envy… Or perhaps even with searing hatred… He wished the maiden to acknowledge him. He wished to avoid the cruelty of being regarded as a worthless existence best left ignored. And that is why his words were stripped of their decor and left to freeze in the cold, leaving them unsightly, unpresentable, and unfitting, especially for the purpose of courting a lady. There was no denying that he had acted like a youth slightly wet behind the ears. Ignoring the question of whether he actually lived through a period that could be described as “youth”, this was the only time, the only moment when he could be equated to an inexperienced young boy at the apex of his greenery. The only moment when he felt embarrassed about the words that escaped him. Even now, he had trouble believing it, but his burst of passion felt so fierce.”

Mercurius’s speech shifting for that one moment with Marie doesn’t just have to do with his knowledge or desire for the unknown or anything like that, but also his humanity. Mercurius was a Jester God, one who hadn’t felt such a fierce passion of a human boy in the past. Perhaps he had felt some type of emotions once in the past, but he had sunk deep into despair since then. But with Marie, his envy, his love for her, and the fear that comes with love led to him acting like any normal human boy would do with someone they had a crush on, and that was acting like a nervous, immature young boy who was saying embarrassing stuff to the woman he had a crush on.

Marie was the only person, that for a moment, was able to bring Mercurius from being this ambiguous Jester God, from feeling like this ambiguous Jester God, down to a young human boy who said clear embarrassing words in an immature attempt to confess his love to the woman he had a crush on. The God of the universe that humanity existed in could not replicate how humanity had acted like until that moment with Maire. The God who had cursed the world with eternal recurrence, the God who was best left to be ignored by the world due to what he had done and his endless walks through eternity, that God wanted this Goddess who could transcend past that eternal recurrence to acknowledge or validate his existence as something that didn’t have to be worthless, that didn’t have to be best ignored for what he had done, or perhaps this was just a young boy who didn’t want to experience the cruel implications of being rejected by his crush.

Summary: Mercurius is a character unable to feel regular human emotions and connect with others, yet Marie is the one character who’s able to make him feel those emotions. His desire to die can therefore be interpreted as his desire to be like a human being and feel like one, to hold value in things beyond despair and suffering.

Mercurius Part 4

“Memento Mori. Remember that you must die. Traverse hell like a true champion of strife and cross a mountain of corpses to reach the throne.”

This was what Reinhard was thinking about when he had told the others to reach his throne so that they could have their wish granted. Memento Mori, the reminder that everyone must die, that the inevitability of death reaches every single person. All the people going for the throne must remember that they must die, that they will die, as death reaches for all of them, especially in this conquest for the throne. But there is an exception to Memento Mori, and that exception is Mercurius, the God of Eternal Recurrence. The God who has wandered for eternity upon eternity. He does not die. No matter what happens, no matter what he does, the world loops again and again and again. Mercurius can't remember that he must die, and he can't be reminded about the inevitability of death because it doesn't apply to him. The inevitability of death will reach Ren, Trifa, Rusalka, even Reinhard, but Mercurius?

No. For Mercurius, he has to constantly remember that he will not die. For Mercurius, he has to constantly be reminded about the fact that he has wandered for eternity, and the inevitability/unknown of death still has not reached him. For Mercurius, he has to constantly be reminded about the law that he had created, the law of Eternal Recurrence, a law that cursed him like no other being. However, it is this that pushes Mercurius to make the choices and script that will hopefully lead to his death, the death that he so desperately desires.

If one remembers that they will not die, then one will be led to do everything they can do to make sure that they do die. If the inevitability of death refuses to reach Mercurius, then Mercurius will make sure that he reaches the inevitability of death. If anything, if one were to argue that Mercurius remembers that he must die, it would not be because of death's inevitability, but rather his own despair and suffering due to death's aversion of him.

But that is what makes death something that shouldn't be viewed a curse, but rather something that should be viewed as a blessing. Death is what gives meaning and value to the things we do in the present. The things we do right now wouldn't be as meaningful or valuable if we lived for an eternity where we could do them again and again and again. That is what allows us to cherish this life, to make the most out of this life, as death makes it so that this is the only life we have, so that we only live once.

Mercurius, someone who has lived forever, had lost his mind and had lost himself. He became someone who has used others in horrible ways jus to get what he wants. He had become someone who could not find meaning or value in much unless it was tied to the unknown that could lead him to death, as death was the only thing that could end his eternal torment. This was what happened to a being who had lived for an eternity, who was not affected by death. Death allows us to preserve not only our minds and ourselves from madness, but also allows us to find meaning and value in the life that we live in the present. Knowing that we will one day reach the unknown of death makes it all the more meaningful when we experience the known of life. The fear that comes with death is understandable and natural, but it is better to fear death and overcome that fear than to despair within the eternity of life and never be able to overcome that despair as your life will never end.

It's as Reinhard told Mercurius when they first met, "to reject death is to exist as the living dead. I see no reason to cling to existence at the cost of becoming a monster. What point is there to breathing if the heart fails to beat?"

That's exactly what Mercurius constantly experiences. He is an entity that exists as the living dead, an entity who clings to existence and life and eternal recurrence at the cost of becoming a monster. Mercurius breathes and breathes and breathes, but his heart fails to beat, only starting to show some sign of beating when he comes close to the death that he desperately desires, as it is death that allows us to be alive, allows us to feel truly alive.

"People who cannot die when their hour is struck end up being left behind" because unlike everyone else who is abel to can and must die when their hour is struck, Mercurius cannot and will not die when the hour is struck, leading him to be left behind everyone else as this "living dead" who cannot truly be alive.

"What meaning is there to a life where all can be predicted with impeccable accuracy? Tis the height of tedium, indeed; the ennui brings me to sleep. Yet even as my dreams fall within the range of predictability, I wrestle with unending weariness, be it day or night. Could a tale more devoid of worth, more deserving of ridicule? I think not. A play introducing me as the lead actor would be of such wretchedly poor quality that it's infamy would surely resound throughout the ages. I shall remain hidden behind the scenes, and so here I am, having arrived at my conclusion"

This is what Mercurius said, and he was speaking from experience. He knows everything, has seen everything, and has constantly repeated the world for who knows how many times. What meaning is there to his life when he can just predict everything with impeccable accuracy? What meaning is there to his life when he knows all of it and will continue to do all of it again and again for all of eternity? If there was a play, a script with him as the lead actor, it would be horrible, worthless, meaningless, as that was his life. Mercurius constantly wrestled with his weariness, the tediousness that was a result of his predictability, of his foreknowledge, even extending so far as to predict what his own dreams would be. What good would be a play if the lead actor knew everything that would happen? If the lead actor could predict everything that could happen? What would the worth, the meaning be in that? Mercurius's life was one of eternally repeating the things he had already known he would repeat again and again, with no death or end in sight, which was what made it meaningless worthless. If one cannot predict all within their life, if one can only do the things they want/can do once in their life as they only live life once, then that is meaningful to them, valuable, a life worth living, because when one can predict everything within their life and continues to repeat everything within their life countless amount of times, then that loses its meaning, its worth, as you can just predict everything and then do everything again and again and again considering you can live life again and again and again. There is no surprise, nothing unknown, nothing exciting, nothing new because he had already predicted all of it. Imagine living a life where you knew every single choice, every single possibility, every single aspect of your life, what would be the point, the meaning, the worth of even living that life when you known everything you would do and everything you would

experience? How can there be any meaning behind a life where one already knows everything that could have been meaningful had it stayed unknown? No moment, no experience that was worth cherishing considering he had already known it would happen eons ago, hence every single moment and experience in his life that wasn't tied to his possible death being something that was worthless to him, something that he didn't care about cherishing. That was the curse of Mercurius's life.

"How foolish, and ow truly wretched of an existence it is, to have the reigns of your destiny held not by your own hands, but merely be set in stone ahead of time. What meaning is there to such a life? You see, Marguerite, I wish to destroy this cycle. I wish to be rid of their perpetual farce, this endlessly repeating curse that is foreknowledge. No matter what I behold, what I hear, what I taste and smell and do and feel, even as I reach Manas and Alaya, tis all tedium still, gnawing at my heart and soul till nothing is left but weariness. Even our present exchange, all its inflections, all its nuances, from its outset to the final breath uttered, I feel like I have all experienced before."

Just further affirming what I wrote beforehand. No matter what Mercurius does, says, hears, tastes, smells, he feels like he has already done it in the past countless times, he can already predict it all. Mercurius's fate is that of walking endlessly through eternity again and again and again. No matter what he does with his hands, his fate remains the same, that is his path that has been set in stone ahead of time by his law. He has been cursed by eternal recurrence, cursed by fate, cursed by foreknowledge. He has cursed himself.

As explained in Mercurius's other quote, the weariness and tedium that Mercurius talks about here are a result of his foreknowledge, his ability to predict it all. That weariness and tedium are constantly gnawing at his heart as he continues to repeat this cycle of eternal recurrence again and again. The lack of meaning in his life continues to torture him, continues to hold his heart back from beating properly, continues to keep him in a state where he is living, but is not truly alive. But the irony of this is that Mercurius tries to project this same life onto Ren, his substitute, his son. He tries to set Ren's fate in stone ahead of time as well. He tells Ren that "you have no free will, everything you do will be for my sake."

Mercurius makes it very clear that to him, he has set Ren's fate to be doing everything for Mercurius's sake, even if Mercurius has to repeat the world again, Ren will continue to do everything for Mercurius's sake.

There is no free will for Ren, no fate or destiny for him to choose. All there is for him is a life of servitude, a life that was set in stone ahead of time by Mercurius, a meaningless life just like Mercurius's own life. Even in this way, Ren is similar to Mercurius, an attempted manifestation/projection of Mercurius's fated meaningless life. But that's the thing. In the Rea route, Ren breaks away from being his substitute. He becomes his own person with free will, separating the Mercurius from his blood, and by meeting Rea again later on, Ren proves that his love is his own, not just some result of the fate that Mercurius tried to set in stone for him.

Mercurius bit (continuation)

In the Marie route, Reinhard and Schreiber talk about Mercurius's love for Marie and how he is putting his son together with the woman he loves. He told Schreiber that "I would potentially liken it to a love of nature. Or perhaps the Garden of Eden. Divine creation through emanation of will, as well as the formation that makes it spark alive. In any case, those are my thoughts on the matter. The Serpent will be expelled from Paradise"

So, who is Adam and Even in this Garden of Eden that Mercurius is forming? Ren and Marie. Mercurius is getting them together to change Marie, which will then create the paradise of the new world. This is how he is expressing his love for Marie.

"In Abrahamic religions, the Garden of Eden or Garden of God, also called the Terrestrial Paradise, is the biblical paradise described in Genesis 2 - 3 and Ezekiel 28 and 31"

Similar to how the God of the Bible created the Garden of Eden and put Adam and Even in it in the second part of the Genesis, second part of the creation of the new world. Mercurius is the God who is putting Adam and Even together in the Garden of Eden, in the paradise of the new world.

However, Mercurius is also the Serpent here, being referred to as both the Serpent and having the Serpent as his kamunagara, and as the Serpent of sin/evil. Mercurius's attempt to make Adam and Eve mate together is just one part of his sinful and evil process that killed, manipulated, and deceived so many people in horrible ways where they had no free will all so that he could create the paradise that will be the new world. In this paradise, Mercurius will be expelled from it, as Mercurius plans to die, to finally be killed by Marie's hands.

"For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil" - Genesis 3:5. The Serpent promised Eve that she would become like a God. Mercurius was saying the same thing, with the difference being that he was 100% genuine with Marie about this.

There are many different interpretations behind why the original Serpent made Adam and Eve eat the apple. From a desire to power to going against God to trying to ruin humanity to a desire to be worshiped as a result of pride. In Mercurius's case, he aligns and twists each one of these. Mercurius puts Adam and Even together not because he desires power but rather because he wants to be taken out of power. He puts them together as a part of his plan to initiate the Day of Wrath which will hurt/ruin humanity, but will also allow a new ruler who will embrace humanity with her love. While it can be argued that Mercurius is prideful, he doesn't want to be worshiped. No, in fact, he wants the opposite with him being taken down and Marie becoming God. Mercurius puts Adam and Even together to go against God, with the irony being that the Serpent and God are the same entity.

It adds to his paradoxical nature to be both God and the devil, especially since these two are considered the antithesis of the other.

Summary: Mercurius, as part of his paradox, is both God and the devil, and as such, his act of bringing Ren and Marie together (likened as Adam and Eve) can be interpreted both as God putting them together to start the new world, and the devil putting them together to destroy the world.

Next Part

As Ougon is the incarnation of Suigin's desire for self-destruction, should the latter perish, so would the former. For this reason, while Ougon achieved the status of a God, he could never claim the throne."

This is a nice aspect of Mercurius's fight with Reinhard because it shows that as the God (Mercurius) who created the Devil (Reinhard), the way to kill the Devil is for God to die as it is the creator's death that will lead to the death of his creation. In a way, it is the price that God pays for creating the Devil and setting up the Day of Wrath in the first place. To make sure that the Devil cannot corrupt the world in his image, the price that God pays for what he had done, which was creating the Devil int he first place, is to die so that the Devil can die alongside him, allowing the Goddess of the new world to create the world into something better.

That isn't to say that it wasn't a welcomed price or the desired effect of Mercurius's script. But it was his life being taken away from him that led to Reinhard's life being taken away from him. It was God's life being taken away from him that resulted in the Devil's life being taken away as well.

"The Serpent can represent death, destruction evil, a penetrating legless essence, and/or poison." Mercurius is constantly referred to as the Serpent, and the animal that he uses in his final battles are Serpents. Serpents representing death and destruction tie into how the first and only time Mercurius uses his Serpents in Dies Irae are in the final two battles, that will lead him to his own death. Serpents representing evil and Mercurius being the Serpent symbolizes how evil Mercurius has grown to be over his eternity as a result of losing himself and trying to form the script to his own destruction. A penetrating legless essence ties into how, without death, Mercurius cannot truly walk through life, meaning he is basically legless like a snake. The poisons that Serpents represent ties into how Mercurius not only poisoned himself with eternal recurrence, but also everyone else and how he continued to poison others through corruption as shown with people like Reinhard.

"The number 13 brings the test, the suffering, and the death. It symbolises the death to the matter or to oneself and the firth to the spirit." Mercurius is XIII, aka number 13 in the LDO, and this is important considering each character states their name, number, title, etc. whenever they come into contact with a new person or opponent. Out of all the numbers, the one assigned to

Mercurius is 13, the number that symbolizes the death to oneself and birth to the spirit, which is exactly what Mercurius made the script for, and this is exactly what Mercurius experiences at the end of the Rea route with him truly feeling/being alive once more and him finally experiencing the death he has desired for so long.

In Ikabey, Wilhelm talks with Claudia about how her God is a contradiction. Therefore, he cannot exist. The contradiction is if her God is all loving and all good, how could he create people like Wilhelm? People like Wilhelm shouldn't exist is God is truly all loving and truly exists. Claudia responds with, "It's just…that's how God is," implying that the nature of God is inherently paradoxical and contradictory That ties pretty well in with Mercurius (especially in the direction the conversation goes). Mercurius's paradoxical nature can be seen in his seemingly contradictory personality traits, but particularly in his views on death. On the one hand, he wants and craves death more than anything, but on the other he fights for his life more than any living creature. His paradoxical nature is what makes him such a psychologically tortured character as he's stuck within two worlds of trying to live a life and trying to free himself of the hell he created.

Mercurius/Malleus Dynamic

In many ways, Mercurius is the character who juxtaposes well with Malleus and shows just how much knowledge she lacked in regards to what she was wishing for in Kasumi's route. Both Mercurius and Malleus are magicians who are described as monsters, demons, and sadistic. However, while Malleus is the one who desires to live for eternity, to continue to live and do what she is doing again and again and again, wishing that she will never see death in sight, Mercurius is the one who actually has what she wants. As explained in the final fight and through his dialogue with Ren and Marie, Mercurius is the one living this eternity, is the one continuing to repeat things again and again and again, with no death in sight. Malleus has no idea what living for that long of a time can do to someone. She may like it and keep liking it after 2 centuries, but how about a thousand years or a couple thousand years? Will she enjoy it then? Will she find meaning in living then? No. As Mercurius himself knows, she would not. Through that same life Malleus desires, Mercurius has lost himself, all meaning in life, and has lost his sanity in more ways than one. Imagine what would happen to Malleus, someone who was never stable to begin with? If would only push her down the same route, losing herself more and pushing her to a more insane state than she already is. That is what a lack of the concept of death, what endless repetition and immortality does to people. In a sense, she's similar to the reader who may also want to live forever and hate the idea of death, whether it be due to fear or some other reason. This type of desire and hatred isn't an uncommon one at all, considering how many people have expressed it on the internet. But as the reader discovers with Mercurius, Malleus has no idea what she is truly wishing for, what despair she is desiring, and with that, the reader also discovers that they have no idea what they are truly wishing for

either, leading to an emphasis on why death shouldn't be something hated, but rather something loved in comparison to the all so common desire of living forever.

Consequences

"You reap what you sow." - Beatrice Kirschein.

A quote that comes from the Bible, specifically the verse Galatians 6:7 - 9. Who else could know these words better than Mercurius? After all, it was him who had created the law of eternal recurrence, the foreknowledge that came with it, the constant repeats/loops. He had cursed the universe, the world by doing this as God, and so he had reaped what he had sowed by having to walk through eternity with no death in sight, constantly falling into despair and suffering, having his psyche deteriorate into that of a Mad God. By cursing everyone with foreknowledge and eternal recurrence, Mercurius had done the same for himself, had cursed himself, and with his lack of death in sight, he had continued to suffer the full extent of the consequences. That was how Mercurius individually reaped for himself what he had universally sowed for everyone.

Trifa and Mercurius Parallel

In Ikabey, when Bey runs into Mercurius at the church, it is a scene that looks eerily similar to the scenes of Ren running into Trifa in Dies Irae. Both Mercurius and Trifa put on a smiling mask, one that looks a bit eerie and/or creepy, but Bey is able to notice that something is awfully wrong/twisted about Mercurius, and similarly, Ren, Sakurai, and Rea are able to recognize something twisted/wrong in Trifa, even if Ren is able to ignore it rather than admit it. There is indeed something wrong with both of them. As explained int he final fights, over the eons, Mercurius lost himself, his psyche, resulting in him becoming a maddened god, a tyrant. Similarly, it's revealed in Kasumi's route via Trifa's fight with Ren that over many long years, Trifa has also lost himself, has also lost his psyche, resulting in him becoming a maddened priest.

"'You were all so dazzling in your plight that I've grown a tad bit deranged.' You've conveniently gond mad! No matter the motive, she couldn't bear to watch the man who was trying to protect her be consumed by madness"

And it was true. Trifa's mad quest of creating and destroying, killing and then reviving, saying he hates doing things but taking joy in it like Reinhard does, saying he hates the mayhem/destruction Reinhard brings just to cause his own and relish in it, saying he will never run away again just for him to run away again by blaming everything on the first loss that he had experienced and then focusing so hard on becoming Reinhard rather than overthrowing Reinhard.

“Yet his entire existence revolved around his fear and hatred of Reinhard, it was nothing but a massive contradiction of admiration and yearning.”

These are the contradictions that helped lead him to become mad, similar to how Mercurius’s contradictory nature helped lead him to becoming mad as well. Ironically enough, Trifa reveals in his fight with Ren that he hopes that his path of constantly repeating creation and destruction will lead him to God, but that it was Mercurius of all people who called Trifa out for this, saying that he was a wicked priest and that his light was false. How different is God from the priest though? Both wear their smiling masks, both contradicting themselves constantly, both becoming mad as a result of their past. If anything, Trifa is the priest that reflects the type of God that Mercurius is.

Shades

Mercurius’s Shade, the one that is away from the throne and interacts with the other characters, is clearly a persona for Mercurius, a mask he puts on at all times to hide his true self, the Maddened God. Bey’s words in Ikabey support this. When Ludvig meets Mercurius again in front of the LDO, he is led to a maddened laughter and words about the Goddess’ embrace, obviously a reference to Marie, but it is then that Bey says that it is as if they are seeing a sliver of Mercurius’s true self for the first time, implying that Mercurius has been concealing his true self underneath his resolved/calm persona. This is further shown in the Visual NOvel as most of the time, Mercurius has a calm and mysterious type of persona that doesn’t reveal his true thoughts or feelings. That is until the final fight with Reinhard where all his shades melt away to reveal his true self. The interaction with Ludvig forms a small crack in Karl Krafft the persona, allowing for others to see a sliver of his true self, which left them uneasy and uncomfortable (much more extreme as they were about to pass out after mere seconds of exposure).

Ren also affirms this by saying, “he was undergoing a change, or rather he was returning to his true self” when he fights Mercurius in the battle of the three colors, implying that this final fight is where Mercurius finally returns to his true self, where he finally reveals his true self, unlike before where he was concealing it with his “Karl Kraft” persona.

“He—the allfather and master of all existence—was coming out of his shell. Not Karl Kraft. Not Cagliostro. But he, the origin and embodiment of the world of foreknowledge.” These words were also stated during the final fight, and they further affirm that Mercurius uses these personas to conceal his true self. The shell that is being referred to here are the personas that Mercurius has used in his lifetime, hence the “not Karl Kraft” part that comes right after. This is a fight between Reinhard, Ren, and Mercurius, the true Mercurius, not a fight between Reinhard, Ren, and Karl Kraft.

This actually forms an interesting juxtaposition with Ren in the final battle.

“I still don’t know my real name, but I was certain I would discover it by the end of this battle. I would finally be able to be with the one I loved as my true self”.

In the final battle, Ren is trying to destroy the Mercurius within him, trying to cast away the self that Mercurius formed within him, and trying to finally return to being his true self. That is what Ren wants to reach and return to by the end of the battle. Similarly, Mercurius is finally returning to his true self in the battle. But their situations are different. Ren suffers the loss of his true self, Mercurius conceals his true self through many personas throughout his life, so their return to their true self means something different. For Ren, he’s attaining the identity he has lost while Mercurius is breaking through all his masks and returning to his true self that he had hidden for so many years. However, unlike Ren, who is detaching himself from Mercury to find his true identity, Mercurius is consumed by Mercury and returns to that state.

“The Serpent had been driven mad by eternity. All it could find beyond the infinite concepts constituting the knowledge and wisdom of the universe was a dead end of utter and complete folly. All it could project was its shadow and covering the entire cosmos with it was the sole obsession that still fueled its being. It had lost its senses and reason eons past, and now, only a single thought remained”.

However, even then, it’s clear that Mercurius had lost himself throughout eternity and that the true self he returns to is a deranged and maddened god. So when that is taken into account, this becomes even deeper. Ren attempts to regain his identity that he lost, while Mercurius returns to the only identity he has left, as everything else has been lost to eternity. Ren succeeds in attaining his true identity, while Mercurius can do nothing but fight and die as the maddened god he became.

“A two headed-Serpent whose name had been lost to the eons”.

This can literally be referring to Mercurius’s two-headed serpent who had lost his name after suffering the eons that Mercurius had to suffer, but it is likely referring to Mercurius himself, as the Serpent is a symbol/representation for Mercurius, meaning that the one who had lost his true name (identity) is Mercurius, much like Ren who had lost his true name as well. If that is the case, then the closest thing that one can get to a name for Mercurius’s true self is “Mercurius”, but even then, that may be a false name for his true self as his true self’s name has been lost for eons. It fits considering whatever name in the past wouldn’t align with the mad creature that his true self has become. This may event coincide with the speculations regarding Lament and Mercurius, but either way, the loss of the name is a consequence of the eons that Mercurius has lived.

Other Mercurius stuff

“No matter how healthy you are, it doesn’t mean anything if you are emotionally exhausted. A life that you’re tired of, an existence in which nothing grabs your attention or care, is just very

sad. I doubt anyone could truly bear it." This was what Claudia told Wilhelm in regards to living a very long life, a life where death avoided them for a very long time. Claudia's words here were represented by Mercurius himself, who had lived such a long life, living for eons upon eons where death constantly avoided them, and yet despite him living for such a long time, Mercurius had reached the point where he was tired of his life, where nothing in his existence grabbed his attention or care due to the repeats and his foreknowledge. As Claudia said, it was a life that Mercurius simply couldn't truly bear, hence his yearning for death to free him from it.

Wilhelm and Mercurius Dynamic

Wilhelm and Mercurius juxtapose each other well in regard to the ones they love. In Ikabey, despite the fact that wilhelm explicitly stated that he had fallen in love with Claudia, when he enters a situation where he has to either die or kill Claudia to live, he decides to kill her because he wants to be undying and live for eternity. Claudia, the woman he loves, is his ticket to continuing to avoid death, his ticket that will allow him to live on so that he can reach an eternity of life. Claudia is Wilhelm's way of avoiding the unknown just a bit longer. Like Wilhelm, Mercurius has fallen in love with Marie. But unlike Wilhelm, Mercurius doesn't want to kill Marie to avoid the unknown and live forever, but rather he makes it clear that he wants Marie to kill him so that he can experience the unknown and bring an end to his eternity of life. The reason why is because unlike Wilhelm, who may foolishly believe here that this eternity of life is what he truly desires, Mercurius has already experienced that eternity of life, and that eternity only led to suffering and losing everything, even his identity. Mercurius wants everything to end, and for him, Marie is the one to bring that end to him. Wilhelm kills his lover to avoid death while Mercurius pushes his love to kill him.

Wilhelm and Mercurius are also similar in how their loves are complete contrasts/opposites to them. While Wilhelm is a brutal, cold, serial murderer, vampire demon who lusts for blood in the night, Claudia is a gentle, kind, warm, compassionate angel who desires the light of heaven. While Wilhelm is an inhuman monster, Claudia is a humane angel. Similarly, Mercurius is a brutal, cold monster through his script and manipulation; a demon who cursed the world with eternal recurrence and foreknowledge, but Marie is the opposite of that. She is a kind and compassionate savior via her miracles. She is the goddess that cures the world from eternal recurrence and allows for a new world enveloped with her love to be formed. Mercurius, the one who lacks humanity, the one who is cursed with a life of everything that is known, while Claudia is the one who gains her humanity via her bond with Ren, the one who is that unknown in Mercurius's life of everything that is known, and the one that grants the unknown for Mercurius. During the final fight, it is shown that Mercurius had lost himself during his eternity of life, but it is through Marie's bond with Ren that she ends up finding herself, a better version of herself that is able to understand other humans and their emotions. In many ways, Wilhelm and Mercurius's lovers are antithetical to them, further showing the idea of how opposites attract one another, but the fact that Marie is antithetical to Mercurius further affirms to Mercurius that she is worthy of and must become goddess of the new world.

Another parallel that is formed in Ikabey is Mercurius setting up the soulmates for his children. In Ikabey, Ludvig, a child of God, asked Mercurius to extend the age of his soulmate so that she wouldn't die before he found her, and Mercurius agreed. The soulmate that was created and extended the age of so that he would be with her was Claudia. But Claudia doesn't fall in love with Ludvig. Instead, she loves Wilhelm. Mercurius set up Claudia for Ludvig, his child, but she ended up falling in love with someone else. Similarly, Mercurius set up a soulmate for Ren, his child, and that soulmate turned out to be Marie. But in three of the four routes, ren falls in love with someone else. In both scenarios, either the soulmate falls in love with someone else or the child falls in love. This further ties into the idea that no matter how hard Mercurius may try to set someone's fate in stone ahead of time, these people will continue to become their own selves and have their own wills that allow them to make their own choices, that allow them to stray away from what God has designed for them, but the irony of this is that Mercurius/God cannot stray away from what he has designed for himself being the eternal recurrence and the eternities he lived.

Later on, it is revealed that Mercurius (God) was the one who set up the entire finale with Claudia, the cross that she wore, and her creation figment. But despite what that meant for Claudia being that Mercurius was calling her sinful, dirty, and that she needed to be punished, she told herself that "there was no need to adhere to the plot of a dying God - a world about to fade" referring to Mercurius and the current world of foreknowledge. This further affirms what was explained earlier being that no matter the soulmates that Mercurius tries to setup (Claudia and Ludvig for example) or the fates that he tries to inflict upon others (the actors in his script), they have selves of their own, wills of their own, and they make their own decisions. By irony, Mercurius is the only character that cannot escape the fate he created. It's only when facing the literal incarnation of his death that he manages to find death.

Of course, as Ikabey stated, it can be interpreted differently. After all, it was Claudia deciding not to follow Merc's plot that led to Bey losing her when she was close to his grasp, and that proved that the fate that Mercurius bestowed upon Bey, being that he would always lose the things he desired, was correct. However, even if Claudia decided to not do anything, it was stated that Bey still would have died regardless, meaning that even then, he would have lost what he wanted by being taken away from her. By making her own choice, Claudia was at least able to be in Bey's embrace and die alongside the part of Bey that loved, becoming one with part of Bey as they passed on together. It's all about how one perceives this. One can perceive this as Claudia unintentionally falling into Mercurius's fate for Bey, or one can perceive this as Claudia making the best choices she could have in a horrible situation and those choices being able to give satisfaction to at least one part of Bey, something which didn't align with Mercurius's bestowed fate upon Bey.

Mercurius and Carl Jung

One of the central ideas of Jungian psychology is the concept of the collective unconscious. This refers to a shared, inherited reservoir of knowledge and experience that is common to all people. The collective unconscious contains archetypes, which are universal symbols and models expressed in myths, dreams and cultural traditions. Mercurius, as a character embodying the trickster archetype, can be seen as tapping into this collective unconscious and expressing a fundamental aspect of human nature. Another important element of Jungian analysis is the concept of individuation. This refers to the process of becoming a fully integrated a self-conscious individual by integrating the various parts of the psyche and achieving a sense of wholeness. Mercurius is a character who embodies both light and shadow, this can be seen as a representation of the individuation process itself. By embracing the full spectrum of his personality and abilities, he achieves a sense of inner balance and wholeness. Jungian psychology emphasizes the importance of symbolism and metaphor in understanding the human psyche. The multiple faces and images of Mercurius can be seen as symbolic expressions of various aspects of personality, reflecting the multifaceted nature of human identity. The use of symbolism and metaphor in history in general also contributes to a deeper understanding of the complex themes and ideas it explores.

More on Mercurius' Paradoxical Nature and How it Relates to Memento Mori

"Memento mori - 'remember you will die' … this expression has two meanings. Either it means you should live an earnest life since you will die eventually, or that you should not cling to life since it all leads to the same place anyway."

In the Kasumi route, this is what Trifa told Kasumi so that he could explain how Theresia had changed from not clinging to life to trying to live an earnest life for Ren's sake. Earlier in these slides, Reinhard's quote about Memento Mori was talked about in regards to how it ties into Mercurius' character. But Trifa's quote about Memento Mori adds two more meanings to it, both of which tie back into Mercurius' character. To Trifa, there are two meanings, but more specifically, two reactions that one can have to Memento Mori, the reminder that you must die.

But what happens to someone who doesn't have to die? To someone who has walked through life for eons upon eons with no death in sight? How does one react to the reminder that they will not die and that they will keep living for this eternity unless their script forcefully causes their death, and how does that differ from the reactions to one being reminded that they will die?

As explained by Trifa, the first reaction is that the person decides to live an earnest life, making the most out of the life they have since they will die eventually. For Mecurius, he won't die eventually, that is, unless the script that he has made after eternities of living works. His fate is the continue to live and repeat again and again and again. There is no death for him, and the only death that will happen is if he can make it happen with Marie, otherwise he'll continue to live for eons upon eons like he already has, repeating the same stuff that he has repeated before.

As a result, Mercurius falls into despair, suffering, and madness. There is no earnest way of living life for Mercurius, no making the most out of the life he has, no meaning, because unlike for others where death allows/pushes them to live an earnest life, Mercurius doesn't have that death, that end, only repetition of life, leading to him being incapable of living an earnest life like someone who must die and is affected by Memento Mori would be able to. The only thing that Mercurius is earnest about is his death, yearning for it and meticulously crafting a script that will lead to Marie becoming the new Goddess and him experiencing a significant death. The second reaction is refusing to cling to life, not necessarily seeking out death, but rather not caring about clinging to the life that you are currently living.

Now, this reaction aligns more with Mercurius' character, but due to Mercurius's lack of death, Mercurius twists it. For Mercurius, as it's stated in the final fight, he is actively seeking death, actively yearning for death, but he is also still clinging to life, still clinging to the eternal recurrence due to Marie and his craving, which leads to another part of Mercurius being contradictory, paradoxical, a living antinomy. While Theresia may align completely with one reaction or the other to Memento Mori, Mercurius can't align completely with either due to his lack of Memento Mori. This is what happens to someone who can not be affected by Memento Mori in the same way that everyone else can, what happens to someone who hasn't been able to reach death after an eternity of living.

Mercurius's Self-Delusions

"He would soon arrive at the death he yearned for and achieve the conclusion he desired."

This comes off as more of Mercurius trying to convince himself that this time he will finally die, that this will be the time he succeeds. Keep in mind that this entity has lived for eons upon eons, repeating constantly and failing constantly. There is no guarantee that his script here, that his plot will actually lead him to his first and only success. Not even close to a guarantee, and when you keep that in mind that three of the four routes results in Mercurius living, then it is clear as day that this death isn't by any means guaranteed. But Mercurius is so tired of it all, so tired of seeing no death in sight, and is now trying to convince himself, perhaps even hope that this time he will finally die, that this time death will finally reach him. This isn't Memento Mori in the sense of someone being reminded that they must die as death is inevitable, but rather someone that is convincing themselves that after having death NOT be inevitable and instead avoiding them for an eternity of life, that their current plot to forcefully cause their death will finally work as they have been driven to yearning self-destruction due to how long they have lived this meaningless immortal life.

Of course, you can interpret it as some semblance of Memento Mori affecting Mercurius due to his script that will cause his death, giving him a level of satisfaction, which further shows how death is a blessing, not a curse. But that wouldn't align with how there is no inevitability of death for Mercurius, no guarantee that he will die, especially since he lives in three of the four routes.

“Remember that you must die. Remember the inevitability of death,” but Mercurius doesn’t have to die, hasn’t died for all of these eons upon eons, and there is no inevitability of his death, only avoidance for most of his eternity of life. This script is another attempt at forcing death upon himself, but that is exactly what it is: an attempt, no guarantee, no certainty, no inevitability of death. He could just fail again like he has failed the many times before, and yet, Mercurius speaks as if his death is guaranteed, as if it is inevitable, as if he is guaranteed to die alongside the old world, so is this not a God trying to convince himself that this will finally be the end? But isn’t it ironic how Mercurius has been in a state of despair, hopelessness for so many years regarding his eternal life, and yet, is still trying to grasp onto the hope that his desired death will be a success this time?

Perhaps it is just another aspect of Mercurius’s paradoxical, contradictory nature as this living antinomy, but even then, it just shows how much of a blessing death is that it leads Mercurius to grasping onto hope for it, and shows how much of a curse life is without death that he would have to fall into a state of despair regarding life and yearn for death in the first place.

Embodiment of Zara’s Thoughts

Yeah, it’s coherent and I like it a lot. Hope is accompanied by despair, within infinite despair, he also had infinite hope; the logic is simple: He repeated infinite loops, within every loop he always had hope for this to be the last, only to repeat again. His hope was infinitely shattered by despair, which makes it even more painful. For Memento Mori: the consequences of not being reminded by the inevitability of death (in his case he can’t die) leads consequently to need to convince yourself that you will die, convince yourself that this despair and suffering ends, it’s ironic, but the depth behind it is immense.

The God who sought eternity so that he could know all has been transformed into the god who seeks the unknown that will allow him to escape from eternity.

“He has long since lost count of the years, yet in his mortal days, he must has possessed a vulgar and nigh-boundless thirst for knowledge. He wished to know everything and ultimately emanated a world in which all was known to him. This was most likely what transpired.”

In Mercurius’s conclusion, he reveals his theory behind why he had started this eternal recurrence and the eternities of him living all those years ago. In truth, Mercurius isn’t really certain as to why he had started. He himself states that it’s been so long that he doesn’t have a clear answer as to why he had begun this all those eternities ago. But his theory is based on knowledge. He must have desired so much knowledge, to know all, hence why he created a world where all was known to him. But after experiencing the eternity of living in a world where all was known to him, Mercurius was sick of it, tired beyond belief. All Mercurius wants is an

escape from the known. All Mercurius wants is the unknown of death to take him away from the eternity of knowing everything that he had created.

“But I can at least reveal that I must always keep trying things that could potentially be new to me. My relationship with you is based on that, as well. I had hoped that the little influence I exerted upon you would lead to a scenery unknown.”

Even before Mercurius’s death, it is revealed in Interview of Kaziklu Bey that he is constantly trying out threads in his journeys to see if there is something new and unknown for him to experience, something that he isn’t going to know about. Mercurius may have once been someone who sought eternity to know everything, but that eternity has transformed him into a despairful, suffering, maddened God who seeks to experience anything that he doesn’t know, who seeks anything that is unknown to him to him throughout his journey, and who seeks the ultimate unknown that will free him from the eternity that he had created. It is because Mercurius knows all that he cannot experience anything new, anything exciting or surprising, anything that can spark feelings like that within him.

When someone knows everything and continues to repeat it, how do their experiences in the world end up meaningful or valuable when they know all and have repeated all so many times? They don’t because it quickly becomes that the only thing that would be significant, meaningful to them is one that they don’t know, one that they haven’t done an endless amount of times before, and one that is near impossible because all is known to them and they have repeated all endless amounts of times.

What experience in this type of world can spark something, some type of feeling within Mercurius? Nothing, and so after repeating the same world where all is known to him again and again, Mercurius just wants something different, to experience something that he doesn’t know, because he’s worn out from repeating all that is known to him. This is the curse that comes with the blessing, the idea of becoming a being that knows all as when you become a being that knows all, you will eventually transform into a being who wants to experience the very antithesis of knowing all. Perhaps Mercurius’s paradoxical nature even extends to this part of his character because at one point in the past, what he wanted was that knowledge, hence his emanation with his eternal recurrence, but now all he wants is the unknown, and yet he continues to emanate with his eternal recurrence.

In regards to the desire to experience the unknown, Mercurius is very similar to Reinhard. Reinhard desires to experience the unknown because the human leaves him unfulfilled and unfeeling. He isn’t able to use all of his true potential, and is instead stuck in a bleak routine that isn’t able to spark any feelings in his chest, that isn’t able to make him feel truly alive. Similarly, Mercurius desires to experience the unknown because the human world, the world of foreknowledge leaves him unfulfilled and unfeeling. He lives in a world where he constantly repeats everything he already knows, where he is constantly forced to participate and repeat a bleak routine that makes up his life, and because of that, not a single thing can spark any type

of feeling within his chest, not a single thing can leave him fulfilled, not a single thing (except perhaps Marie and the final battle) can make him feel truly alive.

"'And so, one such as yourself unable to experience the unknown – is, in fact, not alive at all?' Suppose, for argument's sake, if you would, that there existed a being from which the very concept of the unknown was removed from birth. The sensation of foreknowledge. His life consists merely of repeating things already known, in a world already known. Can you envision a fate more hellish than that? Granted no life to begin with, and consequently, denied death. Nay, he cannot die at all"

This is a quote from Reinhard, a quote that is perfectly describing Mercurius himself. Mercurius is someone whose life consists of merely repeating things he had already known in a world he had already known. In his conclusion, it is even stated that Mercurius had the curse of foreknowledge in his mother's womb, meaning that the very concept of the unknown for him was removed since birth, as he had been cursed with the foreknowledge since the very beginning. Mercurius repeats this life with nothing new, nothing unknown again and again and again. That is his life. A life where, as Reinhard states, Mercurius is never able to be truly alive. Ever since the womb, Mercurius has been unable to truly experience a life where he feels alive, which is actually visually symbolized through Mercurius having a body that doesn't have flesh or bones, just nothingness, a void, and even when Mercurius reaches the very "end" of his life, he cannot die, instead only repeating everything once more. That is the hellish fate that Mercurius has to deal with for eternity upon eternity.

Mercurius and Ren's situations here are both similar and different. As the reader who controls Ren's choices, the reader quickly recognizes that Ren's choices led him to different paths and different fates. From the Kasumi route where Ren is stuck in a coma to the Kei route where Ren lives with Kei. In each route, Ren's fate ends up being something different due to his choices. However, Mercurius doesn't have that option. No matter what choice he makes, his fate remains the same, and that fate is constantly wandering through life and constantly repeating his life. While Ren can go on multiple different paths and experience different fates, Mercurius is stuck on one path, and is stuck to experience the one fate that his path constantly ends up at again and again.

It is God who is enslaved to his one path, while his human son uses his choices to go on multiple paths. Of course, one can argue that Mercurius's eternal recurrence means that Ren, alongside the world, must repeat again, but at least Ren is able to go on these different paths and reach these different fates before that happens while Mercurius is left with this one path that he is stuck on and this one fate that he must continue repeating again and again. That is until the Rea route where Ren's choices, combined with Mercurius's choices, lead Mercurius to his death.

Mercurius's Paralleled Dehumanization

Similar to how Mercurius tried to inflict the idea of having one's fate set in stone, an idea he suffered from, upon Ren, Mercurius tries to do the same thing with the humanity of most of the LDO members. Rusalka is just one example of this. Mercurius was the man who had talked to her about shedding her purity and tainted her with Mercury, pushing her to do all of the things she had done and losing her humanity. As Reinhard states to Ren in the REa route, Mercurius was the one who destroyed the man striving to be human, the man being Reinhard, so Mercurius turning Reinhard into the beast is another example of this.

Mercurius taints each member of the LDO with Mercury, twists each one of their fates into worse ones that involve them giving up every semblance of their humanity, much like how his existence is tainted/consumed by Mercury, and how his twisted fate led to him giving up his humanity as well, if he even had any humanity in the first place. But in Interview with Kaziklu Bey, Beatrice tells Bey that "even if I am stained by Mercury, I swore to never cease being human." Beatrice is the person who refuses to suffer the same loss/lack of humanity that Mercurius suffers from, the same loss/lack of humanity that Mercurius helped inflict upon the other members of the LDO.

In the final fight, this was further affirmed with Mercurius stating that "your struggle is adorable enough to make me want to plunge you even further into despair. The same way I once experienced it." These words show that Mercurius is more than willing to make the LDO members experience the same wretched things that he had experienced, and so it makes sense that most of the LDO members that Mercurius came into contact with had lost their humanity to him, considering that he had experienced the same thing throughout the eons he had lived through.

"After all, I already knew everything. I had repeated this moment for what might have been an eternity and knew it would continue forevermore. I was already tired of it, and the present moment, devoid of anything fresh, tired me even further. To me, all of creation was akin to the flow of mercury. It recurred in a single place, bearing the same form, without an end or a purpose in sight. Hoping to find a shift in focus, I had attempted all that could come to mind, yet I never managed to change anything. Ever unchanging and ever-present, the foreknowledge continued to ridicule my struggle."

Mercurius's words here explicitly confirm everything that was stated earlier. Every single moment, every single action he commits, every experience he has, all of it feels as if he has already repeated it infinitely. The God who is lost in the infinity he had created, and yet Mercurius cannot escape it. There is no death or end in sight for Mercurius, so he tries to make something unknown of the present moment, tries to make something fresh, but no matter what he does to change the present moment, the foreknowledge continues to cloud his mind, continues to seep into his consciousness showing htat he already knows everything that he is doing, that he has already experienced it all. No matter what change that Mercurius tries to make in each lifetime, his foreknowledge is still there to affirm that he had already repeated this

for what might have been an eternity, and that he would continue to do it for just as long. That is why Mercurius needs death, the end as it will allow him to experience something unknown, and will free him from his endless torment. That is how all of creation flows.

Many pieces of these creations, specifically humans, look towards God for some type of purpose, but Mercurius cannot give that purpose to them. No. For Mercurius, all of this creation continues to repeat with no purpose/end in sight. Mercurius can only guess what his original purpose might have been, but even then, he is not certain, and whatever it was, it died long ago.

It's a unique dynamic because in this universe, the many humans who believe that there is a God and that God created them are correct, but they are incorrect in believing that God has an objective or ontological purpose for any of their existence, because in truth, if there was any, that died out eons ago.

The background image that is placed behind Mercurius's words is a void with no end in the middle and large amounts of silver strands flowing all around the void. The large amounts of silver are clearly Mercury, and the Mercury flowing like this is visually depicting Mercurius's words about how "all of creation was akin to the flow of Mercurius." The Mercury that is flowing around the void of nothingness symbolizes the creation that is akin to the flow of Mercury, and the void with no end in the middle symbolizing Mercurius's words about how this creation that is like the flow of Mercury never has an end in sight. That is why no matter how much these strands of Mercury to flow, no matter how much creation flows, there will never be anything beyond the dark void as there is no actual end for creation that would make the strands stop flowing.

More Detail into Mercurius's Paradoxical Nature

"I swear that crap always made me gag. One moment, I think I can kill him in one hit, and the other, I know that even facing him would be delusional. Standing before him made me constantly switch back and forth between those two feelings. He was some sort of thing that just went around creating shitty endless loops like that. It always made me feel stupid. It was like he repeatedly pointed it out over and over."

Wilhelm's words here describe just how far Mercurius's paradoxical nature and his craving for eternal recurrence have extended, even going as far as to his presence/behavior around others. If what Wilhelm is saying is true here, then it means that Mercurius constantly points out or, more specifically, makes others feel one way, just to make them feel the other way a second later. Mercurius makes Wilhelm feel as if he can easily kill him, just to then make Wilhelm feel as if going against him would be delusional. That is what Wilhelm constantly feels in Mercurius's presence, a presence that reflects Mercurius's contradictory/paradoxical nature as a feeling like you can kill someone in one hit just to then feel like it's delusional to even go up against that person the next moment are two very antithetical feelings, two contradictory feelings. But those

are the feelings that Wilhelm switches back and forth from, the endless loops of feelings that Mercurius makes Wilhelm experience constantly. These “shitty endless loops” that Mercurius makes Wilhelm feel with his presence and/or behavior reflects the endless loops that Mercurius makes himself, Wilhelm, and the rest of the world constantly experience again and again, all the result of a paradoxical nature where Mercurius goes from yearning for his death to then giving into his craving of repeating everything again before he can die. The fact that Mercurius’s paradoxical and endless loops nature has extended to his normal presence/behavior with others shows just how much of his being as been consumed by this nature of his, and shows just how mad he has become considering his very presence/behavior is able to make others experience these contradictory feelings and the endless loops that arise out of them, all of which are reflections of Mercurius’s own contradictory feelings and the endless loops that arise out of them.

“Imagine an animal that’s both old as shit and is being fucked by all sorts of diseases. It can barely move, its head’s not working properly, taking a toll on its intuition and thoughts, and its basic instincts may as well not be there considering how useless they are, animals like that are definitely weak aren’t they? They’re harmless eyesores just waiting for natural selection to take them. But what if it’s a lion? Or a bear? How about a tiger? Or hell, a dinosaur. Or hell, a goddamn T-rex. A wounded T-rex is still overwhelming, so ants don’t stand a chance against it.”

Wilhelm’s description of Mercurius is both accurate and inaccurate. Wilhelm is right in saying that Mercurius is very old, but the diseases that Mercurius is suffering from are not ones that animals suffer from. Usually, those types of diseases would affect an animal both physically and mentally, perhaps even leading them to their death. But the diseases that Mercurius is suffering from originate precisely from the fact that he can not be affected physically int he way of death, that no one below him can end him and this foreknowledge, and that none of these repeats ever lead him to his death. So many years of living this endless wandering life, but not a single endless death to accompany that life. That kind of life, an eternal life of repetition with no death, that is what is inflicting despair and madness upon Mercurius. Those are the diseases that have formed over Mercurius’s very long life, diseases that are mentally eroding his consciousness, forming him into a Maddened God full of despair.

It’s as Wilhelm stated, Mercurius’s head isn’t working properly which was shown through the final fight that explored his paradoxical nature, this eternal life has taken a toll on his intuition and thoughts, and his basic instincts whether it be sleep, eating, or whatever have been hindered/clouded due to his foreknowledge which takes away all the feeling and new/unknown nature that comes with many of the experiences in one’s life, even going as far as to being abel to predict what dreams he will experience, not to mention Mercurius doesn’t even speak in the more natural way that most people do, instead opting to speak in a Jester ambiguous type manner. Wilhelm is both right and wrong in saying that Mercurius is like an animal waiting for natural selection to take him. Yes, Mercurius is waiting for his death to come, but it won’t happen naturally by him being some inferior or damaged being or anything like that. No. He won’t die

that way, so he has to forcefully cause his death with his script. That is what Mercurius is waiting for. He is waiting for the day his script will finally cause the death he has yearned for.

At the very end of Interview with Kaziklu Bey, there is a scene of Mercurius in the singularity. The last shot in this scene contains Claudia's words over a shot of the beach in the singularity. Her words are, "No matter how different our circumstances, we are all heading for the same destination. You wish to arrive in a better place – your sanctuary. Correct?" Claudia's first sentence is saying that despite how different the circumstances are of each person in the world, including God himself (Mercurius), they are all heading in the same direction being the new world. That is what Mercurius is trying to make his script lead into.

The new world that will be ruled by the Goddess Marie is the direction that everyone is heading into. Unlike before, where everyone was headed in the same direction of Mercurius's eternal recurrence, now Mercurius is trying to make everyone lead in the same direction of Mercurius's eternal recurrence, now Mercurius is trying to make everyone head in the direction of Marie's world.

However, whether Claudia is aware of it or not, that is not Mercurius's sanctuary. That better world is not the world that Mercurius wishes to be in. No, his desire is clearly stated. His "better place" is death. That is his sanctuary. The script of his will not only leads everyone to the same destination being the Goddess world, but also him to his own death, his own better world.

Yet, Claudia isn't wrong when she says that they are heading in the same direction as they are. Either Mercurius succeeds at helping Marie create the new world or he repeats it all again, but the better place or the sanctuary that she is referring to is not that new world for Mercurius. In the Marie route, he has to live there, and it does become a better place for him compared to the old world of foreknowledge, but Mercurius's main yearning that he wants to sate with his script is his death, to finally free him from his despairful life that he has lived, because even death would be a better place than his life. Claudia's sanctuary was to be an angel of beautiful light, hence why her creation figment became that. But while Claudia may have died as an angel in Wilhelm's arms, Mercurius just wants to find freedom from foreknowledge in death.

It is there that Mercurius forms the cross in his hand, the same cross that Claudia used as someone who followed God, and then drops it in the sand. The cross obviously ties into God and one's faith in God, especially since, in this case, that cross was last used by someone who had earnestly believed in God. But in this world, that God is Mercurius. So what does dropping the cross in the sand symbolize?

"Sand is associated with loneliness and is symbolic of the passing of time."

Dropping the cross that is associated with God in the sand, sand that is associated with loneliness and the passing of time, symbolizes how alone Mercurius has been throughout the

eons upon eons that he has lived, and symbolizes just the massive amount of time that has passed for him in this life as God that he has lived. Sand has also been associated with freedom in the past, and considering that the dialogue that is depicted over the shot of the cross in the sand is talking about how Mercurius is heading to his better place, that better place being his death, then perhaps this shot of the cross in the sand also symbolizes hos Mercurius is trying his hardest to free himself from this life that consist of eternal repetition and passing time.

More on Mercurius's Paradoxical Nature

"Time paradox of elementary particles. It was the very embodiment of a power that could annihilate the contradiction of multiple cosmos occupying a single space. In short, it was a universe-scale suppressor of contradictory phenomena and, as such, could exhibit an unrivaled effect against his cancerous apoptosis."

The irony behind Mercurius using a power that suppresses and annihilates contradictions is that he is the most contradictory one of all. A walking contradiction using a power that annihilates/suppresses contradictions. His contradictory nature reaches to insane level.

His own powers are part of his contradictory existence. A universe-scale suppressor of contradictory phenomena, but the one who is using that power is the literal embodiment of contradictions, even on a universal scale.

Mercurius made the eternal recurrence law that affected the entire universe, yet despises and wants to destroy it, but he also clings onto his life, resetting the universe once more, not to mention the scripts he has made to cause his death, which he yearns for, just so that he can cling to life via his repetition of the universe, just the same repetition of the universe that continues to torment him with knowledge, drive him deeper into despair and fuel his yearning for death, just for Mercurius to repeat the universe again. Not to mention how Mercurius is stated to be the embodiment of his universal law, the eternal recurrence, meaning that these contradictions that tie into this universal law are being created by the embodiment of this universal law, perhaps even that is now another contradiction formed.

With all of this in mind, this is a universal-scaled contradictory God who uses a power to suppress universal contradictions, yet another contradiction. One can go a step further and

say that since he's using this power to cling to life against the entity he made to fulfill his desire for self-destruction, then that is just another contradiction that is built off the former one. In a way, it's a rabbit hole. The deeper one looks into Mercurius's character, the more contradictions one discovers, which further shows that Mercurius truly is the "living antinomy" that Dies Irae describes him to be (yet he's also stated to have a rigid sense of order, adding yet another layer to the paradox of his existence)

"The two pillars returned his worlds with dignity, as the very cosmos around them melted like a sugar cube in the summer heat. For it was the serpent who had been the most contradictory of them all. It was he who should have suffered the most from the earlier attack."

This fight also explicitly acknowledges that it is Mercurius who is the most contradictory one of all and that he should have suffered the most from his universal scale suppressor of contradictions attack. This further affirms the interpretations here because him using the power that annihilates/suppresses contradictions when he is the most contradictory one of all is yet another contradiction.

Mercurius's Dynamic with Ren through Lotus's Final Words

"'You are sane'…and uttered those words. Curtly, and with emphasis, 'We all live in the real world. And while life gives us plenty to cherish, it offers its fair share of misfortune just the same; we march on, hungering after dreams we keep locked up in our hearts, forever unfulfilled.' The transience of the here and now, that fleeting moment I so adored I would long to make its miracle eternal. A childish notion, true, but one I could not discard; rather, knowing it was a dream never to be fulfilled my thirst for it refused to ever fade. And so we lived, ever discontent, haunted by doughnuts, frail on our feet..'But isn't that exactly what makes us human?' I was content to be such a man. 'Our lives are but petals in the wind; moments lost in the annals of time. No matter how fiercely we struggle to make it outs, eternity will always elude us."

These are Lotus's words to Reinhard about the desires within him, the thirst within him, words that ultimately keep Reinhard grounded in being a man striving to be human rather than the beast that he became due to Mercurius. Humans will continue to thirst for things,

to yearn for things that are out of their reach, but it is that journey through a life where eternity alludes us and yet we continue marching forward anyway, living our lives to the fullest, that allows us to be truly human, that allows us to live a life where we are content with our existence. Mercurius is the perfect example of someone who became the antithesis to Lotus's words. Lotus's words about life containing plenty of things to cherish and plenty of misfortune are true, but by participating in eternal recurrence, Mercurius turned his life into one where he had nothing to cherish and only had misfortune, the only exception being Marie who he had cherished. Mercurius's eternal recurrence is the perfect example of an impossible dream turned into the possible, of an entity who achieved eternity.

Lotus is aware that the dream he yearns for is one that is impossible, one that can never be fulfilled, and so he keeps it locked in his heart, but that doesn't mean his thirst for it fades away. No, all it means is that he lives in the finite, limited life he has to the fullest, that he makes the most of his limited life.

However, in the past, Mercurius made his impossible dream come true, the dream of knowing all, the craving of eternal recurrence to achieve that, into something that was possible. Mercurius was able to achieve eternity, and it ruined him. The eternity of loops that he had constantly repeated for an infinity had turned him into someone who had fallen into a pit of despair where he had viewed his life as meaningless, worthless. Mercurius was stuck in that despair, incapable of living his life to the fullest, only yearning so intensely for death itself to take him. Unlike Lotus, who was content with his existence as this man who was both cherished and had discontent, Mercurius was not content to be the man he was, to be such an existence. All he wanted was his existence to end, for it to finally be over.

Mercurius was discontent not because of him being incapable of achieving his impossible dream like Lotus, but because of him achieving that dream and losing himself in the eternity of the eternal recurrence. According to Lotus, eternity alluding us, these dreams that one keeps locked up in their heart and hungers for, the incapability of achieving that dream, all of this is apart of being human, and Mercurius proved Lotus's words true considering that it was Mercurius being the antithesis to all of this that led to him being inhumane, a lack of humanity within him, visually/physically represented through his lack of a true human body.

These were the consequences that came with reaching eternity, with reaching infinity, and that is why it is important that eternity continues to allude us humans, that death continues to exist for us humans, because as Mercurius and Lotus show, it is that allusion of eternity, that death that allows us to be human, and allows us to meaningfully live out our lives, living them to the fullest. This is what allows us to both cherish the good and experience the misfortune as something new and fresh, something that even Mercurius couldn't do due to eternity. Eternity, infinity, a life with no death, all it does is destroy the potential one's life has for happiness, all it does is destroy the potential ones life has to experience a life that Ren

describes above, a life of a human, and all one has left with them is the life that Mercurius experienced, the life of a maddened creature who will never be able to recover

“Live your life to its fullest, with your head held high. Indeed, your words do ring true. Man must hunger and lust and crave for as long as his heart beats in his chest. No matter where life takes h im, no matter what nourishment fate offers him, his thirst fades not. But that is fine, merely natural. If there existed any being who refused to accept this sentiment…all that would await him is ruination.”

“If there really was anyone like that, I think his very birth would be an error of nature.”

Both mercurius and Reinhard refused to accept this sentiment and had fallen into ruination. Reinhard didn’t accept his thirst for something to spark within his chest as something that was merely natural. Instead, he became the worst of all things in order to sate that thirst. Reinhard didn’t accept his thirst as a natural thing that humans went through, and that helped lead him to becoming the Beast. Similarly, Mercurius did the same with his boundless thirst for knowledge. He had such a large thirst for knowledge that he refused to accept as something merely natural. Instead he went on to become the God of Eternal Recurrence, creating a world where everything was known to him so that he could sate that thirst. Both Mercurius and Reinhard decided not to live their lives to the fullest as humans or whatever Mercurius used to be, so all that awaited them was ruination. Lotus told Reinhard that anyone like that would have to be an error of nature, and this applies to both. Reinhard was born as the embodiment of Mercurius’s yearning for self-destruction. As Mercurius put it, Reinhard was a cancer cell in the world. Mercurius was born with foreknowledge in the womb (assuming he even had regular parents) and never truly had a human body, was born a natural paradox.

“Death is the inevitable fate of all that lives. I am no exception. And so shall I vow to live and die as a man…as a soldier out of many who merely carries out his sworn duty. I closed my book as if to answer that thought. The story had come to an end, and I had to return to reality. No matter what color the world turned, this was where I was born and where I should and would live. A man must never forget that: should we do so, we will be haunted by our dreams forever, longing after eternity.”

The last couple lines from Lotus here are directly reflected through both Reinhard and Mercurius. For Mercurius, he had forgotten about the inevitability of death and had instead allowed both his dreams of knowing everything and his dream of his ideal death to haunt

him. Mercurius theorized that he had initially desired to know everything, which led him to longing after eternity, hence the start of the eternities all those years ago. But as those eternities passed, Mercurius's dream became to experience his ideal death, and so he had continued to long after eternity, repeating it again and again, refusing to overcome his craving until he achieved his dream death. Those dreams turned Mercurius into a maddened god who lived in despair. He was haunted in this way.

"He was Ahasver, the Wandering Jew - he of many names, and of a life spanning eons."

In the Kasumi route, Mercurius is referred to as Ahasver, the name given to the Wandering Jew during the 1600s. The tale of the Wandering Jew is about a man who mocked Jesus on his way to the crucifixion and in return, the man was cursed with immortality, to walk/wander the planet forever until Jesus's second coming. Along the lines of, "I stand and rest, but you will go on, I go, and you will wait till I return," was what Jesus told the Wandering Jew on that day. Mercurius being referred to as the Wandering Jew symbolizes how he's been cursed with immortality, how he has repeated this life for eternity upon eternity, how he has wandered this Earth for so many repetitive years of his life. Just like how the Wandering Jew was given many names from "Cartaphilius" to "Buttadeus" to "Issac Laquedem", Mercurius had also given himself many names as he wandered throughout the eons of his life, from "Nostradamus" to "Karl Ernst Kraftt" to "Alessandro di Cagliostro." However, the difference between the two stands in the curse received. The wandering jew was cursed with immortality for mocking jesus, the son of God, but Mercurius was cursed by God, himself. Mercurius cursed himself with his own craving of eternal recurrence. The "second coming" mentioned refers to Marie's becoming the Goddess who will end Mercurius's suffering.

There is an alternate interpretation that it was Mercurius's killing of Satanael that turned him into the wandering jew, mocking god and being cursed with immortality, and only in the second coming of God, through Marie, can he be freed.

This actually goes deeper because even the title of Ahasver is but a singular identity used to describe Mercurius and can't accurately depict the formless void that exists as his "true" self. It but an illusory title to attempt to explain/define Mercurius, but ultimately not being able to grasp his existence properly.

In Mercurius's conclusion, he talks about how when he was young, he had killed his entire family. Now, the reason why he had done this isn't made clear and is left ambiguous, but perhaps it was because of his foreknowledge? Keep in mind that Mercurius was cursed with foreknowledge ever since he was in his mother's womb. He had had it ever since the very beginning of his miserable life which he had repeated so many times, and in Interview with Kaziklu Bey, Mercurius explicitly talked about how he tried so many things, tried to cause change that would allow him to experience something new, fresh, unknown, but that no matter what he did, the foreknowledge was still there tormenting him. Mercurius talked about how if there was anything that could possibly lead him to experience something new, he would do it all. Perhaps Mercurius's murder of his family was one of his first attempts, if not his first attempt at doing something drastic. The first sin. After all, he was cursed with foreknowledge and torment, dissatisfaction, possibly led him to that event.

One can also interpret Mercurius's words in his conclusion to be metaphorical for his very beginnings as Lament. The womb is the metaphor for Nerose's system, and Mercurius killing his family is the metaphor for Mercurius killing Nerose. However, considering that Mercurius himself explicitly talks about how he doesn't remember how it all began, it's possible that it's literal.

Another possible interpretation is that Mercurius might not even be talking about himself truly but about his shades and one of his shades and the memories there. The shades exist as his attempts at becoming an individual and a real person, having a purpose, so it's possible that due to how formless and ever-decaying he and his mind are, he could have mixed up his memories and the memories of his shades. It's not made too explicit but yeah.

You could also interpret it as Mercurius telling the truth but also not really. Lament was a person in the 3rd heaven who had his mind ravaged by some cosmic entity, this entity possibly being Mercurius. This would allow Mercurius to have been both always a God and have a real family that he could have likely killed.

Nerose and Mercurius's plays are interesting because they lead to juxtaposing results. "The future can be changed by the tiniest details. Up to this point, it's all according to the plot. At least until the actors are ready, it'll go on without a hitch." As shown by Nerose's many statements regarding the story of Paradise Lost, he views Paradise Lost as his own storyline, as his own play that he is creating/directing, similar to how Mercurius views the story of Dies Irae. Both of them lead to their ideal deaths with Nerose's ideal death being at the hands of Astaroth and Mercurius's at Marie's. However, they both function differently.

Nerose’s ideal death is so that he dies as a human and becomes a God while Mercurius wants to die as a God and descend into the void, to the unknown.