

THE WEIGHT OF THE EGO

Moral Weight as the Physics of Privation — Four Witnesses Across Five Thousand Years, and the Active Work of Purification as Their Constructive Corollary

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“The ego is a weight around the neck that will sink the one who carries it into privation.”

— The American Antichrist and the Apotheosis of Self-Interest, opening sentence

Abstract

This paper performs a single structural argument. A companion corpus — The American Antichrist and the Apotheosis of Self-Interest — opens with an image: the ego as a weight around the neck, dragging the one who carries it downward into privation. That corpus deploys the image as an external diagnosis, identifying the gravitational principle at work in civilizational and political disorder. This paper turns the same principle inward, to the scale at which Catharturgy operates: the individual soul, and the specific gravitational force the active work of purification exists to counter. Four independent witnesses, separated by as much as five thousand years and sharing in several cases no line of transmission whatsoever, have each encoded the same principle in nearly identical form. An ancient Egyptian funerary text, a medieval Florentine cosmology, a North African theology of the fifth century, and a team of twenty-first-century personality psychologists each state the same claim: the self curved inward upon itself acquires weight; the weight produces descent; the descent terminates in a loss of being. When witnesses this far apart agree without conferring, the thing they agree about has a claim to being real. This paper assembles the four witnesses, extends their convergence into this Corpus’s own architecture — the Tree, the soul registers, the Triple Network Model — and names the constructive corollary that neither the witnesses nor the companion corpus could reach alone: kenotic effluence, the mechanism by which the active work of purification reverses the inward curve and restores the soul to equipoise with the order of things.

Keywords: the ego · moral weight · privation · Ma’at · incurvatus in se · Dante · Dark Factor · kenotic effluence · catharturgy · Middle Pillar · soul registers · Triple Network Model

Introduction: Two Scales, One Principle

This Corpus operates at the scale of the individual soul. Its companion, The American Antichrist and the Apotheosis of Self-Interest, operates at the scale of civilization. The two are not merely related by a shared author; they are structurally incomplete without each other. A diagnosis without a treatment is despair; a treatment without a diagnosis risks addressing the wrong condition. The companion corpus names what the gravitational principle looks like when enough heavy selves organize together and externalize their inward curve as a social, political, and institutional structure. This Corpus addresses the one scale at which any human being actually has leverage: their own interior. Same principle, two scales, one complete project.

What makes this paper possible is that the four witnesses it assembles do not distinguish between those scales. The Egyptian goddess Ma'at is not only an individual moral standard — she is cosmic order, the principle that holds the universe together, which is why her feather is the standard rather than any human measurement. Augustine's *incurvatus in se* was turned by Luther not only against individual sin but against the institutional corruption of the Church. Dante's Hell is simultaneously the soul's possible trajectory and a cosmological account of what a civilization becomes when it organizes around the heavy self. The Dark Factor measures an individual personality dimension and simultaneously describes what a political movement looks like when high-D individuals organize around shared justifying beliefs. These witnesses were already operating at both scales before this paper found them.

The structure of the argument that follows is the structure this entire Corpus relies upon. A single claim is stronger when it is reached independently by disciplines that do not share assumptions, methods, or eras. The diagnostic spine of this Corpus was already built on the convergence of Augustinian privation theology, Dark Triad psychology, and McGilchrist's hemispheric neuroscience. This paper adds a fourth axis those three did not possess — weight, the physics of the soul — and anchors it at one end in the oldest religious literature of humanity and at the other in contemporary quantitative measurement. The four witnesses are presented in the order of their appearance in the argument, from the Egyptian scale that first states the image, through the poet who builds the image into cosmic architecture, to the bishop who supplies the mechanism, to the psychometricians who give the mechanism a number. A fifth section draws the convergence into this Corpus's own structures. The sixth and final section names what none of the witnesses could name alone.

I. The First Witness: The Feather of Ma'at

The oldest statement of the principle is also the most precise, and it comes from ancient Egypt. It is not foreign to this Corpus. The vocabulary this Corpus draws on — *katharsis*, *katharmos*, *katharismos* — belongs to the same ancient Mediterranean inheritance that produced the Egyptian purification traditions. When this Corpus names itself after the active work of purification, it enters a lineage whose oldest surviving document is the Weighing of the Heart. It is appropriate that this paper begins there.

In the Book of the Dead — the body of funerary texts that reached its developed form in the New Kingdom, from roughly the sixteenth century before the common era — the decisive moment in the soul's passage to the afterlife is a scene known as the Weighing of the Heart, dramatized in Spell 125 and depicted on papyri such as the Papyrus of Ani. The deceased is led into the Hall of Two Truths, the Hall of Ma'at. There a great balance scale is set up. On one pan is placed the heart of the dead person — the *ib*, which the Egyptians understood not as a mere organ but as the seat of intellect, memory, will, and moral character: the whole of what a person had made of themselves. On the other pan is placed a single feather: the feather of Ma'at, the goddess who personifies truth, justice, cosmic order, and balance. The jackal-headed Anubis adjusts the scale. The ibis-headed Thoth, scribe of the gods, records the result.

The test is a test of weight, and the standard is exact. The heart must not be heavier than the feather. A heart weighed down — by wrongdoing, by a life lived against the order of Ma'at, by the accumulated mass of the self's offenses — sinks its pan, and the verdict is catastrophe. Crouched beside the scale waits Ammit, the Devourer of the Dead: the head of a crocodile, the forequarters of a lion, the hindquarters of a hippopotamus. If the heart outweighs the feather, Ammit consumes it, and the soul suffers what the Egyptians considered the ultimate horror — not torment, but annihilation. The second death. The cessation of existence and exclusion from the ordered cosmos. The light heart, in balance with the feather, passes onward into the field of reeds.

Two features of this scene matter for everything that follows. The first is that moral corruption is rendered as literal weight, and the weight produces descent into non-being. This is the principle this paper traces, stated forty centuries before any of the other three witnesses, with the scale supplying the mechanism that later language would only imply. The second feature is subtler and more important. The standard is not weightlessness. The ideal heart does not weigh nothing; it weighs exactly what truth weighs. It is in equipoise with the feather of Ma'at — in perfect balance with order, justice, and right relation. The failure of the heavy heart is not that it has substance but that its substance is misaligned: loaded toward the self and away from the order to which it should have answered.

This is the point to which this paper will return at its close, because it is precisely the point at which the Egyptian testimony anticipates this Corpus's own constructive claim. The active work of purification is not the annihilation of the self into vacancy. It is the bringing of the self into balance with what is true. The crucified ego of this Corpus's constructive argument is not the negated ego. It is the ego brought to weigh exactly what love weighs, and therefore to rest level against the feather. Ma'at is not an ancient metaphor for what Catharturgy means. She is its oldest surviving statement.

A word of scholarly precision: the fully developed Weighing of the Heart — the balance, the feather, Ammit, the Hall of Two Truths — belongs to the Book of the Dead and the New Kingdom, not to the much older Pyramid Texts of the Old Kingdom, which are concerned more with the king's stellar ascent than with this moral tribunal. The principle is ancient; its iconic scale-and-feather form is properly of Spell 125. Cited correctly, it remains the oldest of the four witnesses by a wide margin, and the most independent of the three that follow.

II. The Second Witness: Dante's Gravity

More than two and a half millennia after the Egyptian scribes drew the scale, a Florentine poet built the same physics into the architecture of the Christian afterlife — and reversed its sign, in a way that proves rather than weakens the underlying agreement. In Dante's *Inferno*, Hell is a pit, a vast inverted cone bored into the earth, and sin is gravitational. The circles narrow as they descend, the gravest sins sink furthest, and at the dead center of the earth — the lowest point in the entire medieval cosmos — sits Satan, frozen to the waist in ice, the densest and heaviest object in all creation.

The detail that makes Dante's scheme psychologically exact, rather than merely pictorial, is the physics of that center. The bottom of Hell is not only the lowest place; it is the center of gravity itself. When Dante and Virgil climb down the body of Satan to escape, they pass the midpoint of the earth and abruptly find that they must climb up the body they had been climbing down. Satan is the point toward which all weight falls, the maximum concentration of downward pull in the universe. And what does this heaviest of all beings do? Nothing. He is immobilized, frozen in ice, weeping helplessly from three faces, capable only of the mechanical chewing of the three arch-traitors in his mouths. The heaviest soul in the cosmos possesses zero freedom, zero mobility, zero capacity to act or to love. This is the equation at the heart of Dante's vision: weight is the inverse of freedom. The more the self has collapsed inward upon its own mass, the lower it sinks, and the lower it sinks, the more completely it is frozen in place.

Dante's descent traces a single gradient, and it is a psychological one. The upper circles punish the sins of incontinence — lust, gluttony, greed, wrath — in which appetite overwhelms reason. The lower circles punish fraud and treachery, in which reason itself is recruited into the service of harm: a self that perceives others clearly and exploits them precisely because it perceives them, that betrays a freely given trust without any internal friction. The deeper one descends, the colder Hell becomes, until at the center there is no fire at all, only ice. Cold, not flame, is the true substance of Dante's Hell, and the cold is the affective flattening of a self that has curved so far inward that no warmth — no love, no connection, no recognition of the other as real — can any longer escape it.

This reversal of the Egyptian sign is illuminating rather than contradictory. Where the Egyptians named lightness as the goal and weight as the failure, Dante maps the accumulation of weight as the punishment itself — the downward pull enacted in cosmic architecture. The deep claim is identical. And it gains a dimension the Egyptian scale alone could not supply: the geography of the descent is moral-psychological, not merely spatial. The soul does not fall arbitrarily. It sinks by the specific gravity of what it has done with its loves.

The Catharturgy resonance here is structural. The Tree of Life's Middle Pillar — the axis of equilibrium running through Kether, Tiphareth, Yesod, and Malkuth — is precisely the axis that Dante's Hell inverts. The luminous stillness at the apex of the Tree and the frozen immobility at the pit of Hell are both forms of stillness, but they are not the same stillness. Kether's stillness is the stillness of the origin from which all effluence proceeds. Satan's stillness is the stillness of a

self so heavy that nothing can move it, in any direction, toward anything beyond itself. The Middle Pillar, abandoned, becomes a descent axis.

III. The Third Witness: Incurvatus in Se

Between the Egyptian scale and Dante's pit stands a third witness who supplies the mechanism the images leave implicit: Augustine of Hippo, whose phrase the tradition carried forward across sixteen centuries. Augustine named the fundamental shape of sin *homo incurvatus in se* — the human being curved inward upon itself. The phrase describes a posture, and the posture is the cause of the weight. The healthy self is open, turned outward toward God and neighbor, its loves directed beyond itself. The corrupted self curves inward, bending its loves back upon its own mass, referring all value to itself, until it becomes the center of its own gravitational field. Luther sharpened the phrase: the incurved self does not merely sin in this or that act but is structurally bent, oriented toward itself even in its apparent goodness.

Set this beside the other two witnesses and the convergence becomes a single continuous picture. The Egyptian scale measures the weight; Dante's pit shows the weight producing descent; Augustine's phrase names what the weight is — the inward curve of a self that has loaded itself with what should have been given away. Gravity, in the physics established by general relativity, is the curvature of space around mass. Augustine, eight centuries before Dante drew the gravitational Hell and some sixteen centuries before the science that describes gravity as curvature, had already named moral corruption as exactly that: a curving inward around the self's own mass.

For this Corpus, the *incurvatus in se* has a significance that the companion political corpus could not fully develop, because this Corpus has a name for the opposite pole. The mechanism this Corpus calls *kenotic effluence* — the outward flow of being through and beyond itself, the self that gives itself away and in doing so participates in the structure of existence rather than contending against it — is the structural inverse of the inward curve. In *kenotic effluence*, the self is a conduit: being passes through it, outward, toward what is other than itself. In the *incurvatus*, the conduit collapses into a container. What was meant to flow outward is redirected back. The container fills with its own mass. The mass curves space around it. The conduit has become a gravity well.

This is not a metaphor layered over Augustine's theological claim. It is the claim itself, restated in the terms this Corpus has already established. The *incurvatus in se* is the termination of *kenotic effluence* — not its absence but its active reversal. And this means that what the active work of purification does, at its deepest structural level, is the uncurving. Not the emptying of the self into vacancy, but the reopening of the self as a conduit: the restoration of the outward flow that the inward curve had arrested. The feather of Ma'at is not weightless; it is in equilibrium with truth. The crucified ego does not weigh nothing; it has returned to being a conduit, and what passes through a conduit does not accumulate as mass.

IV. The Fourth Witness: The Dark Factor

The three witnesses above are theological and poetic. The fourth is empirical, quantitative, and recent, and it converts the metaphor into a measurable dimension. Contemporary personality psychology has identified what its researchers call the Dark Factor of personality, the D-factor: a single underlying disposition that the various dark traits — narcissism, Machiavellianism, psychopathy, sadism, spitefulness, and the rest — are held to be surface expressions of. The D-factor is defined as the general tendency to maximize one's own utility at the expense of others, accompanied by beliefs that serve as justifications for doing so. It is measured as a continuous quantity: people score higher or lower along it, and the score predicts the full range of ethically aversive behavior. This is the heavy heart, quantified. It is the inward curve, given a number.

The definition deserves to be set directly beside Dante's organizing principle for the lower circles, because the resemblance is not loose. The maximization of one's own utility at the expense of others is the instrumental use of others that defines fraud and treachery in Dante's scheme. The accompanying justifying beliefs are the precise cognitive operation that allows the cold self to act without internal friction: the recasting of predation as legitimacy, of exploitation as desert, of the other's loss as the self's rightful gain.

Here intellectual honesty requires naming a seam — and the seam turns out to be a finding rather than a flaw. The empirical models scale primarily along the antagonism dimension, the dark core. Dante's Hell appears to scale along a single axis of descent, but it does not, quite. The upper circles — lust, gluttony, greed, wrath — are not high on the dark-core dimension at all. They are disorders of appetite and affect, of a self overwhelmed by its own feeling, which the empirical models locate on entirely different dimensions — disinhibition, negative affectivity — than the antagonism that defines the dark core. The clean mapping between measured personality and Dantean depth therefore holds firmly for the lower half of Hell and breaks in the upper half.

What this reveals is that Dante's single gradient of descent is in fact the sum of at least two distinct dimensions — an appetite-dysregulation dimension that dominates the upper circles and an antagonism dimension that dominates the lower. The second increasingly takes over as one approaches the frozen center. Far from undermining the principle this paper traces, this seam refines it into something more exact. The weight of the ego, scientifically cashed out, is not the claim that all human weakness is heavy in the same way. The appetites of the upper circles are not what sinks the self to the center. What sinks the self to the center is the antagonism dimension specifically: the continuous, measurable disposition toward self-utility at others' expense, carried by justifying beliefs. The Egyptian feather does not condemn the heart for having known appetite. Dante's ice is not reserved for the hungry or the angry, who suffer far higher up. The heaviest weight, the coldest cold, the nearest approach to non-being — all of it belongs to the self that has maximized its own utility at the cost of others and called the maximization just.

V. The Corpus Extension: Three Structural Resonances

The four witnesses above converge on a single claim without having conferred. This Corpus can add three further resonances that the witnesses, having arisen before the Corpus existed, could not supply. These are not independent confirmations in the way the four witnesses are — they are this Corpus's own architectural structures, read against the convergent claim. They are offered not as proof but as structural coherence: the principle the witnesses establish finds, in this Corpus's own maps, the precise anatomy it implies.

V.1 — The Middle Pillar as Equipoise

The Tree of Life's three pillars do not merely organize the Sephiroth spatially. The Pillar of Mercy (Chokmah, Chesed, Netzach) and the Pillar of Severity (Binah, Geburah, Hod) are the two poles between which the soul must find its center. The Middle Pillar — Kether, Tiphareth, Yesod, Malkuth — is the equilibrium axis, the path the soul travels when it is neither pulling entirely toward mercy's expansion nor entirely toward severity's restriction, but holding both in the tension that produces genuine movement.

The feather of Ma'at is this equilibrium, stated as a cosmic standard. The balanced heart rests at the center of the scale — neither pulled down by the weight of self nor floating weightless in vacancy, but in the precise poise the Middle Pillar describes. The soul curved inward upon itself has, in geometric terms, abandoned the Middle Pillar. It has collapsed out of equilibrium and into its own mass. The two outer pillars, which should have been poles of creative tension, become instead the extremes of a self that can no longer hold its center: excessive severity toward others, excessive mercy toward itself, or some more complex collapse that leaves the Middle Path untraveled. The active work of purification is, in the geometry of the Tree, the restoration of Middle Pillar navigation.

V.2 — The Soul Registers: Where the Curve Begins and Where It Sediments

This Corpus's soul-register system gives the incurvatus in se a temporal and vertical account that Augustine's phrase alone does not supply. The inward curve does not originate everywhere in the soul simultaneously. It begins in the Ruach — the discursive, executive, deliberate mind, the register of effortful self-direction. The Ruach is where the choice to bend the loves inward is first made, or first habituated, or first justified. It is the register of deliberate intention, which is why the D-factor's antagonism dimension — cold, calculated, justified exploitation — maps most cleanly onto it.

But the inward curve does not stay in the Ruach. If it persists long enough and deeply enough, it descends into the Nephesh — the instinctual, appetitive, somatic foundation of the soul's life. What begins as a deliberate choice to place the self above others eventually becomes a structure of

appetite: the self simply feels entitled to what it wants, reaches for it automatically, and no longer experiences the reaching as a choice at all. This is the sedimentation of the inward curve: what was once a posture in the Ruach has become a reflex in the Nephesh. The upper circles of Dante's Hell, where appetite overwhelms reason, are the psychic territory of this sedimented Nephesh — not cold calculation but hot disorder, a self whose appetites have overrun whatever deliberate direction once governed them. The seam the D-factor reveals is therefore also the seam between the registers: the antagonism dimension measures the Ruach-level incurvatus; the appetite-dysregulation dimension measures its Nephesh-level sedimentation.

V.3 — The Triple Network Model: The Anatomy of the Inward Curve

The most recent addition to this Corpus — the Triple Network Model page and its mapping of Menon's Central Executive, Salience, and Default Mode networks onto the Tree — supplies a fourth witness that did not exist when the other four were assembled: a neuroimaging-based account of what the incurvatus looks like in the functional architecture of the brain.

The Default Mode Network, mapped in this Corpus to Yesod, is what the brain does in the absence of external direction: it turns inward, narrates the self, replays the past, rehearses the future, returns to the self's ongoing story. The DMN is the neural substrate of the self-referential resting state — the anatomical address of the soul's default return to itself. An unchecked DMN, one that the Salience Network's switching function fails to gate outward when the world calls for engagement, is the neural description of what Augustine named the incurvatus: consciousness perpetually returning to itself, the default becoming the only mode, the outward attention failing to engage with what is genuinely other.

The Salience Network, mapped in this Corpus to Tiphareth — already named as the Tree's integrating center, the switch between the executive heights and the affective depths — is the gating mechanism between inward resting and outward engagement. A Salience Network that consistently fails to switch the system toward the CEN when genuine engagement is called for, or that switches it only when self-interest is at stake, is the functional equivalent of a soul that registers the world only as material for its own story. And the Central Executive Network, mapped to Chesed and Geburah, recruited entirely in service of the self's utility with no empathic correction — the executive operating cold, without the warmth that should govern its deliberate action — is the neuroimaging portrait of the D-factor's dark core: the executive capacity bent inward, serving the gravity well rather than opening toward what is other.

These network-level descriptions were not written to fit the four-witness principle this paper traces. The Triple Network Model page was built from the neuroscience first and the Tree-mapping second. That the two arrived at a description of the incurvatus in se without having aimed at it is the same structure of independent convergence the witnesses themselves exemplify, now operating within this Corpus's own materials.

VI. The Convergence: Five Thousand Years, One Claim

Set all the witnesses in a single view. An Egyptian priest of the New Kingdom places the heart on a scale against the feather of truth and watches the heavy heart sink toward the devourer and the second death. A Florentine poet of the fourteenth century bores Hell into the earth as a gravitational pit and freezes the heaviest soul motionless at its center. A North African bishop of the fifth century names the shape of corruption as the self curved inward upon its own mass. A team of psychologists in the twenty-first century isolates a continuous, measurable dimension defined as the maximization of self-interest at others' expense and finds it to be the common core of every dark trait. Four vocabularies — funerary, poetic, theological, statistical. Four eras — the Bronze Age, the late Middle Ages, late antiquity, the present. Among them, in several cases, no possible line of transmission: the Egyptian scribes did not read Augustine, Dante did not measure the D-factor, the psychometricians did not consult the Book of the Dead. And yet the claim is one claim. The morally corrupted self acquires weight; the weight is the self's inward curve around its own mass; the weight produces descent; and the descent terminates in a loss of being — annihilation, the frozen center, privation, the dense collapse of a self cut off from every warmth that might have held it up.

This convergence establishes the gravitational principle. What it does not supply, because none of the four witnesses could, is the constructive corollary: not only what the disorder is, but what reverses it. This is the point at which the two corpora are not merely companion projects but structurally necessary to each other. The American Antichrist corpus describes, with precision and evidential rigor, what the gravitational principle produces at civilizational scale: the apotheosis of self-interest, the organized externalization of the inward curve as political and economic structure, the justification of predation as philosophy. That diagnosis is necessary and correct as far as it reaches. But a diagnosis without a treatment remains at the scale of the wound. Catharturgy is the treatment, and the treatment is this: the active work of purification, applied at the scale of the individual soul, where alone any human being has actual leverage.

The two projects together describe the complete circuit. The gravitational principle operates in every soul and at civilizational scale simultaneously. Addressing it at the civilizational scale without any account of how it is addressed in the interior produces a politics without a corresponding anthropology. Addressing it in the interior without any account of what it produces at civilizational scale produces a spirituality without stakes. The four witnesses, in their convergence, refuse both truncations: they name a principle that is simultaneously cosmological, architectural, theological, and measurable. The Catharturgy Corpus addresses that principle at the one scale where addressing it is possible: the life of one person, turning their loves outward, and then another, and then another.

VII. The Constructive Corollary: Kenotic Effluence as the Physics of Return

The conclusion follows without further argument, and this Corpus has already named it. If the weight is the inward curve — the arrest and reversal of the outward flow of love — then the only

way to rise is to uncurve. To restore the loves to their outward direction. To reopen the self as a conduit rather than a container. This is what kenotic effluence names: not the self’s annihilation but its restoration to its proper mode of being, which is outward flow.

The crucified ego does not weigh nothing. Weightlessness is not the goal. The Egyptians knew this, and stated it with the precision of a scale: the ideal heart is in equipoise with the feather of Ma’at, neither heavier nor lighter, but level against the standard of truth. What this Corpus adds to that oldest testimony is the name of the mechanism by which that equipoise is reached: the active turning of the loves from the self’s own mass toward what is genuinely other, in a practice of self-giving that, if sustained, restructures the soul’s resting state — changes the DMN’s default narrative, retrains the Salience Network’s gating, reduces the CEN’s recruitment into the service of self-interest alone.

This is not a process that terminates. The active work of purification is active because the gravitational principle does not stop operating. The five thousand years of testimony assembled in this paper is also five thousand years of evidence that the inward curve is a permanent structural feature of embodied human existence, not a historical accident or a correctable political error. It is what souls contend with. Catharturgy is the name for contending with it deliberately, with tools, with a map, and with the recognition that the task is not to destroy the self but to restore it to the one orientation in which it can rest level against the feather: not heavier than truth, and not lighter, but exactly in balance with the order of things.

VII. The Four Witnesses and Their Corpus Connections

The following table sets the four witnesses side by side and makes explicit the structural connection each carries to this Corpus’s own architecture. The connections were not constructed to fit the witnesses; in several cases they were already in the Corpus’s own materials before this paper was written.

Witness	Era / Register	Core Claim	Corpus Connection
The Feather of Ma’at	New Kingdom Egypt, c.1550 BCE onward · Funerary religion	The heart weighed against the feather of truth: moral corruption is literal weight; the heavy heart sinks to annihilation; the standard is not weightlessness but equipoise with cosmic order.	The oldest statement of what catharturgy is working toward. The purification traditions this Corpus draws from share the same ancient Mediterranean understanding that the self requires active cleansing to

			reach alignment with the order of things.
Dante's Gravitational Hell	Early 14th century · Poetic-structural theology	Hell is a pit; sin is gravitational; the gravest sins sink furthest; Satan is frozen, motionless, at the literal center of gravity. Weight is the inverse of freedom. Cold, not fire, is the center.	The descent of Hell mirrors the abandonment of the Tree's Middle Pillar. The equilibrium axis collapses. The frozen center is the structural inverse of Kether's luminous stillness at the apex.
Incurvatus in Se	5th century (Augustine), 16th century (Luther) · Christian theology	Sin is the self curved inward upon its own mass — loves bent back from God and neighbor toward the self. Supplies the mechanism the images imply: the inward curve generates the weight.	The precise structural opposite of kenotic effluence, this Corpus's named positive mechanism. Where KEP names outward flow as the mode of being, incurvatus names the arrest and reversal of that flow — the conduit collapsed into a container, the origin become a gravity well.
The Dark Factor (D)	21st century · Empirical personality psychology	A single continuous dimension underlying all dark traits: the tendency to maximize one's own utility at others' expense, accompanied by justifying beliefs. Measurable; predictive. The heavy heart, quantified.	The D-factor's two-dimension structure — appetite-dysregulation above, antagonism below — maps onto the soul-register distinction: Nephesh carries the appetitive disorders, Ruach carries the cold executive antagonism. The heaviest weight belongs specifically to

			the Ruach corrupted.
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Four witnesses, four registers, four eras, no shared transmission — one claim. The self curved inward upon its own mass grows heavy; the heavy self sinks; the descent ends in the loss of being. Kenotic effluence is the named mechanism of return.

Notes on Sources

The Weighing of the Heart: The Egyptian Book of the Dead, Spell 125, especially as preserved in the Papyrus of Ani (British Museum). On the ib as the seat of intellect, will, and character; on Ma’at as truth, order, justice, and balance; on Anubis, Thoth, and Ammit; and on the second death as annihilation rather than torment. SCOPE NOTE: the developed scale-and-feather judgment belongs to the New Kingdom Book of the Dead, not to the Old Kingdom Pyramid Texts. The connection to the Egyptian purification tradition underlying this Corpus’s own vocabulary (katharmos, katharismos) is the author’s own synthesis.

Dante’s gravitational Hell: Dante Alighieri, Inferno, especially Canto XXXIV (Satan frozen at the center of the earth; the passage of the gravitational midpoint; the three faces and the three arch-traitors). The reading of Hell’s vertical axis as a gradient from incontinence to fraud and treachery, and of cold rather than fire as Hell’s true center, follows the poem’s own structure. The connection between the Dantean descent and the abandonment of the Tree’s Middle Pillar is the author’s own synthesis.

Incurvatus in se: Augustine of Hippo (Confessions; City of God); the phrase homo incurvatus in se as developed in the Augustinian tradition and sharpened by Martin Luther (Lectures on Romans). The parallel to general relativity’s description of gravity as the curvature of space around mass is illustrative. The structural identification of incurvatus in se as the termination and reversal of kenotic effluence is original to this Corpus.

The Dark Factor of personality (D): Moshagen, Hilbig, and Zettler, “The dark core of personality,” Psychological Review (2018), and subsequent D-factor literature. On the distinction between antagonism and disinhibition/negative-affectivity dimensions: the dimensional trait models underlying the DSM-5 Alternative Model of Personality Disorders (Criterion B). The mapping of these dimensions onto Dante’s circles, and onto this Corpus’s soul-register distinction between Ruach and Nephesh, is the author’s own synthesis.

The Triple Network Model and its mapping onto the Tree: documented in the companion page “The Triple Network Model” in this Corpus’s Atlas of Correspondences, drawing on Menon, V., “Large-scale brain networks and psychopathology: a unifying triple network model,” Trends in Cognitive Sciences (2011). The identification of the DMN (Yesod) as the anatomical substrate of the incurvatus in se, and of the CEN (Chesed/Geburah) recruited into the service of the D-factor’s dark core, is the author’s own synthesis.

Kenotic effluence, the Middle Pillar, the soul registers (Ruach and Nephesh), and the structural framework of this Corpus: documented in the Catharturgy Corpus papers and Atlas pages, especially “The Seven Soul Registers,” “The Three Pillars,” and the Kenotic Effluent Panapotheosis foundational materials.

The two-corpus relationship: the companion volume *The American Antichrist and the Apotheosis of Self-Interest* applies the gravitational principle at civilizational and political scale; the present paper locates that same principle within the individual soul, and names Catharturgy as its constructive corollary at the one scale where any person has actual leverage.