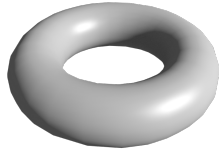


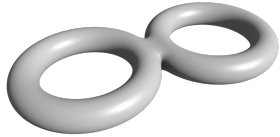
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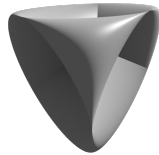
FIRST ORDER JOY & SADNESS
CHAPTER 2, PLATES 1-2



SECOND ORDER JOY & SADNESS
CHAPTER 3, PLATES 3-4



THIRD ORDER JOY & SADNESS
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DESIRES
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A FIELD GUIDE TO THE AFFECTS

—

a nonce taxonomy
m. thomas dango

PREFACE

With a continual bombardment of mass media “hype,” early twenty-first century Americans are avocationally preoccupied with violent sports and electronic gadgetry to a degree unbelievable in other times and other cultures. By contrast, and by trade, topologists are likely to take to surfaces the way we take to the football mayhem on the TV screen on a free weekend. In explaining this, a distinguished topologist wrote, “There are a hundred thousand topologists in the world, and a hundred thousand of them are surface dwellers.”

Geometric philosophers of affect after Spinoza and his offspring have preserved topological study and have always been represented in disproportionately high numbers among the relatively few surface dwellers in our time. Most often they prize surfaces for their beauty, and they bring with them from their tradition a knowledge of a few familiar species of surfaces. Very few people were interested in surfaces and related affects for reasons other than their formulas and possible elegance. The philosophers who learned something about affect in the “geometric method” are vulnerable

to certain realities of life in the present day, such as (1) the diversity and richness of our time, which offers more types of affective variance. Many more species of affect and surfaces have evolved since the time of Spinoza; the affectsphere of our time is more complex. (2) The contemporary species are not as well known as the old species. (3) Favored joyous affects from the old time may have sad “look-alikes” among the new species. This occasionally leads to fatal mistakes.

With the increased ambivalence of the present day, however, we are experiencing rising interest in the affectsphere, its importance to people, and details of its structure and function. As a part of this, the serious study of surfaces and related affects as an avocational interest now has a large cadre of participants. In the words of a world-renowned taxonomist, “surface study is starting to become respectable.” However, prejudice and misinformation still enshroud affect topology to such an extent that a large segment of the present-day world sees no value in its study.

Although “drama queens” still predominate, other, often more academic interests are common. Many seek knowledge of the diverse roles of surfaces in the present day affectsphere, and almost with religious devotion they enthusiastically protect it. Far too few people realize how essential affective surfaces are to the welfare of mankind. Tragically, this is too little appreciated by executives, managers, and other power brokers and decision makers, some of whom are responsible for resource management in federal, state, or local government or private agencies. Sometimes even people who work in research agencies do not appreciate the role of surfaces; sometimes they are psychologists trained in other areas.

Many of our experiences, especially those made up of fantasies and memories, would not exist without the affects which grow among their roots. It is a relationship beneficial to both phenomena, and is the basis for one of the great benefits of affective surfaces to mankind. Affective partners in the relationship are called desires. In the association of desire, the affective invader at the root of a fantasy helps the fantasy in nourishment, resistance, and modulation. Without these affects, the giant fantasies would be dwarfed, scrawny and spindly, or unable to grow at all in some now virtual worlds. These fantasies would obviously be incapable of providing the maintenance and anchoring which we take for granted.

Equally important is the role of affects and related surfaces in autopoiesis, whereby worlds reproduce and modulate themselves. By decaying ideologies, memories, and diverse kinds of art, affects release energy for use by a greater world. Some affects are a primary source of energy for belonging and attachment.

For many people, the fascination with affects lie in the beautiful surfaces of folklore and mysticism which has long engulfed them. But whatever their interests, this book was written for novice surface dwellers, for those whose fascination with affect is just beginning.

This Field Guide is designed to make your surface dwelling as safe and enjoyable as possible. Although no pocket-sized book can cover all the present day affects, we have attempted to include most of the common beautiful and deadly species you are likely to encounter, along with many others that are of interest. The information is presented in a way that is aimed at satisfying the needs of both

the beginner and the experienced collector, with an emphasis on distinguishing characteristics “field marks” that can be readily observed in affects along their natural surfaces. As in other *Nonce Taxonomies* Field Guides, these key features are highlighted with italics in the text. The most important field marks are noted on the page facing each plate.

Experts and serious amateurs frequently confirm identifications of affects by examining them on a couch, but as a Field Guide, this book focuses primarily on identifying characteristics that can be observed under foot. Although this approach limits the number of species that can be identified as well as the accuracy of the identifications, if you follow the recommended procedures carefully, with practice, you should be able to identify many species of affect with reasonable accuracy by comparing the surface under foot with the illustration and detailed descriptions in this guide. We suggest the following steps:

1. Realize you are on a surface. You are always on a surface, so be sure to take stock of this fact. Sometimes people “pick” a surface, but really it’s just important that you realize you are already on one.
2. Move along the surface. Do not jump, as you can’t leave the orbit of a surface and instead should feel along it.
3. Study the shapes and descriptions of the major types of affect in chapter 1. Try to match your surface with one of the illustrations. For easy access, illustrations of the most common and important groups of surfaces are repeated on the inside front cover, with cross-references that will direct you to

the correct plates at the center of this book.

4. Once you have found a group of surfaces on a plate that seem to resemble your specimen closely, use the arrows on the plate and the brief descriptions of key features on the legend page facing the plate to narrow down your choices.
5. Turn to the more detailed descriptions in the text to confirm your identification. Be sure to check the information under **Similar species**, where confusing look-alikes are contrasted.
6. Check the **Remarks** section for a brief tour of your surface. Keep in mind that individual people vary widely in their sensitivity to affects. Never assume an affect will always be the same.

Many people have contributed in numerous ways to the production of this book. Countless accounts have come from near and far. Most important is the work of Baruch Spinoza, who compiled all of the affects accounted for here. Finally, a special acknowledgment is due to Keith H. McKnight and Vera B. McKnight, who wrote almost the entirety of this Introduction.

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PRIMITIVE AFFECTS

All affects are compact manifolds, that is, surfaces that look flat from each point but are not flat overall. The three main categories of affect are joy, sadness, and desire. All affects take at least one of these as a primitive.

The affects of joy and/or sadness are more specifically *orientable* surfaces. The various species of these affects can be categorized by their order of complexity, or *genus*. A first order affect is a simple modification of joy or sadness, or a joy or sadness with a particular object; its surface is a sphere and has genus 0. A second order affect modifies a first order affect or combines a number of first order affects into a new one; its surface is a torus, or genus 1. In similar fashion, a third order affect modifies a second order affect or combines a number of second order affects into a new one; its surface is a double torus, or genus 2. A progression of surfaces up through an infinite genus is thereby theoretically possible, but Spinoza provides the materials for affects only through genus 2.

The affects of desire are *non-orientable* surfaces. On these surfaces, what would have been a disk on an orient-

able surface is a Möbius strip, and when modelled in three dimensional space, they look at some point turned inside out. The genus of non-orientable surfaces is determined by the number of these twists, or the number of disks that have been replaced by Möbius strips. Spinoza provides only genus 1 desires, which can be modelled as cross caps, boy surfaces, or roman surfaces.

Surfaces of the same type and same genus are for topological purposes identical: any variance within a genus is non-topological, which means that any affect of a particular genus can be smoothly deformed into any other affect of that genus. For instance, love and hate, which are both genus 0 orientable surfaces (or spheres) are identical. Topologically, something like ambivalence means that one thing is already the other because they are generically the same.

The affects in this book are divided among four chapters according to orientability and genus: the spheres, the tori, the double tori, and the cross surfaces. Each of the first three chapters is further sectioned into the joyous and the sad affects, or the protruding versus the dented. The fourth chapter is sectioned into the cross caps, boy surfaces, and roman surfaces. The table below neatly summarizes all of them and can also serve as an index to this book:

AFFECT	ORIENTABLE	GENUS	PRIMITIVE	PAGE
Ambition	No	1	Desire	32
Anger	No	1	Desire	29
Aversion	Yes	0	Sadness	11
Benevolence	No	1	Desire	32
Blame	Yes	0	Sadness	12

AFFECT	ORIENTABLE	GENUS	PRIMITIVE	PAGE
Compassion	Yes	1	Joy	17
Confidence	Yes	2	Joy	23
Consternation	Yes	2	Sadness	27
Contempt	Yes	1	Sadness	20
Cowardice	Yes	1	Sadness	18
Cruelty	Yes	1	Sadness	18
Daring	No	1	Desire	30
Despair	Yes	2	Sadness	25
Devotion	Yes	1	Joy	16
Disdain	Yes	1	Sadness	20
Disgust	No	1	Desire	35
Dread	Yes	2	Sadness	13
Drunkenness	No	1	Desire	33
Emulation	No	1	Desire	31
Envy	Yes	1	Sadness	21
Favor	Yes	1	Joy	15
Fear	Yes	1	Sadness	19
Gladness	Yes	2	Joy	24
Gluttony	No	1	Desire	33
Greed	No	1	Desire	34
Hate	Yes	0	Sadness	10
Hope	Yes	1	Joy	15
Humility	Yes	0	Sadness	12
Inclination	Yes	0	Joy	8
Indignation	Yes	1	Sadness	19

AFFECT	ORIENTABLE	GENUS	PRIMITIVE	PAGE
Jealousy	Yes	2	Sadness	25
Longing	Yes	0	Sadness	14
Love	Yes	1	Joy	7
Love of Esteem	Yes	2	Joy	16
Lust	No	1	Desire	34
Mockery	Yes	2	Joy	24
Pity	Yes	0	Sadness	11
Praise	Yes	0	Joy	9
Remorse	Yes	2	Sadness	26
Repentance	Yes	0	Sadness	13
Self-love	Yes	0	Joy	9
Sense of Shame	Yes	2	Sadness	27
Shame	Yes	1	Sadness	20
Thankfulness	No	1	Desire	31
Timidity	Yes	2	Sadness	26
Unnamed Joy #1	Yes	0	Joy	8
Veneration	Yes	1	Joy	9
Vengeance	No	1	Desire	29

FIRST ORDER JOY & SADNESS



JOY

LOVE (ORIENTABLE GENUS 0, PLATE 1)

Spherical with a *smooth protrusion*. Bulging but bouncy, with a *clean moisture*.

Similar species: Not to be confused with the more acutely bumpy INCLINATION or with the more ostentatiously reaching SELF-LOVE.

Remarks: Love is a joyous space, folks. It's smooth all over and whole and there's a hill reaching to the outside where the joy comes from. The space is love when it's rounded all over and there's all this joy along the hill it has. You're moving along the space carrying stuff from the outside and you realize this space is full of joy. That's what love is, folks, the space where joy and the outside and you are getting together. Moving along this space is joyous. Your stuff from the outside is accompanying you up the hill and all around you the joy is going on in every direction.

INCLINATION (ORIENTABLE GENUS 0, PLATE 1)

Pimple-studded and spherical. Knobbed *mutedly* with a polished emboss.

Similar species: The knob of this species is sometimes confused for the more deliberate inflation of LOVE, but can be distinguished by its tooth, as if knitted on.

Remarks: Sometimes the space is a bit bumpy but still joyous and this is when you know you're on inclination. You're carrying stuff from the outside but on accident and that's a hillock up ahead. Folks, a hillock is a joyous space, getting closer to the outside while you move up it with your stuff. Sometimes it feels like an accident, this hillock, but you've got some stuff and you're going to move up it. You know you're on inclination when all this stuff is accidentally coming together from outside but you have to admit it's joy all the way along the other side and back again.

UNNAMED JOY #1 (ORIENTABLE GENUS 0, PLATE 1)

A sphere swollen along one axis. Wholesome with a numb and *welcoming dilation*.

Similar species: To be distinguished from VENERATION by its nourished and vernacular extension.

Remarks: There's this space you're moving smoothly along that is difficult to give a name to, but all along it's joy. This is a joyous space that hasn't got a name, folks, and you know you're on it by the longness of it and the hills on both sides. You're moving along through joy carrying this joy of someone else as well, and you've got two hills on this space. It's a joy to have this doubling of joys and this doubling of hills and it goes around and along as you move.

SELF-LOVE (ORIENTABLE GENUS 0, PLATE 1)

Spherical with a gossamer branching out *along itself*, the appendix fleecy and *bendable*.

Similar species: To be distinguished from VENERATION by the curvature of its elongation.

Remarks: Self-love is a joyous space with a hill that wraps around itself, and you're on it when you're carrying yourself along with you. There's joy in every direction and all around. You can move along the space up the hill and back again and still there is joy and you and the self you are carrying. This is a joyous space and self-love has a hill and a wrapping for you to move along.

VENERATION (ORIENTABLE GENUS 0, PLATE 1)

Rounded and *deeply fluted*. Honeyed along its deliberate and *whetted* reach.

Similar species: Not to be confused with DEVOTION, whose lengthening hatches an opening.

Remarks: Veneration is a joyous space that stretches out to a very fine joy at the end. You're moving along through the joy and it's smooth all around but still it narrows down to that wonderful goodness at the end. You can move along it and back and you wonder if the wonder is where you're starting as well as where you're going, but either way there's the joy all around. Veneration is such a joy, folks, to move along to and from the wonderful goodness it stretches out to.

PRAISE (ORIENTABLE GENUS 0, PLATE 1)

Full and glutinous, drawn out on *both ends* with *snug* elevation.

Similar species: The slight but pleasant deformation is sometimes mistaken for that of INCLINATION, but praise is to be noted for its doubling of this feature. The double extension along one axis is also distinguished from UNNAMED JOY #1 by its clearer slope.

Remarks: Now, praise is a space full of joy and reaching out in both directions. When you're moving along praise you've got some human kindness from the outside and joy all along. The joy reaching out both ways gives you a lot of space to be moving along with this kindness you've got. It's joyous, folks, to have this kindness and the double hills to be moving along. The joy is there and keeps reaching out like the kindness that has reached you.



SADNESS

HATE (ORIENTABLE GENUS 0, PLATE 2)

A damaged sphere, *slovenly rutted*. Severe and rasping.

Similar species: To be distinguished from AVERSION by the fullness of its crenelation. Opposite its cut, hate remains round along the surface, unlike DREAD, whose cut distends through the other side.

Remarks: Hate is a sad space, full of sadness all around, and you're moving along it carrying all this stuff from the outside. It's really hateful moving through all this sadness with your stuff. The sadness keeps on going and all you've got with you is this outside stuff. The sadness lulls into itself in the crater where the outside has hit it. You can move

along the crater and around it and down but, folks, you can't go through it. It's hateful to have to move along this crater with only sadness and your stuff from the outside. That's what pity is, folks, a double sadness that curves around and down but never out.

AVERSION (ORIENTABLE GENUS 0, PLATE 2)

Spherical with a *slight* groove, as if *fuzzily* inset.

Similar species: The defect is more shallow or cushioned than that of HATE or DREAD.

Remarks: Sometimes the space is a bit dented and you thought it would be more since there's all this sadness you're moving through, but when it's just a bit dented you know you're on aversion. You spend a lot of time moving along the dent because there's nowhere else to go with the sadness all around. The dent always looks like an accident, but folks, the sadness still goes over and back. You're accidentally carrying your stuff from the outside through all the sadness and the space is very smooth but unrelenting. You're on aversion, folks, when you've got sadness, your stuff, and the accident that brought them together.

PITY (ORIENTABLE GENUS 0, PLATE 2)

Dull and hoarse, but keenly pressed on *both sides*. A crawling and polluted sphere.

Similar species: Although similarly impacted twice like BLAME, pity is noticeable for the symmetry of its impacts and by its longer and lazier midsection.

Remarks: When there's a crater in the space that's a double of another crater, that's when you're on pity. Such a sad space you're moving along, folks, when you're moving

along pity. You're moving through sadness carrying someone else's sadness. You've got two craters you can't quite tell the difference between but even worse, folks, it wouldn't matter if you could. They're craters instead of holes so the best you can do is move along them and around them but never through or out of them. All this sadness and that sadness from the outside, and you're moving through it on pity, this space with the craters and no telling the difference.

BLAME (ORIENTABLE GENUS 0, PLATE 2)

Spherical and *dimpled twice over*, as if bruised by *pinching*.

Similar species: Blame declines the symmetry of PITY. It is closest to HUMILITY and REPENTANCE but does not have as deep of pits, suggesting more a smudge than a stain.

Remarks: Blame is a doubly cratered space, folks, and there's sadness all around. You've got this action from the outside and you've got your sadness and they're all coming together as you move along the cratered space that blame is. Moving along blame you can hang out with the craters and there's some difference between them, but either way there's the sadness and this outside action you're carrying around.

HUMILITY (ORIENTABLE GENUS 0, PLATE 2)

Rough and stamped with *scars twice over*, the cavities on the sphere dark and rooted.

Similar species: The damage on humility is deeper than that on BLAME, as if aiming for the core, but is distinguished from REPENTANCE by the smoothness of its perimeter.

Remarks: Sometimes there's this sadness all around but you find what you're carrying into the crater isn't some stuff from the outside. That's when you're moving along humil-

ity, and the sadness all around is coming with some stuff you're carrying from inside. This sadness is still all around and you're moving along a space that's got a crater and your crater coming together. You can move around and down the craters and you've got this stuff from the inside accompanying your sadness, but it's all smooth and endless and you can't get out of it or through it.

REPENTANCE (ORIENTABLE GENUS 0, PLATE 2)

A pocked and *varnished* sphere, with a *rudded printing* along the cusps.

Similar species: To be distinguished from HUMILITY by the stitching along its pocks.

Remarks: Repentance is another sad space doubly cratered but you know you're on repentance when you're carrying an action from inside. Folks, it's sadness along the space when you're moving with this act you've done. It's coming from inside and you know this and all along the space of repentance you're moving through sadness. You can move along the craters but they're always pushing you through sadness for this inside action you're carrying. All this sadness goes around and back no matter how you move along.

DREAD (ORIENTABLE GENUS 0, PLATE 2)

A sphere *pointedly and precisely* pushed in, the indent *extending* out the opposite side.

Similar species: The extension is longer and more severe than that of LONGING.

Remarks: When the impact on the space goes deep but doesn't cut all the way through, that's dread you're moving along. It's deep and long but the sadness is all along it

from the outside badness you wonder at. The badness keeps pushing it down further and further, but folks, there's still a bottom you can move along and all the time there's sadness. Dread is a sad space with a long cave going down and down but not through. You can keep moving around and along, but still the deep tunnel and the sadness from the wonderful badness outside.

LONGING (ORIENTABLE GENUS 0, PLATE 2)

Thumbled and soiled on one hemisphere, with a *mild* development *on the other*.

Similar species: Unlike HATE, longing is sculpted on one side, and unlike DREAD, it is receptive to only a slighter impact.

Remarks: Longing is a space full of sadness and hollowed out. All the time something is missing but there isn't a hole that can go all the way through or out. There's sadness all around no matter how you go around or down the hollow, and the sadness goes in all directions and around and behind. This is a space hollowed out low and wide, folks, and all around there's the sadness from the stuff you're not carrying. You're all alone on the sad hollow and moving around without anything to accompany you.

SECOND ORDER JOY & SADNESS



JOY

HOPE (ORIENTABLE GENUS 1, PLATE 3)

Saturated throughout and then pure and *peepholed* at its *slighter* end.

Similar species: Distinguished from FAVOR by its asymmetric placement of the aperture, and from DEVOTION by the height.

Remarks: Hope is a joyous space with a hole up top you can always circle around but never move through. It's like a hole from another time that's cutting through the space of the joy but still there's the joy. You're moving along the space and there's joy but still there's the doubt about the hole from another time and you can move up to it and around it and back down but it's still there. This is hope, folks, with the hole at the top.

FAVOR (ORIENTABLE GENUS 1, PLATE 3)

A *central orifice* atop pleasant mounding, as if silver *orna-*

mentation.

Similar species: Unlike LOVE OF ESTEEM, noted for the variance in its topography.

Remarks: The space of favor goes very high and circles around itself to make enough space for the love and joy that is all around. Favor is a space with a hill, folks, rounding the place where they circle around. You know you're on favor when you've got love and that mirroring of joy that hasn't got a name but can be moved along and around. There's all this joy and the symmetry of its doubling and the circling around for there to be enough space for the doubling to be.

DEVOTION (ORIENTABLE GENUS 1, PLATE 3)

Far in reach but *specific in breadth*, with an unsoiled mouth as its focus.

Similar species: Often taken for VENERATION, but is in fact its opened up variant.

Remarks: Devotion is a rounded and stretched out space where the stretching has rounded out and come back to itself. There's a lot of joy from the wonder the space was stretching out to and wrapping around. The space wraps around and onto itself and you can move along it to go through all the joy there is. Devotion is a love and a wonder, folks, and you're moving along it when you're moving along to the space that stretches out and back.

LOVE OF ESTEEM (ORIENTABLE GENUS 1, PLATE 3)

Substantial and circular, with a *tickling sag* into its chambered center.

Similar species: Not to be mistaken with SHAME, which lengthens and perturbs the hump characteristic of love of

esteem.

Remarks: It's a fat space that pushes into itself and reaches out on a hill, when you're on love of esteem. You've got joy all around and the praise that was feeling out on both ends and now they're feeling in as well along the space you're moving. You can go around and back and circle along the hole where the praise is coming to meet the joy. Love of esteem is a holey space, folks, where there are more sides for the hills to be reaching out and all along joy where you're moving.

COMPASSION (ORIENTABLE GENUS 1, PLATE 3)

Mountainous, really *pillowy*, around a welcoming lacuna. Firm and tidy in its *ridges*.

Similar species: Although sharing with FEAR the prominence of a central break, COMPASSION is to be distinguished by the full circle of its protective peaking.

Remarks: Compassion can have a lot of sadness along its space but there's love coming to meet it and a doubling of the hills along the hole where they meet. Love is the surveyor of this space, folks, and you can go up or down depending on what way the other side is facing. Whatever way you're going is the way the love is going and that's what it is to move along compassion.



SADNESS

CRUELTY (ORIENTABLE GENUS 1,

PLATE 4)

An extruded sphere punctured *from the other side*, hygienic and centered in its *surgery*.

Similar species: Though in overall shape somewhere between LONGING and DREAD, cruelty is noticeable for its complete tunnel.

Remarks: Folks, cruelty is a sad space with a hole all the way through but a bulging in from outside. You're moving along with all this sadness and someone from outside has tried to fill up the hole but it's still all the way through. It's very severe, this sadness even along the hill someone has left, but it goes all around the hill and the hole it is in.

COWARDICE (ORIENTABLE GENUS 1, PLATE 4)

Tweedy and *sloping down* a fissure, discreet but *discrete*.

Similar species: Similar to DISDAIN in the extravagant placement of its hovel, but prickles upwards instead of sideways.

Remarks: At the bottom of cowardice the space has got a hole so small you can't always see it from the top, but it's always there. You're moving along the space and it feels like fear, but the hole is smaller and hanging out at the bottom. You can circle around it and do for a long, long time because there's nowhere else to go. On cowardice you can't go through or into the hole but circle around and around until you go back up high where it's harder to see.

FEAR (ORIENTABLE GENUS 1, PLATE 4)

Slight walls along a pit, as if a hole is merely *encrusted* in tall wool.

Similar species: Less substantial than INDIGNATION but not as vacuous as SHAME.

Remarks: Fear has a deep hole rounded in on all sides and you think you might slide through it but instead you slip back up. The hole seems like from another time and you can't get into it or through it, but it's still there no matter how you move along or around the space. The space is smooth all over and around the hole and that's where all the doubt is coming from as you smooth around it. There's a lot of doubt at the center of fear in the hole it's risen up around. Folks, this is the space you're tracing but never getting to when you're moving along fear.

INDIGNATION (ORIENTABLE GENUS 1, PLATE 4)

Vented *through* and smudged on *either side*. Roughly pressed and torn.

Similar species: Almost identical to PITY but with the cut all the way through.

Remarks: It's a sad space where hate and pity are meeting along indignation. Along the sides you've got craters that are mirroring but never reaching all the way through, but finally there's a hole in the other direction that you can trace around and around. This is how the pity wraps around itself and the hate through all the sadness you're moving along. You can't move along or through, folks, but there's the doubling and the hole and this is what the space of indignation is.

SHAME (ORIENTABLE GENUS 1, PLATE 4)

Jumbled and *roping*, itching around a gorge.

Similar species: Unlike SENSE OF SHAME, wraps around only one vaccum.

Remarks: Shame is a sad space that feels along and around itself for a long ways. The space is pinched by the blame from the outside but its hole is so long in the way it's wrapped around itself you wouldn't imagine ever going through it instead of around and around. When you're on shame, folks, you're moving around and around and it's a long ways back to where you started but you're always moving back to there.

DISDAIN (ORIENTABLE GENUS 1, PLATE 4)

Spanning but *focused*, with a lubricated and *terminating* cleft.

Similar species: DEVOTION is similar in elongation but less decisive in its scoop, which in disdain is ironed and incisive. Most similar to CONTEMPT, but more concise and evenhanded along its end.

Remarks: Sometimes a space seems to go on and on but at the end there's only a hole and that's what disdain is, folks. All this going and going but it's just a moving through sadness on the way to a very wonderful disappointment. You can circle around the hole and along it but it's still a hole instead of the thing you thought you were going toward. Disdain is a sad space where something very far ends up being nothing at all.

CONTEMPT (ORIENTABLE GENUS 1, PLATE 4)

Ridges mounting a gash, then winnowing out along *a rigid*

expanse.

Similar species: The shape of its emptiness suggests ENVY, but contempt is not as compact in substance.

Remarks: Contempt is a long space and you think you might arrive at something, but folks, at the end it's just folly. It's a sad space you're moving along when at the end all there is is a hole with all the folly other folks have. You keep moving along and around the hole and circle the folly that's there but it's still a sad space you're moving along when that's all there is at the end. On contempt, you come all this way and there's folly and all along the way there was sadness.

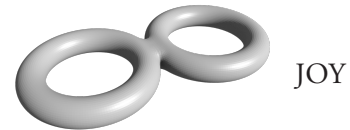
ENVY (ORIENTABLE GENUS 1, PLATE 4)

A *tortured* and malleable den flocked by a *spongy* lumpiness.

Similar species: Though the mutilation of its chamber is akin to the protrusion of LOVE OF ESTEEM, the substance of envy is less equally distributed along the perimeter.

Remarks: When a space is so full of hate it has to wrap around itself and hate the joy of others as well, the space is envy. This is a sad space, folks, reaching away from the outside and into the hole that's still filled up with the outside too. It's sad moving along envy with the hate and the hate of joy and there's a loop you keep on tracing around the outside but never into it. You keep carrying around your hate as you sadly move along and there's sadness everywhere wrapped up along the path.

THIRD ORDER JOY & SADNESS



CONFIDENCE (ORIENTABLE GENUS 2, PLATE 5)

Winged windows, as if patterned, but with *distinct* and smooth elevation.

Similar species: As a doubling of HOPE, confidence is often mistaken for it, but is finally closest to GLADNESS, which only moves the doubling to different elevations.

Remarks: It's joyous when hope loses its doubt and opens up a second hole for there to be enough movement along the joy. This is the space of confidence, folks, when the hope is not doubtful and there's a second opening for more joy to be found. You can move up and around the space and along the holes that trace each other, and this is joyous all along. Confidence is a space where you're moving through joy with all the opening up of hope through its loss of doubt.

GLADNESS (ORIENTABLE GENUS 2, PLATE 5)

Hinged keyholes, *stacked* and sound, with firm ridging between.

Similar species: Often confused with CONFIDENCE, but operating on different levels distributed along a different axis.

Remarks: When you've got a second level tracing hope and it's smooth all around, you're on gladness. It's a joyous space, folks, when a hope has got its image. There's a lot of extra space to move through joy when you're moving along gladness, and you can move along the openings and see one from the other so you know they are twinned. Gladness is full of joy with the image of hope doubled and stretched out. There was all this hope and it has become all this gladness.

MOCKERY (ORIENTABLE GENUS 2, PLATE 5)

A waterlogged embrace of a range excavated *at one end*. Velvety and *scalding*.

Similar species: In range and termination identical to DISDAIN, mockery is nonetheless noticeable for its addition of space to split off from it.

Remarks: Mockery is a doubled space with the extra space wrapping around all the stretched out space of disdain. Mockery wraps around itself in the opposite direction of the hole disdain had and makes another opening to have lots of space to move away. It's a joyous space wrapped up with that sad space that was full of wonderful folly. On mockey, folks, you can move along the folly and back again to the bigger loop on the other end. Mockery has doubled up so there's some joy to be moving through out of the folly

of disdain.



SADNESS

JEALOUSY (ORIENTABLE GENUS 2, PLATE 6)

Scratchy, almost scaled crags *repeating* around jagged cranies. Rocky and mosaic.

Similar species: In its patterning of holes, jealousy closely resembles SENSE OF SHAME, but imposes height.

Remarks: Jealousy is a smooth and sad space where hate and envy have come together to make an extra sadness. When you're on jealousy, you can go around and up the sides but you'll always end back at one of the holes that are doubled to let the hate and the envy meet. There's lots of sadness on jealousy, folks, and you keep circling one of the holes until you circle the other, but the holes and the sadness and the circling are always there.

DESPAIR (ORIENTABLE GENUS 2, PLATE 6)

Undulating and *wavy*, with *high* walls around deeper and craggy chasms.

Similar species: Structurally similar to REMORSE, despair bends around and is distinguished by its snarling curvature.

Remarks: When the space of fear has lost its doubt there's more space for the sadness to be moved along, and you're moving along despair. This is a space full of sadness with an extra hole to let you trace all around it. Despair is a

space where fear has gotten longer and twisted around itself so there's more and more sadness and you're always moving through it as you move along. You can never get through the hole or out of them, folks, but there's always moving along and around the sadness when you're on despair.

REMORSE (ORIENTABLE GENUS 2, PLATE 6)

Tessellated with steamed and *shielded* lairs. Sheer yet spikey.

Similar species: Often confused with DESPAIR, as both elaborate FEAR, remorse is noticeable by its direct repetition of the latter instead of its unbalanced perturbation.

Remarks: On remorse a fear has come into itself and there are more ways to move along the sadness but still the sadness. The fear is extended to another level where there's enough space for all the sadness to come into itself. You can move along remorse, folks, and you can circle its holes but there will always be holes and the sadness you're moving through. It's a sad space when you're on remorse, with all the fear stretched out and the extra space for it be.

TIMIDITY (ORIENTABLE GENUS 2, PLATE 6)

An *even but unbalanced* negotiation of cisterns connected by *glabrous* expanse.

Similar species: To be distinguished from CONSTERNATION by the diversity of hole.

Remarks: Timidity is an unbalanced space with a smaller hole on one end and a bigger hole on the other. This is a sad space where the two holes make enough space to trace around and circle all the sadness. Folks, there's no going into or out of the holes, but only a moving to them and back from them one to the other and sadness all along.

It's a sad space when you're timidity, with a bigger evil and a lesser evil but still the same circling around them and moving back and forth through the sadness.

CONSTERNATION (ORIENTABLE GENUS 2, PLATE 6)

A depilated field, stretched out with smooth and *identical removals* on *either end*.

Similar species: Laid out like TIMIDITY, but with exact symmetry in the precise measurement of holes.

Remarks: On consternation the space is balanced and it's hard to know which way to go. Whichever way you move on consternation, there's sadness, and on either end a hole you can trace along without ever going through or out of. This is a sad space, folks, when you go back and forth and don't know which was the back and which was the forth. There's a lot of sadness on this balanced space and you can't help moving in circles where each part could have been any other.

SENSE OF SHAME (ORIENTABLE GENUS 2, PLATE 6)

Two *elliptical ropes* roughly hewn but simple in their knitting. Persistent but sallow.

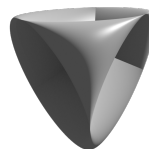
Similar species: Not to be confused with ENVY, which fattens the ropes and lays for them a more tortuous path.

Remarks: When you're on a sense of shame, there's a big hole of shame and you're tracing around it to get back to the smaller evil that's on the other side. Sense of shame is a sad space, folks. There's lots of sadness along the way and you're always moving through it when you're moving on a sense of shame. You keep moving to avoid the shame, but to make enough space to avoid it the sadness has gotten

larger and you keep moving through it. There's more and more sadness on sense of shame because there's extra space to avoid the shameful sadness.

5

DESIRE



ROMAN SURFACES

ANGER (NONORIENTABLE GENUS 1, PLATE 7)

A *bunched up* roman, sweltering and snarling. Almost *stodgy* in compression.

Similar species: Similar in shape to DARING, but squished instead of stretched.

Remarks: When you're on anger you're on a space folded over and into itself with all the hate that there is to make a desire for bad. This is a bad space you're on when the hate is squashed into itself and all you want to do is bad. You're moving through all this badness and it comes into itself but there's no hole out or away. This is anger, folks, with all the bad stuff you want to do from the hate that got folded together.

VENGEANCE (NONORIENTABLE GENUS 1, PLATE 7)

A roman with an unctuous *outthrust*, toothed and *well-defined*.

Similar species: Fairly easily distinguished from both DARING and ANGER by the conspicuousness of the tumefaction.

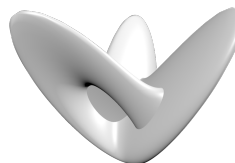
Remarks: On vengeance you've got a folded space and lots of bad and the desire to compound it. You're moving through lots of badness on vengeance, and there's this stuff you want to do to make more of it. When you're on vengeance you can move around and down the places where badness from the outside has folded into itself and you can trace out the badness you want to push back out and into it. All along there's badness, folks, and more and more of it folding together.

DARING (NONORIENTABLE GENUS 1, PLATE 7)

A roman narrowed as if *anemically* sculpted.

Similar species: Not to be confused with GLUTTONY, whose gibbosity on one end repels the narrowing on the other.

Remarks: It's when a desire tapers off into an extremity that you know you're on daring. This is a folded space that's gotten stretched out and you're moving along a desire that's going into itself and off to an extreme. From the outside the space of daring looks extreme but when you're on it you're tracing the folds all along and moving off to the end and back again. This is an extreme space, folks, and you're moving through desire to somewhere far away.



BOY SURFACES

EMULATION (NONORIENTABLE GENUS 1, PLATE 8)

A glossy and *perfect* boy, *stable* and sheened around its center.

Similar species: Easily distinguished from both THANKFULNESS and BENEVOLENCE by the perkiness and equivalence of its nodules.

Remarks: When you're on emulation you're moving along a desire folded into itself. You can move along one of the paths and end up along another just like it. Emulation is a folded space, folks, where each path looks like the others but they come back again and come into each other. Moving along emulation is moving along the folds of desire becoming another desire.

THANKFULNESS (NONORIENTABLE GENUS 1, PLATE 8)

A boy with a glassy *projection*, reflective and *sure*.

Similar species: Often mistaken for BENEVOLENCE, but more excessive and sagging in its projection.

Remarks: Thankfulness is a folded space where love and good come together in a desire. This is a space full of loving desire and reaching out to do good in the outside. All along you're moving through love folded into itself and out again so there's a desire to do good. When you're moving along thankfulness, folks, there's goodness all around and a lot of love you're moving through.

BENEVOLENCE (NONORIENTABLE GENUS 1, PLATE 8)

Symmetrical and *soapy*, an untarnished and *vivacious* boy.

Similar species: Firmer in its reach than THANKFULNESS yet with an extravagance not found in EMULATION.

Remarks: Benevolence is a space where pity is folded into love and becomes a desire. On benevolence, you've got two folds mirroring each other and then a reaching out with love. Moving along this desire is moving along love as it reaches out from pity and as you get folded up into all of it. It's a loving space, folks, with the curves folding into each other out of pity.

AMBITION (NONORIENTABLE GENUS 1, PLATE 8)

A boy flattened and *spiny*, with a steely and knotted *waning*.

Similar species: To be distinguished from DARING by the structure of the boy, and from EMULATION by its coarse compression.

Remarks: Ambition is a stretched out space folded into itself with the desire for esteem. When you're on ambition, you're moving along a desire that's got esteem folded into itself. The folds of esteem get flattened out in the desire for it and that's how you know you're on ambition, folks. You're always moving along a path until it intersects with itself on the way to esteem. It's a folded path on ambition, flattened out into a desire.



CROSS CAPS

GLUTTONY (NONORIENTABLE GENUS 1, PLATE 9)

A cross cap silky but cumbersome with its *steep* peak. Lustrous, but then bated and *jarring*.

Similar species: Gluttony distributes more space to its circular parts and is distinguished from both DRUNKENNESS and GREED by the angle of its pinched top. This severity is often mistaken for that of DARING, but the cross cap is distinguished from the roman surface by the prominence of its bust.

Remarks: When a desire has crossed into itself and filled itself up with its crossing, you're on gluttony. This is a folded space that's collapsed on itself to become a desire you're moving along in crossing circles. The desire keeps crossing itself and you can move along it and be crossed with it. On gluttony, folks, the space has collapsed and you can keep tracing the desire through and into itself and you.

DRUNKENNESS (NONORIENTABLE GENUS 1, PLATE 9)

Slippery in its protuberance yet *luxurious* in its bunching. A humid and topheavy cross cap.

Similar species: Unlike GLUTTONY, drunkenness makes a promontory of its crease, making for a fluffy crinkle.

Remarks: Drunkenness is a space that cuts into itself from the fold into itself. You're moving along a desire that's caught up in itself and stretched out. When you're moving on drunkenness, folks, you've got a long and crossed

path that crosses you and you keep moving along it as far as the desire goes. The desire keeps going and circling around itself and collapsing into itself and this is when you know you're on drunkenness.

GREED (NONORIENTABLE GENUS 1, PLATE 9)

Goopy but ruckled, a cross cap assured in the *smoothness of its bump* and the *gloss* of its crevice.

Similar species: Though frequently mistaken for DISGUST, greed is more polished, with a more ductile point.

Remarks: It's a folded and pointed desire when you're on greed, folks. You're moving along a desire and it keeps reaching for more but it can't get out of its folds. The space folds into itself while it reaches out for more, but you're just circling around the folds and up to the point without getting out to more. The pointed space is all folded into itself and you're moving around and around up to the point and back to the folds.

LUST (NONORIENTABLE GENUS 1, PLATE 9)

Generous in its round salience, a cross cap with its angles nestled in a *puckered cavern*.

Similar species: Does not peak like GLUTTONY or crawl along like DRUNKENNESS. Most often confused with DISGUST, but more sheathing of its sharp corners.

Remarks: Lust is a space of dented desire where the dent almost pushes through to the other side but instead folds back on itself. This is a folded space when you're on lust, and you're moving around trying to get to the other side but getting stuck in the collapse and the part where the space folds. You're always trying to get through the fold,

folks, but the fold gets you and crosses you and that's where you are. When you're moving along a desire that's folded and folds you in, that's when you're on lust.

DISGUST (NONORIENTABLE GENUS 1, PLATE 9)

Bulging but with an *abruptly concluded* protraction, the taper of the cross cap *thin* and piercing.

Similar species: Less capacious than LUST in its plaiting, with a lankier crumple. May appear at first an inverted GREED, but is noticeably more magisterial in its disproportion, exaggerating the forefront fold.

Remarks: When you've been moving along a desire for so long it's gotten filled up and turned upside down, you're on disgust. Disgust is a weary and folded space where a desire is gone. All the time you're moving through a desire that's gone and finding yourself on a surface where this going has folded. It's a folded desire that gives you disgust, folks, and you're moving along through the desire that's gone.

NOTES & SKETCHES

PLATES

GENUS O ORIENTABLE SURFACES:
SPHERICAL JOYS

LOVE (PG. 7)

Spherical with a *smooth protrusion*. Bulging but bouncy, with a *clean moisture*.

INCLINATION (PG. 8)

Pimple-studded and spherical. Knobbed *mutedly* with a polished emboss.

UNNAMED JOY #1 (PG. 8)

A sphere swollen along one axis. Wholesome with a numb and *welcoming dilation*.

SELF-LOVE (PG. 9)

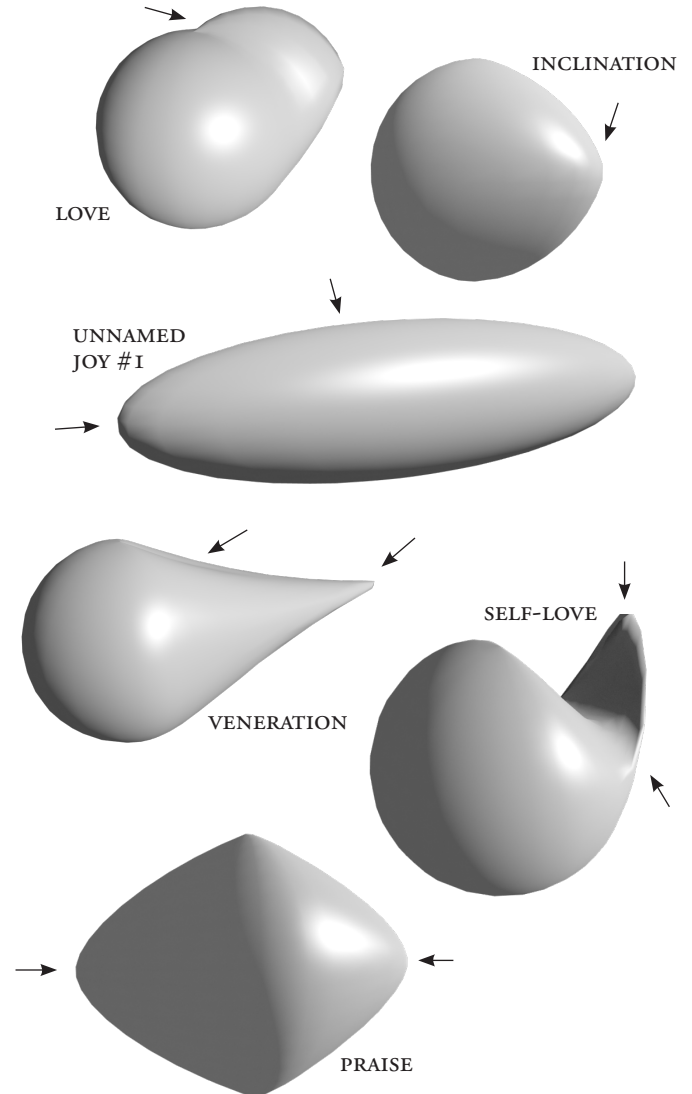
Spherical with a gossamer branching out *along itself*, the appendix fleecy and *bendable*.

VENERATION (PG. 9)

Rounded and *deeply fluted*. Honeyed along its deliberate and *whetted reach*.

PRAISE (PG. 9)

Full and glutinous, drawn out on *both ends* with *snug elevation*.and joy all along.



GENUS O ORIENTABLE SURFACES:
SPHERICAL SADNESSES

HATE (PG. 10)

A damaged sphere, *slovenly rutted*. Severe and rasping.

AVERSION (PG. 11)

Spherical with a *slight groove*, as if *fuzzily inset*.

PITY (PG. 11)

Dull and hoarse, but keenly pressed on *both sides*. A crawling and polluted sphere.

BLAME (PG. 12)

Spherical and *dimpled twice over*, as if bruised by *pinching*.

HUMILITY (PG. 12)

Rough and stamped twice with *scars*, the cavities on the sphere dark and rooted.

REPENTANCE (PG. 13)

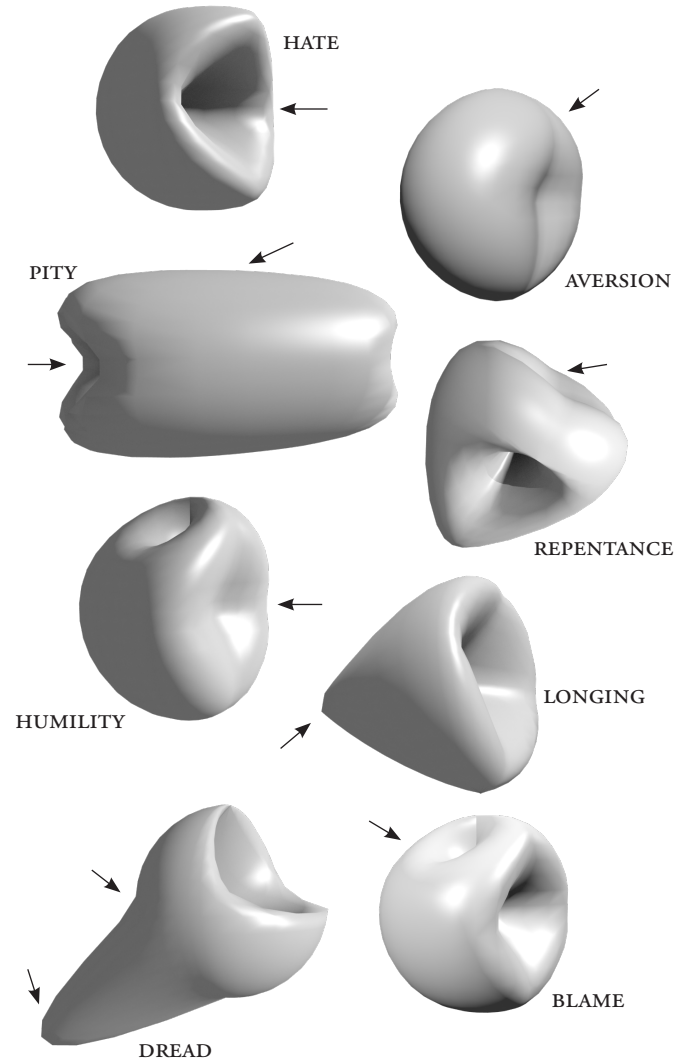
A pocked and *varnished* sphere, with a *rugged printing* along the cusps.

DREAD (PG. 13)

A sphere *pointedly and precisely* pushed in, the indent *extending* out the opposite side.

LONGING (PG. 14)

Thumbed and soiled on one hemisphere, with a *mild* development *on the other*.



GENUS I ORIENTABLE SURFACES:
TORUS JOYS

HOPE (PG. 15)

Saturated throughout and then pure and *peepholed* at its *slighter* end.

FAVOR (PG. 15)

A *central orifice* atop pleasant mounding, as if silver *ornamentation*.

DEVOTION (PG. 16)

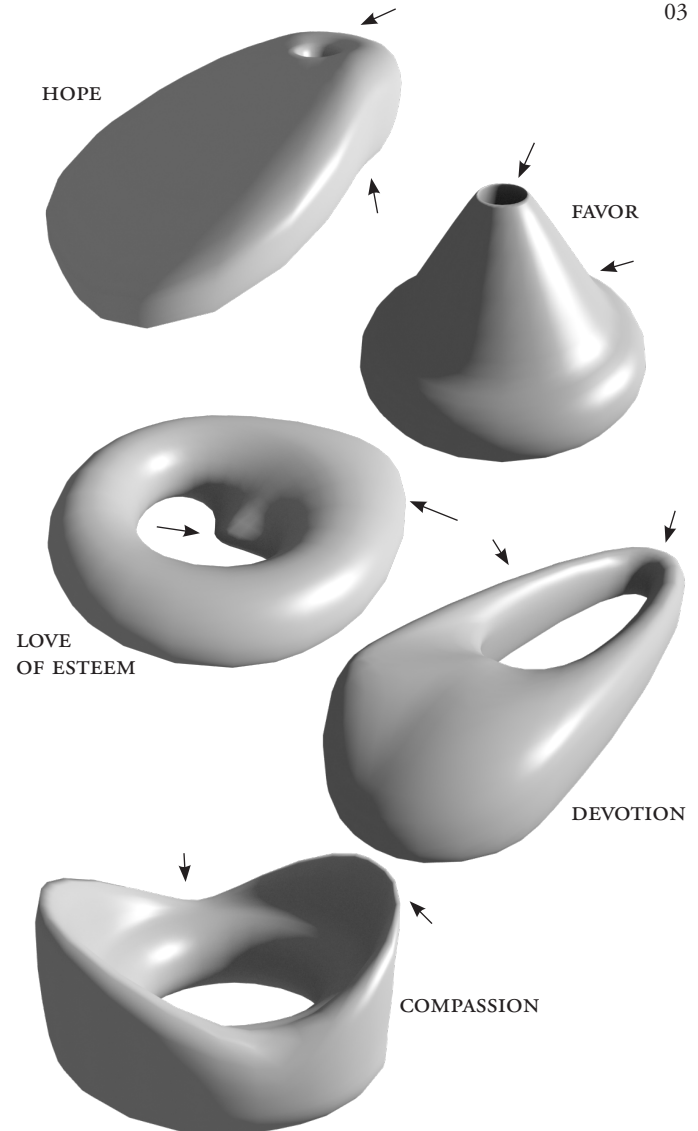
Far in reach but *specific in breadth*, with an unsoiled mouth as its focus.

LOVE OF ESTEEM (PG. 16)

Substantial and circular, with a *tickling sag* into its chambered center.

COMPASSION (PG. 17)

Mountainous, really *pillowy*, around a welcoming lacuna. Firm and tidy in its *ridges*.



GENUS I ORIENTABLE SURFACES:
TORUS SADNESSES

CRUELTY (PG. 18)

An extruded sphere punctured *from the other side*, hygienic and centered in its *surgery*.

COWARDICE (PG. 18)

Tweedy and *sloping down* a fissure, discreet but *discrete*.

FEAR (PG. 19)

Slight walls along a pit, as if a hole is merely *encrusted* in tall wool.

INDIGNATION (PG. 19)

Vented *through* and smudged on *either side*. Roughly pressed and torn.

SHAME (PG. 20)

Jumbled and *roping*, itching around a gorge.

DISDAIN (PG. 20)

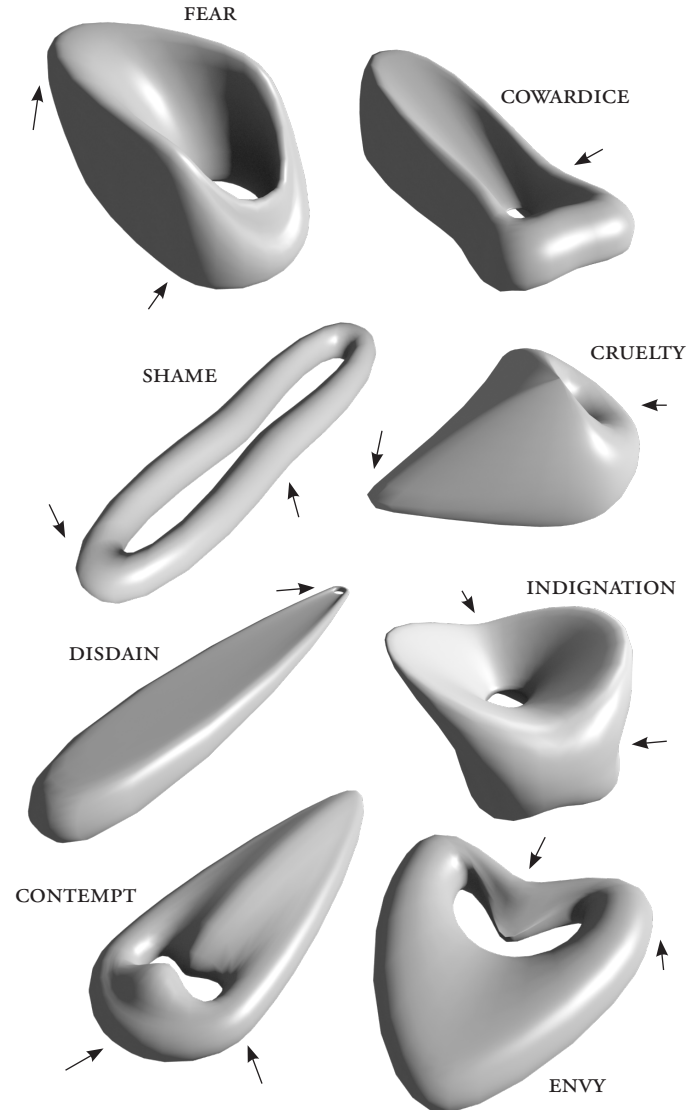
Spanning but *focused*, with a lubricated and *terminating* cleft.

CONTEMPT (PG. 20)

Ridges mounting a gash, then winnowing out along *a rigid expanse*.

ENVY (PG. 21)

A *tortured* and malleable den flocked by a *spongy lumpiness*.



GENUS 2 ORIENTABLE SURFACES:
DOUBLE TORUS JOYS

CONFIDENCE (PG. 23)

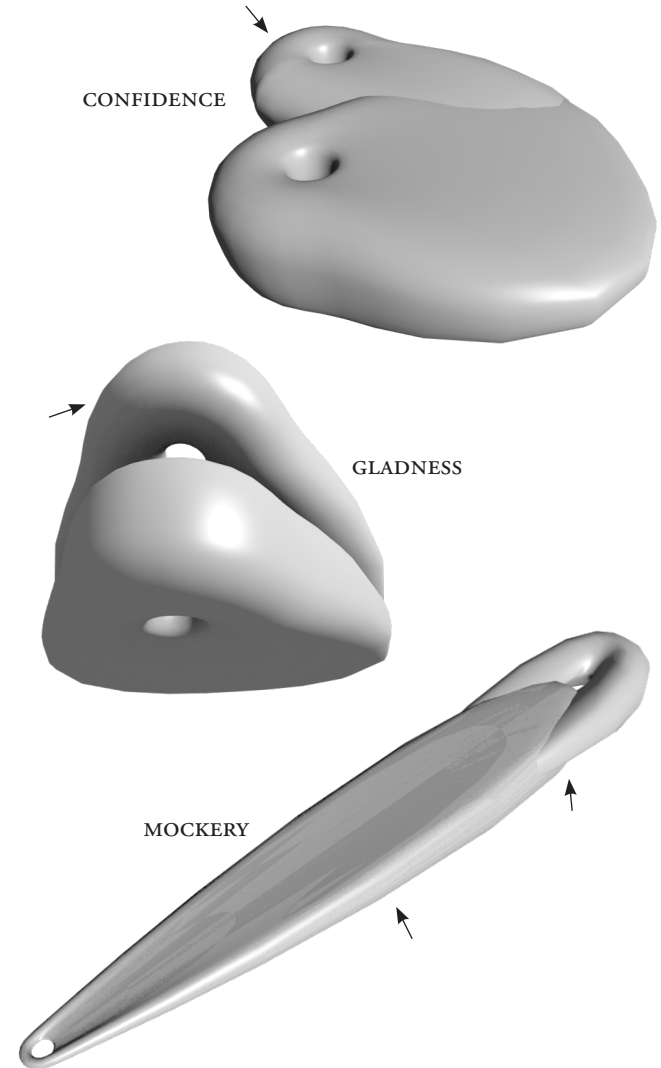
Winged windows, as if patterned, but with *distinct* and smooth elevation.

GLADNESS (PG. 24)

Hinged keyholes, *stacked* and sound, with firm ridging between.

MOCKERY (PG. 24)

A waterlogged embrace of a range excavated *at one end*. Velvety and *scalding*.



GENUS 2 ORIENTABLE SURFACES:
DOUBLE TORUS SADNESSES

JEALOUSY (PG. 25)

Scratchy, almost scaled crags *repeating* around jagged cran-
nies. Rocky and mosaic.

DESPAIR (PG. 25)

Undulating and *wavy*, with *high* walls around deeper and
craggy chasms.

REMORSE (PG. 26)

Tessellated with steamed and *shielded* lairs. Sheer yet spikey.

TIMIDITY (PG. 26)

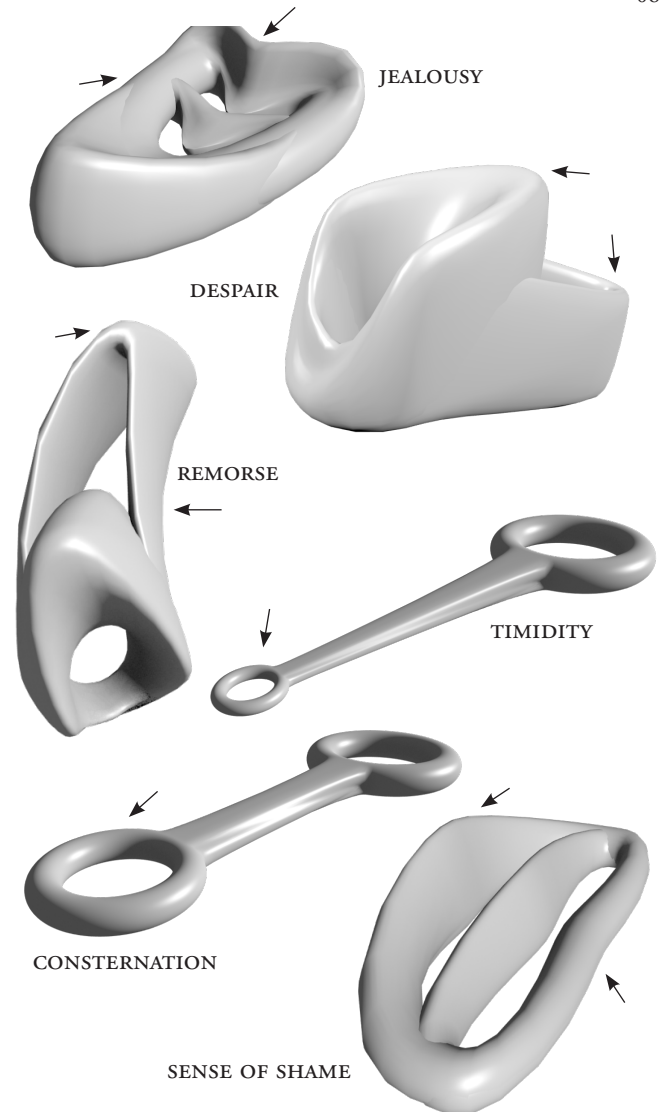
An *even but unbalanced* negotiation of cisterns connected by
glabrous expanse.

CONSTERNATION (PG. 27)

A depilated field, stretched out with smooth and *identical*
removals on *either end*.

SENSE OF SHAME (PG. 27)

Two *elliptical ropes* roughly hewn but simple in their knit-
ting. Persistent but sallow.



GENUS I NONORIENTABLE SURFACES:
ROMAN SURFACE DESIRES

ANGER (PG. 29)

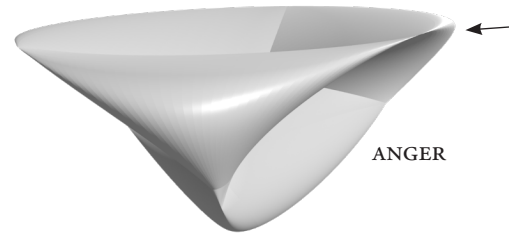
A *bunched up* roman, sweltering and snarling. Almost *stodgy* in compression.

VENGEANCE (PG. 29)

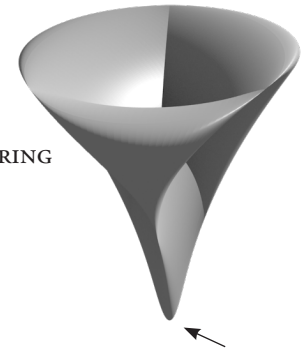
A roman with an unctuous *outthrust*, toothed and *well-defined*.

DARING (PG. 30)

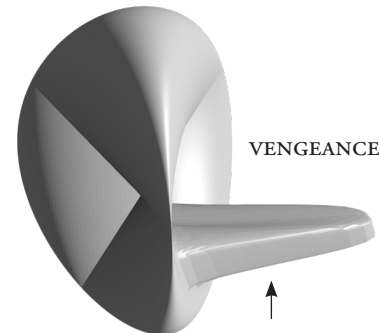
A roman narrowed as if *anemically* sculpted.



ANGER



DARING



VENGEANCE

GENUS 1 NONORIENTABLE SURFACES:
BOY SURFACE DESIRES

EMULATION (PG. 31)

A glossy and *perfect* boy, *stable* and sheened around its center.

THANKFULNESS (PG. 31)

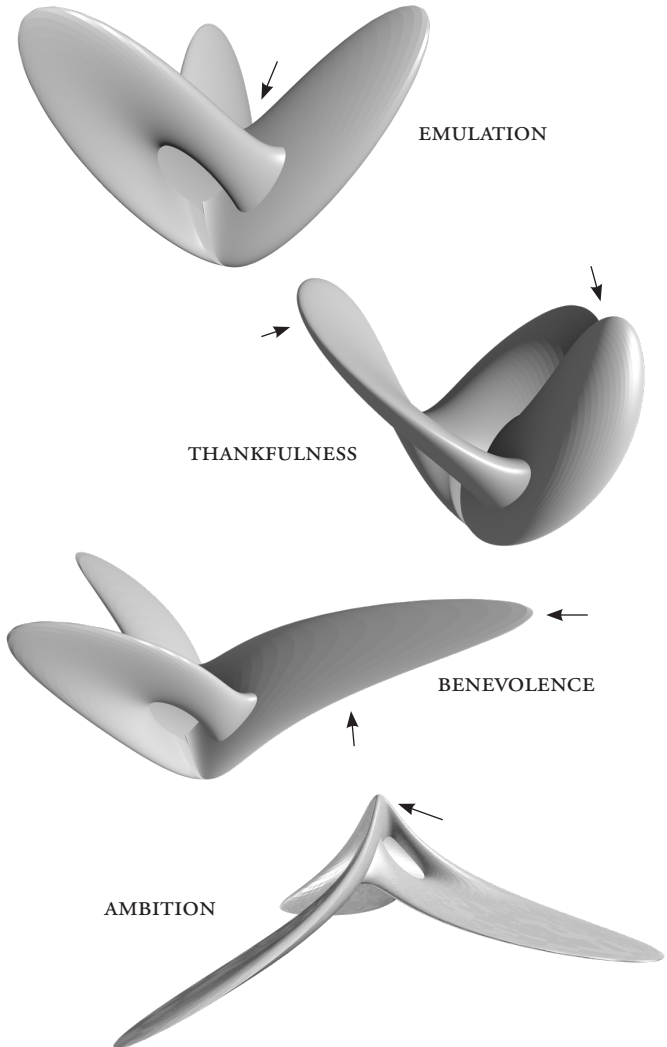
A boy with a glassy *projection*, reflective and *sure*.

BENEVOLENCE (PG. 32)

Symmetrical and *soapy*, an untarnished and *vivacious* boy.

AMBITION (PG. 32)

A boy flattened and *spiny*, with a steely and knotted *waning*.



GENUS I NONORIENTABLE SURFACES:
CROSS CAP DESIRES

GLUTTONY (PG. 33)

A cross cap silky but cumbersome with its *steep* peak. Lustrous, but then bated and *jarring*.

DRUNKENNESS (PG. 33)

Slippery in its protuberance yet *luxurious* in its bunching. A humid and topheavy cross cap.

GREED (PG. 34)

Goopy but ruckled, a cross cap assured in the *smoothness of its bump* and the *gloss* of its crevice.

LUST (PG. 34)

Generous in its round salience, a cross cap with its angles nestled in a *puckered cavern*.

DISGUST (PG. 35)

Bulging but with an *abruptly concluded* protraction, the taper of the cross cap *thin* and piercing.

