La Dévole

Capital
of the
Eternal
Century

A Game of Urban Psychogeography

written by Mark Vallianatos

Capital of the Eternal Century is a game of urban psychogeography. It celebrates the city as a puzzle of emotional zones. Themes drawn from Walter Benjamin's Arcades Project provide the pieces.

Think of it as a barely-recognizable 19th Century Paris experienced by a flâneur (stroller) voraciously absorbing the dense details of streets life and urban transformations while walking through the metropolis.

The game follows a single character out on a long, meandering stroll: ten hours from a day in their life. You will play the game as ten one-hour sessions. The first session finds the character eating a meal in preparation for the long walk in front of them. During this first hour you will begin to build the character by establishing some of his or her emotional and intellectual facilities. You will fill in part of a phrenological map of the character's mind and personality, leaving blank spaces that will inscribed over the course of the remaining sessions.

You have the choice of whether the initiating meal is breakfast, lunch or supper, which determines what hours of the day the character will be out strolling. Since the

mood of a city changes throughout the day, the time you set will shift the emotional resonance of the nine city districts the character experiences.

Sessions two through ten each take place in a different zone of the city. These zones are physical settings with varying mixes of inhabitants, architecture, street activity and businesses. More importantly, every zone is infused with its own unique mood, which will influence the game as much as much as the city's physical layout.

The flâneur character spends exactly one hour walking though each zone. He or she may pause, step inside a shopping arcade, chat with a friend, be drawn into a temporary escapade, but by the end of the hour the character will have moved on the next district.

Players open each of the strolling sessions with approximately five or ten minutes of description to establish the setting and color of the zone their character is passing through. For the remainder of the hour, players introduce conflicts linked to the zone's mood and to themes of 19th century urban modernity. Conflicts in the game unfold in three varieties. The flâneur can be confronted directly– perhaps by a petty criminal, gendarme, scam artist, lost child, street preacher or the like – choose to intervene in a tense situation, or create the tension by intervening. The character can also observe conflict as an emotional voyeur by fixing on the disputes and passions of people encountered along the way. Finally, conflict can play out internally among competing mental drives as the character reacts to the cityscape and the issues inscribed in its boulevards.

The outcomes of these conflicts add new details to the character's mental topography. Over the course of play, the phrenological map that defines the character blends with the other 'map layers' of the game. Movements tracked along city streets. Psychogeography's validation of the emotional resonance of place. Benjamin's schema of cultural trends and material artifacts that made Paris the capital of the 19th century.

Capital of the Eternal Century was written for the 2006 Game Chef competition. It incorporates the time limitation of ten one-hour sessions, with character creation taking place during the initial session and each remaining session exploring a different city zone. The game also uses three ingredients: glass, ancient, and emotion. Glass gives the game the glass roofs of the arcades that signify the rise of modern consumer culture. Ancient provides the buried city of the river, the sewers, and the

metropolises deep history. Emotion inspired the psycho-geographic division of the city into emotional zones and the emotion-description based conflict resolution system.

That single imaginary skull

The Capital of the Eternal Century is a game for multiple players, with one strolling character. This ratio equals shared control. You will all cram your motivations for play inside that single imaginary skull.

Players collaboratively design the character over the course of the first game session.

It starts, as events always should in Paris, even a quasi-historical cipher of Paris, in a café or neighborhood bistro. Your character is sitting down to a meal. They are alone. You don't know anything about the character yet, except that they are about to embark on a long walk. You don't even know what your character is eating, or what time of day it is.

By the end of the hour you and the other players will have filled in some of the blanks. you'll take turns establishing facts, many of them game traits rating the character's intellectual and emotional faculties. All the character traits that you'll define during this session are teased out from how your character acts and reacts during the meal.

We'll use the 19th century pseudoscience of Phrenology to establish how your character interacts with the game's quasi-19th century setting. Phrenology is a theory that the mental faculties that define who we are – our emotions and reasoning and perceptive abilities – are based in different organs of the brain and are physically manifested in the shape of our skull. Phrenologists analyzed head shapes to detect the size and prominence of these organs and thereby 'read' an individual's personality.

Your character in Capitol of the Eternal Century is defined by a phrenological map of their mind. The character is rated on 36 different mental faculties taken from actual 19th century Phrenological texts. Each faculty is rated as average (left blank on the character sheet), stronger than average (+), much stronger than average (+ +), weaker than average (-), or much weaker than average (- -). These ratings will influence how the character reacts to stresses and challenges, relates to other people, and observes and comprehends the city.

During the first session, players take turns setting the ratings of mental faculties and establishing biographical facts about the character. Over the course of the hour, each player gets to establish one biographical fact and make their share of 16 ratings adjustments. If there are four players, each will take five turns, adjusting the character's ratings four times (16 divided by 4) and adding one biographical fact.

When you make a ratings adjustment you can place a plus (+) or minus (-) in a blank faculty, thereby establishing that the character is above or below average in the intensity of that aspect of their personality or intellect. Or you can increase a (+) that another player set to a (+ +), or adjust a (−) set by another player to a (- -). Note that your character will only receive a double minus or double plus rating if two different players independently raise or lower that faculty. Also, once a faculty's rating is set it may only be moved towards the extremes of human tendencies, never adjusted back towards average.

Players are free to adjust any of the 36 faculties with the following exception: the faculty of Alimentiveness must be rated as one of the 16 adjustments. One of the players can track the adjustments on a scrap piece of paper, then fill in the character sheet at the end of the sessions.

The biographical facts players establish should be basic pieces of information about the character such as first name, last name, age, gender, nationality, profession, family, appearance of face, physical build, appearance and quality of clothing. First and last name and different aspects of appearance are considered independent facts to keep the piece of biographical information established in a single turn by a player tightly focused. The character should be established detail by detail: design through pointillism.

Players must justify biographical facts and faculties ratings by narrating the information or adjustment within the context of the meal being eaten and the restaurant setting. Don't just label or rate the character – draw upon his or her surroundings to reveal facts & faculties. Show, don't tell. For example, a statement that "our character is a man" is too direct, and lacks the weight of contextual facts. Explain instead that the waiter approaches the table and asks "would monsieur enjoy another cup of tea?" Note that a player can only address one fact each turn, so if you describe a traditionally masculine wardrobe item you have to decide whether you are revealing that the character is male or establishing an aspect of their appearance.

Emotional and intellectual faculties can be shown by the character's reactions to the meal, restaurant or other people eating or working there. For example, describe how the character buys a bouquet from a young woman who comes in from the street to sell flowers – or totally ignores her as she accosts customers. This action/ inaction could adjust the character's Benevolence or Amativeness faculty (but not both in one player's turn). The character humming under their breath could adjust the faculty of Melody; their speed in counting out a tip could show Calculation; the generosity of the tip might even indicate Acquisitiveness.

After all players have finished adjusting faculties and have established their one biographical fact, you will have some idea of who your character is. Other aspects of the character will still be enigmas. The remaining sessions of play may fill in some of these blank spots.

As the session draws to an end, your character exits the café. Players collectively make a few decisions about the sequence and conditions of the remaining sessions. First, decide what meal the character was eating: breakfast, lunch, supper, a late night drink & snack? The type of meal may have already been made clear by facts and faculties set during your narrations.

Second, based on the general time of day of the meal, set an exact hour when the character leaves the restaurant. The character will move through the city for the next nine hours. If your character finishes breakfast at 7 am, their 'stroll' will last until 4 pm. If they leave dinner at 9 pm, they will be out all night until 6 am the next morning. The time period you choose will have a mechanical influence on the game's conflict resolution rules. A city at night can be very different place than at the height of the day, and the quality of light at different hours can impact perception and shade your character's mood.

Finally, each player should volunteer to be the lead player for an upcoming game session. Lead players will take initiative in establishing what scenes and conflicts the character encounters in each zone. The player who will lead the game's next session chooses which of the zones the character will stroll through first.

Preparing Zones, Motifs, and Conflicts

"The districts of this city could correspond to the whole spectrum of diverse feelings that one encounters by chance in everyday life." (Ivan Chtcheglov, Formulary for a New Urbanism, 1953)

Your character is strolling through a vast metropolis – a version of 19th century Paris. The building styles, fashion, street scenes, commerce, government institutions, and customs that shape landscape and life are all drawn from this setting. Parisian landmarks, quarters, and street names have however blurred out. These identifiers are still printed on signs, still familiar to your character, but they are not significant to the game.

Capital of the Eternal Century superimposes 13 Zones onto the city. Each zone corresponds to a mood or emotional theme. Zones are invisible. Their boundaries do not show up on maps and they are not necessarily comprised of contiguous sections of the city. Your character will enter a zone at the start of a session. He or she will spend an hour of their life (and one hour of your game play), experiencing that same zone – whether they sit in a single small plaza for the entire hour or travel across miles and miles of cityscape. Then your character will pass into to a new zone for your next session.

The way your character reacts to similar situations will literally change from zone to zone because zones' moods are written into the game's conflict resolution rules. Capital of the Eternal Century is constructed around zones as an explicit tool for addressing psychogeography in a role playing game. Psychogeography is "The study of specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals" (Preliminary Problems in Constructing a Situation, in Situationniste Internationale No. 1 (1958).

Zones provide an emotional grid that diffuses throughout the game. Motifs chosen from Walter Benjamin's the Arcades Project become the lightning rods that draw mood down from the abstract zones into the physical setting of streets, people, and objects. The Arcades Project is an unfinished collection of notes and observations on 19th century Paris. Its title comes from glass and iron-roofed arcades – the ancestors of modern shopping centers – that sprung up in the city around the 1830s. To Benjamin, these enclosed commercial streets symbolized the rise of modern consumer capitalism. Arcades were just one of dozens of main topics that thread through the book. His notes – part quotations from other writers, part fragments of analysis – cover everything from Paris' labyrinthine sewers to its fashion to obsessive collectors to the poet Charles Baudelaire to the military logic of

urban redevelopment.

Here's how to use emotional zones and modernist urban motifs to construct a role-playing session.

First, consider the title and theme of the zone you will be lead player for. That single word should summon up all kinds of associations. Turn to appendix two of the game, which covers all 13 zones. This appendix contains lists of motifs suitable to support or explore the mood of each zone. Pick one or two motifs that interest you. Tapping directly into the Arcades Project will enrich your play experience of Capital of the Eternal Century (the game's title is an homage to Benjamin's Essay: "Paris, Capitol of the Nineteenth Century.") since you can seek inspiration in hundreds of entries and quotations. If you can't locate a copy, the lists of motifs in the appendix cover the basics.

Next think of a situation, scene, or encounter that could concretize the mood and motif you are working from into a specific conflict your character can face. Good conflicts engage the character (and more importantly) the players, allow players to set stakes (opposing possible outcomes of the conflict), and reveal details about the city and its inhabitants.

As lead player, you should come to your session with at least one conflict for the character plus a few notes that will allow you to introduce your zone through colorful description, listing off of evocative locations, inhabitants, and other sights and sounds. Start off the session with five or so minutes of description. Give the other players a feel for the zone the character is passing through.

Then introduce a conflict and let players (yourself included) figure out how to engage the conflict. The game includes three kinds of conflicts. Direct conflicts are challenges and obstacles faced by the character. Observed conflicts are dramatic confrontations between other people that your character notices during his travels. It is entirely possible that a situation can start off as an observed conflict but become a direct conflict when players decide that the character should intervene. The third type of conflict, internal conflicts, take place entirely in your character's mind as he or she perceives the city environment and something about the city causes intellectual and emotional turmoil.

Lead players only need to prepare one conflict to launch the session. The first conflict will give rise to related situations, and players will guide the character into new conflicts. Just in case, you may want to have one or two additional conflicts in the back of your mind ready to be inserted into the session. If possible, prepare one of each kind of conflict.

Resolving Conflicts

Conflicts of all types are resolved by the same rules, although the results of the conflict will play out differently based on what type of conflict situation the character is in. Players agree on the stakes of the conflict: what two opposing outcomes of the conflict could be. Then dice are rolled and modified by applying pluses and minuses from up to 3 character faculties related to the conflict, and occasionally a plus or minus based on the time of day. The modified dice roll shows which of the sides of the stakes has occurred as well as the mood or emotional quality of the outcome. Players narrate a final result of the conflict based on the stakes outcome, the mood of the result, and any faculties used to modify the dice.

1.   Define the basic stakes of the conflict
2.   Decide which faculty and time modifiers apply to the conflict
3.   Roll three dice
4.   Modify dice
5.   Consult outcome and mood charts
6.   Narrate final result
7.   Define follow-up conflict or move on to other events and conflicts

Step one. Players define what the basic stakes of the conflict are. What are the two possible opposing outcomes? Define the stakes broadly; leave the details for when you narrate the results following the dice roll. You can set stakes 'on behalf of the character,' defining a result you think a person in the character's situation would want and an opposing result that would disadvantage the character. Or you can frame the stakes that you as player think will be interesting, add to the story, or suggest follow up themes and conflicts that you want to explore.

Players can jointly set the stakes, discussing possibilities until you reach consensus on a way to phrase the stakes. Or players can take turns, with a single player responsible for defining the stakes of each conflict.

Identify one of the stakes as the more desirable result. This is the outcome that you want to occur. If the stakes are equally desirable, just pick one to label as the desired

outcome. Always state the preferred side of the stakes first when you are laying out the stakes.

Example of direct conflict. Your character is walking through a residential neighborhood of palatial mansions somewhere in the Ennui Zone. It is late at night and the character is stopped by a patrol of gendarmes. You could set the stakes as: the character is able to continue to explore the neighborhood vs. the character gets detained or harassed.

Example of observed conflict. The character has observed man waiting patiently outside the back entrance of a modest theatre in the Zone of Desire. Finally a knot of actresses and dancers emerge from rehearsal. The man approaches one of the women, takes her arm and asks her to join him for a drink, but she is reluctant. Stakes can be set as: the woman agrees to spend time with the man vs. she rejects him.

Example of internal conflict. The character stops at a demolition site, perhaps in the Nostalgia Zone or Acquisitive Zone, where a neighborhood of winding alleys and crumbling lodging houses is being cleared for a broad boulevard that will feature modern shopping arcades and town homes for the upper middle classes. The stakes are set as: the character is sad and upset (with the uprooting of the character of the ancient city) vs. the character is anticipating the new district (with all its commercial energy and shining iron & glass architecture.)

Step two. Before rolling, decide if any faculty rankings and/or time modifiers apply to the conflict. Individual players can take turns controlling conflicts and choosing modifiers for each conflict or you can all discuss and agree on which faculties apply. (In the case of a un-resolvable disagreement, the lead player for the zone makes the final call). Players can apply modifiers from a single faculty that is relevant to the stakes of the conflict or a 'formula' of two or three connected faculties. You can use faculties in which your character has a positive or negative ranking (at least one + or -) and where the definition of the faculty (and its lack or excess) relates to the dispute in some way that is relevant to the outcome.

Players can combine faculties into formulas (x + y or x + y + z) when two or three faculties influence the outcome of a conflict along similar lines. Some faculties fit naturally together into formulas because they are mutually reinforcing (eventuality + weight and resistance) or in opposition (acquisitiveness + benevolence). Players can also throw together creative formulas containing unlikely pairings, as long as the linkage creates a dynamic that can impact the conflict at hand.

Consider the example of direct conflict where the character is stopped by gendarmes. Players could decide to apply a modifier from their character's Inhabitiveness faculty because it indicates how strongly the character wants to continue to explore the neighborhood. Or they could draw upon the character's Combativeness because it shows whether the character will resist whatever pressure the gendarmes bring to bear. Players could potentially combine these two faculties into a formula that showed how aggressively the character would defend their right to continue rambling. There are other faculties available that would produce more obvious formulas because they pair more naturally with Inhabitiveness or Combativeness. Inhabitiveness + Locality, for instance, creates a tight focus on the question of exploration and awareness of surroundings. Combativeness + Firmness would express the character's ability to continuously and consistently resist pressure.

Time modifiers are applied on the discretion of the lead player. The rationale for time modifiers is that the mood of a city changes depending on the time of day and the quality and strength of the light. For game purposes, the day is divided into four periods:

Dawn lasts from 7 am to 8 am. Dawn can grant a modifier towards hope and away from despair.
Daytime lasts from 8 am to 7 pm. Daytime grants a modifier towards happiness or normalcy, away from sadness or deviancy.
Twilight lasts from 7 pm to 8 pm. Twilight can impose a modifier on conflicts related to transformations.
Night lasts from 8 pm to 6 am. Nights gives a modifier in favor of and depression/despair and away from normalcy, happiness and hope.

Step three. A player rolls three six sided dice to inject chance and fate into the conflict. Before rolling, set one of the dice as the stakes die, a second as the mood chart die, and the third as the mood result die. I'll refer to these dice as the stakes, chart, and mood dice as shorthand, and list the results in that order. So a notation of a dice roll as 5,1,3 means that the stakes die is showing a 5, the chart die is showing 1 and the mood die shows 3. Make sure that the three dice are distinguishable in size, color or markings so you can tell them apart. If the dice are identical, different players can roll them at different locations around the table so you can tell which is which.

Step four. If any faculty or time modifiers were identified as impacting the conflict, the numerical modifiers are added or subtracted to or from the dice results. A dice result can never be lowered below one or above six (a roll of 5 with a +2 modifier yields 6). Faculty modifiers are taken from the character sheet. Each will be a single or double plus or single/double minus. If only one faculty modified the conflict, then players apply that faculty's modifier to any one of the three dice results. If players set a formula of 2 or 3 faculties, then players have a choice. They can sum all of the modifiers (for example ++, ++, and – sum to +++, which can be written as +3) and apply that combined modifier to any one dice. Or they can keep the modifiers separate and apply each modifier to a different dice. For example, if the original roll was 5,1,3 then players could assign ++ to the stakes die, ++ to the chart die and – to the mood die for a new result of 6,3,2.

Players may consult the mood charts for the zone they are in so they can apply modifiers to move the results onto a mood chart and towards a mood result that will grant a desirable outcome to the conflict. Or you can adjust the dice without consulting the charts using this rule of thumb. Increasing the chart die tends to move to a chart that is more closely tied to the mood of the zone you are in. Increasing the mood die also usually moves towards a quality that reinforces the mood.

Time modifiers are applied by the lead player separately from faculty modifiers (time modifiers are never summed with the modifiers from a formula of faculties.) Modifiers from the time of day are always a single + or – and can only be applied to the mood die. The lead player decides whether to add a + or subtract a – based on the specific elements in the mood chart. If it is daytime and a conflict involves issues of normalcy and deviancy, then the lead player would apply a + or – depending on which direction moves the mood closer towards normalcy. The lead player can choose to apply any time modifier before or after faculty modifiers are taken into account.

Step five. One player should consult the zone's mood charts and read the results of all dice (taking into account modifiers). The results of the stakes dice are always as follows:

1: complete victory for undesired stake
2: victory for undesired stake
3: partial victory for undesired stake
4: partial victory for favored stake
5: victory for favored
6: complete stake victory for favored stake

Step six. Players should agree on how to narrate the final result of the conflict based on the stakes outcome, mood result, and any faculties used to modify the roll. The mood result should be viewed as strongly suggesting an element of the overall result. There can be humerous successes and tragic successes, crystalline failures, etc. Try to work these qualities into the narrative although there will be times when even the most imaginative group of players will be hard pressed to put the mood as a main component of their narration.

One player can take the lead with input from others or all players can collaboratively phrase the final narration.

Returning to the gendarmes example and assuming a result of 4-6 on the stakes die (success for the character), one result that draws heavily upon the use of the Combativeness faculty could be that 'our character convinces the gendarmes that he is simply out on a walk and they have no right to interfere with his/her free passage.' 'The gendarmes bond with the character and tell him/her how to access an exquisite private park that's surrounded by a block of mansions' would be an excellent use of a 'revalatory' result from the mood dice.

Step six. After narrating the result of the conflict, you may decide that the outcome has sparked a follow-up conflict. If so, repeat the steps listed above. Otherwise the lead player can return to narrating the character's surroundings while the other players ask questions about the zone and narrate the character's actions. All players should be directing the game towards a new conflict.

Appendix one: a map of the mind

Phrenology divides the mental faculties into emotions and intellect. Emotions are further subdivided into ten propensities (internal impulses) and twelve sentiments (feelings that produce emotional effect beyond internal drives). Intellect is also broken down to twelve perceptive faculties (which control how an individual experiences the world) and two reflective faculties (which oversee and combine our perceptions).

Propensities.

1. Amativeness. This faculty gives rise to the sexual feeling. Lack of this faculty leads to frigidity and disinterest in the opposite gender. Excess causes unnaturally strong lusts.

2. Philoprogenitiveness. The faculty produces the innate love of young children. Lack of this faculty causes disinterest in and annoyance with children, including neglect of one's own offspring. Excess causes adults to emotionally smother children and to fail to grow up themselves.

3. Inhabitiveness. This faculty prompts people to select a peculiar dwelling, and to feel an attachment to home, surroundings, and nation. Weak Inhabitiveness may lead to transience or homelessness and a lack of loyalty to one's neighborhood & hometown. Excess causes shut-in behavior and a reluctance to travel.

4. Adhesiveness. The faculty gives the instinctive tendency to attachment & friendship. Deficiency in the organ must be essential to an anchorite or hermit. Excess leads to a fear of solitude and a tendency to cling excessively to companions.

5. Combativeness. This faculty grants the instinctive tendency to oppose and react aggressively to challenges. Lack of this faculty produces cowards. Excess yields overly hot-tempered individuals.

6. Destructiveness. Where combativeness grants courage to resist aggression, this faculty drives people to seek out conflict and to enjoy destruction. Lack of destructiveness causes poignant suffering at the sight of death or pain. Excess (especially when not balanced by strong benevolence) causes indifference to pain and mayhem. The organ is large in the heads of cool and deliberate murderers.

7. Alimentiveness. This grant appetite – not mere hunger, but enjoyment of food and drink. Lack can cause malnutrition and pickiness. Excess gives rise to gluttony, drunkenness , and also to the love of smoking. Large organs of alimentiveness and destructiveness have been measured in cannibals.

8. Secretiveness. This faculty restrains other personality traits and allows discrete behavior. A lack means that self-control is weak and that a person cannot keep anything in confidence. Excessive secretiveness leads to a lack of communication, isolation and deceit.

9. Acquisitiveness. This faculty is an instinctive appetite for accumulation of possessions and wealth. It is a source of greed but also of industry and inventiveness. Without this faculty, individuals lack ambition and are lazy. Excess creates selfishness, deadens deadens the moral sentiments, and debases the intellect.

10. Constructiveness. This faculty governs the inclination to create and construct, especially mechanics. Lack causes a failure to grasp the workings of machinery. Excess can lead to obsessions with tinkering over human contact.

Sentiments.

11. Self-esteem. The faculty inspires with the sentiment of Self-Esteem. When the organ is too small, a person lacks self-confidence. Excess causes a snooty demeanor and an exaggerated view of one's importance.

12. Love of approbation. This faculty produces the desire for praise and fame. A lack causes indifference to public opinion and, potentially, anti-social behavior. Excess can lead to vanity, toadying, and brown-nosing.

13. Cautiousness. This faculty creates prudence and care. Lack leads to rash behavior. Excess can paralyze a person while they worry of every possible consequence of acting.

14. Benevolence. This faculty promotes kindness towards others and desire to do good acts. A lack of benevolence, (especially combined with high acquisitiveness) causes selfish acts. Excess may cause a person to meddle in others' affairs and to neglect their own wellbeing.

15. Veneration. This faculty produce the sentiments of awe and reverence and is the source of religion. Lack will lead to atheism and the inability to experience powerful emotions. Excess can cause hysteria and succeptiveness to manipulation by charismatic individuals.

16. Firmness. This faculty gives fortitude and perseverance,. A lack causes a lack of will and focus. Excess produces childish stubbornness and obsessive behavior.

17. Conscientiousness. This faculty generates a sense of duty and a commitment to truth. A lack can cause amoral, dishonest behavior. An excess may lead to self-sacrifice.

18. Hope. The faculty produces a general tendency to

believe in the future attainment of what the other faculties desire. Thus a person with much Hope and much Acquisitiveness, will expect to become rich ; another, with much Hope and great Love of Approbation, will hope to rise to eminence. Lack of hope can defeat the spirit and cause individuals to abandon their plans. Excess will create unrealistic expectations and an inability to weigh potential and risks.

19. Wonder. This faculty causes one to seek out and gain pleasure from unusual, miraculous, and amazing events and fictions. Lack causes resistance to new ideas and experiences and dislike for supernatural stories. Excess can harm the capacity to differentiate truth from nonsense and lead to excessive daydreaming.

20. Ideality. This faculty desires, for its gratification, something more exquisitely perfect than the scenes of reality, inspiring great poetry and art. A lack of ideality leads to a mundane mindset and failure to appreciate culture. Excess causes a disdain for and disengagement from normal life.

21. Mirthfulness. This faculty disposes men to view every thing in a joyful and humorous manner. A lack can cause grumpiness and depression. Excess leads to an inability to be taken seriously.

22. Imitation. This faculty provides talent for mimicry, acting, and oratory. A lack of the faculty makes it difficult to judge or describe others' personalities. Excess means a person is acting so often that they find it hard to be themselves, and may be judged a phony.

Perceptive.

23. Individuality. This is the faculty to observe and comprehend objects as themselves, without regard for how they are used. Natural historians and other scientists have this talent. A lack of the faculty makes one incurious about objects & the natural world. An excess causes a fixation on any object that catches the eye.

24. Configuration. This faculty helps one grasp spatial relations and remember faces. A lack means one is useless in describing scenes or events with multiple parties. An excess may cause a person to stare at people and scenes as if they were a painter composing their work.

25. Size. This faculty helps one judge the size of objects. Like configuration, a lack ma

26. Weight and Resistance. This faculty assesses weight, mechanical motion, and movement through space.

27. Coloring. This faculty helps perceiving, enjoying, describing, and remembering colors. Alack hurts art appreciation and accurate description. Excess may cause one to be transfixed by bright and colorful scenery.

28. Locality. This faculty grants a sense of direction and perspective. Lack locality, and you get lost easily. Excess may drive one to wanderlust.

29. Calculation. This faculty grants skill with numbers and mathematics. Lack of the faculty hurts one's ability to keep track of finances or inventory. Excess may drive a person towards complicated investment schemes.

30. Order. This faculty allows one to classify different types of objects. Lack will make it hard to grasp many intellectual disciplines or organizational schemes. Excess may cause one to subdivide and describe the world by categories that only you understand.

31. Eventuality. This faculty allows one to observe and understand motion and change. A lack causes misjudgment of the speed and trajectory of moving objects. Excess may lead to interest in over-complicated contraptions.

32. Time. This faculty allows understanding and following of chronology order. Lack means one is chronically late and can't keep time in music or dancing. Excess causes obsession with tardiness and constant checking of the clock.

33. Melody. This faculty gives the perception of and appreciation of melody. This alone does not make one a skilled composer or musician, ideality and several of the other perceptive faculties play a role in musical talent. Lack cause tone-deafness and disinterest in music. Excess leads to constant singing and attendance of musical halls and concerts.

34. Language. This faculty grants a knack for learning and speaking languages. Lack of the faculty makes one less likely to be literate, speak properly, or learn foreign tongues. Excess causes over-annunciation and an artificial, over formal writing style.

Reflective.

35. Comparison. This faculty compares and creates

analogies between different phenomena. Lack means difficulty in making conceptual leaps. Excess creates over-dramatic and bizarre parallels.

35. Causality. This faculty allows understanding of cause and effect. Lack means one attributes much to fate or chance. Excess causes one to try to link events that are actually unconnected.

Appendix 2: the Zones (Note to Reviewers: I ran out of time to fill in all the mood charts.)

Acquisitive. This is a zone of commerce, finance, commodities, of collectors and greed in its myriad forms.

Motifs: Arcades; Fashion; International exhibitions; Constitutional monarchy; Colonial ventures; Speculative frenzies; Stock exchange; Suburbs; Walled gardens, Iron and glass construction; Advertising, posters, hand-bills, sandwich boards; Collectors, obsession & auctions; Interior design & airless Victorian domestic interiors; Prostitution; Gambling; Sales clerks; Karl Marx.

Acquisitive Mood Chart

	1	2	3	4	5	6
1	indifferent	mundane	mundane -	mundane +	devoted	zealous
2	gauche	loud	mundane -	mundane +	reserved	tasteful
3	criminal	shady	mundane -	mundane +	law abiding	by the letter
4	generous	giving	mundane -	mundane +	taking	plundering
5	ascetic	controlled	mundane -	mundane +	over indul-gent	gluttonous
6	ruinous	money-losing	mundane -	mundane +	profitable	lucrative

Autonomous. This is a zone of freedom, a haven from the state, laws, and social norms.

Motifs: Anarchists, propaganda of the deed; Conspiracies; secret police, spies, police files; worker associations; Painting, sculpture, arts nouveau, artists' garrets; Houseboats; Barricade fighting & revolutions; Balloon flights; Prostitution; cata-combs; Baudelaire; novelty; Karl Marx.

Autonomous Mood Chart

	1	2	3	4	5	6
1	mechanical	artificial	mundane -	mundane +	biological	organic
2	crystalline	ordered	mundane -	mundane +	chaotic	amorphous

	1	2	3	4	5	6
3	interconnected	adjacent	mundane -	mundane +	seperate	isolated
4	rigid	inflexible	mundane -	mundane +	flexible	elastic
5	law	loose	mundane -	mundane +	disciplined	strict
6	approved	accepted	mundane -	mundane +	prohibited	taboo

Desire. This is a zone of desires licit and illicit, vocalized and hidden.

Motifs: Arcades; Religious sects; Stock exchange; Railroads: vast stations, steam, lockers, evocatively names lines and trains; Utopian socialism, Fourier; Suburbs; Walled gardens; Iron and glass construction; Advertising, posters, handbills, sandwich boards; Collectors, obsession & auctions; Prostitution; mirrors; magic of street names; actresses and dancers

Desire Mood Chart

	1	2	3	4	5	6
1	divergent	forking	mundane -	mundane +	convergant	merged
2	angelic	benign	mundane -	mundane +	wrong	wicked
3	slavish	servile	mundane -	mundane +	commanding	dictatorial
4	perverted	naughty	mundane -	mundane +	appropriate	wholesome
5	leisurely	unhurried	mundane -	mundane +	quick	urgent
6	skin deep	shallow	mundane -	mundane +	deep	bottomless

Dreams. This is a zone of the unconscious, of longings and nightmares.

Exile groups plotting; national library; Colonial ventures; Vacation, resorts, spas, cruises, mountain climbing; The river = dream & forgetting; Photography and Daguerreotypes;
Eternal return; Iron and glass construction; Balloon flights; Theory of progress;
Baudelaire; Museums as dream houses; fortune tellers; literary history

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		

	1	2	3	4	5	6
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Eccentricity. This is a zone of the odd, unique, the irreplaceable, of lives defined by obsessions.

National library; Heraldry with different sets of symbols: storks, flamingos, salt, bats, cheese, grapes, mushrooms, etc; Railroads: vast stations, steam, lockers, evocatively names lines and trains; Painting, sculpture, arts nouveau, artists garrets; Advertising, posters, handbills, sandwich boards; Strolling, bicycling, dandy horses; international exhibitions; Baudelaire; magic of street names; novelty; collectors

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Ennui. This is a zone of boredom, weariness with life, a graveyard of unfinished plans, a place of pleasure-less leisure and of longing after something ... else.

Boredom, ennui, idleness; Constitutional monarchy; Vacations: resorts, spas, cruises, mountain climbing; Suburbs; Walled gardens; The river = dream & forgetting;
Eternal return; Collectors, obsession & auctions; Interior design, overstuffed furniture, and dark, airless Victorian interiors; Gambling; Sales clerks; Baudelaire; Novelty

	1	2	3	4	5	6

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Joy. This is a zone of zest for life, happiness, childish fancies and never-ending childhoods.

Pets: monkeys, dogs, cats, parrots; Painting, sculpture, arts nouveau, artists garrets; Vacation, resorts, spas, cruises, mountain climbing, Photography and Daguerreotypes, photographs etc; Balloon flights; Collectors, obsession & auctions; Strolling, bicycling, dandy horses; Magic of street names; Novelty; Dolls & automaton; Fashion; Sweets; puppet shows; sports and games

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Mortality. This is a zone of death, or anticipation of death, of celebration of the deceased.

Fashion; religious sects; public execution; Suburbs; Walled gardens; The river = dream and forgetting; suicides; Barricade fighting, revolutions; Cemeteries; Interior design, furniture & airless Victorian interiors; catacombs; demolitions; street widening & Haussmannization; Baudelaire; Karl Marx; hospitals; slaughterhouses; Photography and Daguerreotypes

	1	2	3	4	5	6
1			mundane -	mundane +		

	1	2	3	4	5	6
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Nostalgia. This is a zone of memories and loss, solace in the past and flight from the present.

Ancient city, ruins, catacombs; Exile groups plotting; Heraldry with different sets of symbols, storks, flamingos, salt, bats, cheese, grapes, mushrooms, etc; Suburbs, Walled gardens; Houseboats, eels, fishing; The river = dream and forgetting; Photography and Daguerreotypes; eternal return; Sewers; Collectors, obsession & auctions; mirrors; demolitions; street widening & Haussmannization; museums as dream houses; magic of street names; literary history

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Shame. This is a zone of secrets, guilt, and repentance.

Religious sects; public execution; Sewers; Prostitution; Gambling; mirrors; catacombs; veils; recluses; penitents; illicit liaisons; anonymous confessions

	1	2	3	4	5	6

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Sinister. This is a zone of threat, of plots and conspiracies, of dangers and lures.

Exile groups plotting; Colonial ventures; public execution; Anarchists, propaganda of the deed, Conspiracies, secret police, spies, police files, worker associations; Barricade fighting & revolutions; Sewers; catacombs; street widening & Haussmannization; Baudelaire; dolls & automaton; criminal masterminds.

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Sublime. This is a zone of transcendant experiences, of elevated art and primeval feelings.

National library; Railroads: vast stations, steam, lockers, evocatively names lines and trains; Painting, sculpture, arts nouveau, artists garrets; Baudelaire; magic of street names; revolutions & street fighting; eternal return; museums as dream houses; spellbinding orators; religious sects

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		

	1	2	3	4	5	6
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		

Tragedy. This is a zone of poignant defeat, forewarned loss, and the pity and pleasures of decay.

Ancient city, ruins, catacombs; eternal return; Barricade fighting & revolutions; Theory of progress; Gambling; demolitions; Baudelaire; museums as dream houses; Karl Marx; theatre architecture; beggars' tales; crumbling monuments

	1	2	3	4	5	6
1			mundane -	mundane +		
2			mundane -	mundane +		
3			mundane -	mundane +		
4			mundane -	mundane +		
5			mundane -	mundane +		
6			mundane -	mundane +		
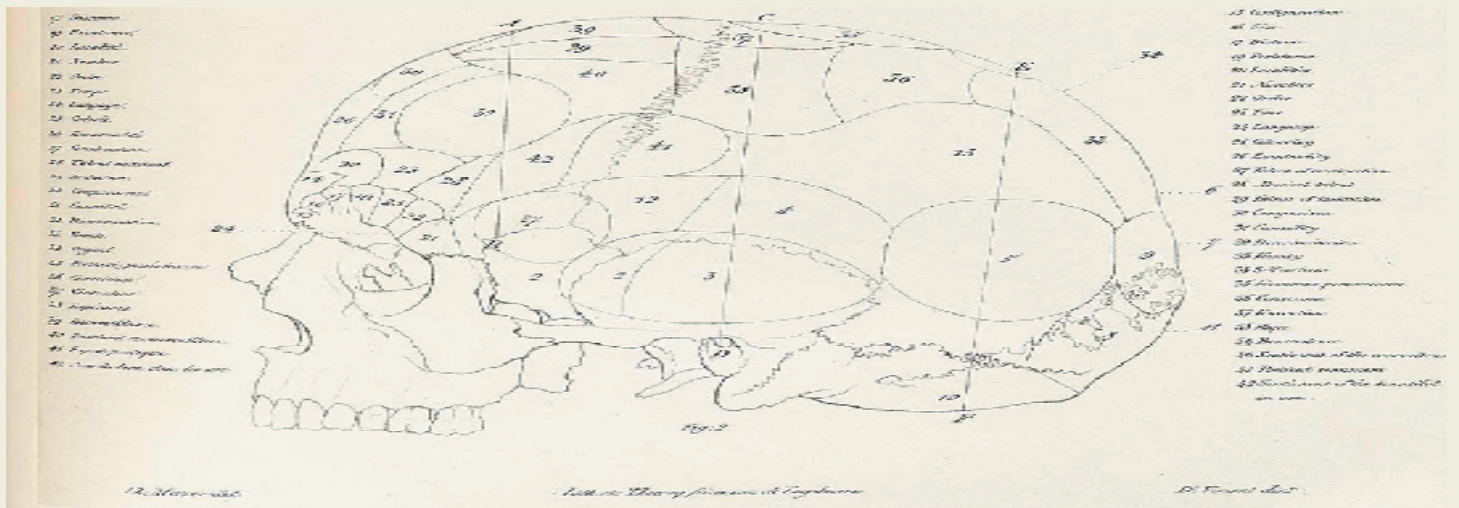
Propensities

1. Amativeness.
2. Philoprogenitiveness.
3. Inhabitiveness.
4. Adhesiveness.
5. Combativeness.
6. Destructiveness.
7. Alimentiveness.
8. Secretiveness.
9. Acquisitiveness.
10. Constructiveness.

Sentiments

11. Self-esteem.
12. Love of approba-
tion.
13. Cautiousness.
14. Benevolence.
15. Veneration.
16. Firmness.
17. Conscientiousness.
18. Hope.
19. Wonder
20. Ideality.
21. Mirthfulness.
22. Imitation.

Perceptive

23. Individuality.
24. Configuration.
25. Size.
26. Weight and Resis-
tance.
27. Coloring.
28. Locality.
29. Calculation.
30. Order.
31. Eventuality.
32. Time.
33. Melody
34. Language.

Reflective

35. Comparison.
36. Causality.

NOTES