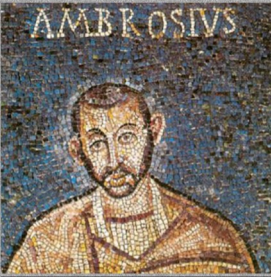

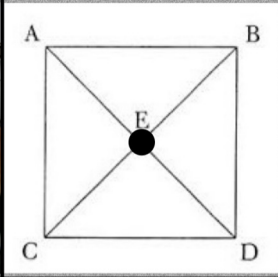


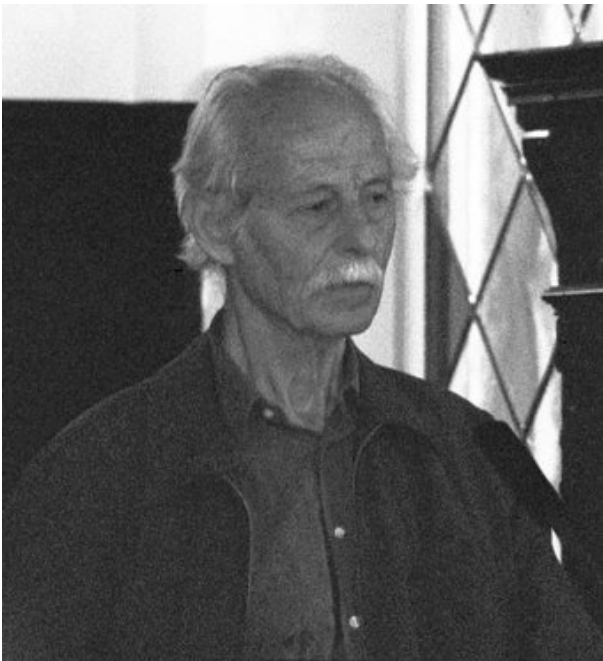
SAME	SIMILAR	DIFFERENT	OFF																												
	<p><i>Table of Neumes</i></p> <p>The following table lists the most basic notes and groups:</p> <table border="0"> <tr> <td></td> <td><i>punctum</i></td> <td></td> <td><i>virga</i></td> </tr> <tr> <td></td> <td><i>pedata (ps)</i></td> <td></td> <td><i>crista</i></td> </tr> <tr> <td></td> <td><i>arcuata</i></td> <td></td> <td><i>perrecta</i></td> </tr> <tr> <td></td> <td><i>diagonal</i></td> <td></td> <td><i>distropha</i></td> </tr> <tr> <td></td> <td><i>pressus</i></td> <td></td> <td><i>quiescencia</i></td> </tr> <tr> <td></td> <td><i>scandaliata</i></td> <td></td> <td><i>saliceta</i></td> </tr> <tr> <td></td> <td><i>ligament</i></td> <td></td> <td><i>littera</i></td> </tr> </table>		<i>punctum</i>		<i>virga</i>		<i>pedata (ps)</i>		<i>crista</i>		<i>arcuata</i>		<i>perrecta</i>		<i>diagonal</i>		<i>distropha</i>		<i>pressus</i>		<i>quiescencia</i>		<i>scandaliata</i>		<i>saliceta</i>		<i>ligament</i>		<i>littera</i>		
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<p>Ambrosius (Augustine's confessor): first man—in Europe—to have read without moving his lips (before that they used <i>cantillation</i> /ekphonia to determine the sentence, since there was no punctuation in the texts at that time). 4-5th century.</p>	<p>The marks used in Gregorian chant (9-10th century): the <i>punctum</i> is used to mark a full tone-length, the <i>virga</i> half. They are the equivalents of <i>dot</i> and <i>comma</i>. In Italian: <i>punto</i> and <i>virgola</i>. In French: <i>point</i> and <i>virgule</i>. Same thing.</p>	<p>This is different. The dot denotes <i>silence</i>, rather than a length of tone (or, for that matter, cantillation). After a dot a <i>longer</i> silence (indicated by two spaces in type-writing of yore) than a comma: the silence for a dot is double the length of the silence after a comma. So: double space after a dot, single space after a comma.</p>	<p>Here we are taking off in a different direction, since the dot indicates a <i>between-space</i>: E = <i>between space</i> in a QUAD (A, B, C, D). Here, the punctum indicates a shift: a relational shift as here, or within & between images and texts. Action shifts.</p>																												
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If periodisation of reading/writing is chosen as a constant, it is evident that it has developed and acquired an intelligence of its own: in theory.

From his Nuffield lecture in 1965, Fredrik Barth notes that (p.15): «Human behaviour is 'explained' if we show (a) the utility of its consequences in terms of values held by the actor, and (b) the awareness on the part of the actor of the connection between an act and its specific results.» If we take (a) to denote *meaning* then it is from a vantage point which is not the actor as such, but someone else (here, the anthropologist). While (b) denotes the *communicative chain* (Kripke). But since humans *learn*, the relation R between (a) and (b) defines a non-repetitive series: a *model*.

Hence the discussions I had with Fredrik Barth (who was my thesis-director) about whether the model was a theoretical simulation of process, pattern and form determined experimentally in ethnographic fieldwork; or, if it could be a vantage point on people's own theories (assuming that it is somehow natural, perhaps even cognitively innate, for humans to theorise). His idea of model departed from Games Theory and required a *specialist* training. Mine, on the other hand, was rooted in the observation that people were increasingly monitoring R (a)/(b) with digital displays.

For this reason, I argued, our notion of model needs to be immersive and incorporated into the tool-box of *ethnographic experiments* (for which he had also argued in the Nuffield lecture). That



Fredrik Barth. Photo: Max-Planck-Institute of ethnological research.

is, experimentally *producing* behaviours by going beyond the regimen of participant observation, as the one recognised method used by all anthropologists. Or, put in other words, moving from determining people's *assumptions*—through the roles we play in everyday life (Goffman)—to their *assignments*: known by *making*, in Tim Ingold's sense. Fredrik Barth's fear was that by following this procedure, field investigations would branch off in knowledges too complex to *contain*.

And they do. Hence the question of what we can do to still *comprehend* them. One way to go at this is to assess a history of knowledge in regard of comprehension (not containment as personae and bodies): that is, knowledge as a *timely* rather than as a fixed—inventoried—asset; intercepted, as it were, with a *skilled* response (depending on the knowledge and training of the person). That is, the **X**-factor towards which (a) and (b) point or converge. A *vectorial sum* determined as **X**, by which the model is indeed immersive. **X** itself is that heterostructural pattern noted: **X = R (a)/(b)**.

Or, alternatively, $(a) + (b)i = X$. The notation $X = R (a)/(b)$ is more suggestive of the cross-pressure between (a) and (b) from which a pattern emerges, featuring a system-like behaviour (though *not* a system in a cybernetic sense). This is the sense that Fredrik Barth attached to a notion of *disordered system* which he had from his father Tom Barth (who was a geologist). Example of a disordered system: between the weight from the labyrinthine chaos of the glacier, and the counter-pressure from the valley of rock that holds it, a formation of regular hexagonal-like ice-rods.

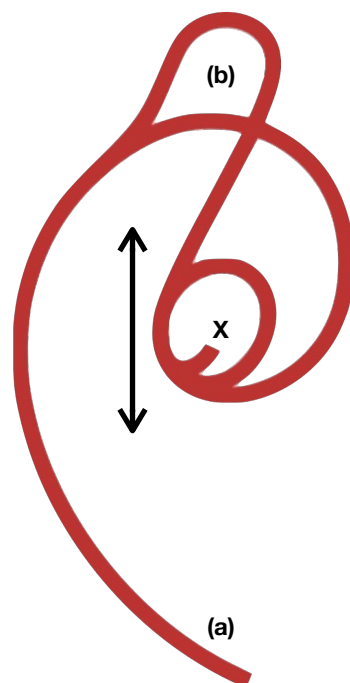
The *bed* of ice-rods is *different* from both the valley and the glacier. The glacier and rock-valley are similar, in the sense that they are both studied by geologists. The bed is different in the sense that they might be studied by people more broadly interested in disordered systems and comparing them. If we, in turn, take interest in disordered systems that *learn* we have taken a decisive step to theorising humans (*meaning*) in processes of communicative interaction (*communication*). Which is why the X-factor, defined above, will demonstrably take off as a mobile/changing entity.

Up to the 4-5th century c.e. a *period* in a manuscript—what we regularly call a *sentence*—was determined by cantillation: patterns of melodic articulation which the reader would have had to learn from someone who already knew it. There were no punctuation marks in the manuscript text. The mediaeval philosopher Augustine of Carthage learned to read from his confessor Ambrosius of Milan. But in a new way: he was shocked to note that Ambrosius read without moving his lips, as others did at the time. Essentially, Ambrosius is ascribed the invention of *silent* reading.

The cantillation—what was known at the time as *ekphonia*—was preserved in collective readings: as in 9-10th century Gregorian chant: whole tones are named *punctum* and half-tones *virga*. That is, *dot/full stop* and *comma* as they are named in Latin languages. The point being that *punctum* (Fr. *point*) was double the length of the *virga* (Fr. *virgule*). In common norms of type-writing, a stop was followed by a *double* space. While the comma was followed by a *single* space. To indicate to the reader a longer pause (dot) and a shorter pause (comma). They had come to denote *silences*.

In modern theories—whether academic or artistic—the *punctum* came to denote the haunting after-image of photographs (in the wake of the photographic study/studium); this is in Roland Barthes' [camera lucida](#). In Wolfgang Iser's scope on the [wandering viewpoint](#), the passing optics of texts connecting (inter-textuality). Marcel Duchamp's notion of the [infrathin](#) in the double-boxed structure that he used in many of his works (using 'disordered systems' as constructive principle). Finally, Samuel Beckett's transposition of the *dot* into the relational interactive space of a [QUAD](#).

After modernism, the contemporary framework—'being the other to one another' in each *our own* time—moves the punctum to yet another realm: *periodising* agency by [relational shifts](#), in which the function of the punctum is to put productive agency on hold, and leave space for interaction to *self-organise*. Making it possible, as it were, to act on the X-factor, when it emerges. And from its movements we learn. The point being that the punctum is a candidate **X**-factor, that has changed historically with society, and its *lateral drift* indicates a shifting ratio of the cross-pressure between **(a)** and **(b)**. The changing utility/consequence *ratio*.



That is, **(a)** the *utility* of the consequences and **(b)** the awareness of the connection: each separately they have been changing (evidently); but the punctum where they meet—and separate/connect—has also changed. The point being that the former **(a)/(b)** is a manifestation of the latter **X**. Which indicates that the generative processes we should be looking for, and investigating, are located at this level: **X**. That is, the act of making in the pursuit of *assignments* that prompt the interception of **(a)/(b)**. That is, assignments that pass on the assignment: changed, but essentially part of the self-investigative process that we call *theorising*, and its relation to self-organisation.

The idea, concept and practice of the *product* is created by a systematic aloofness to (a) and (b): which we can see in the disappearance of utilities, commodities, goods and services from economic/financial parlance, to be exchanged for the product. I prefer to move in the opposite direction: to connect, as actively as possible, utility to consequence. To inhabit the disarticulation of economic value *from* utility *and* consequence, conjointly, to hatch *new* repertoires.

Changes: social **X**, transactional **(a)** **(b)**