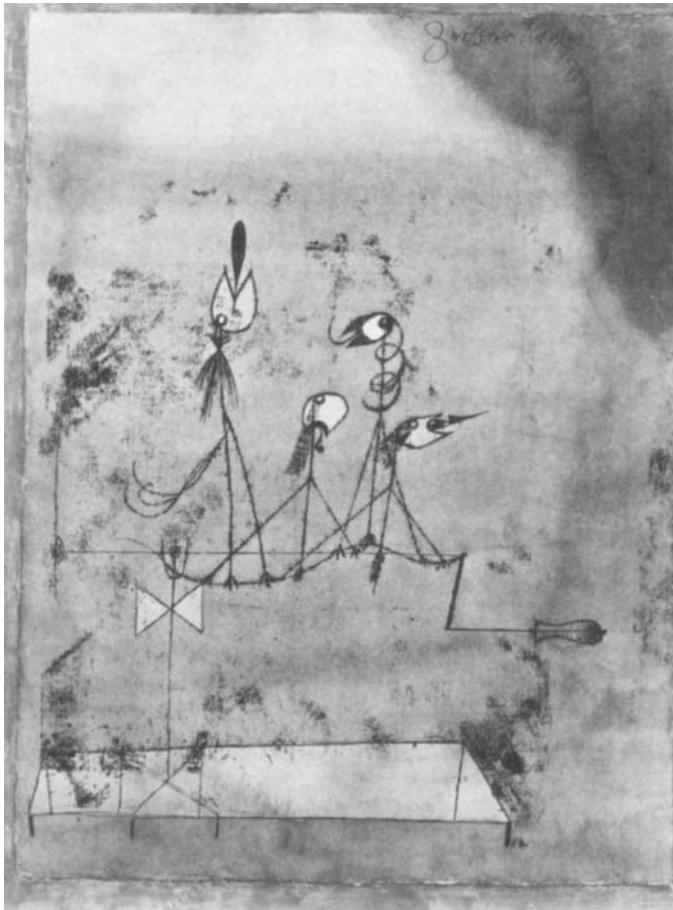


11. 1837: Of the Refrain



Paul Klee, *Twittering Machine*, 1922

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Watercolor, pen and ink, 16 1/4 x 12" (without margins)

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I. A child in the dark, gripped with fear, comforts himself by singing under his breath. He walks and halts to his song. Lost, he takes shelter, or orients himself with his little song as best he can. The song is like a rough sketch of a calming and stabilizing, calm and stable, center in the heart of chaos. Perhaps the child skips as he sings, hastens or slows his pace. But the song itself is already a skip: it jumps from chaos to the beginnings of order in chaos and is in danger of breaking apart at any moment. There is always sonority in Ariadne's thread. Or the song of Orpheus.

II. Now we are at home. But home does not preexist: it was necessary to draw a circle around that uncertain and fragile center, to organize a limited space. Many, very diverse, components have a part in this, landmarks and marks of all kinds. This was already true of the previous case. But now the components are used for organizing a space, not for the momentary determination of a center. The forces of chaos are kept outside as much as possible, and the interior space protects the germinal forces of a task to fulfill or a deed to do. This involves an activity of selection, elimination and extraction, in order to prevent the interior forces of the earth from being submerged, to enable them to resist, or even to take something from chaos across the filter or sieve of the space that has been drawn. Sonorous or vocal components are very important: a wall of sound, or at least a wall with some sonic bricks in it. A child hums to summon the strength for the schoolwork she has to hand in. A housewife sings to herself, or listens to the radio, as she marshals the antichaos forces of her work. Radios and television sets are like sound walls around every household and mark territories (the neighbor complains when it gets too loud). For sublime deeds like the foundation of a city or the fabrication of a golem, one draws a circle, or better yet walks in a circle as in a children's dance, combining rhythmic vowels and consonants that correspond to the interior forces of creation as to the differentiated parts of an organism. A mistake in speed, rhythm, or harmony would be catastrophic because it would bring back the forces of chaos, destroying both creator and creation.

III. Finally, one opens the circle a crack, opens it all the way, lets someone in, calls someone, or else goes out oneself, launches forth. One opens the circle not on the side where the old forces of chaos press against it but in another region, one created by the circle itself. As though the circle tended on its own to open onto a future, as a function of the working forces it shelters. This time, it is in order to join with the forces of the future, cosmic forces. One launches forth, hazards an improvisation. But to improvise is to join with the World, or meld with it. One ventures from home on the thread of a tune. Along sonorous, gestural, motor lines that mark the customary path of a child and graft themselves onto or begin to bud "lines

of drift" with different loops, knots, speeds, movements, gestures, and sonorities.¹

These are not three successive moments in an evolution. They are three aspects of a single thing, the Refrain (*ritournelle*). They are found in tales (both horror stories and fairy tales), and in lieder as well. The refrain has all three aspects, it makes them simultaneous or mixes them: sometimes, sometimes, sometimes. Sometimes chaos is an immense black hole in which one endeavors to fix a fragile point as a center. Sometimes one organizes around that point a calm and stable "pace" (rather than a form): the black hole has become a home. Sometimes one grafts onto that pace a breakaway from the black hole. Paul Klee presented these three aspects, and their interlinkage, in a most profound way. He calls the black hole a "gray point" for pictorial reasons. The gray point starts out as nonlocalizable, nondimensional chaos, the force of chaos, a tangled bundle of aberrant lines. Then the point "jumps over itself" and radiates a dimensional space with horizontal layers, vertical cross sections, unwritten customary lines, a whole terrestrial interior force (this force also appears, at a more relaxed pace, in the atmosphere and in water). The gray point (black hole) has thus jumped from one state to another, and no longer represents chaos but the abode or home. Finally, the point launches out of itself, impelled by wandering centrifugal forces that fan out to the sphere of the cosmos: one "tries convulsively to fly from the earth, but at the following level one actually rises above it . . . powered by centrifugal forces that triumph over gravity."²

The role of the refrain has often been emphasized: it is territorial, a territorial assemblage. Bird songs: the bird sings to mark its territory. The Greek modes and Hindu rhythms are themselves territorial, provincial, regional. The refrain may assume other functions, amorous, professional or social, liturgical or cosmic: it always carries earth with it; it has a land (sometimes a spiritual land) as its concomitant; it has an essential relation to a Natal, a Native. A musical "nome" is a little tune, a melodic formula that seeks recognition and remains the bedrock or ground of polyphony (*cantus firmus*). The *nomos* as customary, unwritten law is inseparable from a distribution of space, a distribution in space. By that token, it is *ethos*, but the *ethos* is also the Abode.³ Sometimes one goes from chaos to the threshold of a territorial assemblage: directional components, infra-assemblage. Sometimes one organizes the assemblage: dimensional components, intra-assemblage. Sometimes one leaves the territorial assemblage for other assemblages, or for somewhere else entirely: interassemblage, components of passage or even escape. And all three at once. Forces of chaos, terrestrial forces, cosmic forces: all of these confront each other and converge in the territorial refrain.

From chaos, *Milieus* and *Rhythms* are born. This is the concern of very ancient cosmogonies. Chaos is not without its own directional components, which are its own ecstasies. We have seen elsewhere how all kinds of milieus, each defined by a component, slide in relation to one another, over one another. Every milieu is vibratory, in other words, a block of space-time constituted by the periodic repetition of the component. Thus the living thing has an exterior milieu of materials, an interior milieu of composing elements and composed substances, an intermediary milieu of membranes and limits, and an annexed milieu of energy sources and actions-perceptions. Every milieu is coded, a code being defined by periodic repetition; but each code is in a perpetual state of transcoding or transduction. Transcoding or transduction is the manner in which one milieu serves as the basis for another, or conversely is established atop another milieu, dissipates in it or is constituted in it. The notion of the milieu is not unitary: not only does the living thing continually pass from one milieu to another, but the milieus pass into one another; they are essentially communicating. The milieus are open to chaos, which threatens them with exhaustion or intrusion. Rhythm is the milieus' answer to chaos. What chaos and rhythm have in common is the in-between—between two milieus, rhythm-chaos or the chaosmos: "*Between* night and day, between that which is constructed and that which grows naturally, between mutations from the inorganic to the organic, from plant to animal, from animal to humankind, yet without this series constituting a progression . . ." In this in-between, chaos becomes rhythm, not inexorably, but it has a chance to. Chaos is not the opposite of rhythm, but the milieu of all milieus. There is rhythm whenever there is a transcoded passage from one milieu to another, a communication of milieus, coordination between heterogeneous space-times. Drying up, death, intrusion have rhythm. It is well known that rhythm is not meter or cadence, even irregular meter or cadence: there is nothing less rhythmic than a military march. The tom-tom is not 1-2, the waltz is not 1, 2, 3, music is not binary or ternary, but rather forty-seven basic meters, as in Turkish music. Meter, whether regular or not, assumes a coded form whose unit of measure may vary, but in a noncommunicating milieu, whereas rhythm is the Unequal or the Incommensurable that is always undergoing transcoding. Meter is dogmatic, but rhythm is critical; it ties together critical moments, or ties itself together in passing from one milieu to another. It does not operate in a homogeneous space-time, but by heterogeneous blocks. It changes direction. Bachelard is right to say that "*the link between truly active moments (rhythm) is always effected on a different plane from the one upon which the action is carried out.*"⁴ Rhythm is never on the same plane as that which has rhythm. Action occurs in a milieu, whereas rhythm is located between two milieus, or between two

intermilieus, on the fence, between night and day, at dusk, *twilight* or *Zwielicht*, Haecceity. To change milieus, taking them as you find them: Such is rhythm. Landing, splashdown, takeoff . . . This easily avoids an aporia that threatened to introduce meter into rhythm, despite all the declarations of intent to the contrary: How can one proclaim the constituent inequality of rhythm while at the same time admitting implied vibrations, periodic repetitions of components? A milieu does in fact exist by virtue of a periodic repetition, but one whose only effect is to produce a difference by which the milieu passes into another milieu. It is the difference that is rhythmic, not the repetition, which nevertheless produces it: productive repetition has nothing to do with reproductive meter. This is the “critical solution of the antinomy.”

One case of transcoding is particularly important: when a code is not content to take or receive components that are coded differently, and instead takes or receives fragments of a different code as such. The first case pertains to the leaf-water relation, the second to the spider-fly relation. It has often been noted that the spider web implies that there are sequences of the fly’s own code in the spider’s code; it is as though the spider had a fly in its head, a fly “motif,” a fly “refrain.” The implication may be reciprocal, as with the wasp and the orchid, or the snapdragon and the bumblebee. Jakob von Uexküll has elaborated an admirable theory of transcodings. He sees the components as melodies in counterpoint, each of which serves as a motif for another: Nature as music.⁵ Whenever there is transcoding, we can be sure that there is not a simple addition, but the constitution of a new plane, as of a surplus value. A melodic or rhythmic plane, surplus value of passage or bridging. The two cases, however, are never pure; they are in reality mixed (for example, the relation of the leaf, this time not to water in general but to rain).

Still, we do not yet have a *Territory*, which is not a milieu, not even an additional milieu, nor a rhythm or passage between milieus. The territory is in fact an act that affects milieus and rhythms, that “territorializes” them. The territory is the product of a territorialization of milieus and rhythms. It amounts to the same thing to ask when milieus and rhythms become territorialized, and what the difference is between a nonterritorial animal and a territorial animal. A territory borrows from all the milieus; it bites into them, seizes them bodily (although it remains vulnerable to intrusions). It is built from aspects or portions of milieus. It itself has an exterior milieu, an interior milieu, an intermediary milieu, and an annexed milieu. It has the interior zone of a residence or shelter, the exterior zone of its domain, more or less retractable limits or membranes, intermediary or even neutralized zones, and energy reserves or annexes. It is by essence marked by “indexes,” which may be components taken from

any of the milieus: materials, organic products, skin or membrane states, energy sources, action-perception condensates. There is a territory precisely when milieu components cease to be directional, becoming dimensional instead, when they cease to be functional to become expressive. There is a territory when the rhythm has expressiveness. What defines the territory is the emergence of matters of expression (qualities). Take the example of color in birds or fish: color is a membrane state associated with interior hormonal states, but it remains functional and transitory as long as it is tied to a type of action (sexuality, aggressiveness, flight). It becomes expressive, on the other hand, when it acquires a temporal constancy and a spatial range that make it a territorial, or rather territorializing, mark: a signature.⁶ The question is not whether color resumes its functions or fulfills new ones in the territory. It is clear that it does, but this reorganization of functions implies first of all that the component under consideration has become expressive and that its meaning, from this standpoint, is to mark a territory. The same species of birds may have colored and uncolored representatives; the colored birds have a territory, whereas the all-white ones are gregarious. We know what role urine and excrement play in marking, but territorial excrement, for example, in the rabbit, has a particular odor owing to specialized anal glands. Many monkeys, when serving as guards, expose their brightly colored sexual organs: the penis becomes a rhythmic and expressive color-carrier that marks the limits of the territory.⁷ A milieu component becomes both a quality and a property, *quale* and *proprium*. It has been remarked how quick this becoming is in many cases, the rapidity with which a territory is constituted at the same time as expressive qualities are selected or produced. The brown stagemaker (*Scenopoeetes dentirostris*) lays down landmarks each morning by dropping leaves it picks from its tree, and then turning them upside down so the paler underside stands out against the dirt: inversion produces a matter of expression.⁸

The territory is not primary in relation to the qualitative mark; it is the mark that makes the territory. Functions in a territory are not primary; they presuppose a territory-producing expressiveness. In this sense, the territory, and the functions performed within it, are products of territorialization. Territorialization is an act of rhythm that has become expressive, or of milieu components that have become qualitative. The marking of a territory is dimensional, but it is not a meter, it is a rhythm. It retains the most general characteristic of rhythm, which is to be inscribed on a different plane than that of its actions. But now the distinction between the two planes is between territorializing expressions and territorialized functions. That is why we cannot accept a thesis like Lorenz's, *which tends to make aggressiveness the basis of the territory*: the territory would then be the product of the phylogenetic evolution of an

instinct of aggression, starting at the point where that instinct became intraspecific, was turned against the animal's own kind. A territorial animal would direct its aggressiveness against members of its own species; the species would gain the selective advantage of distributing its members throughout a space where each would have its own place.⁹ This ambiguous thesis, which has dangerous political overtones, seems to us to have little foundation. It is obvious that the function of aggression changes pace when it becomes intraspecific. but this reorganization of the function, rather than explaining the territory, presupposes it. there are numerous reorganizations within the territory, which also affect sexuality, hunting, etc.; there are even new functions, such as building a place to live. These functions are organized or created only because they are *territorialized*, and not the other way around. The T factor, the territorializing factor, must be sought elsewhere: precisely in the becoming-expressive of rhythm or melody, in other words, in the emergence or proper qualities (color, odor, sound, silhouette . . .).

Can this becoming, this emergence, be called Art? That would make the territory a result of art. The artist: the first person to set out a boundary stone, or to make a mark. Property, collective or individual, is derived from that even when it is in the service of war and oppression. Property is fundamentally artistic because art is fundamentally *poster, placard*. As Lorenz says. coral fish are posters. The expressive is primary in relation to the possessive; expressive qualities, or matters of expression, are necessarily appropriative and constitute a having more profound than being.¹⁰ Not in the sense that these qualities belong to a subject, but in the sense that they delineate a territory that will belong to the subject that carries or produces them. These qualities are signatures, but the signature, the proper name, is not the constituted mark of a subject, but the constituting mark of a domain, an abode. The signature is not the indication of a person; it is the chancy formation of a domain. Abodes have proper names, and are inspired. "The inspired and their abodes . . ."; it is with the abode that inspiration arises. No sooner do I like a color that I make it my standard or placard. One puts one's signature on something just as one plants one's flag on a piece of land. A high school supervisor stamped all the leaves strewn about the school yard and then put them back in their places. He had signed. Territorial marks are readymades. And what is called *art brut* in not at all pathological or primitive; it is merely this constitution, this freeing, of matters of expression in the movement of territoriality: the base or ground of art. Take anything and make it a matter of expression. The stagemaker practices *art brut*. Artists are stagemakers, even when they tear up their own posters. Of course, from this standpoint art is not the privilege of human beings. Messiaen is right in saying that many birds are not only vir-

tuosos but artists, above all in their territorial songs (if a robber “improperly wishes to occupy a spot which doesn’t belong to it, the true owner sings and sings so well that the predator goes away. . . . If the robber sings better than the true proprietor, the proprietor yields his place”).¹¹ The refrain is rhythm and melody that have been territorialized because they have become expressive—and have become expressive because they are territorializing. We are not going in circles. What we wish to say is that there is a self-movement of expressive qualities. Expressiveness is not reducible to the immediate effects of an impulse triggering an action in a milieu: effects of that kind are subjective impressions or emotions rather than expressions (as, for example, the temporary color a freshwater fish takes on under a given impulse). On the other hand, expressive qualities, the colors of the coral fish, for example, are auto-objective, in other words, find an objectivity in the territory they draw.

What is this objective movement? What does a matter *do* as a matter of expression? It is first of all a poster or placard, but that is not all it is. It merely takes that route. The signature becomes style. In effect, *expressive qualities or matters of expression enter shifting relations with one another that “express” the relation of the territory they draw to the interior milieu of impulses and exterior milieu of circumstances*. To express is not to depend upon; there is an autonomy of expression. On the one hand, expressive qualities entertain internal relations with one another that constitute *territorial motifs*; sometimes these motifs loom above the internal impulses, sometimes they are superposed upon them, sometimes they ground one impulse in another, sometimes they pass and cause a passage from one impulse to another, sometimes they insert themselves between them—but they are not themselves “pulsed.” Sometimes these nonpulsed motifs arise in a fixed form, or seem to arise that way, but at other times the same ones, or others, take on variable speed and articulation; it is as much their variability as their fixity that makes them independent of the drives they combine or neutralize. “We know that our dogs go through motions of smelling, seeking, chasing, biting, and shaking to death with equal enthusiasm whether they are hungry or not.”¹² Another example is the dance of the stickleback. Its zigzag is a motif in which the zig is tied to an aggressive drive toward the partner, and the zag to a sexual drive toward the nest; yet the zig and the zag are accented, or even oriented, differently. On the other hand, expressive qualities also entertain other internal relations that produce *territorial counterpoints*: this refers to the manner in which they constitute points in the territory that place the circumstances of the external milieu in counterpoint. For example, an enemy approaches or suddenly appears, or rain starts to fall, the sun rises, the sun sets . . . Here again, the points or counterpoints are autonomous in their fixity or variability in

relation to the circumstances of the exterior milieu whose relation to the territory they express. For this relation can be given without the circumstances being given, just as the relation to the impulses can be given without the impulse being given. And even when the impulses and circumstances are given, the relation is prior to what it places in relation. Relations between matters of expression express relations of the territory to internal impulses and external circumstances: they have an autonomy within this very expression. In truth, territorial motifs and counterpoints explore potentialities of the interior or exterior milieu. Ethologists have grouped these phenomena under the concept of “ritualization” and have demonstrated the link between animal rituals and territory. But this word is not necessarily appropriate for these nonpulsed motifs and nonlocalized counterpoints, since it accounts for neither their variability nor their fixity. It is not one *or* the other, fixity or variability; certain motifs or points are fixed only if others are variable, or else they are fixed on one occasion and variable on another.

We should say, rather, that territorial motifs form *rhythmic faces or characters*, and that territorial counterpoints form *melodic landscapes*. There is a rhythmic character when we find that we no longer have the simple situation of a rhythm associated with a character, subject, or impulse. The rhythm itself is now the character in its entirety; as such, it may remain constant, or it may be augmented or diminished by the addition or subtraction of sounds or always increasing or decreasing durations, and by an amplification or elimination bringing death or resuscitation, appearance or disappearance. Similarly, the melodic landscape is no longer a melody associated with a landscape; the melody itself is a sonorous landscape in counterpoint to a virtual landscape. That is how we get beyond the placard stage: although each expressive quality, each matter of expression considered in itself, is a placard or poster, the analysis of them is nevertheless abstract. Expressive qualities entertain variable or constant relations with one another (that is what matters of expression *do*); they no longer constitute placards that mark a territory, but motifs and counterpoints that express the relation of the territory to interior impulses or exterior circumstances, whether or not they are given. No longer signatures, but a style. What objectively distinguishes a musician bird from a nonmusician bird is precisely this aptitude for motifs and counterpoints that, if they are variable, or even when they are constant, make matters of expression something other than a poster—a style—since they articulate rhythm and harmonize melody. We can then say that the musician bird goes from sadness to joy or that it greets the rising sun or endangers itself in order to sing or sings better than another, etc. None of these formulations carries the slightest risk of anthropomorphism, or implies the slightest interpretation. It is instead a

kind of geomorphism. The relation to joy and sadness, the sun, danger, perfection, is given in the motif and counterpoint, even if the term of each of these relations is not given. In the motif and the counterpoint, the sun, joy or sadness, danger, become sonorous, rhythmic, or melodic.¹³

Human music also goes this route. For Swann, the art lover, Vinteuil's little phrase often acts as a placard associated with the Bois de Boulogne and the face and character of Odette: as if it reassured Swann that the Bois de Boulogne was indeed his territory, and Odette his possession. There is already something quite artistic in this way of hearing music. Debussy criticized Wagner, comparing his leitmotifs to signposts signaling the hidden circumstances of a situation, the secret impulses of a character. The criticism is accurate, on one level or at certain moments. But as the work develops, the motifs increasingly enter into conjunction, conquer *their own plane*, become autonomous from the dramatic action, impulses, and situations, and independent of characters and landscapes; they themselves become melodic landscapes and rhythmic characters continually enriching their internal relations. They may then remain relatively constant, or on the contrary grow or diminish, expand or contract, vary in the speed at which they unfold: in both cases, they are no longer pulsed and localized, and even the constants are in the service of variation; the more provisory they are, the more they display the continuous variation they resist, the more rigid they become.¹⁴ Proust was among the first to underscore this life of the Wagnerian motif. Instead of the motif being tied to a character who appears, the appearance of the motif itself constitutes a rhythmic character in "the plenitude of a music that is indeed filled with so many strains, each of which is a being."¹⁵ It is not by chance that the apprenticeship of the *Recherche* pursues an analogous discovery in relation to Vinteuil's little phrases: they do not refer to a landscape; they carry and develop within themselves landscapes that do not exist on the outside (the white sonata and red septet . . .). The discovery of the properly melodic landscape and the properly rhythmic character marks the moment of art when it ceases to be a silent painting on a signboard. This may not be art's last word, but art went that route, as did the bird: motifs and counterpoints that form an autodevelopment, in other words, a style. The interiorization of the melodic or sonorous landscape finds its exemplary form in Liszt and that of the rhythmic character in Wagner. More generally, the lied is the musical art of the landscape, the most pictorial, impressionist form of music. But the two poles are so closely bound that in the lied as well Nature appears as a rhythmic character with infinite transformations.

The territory is first of all the critical distance between two beings of the same species: Mark your distance. What is mine is first of all my distance; I possess only distances. Don't anybody touch me, I growl if anyone enters

my territory, I put up placards. Critical distance is a relation based on matters of expression. It is a question of keeping at a distance the forces of chaos knocking at the door. *Mannerism*: the ethos is both abode and manner, homeland and style. This is evident in territorial dances termed baroque or mannerist, in which each pose, each movement, establishes a distance of this kind (sarabands, allemandes, bourrées, gavottes . . .).¹⁶ There is a whole art of poses, postures, silhouettes, steps, and voices. Two schizophrenics converse or stroll according to laws of boundary and territory that may escape us. How very important it is, when chaos threatens, to draw an inflatable, portable territory. If need be, I'll put my territory on my own body, I'll territorialize my body: the house of the tortoise, the hermitage of the crab, but also tattoos that make the body a territory. Critical distance is not a meter, it is a rhythm. But the rhythm, precisely, is caught up in a becoming that sweeps up the distances between characters, making them rhythmic characters that are themselves more or less distant, more or less combinable (intervals). Two animals of the same sex and species confront each other: the rhythm of the first one "expands" when it approaches its territory or the center of its territory; the rhythm of the second contracts when it moves away from its territory. Between the two, at the boundaries, an oscillational constant is established: an active rhythm, a passively endured rhythm, and a witness rhythm?¹⁷ Or else the animal opens its territory a crack for a partner of the opposite sex: a complex rhythmic character forms through duets, antiphonal or alternating singing, as in the case of African shrikes. Furthermore, we must simultaneously take into account two aspects of the territory: it not only ensures and regulates the coexistence of members of the same species by keeping them apart, but makes possible the coexistence of a maximum number of different species in the same milieu by specializing them. Members of the same species enter into rhythmic characters at the same time as different species enter into melodic landscapes; for the landscapes are peopled by characters and the characters belong to landscapes. An example is Messiaen's *Chronochromie*, with its eighteen bird songs forming autonomous rhythmic characters and simultaneously realizing an extraordinary landscape in complex counterpoint, with invented or implicit chords.

Not only does art not wait for human beings to begin, but we may ask if art ever appears among human beings, except under artificial and belated conditions. It has often been noted that human art was for a long time bound up with work and rites of a different nature. Saying this, however, perhaps has no more weight than saying that art begins with human beings. For it is true that a territory has two notable effects: *a reorganization of functions and a regrouping of forces*. On the one hand, when functional activities are territorialized they necessarily change pace (the creation of

new functions such as building a dwelling, or the transformation of old functions, as when aggressiveness changes nature and becomes intra-specific). This is like a nascent theme of specialization or professionalism: if the territorial refrain so often passes into professional refrains, it is because professions assume that various activities are performed in the same milieu, and that the same activity has no other agents in the same territory. Professional refrains intersect in the milieu, like merchants' cries, but each marks a territory within which the same activity cannot be performed, nor the same cry ring out. In animals as in human beings, there are rules of critical distance for competition: my stretch of sidewalk. In short, a territorialization of functions is the condition for their emergence as "occupations" or "trades." Thus intraspecific or specialized aggressiveness is necessarily a territorialized aggressiveness; it does not explain the territory since it itself derives from it. It is immediately apparent that all activities within the territory adopt a new practical pace. But that is no reason to conclude that art in itself does not exist here, for it is present in the territorializing factor that is the necessary condition for the emergence of the work-function.

The situation is the same if we consider the other effect of territorialization. That other effect, which relates not to occupations but to rites and religions, consists in this: the territory groups all the forces of the different milieus together in a single sheaf constituted by the forces of the earth. The attribution of all the diffuse forces to the earth as receptacle or base takes place only at the deepest level of each territory. "The surrounding milieu was experienced as a unity; it is very hard to distinguish in these primal intuitions what belongs properly to the earth from what is merely manifested through the earth: mountains, forests, water, vegetation."¹⁸ The forces of air and water, bird and fish, thus become forces of the earth. Moreover, although in extension the territory separates the interior forces of the earth from the exterior forces of chaos, the same does not occur in "intension," in the dimension of depth, where the two types of force clasp and are wed in a battle whose only criterion and stakes is the earth. There is always a place, a tree or grove, in the territory where all the forces come together in a hand-to-hand combat of energies. The earth is this close embrace.¹⁹ This intense center is simultaneously inside the territory, and outside several territories that converge on it at the end of an immense pilgrimage (hence the ambiguities of the "natal"). Inside or out, the territory is linked to this intense center, which is like the unknown homeland, terrestrial source of all forces friendly and hostile, where everything is decided.²⁰ So we must once again acknowledge that religion, which is common to human beings and animals, occupies territory only because it depends on the raw aesthetic and territorializing factor as its necessary condition. It is

this factor that at the same time organizes the functions of the milieu into occupations and binds the forces of chaos in rites and religions, which are forces of the earth. *Territorializing marks simultaneously develop into motifs and counterpoints, and reorganize functions and regroup forces.* But by virtue of this, the territory already unleashes something that will surpass it.

We always come back to this “moment”: the becoming-expressive of rhythm, the emergence of expressive proper qualities, the formation of matters of expression that develop into motifs and counterpoints. We therefore need a notion, even an apparently negative one, that can grasp this fictional or raw moment. The essential thing is the disjunction noticeable between the code and the territory. The territory arises in a free margin of the code, one that is not indeterminate but rather is determined differently. Each milieu has its own code, and there is perpetual transcoding between milieus; the territory, on the other hand, seems to form at the level of a certain *decoding*. Biologists have stressed the importance of these determined margins, which are not to be confused with mutations, in other words, changes internal to the code: here, it is a question of duplicated genes or extra chromosomes that are not inside the genetic code, are free of function, and offer a free matter for variation.²¹ But it is very unlikely that this kind of matter could create new species independently of mutations, unless it were accompanied by events of another order capable of multiplying the interactions of the organism with its milieus. Territorialization is precisely such a factor that lodges on the margins of the code of a single species and gives the separate representatives of that species the possibility of differentiating. It is because there is a disjunction between the territory and the code that the territory can indirectly induce new species. Wherever territoriality appears, it establishes an intraspecific *critical distance* between members of the same species; it is by virtue of its own disjunction in relation to *specific differences* that it becomes an oblique, indirect means of differentiation. From all of these standpoints, decoding appears as the “negative” of the territory, and the most obvious distinction between territorial animals and nonterritorial animals is that the former are much less coded than the latter. We have said enough bad things about the territory that we can now evaluate all the creations that tend toward it, occur within it, and result or will result from it.

We have gone from forces of chaos to forces of the earth. From milieus to territory. From functional rhythms to the becoming-expressive of rhythm. From phenomena of transcoding to phenomena of decoding. From milieu functions to territorialized functions. It is less a question of evolution than of passage, bridges and tunnels. We saw that milieus continually pass into one another. Now we see that the milieus pass into the territory. The

expressive qualities we term aesthetic are certainly not “pure” or symbolic qualities but proper qualities, in other words, appropriative qualities, passages from milieu components to territory components. The territory itself is a place of passage. The territory is the first assemblage, the first thing to constitute an assemblage; the assemblage is fundamentally territorial. But how could it not already be in the process of passing into something else, into other assemblages? That is why we could not talk about the constitution of the territory without also talking about its internal organization. We could not describe the infra-assemblage (posters or placards) without also discussing the intra-assemblage (motifs and counterpoints). Nor can we say anything about the intra-assemblage without already being on the path to other assemblages, or elsewhere. The passage of the Refrain. The refrain moves in the direction of the territorial assemblage and lodges itself there or leaves. In a general sense, *we call a refrain any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes* (there are optical, gestural, motor, etc., refrains). In the narrow sense, we speak of a refrain when an assemblage is sonorous or “dominated” by sound—but why do we assign this apparent privilege to sound?

We are now in the intra-assemblage. Its organization is very rich and complex. It includes not only the territorial assemblage but also assembled, territorialized functions. Take the Troglodytidae, the wren family: the male takes possession of his territory and produces a “music box refrain” as a warning to possible intruders; he builds his own nests in his territory, sometimes as many as a dozen; when a female arrives, he sits in front of a nest, invites her to visit, hangs his wings, and lowers the intensity of his song, reduced to a mere trill.²² It seems that the nesting function is highly territorialized, since the nests are prepared by the male alone before the arrival of the female, who only visits and completes them; the “courtship” function is also territorialized, but to a lesser degree, since the territorial refrain becomes seductive by changing in intensity. All kinds of heterogeneous elements show up in the intra-assemblage: not only the assemblage marks that group materials, colors, odors, sounds, postures, etc., but also the various elements of given assembled behaviors that enter into a motif. For example, a display behavior is composed of a dance, clicking of the beak, an exhibition of colors, a posture with neck outstretched, cries, smoothing of the feathers, bows, a refrain . . . The first question to be asked is what holds these territorializing marks, territorial motifs, and territorialized functions together in the same intra-assemblage. This is a question of *consistency*: the “holding together” of heterogeneous elements. At first, they constitute no more than a fuzzy set, a discrete set that later takes on consistency.

But another question seems to interrupt or cut across the first one. For in many cases, a territorialized, assembled function acquires enough independence to constitute a new assemblage, one that is more or less deterritorialized, en route to deterritorialization. There is no need to effectively leave the territory to go this route; but what just a minute ago was a constituted function in the territorial assemblage has become the constituting element of another assemblage, the element of passage to another assemblage. As in courtly love, a color ceases to be territorial and enters a “courtship” assemblage. The territorial assemblage opens onto the courtship assemblage, which is a social assemblage that has gained autonomy. That is what happens when it is specifically the sexual partner or the members of a group that are recognized, rather than the territory: The partner is then said to be a *Tier mit der Heimvalenz*, “an animal with home value.” There is therefore a distinction to be made between milieu groups and couples (without individual recognition), territorial groups and couples (in which there is only recognition inside the territory), and finally social groups and love couples (when there is recognition independent of place).²³ Courtship, or the group, is no longer a part of the territorial assemblage; a courtship or group assemblage takes on autonomy—even though it may stay inside the territory. Conversely, in the new assemblage there is a reterritorialization on the member of the couple or members of the group that have-the-value-of (valence). This opening of the assemblage onto other assemblages can be analyzed in detail, and varies widely. For example, when the male does not make the nest and confines himself to transporting materials or mimicking the construction of a nest (as in Australian grass finches), he either courts the female holding a piece of stubble in his beak (genus *Bathilda*), uses the grass stem only in the initial stages of courtship or even beforehand (genera *Aidemosyne* and *Lonchura*), or pecks at the grass without offering it (genus *Emblema*).²⁴ It could always be said that these “grass stem” behaviors are merely archaisms, or vestiges of nesting behavior. But the notion of behavior itself proves inadequate to this assemblage. For when the nest is no longer made by the male, nesting ceases to be a component of the territorial assemblage—it takes wing, so to speak, from the territory; furthermore, courtship, which now precedes nesting, itself becomes a relatively autonomous assemblage. In addition, the matter of expression, “grass stem,” acts as a component of passage between the territorial assemblage and the courtship assemblage. The fact that the grass stem has an increasingly rudimentary function in certain species, the fact that it tends to cancel out in the series under consideration, is not enough to make it a vestige, much less a symbol. A matter of expression is never a vestige or a symbol. The grass stem is a deterritorialized component, or one en route to

deterritorialization. It is neither an archaism nor a transitional or part-object. It is an operator, a vector. It is an *assemblage converter*. The stem cancels out precisely because it is a component of passage from one assemblage to another. This viewpoint is confirmed by the fact that if the stem cancels out, another relay component replaces it or assumes greater importance, namely, the refrain, which is not only territorial but becomes amorous and social, and changes accordingly.²⁵ The question of why, in the constitution of new assemblages, the sound component “refrain” has a stronger valence than the gestural component “grass stem” can be considered only later on. The important thing for now is to note this formation of new assemblages within the territorial assemblage, and this movement from the intra-assemblage to interassemblages by means of components of passage and relay: An innovative opening of the territory onto the female, or the group. Selective pressure proceeds by way of interassemblages. It is as though forces of deterritorialization affected the territory itself, causing us to pass from the territorial assemblage to other types of assemblages (courtship or sexuality assemblages, group or social assemblages). The grass stem and the refrain are two agents of these forces, two agents of deterritorialization.

The territorial assemblage continually passes into other assemblages. Likewise, the infra-assemblage is inseparable from the intra-assemblage, as is the intra-assemblage from interassemblages; yet these passages are not necessary but rather take place “on a case-by-case basis.” The reason is simple: the intra-assemblage, the territorial assemblage, territorializes functions and forces (sexuality, aggressiveness, gregariousness, etc.), and in the process of territorializing them, transforms them. But these territorialized functions and forces can suddenly take on an autonomy that makes them swing over into other assemblages, compose other deterritorialized assemblages. In the intra-assemblage, sexuality may appear as a territorialized function, but it can just as easily draw a line of deterritorialization that describes another assemblage; there are therefore quite variable relations between sexuality and the territory, as if sexuality were keeping “its distance.” Profession, trade, and specialty imply territorialized activities, but they can also take wing from the territory, building a new assemblage around themselves, and between professions. A territorial or territorialized component may set about budding, producing: this is the case for the refrain, so much so that we should perhaps call all cases of this kind refrains. This ambiguity between the territory and deterritorialization is the ambiguity of the Natal. It is understood much more clearly if it is borne in mind that the territory has an intense center at its profoundest depths; but as we have seen, this intense center can be located outside the territory, at the point of convergence of very

different and very distant territories. The Natal is outside. We may cite a certain number of troubling and well-known, more or less mysterious, cases illustrating prodigious takeoffs from the territory, displaying a vast movement of deterritorialization directly plugged into the territories and permeating them through and through: (1) pilgrimages to the source, as among salmon; (2) supernumerary assemblies, such as those of locusts or chaffinches, etc. (tens of millions of chaffinches near Thoune in 1950-1951); (3) magnetic or solar-guided migrations; (4) long marches, such as those of the lobsters.²⁶

Whatever the causes of each of these movements, it is clear that the nature of the movement is different. It is no longer adequate to say that there is interassemblage, passage from a territorial assemblage to another type of assemblage; rather, we should say that one leaves all assemblages behind, that one exceeds the capacities of any possible assemblage, entering another plane. In effect, there is no longer a milieu movement or rhythm, nor a territorialized or territorializing movement or rhythm; there is something of the Cosmos in these more ample movements. The localization mechanisms are still extremely precise, but the localization has become cosmic. These are no longer territorialized forces bundled together as forces of the earth; they are the liberated or regained forces of a deterritorialized Cosmos. In migration, the sun is no longer the terrestrial sun reigning over a territory, even an aerial one; it is the celestial sun of the Cosmos, as in the two Jerusalems, the Apocalypse. Leaving aside these two grandiose cases where deterritorialization becomes absolute while losing nothing of its precision (because it weds cosmic variables), we must remark that the territory is constantly traversed by movements of deterritorialization that are relative and may even occur in place, by which one passes from the intra-assemblage to interassemblages, without, however, leaving the territory or issuing from the assemblages in order to wed the Cosmos. A territory is always en route to an at least potential deterritorialization, even though the new assemblage may operate a reterritorialization (something that “has-the-value-of” home). We saw that the territory constituted itself on a margin of decoding affecting the milieu; we now see that there is a margin of deterritorialization affecting the territory itself. There is a series of unclaspings. The territory is inseparable from certain coefficients of deterritorialization (which can be evaluated in each case) that place the relations of each territorialized function to the territory in variation, as well as the relations of the territory to each deterritorialized assemblage. It is the same “thing” that appears first as a territorialized function taken up in the intra-assemblage, and again as a deterritorialized or autonomous assemblage, as an interassemblage.

Refrains could accordingly be classified as follows: (1) territorial

refrains that seek, mark, assemble a territory; (2) territorialized function refrains that assume a special function in the assemblage (the Lullaby that territorializes the child's slumber, the Lover's Refrain that territorializes the sexuality of the loved one, the Professional Refrain that territorializes trades and occupations, the Merchant Refrain that territorializes distribution and products); (3) the same, when they mark new assemblages, pass into new assemblages by means of deterritorialization-reterritorialization (nursery rhymes are a very complicated example: they are territorial refrains that are sung differently from neighborhood to neighborhood, sometimes from one street to the next; they distribute game roles and functions within the territorial assemblage; but they also cause the territory to pass into the game assemblage, which tends to become autonomous);²⁷ (4) refrains that collect or gather forces, either at the heart of the territory, or in order to go outside it (these are refrains of confrontation or departure that sometimes bring on a movement of absolute deterritorialization: "Goodbye, I'm leaving and I won't look back." At infinity, these refrains must rejoin the songs of the Molecules, the newborn wailing of the fundamental Elements, as Millikan put it. They cease to be terrestrial, becoming cosmic: when the religious Nome blooms and dissolves in a molecular pantheist Cosmos, when the singing of the birds is replaced by combinations of water, wind, clouds, and fog. "Outside, the wind and the rain . . ." The Cosmos as an immense deterritorialized refrain).

The problem of *consistency* concerns the manner in which the components of a territorial assemblage hold together. But it also concerns the manner in which different assemblages hold together, with components of passage and relay. It may even be the case that consistency finds the totality of its conditions only on a properly cosmic plane, where all the disparate and heterogeneous elements are convoked. However, from the moment heterogeneities hold together in an assemblage or interassemblages a problem of consistency is posed, in terms of coexistence or succession, and both simultaneously. Even in a territorial assemblage, it may be the most deterritorialized component, the deterritorializing vector, in other words, the refrain, that assures the consistency of the territory. If we ask the general question, "What holds things together?", the clearest, easiest answer seems to be provided by a formalizing, linear, hierarchized, centralized *arborescent* model. Take Tinbergen's schema, which presents a coded linkage of spatiotemporal forms in the central nervous system: a higher functional center goes automatically into operation and releases an appetitive behavior in search of specific stimuli (the migrational center); through the intermediary of the stimulus, a second center that had been inhibited up to this point is freed and releases a new appetitive behavior (the territorial center); then other subordinate centers are activated, centers of fighting,

nesting, courtship . . . until stimuli are found that release the corresponding executive acts.²⁸ This kind of representation, however, is constructed of oversimplified binarities: inhibition-release, innate-acquired, etc. Ethologists have a great advantage over ethnologists: they did not fall into the structural danger of dividing an undivided “terrain” into forms of kinship, politics, economics, myth, etc. The ethologists have retained the integrality of a certain undivided “terrain.” But by orienting it along the axes of inhibition-release, innate-acquired, they risk reintroducing souls and centers at each locus and stage of linkage. That is why even the authors who stress the role of the peripheral and the acquired at the level of releasing stimuli do not truly overturn the linear aborescent schema, even if they reverse the direction of the arrows.

It seems more important to us to underline a certain number of factors liable to suggest an entirely different schema, one favoring rhizomatic, rather than arborified, functioning, and no longer operating by these dualisms. First of all, what is called a functional center brings into play not only a localization but also a distribution of an entire population of neurons selected from throughout the central nervous system, as in a “cable network.” This being the case, in considering the system as a whole we should speak less of automatism of a higher center than of coordination between centers, and of the cellular groupings or molecular populations that perform these couplings: there is no form or correct structure imposed from without or above but rather an articulation from within, as if oscillating molecules, oscillators, passed from one heterogeneous center to another, if only for the purpose of assuring the dominance of one among them.²⁹ This obviously excludes any linear relation from one center to another, in favor of packets of relations steered by molecules: the interaction or coordination may be positive *or* negative (release or inhibition), but it is never direct, as in a linear relation or chemical reaction; it always occurs between molecules with at least two heads, and each center taken separately.³⁰

This represents a whole behavioral-biological “machinics,” a whole molecular engineering that should help increase our understanding of the nature of problems of consistency. The philosopher Eugène Dupréel proposed a theory of *consolidation*; he demonstrated that life went not from a center to an exteriority but from an exterior to an interior, or rather from a discrete or fuzzy aggregate to its consolidation. This implies three things. First, that there is no beginning from which a linear sequence would derive, but rather densifications, intensifications, reinforcements, injections, showerings, like so many intercalary events (“there is growth only by intercalation”). Second, and this is not a contradiction, there must be an arrangement of intervals, a distribution of inequalities, such that it is sometimes necessary to make a hole in order to consolidate. Third, there is

a superposition of disparate rhythms, an articulation from within of an interrhythmicity, with no imposition of meter or cadence.³¹ Consolidation is not content to come after; it is creative. The fact is that the beginning always begins in-between, intermezzo. Consistency is the same as consolidation, it is the act that produces consolidated aggregates, of succession as well as of coexistence, by means of the three factors just mentioned: intercalated elements, intervals, and articulations of superposition. Architecture, as the art of the abode and the territory, attests to this: there are consolidations that are made afterward, and there are consolidations of the keystone type that are constituent parts of the ensemble. More recently, matters like reinforced concrete have made it possible for the architectural ensemble to free itself from arborescent models employing tree-pillars, branch-beams, foliage-vaults. Not only is concrete a heterogeneous matter whose degree of consistency varies according to the elements in the mix, but iron is intercalated following a rhythm; moreover, its *self-supporting surfaces* form a complex rhythmic personage whose "stems" have different sections and variable intervals depending on the intensity and direction of the force to be tapped (armature instead of structure). In this sense, the literary or musical work has an architecture: "Saturate every atom," as Virginia Woolf said;³² or in the words of Henry James, it is necessary to "begin far away, as far away as possible," and to proceed by "blocks of wrought matter." It is no longer a question of imposing a form upon a matter but of elaborating an increasingly rich and consistent material, the better to tap increasingly intense forces. What makes a material increasingly rich is the same as what holds heterogeneities together without their ceasing to be heterogeneous. What holds them together in this way are intercalary oscillators, synthesizers with at least two heads; these are interval analyzers, rhythm synchronizers (the word "synchronizer" is ambiguous because molecular synchronizers do not proceed by homogenizing and equalizing measurement, but operate from within, between two rhythms). Is not consolidation the terrestrial name for consistency? The territorial assemblage is a milieu consolidation, a space-time consolidation, of coexistence and succession. And the refrain operates with these three factors.

The matters of expression themselves must present characteristics making this taking on of consistency possible. We have seen that they have an aptitude to enter into internal relations forming motifs and counterpoints: the territorializing marks become territorial motifs or counterpoints, the signatures and placards constitute a "style." These are the elements of a discrete or fuzzy aggregate; but they become consolidated, take on consistency. To this extent, they have effects, such as reorganizing functions and gathering forces. To get a better grasp on the mechanism of this aptitude, we may lay down certain conditions of homogeneity, beginning with marks

or matters of the same kind, for example, a set of sonorous marks, the song of a bird. The song of the chaffinch normally has three distinct phases: the first has from four to fourteen notes rising in crescendo but decreasing in frequency; the second has from two to eight notes, lower than the first and of constant frequency; the third ends with a complex "flourish" or "ornament." From the standpoint of acquisition, this "full song" is preceded by a "subsong" that under normal conditions already assumes possession of the general tonal quality, overall duration and content of the stanzas, and even a tendency to end on a higher note.³³ But the organization into three stanzas, the order of the stanzas, the details and the ornament, are not pre-given; it is precisely the articulations from within that are missing, the intervals, the intercalary notes, everything making for motif and counterpoint. The distinction between subsong and full song could thus be presented as follows: the subsong as mark or placard, the full song as style or motif, and the aptitude to pass from one to the other, for one to consolidate itself in the other. Clearly, artificial isolation will have very different effects depending on whether it takes place before or after the acquisition of the components of the subsong.

Our present concern, however, is to find out what happens when these components effectively develop into the motifs and counterpoints of the full song. We must leave behind the conditions of qualitative homogeneity we set for ourselves. For as long as we confine ourselves to marks, marks of one kind coexist with marks of another kind, period: the sounds of an animal coexist with its colors, gestures, silhouettes; or else the sounds of a given species coexist with the sounds of other species, perhaps quite different but close in space. The organization of qualified marks into motifs and counterpoints necessarily entails a taking on of consistency, or a capture of the marks of another quality, a mutual branching of sounds-colors-gestures, or a capture of sounds from different animal species, etc. Consistency necessarily occurs between heterogeneities, not because it is the birth of a differentiation, but because heterogeneities that were formerly content to coexist or succeed one another become bound up with one another through the "consolidation" of their coexistence and succession. The intervals, intercalations, and articulations constitutive of motifs and counterpoints in the order of an expressive quality also envelop other qualities of a different order, or qualities of the same order but of another sex or even another species of animal. A color will "answer to" a sound. If a quality has motifs and counterpoints, if there are rhythmic characters and melodic landscapes in a given order, then there is the constitution of a veritable *machinic opera* tying together orders, species, and heterogeneous qualities. What we term machinic is precisely this synthesis of heterogeneities as such. Inasmuch as these heterogeneities are matters of *expression*, we say

that their synthesis itself, their consistency or capture, forms a properly machinic “statement” or “enunciation.” The varying relations into which a color, sound, gesture, movement, or position enters in the same species, and in different species, form so many machinic enunciations.

Let us return to the stagemaker, the magic bird or bird of the opera. He is not brightly colored (as though there were an inhibition). But his song, his refrain, can be heard from a great distance (is this a compensation, or on the contrary the prime factor?). He sings perched on his singing stick, a vine or branch located just above the display ground he has prepared by marking it with cut leaves turned upside down to contrast with the color of the earth. As he sings, he uncovers the yellow root of certain feathers underneath his beak: he makes himself visible at the same time as sonorous. His song forms a varied and complex motif interweaving his own notes and those of other birds that he imitates in the intervals.³⁴ This produces a consolidation that “consists” in species-specific sounds, sounds of other species, leaf hue, throat color: the stagemaker’s machinic statement or assemblage of enunciation. Many birds “imitate” the songs of other species. But imitation may not be the best concept for these phenomena, which vary according to the assemblage into which they enter. The subsong contains elements that can enter into melodic and rhythmic organizations distinct from those of the species under consideration, supplying the full song with truly alien or added notes. If certain birds such as the chaffinch seem impervious to imitation, it is because any alien sounds appearing in their subsong are eliminated from the consistency of the full song. On the other hand, in cases where added phrases do get included in the full song, it may be because there is an interspecific assemblage of the parasitism type; or it may be because the bird’s assemblage itself effectuates the counterpoints to its melody. Thorpe is not wrong to say that the problem is one of the occupation of frequency bands, as with radios (the sound aspect of territoriality).³⁵ It is less a question of imitating a song than of occupying corresponding frequencies; for there may be an advantage in being able to restrict oneself to a very determinate zone in some circumstances, and in others to widen or deepen the zone to assure oneself counterpoints and to invent chords that would otherwise remain diffuse, as, for example, in the rain forest, which is precisely where the greatest number of “imitative” birds are found.

From the standpoint of consistency, matters of expression must be considered not only in relation to their aptitude to form motifs and counterpoints but also in relation to the inhibitors and releasers that act on them, and the mechanisms of innateness or learning, heredity or acquisition, that modulate them. Ethology’s mistake is to restrict itself to a binary distribution of these factors, even, and especially, when it is thought necessary to

take both into account simultaneously, to intermix them at every level of a “tree of behaviors.” Instead, what should be done is to start from a positive notion capable of accounting for the very particular character the innate and the acquired assume in the rhizome, and which is like the principle of their mixture. Such a notion cannot be arrived at in terms of behavior but rather only in terms of assemblage. Some authors emphasize autonomous developments encoded in centers (innateness); others emphasize acquired linkages regulated by peripheral sensations (learning). But Raymond Ruyer has demonstrated that the animal is instead prey to “musical rhythms” and “melodic and rhythmic themes” explainable neither as the encoding of a recorded phonograph disk nor by the movements of performance that effectuate them and adapt them to the circumstances.³⁶ The opposite is even true: the melodic or rhythmic themes precede their performance and recording. What is primary is the consistency of a refrain, a little tune, either in the form of a mnemonic melody that has no need to be inscribed locally in a center, or in the form of a vague motif with no need to be pulsed or stimulated. There is perhaps more to be learned from a musical and poetic notion such as the Natal—in the lied, or in Hölderlin or Thomas Hardy—than from the slightly vapid and foggy categories of the innate and the acquired. For from the moment there is a territorial assemblage, we can say that the innate assumes a very particular figure, since it is inseparable from a movement of decoding and passes to the margins of the code, unlike the innate of the interior milieu; acquisition also assumes a very particular figure, since it is territorialized, in other words, regulated by matters of expression rather than by stimuli in the exterior milieu. The natal is the innate, but decoded; and it is the acquired, but territorialized. The natal is the new figure assumed by the innate and the acquired in the territorial assemblage. The affect proper to the natal, as heard in the lied: to be forever lost, or found, or aspiring to the unknown homeland. In the natal, the innate tends to be displaced: as Ruyer says, it is in some way *prior to* or *downstream from* the act; it concerns less the act or the behavior than the matters of expression themselves, the perception that discerns and selects them, and the gesture that erects them, or itself constitutes them (that is why there are “critical periods” when the animal valorizes an object or situation, “is impregnated” by a matter of expression, long before being able to perform the corresponding act). This is not to say, however, that behavior is at the mercy of chance learning; for it is predetermined by this displacement, and finds rules of assemblage in its own territorialization. The natal, then, consists in a decoding of innateness and a territorialization of learning, one atop the other, one alongside the other. The natal has a consistency that cannot be explained as a mixture of the innate and the acquired, because it is instead what accounts for such mixtures in

territorial assemblage and interassemblages. In short, the notion of behavior proves inadequate, too linear, in comparison with that of the assemblage. The natal stretches from what happens in the intra-assemblage all the way to the center that has been projected outside; it cuts across all the interassemblages and reaches all the way to the gates of the Cosmos.

The territorial assemblage is inseparable from lines or coefficients of deterritorialization, passages, and relays toward other assemblages. There have been many studies on the influence of artificial conditions on bird song, but the results vary both by species and according to the kind and timing of the artifice. Many birds are receptive to the songs of other species, if they are exposed to them during the critical period, and will reproduce the alien songs later on. The chaffinch, however, seems much more devoted to its own matters of expression and retains an innate sense of its own tonal quality even if exposed to synthetic sounds. The outcome also depends on whether the birds are isolated before or after the critical period. In the first case, chaffinches develop a nearly normal song; in the second, the subjects in the isolated group (who cannot hear each other) develop an abnormal, nonspecies-specific song that is nevertheless common to the group (see Thorpe). In any event, it is necessary to consider the effects of deterritorialization or denatalization on a given species at a given moment. Whenever a territorial assemblage is taken up by a movement that deterritorializes it (whether under so-called natural or artificial conditions), we say that a machine is released. That in fact is the distinction we would like to propose between *machine* and *assemblage*: a machine is like a set of cutting edges that insert themselves into the assemblage undergoing deterritorialization, and draw variations and mutations of it. For there are no mechanical effects; effects are always machinic, in other words, depend on a machine that is plugged into an assemblage and has been freed through deterritorialization. What we call *machinic statements* are machine effects that define consistency or enter matters of expression. Effects of this kind can be very diverse but are never symbolic or imaginary; they always have a real value of passage or relay.

As a general rule, a machine plugs into the territorial assemblage of a species and opens it to other assemblages, causes it to pass through the interassemblages of that species; for example, the territorial assemblage of a bird species opens onto interassemblages of courtship and gregariousness, moving in the direction of the partner or “socius.” But the machine may also open the territorial assemblage to interspecific assemblages, as in the case of birds that adopt alien songs, and most especially in the case of parasitism.³⁷ Or it may go beyond all assemblages and produce an opening onto the Cosmos. Or, conversely, instead of opening up the deterritorialized assemblage onto something else, it may produce an effect

of closure, as if the aggregate had fallen into and continues to spin in a kind of black hole. This is what happens under conditions of precocious or extremely sudden deterritorialization, and when specific, interspecific, and cosmic paths are blocked; the machine then produces “individual” group effects spinning in circles, as in the case of chaffinches that have been isolated too early, whose impoverished, simplified song expresses nothing more than the resonance of the black hole in which they are trapped. It is important to bring up this “black hole” function again because it can increase our understanding of phenomena of inhibition, and is in turn capable of breaking with the overnarrow inhibitor-releaser dualism. We saw earlier that an interassemblage could include lines of impoverishment and fixation leading to a black hole but could still perhaps lead into a richer and more positive line of deterritorialization (for example, the “grass stem” component among Australian grass finches falls into a black hole and leads into the “refrain” component).³⁸ Thus the black hole is a machine effect in assemblages and has a complex relation to other effects. It may be necessary for the release of innovative processes that they first fall into a catastrophic black hole: stases of inhibition are associated with the release of crossroads behaviors. On the other hand, when black holes resonate together or inhibitions conjugate and echo each other, instead of an opening onto consistency, we see a closure of the assemblage, as though it were deterritorialized in the void: young chaffinches. *Machines are always singular keys that open or close an assemblage, a territory.* Moreover, finding the machine in operation in a given territorial assemblage is not enough; it is already in operation in the emergence of matters of expression, in other words, in the constitution of the assemblage and in the vectors of deterritorialization that ply it from the start.

Thus consistency of matters of expression relates, on the one hand, to their aptitude to form melodic and rhythmic themes and, on the other hand, to the power of the natal. Finally, there is one other aspect: their very special relation to the molecular (the machine starts us down this road). The very words, “matters of expression,” imply that expression has a primary relation to matter. As matters of expression take on consistency they constitute semiotic systems, but the *semiotic* components are inseparable from *material* components and are in exceptionally close contact with molecular levels. The whole question is thus whether or not the molar-molecular relation assumes a new figure here. In general, it has been possible to distinguish “molar-molecular” combinations that vary greatly depending on the direction followed. First, individual atoms can enter into probabilistic or statistical accumulations that tend to efface their individuality; this already happens on the level of the molecule, and then again in the molar aggregate. But they can become complicated in interactions and

retain their individuality inside the molecule, then in the macromolecule, etc., setting up direct communications between individuals of different orders.³⁹ Second, it is clear that the distinction to be made is not between the individual and the statistical. In fact, it is always a question of populations; statistics concerns individual phenomena, and antistatistical individuality operates only in relation to molecular populations. The distinction is between two group movements, as in Alembert's equation, in which one group tends toward increasingly equilibrated, homogeneous, and probable states (the divergent wave and the delayed potential), and the other group tends toward less probable states of concentration (the convergent wave and the anticipated potential).⁴⁰ Third, the intramolecular internal forces that give an aggregate its molar form can be of two types: they are either covalent, arborescent, mechanical, linear, localizable relations subject to chemical conditions of action and reaction or to linked reactions, or they are indirect, noncovalent, machinic and nonmechanical, superlinear, nonlocalizable bonds operating by stereospecific *discernment* or *discrimination*, rather than by linkage.⁴¹

These are different ways of stating the same distinction, which seems much broader than the one we are looking for: it is, in effect, a distinction between matter and life, or rather, since there is only one matter, between two states, two tendencies of atomic matter (for example, there are bonds that immobilize the linked atoms in relation to one another, and other bonds that allow free rotation). Stating the distinction in the most general way, we could say that it is between stratified systems or systems of stratification on the one hand, and consistent, self-consistent aggregates on the other. But the point is that consistency, far from being restricted to complex life forms, fully pertains even to the most elementary atoms and particles. There is a coded system of stratification whenever, horizontally, there are linear causalities between elements; and, vertically, hierarchies of order between groupings; and, holding it all together in depth, a succession of framing forms, each of which informs a substance and in turn serves as a substance for another form. These causalities, hierarchies, and framings constitute a stratum, as well as the passage from one stratum to another, and the stratified combinations of the molecular and molar. On the other hand, we may speak of aggregates of consistency when instead of a regulated succession of forms-substances we are presented with consolidations of very heterogeneous elements, orders that have been short-circuited or even reverse causalities, and captures between materials and forces of a different nature: as if a *machinic phylum*, a *destratifying transversality*, moved through elements, orders, forms and substances, the molar and the molecular, freeing a matter and tapping forces.

Now if we ask ourselves where life fits into this distinction, we see that it

undoubtedly implies a gain in consistency, in other words, a surplus value (surplus value of *destratification*). For example, it contains a greater number of self-consistent aggregates and processes of consolidation and gives them molar scope. It is destratifying from the outset, since its code is not distributed throughout the entire stratum but rather occupies an eminently specialized genetic line. But the question is almost contradictory, because asking where life fits in amounts to treating it as a particular stratum having its own order and befitting order, having its own forms and substances. It is true that it is both at once: a particularly complex system of stratification and an aggregate of consistency that disrupts orders, forms, and substances. As we have seen, the living thing performs a transcoding of milieus that can be considered both to constitute a stratum and to effect reverse causalities and transversals of destratification. The same question can be asked when life no longer restricts itself to mixing milieus but assembles territories as well. The territorial assemblage implies a *decoding* and is inseparable from its own *deterritorialization* (two new types of surplus value). “Ethology” then can be understood as a very privileged molar domain for demonstrating how the most varied components (biochemical, behavioral, perceptive, hereditary, acquired, improvised, social, etc.) can crystallize in assemblages that respect neither the distinction between orders nor the hierarchy of forms. What holds all the components together are *transversals*, and the transversal itself is only a component that has taken upon itself the specialized vector of deterritorialization. In effect, what holds an assemblage together is not the play of framing forms or linear causalities but, actually or potentially, its most deterritorialized component, a cutting edge of deterritorialization. An example is the refrain: it is more deterritorialized than the grass stem, but this does not preclude its being “determined,” in other words, connected to biochemical and molecular components. The assemblage holds by its most deterritorialized component, but deterritorialized is not the same as indeterminate (the refrain may be narrowly connected to the presence of male hormones).⁴² A component of this kind entering an assemblage may be among the most highly determined, even mechanized, of components, but it will still bring “play” to what it composes; it fosters the entry of new dimensions of the milieus by releasing processes of discernibility, specialization, contraction, and acceleration that open new possibilities, that open the territorial assemblage onto interassemblages. Back to the stagemaker: one of its acts consists in discerning and causing to be discerned both sides of the leaf. This act is connected to the determinism of the “toothed” beak. Assemblages are defined simultaneously by *matters of expression* that take on consistency independently of the form-substance relation; reverse causalities or “advanced” determinisms, decoded innate functions related to *acts of dis-*

cernment or election rather than to linked reactions; and *molecular combinations* that proceed by noncovalent bonding rather than by linear relations—in short, a new “pace” produced by the imbrication of the *semiotic* and the *material*. From this standpoint, we may oppose the consistency of assemblages to the stratification of milieus. But once again, this opposition is only relative, entirely relative. Just as milieus swing between a stratum state and a movement of destratification, assemblages swing between a territorial closure that tends to restratify them and a deterritorializing movement that on the contrary connects them with the Cosmos. Thus it is not surprising that the distinction we were seeking was not between assemblages and something else but between the two limits of any possible assemblage, in other words, between the system of strata and the plane of consistency. We should not forget that the strata rigidify and are organized on the plane of consistency, and that the plane of consistency is at work and is constructed in the strata, in both cases piece by piece, blow by blow, operation by operation.

We have gone from stratified milieus to territorialized assemblages and simultaneously, from the forces of chaos, as broken down, coded, trans-coded by the milieus, to the forces of the earth, as gathered into the assemblages. Then we went from territorial assemblages to interassemblages, to the opening of assemblages along lines of deterritorialization; and simultaneously, the same from the ingathered forces of the earth to the deterritorialized, or rather deterritorializing, Cosmos. How does Paul Klee present this last movement, which is not a terrestrial “pace” but instead a cosmic “breakaway” [*échappée*: also “opening,” “outlet,” “vista”; in counterpoint, “escape tone”—Trans.]? And why so enormous a word, Cosmos, to discuss an operation that must be precise? Klee says that one “tries convulsively to fly from the earth,” and that one “rises above it . . . powered by centrifugal forces that triumph over gravity.” He adds that the artist begins by looking around him- or herself, into all the milieus, but does so in order to grasp the trace of creation in the created, of naturing nature in natured nature; then, adopting “an earthbound position,”⁴³ the artist turns his or her attention to the microscopic, to crystals, molecules, atoms, and particles, not for scientific conformity, but for movement, for nothing but immanent movement; the artist tells him- or herself that this world has had different aspects, will have still others, and that there are already others on other planets; finally, the artist opens up to the Cosmos in order to harness forces in a “work” (without which the opening onto the Cosmos would only be a reverie incapable of enlarging the limits of the earth); this work requires very simple, pure, almost childish means, but also the forces of a *people*, which is what is still lacking. “We still lack the ultimate force. . . .

We seek a people. We began over there in the Bauhaus. . . . More we cannot do.”⁴⁴

Classicism refers to form-matter relation, or rather a form-substance relation (substance is precisely a matter endowed with form). Matter is organized by a succession of forms that are compartmentalized, centralized, and hierarchized in relation to one another, each of which takes charge of a greater or lesser amount of matter. Each form is like the code of a milieu, and the passage from one form to another is a veritable transcoding. Even the seasons are milieus. Two coexistent operations are involved, one by which the form differentiates itself according to binary distinctions, the other by which the formed substantial parts, milieus or seasons, enter into an order of succession that can be the same in either direction. But beneath these operations, the classical artist hazards an extreme and dangerous adventure. He or she breaks down the milieus, separates them, harmonizes them, regulates their mixtures, passes from one to the other. What the artist confronts in this way is chaos, the forces of chaos, the forces of a raw and untamed matter upon which Forms must be imposed in order to make substances, and Codes in order to make milieus. Phenomenal agility. That is why no one has ever been able to draw a clear line between baroque and classical.⁴⁵ All of baroque lies brewing beneath classicism: the task of the classical artist is God’s own, that of organizing chaos; and the artist’s only cry is Creation! Creation! The Tree of Creation! An ancient wooden flute organizes chaos, but chaos reigns like the Queen of the Night. The classical artist proceeds with a One-Two: the one-two of the differentiation of form divided (man-woman, masculine and feminine rhythms, voices, families of instruments, all the binarities of the *ars nova*); and the one-two of the distinction between parts as they answer each other (the enchanted flute and the magic bell). The little tune, the bird refrain, is the binary unity of creation, the differentiating unity of the pure beginning: “At first the piano complained alone, like a bird deserted by its mate; the violin heard and answered it, as from a neighboring tree. It was as at the beginning of the world, as if there were as yet only the two of them on earth, *or rather* in this world closed to all the rest, fashioned by the logic of a creator, in which there would never be more than the two of them: this sonata.”⁴⁶

If we attempt an equally summary definition of romanticism, we see that everything is clearly different. A new cry resounds: the Earth, the territory and the Earth! With romanticism, the artist abandons the ambition of de jure universality and his or her status as creator: the artist territorializes, enters a territorial assemblage. The seasons are now territorialized. The earth is certainly not the same thing as the territory. The earth is the intense point at the deepest level of the territory or is projected outside it like a

focal point, where all the forces draw together in close embrace. The earth is no longer one force among others, nor is it a substance endowed with form or a coded milieu, with bounds and an apportioned share. The earth has become that close embrace of all forces, those of the earth as well as of other substances, so that the artist no longer confronts chaos, but hell and the subterranean, the groundless. The artist no longer risks dissipation in the milieus but rather sinking too deeply into the earth: Empedocles. The artist no longer identifies with Creation but with the ground or foundation, the foundation has become creative. The artist is no longer God but the Hero who defies God: Found, Found, instead of Create. Faust, especially the second Faust, is impelled by this tendency. Criticism, the Protestantism of the earth, replaces dogmatism, the Catholicism of the milieus (code). It is certain that the Earth as an intense point in depth or in projection, as *ratio essendi*, is always in disjunction with the territory; and the territory as the condition of "knowledge," *ratio cognoscendi*, is always in disjunction with the earth. The territory is German, the Earth Greek. And this disjunction is precisely what determines the status of the romantic artist, in that she or he no longer confronts the gaping of chaos but the pull of the Ground (*Fond*). The little tune, the bird refrain, has changed: it is no longer the beginning of a world but draws a territorial assemblage upon the earth. It is then no longer made of two consonant parts that seek and answer one another; it addresses itself to a deeper singing that finds it, but also strikes against it and sweeps it away, making it ring dissonant. The refrain is indissolubly constituted by the territorial song and the singing of the earth that rises to drown it out. Thus at the end of *Das Lied von der Erde* (The song of the Earth) there are two coexistent motifs, one melodic, evoking the assemblages of the bird, the other rhythmic, evoking the deep, eternal breathing of the earth. Mahler says that the singing of the birds, the color of the flowers, and the fragrance of the forest are not enough to make Nature, that the god Dionysus and the great Pan are needed. The Ur-refrain of the earth harnesses all refrains whether territorial or not, and all milieu refrains. By the end of [Berg's] *Wozzeck*, the lullaby refrain, military refrain, drinking refrain, hunting refrain, child's refrain are so many admirable assemblages swept up by the powerful earth machine and its cutting edges: Wozzeck's voice, by which the earth becomes sonorous, Marie's death cry moving over the pond, the repeated B note, when the earth howled . . . It is owing to this disjunction, this decoding, that the romantic artist experiences the territory; but he or she experiences it as necessarily lost, and experiences him- or herself as an exile, a voyager, as deterritorialized, *driven back into the milieus*, like the Flying Dutchman or King Waldemar (whereas the classical artist inhabited the milieus). Yet this movement is still under earth's command, the repulsion from the territory

is produced by the attraction of the earth. The signpost now only indicates the road of no return. This is the ambiguity of the natal, as it appears in the lied (as well as in symphony and opera): the lied is simultaneously the territory, the lost territory, and the earth vector. The intermezzo assumed increasing importance because it played on all the disjunctions between the earth and the territory, inserted itself into them, filled them after its fashion, “between night and day,” “noon-midnight.” From this standpoint, the fundamental innovations of romanticism can be said to be the following: There were no longer substantial parts corresponding to forms, milieus corresponding to codes, or a matter in chaos given order in forms and by codes. The parts were instead like assemblages produced and dismantled at the surface. Form itself became *a great form in continuous development*, a gathering of the forces of the earth taking all the parts up into a sheaf. Matter itself was no longer a chaos to subjugate and organize but rather *the moving matter of a continuous variation*. The universal had become a relation, variation. The continuous variation of matter and the continuous development of form. The assemblages thus placed matter and form in a new relation: matter ceased to be a matter of content, becoming instead a matter of expression, and form ceased to be a code subduing the forces of chaos, becoming a force itself, the sum of the forces of the earth. There was a new relation to danger, madness, limits: romanticism did not go further than baroque classicism; it went elsewhere, with other givens and other vectors.

What romanticism lacks most is a people. The territory is haunted by a solitary voice; the voice of the earth resonates with it and provides it percussion rather than answering it. Even when there is a people, it is mediatized by the earth, it rises up from the bowels of the earth and is apt to return there: more a subterranean than a terrestrial people. The hero is a hero of the earth; he is mythic, rather than being a hero of the people and historical. Germany, German romanticism, had a genius for experiencing the natal territory not as deserted but as “solitary,” regardless of population density; for the population is only an emanation of the earth, and has the value of One Alone. The territory does not open onto a people, it half-opens onto the Friend, the Loved One; but the Loved One is already dead, and the Friend uncertain, disturbing.⁴⁷ As in the lied, everything in the territory occurs in relation to the One-Alone of the soul and the One-All of the earth. That is why romanticism takes on an entirely different aspect and even claims a different name, a different placard, in the Latin and Slavic countries, where on the contrary everything is put in terms of the theme of a people and the forces of a people. This time, it is the earth that is mediatized by the people, and exists only through the people. This time, the earth can be “deserted,” an arid steppe, or a ravaged, dismembered ter-

ritory; yet it is never solitary, it is always filled by a nomadic population that divides or regroups, contests or laments, attacks or suffers. This time, the hero is a hero of the people, and not of the earth; her is related to the *One-Crowd*, not the *One-All*. It certainly cannot be said that there is more or less nationalism on one side or the other because nationalism is everywhere in the figures of romanticism, sometimes as the driving force, sometimes as a black hole (fascism used Verdi much less than nazism did Wagner). The problem is a truly musical one, technically musical, and all the more political for that. The romantic hero, the voice of the romantic hero, acts as a subject, a subjectified individual with "feelings"; but this subjective vocal element is reflected in an orchestral and instrumental whole that on the contrary mobilizes nonsubjective "affects" and that reaches its height in romanticism. It should not be thought that the vocal element and the orchestral-instrumental whole are only in an extrinsic relation to one another: the orchestration imposes a given role on the voice, and the voice envelops a given mode of orchestration. Orchestration-instrumentation brings sound forces together or separates them, gathers or disperses them; but it changes, and the role of the voice changes too, depending on whether the forces are of the Earth or of the People, of the One-All or the One-Crowd. In the first case, it is a question of effecting *grouping of powers*, and these are what constitute affects; in the second case, it is *group individuations* that constitute affect and are the object of orchestration. Groupings of power are fully diversified, but they are like the *relations proper to the Universal*; we must use another word, the *Dividual*, to designate the type of musical relations and the intra- or intergroup passages occurring in group individuation. The sentimental or subjective element of the voice has a different role and even a different position depending on whether it internally confronts nonsubjectified groupings of power or nonsubjectified group individuation, the relations of the universal or the relations of the "dividual." Debussy formulated the problem of the One-Crowd well when he reproached Wagner for not knowing how to "do" a crowd or a people: a crowd must be fully individuated, but by group individuations that are not reducible to the individuality of the subjects that compose the crowd.⁴⁸ The people must be individualized, not according to the persons within it, but according to the affects it experiences, simultaneously or successively. The concepts of the One-Crowd and the Dividual are botched if the people is reduced to a juxtaposition, or if it is reduced to a power of the universal. In short, there are two very different conceptions of orchestration, depending on whether one is seeking to sonorize the forces of the Earth or the forces of the People. The simplest example of this difference is doubtless Wagner-Verdi, in that Verdi puts increasing emphasis on the relations between the voice and instrumenta-

tion and orchestration. Even today, Stockhausen and Berio outline a new version of this difference, even though they are grappling with a musical problem different from that of romanticism (in Berio there is a search for a multiple cry, a cry of the population, in the individual of the One-Crowd, and not for a cry of the Earth in the universal of the One-All). The idea of an Opera of the world, or cosmic music, changes drastically depending on which pole of orchestration is in play.⁴⁹ To avoid an oversimplified opposition between Wagner and Verdi, we would have to show how Berlioz had a genius for passing from one pole to the other in his orchestration, or even hesitating between them: a sonorous Nature or People. And how music like Mussorgsky's was able to do a crowd (despite what Debussy says). And how music like Bartók's was able to use popular, or population, airs to do populations, themselves sonorous, instrumental, and orchestral, which impose a Divalid scale, a prodigious new chromaticism.⁵⁰ And then there are all the non-Wagnerian paths . . .

If there is a modern age, it is, of course, the age of the cosmic. Paul Klee declared himself anti-Faustian. "As for animals and all the other creatures, I do not like them with a terrestrial cordiality; earthly things interest me less than cosmic things." The assemblage no longer confronts the forces of chaos, it no longer uses the forces of the earth or the people to deepen itself but instead opens onto the forces of the Cosmos. All this seems extremely general, and somewhat Hegelian, testifying to an absolute Spirit. Yet it is, should be, a question of technique, exclusively a question of technique. The essential relation is no longer matters-forms (or substances-attributes); neither is it the continuous development of form and the continuous variation of matter. It is now a direct relation *material-forces*. A material is a molecularized matter, which must accordingly "harness" forces; these forces are necessarily forces of the Cosmos. There is no longer a matter that finds its corresponding principle of intelligibility in form. It is now a question of elaborating a material charged with harnessing forces of a different order: the visual material must capture nonvisible forces. *Render visible*, Klee said; not render or reproduce the visible. From this perspective, philosophy follows the same movement as the other activities; whereas romantic philosophy still appealed to a formal synthetic identity ensuring a continuous intelligibility of matter (*a priori synthesis*), modern philosophy tends to elaborate a material of thought in order to capture forces that are not thinkable in themselves. This is Cosmos philosophy, after the manner of Nietzsche. The molecular material has even become so deterritorialized that we can no longer even speak of matters of expression, as we did in romantic territoriality. *Matters of expression are superseded by a material of capture*. The forces to be captured are no longer those of the earth, which still constitute a great expressive Form, but the forces of an

immaterial, nonformal, and energetic Cosmos. The painter Millet used to say that what counts in painting is not, for example, what a peasant is carrying, whether it is a sacred object or a sack of potatoes, but its exact weight. This is the postromantic turning point: the essential thing is no longer forms and matters, or themes, but forces, densities, intensities. The earth itself swings over, tending to take on the value of pure material for a force of gravitation or weight. Perhaps it is not until Cézanne that rocks begin to exist uniquely through the forces of folding they harness, landscapes through thermal and magnetic forces, and apples through forces of germination: nonvisual forces that nevertheless have been rendered visible. When forces become necessarily cosmic, material becomes necessarily molecular, with enormous force operating in an infinitesimal space. The problem is no longer that of the beginning, any more than it is that of a foundation-ground. It is now a problem of consistency or consolidation: how to consolidate the material, make it consistent, so that it can harness unthinkable, invisible, nonsonorous forces. Debussy . . . Music molecularizes sound matter and in so doing becomes capable of harnessing nonsonorous forces such as Duration and Intensity.⁵¹ *Render Duration sonorous.* Let us recall Nietzsche's idea of the eternal return as a little ditty, a refrain, but which captures the mute and unthinkable forces of the Cosmos. We thus leave behind the assemblages to enter the age of the Machine, the immense mechanosphere, the plane of cosmicization of forces to be harnessed. Varèse's procedure, at the dawn of this age, is exemplary: a musical machine of consistency, a *sound machine* (not a machine for reproducing sounds), which molecularizes and atomizes, ionizes sound matter, and harnesses a cosmic energy.⁵² If this machine must have an assemblage, it is the synthesizer. By assembling modules, source elements, and elements for treating sound (oscillators, generators, and transformers), by arranging microintervals, the synthesizer makes audible the sound process itself, the production of that process, and puts us in contact with still other elements beyond sound matter.⁵³ It unites disparate elements in the material, and transposes the parameters from one formula to another. The synthesizer, with its operation of consistency, has taken the place of the ground in a priori synthetic judgment: its synthesis is of the molecular and the cosmic, material and force, not form and matter, *Grund* and territory. Philosophy is no longer synthetic judgment; it is like a thought synthesizer functioning to make thought travel, make it mobile, make it a force of the Cosmos (in the same way as one makes sound travel).

This synthesis of disparate elements is not without ambiguity. It has the same ambiguity, perhaps, as the modern valorization of children's drawings, texts by the mad, and concerts of noise. Sometimes one overdoes it, puts too much in, works with a jumble of lines and sounds; then instead of

producing a cosmic machine capable of “rendering sonorous,” one lapses back to a machine of reproduction that ends up reproducing nothing but a scribble effacing all lines, a scramble effacing all sounds. The claim is that one is opening music to all events, all eruptions, but one ends up reproducing a scrambling that prevents any event from happening. All one has left is a resonance chamber well on the way to forming a black hole. A material that is too rich remains too “territorialized”: on noise sources, on the nature of the objects . . . (this even applies to Cage’s prepared piano). One makes an aggregate fuzzy, instead of defining the fuzzy aggregate by the operations of consistency or consolidation pertaining to it. For this is the essential thing: *a fuzzy aggregate, a synthesis of disparate elements, is defined only by a degree of consistency that makes it possible to distinguish the disparate elements constituting that aggregate (discernibility)*.⁵⁴ The material must be sufficiently deterritorialized to be molecularized and open onto something cosmic, instead of lapsing into a statistical heap. This condition is met only if there is a certain simplicity in the nonuniform material: a maximum of calculated sobriety in relation to the disparate elements and the parameters. The sobriety of the assemblages is what makes for the richness of the Machine’s effects. People often have too much of a tendency to reterritorialize on the child, the mad, noise. If this is done, one *fuzzifies* instead of making the fuzzy aggregate consist, or harnessing cosmic forces in the deterritorialized material. That is why it infuriated Paul Klee when people would talk about the “childishness” of his drawings (and Varèse when they would talk about sound effects, etc.). According to Klee, what is needed in order to “render visible” or harness the Cosmos is a pure and simple line accompanied by the idea of an object, and nothing more: if you multiply the lines and take the whole object, you get nothing but a scramble, and visual sound effects.⁵⁵ According to Varèse, in order for the projection to yield a highly complex form, in other words, a cosmic distribution, what is necessary is a simple figure in motion and a plane that is itself mobile; otherwise, you get sound effects. Sobriety, sobriety: that is the common prerequisite for the deterritorialization of matters, the molecularization of material, and the cosmicization of forces. Maybe a child can do that. But the sobriety involved is the sobriety of a becoming-child that is not necessarily the becoming *of* the child, quite the contrary; the becoming-mad involved is not necessarily the becoming *of* the madman, quite the contrary. It is clear that what is necessary to make sound travel, and to travel around sound, is very pure and simple sound, an emission or wave without harmonics (La Monte Young has been successful at this). The more rarefied the atmosphere, the more disparate the elements you will find. Your synthesis of disparate elements will be all the *stronger* if you proceed with a sober gesture, an act of consistency, capture, or extraction that

works in a material that is not meager but prodigiously simplified, creatively limited, selected. For there is no imagination outside of technique. The modern figure is not the child or the lunatic, still less the artist, but the cosmic artisan: a homemade atomic bomb—it's very simple really, it's been proven, it's been done. To be an artisan and no longer an artist, creator, or founder, is the only way to become cosmic, to leave the milieus and the earth behind. The invocation to the Cosmos does not at all operate as a metaphor; on the contrary, the operation is an effective one, from the moment the artist connects a material with forces of consistency or consolidation.

Material thus has three principal characteristics: it is a molecularized matter; it has a relation to forces to be harnessed; and it is defined by the operations of consistency applied to it. Finally, it is clear that the relation to the earth and the people has changed, and is no longer of the romantic type. The earth is now at its most deterritorialized: not only a point in a galaxy, but one galaxy among others. The people is now at its most molecularized: a molecular population, a people of oscillators as so many forces of interaction. The artist discards romantic figures, relinquishes both the forces of the earth and those of the people. The combat, if combat there is, has moved. The established powers have occupied the earth, they have built people's organizations. The mass media, the great people's organizations of the party or union type, are machines for reproduction, fuzzification machines that effectively scramble all the terrestrial forces of the people. The established powers have placed us in the situation of a combat at once atomic and cosmic, galactic. Many artists became aware of this situation long ago, even before it had been installed (Nietzsche, for example). They became aware of it because the same vector was traversing their own domain: a molecularization, an atomization of the material, coupled with a cosmicization of the forces taken up by that material. The question then became whether molecular or atomic “populations” of all natures (mass media, monitoring procedures, computers, space weapons) would continue to bombard the existing people in order to train it or control it or annihilate it—or if other molecular populations were possible, could slip into the first and give rise to a people yet to come. As Virilio says in his very rigorous analysis of the depopulation of the people and the deterritorialization of the earth, the question has become: “To dwell as a poet or as an assassin?”⁵⁶ The assassin is one who bombards the existing people with molecular populations that are forever closing all of the assemblages, hurling them into an ever wider and deeper black hole. The poet, on the other hand, is one who lets loose molecular populations in hopes that this will sow the seeds of, or even engender, the people to come, that these populations will pass into a people to come, open a cosmos. Once again, we must

not make it seem as though the poet gorged on metaphors: it may be that the sound molecules of pop music are at this very moment implanting here and there a people of a new type, singularly indifferent to the orders of the radio, to computer safeguards, to the threat of the atomic bomb. In this respect, the relation of artists to the people has changed significantly: the artist has ceased to be the One-Alone withdrawn into him- or herself, but has also ceased to address the people, to invoke the people as a constituted force. Never has the artist been more in need of a people, while stating most firmly that the people is lacking—the people is what is most lacking. We are not referring to popular or populist artists. Mallarmé said that the Book needed a people. Kafka said that literature is the affair of the people. Klee said that the people is essential *yet lacking*. Thus the problem of the artist is that the modern depopulation of the people results in an open earth, and by means of art, or by means to which art contributes. Instead of being bombarded from all sides in a limiting cosmos, the people and the earth must be like the vectors of a cosmos that carries them off; then the cosmos itself will be art. From depopulation, make a cosmic people; from deterritorialization, a cosmic earth—that is the wish of the artisan-artist, here, there, locally. Our governments deal with the molecular and the cosmic, and our arts make them their affair also, with the same stakes, the people and the earth, and with unfortunately incomparable, but nevertheless competitive, means. Is it not of the nature of creations to operate in silence, locally, to seek consolidation everywhere, to go from the molecular to an uncertain cosmos, whereas the processes of destruction and conservation work in bulk, take center stage, occupy the entire cosmos in order to enslave the molecular and to stick it in a conservatory or a bomb?

These three “ages,” the classical, romantic, and modern (for lack of a better term), should not be interpreted as an evolution, or as structures separated by signifying breaks. They are assemblages enveloping different Machines, or different relations to the Machine. In a sense, everything we attribute to an age was already present in the preceding age. Forces, for example: it has always been a question of forces, designated either as forces of chaos or forces of the earth. Similarly, for all of time painting has had the project of rendering visible, instead of reproducing the visible, and music of rendering sonorous, instead of reproducing the sonorous. Fuzzy aggregates have been constituting themselves and inventing their processes of consolidation all along. A *freeing of the molecular* was already found in classical matters of content, operating by destratification, and in romantic matters of expression, operating by decoding. The most we can say is that when forces appear as forces of the earth or of chaos, they are not grasped directly as forces but as reflected in relations between matter and form. Thus it is more a question of thresholds of perception, or thresholds of

discernibility belonging to given assemblages. It is only after matter has been sufficiently deterritorialized that it itself emerges as molecular and brings forth pure forces attributable only to the Cosmos. It had been present “for all of time,” but under different perceptual conditions. New conditions were necessary for what was buried or covered, inferred or concluded, presently to rise to the surface. What was composed in an assemblage, what was still only composed, becomes a component of a new assemblage. In this sense, all history is really the history of perception, and what we make history with is the matter of a becoming, not the subject matter of a story. Becoming is like the machine: present in a different way in every assemblage, passing from one to the other, opening one onto the other, outside any fixed order or determined sequence.

We are now ready to return to the refrain. We can propose a new classification system: milieu refrains, with at least two parts, one of which answers the other (the piano and the violin); natal refrains, refrains of the territory, where the part is related to the whole, to an immense refrain of the earth, according to relations that are themselves variable and mark in each instance the disjunction between the earth and the territory (the lullaby, the drinking song, hunting song, work song, military song, etc.); folk and popular refrains, themselves tied to an immense song of the people, according to variable relations of crowd individuations that simultaneously bring into play affects and nations (the Polish, Auvergnat, German, Magyar, or Romanian, but also the Pathetic, Panicked, Vengeful, etc.); molecularized refrains (the sea and the wind) tied to cosmic forces, the Cosmos refrain. For the Cosmos itself is a refrain, and the ear also (everything that has been taken for a labyrinth is in fact a refrain). But precisely why is the refrain eminently sonorous? Why this privileging of the ear, when even animals and birds present us with so many visual, chromatic, postural, and gestural refrains? Does the painter have fewer refrains than the musician? Are there fewer refrains in Cézanne or Klee than in Mozart, Schumann, or Debussy? Taking Proust’s examples: Does Vermeer’s little yellow span of wall, or a painter’s flowers, Elstir’s roses, constitute less of a refrain than Vinteuil’s little phrase? There is surely no question here of declaring a given art supreme on the basis of a formal hierarchy of absolute criteria. Our problem is more modest: comparing the powers or coefficients of deterritorialization of sonorous and visual components. It seems that when sound deterritorializes, it becomes more and more refined; it becomes specialized and autonomous. Color clings more, not necessarily to the object, but to territoriality. When it deterritorializes, it tends to dissolve, to let itself be steered by other components. This is evident in phenomena of synesthesia, which are not reducible to a simple color-sound correspondence; sounds have a piloting role and induce colors that are

superposed upon the colors we see, lending them a properly sonorous rhythm and movement.⁵⁷ Sound owes this power not to signifying or “communicational” values (which on the contrary presuppose that power), nor to physical properties (which would privilege light over sound), but to a phylogenetic line, a machinic phylum that operates in sound and makes it a cutting edge of deterritorialization. But this does not happen without great ambiguity: sound invades us, impels us, drags us, transpierces us. It takes leave of the earth, as much in order to drop us into a black hole as to open us up to a cosmos. It makes us want to die. Since its force of deterritorialization is the strongest, it also effects the most massive of reterritorializations, the most numbing, the most redundant. Ecstasy and hypnosis. Colors do not move a people. Flags can do nothing without trumpets. Lasers are modulated on sound. The refrain is sonorous par excellence, but it can as easily develop its force into a sickly sweet ditty as into the purest motif, or Vinteuil’s little phrase. And sometimes the two combine: Beethoven used as a “signature tune.” The potential fascism of music. Overall, we may say that music is plugged into a machinic phylum infinitely more powerful than that of painting: a line of selective pressure. That is why the musician has a different relation to the people, machines, and the established powers than does the painter. In particular, the established powers feel a keen need to control the distribution of black holes and lines of deterritorialization in this phylum of sounds, in order to ward off or appropriate the effects of musical machinism. Painters, at least as commonly portrayed, may be much more open socially, much more political, and less controlled from without and within. That is because each time they paint, they must create or recreate a phylum, and they must do so on the basis of bodies of light and color they themselves produce, whereas musicians have at their disposal a kind of germinal continuity, even if it is latent or indirect, on the basis of which they produce sound bodies. Two different movements of creation: one goes from *soma* to *germen*, and the other from *germen* to *soma*. The painter’s refrain is like the flipside of the musician’s, a negative of music.

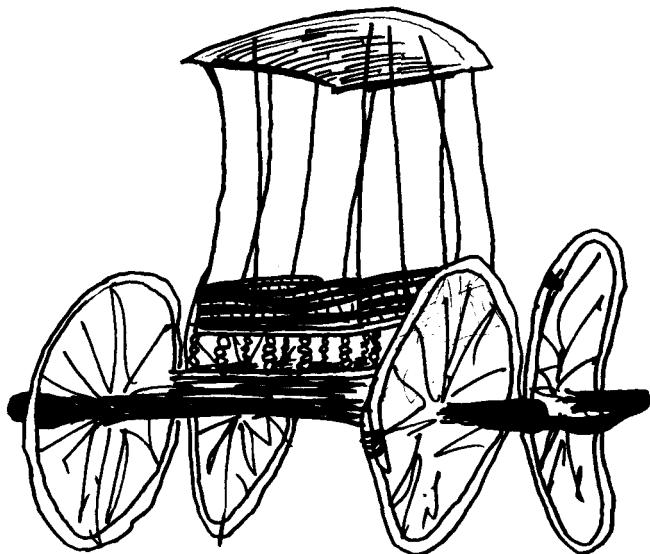
So just what is a refrain? *Glass harmonica*: the refrain is a prism, a crystal of space-time. It acts upon that which surrounds it, sound or light, extracting from it various vibrations, or decompositions, projections, or transformations. The refrain also has a catalytic function: not only to increase the speed of the exchanges and reactions in that which surrounds it, but also to assure indirect interactions between elements devoid of so-called natural affinity, and thereby to form organized masses. The refrain is therefore of the crystal or protein type. The seed, or internal structure, then has two essential aspects: augmentations and diminutions, additions and withdrawals, amplifications and eliminations by unequal

values, but also the presence of a retrograde motion running in both directions, as “in the side windows of a moving streetcar.” The strange retrograde motion of *Joke*. It is of the nature of the refrain to become concentrated by elimination in a very short moment, as though moving from the extremes to a center, or, on the contrary, to develop by additions, moving from a center to the extremes, and also to travel these routes in both directions.⁵⁸ The refrain fabricates time (*du temps*). The refrain is the “implied tense” (*temps*) discussed by the linguist Gustave Guillaume. The ambiguity of the refrain is more evident now: for if the retrograde motion merely forms a closed circle, if the augmentations and diminutions are regular, proceeding, for example, by doubled or halved values, then this false spatiotemporal rigor leaves the exterior aggregate all the fuzzier; that aggregate now has only descriptive, indicative, or associative relations with the seed. It is “a worksite of inauthentic elements for the formation of impure crystals,” rather than a pure crystal that harnesses cosmic forces. The refrain remains a formula evoking a character or landscape, instead of itself constituting a rhythmic character or melodic landscape. The refrain has two poles. These poles hinge not only on an intrinsic quality but also on a state of force on the part of the listener; thus the little phrase from Vinteuil’s sonata is associated with Swann’s love, the character of Odette, and the landscape of the Bois de Boulogne for a long time, until it turns back on itself, opens onto itself, revealing until then unheard-of potentialities, entering into other connections, setting love adrift in the direction of other assemblages. Here, Time is not an *a priori* form; rather, the refrain is the *a priori* form of time, which in each case fabricates different times [*temps*: also, “meters,” “tempos”—Trans.].

It is odd how music does not eliminate the bad or mediocre refrain, or the bad usage of the refrain, but on the contrary carries it along, or uses it as a springboard. “Ah, vous dirai-je maman” (“Ah, mamma, now you shall know”), “Elle avait une jambe de bois” (“She had a wooden leg”), “Frère Jacques.” Childhood or bird refrain, folk song, drinking song, Viennese waltz, cow bells: music uses anything and sweeps everything away. Not that a folk song, bird song, or children’s song is reducible to the kind of closed and associative formula we just mentioned. Instead, what needs to be shown is that a musician requires a *first type* of refrain, a territorial or assemblage refrain, in order to transform it from within, deterritorialize it, producing a refrain of the *second type* as the final end of music: the cosmic refrain of a sound machine. Gisèle Brelet, discussing Bartók, gives a good formulation of the problem of the two types: beginning from popular and territorial *melodies* that are autonomous, self-sufficient, and closed in upon themselves, how can one construct a new chromaticism that places them in communication, thereby creating “*themes*” bringing about a devel-

opment of Form, or rather a becoming of Forces? The problem is a general one because in many directions refrains will be planted by a new seed that brings back modes, makes those modes communicate, undoes temperament, melds major and minor, and cuts the tonal system loose, slipping through its net instead of breaking with it.⁵⁹ We may say long live Chabrier, as opposed to Schoenberg, just as Nietzsche said long live Bizet, and for the same reasons, with the same technical and musical intent. We go from modality to an untempered, widened chromaticism. We do not need to suppress tonality, we need to turn it loose. We go from assembled refrains (territorial, popular, romantic, etc.) to the great cosmic machined refrain. But the labor of creation is already under way in the first type; it is there in its entirety. Deformations destined to harness a great force are already present in the small-form refrain or rondo. Childhood scenes, children's games: the starting point is a childlike refrain, but the child has wings already, he becomes celestial. The becoming-child of the musician is coupled with a becoming-aerial of the child, in a nondecomposable block. The memory of an angel, or rather the becoming of a cosmos. Crystal: the becoming-bird of Mozart is inseparable from a becoming-initiate of the bird, and forms a block with it.⁶⁰ It is the extremely profound labor dedicated to the first type of refrain that creates the second type, or the little phrase of the Cosmos. In a concerto, Schumann requires all the assemblages of the orchestra to make the cello wander the way a light fades into the distance or is extinguished. In Schumann, a whole learned labor, at once rythmic, harmonic, and melodic, has this sober and simple result: *deterritorialize the refrain*.⁶¹ Produce a deterritorialized refrain as the final end of music, release it in the Cosmos—that is more important than building a new system. Opening the assemblage onto a cosmic force. In the passage from one to the other, from the assemblage of sounds to the Machine that renders it sonorous, from the becoming-child of the musician to the becoming-cosmic of the child, many dangers crop up: black holes, closures, paralysis of the finger and auditory hallucinations, Schumann's madness, cosmic force gone *bad*, a note that pursues you, a sound that transfixes you. Yet one was already present in the other; the cosmic force was already present in the material, the great refrain in the little refrains, the great maneuver in the little maneuver. Except we can never be sure we will be strong enough, for we have no system, only lines and movements. Schumann.

12. 1227: Treatise on Nomadology— The War Machine



Nomad Chariot, Entirely of Wood, Altai, Fifth to Fourth Centuries B.C.

AXIOM I. *The war machine is exterior to the State apparatus.*

PROPOSITION I. *This exteriority is first attested to in mythology, epic, drama, and games.*

Georges Dumézil, in his definitive analyses of Indo-European mythology, has shown that political sovereignty, or domination, has two heads: the magician-king and the jurist-priest. Rex and flamen, raj and Brahman, Romulus and Numa, Varuna and Mitra, the despot and the legislator, the binder and the organizer. Undoubtedly, these two poles stand in opposition term by term, as the obscure and the clear, the violent and the calm, the quick and the weighty, the fearsome and the regulated, the “bond” and the “pact,” etc.¹ But their opposition is only relative; they function as a pair, in alternation, as though they expressed a division of the One or constituted in themselves a sovereign unity. “At once antithetical and complementary, necessary to one another and consequently without hostility, lacking a

mythology of conflict: a specification on any one level automatically calls forth a homologous specification on another. The two together exhaust the field of the function.” They are the principal elements of a State apparatus that proceeds by a One-Two, distributes binary distinctions, and forms a milieu of interiority. It is a double articulation that makes the State apparatus into a *stratum*.

It will be noted that war is not contained within this apparatus. *Either* the State has at its disposal a violence that is not channeled through war—either it uses police officers and jailers in place of warriors, has no arms and no need of them, operates by immediate, magical capture, “seizes” and “binds,” preventing all combat—or, the State acquires an army, but in a way that presupposes a juridical integration of war and the organization of a military function.² As for the war machine in itself, it seems to be irreducible to the State apparatus, to be outside its sovereignty and prior to its law: it comes from elsewhere. *Indra, the warrior god, is in opposition to Varuna no less than to Mitra.*³ He can no more be reduced to one or the other than he can constitute a third of their kind. Rather, he is like a pure and immeasurable multiplicity, the pack, an irruption of the ephemeral and the power of metamorphosis. *He unites the bond just as he betrays the pact.* He brings a *furor* to bear against sovereignty, a celerity against gravity, secrecy against the public, a power (*puissance*) against sovereignty, a machine against the apparatus. He bears witness to another kind of justice, one of incomprehensible cruelty at times, but at others of unequalled pity as well (because he unties bonds . . .).⁴ He bears witness, above all, to other relations with women, with animals, because he sees all things in relations of *becoming*, rather than implementing binary distributions between “states”: a veritable becoming-animal of the warrior, a becoming-woman, which lies outside dualities of terms as well as correspondences between relations. In every respect, the war machine is of another species, another nature, another origin than the State apparatus.

Let us take a limited example and compare the war machine and the State apparatus in the context of the theory of games. Let us take chess and Go, from the standpoint of the game pieces, the relations between the pieces and the space involved. Chess is a game of State, or of the court: the emperor of China played it. Chess pieces are coded; they have an internal nature and intrinsic properties from which their movements, situations, and confrontations derive. They have qualities; a knight remains a knight, a pawn a pawn, a bishop a bishop. Each is like a subject of the statement endowed with a relative power, and these relative powers combine in a subject of enunciation, that is, the chess player or the game’s form of interiority. Go pieces, in contrast, are pellets, disks, simple arithmetic units, and have only an anonymous, collective, or third-person function:

“It” makes a move. “It” could be a man, a woman, a louse, an elephant. Go pieces are elements of a nonsubjectified machine assemblage with no intrinsic properties, only situational ones. Thus the relations are very different in the two cases. Within their milieu of interiority, chess pieces entertain biunivocal relations with one another, and with the adversary’s pieces: their functioning is structural. On the other hand, a Go piece has only a milieu of exteriority, or extrinsic relations with nebulas or constellations, according to which it fulfills functions of insertion or situation, such as bordering, encircling, shattering. All by itself, a Go piece can destroy an entire constellation synchronically; a chess piece cannot (or can do so diachronically only). Chess is indeed a war, but an institutionalized, regulated, coded war, with a front, a rear, battles. But what is proper to Go is war without battle lines, with neither confrontation nor retreat, without battles even: pure strategy, whereas chess is a semiology. Finally, the space is not at all the same: in chess, it is a question of arranging a closed space for oneself, thus of going from one point to another, of occupying the maximum number of squares with the minimum number of pieces. In Go, it is a question of arraying oneself in an open space, of holding space, of maintaining the possibility of springing up at any point: the movement is not from one point to another, but becomes perpetual, without aim or destination, without departure or arrival. The “smooth” space of Go, as against the “striated” space of chess. The *nomos* of Go against the State of chess, *nomos* against *polis*. The difference is that chess codes and decodes space, whereas Go proceeds altogether differently, territorializing or deterritorializing it (make the outside a territory in space; consolidate that territory by the construction of a second, adjacent territory; deterritorialize the enemy by shattering his territory from within; deterritorialize oneself by renouncing, by going elsewhere . . .). Another justice, another movement, another space-time.

“They come like fate, without reason, consideration, or pretext . . .” “In some way that is incomprehensible they have pushed right into the capital. At any rate, here they are; it seems that every morning there are more of them.”⁵ Luc de Heusch analyzes a Bantu myth that leads us to the same schema: Nkongolo, an indigenous emperor and administrator of public works, a man of the public and a man of the police, gives his half-sisters to the hunter Mbidi, who assists him and then leaves. Mbidi’s son, a man of secrecy, joins up with his father, only to return from the outside with that inconceivable thing, an army. He kills Nkongolo and proceeds to build a new State.⁶ “Between” the magical-despotic State and the juridical State containing a military institution, we see the flash of the war machine, arriving from without.

From the standpoint of the State, the originality of the man of war, his

eccentricity, necessarily appears in a negative form: stupidity, deformity, madness, illegitimacy, usurpation, sin. Dumézil analyzes the three “sins” of the warrior in the Indo-European tradition: against the king, against the priest, against the laws originating in the State (for example, a sexual transgression that compromises the distribution of men and women, or even a betrayal of the laws of war as constituted by the State).⁷ The warrior is in the position of betraying everything, including the function of the military, *or* of understanding nothing. It happens that historians, both bourgeois and Soviet, will follow this negative tradition and explain how Genghis Khan understood nothing: he “didn’t understand” the phenomenon of the city. An easy thing to say. The problem is that the exteriority of the war machine in relation to the State apparatus is everywhere apparent but remains difficult to conceptualize. It is not enough to affirm that the war machine is external to the apparatus. It is necessary to reach the point of conceiving the war machine as itself a pure form of exteriority, whereas the State apparatus constitutes the form of interiority we habitually take as a model, or according to which we are in the habit of thinking. What complicates everything is that this extrinsic power of the war machine tends, under certain circumstances, to become confused with one of the two heads of the State apparatus. Sometimes it is confused with the magic violence of the State, at other times with the State’s military institution. For instance, the war machine invents speed and secrecy; but there is all the same a certain speed and a certain secrecy that pertain to the State, relatively, secondarily. So there is a great danger of identifying the structural relation between the two poles of political sovereignty, and the dynamic interrelation of these two poles, with the power of war. Dumézil cites the lineage of the Roman kings: there is a Romulus-Numa relation that recurs throughout a series, with variants and an alternation between these two types of equally legitimate rulers; but there is also a relation with an “evil king,” Tullus Hostilius, Tarquinius Superbus, an upsurge of the warrior as a disquieting and illegitimate character.⁸ Shakespeare’s kings could also be invoked: even violence, murders, and perversion do not prevent the State lineage from producing “good” kings; but a disturbing character like Richard III slips in, announcing from the outset his intention to reinvent a war machine and impose its line (deformed, treacherous and traitorous, he claims a “secret close intent”⁹ totally different from the conquest of State power, and another —an *other*—relation with women). In short, whenever the irruption of war power is confused with the line of State domination, everything gets muddled; the war machine can then be understood only through the categories of the negative, since nothing is left that remains outside the State. But, returned to its milieu of exteriority, the war machine is seen to be of another species, of another nature, of another origin. One would have to

say that it is located between the two heads of the State, between the two articulations, and that it is necessary in order to pass from one to the other. But “between” the two, in that instant, even ephemeral, if only a flash, it proclaims its own irreducibility. *The State has no war machine of its own*; it can only appropriate one in the form of a military institution, one that will continually cause it problems. This explains the mistrust States have toward their military institutions, in that the military institution inherits an extrinsic war machine. Karl von Clausewitz has a general sense of this situation when he treats the flow of absolute war as an Idea that States partially appropriate according to their political needs, and in relation to which they are more or less good “conductors.”

Trapped between the two poles of political sovereignty, the man of war seems outmoded, condemned, without a future, reduced to his own fury, which he turns against himself. The descendants of Hercules, Achilles, then Ajax, have enough strength left to proclaim their independence from Agamemnon, a man of the old State. But they are powerless when it comes to Ulysses, a man of the nascent modern State, the first man of the modern State. And it is Ulysses who inherits Achilles’ arms, only to convert them to other uses, submitting them to the laws of the State—not Ajax, who is condemned by the goddess he defied and against whom he sinned.¹⁰ No one has portrayed the situation of the man of war, at once eccentric and condemned, better than Kleist. In *Penthesilea*, Achilles is already separated from his power: the war machine has passed over to the Amazons, a Stateless woman-people whose justice, religion, and loves are organized uniquely in a war mode. Descendants of the Scythians, the Amazons spring forth like lightning, “between” the two States, the Greek and the Trojan. They sweep away everything in their path. Achilles is brought before his double, Penthesilea. And in his ambiguous struggle, Achilles is unable to prevent himself from marrying the war machine, or from loving Penthesilea, and thus from betraying Agamemnon and Ulysses at the same time. Nevertheless, he already belongs enough to the Greek State that Penthesilea, for her part, cannot enter the passionnal relation of war with him without herself betraying the collective law of her people, the law of the pack that prohibits “choosing” the enemy and entering into one-to-one relationships or binary distinctions.

Throughout his work, Kleist celebrates the war machine, setting it against the State apparatus in a struggle that is lost from the start. Doubtless Arminius heralds a Germanic war machine that breaks with the imperial order of alliances and armies, and stands forever opposed to the Roman State. But the Prince of Homburg lives only in a dream and stands condemned for having reached victory in disobedience of the law of the State. As for Kohlhaas, his war machine can no longer be anything more than

banditry. Is it the destiny of the war machine, when the State triumphs, to be caught in this alternative: either to be nothing more than the disciplined, military organ of the State apparatus, or to turn against itself, to become a double suicide machine for a solitary man and a solitary woman? Goethe and Hegel, State thinkers both, see Kleist as a monster, and Kleist has lost from the start. Why is it, then, that the most uncanny modernity lies with him? It is because the elements of his work are secrecy, speed, and affect.¹¹ And in Kleist the secret is no longer a content held within a form of interiority; rather, it becomes a form, identified with the form of exteriority that is always external to itself. Similarly, feelings become uprooted from the interiority of a “subject,” to be projected violently outward into a milieu of pure exteriority that lends them an incredible velocity, a catapulting force: love or hate, they are no longer feelings but affects. And these affects are so many instances of the becoming-woman, the becoming-animal of the warrior (the bear, she-dogs). Affects transpierce the body like arrows, they are weapons of war. The deterritorialization velocity of affect. Even dreams (Homburg’s, Penthesilea’s) are externalized, by a system of relays and plug-ins, extrinsic linkages belonging to the war machine. Broken rings. This element of exteriority—which dominates everything, which Kleist invents in literature, which he is the first to invent—will give time a new rhythm: an endless succession of catatonic episodes or fainting spells, and flashes or rushes. Catatonia is: “This affect is too strong for me,” and a flash is: “The power of this affect sweeps me away,” so that the Self (*Moi*) is now nothing more than a character whose actions and emotions are desubjectified, perhaps even to the point of death. Such is Kleist’s personal formula: a succession of flights of madness and catatonic freezes in which no subjective interiority remains. There is much of the East in Kleist: the Japanese fighter, interminably still, who then makes a move too quick to see. The Go player. Many things in modern art come from Kleist. Goethe and Hegel are old men next to Kleist. Could it be that it is at the moment the war machine ceases to exist, conquered by the State, that it displays to the utmost its irreducibility, that it scatters into thinking, loving, dying, or creating machines that have at their disposal vital or revolutionary powers capable of challenging the conquering State? Is the war machine already overtaken, condemned, appropriated as part of the same process whereby it takes on new forms, undergoes a metamorphosis, affirms its irreducibility and exteriority, and deploys that milieu of pure exteriority that the occidental man of the State, or the occidental thinker, continually reduces to something other than itself?

PROBLEM I. *Is there a way of warding off the formation of a State apparatus (or its equivalents in a group)?*

PROPOSITION II. *The exteriority of the war machine is also attested to by ethnology (a tribute to the memory of Pierre Clastres).*

Primitive, segmentary societies have often been defined as societies without a State, in other words, societies in which distinct organs of power do not appear. But the conclusion has been that these societies did not reach the degree of economic development, or the level of political differentiation, that would make the formation of the State apparatus both possible and inevitable: the implication is that primitive people “don’t understand” so complex an apparatus. The prime interest in Pierre Clastres’s theories is that they break with this evolutionist postulate. Not only does he doubt that the State is the product of an ascribable economic development, but he asks if it is not a potential concern of primitive societies to ward off or avert that monster they supposedly do not understand. Warding off the formation of a State apparatus, making such a formation impossible, would be the objective of a certain number of primitive social mechanisms, even if they are not consciously understood as such. To be sure, primitive societies have *chiefs*. But the State is not defined by the existence of chiefs; it is defined by the perpetuation or conservation of organs of power. The concern of the State is to conserve. Special institutions are thus necessary to enable a chief to become a man of State, but diffuse, collective mechanisms are just as necessary to prevent a chief from becoming one. Mechanisms for warding off, preventive mechanisms, are a part of chieftainship and keep an apparatus distinct from the social body from crystallizing. Clastres describes the situation of the chief, who has no instituted weapon other than his prestige, no other means of persuasion, no other rule than his sense of the group’s desires. The chief is more like a leader or a star than a man of power and is always in danger of being disavowed, abandoned by his people. But Clastres goes further, identifying *war* in primitive societies as the surest mechanism directed against the formation of the State: war maintains the dispersal and segmentarity of groups, and the warrior himself is caught in a process of accumulating exploits leading him to solitude and a prestigious but powerless death.¹² Clastres can thus invoke natural Law while reversing its principal proposition: just as Hobbes saw clearly that *the State was against war, so war is against the State*, and makes it impossible. It should not be concluded that war is a state of nature, but rather that it is the mode of a social state that wards off and prevents the State. Primitive war does not produce the State any more than it derives from it. And it is no better explained by exchange than by the State: far from deriving from exchange, even as a sanction for its failure, war is what limits exchanges, maintains them in the framework of

“alliances”; it is what prevents them from becoming a State factor, from fusing groups.

The importance of this thesis is first of all to draw attention to collective mechanisms of inhibition. These mechanisms may be subtle, and function as micromechanisms. This is easily seen in certain band or pack phenomena. For example, in the case of gangs of street children in Bogotá, Jacques Meunier cites three ways in which the leader is prevented from acquiring stable power: the members of the band meet and undertake their theft activity in common, with collective sharing of the loot, but they disperse to eat or sleep separately; also, and especially, each member of the band is paired off with one, two, or three other members, so if he has a disagreement with the leader, he will not leave alone but will take along his allies, whose combined departure will threaten to break up the entire gang; finally, there is a diffuse age limit, and at about age fifteen a member is inevitably induced to quit the gang.¹³ These mechanisms cannot be understood without renouncing the evolutionist vision that sees bands or packs as a rudimentary, less organized, social form. Even in bands of animals, leadership is a complex mechanism that does not act to promote the strongest but rather inhibits the installation of stable powers, in favor of a fabric of immanent relations.¹⁴ One could just as easily compare the form “high-society life” to the form “sociability” among the most highly evolved men and women: high-society groups are similar to gangs and operate by the diffusion of prestige rather than by reference to centers of power, as in social groupings (Proust clearly showed this noncorrespondence of high-society values and social values). Eugène Sue, a man of high society and a dandy, whom legitimists reproached for frequenting the Orléans family, used to say: “I’m not on the side of the family, I side with the pack.” Packs, bands, are groups of the rhizome type, as opposed to the arborescent type that centers around organs of power. That is why bands in general, even those engaged in banditry or high-society life, are metamorphoses of a war machine formally distinct from all State apparatuses or their equivalents, which are instead what structure centralized societies. We certainly would not say that discipline is what defines a war machine: discipline is the characteristic required of armies after the State has appropriated them. The war machine answers to other rules. We are not saying that they are better, of course, only that they animate a fundamental indiscipline of the warrior, a questioning of hierarchy, perpetual blackmail by abandonment or betrayal, and a very volatile sense of honor, all of which, once again, impedes the formation of the State.

But why does this argument fail to convince us entirely? We follow Clastres when he demonstrates that the State is explained neither by a development of productive forces nor by a differentiation of political

forces. It is the State, on the contrary, that makes possible the undertaking of large-scale projects, the constitution of surpluses, and the organization of the corresponding public functions. The State is what makes the distinction between governors and governed possible. We do not see how the State can be explained by what it presupposes, even with recourse to dialectics. The State seems to rise up in a single stroke, in an imperial form, and does not depend on progressive factors. Its on-the-spot emergence is like a stroke of genius, the birth of Athena. We also follow Clastres when he shows that the war machine is directed against the State, either against potential States whose formation it wards off in advance, or against actual States whose destruction it purposes. No doubt the war machine is realized more completely in the “barbaric” assemblages of nomadic warriors than in the “savage” assemblages of primitive societies. In any case, it is out of the question that the State could be the result of a war in which the conquerors imposed, by the very fact of their victory, a new law on the vanquished, because the organization of the war machine is directed against the State-form, actual or virtual. The State is no better accounted for as a result of war than by a progression of economic or political forces. This is where Clastres locates the break: between “primitive” counter-State societies and “monstrous” State societies whose formation it is no longer possible to explain. Clastres is fascinated by the problem of “voluntary servitude,” in the manner of La Boétie: In what way did people want or desire servitude, which most certainly did not come to them as the outcome of an involuntary and unfortunate war? They did, after all, have counter-State mechanisms at their disposal: So how and why the State? Why did the State triumph? The more deeply Clastres delved into the problem, the more he seemed to deprive himself of the means of resolving it.¹⁵ He tended to make primitive societies hypostases, self-sufficient entities (he insisted heavily on this point). He made their formal exteriority into a real independence. Thus he remained an evolutionist, and posited a state of nature. Only this state of nature was, according to him, a fully social reality instead of a pure concept, and the evolution was a sudden mutation instead of a development. For on the one hand, the State rises up in a single stroke, fully formed; on the other, the counter-State societies use very specific mechanisms to ward it off, to prevent it from arising. We believe that these two propositions are valid but that their interlinkage is flawed. There is an old scenario: “from clans to empires,” or “from bands to kingdoms.” But nothing says that this constitutes an evolution, since bands and clans are no less organized than empire-kingdoms. We will never leave the evolution hypothesis behind by creating a break between the two terms, that is, by endowing bands with self-sufficiency and the State with an emergence all the more miraculous and monstrous.

We are compelled to say that there has always been a State, quite perfect, quite complete. The more discoveries archaeologists make, the more empires they uncover. The hypothesis of the *Urstaat* seems to be verified: "The State clearly dates back to the most remote ages of humanity." It is hard to imagine primitive societies that would not have been in contact with imperial States, at the periphery or in poorly controlled areas. But of greater importance is the inverse hypothesis: that the State itself has always been in a relation with an outside and is inconceivable independent of that relationship. The law of the State is not the law of All or Nothing (State societies *or* counter-State societies) but that of interior and exterior. The State is sovereignty. But sovereignty only reigns over what it is capable of internalizing, of appropriating locally. Not only is there no universal State, but the outside of States cannot be reduced to "foreign policy," that is, to a set of relations among States. The outside appears simultaneously in two directions: huge worldwide machines branched out over the entire *ecumemon* at a given moment, which enjoy a large measure of autonomy in relation to the States (for example, commercial organization of the "multi-national" type, or industrial complexes, or even religious formations like Christianity, Islam, certain prophetic or messianic movements, etc.); but also the local mechanisms of bands, margins, minorities, which continue to affirm the rights of segmentary societies in opposition to the organs of State power. The modern world can provide us today with particularly well developed images of these two directions: worldwide ecumenical machines, but also a neoprimitivism, a new tribal society as described by Marshall McLuhan. These directions are equally present in all social fields, in all periods. It even happens that they partially merge. For example, a commercial organization is also a band of pillage, or piracy, for part of its course and in many of its activities; or it is in bands that a religious formation begins to operate. What becomes clear is that bands, no less than worldwide organizations, imply a form irreducible to the State and that this form of exteriority necessarily presents itself as a diffuse and polymorphous war machine. It is a *nomos* very different from the "law." The State-form, as a form of interiority, has a tendency to reproduce itself, remaining identical to itself across its variations and easily recognizable within the limits of its poles, always seeking public recognition (there is no masked State). But the war machine's form of exteriority is such that it exists only in its own metamorphoses; it exists in an industrial innovation as well as in a technological invention, in a commercial circuit as well as in a religious creation, in all flows and currents that only secondarily allow themselves to be appropriated by the State. It is in terms not of independence, but of coexistence and competition *in a perpetual field of interaction*, that we must conceive of exteriority and interiority, war machines of

metamorphosis and State apparatuses of identity, bands and kingdoms, megamachines and empires. The same field circumscribes its interiority in States, but describes its exteriority in what escapes States or stands against States.

PROPOSITION III. *The exteriority of the war machine is also attested to by epistemology, which intimates the existence and perpetuation of a “nomad” or “minor science.”*

There is a kind of science, or treatment of science, that seems very difficult to classify, whose history is even difficult to follow. What we are referring to are not “technologies” in the usual sense of the term. But neither are they “sciences” in the royal or legal sense established by history. According to a recent book by Michel Serres, both the atomic physics of Democritus and Lucretius and the geometry of Archimedes are marked by it.¹⁶ The characteristics of this kind of eccentric science would seem to be the following:

1. First of all, it uses a hydraulic model, rather than being a theory of solids treating fluids as a special case; ancient atomism is inseparable from flows, and flux is reality itself, or consistency.

2. The model in question is one of becoming and heterogeneity, as opposed to the stable, the eternal, the identical, the constant. It is a “paradox” to make becoming itself a model, and no longer a secondary characteristic, a copy; in the *Timaeus*, Plato raises this possibility, but only in order to exclude it and conjure it away in the name of royal science. By contrast, in atomism, just such a model of heterogeneity, and of passage or becoming in the heterogeneous, is furnished by the famed declination of the atom. The *clinamen*, as the minimum angle, has meaning only between a straight line and a curve, the curve and its tangent, and constitutes the original curvature of the movement of the atom. The *clinamen* is the smallest angle by which an atom deviates from a straight path.¹⁷ It is a passage to the limit, an exhaustion, a paradoxical “exhaustive” model. The same applies to Archimedean geometry, in which the straight line, defined as “the shortest path between two points,” is just a way of defining the length of a curve in a predifferential calculus.

3. One no longer goes from the straight line to its parallels, in a lamellar or laminar flow,¹⁸ but from a curvilinear declination to the formation of spirals and vortices on an inclined plane: the greatest slope for the smallest angle. From *turba* to *turbo*: in other words, from bands or packs of atoms to the great vortical organizations.¹⁹ The model is a vortical one; it operates in an open space throughout which things-flows are distributed, rather than plotting out a closed space for linear and solid things. It is the difference between a *smooth* (vectorial, projective, or topological) space and a *striated*

(metric) space: in the first case “space is occupied without being counted,” and in the second case “space is counted in order to be occupied.”²⁰

4. Finally, the model is problematic, rather than theorematic: figures are considered only from the viewpoint of the *affections* that befall them: sections, ablations, adjunctions, projections. One does not go by specific differences from a genus to its species, or by deduction from a stable essence to the properties deriving from it, but rather from a problem to the accidents that condition and resolve it. This involves all kinds of deformations, transmutations, passages to the limit, operations in which each figure designates an “event” much more than an essence; the square no longer exists independently of a quadrature, the cube of a cubature, the straight line of a rectification. Whereas the theorem belongs to the rational order, the problem is affective and is inseparable from the metamorphoses, generations, and creations within science itself. Despite what Gabriel Marcel may say, the problem is not an “obstacle”; it is the surpassing of the obstacle, a projection, in other words, a war machine. All of this movement is what royal science is striving to limit when it reduces as much as possible the range of the “problem-element” and subordinates it to the “theorem-element.”²¹

This Archimedean science, or this conception of science, is bound up in an essential way with the war machine: the *problemata* are the war machine itself and are inseparable from inclined planes, passages to the limit, vortices, and projections. It would seem that the war machine is projected into an abstract knowledge formally different from the one that doubles the State apparatus. It would seem that a whole nomad science develops eccentrically, one that is very different from the royal or imperial sciences. Furthermore, this nomad science is continually “barred,” inhibited, or banned by the demands and conditions of State science. Archimedes, vanquished by the Roman State, becomes a symbol.²² The fact is that the two kinds of science have different modes of formalization, and State science continually imposes its form of sovereignty on the inventions of nomad science. State science retains of nomad science only what it can appropriate; it turns the rest into a set of strictly limited formulas without any real scientific status, or else simply represses and bans it. It is as if the “savants” of nomad science were caught between a rock and a hard place, between the war machine that nourishes and inspires them and the State that imposes upon them an order of reasons. The figure of the *engineer* (in particular the military engineer), with all its ambivalence, is illustrative of this situation. Most significant are perhaps borderline phenomena in which nomad science exerts pressure on State science, and, conversely, State science appropriates and transforms the elements of nomad science. This is true of the art of encampments, “castrametation,” which has always mobilized pro-

jections and inclined planes: the State does not appropriate this dimension of the war machine without submitting it to civil and metric rules that strictly limit, control, localize nomad science, and without keeping it from having repercussions throughout the social field (in this respect, Vauban is like a repeat of Archimedes, and suffers an analogous defeat). It is true of descriptive and projective geometry, which royal science would like to turn into a mere practical dependency of analytic, or so-called higher, geometry (thus the ambiguous situation of Monge and Poncelet as “savants”).²³ It is also true of differential calculus. For a long time, it had only parascientific status and was labeled a “Gothic hypothesis”; royal science only accorded it the value of a convenient convention or a well-founded fiction. The great State mathematicians did their best to improve its status, but precisely on the condition that all the dynamic, nomadic notions—such as becoming, heterogeneity, infinitesimal, passage to the limit, continuous variation—be eliminated and civil, static, and ordinal rules be imposed upon it (Carnot’s ambiguous position in this respect). Finally, it is true of the hydraulic model, for it is certain that the State itself needs a hydraulic science (there is no going back on Wittfogel’s theses on the importance of large-scale waterworks for an empire). But it needs it in a very different form, because the State needs to subordinate hydraulic force to conduits, pipes, embankments, which prevent turbulence, which constrain movement to go from one point to another, and space itself to be striated and measured, which makes the fluid depend on the solid, and flows proceed by parallel, laminar layers. The hydraulic model of nomad science and the war machine, on the other hand, consists in being distributed by turbulence across a smooth space, in producing a movement that holds space and simultaneously affects all of its points, instead of being held by space in a local movement from one specified point to another.²⁴ Democritus, Menaechmus, Archimedes, Vauban, Desargues, Bernoulli, Monge, Carnot, Poncelet, Perronet, etc.: in each case a monograph would be necessary to take into account the special situation of these savants whom State science used only after restraining or disciplining them, after repressing their social or political conceptions.

The sea as a smooth space is a specific problem of the war machine. As Virilio shows, it is at sea that the problem of the *fleet in being* is posed, in other words, the task of occupying an open space with a vortical movement that can rise up at any point. In this respect, the recent studies on rhythm, on the origin of that notion, do not seem entirely convincing. For we are told that rhythm has nothing to do with the movement of waves but rather that it designates “form” in general, and more specifically the form of a “measured, cadenced” movement.²⁵ However, rhythm is never the same as measure. And though the atomist Democritus is one of the authors who

speak of rhythm in the sense of form, it should be borne in mind that he does so under very precise conditions of fluctuation and that the forms made by atoms are primarily large, nonmetric aggregates, smooth spaces such as the air, the sea, or even the earth (*magnae res*). There is indeed such a thing as measured, cadenced rhythm, relating to the coursing of a river between its banks or to the form of a striated space; but there is also a rhythm without measure, which relates to the upswell of a flow, in other words, to the manner in which a fluid occupies a smooth space.

This opposition, or rather this tension-limit between the two kinds of science—nomad, war machine science and royal, State science—reappears at different moments, on different levels. The work of Anne Querrien enables us to identify two of these moments; one is the construction of Gothic cathedrals in the twelfth century, the other the construction of bridges in the eighteenth and nineteenth centuries.²⁶ Gothic architecture is indeed inseparable from a will to build churches longer and taller than the Romanesque churches. Ever farther, ever higher . . . But this difference is not simply quantitative; it marks a qualitative change: the static relation, form-matter, tends to fade into the background in favor of a dynamic relation, material-forces. It is the cutting of the stone that turns it into material capable of holding and coordinating forces of thrust, and of constructing ever higher and longer vaults. The vault is no longer a form but the line of continuous variation of the stones. It is as if Gothic conquered a smooth space, while Romanesque remained partially within a striated space (in which the vault depends on the juxtaposition of parallel pillars). But stone cutting is inseparable from, on the one hand, a plane of projection at ground level, which functions as a plane limit, and, on the other hand, a series of successive approximations (squaring), or placings-in-variation of voluminous stones. Of course, one appealed to the theorematic science of Euclid in order to find a foundation for the enterprise: mathematical figures and equations were thought to be the intelligible form capable of organizing surfaces and volumes. But according to the legend, Bernard de Clairvaux quickly abandoned the effort as too “difficult,” appealing to the specificity of an operative, Archimedean geometry, a projective and descriptive geometry defined as a minor science, more a mathegraphy than a matheology. His journeyman, the monk-mason Garin de Troyes, speaks of an operative logic of movement enabling the “initiate” to draw, then hew the volumes “in penetration in space,” to make it so that “the cutting line propels the equation” (*le trait pousse le chiffre*).²⁷ One does not represent, one engenders and traverses. This science is characterized less by the absence of equations than by the very different role they play: instead of being good forms absolutely that organize matter, they are “generated” as “forces of thrust” (*poussées*) by the material, in a qualitative calculus of the

optimum. This whole current of Archimedean geometry was taken to its highest expression, but was also brought to a temporary standstill, by the remarkable seventeenth-century mathematician Desargues. Like most of his kind, Desargues wrote little; he nevertheless exerted a great influence through his actions and left outlines, rough drafts, and projects, all centered on problem-events: "Lamentations," "draft project for the cutting of stones," "draft project for grappling with the events of the encounters of a cone and a plane, Desargues, however, was condemned by the *parlement* of Paris, opposed by the king's secretary; his practices of perspective were banned.²⁸ Royal, or State, science only tolerates and appropriates stone cutting by means of *templates* (the opposite of squaring), under conditions that restore the primacy of the fixed model of form, mathematical figures, and measurement. Royal science only tolerates and appropriates perspective if it is static, subjected to a central black hole divesting it of its heuristic and ambulatory capacities. But the adventure, or event, of Desargues is the same one that had already occurred among the Gothic "journeymen" on a collective level. For not only did the Church, in its imperial form, feel the need to strictly control the movement of this nomad science (it entrusted the Templars with the responsibility of determining its locations and objects, governing the work sites, and regulating construction), but the secular State, in its royal form, turned against the Templars themselves, banning the guilds for a number of reasons, at least one of which was the prohibition of this operative or minor geometry.

Is Anne Querrien right to find yet another echo of the same story in the case of bridges in the eighteenth century? Doubtless, the conditions were very different, for the division of labor according to State norms was by then an accomplished fact. But the fact remains that in the government agency in charge of bridges and roadways, roadways were under a well-centralized administration while bridges were still the object of active, dynamic, and collective experimentation. Trudaine organized unusual, open "general assemblies" in his home. Perronet took as his inspiration a supple model originating in the Orient: The bridge should not choke or obstruct the river. To the heaviness of the bridge, to the striated space of thick and regular piles, he opposed a thinning and discontinuity of the piles, surbase, and vault, a lightness and continuous variation of the whole. But his attempt soon ran up against principled opposition; the State, in naming Perronet director of the school, followed a frequently used procedure that inhibited experimentation more than crowning its achievements. The whole history of the Ecole des Ponts et Chaussées (School of Bridges and Roadways) illustrates how this old, plebeian "corps" was subordinated to the Ecole des Mines, the Ecole des Travaux Publics, and the Ecole Polytechnique, at the same time as its activities were increasingly

normalized.²⁹ We thus come to the question, What is a collective *body*? Undoubtedly, the great collective bodies of a State are differentiated and hierarchical organisms that on the one hand enjoy a monopoly over a power or function and on the other hand send out local representatives. They have a special relation to families, because they link the family model to the State model at both ends and regard themselves as “great families” of functionaries, clerks, intendants, or farmers. Yet it seems that in many of these collective bodies there is something else at work that does not fit into this schema. It is not just their obstinate defense of their privileges. It is also their aptitude—even caricatural or seriously deformed—to constitute themselves as a war machine, following other models, another dynamism, a nomadic ambition, over against the State. As an example, there is the very old problem of the *lobby*, a group with fluid contours, whose position is very ambiguous in relation to the State it wishes to “influence” and the war machine it wishes to promote, to whatever ends.³⁰

A *body* (*corps*) is not reducible to an *organism*, any more than *esprit de corps* is reducible to the soul of an organism. Spirit is not better, but it is volatile, whereas the soul is weighted, a center of gravity. Must we invoke a military origin of the collective body and *esprit de corps*? “Military” is not the part that counts, but rather the distant nomadic origin. Ibn Khaldūn defines the nomad war machine by: families or lineages PLUS *esprit de corps*. The war machine entertains a relation to families that is very different from its relation to the State. In the war machine, the family is a band vector instead of a fundamental cell; a genealogy is transferred from one family to another according to the aptitude of a given family at a given time to realize the maximum of “agnatic solidarity.” Here, it is not the public eminence of a family that determines its place in a State organism but the reverse; it is the secret power (*puissance*), or strength of solidarity, and the corresponding genealogical mobility that determine its eminence in a war body.³¹ This has to do neither with the monopoly of an organic power (*pouvoir*) nor with local representation, but is related to the potential (*puissance*) of a vortical body in a nomad space. Of course, the great bodies of a modern State can hardly be thought of as Arab tribes. What we wish to say, rather, is that collective bodies always have fringes or minorities that reconstitute equivalents of the war machine—in sometimes quite unforeseen forms—in specific assemblages such as building bridges or cathedrals or rendering judgments or making music or instituting a science, a technology . . . A collective body of captains asserts its demands through the organization of the officers and the organism of the superior officers. There are always periods when the State as organism has problems with its own collective bodies, when these bodies, claiming certain privileges, are forced in spite of themselves to open onto something that exceeds them, a short revo-

lutionary instant, an experimental surge. A confused situation: each time it occurs, it is necessary to analyze tendencies and poles, the nature of the movements. All of a sudden, it is as if the collective body of the notary publics were advancing like Arabs or Indians, then regrouping and reorganizing: a comic opera where you never know what is going to happen next (even the cry “The police are with us!” is sometimes heard).

Husserl speaks of a protogeometry that addresses *vague*, in other words, vagabond or nomadic, morphological essences. These essences are distinct from sensible things, as well as from ideal, royal, or imperial essences. Protogeometry, the science dealing with them, is itself vague, in the etymological sense of “vagabond”: it is neither inexact like sensible things nor exact like ideal essences, but *anexact yet rigorous* (“essentially and not accidentally inexact”). The circle is an organic, ideal, fixed essence, but roundness is a vague and fluent essence, distinct both from the circle and things that are round (a vase, a wheel, the sun). A theorematic figure is a fixed essence, but its transformations, distortions, ablations, and augmentations, all of its variations, form problematic figures that are vague yet rigorous, “lens-shaped,” “umbelliform,” or “indented.” It could be said that vague essences extract from things a determination that is more than thinghood (*choséité*), which is that of *corporeality* (*corporéité*), and which perhaps even implies an *esprit de corps*.³² But why does Husserl see this as a protogeometry, a kind of halfway point and not a pure science? Why does he make pure essences dependent upon a passage to the limit, when any passage to the limit belongs as such to the vague? What we have, rather, are two formally different conceptions of science, and, ontologically, a single field of interaction in which royal science continually appropriates the contents of vague or nomad science while nomad science continually cuts the contents of royal science loose. At the limit, all that counts is the constantly shifting borderline. In Husserl (and also in Kant, though in the opposite direction: roundness as the “schema” of the circle), we find a very accurate appreciation of the irreducibility of nomad science, but simultaneously the concern of a man of the State, or one who sides with the State, to maintain a legislative and constituent primacy for royal science. Whenever this primacy is taken for granted, nomad science is portrayed as a prescientific or parascientific or subscientific agency. And most important, it becomes impossible to understand the relations between science and technology, science and practice, because nomad science is not a simple technology or practice, but a scientific field in which the problem of these relations is brought out and resolved in an entirely different way than from the point of view of royal science. The State is perpetually producing and reproducing ideal circles, but a war machine is necessary to make something round. Thus the specific characteristics of nomad science are

what need to be determined in order to understand both the repression it encounters and the interaction “containing” it.

Nomad science does not have the same relation to work as royal science. Not that the division of labor in nomad science is any less thorough; it is different. We know of the problems States have always had with journeymen's associations, or *compagnonnages*, the nomadic or itinerant bodies of the type formed by masons, carpenters, smiths, etc. Settling, sedentarizing labor power, regulating the movement of the flow of labor, assigning it channels and conduits, forming corporations in the sense of organisms, and, for the rest, relying on forced manpower recruited on the spot (*corvée*) or among indigents (charity workshops)—this has always been one of the principal affairs of the State, which undertook to conquer both a *band vagabondage* and a *body nomadism*. Let us return to the example of Gothic architecture for a reminder of how extensively the journeymen traveled, building cathedrals near and far, scattering construction sites across the land, drawing on an active and passive power (mobility and the strike) that was far from convenient for the State. The State's response was to take over management of the construction sites, merging all the divisions of labor in the supreme distinction between the intellectual and the manual, the theoretical and the practical, modeled upon the difference between “governors” and “governed.” In the nomad sciences, as in the royal sciences, we find the existence of a “plane,” but not at all in the same way. The ground-level plane of the Gothic journeyman is opposed to the metric plane of the architect, which is on paper and off site. The plane of consistency or composition is opposed to another plane, that of organization or formation. Stone cutting by squaring is opposed to stone cutting using templates, which implies the erection of a model for reproduction. It can be said not only that there is no longer a need for skilled or qualified labor, but also that there is a need for unskilled or unqualified labor, for a dequalification of labor. The State does not give power (*pouvoir*) to the intellectuals or conceptual innovators; on the contrary, it makes them a strictly dependent organ with an autonomy that is only imagined yet is sufficient to divest those whose job it becomes simply to reproduce or implement of all of their power (*puissance*). This does not shield the State from more trouble, this time with the body of intellectuals it itself engendered, but which asserts new nomadic and political claims. In any case, if the State always finds it necessary to repress the nomad and minor sciences, if it opposes vague essences and the operative geometry of the trait, it does so not because the content of these sciences is inexact or imperfect, or because of their magic or initiatory character, but because they imply a division of labor opposed to the norms of the State. The difference is not extrinsic: the way in which a science, or a conception of science, participates in the

organization of the social field, and in particular induces a division of labor, is part of that science itself. Royal science is inseparable from a “hylomorphic” model implying both a form that organizes matter and a matter prepared for the form; it has often been shown that this schema derives less from technology or life than from a society divided into governors and governed, and later, intellectuals and manual laborers. What characterizes it is that all matter is assigned to content, while all form passes into expression. It seems that nomad science is more immediately in tune with the connection between content and expression in themselves, each of these two terms encompassing both form and matter. Thus matter, in nomad science, is never prepared and therefore homogenized matter, but is essentially laden with singularities (which constitute a form of content). And neither is expression formal; it is inseparable from pertinent traits (which constitute a matter of expression). This is an entirely different schema, as we shall see. We can get a preliminary idea of this situation by recalling the most general characteristic of nomad art, in which a dynamic connection between support and ornament replaces the matter-form dialectic. From the point of view of nomad science, which presents itself as an art as much as a technique, the division of labor fully exists, but it does not employ the form-matter duality (even in the case of biunivocal correspondences). Rather, it *follows* the connections between singularities of matter and traits of expression, and lodges on the level of these connections, whether they be natural or forced.³³ This is another organization of work and of the social field through work.

It is instructive to contrast two models of science, after the manner of Plato in the *Timaeus*.³⁴ One could be called *Compars* and the other *Dispars*. The compars is the legal or legalist model employed by royal science. The search for laws consists in extracting constants, even if those constants are only relations between variables (equations). An invariable form for variables, a variable matter of the invariant: such is the foundation of the hylomorphic schema. But for the dispars as an element of nomad science the relevant distinction is material-forces rather than matter-form. Here, it is not exactly a question of extracting constants from variables but of placing the variables themselves in a state of continuous variation. If there are still equations, they are adequations, inequations, differential equations irreducible to the algebraic form and inseparable from a sensible intuition of variation. They seize or determine singularities in the matter, instead of constituting a general form. They effect individuations through events or haecceities, not through the “object” as a compound of matter and form; vague essences are nothing other than haecceities. In all these respects, there is an opposition between the *logos* and the *nomos*, the law and the *nomos*, prompting the comment that the law still “savors of

morality.”³⁵ This does not mean, however, that the legal model knows nothing of forces, the play of forces. That it does is evident in the homogeneous space corresponding to the *compars*. Homogeneous space is in no way a smooth space; on the contrary, it is the form of striated space. The space of *pillars*. It is striated by the fall of bodies, the verticals of gravity, the distribution of matter into parallel layers, the lamellar and laminar movement of flows. These parallel verticals have formed an independent dimension capable of spreading everywhere, of formalizing all the other dimensions, of striating all of space in all of its directions, so as to render it homogeneous. The vertical distance between two points provided the mode of comparison for the horizontal distance between two other points. Universal attraction became the law of all laws, in that it set the rule for the biunivocal correspondence between two bodies; and each time science discovered a new field, it sought to formalize it in the same mode as the field of gravity. Even chemistry became a royal science only by virtue of a whole theoretical elaboration of the notion of weight. Euclidean space is founded on the famous parallel postulate, but the parallels in question are in the first place gravitational parallels, and correspond to the forces exerted by gravity on all the elements of a body presumed to fill that space. It is the point of application of the resultant of all of these parallel forces that remains invariable when their common direction is changed or the body is rotated (*the center of gravity*). In short, it seems that the force of gravity lies at the basis of a laminar, striated, homogeneous, and centered space; it forms the foundation for those multiplicities termed metric, or arborescent, whose dimensions are independent of the situation and are expressed with the aid of units and points (movements from one point to another). It was not some metaphysical concern, but an effectively scientific one, that frequently led scientists in the nineteenth century to ask if all forces were not reducible to gravity, or rather to the form of attraction that gives gravity a universal value (a constant relation for all variables) and biunivocal scope (two bodies at a time, and no more). It is the form of interiority of all science.

The *nomos*, or the *dispars*, is altogether different. But this is not to say that the other forces refute gravity or contradict attraction. Although it is true that they do not go against them, they do not result from them either; they do not depend on them but testify to events that are always supplementary or of “variable affects.” Each time a new *field* opened up in science—under conditions making this a far more important notion than that of form or object—it proved irreducible to the field of attraction and the model of the gravitational forces, although not contradictory to them. It affirmed a “more” or an excess, and lodged itself in that excess, that deviation. When chemistry took a decisive step forward, it was always by add-

ing to the force of weight bonds of another type (for example, electric) that transformed the nature of chemical equations.³⁶ But it will be noted that the simplest considerations of velocity immediately introduce the difference between vertical descent and curvilinear motion, or more generally between the straight line and the curve, in the differential form of the clinamen, or the smallest deviation, the minimum excess. Smooth space is precisely the space of the smallest deviation: therefore it has no homogeneity, except between infinitely proximate points, and the linking of proximities is effected independently of any determined path. It is a space of contact, of small tactile or manual actions of contact, rather than a visual space like Euclid's striated space. Smooth space is a field without conduits or channels. A field, a heterogeneous smooth space, is wedded to a very particular type of multiplicity: nonmetric, acentered, rhizomatic multiplicities that occupy space without "counting" it and can "be explored only by legwork." They do not meet the visual condition of being observable from a point in space external to them; an example of this is the system of sounds, or even of colors, as opposed to Euclidean space.

When we oppose speed and slowness, the quick and the weighty, *Celeritas* and *Gravitas*, this must not be seen as a quantitative opposition, or as a mythological structure (although Dumézil has established the mythological importance of this opposition, precisely in relation to the State apparatus and its natural "gravity"). The opposition is both qualitative and scientific, in that speed is not merely an abstract characteristic of movement in general but is incarnated in a moving body that deviates, however slightly, from its line of descent or gravity. *Slow and rapid are not quantitative degrees of movement but rather two types of qualified movement*, whatever the speed of the former or the tardiness of the latter. Strictly speaking, it cannot be said that a body that is dropped has a speed, however fast it falls; rather it has an infinitely decreasing slowness in accordance with the law of falling bodies. Laminar movement that striates space, that goes from one point to another, is weighty; but rapidity, celerity, applies only to movement that deviates to the minimum extent and thereafter assumes a vertical motion, occupying a smooth space, actually drawing smooth space itself. In this space, matter-flow can no longer be cut into parallel layers, and movement no longer allows itself to be hemmed into biunivocal relations between points. In this sense, the role of the qualitative opposition gravity-celelirty, heavy-light, slow-rapid is not that of a quantifiable scientific determination but of a condition that is coextensive to science and that regulates both the separation and the mixing of the two models, their possible interpenetration, the domination of one by the other, their alternative. And the best formulation, that of Michel Serres, is indeed couched in terms of an alternative, whatever mixes or composi-

tions there may be: “Physics is reducible to two sciences, a general theory of routes and paths, and a global theory of waves.”³⁷

A distinction must be made between two types of science, or scientific procedures: one consists in “reproducing,” the other in “following.” The first involves reproduction, iteration and reiteration; the other, involving itineration, is the sum of the itinerant, ambulant sciences. Itineration is too readily reduced to a modality of technology, or of the application and verification of science. But this is not the case: *following is not at all the same thing as reproducing*, and one never follows in order to reproduce. The ideal of reproduction, deduction, or induction is part of royal science, at all times and in all places, and treats differences of time and place as so many variables, the constant form of which is extracted precisely by the law: for the same phenomena to recur in a gravitational and striated space it is sufficient for the same conditions to obtain, or for the same constant relation to hold between the differing conditions and the variable phenomena. Reproducing implies the permanence of a fixed point of *view* that is external to what is reproduced: watching the flow from the bank. But following is something different from the ideal of reproduction. Not better, just different. One is obliged to follow when one is in search of the “singularities” of a matter, or rather of a material, and not out to discover a form; when one escapes the force of gravity to enter a field of celerity; when one ceases to contemplate the course of a laminar flow in a determinate direction, to be carried away by a vortical flow; when one engages in a continuous variation of variables, instead of extracting constants from them, etc. And the meaning of Earth completely changes: with the legal model, one is constantly reterritorializing around a point of view, on a domain, according to a set of constant relations; but with the ambulant model, the process of deterritorialization constitutes and extends the territory itself. “Go first to your old plant and watch carefully the watercourse made by the rain. By now the rain must have carried the seeds far away. Watch the crevices made by the runoff, and from them determine the direction of the flow. Then find the plant that is growing at the farthest point from your plant. All the devil’s weed plants that are growing in between are yours. Later . . . you can extend the size of your territory.”³⁸ *There are itinerant, ambulant sciences that consist in following a flow in a vectorial field across which singularities are scattered like so many “accidents”* (problems). For example, why is primitive metallurgy necessarily an ambulant science that confers upon smiths a quasi-nomadic status? It could be objected that in these examples it is still a question of going from one point to another (even if they are singular points) through the intermediary of channels, and that it is still possible to cut the flow into layers. But this is only true to the extent that ambulant procedures and processes are necessarily tied to a striated

space—always formalized by royal science—which deprives them of their model, submits them to its own model, and allows them to exist only in the capacity of “technologies” or “applied science.” As a general rule, a smooth space, a vectorial field, a nonmetric multiplicity are always translatable, and necessarily translated, into a “compars”: a fundamental operation by which one repeatedly overlays upon each point of smooth space a tangent Euclidean space endowed with a sufficient number of dimensions, by which one reintroduces parallelism between two vectors, treating multiplicity as though it were immersed in this homogeneous and striated space of reproduction, instead of continuing to follow it in an “exploration by leg-work.”³⁹ This is the triumph of the *logos* or the law over the *nomos*. But the complexity of the operation testifies to the existence of resistances it must overcome. Whenever ambulant procedure and process are returned to their own model, the points regain their position as singularities that exclude all biunivocal relations, the flow regains its curvilinear and vortical motion that excludes any parallelism between vectors, and smooth space reconquers the properties of contact that prevent it from remaining homogeneous and striated. There is always a current preventing the ambulant or itinerant sciences from being completely internalized in the reproductive royal sciences. There is a type of ambulant scientist whom State scientists are forever fighting or integrating or allying with, even going so far as to propose a minor position for them within the legal system of science and technology.

It is not that the ambulant sciences are more saturated with irrational procedures, with mystery and magic. They only get that way when they fall into abeyance. And the royal sciences, for their part, also surround themselves with much priestliness and magic. Rather, what becomes apparent in the rivalry between the two models is that the ambulant or nomad sciences do not destine science to take on an autonomous power, or even to have an autonomous development. They do not have the means for that because they subordinate all their operations to the sensible conditions of intuition and construction—*following* the flow of matter, *drawing and linking up* smooth space. Everything is situated in an objective zone of fluctuation that is coextensive with reality itself. However refined or rigorous, “approximate knowledge” is still dependent upon sensitive and sensible evaluations that pose more problems than they solve: problematics is still its only mode. In contrast, what is proper to royal science, to its theorematic or axiomatic power, is to isolate all operations from the conditions of intuition, making them true intrinsic concepts, or “categories.” That is precisely why deterritorialization, in this kind of science, implies a reterritorialization in the conceptual apparatus. Without this categorical, apodictic apparatus, the differential operations would be constrained to

follow the evolution of a phenomenon; what is more, since the experimentation would be open-air, and the construction at ground level, the coordinates permitting them to be erected as stable models would never become available. Certain of these requirements are translated in terms of “safety”: the two cathedrals at Orléans and Beauvais collapsed at the end of the twelfth century, and control calculations are difficult to effect for the constructions of ambulant science. Although safety is a fundamental element in the theoretical norms of the State, and of the political ideal, there is also something else at issue as well. Due to all their procedures, the ambulant sciences quickly overstep the possibility of calculation: they inhabit that “more” that exceeds the space of reproduction and soon run into problems that are insurmountable from that point of view; they eventually resolve those problems by means of a real-life operation. The solutions are supposed to come from a set of activities that constitute them as nonautonomous. Only royal science, in contrast, has at its disposal a metric power that can define a conceptual apparatus or an autonomy of science (including the autonomy of experimental science). That is why it is necessary to couple ambulant spaces with a space of homogeneity, without which the laws of physics would depend on particular points in space. But this is less a translation than a constitution: precisely that constitution the ambulant sciences did not undertake, and do not have the means to undertake. In the field of interaction of the two sciences, the ambulant sciences confine themselves to *inventing problems* whose solution is tied to a whole set of collective, nonscientific activities but whose *scientific solution* depends, on the contrary, on royal science and the way it has transformed the problem by introducing it into its theorematic apparatus and its organization of work. This is somewhat like intuition and intelligence in Bergson, where only intelligence has the scientific means to solve formally the problems posed by intuition, problems that intuition would be content to entrust to the qualitative activities of a humanity engaged in *following matter*.⁴⁰

PROBLEM II. *Is there a way to extricate thought from the State model?*

PROPOSITION IV. *The exteriority of the war machine is attested to, finally, by noology.*

Thought contents are sometimes criticized for being too conformist. But the primary question is that of form itself. Thought as such is already in conformity with a model that it borrows from the State apparatus, and which defines for it goals and paths, conduits, channels, organs, an entire *organon*. There is thus an image of thought covering all of thought; it is the special object of “noology” and is like the State-form developed in thought. This image has two heads, corresponding to the two poles of sovereignty: the *imperium* of true thinking operating by magical capture, seizure or

binding, constituting the efficacy of a foundation (*mythos*); a republic of free spirits proceeding by pact or contract, constituting a legislative and juridical organization, carrying the sanction of a ground (*logos*). These two heads are in constant interference in the classical image of thought: a “republic of free spirits whose prince would be the idea of the Supreme Being.” And if these two heads are in interference, it is not only because there are many intermediaries and transitions between them, and because the first prepares the way for the second and the second uses and retains the first, but also because, antithetical and complementary, they are necessary to one another. It is not out of the question, however, that in order to pass from one to the other there must occur, “between” them, an event of an entirely different nature, one that hides outside the image, takes place outside.⁴¹ But confining ourselves to the image, it appears that it is not simply a metaphor when we are told of an *imperium* of truth and a republic of spirits. It is the necessary condition for the constitution of thought as principle, or as a form of interiority, as a stratum.

It is easy to see what thought gains from this: a gravity it would never have on its own, a center that makes everything, including the State, appear to exist by its own efficacy or on its own sanction. But the State gains just as much. Indeed, by developing in thought in this way the State-form gains something essential: a whole consensus. Only thought is capable of inventing the fiction of a State that is universal by right, of elevating the State to the level of *de jure* universality. It is as if the sovereign were left alone in the world, spanned the entire ecumenon, and now dealt only with actual or potential subjects. It is no longer a question of powerful, extrinsic organizations, or of strange bands: the State becomes the sole principle separating rebel subjects, who are consigned to the state of nature, from consenting subjects, who rally to its form of their own accord. If it is advantageous for thought to prop itself up with the State, it is no less advantageous for the State to extend itself in thought, and to be sanctioned by it as the unique, universal form. The particularity of States becomes merely an accident of fact, as is their possible perversity, or their imperfection. For the modern State defines itself in principle as “the rational and reasonable organization of a community”: the only remaining particularity a community has is interior or moral (*the spirit of a people*), at the same time as the community is funneled by its organization toward the harmony of a universal (*absolute spirit*). The State gives thought a form of interiority, and thought gives that interiority a form of universality: “The goal of worldwide organization is the satisfaction of reasonable individuals within particular free States.” The exchange that takes place between the State and reason is a curious one; but that exchange is also an analytic proposition, because realized reason is identified with the *de jure* State, just as the State is the becoming of

reason.⁴² In so-called modern philosophy, and in the so-called modern or rational State, everything revolves around the legislator and the subject. The State must realize the distinction between the legislator and the subject under formal conditions permitting thought, for its part, to conceptualize their identity. Always obey. The more you obey, the more you will be master, for you will only be obeying pure reason, in other words yourself. . . . Ever since philosophy assigned itself the role of ground it has been giving the established powers its blessing, and tracing its doctrine of faculties onto the organs of State power. Common sense, the unity of all the faculties at the center constituted by the *Cogito*, is the State consensus raised to the absolute. This was most notably the great operation of the Kantian “critique,” renewed and developed by Hegelianism. Kant was constantly criticizing bad usages, the better to consecrate the function. It is not at all surprising that the philosopher has become a public professor or State functionary. It was all over the moment the State-form inspired an image of thought. With full reciprocity. Doubtless, the image itself assumes different contours in accordance with the variations on this form: it has not always delineated or designated the philosopher, and will not always delineate him. It is possible to pass from a magical function to a rational function. The poet in the archaic imperial State was able to play the role of image trainer.⁴³ In modern States, the sociologist succeeded in replacing the philosopher (as, for example, when Durkheim and his disciples set out to give the republic a secular model of thought). Even today, psychoanalysis lays claim to the role of *Cogitatio universalis* as the thought of the Law, in a magical return. And there are quite a few other competitors and pretenders. Noology, which is distinct from ideology, is precisely the study of images of thought, and their historicity. In a sense, it could be said that all this has no importance, that thought has never had anything but laughable gravity. But that is all it requires: for us not to take it seriously. Because that makes it all the easier for it to think for us, and to be forever engendering new functionaries. Because the less people take thought seriously, the more they think in conformity with what the State wants. Truly, what man of the State has not dreamed of that paltry impossible thing—to be a thinker?

But noology is confronted by counterthoughts, which are violent in their acts and discontinuous in their appearances, and whose existence is mobile in history. These are the acts of a “private thinker,” as opposed to the public professor: Kierkegaard, Nietzsche, or even Shestov. Wherever they dwell, it is the steppe or the desert. They destroy images. Nietzsche’s *Schopenhauer as Educator* is perhaps the greatest critique ever directed against the image of thought and its relation to the State. “Private thinker,” however, is not a satisfactory expression, because it exaggerates interiority, when it is a question of *outside thought*.⁴⁴ To place thought in an immediate relation

with the outside, with the forces of the outside, in short to make thought a war machine, is a strange undertaking whose precise procedures can be studied in Nietzsche (the aphorism, for example, is very different from the maxim, for a maxim, in the republic of letters, is like an organic State act or sovereign judgment, whereas an aphorism always awaits its meaning from a new external force, a final force that must conquer or subjugate it, utilize it). There is another reason why “private thinker” is not a good expression. Although it is true that this counterthought attests to an absolute solitude, it is an extremely populous solitude, like the desert itself, a solitude already intertwined with a people to come, one that invokes and awaits that people, existing only through it, though it is not yet here. “We are lacking that final force, in the absence of a people to bear us. We are looking for that popular support.” Every thought is already a tribe, the opposite of a State. And this form of exteriority of thought is not at all symmetrical to the form of interiority. Strictly speaking, symmetry exists only between different poles or focal points of interiority. But the form of exteriority of thought—the force that is always external to itself, or the final force, the *n*th power—is not at all *another image* in opposition to the image inspired by the State apparatus. It is, rather, a force that destroys both the image *and* its copies, the model *and* its reproductions, every possibility of subordinating thought to a model of the True, the Just, or the Right (Cartesian truth, Kantian just, Hegelian right, etc.). A “method” is the striated space of the *cogitatio universalis* and draws a path that must be followed from one point to another. But the form of exteriority situates thought in a smooth space that it must occupy without counting, and for which there is no possible method, no conceivable reproduction, but only relays, intermezzos, resurgences. Thought is like the Vampire; it has no image, either to constitute a model of or to copy. In the smooth space of Zen, the arrow does not go from one point to another but is taken up at any point, to be sent to any other point, and tends to permute with the archer and the target. The problem of the war machine is that of relaying, even with modest means, not that of the architectonic model or the monument. An ambulant people of relayers, rather than a model society. “Nature propels the philosopher into mankind like an arrow; it takes no aim but hopes the arrow will stick somewhere. But countless times it misses and is depressed at the fact. . . . The artist and the philosopher are evidence against the purposiveness of nature as regards the means it employs, though they are also first-rate evidence as to the wisdom of its purpose. They strike home at only a few, while they ought to strike home at everybody—and even these few are not struck with the force with which the philosopher and artist launch their shot.”⁴⁵

We have in mind in particular two pathetic texts, in the sense that in them thought is truly a *pathos* (an *antilogos* and an *antimythos*). One is a

text by Artaud, in his letters to Jacques Rivière, explaining that thought operates on the basis of a *central breakdown*, that it lives solely by its own incapacity to take on form, bringing into relief only traits of expression in a material, developing peripherally, in a pure milieu of exteriority, as a function of singularities impossible to universalize, of circumstances impossible to interiorize. The other is the text by Kleist, “On the Gradual Formation of Ideas in Speech” (“Über die allmächtliche Verfertigung der Gedanken beim Reden”), in which Kleist denounces the central interiority of the concept as a means of control—the control of speech, of language, but also of affects, circumstances and even chance. He distinguishes this from thought as a proceeding and a process, a bizarre anti-Platonic dialogue, an antidualogue between brother and sister where one speaks before knowing while the other relays before having understood: this, Kleist says, is the thought of the *Gemüt*, which proceeds like a general in a war machine should, or like a body charged with electricity, with pure intensity. “I mix inarticulate sounds, lengthen transitional terms, as well as using appositions when they are unnecessary.” Gain some time, and then perhaps renounce, or wait. The necessity of not having control over language, of being a foreigner in one’s own tongue, in order to draw speech to oneself and “bring something incomprehensible into the world.” Such is the form of exteriority, the relation between brother and sister, the becoming-woman of the thinker, the becoming-thought of the woman: the *Gemüt* that refuses to be controlled, that forms a war machine. A thought grappling with exterior forces instead of being gathered up in an interior form, operating by relays instead of forming an image; an event-thought, a haecceity, instead of a subject-thought, a problem-thought instead of an essence-thought or theorem; a thought that appeals to a people instead of taking itself for a government ministry. Is it by chance that whenever a “thinker” shoots an arrow, there is a man of the State, a shadow or an image of a man of the State, that counsels and admonishes him, and wants to assign him a target or “aim”? Jacques Rivière does not hesitate to respond to Artaud: work at it, keep on working, things will come out all right, you will succeed in finding a method and in learning to express clearly what you think in essence (*cogitatio universalis*). Rivière is not a head of State, but he would not be the last in the *Nouvelle Revue Française* to mistake himself for the secret prince in a republic of letters or the gray eminence in a State of right. Lenz and Kleist confronted Goethe, that grandiose genius, of all men of letters a veritable man of the State. But that is not the worst of it: the worst is the way the texts of Kleist and Artaud themselves have ended up becoming monuments, inspiring a model to be copied—a model far more insidious than the others—for the artificial stammerings and innumerable tracings that claim to be their equal.

The classical image of thought, and the striating of mental space it effects, aspires to universality. It in effect operates with two “universals,” the Whole as the final ground of being or all-encompassing horizon, and the Subject as the principle that converts being into being-for-us.⁴⁶ *Imperium* and republic. Between the two, all of the varieties of the real and the true find their place in a striated mental space, from the double point of view of Being and the Subject, under the direction of a “universal method.” It is now easy for us to characterize the nomad thought that rejects this image and does things differently. It does not ally itself with a universal thinking subject but, on the contrary, with a singular race; and it does not ground itself in an all-encompassing totality but is on the contrary deployed in a horizonless milieu that is a smooth space, steppe, desert, or sea. An entirely different type of adequation is established here, between the race defined as “tribe” and smooth space defined as “milieu.” A tribe in the desert instead of a universal subject within the horizon of all-encompassing Being. Kenneth White recently stressed this dissymmetrical complementarity between a race-tribe (the Celts, those who feel they are Celts) and a milieu-space (the Orient, the Gobi desert . . .). White demonstrates that this strange composite, the marriage of the Celt and the Orient, inspires a properly nomad thought that sweeps up English literature and constitutes American literature.⁴⁷ We immediately see the dangers, the profound ambiguities accompanying in this enterprise, as if each effort and each creation faced a possible infamy. For what can be done to prevent the theme of a race from turning into a racism, a dominant and all-encompassing fascism, or into a sect and a folklore, microfascisms? And what can be done to prevent the oriental pole from becoming a phantasy that reactivates all the fascisms in a different way, and also all the folklores, yoga, Zen, and karate? It is certainly not enough to travel to escape phantasy, and it is certainly not by invoking a past, real or mythical, that one avoids racism. But here again, the criteria for making the distinction are simple, whatever the *de facto* mixes that obscure them at a given level, at a given moment. The race-tribe exists only at the level of an oppressed race, and in the name of the oppression it suffers: there is no race but inferior, minoritarian; there is no dominant race; a race is defined not by its purity but rather by the impurity conferred upon it by a system of domination. Bastard and mixed-blood are the true names of race. Rimbaud said it all on this point: only he or she can invoke race who says, “I have always been of an inferior race . . . I am of an inferior race for all eternity . . . There I am on the Breton shore . . . I am a beast, a nigger . . . I am of a distant race: my ancestors were Norsemen.”⁴⁸ In the same way that race is not something to be rediscovered, the Orient is not something to be imitated: it only exists in the construction of a smooth space, just as race only exists in the constitu-

tion of a tribe that peoples and traverses a smooth space. All of thought is a becoming, a double becoming, rather than the attribute of a Subject and the representation of a Whole.

AXIOM II. *The war machine is the invention of the nomads (insofar as it is exterior to the State apparatus and distinct from the military institution). As such, the war machine has three aspects, a spatiogeographic aspect, an arithmetic or algebraic aspect, and an affective aspect.*

PROPOSITION V. *Nomad existence necessarily effectuates the conditions of the war machine in space.*

The nomad has a territory; he follows customary paths; he goes from one point to another; he is not ignorant of points (water points, dwelling points, assembly points, etc.). But the question is what in nomad life is a principle and what is only a consequence. To begin with, although the points determine paths, they are strictly subordinated to the paths they determine, the reverse of what happens with the sedentary. The water point is reached only in order to be left behind; every point is a relay and exists only as a relay. A path is always between two points, but the in-between has taken on all the consistency and enjoys both an autonomy and a direction of its own. The life of the nomad is the intermezzo. Even the elements of his dwelling are conceived in terms of the trajectory that is forever mobilizing them.⁴⁹ The nomad is not at all the same as the migrant; for the migrant goes principally from one point to another, even if the second point is uncertain, unforeseen, or not well localized. But the nomad goes from point to point only as a consequence and as a factual necessity; in principle, points for him are relays along a trajectory. Nomads and migrants can mix in many ways, or form a common aggregate; their causes and conditions are no less distinct for that (for example, those who joined Mohammed at Medina had a choice between a nomadic or bedouin pledge, and a pledge of hegira or emigration).⁵⁰

Second, even though the nomadic trajectory may follow trails or customary routes, it does not fulfill the function of the sedentary road, which is to *parcel out a closed space to people*, assigning each person a share and regulating the communication between shares. The nomadic trajectory does the opposite: it *distributes people (or animals) in an open space*, one that is indefinite and noncommunicating. The *nomos* came to designate the law, but that was originally because it was distribution, a mode of distribution. It is a very special kind of distribution, one without division into shares, in a space without borders or enclosure. The *nomos* is the consistency of a fuzzy aggregate: it is in this sense that it stands in opposition to the law or the *polis*, as the backcountry, a mountainside, or the vague expanse around a city (“either nomos or polis”).⁵¹ Therefore, and this is the

third point, there is a significant difference between the spaces: sedentary space is striated, by walls, enclosures, and roads between enclosures, while nomad space is smooth, marked only by “traits” that are effaced and displaced with the trajectory. Even the lamellae of the desert slide over each other, producing an inimitable sound. The nomad distributes himself in a smooth space; he occupies, inhabits, holds that space; that is his territorial principle. It is therefore false to define the nomad by movement. Toynbee is profoundly right to suggest that the nomad is on the contrary *he who does not move*. Whereas the migrant leaves behind a milieu that has become amorphous or hostile, the nomad is one who does not depart, does not want to depart, who clings to the smooth space left by the receding forest, where the steppe or the desert advances, and who invents nomadism as a response to this challenge.⁵² Of course, the nomad moves, but while seated, and he is only seated while moving (the Bedouin galloping, knees on the saddle, sitting on the soles of his upturned feet, “a feat of balance”). The nomad knows how to wait, he has infinite patience. Immobility and speed, catatonia and rush, a “stationary process,” station as process—these traits of Kleist’s are eminently those of the nomad. It is thus necessary to make a distinction between *speed* and *movement*: a movement may be very fast, but that does not give it speed; a speed may be very slow, or even immobile, yet it is still speed. Movement is extensive; speed is intensive. Movement designates the relative character of a body considered as “one,” and which goes from point to point; *speed, on the contrary, constitutes the absolute character of a body whose irreducible parts (atoms) occupy or fill a smooth space in the manner of a vortex*, with the possibility of springing up at any point. (It is therefore not surprising that reference has been made to spiritual voyages effected without relative movement, but in intensity, in one place: these are part of nomadism.) In short, we will say by convention that only nomads have absolute movement, in other words, speed; vortical or swirling movement is an essential feature of their war machine.

It is in this sense that nomads have no points, paths, or land, even though they do by all appearances. If the nomad can be called the Deterritorialized par excellence, it is precisely because there is no reterritorialization *afterward* as with the migrant, or upon *something else* as with the sedentary (the sedentary’s relation with the earth is mediatized by something else, a property regime, a State apparatus). With the nomad, on the contrary, it is deterritorialization that constitutes the relation to the earth, to such a degree that the nomad reterritorializes on deterritorialization itself. It is the earth that deterritorializes itself, in a way that provides the nomad with a territory. The land ceases to be land, tending to become simply ground (*sol*) or support. The earth does not become deterritorialized in its global and relative movement, but at specific locations, at the spot where the for-

est recedes, or where the steppe and the desert advance. Hubac is right to say that nomadism is explainable less by universal changes in climate (which relate instead to migrations) as by the “divagation of local climates.”⁵³ The nomads are there, on the land, wherever there forms a smooth space that gnaws, and tends to grow, in all directions. The nomads inhabit these places; they remain in them, and they themselves make them grow, for it has been established that the nomads make the desert no less than they are made by it. They are vectors of deterritorialization. They add desert to desert, steppe to steppe, by a series of local operations whose orientation and direction endlessly vary.⁵⁴ The sand desert has not only oases, which are like fixed points, but also rhizomatic vegetation that is temporary and shifts location according to local rains, bringing changes in the direction of the crossings.⁵⁵ The same terms are used to describe ice deserts as sand deserts: there is no line separating earth and sky; there is no intermediate distance, no perspective or contour; visibility is limited; and yet there is an extraordinarily fine topology that relies not on points or objects but rather on haecceities, on sets of relations (winds, undulations of snow or sand, the song of the sand or the creaking of ice, the tactile qualities of both). It is a tactile space, or rather “haptic,” a sonorous much more than a visual space.⁵⁶ The variability, the polyvocality of directions, is an essential feature of smooth spaces of the rhizome type, and it alters their cartography. The nomad, nomad space, is localized and not delimited. What is both limited and limiting is striated space, the *relative global*: it is limited in its parts, which are assigned constant directions, are oriented in relation to one another, divisible by boundaries, and can interlink; what is limiting (*limes* or wall, and no longer boundary) is this aggregate in relation to the smooth spaces it “contains,” whose growth it slows or prevents, and which it restricts or places outside. Even when the nomad sustains its effects, he does not belong to this relative global, where one passes from one point to another, from one region to another. Rather, he is in a *local absolute*, an absolute that is manifested locally, and engendered in a series of local operations of varying orientations: desert, steppe, ice, sea.

Making the absolute appear in a particular place—is that not a very general characteristic of religion (recognizing that the nature of the appearance, and the legitimacy, or lack thereof, of the images that reproduce it are open to debate)? But the sacred place of religion is fundamentally a center that repels the obscure *nomos*. The absolute of religion is essentially a horizon that encompasses, and, if the absolute itself appears at a particular place, it does so in order to establish a solid and stable center for the global. The encompassing role of smooth spaces (desert, steppe, or ocean) in monotheism has been frequently noted. In short, religion converts the absolute. Religion is in this sense a piece in the State apparatus (in both of

its forms, the “bond” and the “pact or alliance”), even if it has within itself the power to elevate this model to the level of the universal or to constitute an absolute *Imperium*. But for the nomad the terms of the question are totally different: locality is not delimited; the absolute, then, does not appear at a particular place but becomes a nonlimited locality; the coupling of the place and the absolute is achieved not in a centered, oriented globalization or universalization but in an infinite succession of local operations. Limiting ourselves to this opposition between points of view, it may be observed that nomads do not provide a favorable terrain for religion; the man of war is always committing an offense against the priest or the god. The nomads have a vague, literally vagabond “monotheism,” and content themselves with that, and with their ambulant fires. The nomads have a sense of the absolute, but a singularly atheistic one. The universalist religions that have had dealings with nomads—Moses, Mohammed, even Christianity with the Nestorian heresy—have always encountered problems in this regard, and have run up against what they have termed obstinate impiety. These religions are not, in effect, separable from a firm and constant orientation, from an imperial *de jure* State, even, and especially, in the absence of a *de facto* State; they have promoted an ideal of sedentarization and addressed themselves more to the migrant components than the nomadic ones. Even early Islam favored the theme of the *hégira*, or migration, over nomadism; rather, it was through certain schisms (such as the *Khārijī* movement) that it won over the Arab or Berber nomads.⁵⁷

However, it does not exhaust the question to establish a simple opposition between two points of view, religion-nomadism. For monotheistic religion, at the deepest level of its tendency to project a universal or spiritual State over the entire ecumenon, is not without ambivalence or fringe areas; it goes beyond even the ideal limits of the State, even the imperial State, entering a more indistinct zone, an outside of States where it has the possibility of undergoing a singular mutation or adaptation. We are referring to religion as an element in a war machine and the idea of holy war as the motor of that machine. The *prophet*, as opposed to the state personality of the king and the religious personality of the priest, directs the movement by which a religion becomes a war machine or passes over to the side of such a machine. It has often been said that Islam, and the prophet Mohammed, performed such a conversion of religion and constituted a veritable *esprit de corps*: in the formula of Georges Bataille, “early Islam, a society reduced to the military enterprise.” This is what the West invokes in order to justify its antipathy toward Islam. Yet the Crusades were a properly Christian adventure of this type. The prophets may very well condemn nomad life; the war machine may very well favor the movement of migration and the ideal of establishment; religion in general may very well

compensate for its specific deterritorialization with a spiritual and even physical reterritorialization, which in the case of the holy war assumes the well-directed character of a conquest of the holy lands as the center of the world. Despite all that, when religion sets itself up as a war machine, it mobilizes and liberates a formidable charge of nomadism or absolute deterritorialization; it doubles the migrant with an accompanying nomad, or with the potential nomad the migrant is in the process of becoming; and finally, it turns its dream of an absolute State back against the State-form.⁵⁸ And this turning-against is no less a part of the “essence” of religion than that dream. The history of the Crusades is marked by the most astonishing series of directional changes: the firm orientation toward the Holy Land as a center to reach often seems nothing more than a pretext. But it would be wrong to say that the play of self-interest, or economic, commercial, or political factors, diverted the crusade from its pure path. The idea of the crusade *in itself implies this variability of directions*, broken and changing, and intrinsically possesses all these factors or all these variables from the moment it turns religion into a war machine and simultaneously utilizes and gives rise to the corresponding nomadism.⁵⁹ The necessity of maintaining the most rigorous of distinctions between sedentaries, migrants, and nomads does not preclude *de facto* mixes; on the contrary, it makes them all the more necessary in turn. And it is impossible to think of the general process of sedentarization that vanquished the nomads without also envisioning the gusts of local nomadization that carried off sedentaries and doubled migrants (notably, to the benefit of religion).

Smooth or nomad space lies between two striated spaces: that of the forest, with its gravitational verticals, and that of agriculture, with its grids and generalized parallels, its now independent arborescence, its art of extracting the tree and wood from the forest. But being “between” also means that smooth space is controlled by these two flanks, which limit it, oppose its development, and assign it as much as possible a communicational role; or, on the contrary, it means that it turns against them, gnawing away at the forest on one side, on the other side gaining ground on the cultivated lands, affirming a noncommunicating force or a force of *divergence* like a “wedge” digging in. The nomads turn first against the forest and the mountain dwellers, then descend upon the farmers. What we have here is something like the flipside or the outside of the State-form—but in what sense? This form, as a global and relative space, implies a certain number of components: forest-clearing of fields; agriculture-grid laying; animal raising subordinated to agricultural work and sedentary food production; commerce based on a constellation of town-country (*polis-nomos*) communications. When historians inquire into the reasons for the victory of the West over the Orient, they primarily mention the following characteris-

tics, which put the Orient in general at a disadvantage: deforestation rather than clearing for planting, making it extremely difficult to extract or even to find wood; cultivation of the type “rice paddy and garden” rather than arborescence and field; animal raising for the most part outside the control of the sedentaries, with the result that they lacked animal power and meat foods; the low communication content of the town-country relation, making commerce far less flexible.⁶⁰ The conclusion is not that the State-form is absent in the Orient. Quite to the contrary, a more rigid agency becomes necessary in order to retain and reunite the various components plied by escape vectors. States always have the same composition; if there is even one truth in the political philosophy of Hegel, it is that every State carries within itself the essential moments of its existence. States are made up not only of people but also of wood, fields, gardens, animals, and commodities. There is a unity of *composition* of all States, but States have neither the same *development* nor the same *organization*. In the Orient, the components are much more disconnected, disjointed, necessitating a great immutable Form to hold them together: “despotic formations,” Asian or African, are rocked by incessant revolts, by secessions and dynastic changes, which nevertheless do not affect the immutability of the form. In the West, on the other hand, the interconnectedness of the components makes possible transformations of the State-form through revolution. It is true that the idea of revolution itself is ambiguous; it is Western insofar as it relates to a transformation of the State, but Eastern insofar as it envisions the destruction, the abolition of the State.⁶¹ The great empires of the Orient, Africa, and America run up against wide-open smooth spaces that penetrate them and maintain gaps between their components (the *nomos* does not become countryside, the countryside does not communicate with the town, large-scale animal raising is the affair of the nomads, etc.); the oriental State is in direct confrontation with a nomad war machine. This war machine may fall back to the road of integration and proceed solely by revolt and dynastic change; nevertheless, it is the war machine, as nomad, that invents the abolitionist dream and reality. Western States are much more sheltered in their striated space and consequently have much more latitude in holding their components together; they confront the nomads only indirectly, through the intermediary of the migrations the nomads trigger or adopt as their stance.⁶²

One of the fundamental tasks of the State is to striate the space over which it reigns, or to utilize smooth spaces as a means of communication in the service of striated space. It is a vital concern of every State not only to vanquish nomadism but to control migrations and, more generally, to establish a zone of rights over an entire “exterior,” over all of the flows traversing the ecumenon. If it can help it, the State does not dissociate itself

from a process of capture of flows of all kinds, populations, commodities or commerce, money or capital, etc. There is still a need for fixed paths in well-defined directions, which restrict speed, regulate circulation, relativize movement, and measure in detail the relative movements of subjects and objects. That is why Paul Virilio's thesis is important, when he shows that "the political power of the State is *polis*, police, that is, management of the public ways," and that "the gates of the city, its levies and duties, are barriers, filters against the fluidity of the masses, against the penetration power of migratory packs," people, animals, and goods.⁶³ Gravity, *gravitas*, such is the essence of the State. It is not at all that the State knows nothing of speed; but it requires that movement, even the fastest, cease to be the absolute state of a moving body occupying a smooth space, to become the relative characteristic of a "moved body" going from one point to another in a striated space. In this sense, the State never ceases to decompose, recompose, and transform movement, or to regulate speed. The State as town surveyor, converter, or highway interchange: the role of the engineer from this point of view. Speed and absolute movement are not without their laws, but they are the laws of the *nomos*, of the smooth space that deploys it, of the war machine that populates it. If the nomads formed the war machine, it was by inventing absolute speed, by being "synonymous" with speed. And each time there is an operation against the State—insubordination, rioting, guerrilla warfare, or revolution as act—it can be said that a war machine has revived, that a new nomadic potential has appeared, accompanied by the reconstitution of a smooth space or a manner of being in space as though it were smooth (Virilio discusses the importance of the riot or revolutionary theme of "holding the street"). It is in this sense that the response of the State against all that threatens to move beyond it is to striate space. The State does not appropriate the war machine without giving even it the form of relative movement: this was the case with the model of the *fortress* as a regulator of movement, which was precisely the obstacle the nomads came up against, the stumbling block and parry by which absolute vortical movement was broken. Conversely, when a State does not succeed in striating its interior or neighboring space, the flows traversing that State necessarily adopt the stance of a war machine directed against it, deployed in a hostile or rebellious smooth space (even if other States are able to slip their striations in). This was the adventure of China: toward the end of the fourteenth century, and in spite of its very high level of technology in ships and navigation, it turned its back on its huge maritime space, saw its commercial flows turn against it and ally themselves with piracy, and was unable to react except by a politics of immobility, of the massive restriction of commerce, which only reinforced the connection between commerce and the war machine.⁶⁴

The situation is much more complicated than we have let on. The sea is perhaps principal among smooth spaces, the hydraulic model par excellence. But the sea is also, of all smooth spaces, the first one attempts were made to striate, to transform into a dependency of the land, with its fixed routes, constant directions, relative movements, a whole counterhydraulic of channels and conduits. One of the reasons for the hegemony of the West was the power of its State apparatuses to striate the sea by combining the technologies of the North and the Mediterranean and by annexing the Atlantic. But this undertaking had the most unexpected result: the multiplication of relative movements, the intensification of relative speeds in striated space, ended up reconstituting a smooth space or absolute movement. As Virilio emphasizes, the sea became the place of the *fleet in being*, where one no longer goes from one point to another, but rather holds space beginning from any point: instead of striating space, one occupies it with a vector of deterritorialization in perpetual motion. This modern strategy was communicated from the sea to the air, as the new smooth space, but also to the entire Earth considered as desert or sea. As converter and capturer, the State does not just relativize movement, it reimparts absolute movement. It does not just go from the smooth to the striated, it reconstitutes smooth space; it reimparts smooth in the wake of the striated. It is true that this new nomadism accompanies a worldwide war machine whose organization exceeds the State apparatuses and passes into energy, military-industrial, and multinational complexes. We say this as a reminder that smooth space and the form of exteriority do not have an irresistible revolutionary calling but change meaning drastically depending on the interactions they are part of and the concrete conditions of their exercise or establishment (for example, the way in which total war and popular war, and even guerrilla warfare, borrow one another's methods).⁶⁵

PROPOSITION VI. *Nomad existence necessarily implies the numerical elements of a war machine.*

Tens, hundreds, thousands, myriads: all armies retain these decimal groupings, to the point that each time they are encountered it is safe to assume the presence of a military organization. Is this not the way an army deterritorializes its soldiers? An army is composed of units, companies, and divisions. The Numbers may vary in function, in combination; they may enter into entirely different strategies; but there is always a connection between the Number and the war machine. It is a question not of quantity but of organization or composition. When the State creates armies, it always applies this principle of numerical organization; but all it does is adopt the principle, at the same time as it appropriates the war machine. For so peculiar an idea—the numerical organization of people—came

from the nomads. It was the Hyksos, conquering nomads, who brought it to Egypt; and when Moses applied it to his people in exodus, it was on the advice of his nomad father-in-law, Jethro the Kenite, and was done in such a way as to constitute a war machine, the elements of which are described in the biblical book of Numbers. The *nomos* is fundamentally numerical, arithmetic. When Greek geometrism is contrasted with Indo-Arab arithmetism, it becomes clear that the latter implies a nomos opposable to the logos: not that the nomads “do” arithmetic or algebra, but because arithmetic and algebra arise in a strongly nomad influenced world.

Up to now we have known three major types of human organization: *lineal*, *territorial*, and *numerical*. Lineal organization allows us to define so-called primitive societies. Clan lineages are essentially segments in action; they meld and divide, and vary according to the ancestor considered, the tasks, and the circumstances. Of course, number plays an important role in the determination of lineage, or in the creation of new lineages—as does the earth, since a clan segmentarity is doubled by a tribal segmentarity. The earth is before all else the matter upon which the dynamic of lineages is inscribed, and the number, a means of inscription: the lineages write upon the earth and with the number, constituting a kind of “geodesy.” Everything changes with State societies: it is often said that the territorial principle becomes dominant. One could also speak of deterritorialization, since the earth becomes an object, instead of being an active material element in combination with lineage. Property is precisely the deterritorialized relation between the human being and the earth; this is so whether property constitutes a good belonging to the State, superposed upon continuing possession by a lineal community, or whether it itself becomes a good belonging to private individuals constituting a new community. In both cases (and according to the two poles of the State), something like an overcoding of the earth replaces geodesy. Of course, lineages remain very important, and numbers take on their own importance. But what moves to the forefront is a “territorial” organization, in the sense that all the segments, whether of lineage, land, or number, are taken up by an *astronomical space or a geometrical extension* that overcodes them—but certainly not in the same way in the archaic imperial State and in modern States. The archaic State envelops a *spatiuum* with a summit, a differentiated space with depth and levels, whereas modern States (beginning with the Greek city-state) develop a homogeneous *extensio* with an immanent center, divisible homologous parts, and symmetrical and reversible relations. Not only do the two models, the astronomical and the geometrical, enter into intimate mixes, but even when they are supposedly pure, both imply the subordination of lineages and numbers to this metric power, as it appears either in the *imperial spatiuum* or in the *political*

extensio.⁶⁶ Arithmetic, the number, has always had a decisive role in the State apparatus: this is so even as early as the imperial bureaucracy, with the three conjoined operations of the census, taxation, and election. It is even truer of modern forms of the State, which in developing utilized all the calculation techniques that were springing up at the border between mathematical science and social technology (there is a whole social calculus at the basis of political economy, demography, the organization of work, etc.). This arithmetic element of the State found its specific power in the treatment of all kinds of matter: primary matters (raw materials), the secondary matter of wrought objects, or the ultimate matter constituted by the human population. Thus the number has always served to gain mastery over matter, to control its variations and movements, in other words, to submit them to the spatiotemporal framework of the State—either the imperial *spatium*, or the modern *extensio*.⁶⁷ The State has a territorial principle, or a principle of deterritorialization, that links the number to metric magnitudes (taking into account the increasingly complex metrics effecting the overcoding). We do not believe that the conditions of independence or autonomy of the Number are to be found in the State, even though all the factors of its development are present.

The *Numbering Number*, in other words, autonomous arithmetic organization, implies neither a superior degree of abstraction nor very large quantities. It relates only to conditions of possibility constituted by nomadism and to conditions of effectuation constituted by the war machine. It is in State armies that the problem of the treatment of large quantities arises, in relation to other matters; but the war machine operates with small quantities that it treats using numbering numbers. These numbers appear as soon as one distributes something in space, instead of dividing up space or distributing space itself. The number becomes a subject. The independence of the number in relation to space is a result not of abstraction but of the concrete nature of smooth space, which is occupied without itself being counted. The number is no longer a means of counting or measuring but of moving: it is the number itself that moves through smooth space. There is undoubtedly a geometry of smooth space: but as we have seen, it is a minor, operative geometry, a geometry of the trait. The more independent space is from a metrics, the more independent the number is from space. Geometry as a royal science has little importance for the war machine (its only importance is in State armies, and for sedentary fortification, but it leads generals to serious defeats).⁶⁸ The number becomes a principle whenever it occupies a smooth space, and is deployed within it as subject, instead of measuring a striated space. The number is the mobile occupant, the movable (*meuble*) in smooth space, as opposed to the geometry of the immovable (*immeuble*) in striated space. The nomadic

numerical unit is the ambulant fire, and not the tent, which is still too much of an immovable: “The fire takes precedence over the yurt.” The numbering number is no longer subordinated to metric determinations or geometrical dimensions, but has only a dynamic relation with geographical directions: it is a directional number, not a dimensional or metric one. Nomad organization is indissolubly arithmetic and directional; quantity is everywhere, tens, hundreds, direction is everywhere, left, right: the numerical chief is also the chief of the left or the right.⁶⁹ The numbering number is rhythmic, not harmonic. It is not related to cadence or measure: it is only in State armies, and for reasons of discipline and show, that one marches in cadence; but autonomous numerical organization finds its meaning elsewhere, whenever it is necessary to establish an *order of displacement* on the steppe, the desert—at the point where the lineages of the forest dwellers and the figures of the State lose their relevance. “He moved with the random walk which made only those sounds natural to the desert. Nothing in his passage would [indicate] that human flesh moved there. It was a way of walking so deeply conditioned in him that he didn’t need to think about it. The feet moved of themselves, no measurable rhythm to their pacing.”⁷⁰ In the war machine and nomadic existence, the number is no longer numbered, but becomes a Cipher (*Chiffre*), and it is in this capacity that it constitutes the “esprit de corps” and invents the secret and its outgrowths (strategy, espionage, war ruses, ambush, diplomacy, etc.).

A ciphered, rhythmic, directional, autonomous, movable, numbering number: the war machine is like the necessary consequence of nomadic organization (Moses experienced it, with all its consequences). Some people nowadays are too eager to criticize this numerical organization, denouncing it as a military or even concentration-camp society where people are no longer anything more than deterritorialized “numbers.” But that is false. Horror for horror, the numerical organization of people is certainly no crueler than the lineal or State organizations. Treating people like numbers is not necessarily worse than treating them like trees to prune, or geometrical figures to shape and model. Moreover, the use of the number as a numeral, as a statistical element, is proper to the numbered number of the State, not to the numbering number. And the world of the concentration camp operates as much by lineages and territories as by numeration. The question is not one of good or bad but of specificity. The specificity of numerical organization rests on the nomadic mode of existence and the war machine function. The numbering number is distinct both from lineal codes and State overcoding. Arithmetic composition, on the one hand, selects, extracts from the lineages the elements that will enter into nomadism and the war machine and, on the other hand, directs them against the State apparatus, opposing a machine and an existence to the

State apparatus, drawing a deterritorialization that cuts across both the linear territorialities and the territory or deterritoriality of the State.

A first characteristic of the numbering, nomadic or war, number is that it is always complex, that is, articulated. A complex of numbers every time. It is exactly for this reason that it in no way implies large, homogenized quantities, like State numbers or the numbered number, but rather produces its effect of immensity by its fine articulation, in other words, by its distribution of heterogeneity in a free space. Even State armies do not do away with this principle when they deal with large numbers (despite the predominance of “base” 10). The Roman legion was a number made up of numbers, articulated in such a way that the segments became mobile, and the figures geometrical, changing, transformational. The complex or articulated number comprises not only men but necessarily weapons, animals, and vehicles. The arithmetic base unit is therefore a unit of assemblage, for example, man-horse-bow, $1 \times 1 \times 1$, according to the formula that carried the Scythians to triumph; and the formula becomes more complicated to the extent that certain “weapons” assemble or articulate several men or animals, as in the case of the chariot with two horses and two men, one to drive and the other to throw, $2 \times 1 \times 2 = 1$; or in the case of the famous two-handled shield of the hoplite reform, which soldered together human chains. However small the unit, it is articulated. The numbering number always has several bases at the same time. It is also necessary to take into account arithmetic relations that are external yet still contained in the number, expressing the proportion of combatants among the members of a lineage or tribe, the role of reserves and stocks, the upkeep of people, things, and animals. *Logistics* is the art of these external relations, which are no less a part of the war machine than the internal relations of *strategy*, in other words, the composition of combat units in relation to one another. The two together constitute the science of the articulation of numbers of war. Every assemblage has this strategic aspect and this logistical aspect.

But the numbering number has a second, more secret, characteristic. Everywhere, the war machine displays a curious process of arithmetic replication or doubling, as if it operated along two nonsymmetrical and nonequal series. *On the one hand*, the lineages are indeed organized and reshuffled numerically; a numerical composition is superimposed upon the lineages in order to bring the new principle into predominance. But *on the other hand*, men are simultaneously extracted from each lineage to form a special numerical body—as if the new numerical composition of the lineage-body could not succeed without the constitution of a body proper to it, itself numerical. We believe that this is not an accidental phenomenon but rather an essential constituent of the war machine, a necessary operation for the autonomy of the number: the number of the

body must have as its correlate a body of the number; the number must be doubled according to two complementary operations. For the social body to be numerized, the number must form a special body. When Genghis Khan undertook his great composition of the steppe, he numerically organized the lineages, and the fighters in each lineage, placing them under a cipher and a chief (groups of ten with decurions, groups of one hundred with centurions, groups of one thousand with chiliarchs). He also extracted from each arithmetized lineage a small number of men who were to constitute his personal guard, in other words, a dynamic formation comprising a staff, commissars, messengers, and diplomats (“antrustions”).⁷¹ One is never without the other: a double deterritorialization, the second of which is to a higher power. When Moses undertook his great composition of the desert—where the influence he felt from the nomads was necessarily stronger than that of Yahweh—he took a census of each tribe and organized them numerically; he also decreed a law according to which the firstborn of each tribe at that particular time belonged by right to Yahweh. As these firstborn were obviously still too young, their role in the Number was transferred to a special tribe, the Levites, who provided the body of the Number or the special guard of the ark; and as the Levites were less numerous than the new firstborn of the tribes taken together, the excess firstborn had to be bought back by the tribes in the form of taxes (bringing us back to a fundamental aspect of logistics). The war machine would be unable to function without this double series: it is necessary both that numerical composition replace lineal organization and that it conjure away the territorial organization of the State. Power in the war machine is defined according to this double series: power is no longer based on segments and centers, on the potential resonance of centers and overcoding of segments, but on these relations internal to the Number and independent of quantity. Tensions or power struggles are also a result of this: between Moses’ tribes and the Levites, between Genghis’s “noyans” and “antrustions.” This is not simply a protest on the part of lineages wishing to regain their former autonomy; nor is it the prefiguration of a struggle for control over a State apparatus. It is a tension inherent in the war machine, in its special power, and in the particular limitations placed on the power of the “chief.”

Thus numerical composition, or the numbering number, implies several operations: the arithmetization of the starting aggregates or sets (the lineages); the union of the extracted subsets (the constitution of groups of ten, one hundred, etc.); and the formation by substitution of another set in correspondence with the united set (the special body). It is this last operation that implies the most variety and originality in nomad existence. The same problem arises even in State armies, when the war machine is appropriated by the State. In effect, if the arithmetization of the social body has as its cor-

relate the formation of a distinct special body, itself arithmetic, this special body may be constructed in several ways: (1) from a privileged lineage or tribe, the dominance of which subsequently takes on a new meaning (the case of Moses, with the Levites); (2) from representatives of each lineage, who subsequently serve also as hostages (the firstborn; this would actually be the Asian case, or the case of Genghis); (3) from a totally different element, one exterior to the base society, slaves, foreigners, or people of another religion (this was already the case as early as the Saxon regime, in which the king used Frankish slaves to compose his special body; but Islam is the prime example, even inspiring a specific sociological category, that of “military slavery”: the Mameluks of Egypt, slaves from the steppe or the Caucasus who were purchased at a very early age by the sultan; or the Ottoman Janissaries, who came from Christian communities).⁷²

Is this not the origin of an important theme, “the nomads as child stealers”? It is clear, especially in the last example, how the special body is instituted as an element determinant of power in the war machine. The war machine and nomadic existence have to ward off two things simultaneously: a return of the lineal aristocracy and the formation of imperial functionaries. What complicates everything is that the State itself has often been determined in such a way as to use slaves as high functionaries. As we shall see, the reasons for this varied, and although the two currents converged in armies, they came from two distinct sources. For the power of slaves, foreigners, or captives in a war machine of nomadic origin is very different from the power of lineal aristocracies, as well as from that of State functionaries and bureaucrats. They are “commissars,” emissaries, diplomats, spies, strategists, and logisticians, sometimes smiths. They cannot be explained away as a “whim of the sultan.” On the contrary, it is the possibility of the war chief having whims that is explained by the objective existence and necessity of this special numerical body, this Cipher that has value only in relation to a *nomos*. There is both a deterritorialization and a becoming proper to the war machine; the special body, in particular the slave-infidel-foreigner, is the one who *becomes* a soldier and believer while remaining deterritorialized in relation to the lineages and the State. You have to be born an infidel to become a believer; you have to be born a slave to become a soldier. Specific schools or institutions are needed for this purpose: the special body is an invention proper to the war machine, which States always utilize, adapting it so totally to their own ends that it becomes unrecognizable, or restituting it in bureaucratic staff form, or in the technocratic form of very special bodies, or in “esprit de corps” that serve the State as much as they resist it, or among the commissars who double the State as much as they serve it.

It is true that the nomads have no history; they only have a geography.

And the defeat of the nomads was such, so complete, that history is one with the triumph of States. We have witnessed, as a result, a generalized critique dismissing the nomads as incapable of any innovation, whether technological or metallurgical, political or metaphysical. Historians, bourgeois or Soviet (Grousset or Vladimirtsov), consider the nomads a pitiable segment of humanity that understands nothing: not technology, to which it supposedly remained indifferent; not agriculture, not the cities and States it destroyed or conquered. It is difficult to see, however, how the nomads could have triumphed in war if they did not possess strong metallurgical capabilities (the idea that the nomads received their technical weapons and political counseling from renegades from an imperial State is highly improbable). It is difficult to see how the nomads could have undertaken to destroy cities and States, except in the name of a nomad organization and a war machine defined not by ignorance but by their positive characteristics, by their specific space, by a composition all their own that broke with lineages and warded off the State-form. History has always dismissed the nomads. Attempts have been made to apply a properly military category to the war machine (that of “military democracy”) and a properly sedentary category to nomadism (that of “feudalism”). But these two hypotheses presuppose a territorial principle: either that an imperial State appropriates the war machine, distributing land to warriors as a benefit of their position (*cleroi* and false fiefs), or that property, once it has become private, in itself posits relations of dependence among the property owners constituting the army (true fiefs and vassalage).⁷³ In both cases, the number is subordinated to an “immobile” fiscal organization, in order to establish which land can be or has been ceded, as well as to set the taxes owed by the beneficiaries themselves. There is no doubt that nomad organization and the war machine deal with these same problems, both the level of land and of taxation (in which the nomadic warriors were great innovators, despite what is said to the contrary). But they invent a territoriality and a “movable” fiscal organization that testify to the autonomy of a numerical principle: there can be a confusion or combination of the systems, but the specificity of the nomadic system remains the subordination of land to numbers that are displaced and deployed, and of taxation to relations internal to those numbers (already with Moses, for example, taxation played a role in the relation between the numerical bodies and the special body of the number). In short, military democracy and feudalism, far from explaining the numerical composition of the nomads, instead testify to what may survive of them in sedentary regimes.

PROPOSITION VII. *Nomad existence has for “affects” the weapons of a war machine.*

A distinction can always be made between weapons and tools on the basis of their usage (destroying people or producing goods). But although this extrinsic distinction explains certain secondary adaptations of a technical object, it does not preclude a general convertibility between the two groups, to the extent that it seems very difficult to propose an intrinsic difference between weapons and tools. The types of percussion, as defined by André Leroi-Gourhan, are found on both sides. “For ages on end agricultural implements and weapons of war must have remained identical.”⁷⁴ Some have spoken of an “ecosystem,” not only situated at the origin, in which work tools and weapons of war exchange their determinations: it seems that the same *machinic phylum* traverses both. And yet we have the feeling that there are many internal differences, even if they are not intrinsic, in other words, logical or conceptual, and even if they remain approximate. As a first approximation, weapons have a privileged relation with projection. Anything that throws or is thrown is fundamentally a weapon, and propulsion is its essential moment. The weapon is ballistic; the very notion of the “problem” is related to the war machine. The more mechanisms of projection a tool has, the more it behaves like a weapon, potentially or simply metaphorically. In addition, tools are constantly compensating for the projective mechanisms they possess, or else they adapt them to other ends. It is true that missile weapons, in the strict sense, whether projected or projecting, are only one kind among others; but even hand-held weapons require a usage of the hand and arm different from that required by tools, a projective usage exemplified in the martial arts. The tool, on the other hand, is much more introceptive, introjective: it prepares a matter from a distance, in order to bring it to a state of equilibrium or to appropriate it for a form of interiority. Action at a distance exists in both cases, but in one case it is centrifugal and in the other, centripetal. One could also say that the tool encounters resistances, to be conquered or put to use, while the weapon has to do with counterattack, to be avoided or invented (the counterattack is in fact the precipitating and inventive factor in the war machine, to the extent that it is not simply reducible to a quantitative rivalry or defensive parade).

Second, weapons and tools do not “tendentially” (approximately) have the same relation to movement, to speed. It is yet another essential contribution of Paul Virilio to have stressed this weapon-speed complementarity: the weapon invents speed, or the discovery of speed invents the weapon (the projective character of weapons is the result). The war machine releases a vector of speed so specific to it that it needs a special name; it is not only the power of destruction, but “dromocracy” (= *nomos*). Among other advantages, this idea articulates a new mode of distinction between the hunt and war. For it is certain not only that war does not derive

from the hunt but also that the hunt does not promote weapons: either war evolved in the sphere of indistinction and convertibility between weapons and tools, or it used to its own advantage weapons already distinguished, already constituted. As Virilio says, war in no way appears when man applies to man the relation of the *hunter* to the animal, but on the contrary when he captures the force of the *hunted* animal and enters an entirely new relation to man, that of war (enemy, no longer prey). It is therefore not surprising that the war machine was the invention of the animal-raising nomads: animal breeding and training are not to be confused either with the primitive hunt or with sedentary domestication, but are in fact the discovery of a projecting and projectile system. Rather than operating by blow-by-blow violence, or constituting a violence “once and for all,” the war machine, with breeding and training, institutes an entire economy of violence, in other words, a way of making violence durable, even unlimited. “Bloodletting, immediate killing, run contrary to the unlimited usage of violence, that is, to its economy. . . . *The economy of violence is not that of the hunter in the animal raiser, but that of the hunted animal.* In horseback riding, one conserves the kinetic energy, the speed of the horse, and no longer its proteins (the motor, and no longer the flesh). . . . Whereas in the hunt the hunter’s aim was to arrest the movement of wild animality through systematic slaughter, the animal breeder [sets about] conserving it, and, by means of training, the rider joins with this movement, orienting it and provoking its acceleration.” The technological motor would develop this tendency further, but “horseback riding was the first projector of the warrior, his first system of arms.”⁷⁵ Whence becoming-animal in the war machine. Does this mean that the war machine did not exist before horseback riding and the cavalry? That is not the issue. The issue is that the war machine implies the release of a Speed vector that becomes a free or independent variable; this does not occur in the hunt, where speed is associated primarily with the hunted animal. It is possible for this race vector to be released in an infantry, without recourse to horseback riding; it is possible, moreover, for there to be horseback riding, but as a means of transportation or even of portage having nothing to do with the free vector. In any event, what the warrior borrows from the animal is more the idea of the motor than the model of the prey. He does not generalize the idea of the prey by applying it to the enemy; he abstracts the idea of the motor, applying it to himself.

Two objections immediately arise. According to the first, the war machine possesses as much weight and gravity as it does speed (the distinction between the heavy and the light, the dissymmetry between defense and attack, the opposition between rest and tension). But it would be easy to demonstrate that phenomena of “temporization,” and even of immobility

and catatonia, so important in wars, relate in certain cases to a component of pure speed. And the rest of the time, they relate to the conditions under which State apparatuses appropriate the war machine, notably by arranging a striated space where opposing forces can come to an equilibrium. It can happen that speed is abstracted as the property of a projectile, a bullet or artillery shell, which condemns the weapon itself, and the soldier, to immobility (for example, immobility in the First World War). But an equilibrium of forces is a phenomenon of resistance, whereas the counterattack implies a rush or change of speed that breaks the equilibrium: it was the tank that regrouped all of the operations in the speed vector and recreated a smooth space for movement by uprooting men and arms.⁷⁶

The opposite objection is more complex: it is that speed does indeed seem to be as much a part of the tool as of the weapon, and is no way specific to the war machine. The history of the motor is not only military. But perhaps there is too much of a tendency to think in terms of quantities of movement, instead of seeking qualitative models. The two ideal models of the motor are those of work and *free action*. Work is a motor cause that meets resistances, operates upon the exterior, is consumed and spent in its effect, and must be renewed from one moment to the next. Free action is also a motor cause, but one that has no resistance to overcome, operates only upon the mobile body itself, is not consumed in its effect, and continues from one moment to the next. Whatever its measure or degree, speed is relative in the first case, absolute in the second (the idea of a *perpetuum mobile*). In work, what counts is the point of application of a resultant force exerted by the weight of a body considered as “one” (gravity), and the relative displacement of this point of application. In free action, what counts is the way in which the elements of the body escape gravitation to occupy absolutely a nonpunctuated space. Weapons and weapon handling seem to be linked to a free-action model, and tools to a work model. Linear displacement, from one point to another, constitutes the relative movement of the tool, but it is the vortical occupation of a space that constitutes the absolute movement of the weapon. It is as though the weapon were moving, self-propelling, while the tool is moved. This link between tools and work remains obscured unless work receives the motor, or real, definition we have just given it. The tool does not define work; just the opposite. The tool presupposes work. It must be added that weapons, also, obviously imply a renewal of the cause, an expending or even disappearance in the effect, the encountering of external resistances, a displacement of force, etc. It would be futile to credit weapons with a magical power in contrast to the constraints of tools: weapons and tools are subject to the same laws, which define, precisely, their common sphere. But the principle behind all technology is to demonstrate that a technical element remains abstract,

entirely undetermined, as long as one does not relate it to an *assemblage* it presupposes. It is the machine that is primary in relation to the technical element: not the technical machine, itself a collection of elements, but the social or collective machine, the machinic assemblage that determines what is a technical element at a given moment, what is its usage, extension, comprehension, etc.

It is through the intermediary of assemblages that the *phylum* selects, qualifies, and even invents the technical elements. Thus one cannot speak of weapons or tools before defining the constituent assemblages they presuppose and enter into. This is what we meant when we said that weapons and tools are not merely distinguished from one another in an extrinsic manner, and yet they have no distinctive intrinsic characteristics. They have internal (and not intrinsic) characteristics relating to the respective assemblages with which they are associated. What effectuates a free-action model is not the weapons in themselves and in their physical aspect but the “war machine” assemblage as formal cause of the weapons. And what effectuates the work model is not the tools but the “work machine” assemblage as formal cause of the tools. When we say that the weapon is inseparable from a speed vector, while the tool remains tied to conditions of gravity, we are claiming only to signal a difference between two types of assemblage, a distinction that holds even if in the assemblage proper to it the tool is abstractly “faster,” and the weapon abstractly “weightier.” The tool is essentially tied to a genesis, a displacement, and an expenditure of force whose laws reside in work, while the weapon concerns only the exercise or manifestation of force in space and time, in conformity with free action. The weapon does not fall from the sky, and obviously assumes production, displacement, expenditure, and resistance. But this aspect relates to the common sphere of the weapon and the tool, and does not yet concern the specificity of the weapon, which appears only when force is considered in itself, when it is no longer tied to anything but the number, movement, space, or time, or *when speed is added to displacement*.⁷⁷ Concretely, a weapon as such relates not to the Work model but to the Free-Action model, with the assumption that the conditions of work are fulfilled elsewhere. In short, from the point of view of force, the tool is tied to a gravity-displacement, weight-height system, and the weapon to a speed-*perpetuum mobile* system (it is in this sense that it can be said that speed in itself is a “weapons system”).

The very general primacy of the collective and machinic assemblage over the technical element applies generally, for tools as for weapons. Weapons and tools are consequences, nothing but consequences. It has often been remarked that a weapon is nothing outside of the combat organization it is bound up with. For example, “hoplite” weapons existed only by

virtue of the phalanx as a mutation of the war machine: the only new weapon at the time, the two-handled shield, was created by this assemblage; the other weapons were preexistent, but in other combinations where they had a different function, a different nature.⁷⁸ It is always the assemblage that constitutes the weapons system. The lance and the sword came into being in the Bronze Age only by virtue of the man-horse assemblage, which caused a lengthening of the dagger and pike, and made the first infantry weapons, the morning star and the battle-ax, obsolete. The stirrup, in turn, occasioned a new figure of the man-horse assemblage, entailing a new type of lance and new weapons; and this man-horse-stirrup constellation is itself variable, and has different effects depending on whether it is bound up with the general conditions of nomadism, or later readapted to the sedentary conditions of feudalism. The situation is exactly the same for the tool: once again, everything depends on an organization of work, and variable assemblages of human, animal, and thing. Thus the heavy plow exists as a specific tool only in a constellation where “long open fields” predominate, where the horse tends to replace the ox as draft animal, where the land begins to undergo triennial rotation, and where the economy becomes communal. Beforehand, the heavy plow may well have existed, but on the margins of other assemblages that did not bring out its specificity, that left unexploited its differential character with the scratch plow.⁷⁹

Assemblages are passional, they are compositions of desire. Desire has nothing to do with a natural or spontaneous determination; there is no desire but assembling, assembled, desire. The rationality, the efficiency, of an assemblage does not exist without the passions the assemblage brings into play, without the desires that constitute it as much as it constitutes them. Detienne has shown that the Greek phalanx was inseparable from a whole reversal of values, and from a passional mutation that drastically changed the relations between desire and the war machine. It is a case of man dismounting from the horse, and of the man-animal relation being replaced by a relation between men in an infantry assemblage that paves the way for the advent of the peasant-soldier, the citizen-soldier: the entire Eros of war changes, a group homosexual Eros tends to replace the zoosexual Eros of the horseman. Undoubtedly, whenever a State appropriates the war machine, it tends to assimilate the education of the citizen to the training of the worker to the apprenticeship of the soldier. But if it is true that all assemblages are assemblages of desire, the question is whether the assemblages of war and work, considered in themselves, do not fundamentally mobilize passions of different orders. Passions are effectuations of desire that differ according to the assemblage: it is not the same justice or the same cruelty, the same pity, etc. The work regime is inseparable from an

organization and a development of Form, corresponding to which is the formation of the subject. This is the passionnal regime of feeling as “the form of the worker.” Feeling implies an evaluation of matter and its resistances, a direction (*sens*, also “meaning”) to form and its developments, an economy of force and its displacements, an entire gravity. But the regime of the war machine is on the contrary that of *affects*, which relate only to the moving body in itself, to speeds and compositions of speed among elements. Affect is the active discharge of emotion, the counterattack, whereas feeling is an always displaced, retarded, resisting emotion. Affects are projectiles just like weapons; feelings are introceptive like tools. There is a relation between the affect and the weapon, as witnessed not only in mythology but also in the *chanson de geste*, and the chivalric novel or novel of courtly love. Weapons are affects and affects weapons. From this standpoint, the most absolute immobility, pure catatonia, is a part of the speed vector, is carried by this vector, which links the petrification of the act to the precipitation of movement. The knight sleeps on his mount, then departs like an arrow. Kleist is the author who best integrated these sudden catatonic fits, swoons, suspenses, with the utmost speeds of a war machine. He presents us with a becoming-weapon of the technical element simultaneous to a becoming-affect of the passionnal element (the Penthesilea equation). The martial arts have always subordinated weapons to speed, and above all to mental (absolute) speed; for this reason, they are also the arts of suspense and immobility. The affect passes through both extremes. Thus the martial arts do not adhere to a *code*, as an affair of the State, but follow *ways*, which are so many paths of the affect; upon these ways, one learns to “unuse” weapons as much as one learns to use them, as if the power and cultivation of the affect were the true goal of the assemblage, the weapon being only a provisory means. Learning to undo things, and to undo oneself, is proper to the war machine: the “not-doing” of the warrior, the undoing of the subject. A movement of decoding runs through the war machine, while overcoding solders the tool to an organization of work and of the State (the tool is never unlearned; one can only compensate for its absence). It is true that the martial arts continually invoke the center of gravity and the rules for its displacement. That is because these ways are not the ultimate ones. However far they go, they are still in the domain of Being, and only translate absolute movements of another nature into the common space—those effectuated in the Void, not in nothingness, but in the smooth of the void where there is no longer any goal: attacks, counterattacks, and headlong plunges.⁸⁰

Still from the standpoint of the assemblage, there is an essential relation between tools and signs. That is because the work model that defines the tool belongs to the State apparatus. It has often been said that people in

primitive societies do not, strictly speaking, work, even if their activities are very constrained and regulated; and the man of war, in his capacity as a man of war, does not work either (the “labors” of Hercules assume submission to a king). The technical element becomes a tool when it is abstracted from the territory and is applied to the earth as an object; but at the same time, the sign ceases to be inscribed upon the body and is written upon an immobile, objective matter. For there to be work, there must be a capture of activity by the State apparatus, and a semiotization of activity by writing. Hence the affinity between the assemblages signs-tools, and signs of writing-organization of work. Entirely different is the case of the weapon, which is in an essential relation with jewelry. Jewelry has undergone so many secondary adaptations that we no longer have a clear understanding of what it is. But something lights up in our mind when we are told that metalworking was the “barbarian,” or nomad, art par excellence, and when we see these masterpieces of minor art. These fibulas, these gold or silver plaques, these pieces of jewelry, are attached to small movable objects; they are not only easy to transport, but pertain to the object only as object in motion. These plaques constitute traits of expression of pure speed, carried on objects that are themselves mobile and moving. The relation between them is not that of form-matter but of motif-support, where the earth is no longer anything more than ground (*sol*), where there is no longer even any ground at all because the support is as mobile as the motif. They lend colors the speed of light, turning gold to red and silver to white light. They are attached to the horse’s harness, the sheath of the sword, the warrior’s garments, the handle of the weapon; they even decorate things used only once, such as arrowheads. Regardless of the effort or toil they imply, they are of the order of free action, related to pure mobility, and not of the order of work with its conditions of gravity, resistance, and expenditure. The ambulant smith links metalworking to the weapon, and vice versa. Gold and silver have taken on many other functions but cannot be understood apart from this nomadic contribution made by the war machine, in which they are not matters but traits of expression appropriate to weapons (the whole mythology of war not only subsists in money but is the active factor in it). Jewels are the affects corresponding to weapons, that are swept up by the same speed vector.

Metalworking, jewelry making, ornamentation, even decoration, do not form a writing, even though they have a power of abstraction that is in every way equal to that of writing. But this power is assembled differently. In the case of writing, the nomads had no need to create their own system; they borrowed that of their sedentary imperial neighbors, who even furnished them with a phonetic transcription of their languages.⁸¹ “The goldsmith’s and silversmith’s is the barbarian art par excellence; filigree

and gold and silver plating. . . . Scythian art, tied as it was to a nomadic and warlike economy that both used and repudiated a commerce reserved for foreigners, now moved toward this luxurious and decorative type of work. The barbarians . . . did not need to possess or create a precise code, such as for instance an elementary picto-ideographic one—still less a syllabic writing of their own, which would indeed have had to compete with the ones in use among their more advanced neighbors. Toward the fourth and third centuries B.C. the Scythian art of the Black Sea region thus tends naturally toward a graphic schematization of its forms, which makes them more of a linear ornamentation than a proto-writing.”⁸² Of course, one may write on jewelry, metal plaques, or even weapons, but only in the sense that one applies a preexisting writing system to these matters. The case of *runic writing* is more troubling because its origins seem exclusively tied to jewelry, fibulas, elements of metalworking, small movable objects. The point is that in its early period runic writing had only a weak communication value and a very restricted public function. Its secret character has led many to interpret it as magical writing. Rather, it is an affective semiotic, comprising in particular: (1) signatures, as marks of possession or fabrication, and (2) short war or love messages. It constitutes a text that is “ornamental” rather than scriptural, “an invention with little utility, half-aborted,” a substitute writing. It only takes on the value of writing during a second period, when monumental inscriptions appear, with the Danish reform of the ninth century A.D., in connection with the State and work.⁸³

It may be objected that tools, weapons, signs, and jewelry in fact occur everywhere, in a common sphere. But that is not the problem, any more than it is to seek an origin in each case. It is a question of assigning assemblages, in other words, of determining the *differential traits* according to which an element formally belongs to one assemblage rather than to another. It could also be said that architecture and cooking have an apparent affinity with the State, whereas music and drugs have differential traits that place them on the side of the nomadic war machine.⁸⁴ *It is therefore a differential method that establishes the distinction between weapons and tools*, from at least five points of view: the direction (*sens*) (projection-introception), the vector (speed-gravity), the model (free action-work), the expression (jewelry-signs), and the passionnal or desiring tonality (affect-feeling). Doubtless the State apparatus tends to bring uniformity to the regimes, by disciplining its armies, by making work a fundamental unit, in other words, by imposing its own traits. But it is not impossible for weapons and tools, if they are taken up by new assemblages of metamorphosis, to enter other relations of alliance. The man of war may at times form peasant or worker alliances, but it is more frequent for a worker, industrial or agricultural, to reinvent a war machine. Peasants made an important con-

tribution to the history of artillery during the Hussite wars, when Žižka armed mobile fortresses made from oxcarts with portable cannons. A worker-soldier, weapon-tool, sentiment-affect affinity marks the right time, however fleeting, for revolutions and popular wars. There is a schizophrenic taste for the tool that moves it away from work and toward free action, a schizophrenic taste for the weapon that turns it into a means for peace, for obtaining peace. A counterattack and a resistance simultaneously. Everything is ambiguous. But we do not believe that Ernst Junger's analyses are disqualified by this ambiguity when he portrays the "Rebel" as a transhistorical figure drawing the Worker, on the one hand, and the Soldier, on the other, down a shared line of flight where one says simultaneously "I seek a weapon" and "I am looking for a tool": Draw the line, or what amounts to the same thing, cross the line, pass over the line, for the line is only drawn by surpassing the line of separation.⁸⁵ Undoubtedly, nothing is more outmoded than the man of war: he has long since been transformed into an entirely different character, the military man. And the worker himself has undergone so many misadventures . . . And yet men of war reappear, with many ambiguities: they are all those who know the uselessness of violence but who are adjacent to a war machine to be recreated, one of active, revolutionary counterattacks. Workers also reappear who do not believe in work but who are adjacent to a work machine to be recreated, one of active resistance and technological liberation. They do not resuscitate old myths or archaic figures; they are the new figures of a transhistorical assemblage (neither historical nor eternal, but untimely): the nomad warrior and the ambulant worker. A somber caricature already precedes them, the mercenary or mobile military adviser, and the technocrat or transhumant analyst, CIA and IBM. But transhistorical figures must defend themselves as much against old myths as against preestablished, anticipatory disconfigurations. "One does not go back to reconquer the myth, one encounters it anew, when time quakes at its foundations under the empire of extreme danger." Martial arts and state-of-the-art technologies have value only because they create the possibility of bringing together worker and warrior masses of a new type. The shared line of flight of the weapon and the tool: a pure possibility, a mutation. There arise subterranean, aerial, submarine technicians who belong more or less to the world order, but who involuntarily invent and amass virtual charges of knowledge and action that are usable by others, minute but easily acquired for new assemblages. The borrowings between warfare and the military apparatus, work and free action, always run in both directions, for a struggle that is all the more varied.

PROBLEM III. *How do the nomads invent or find their weapons?*

PROPOSITION VIII. *Metallurgy in itself constitutes a flow necessarily confluent with nomadism.*

The political, economic, and social regime of the peoples of the steppe are less well known than their innovations in war, in the areas of offensive and defensive weapons, composition or strategy, and technological elements (the saddle, stirrup, horseshoe, harness, etc.). History contests each innovation but cannot succeed in effacing the nomad traces. What the nomads invented was the man-animal-weapon, man-horse-bow assemblage. Through this assemblage of speed, the ages of metal are marked by innovation. The socketed bronze battle-ax of the Hyksos and the iron sword of the Hittites have been compared to miniature atomic bombs. It has been possible to establish a rather precise periodization of the weapons of the steppe, showing the alternation between heavy and light armament (the Scythian type and the Sarmatian type), and their mixed forms. The cast steel saber, often short and curved, a weapon for side attack with the edge of the blade, envelops a different dynamic space than the forged iron sword used for frontal attack with the point: it was the Scythians who brought it to India and Persia, where the Arabs would later acquire it. It is commonly agreed that the nomads lost their role as innovators with the advent of firearms, in particular the cannon ("gunpowder overtook them"). But it was not necessarily because they did not know how to use them. Not only did armies like the Turkish army, whose nomadic traditions remained strong, develop extensive firepower, a new space, but additionally, and even more characteristically, light artillery was thoroughly integrated into mobile formations of wagons, pirate ships, etc. If the cannon marks a limit for the nomads, it is on the contrary because it implies an economic investment that only a State apparatus can make (even commercial cities do not suffice). The fact remains that for weapons other than firearms, and even for the cannon, there is always a nomad on the horizon of a given *technological lineage*.⁸⁶

Obviously, each case is controversial, as demonstrated by the debates on the stirrup.⁸⁷ The problem is that it is generally difficult to distinguish between what comes from the nomads as such, and what they receive from the empire they communicate with, conquer, or integrate with. There are so many gray areas, intermediaries, and combinations between an imperial army and a nomad war machine that it is often the case that things originate in the empire. The example of the saber is typical, and unlike the stirrup, there is no longer any doubt. Although it is true that the Scythians were the propagators of the saber, introducing it to the Hindus, Persians, and Arabs, they were also its first victims, they started off on the receiving end; it was invented by the Chinese empire of the Ch'in and Han dynasties,

the exclusive master of steel casting or crucible steel.⁸⁸ This is a good example to illustrate the difficulties facing modern archaeologists and historians. Even archaeologists are not immune from a certain hatred or contempt for the nomads. In the case of the saber, where the facts already speak sufficiently in favor of an imperial origin, the best of the commentators finds it fitting to add that the Scythians could not have invented it at any rate—poor nomads that they were—and that crucible steel necessarily came from a sedentary milieu. But why follow the very old, official Chinese version according to which deserters from the imperial army revealed the secrets to the Scythians? And what can “revealing the secret” mean if the Scythians were incapable of putting it to use, and understood nothing of all that? Blame the deserters, why don’t you. You don’t make an atomic bomb with a secret, any more than you make a saber if you are incapable of reproducing it, and of integrating it under different conditions, of transferring it to other assemblages. Propagation and diffusion are fully a part of the line of innovation; they mark a bend in it. On top of that, why say that crucible steel is necessarily the property of sedentaries or imperial subjects, when it is first of all the invention of metallurgists? It is assumed that these metallurgists were necessarily controlled by a State apparatus; but they also had to enjoy a certain technological autonomy, and social clandestinity, so that, even controlled, they did not belong to the State any more than they were themselves nomads. There were no deserters who betrayed the secret, but rather metallurgists who communicated it and made its adaptation and propagation possible: an entirely different kind of “betrayal.” In the last analysis, what makes the discussions so difficult (both in the controversial case of the stirrup and in the definite case of the saber) are not only the prejudices about the nomads but also the absence of a sufficiently elaborated concept of the technological lineage (what defines a *technological line or continuum*, and its variable extension, from a given standpoint?).

It would be useless to say that metallurgy is a science because it discovers constant laws, for example, the melting point of a metal at all times and in all places. For metallurgy is inseparable from several lines of variation: variation between meteorites and indigenous metals; variation between ores and proportions of metal; variation between alloys, natural and artificial; variation between the operations performed upon a metal; variation between the qualities that make a given operation possible, or that result from a given operation (for example, twelve varieties of copper identified and inventoried at Sumer by place of origin and degree of refinement).⁸⁹ All of these variables can be grouped under two overall rubrics: *singularities or spatiotemporal haecceities* of different orders, and the operations associated with them as processes of deformation or transformation; *affective qualities or traits of expression* of different levels, corresponding to

these singularities and operations (hardness, weight, color, etc.). Let us return to the example of the saber, or rather of crucible steel. It implies the actualization of a first singularity, namely, the melting of the iron at high temperature; then a second singularity, the successive decarbonations; corresponding to these singularities are traits of expression—not only the hardness, sharpness, and finish, but also the undulations or designs traced by the crystallization and resulting from the internal structure of the cast steel. The iron sword is associated with entirely different singularities because it is forged and not cast or molded, quenched and not air cooled, produced by the piece and not in number; its traits of expression are necessarily very different because it pierces rather than hews, attacks from the front rather than from the side; even the expressive designs are obtained in an entirely different way, by inlay.⁹⁰ We may speak of a *machinic phylum*, or technological lineage, wherever we find *a constellation of singularities, prolongable by certain operations, which converge, and make the operations converge, upon one or several assignable traits of expression*. If the singularities or operations diverge, in different materials or in the same material, we must distinguish two different phyla: this is precisely the case for the iron sword, descended from the dagger, and the steel saber, descended from the knife. Each phylum has its own singularities and operations, its own qualities and traits, which determine the relation of desire to the technical element (the affects the saber “has” are not the same as those of the sword).

But it is always possible to situate the analysis on the level of singularities that are prolongable from one phylum to another, and to tie the two phyla together. At the limit, there is a single phylogenetic lineage, a single machinic phylum, ideally continuous: the flow of matter-movement, the flow of matter in continuous variation, conveying singularities and traits of expression. This operative and expressive flow is as much artificial as natural: it is like the unity of human beings and Nature. But at the same time, it is not realized in the here and now without dividing, differentiating. We will call an *assemblage* every constellation of singularities and traits deducted from the flow—selected, organized, stratified—in such a way as to converge (consistency) artificially and naturally; an assemblage, in this sense, is a veritable invention. Assemblages may group themselves into extremely vast constellations constituting “cultures,” or even “ages”; within these constellations, the assemblages still differentiate the phyla or the flow, dividing it into so many different phylas, of a given order, on a given level, and introducing selective discontinuities in the ideal continuity of matter-movement. The assemblages cut the phylum up into distinct, differentiated lineages, at the same time as the machinic phylum cuts across them all, taking leave of one to pick up again in another, or making them coexist. A certain singularity embedded in the flanks of the phylum,

for example, the chemistry of carbon, will be brought up to the surface by a given assemblage that selects, organizes, invents it, and through which all or part of the phylum passes, at a given place at a given time. We may distinguish in every case a number of very different lines. Some of them, phylogenetic lines, travel long distances between assemblages of various ages and cultures (from the blowgun to the cannon? from the prayer wheel to the propeller? from the pot to the motor?); others, ontogenetic lines, are internal to one assemblage and link up its various elements or else cause one element to pass, often after a delay, into another assemblage of a different nature but of the same culture or age (for example, the horseshoe, which spread through agricultural assemblages). It is thus necessary to take into account the selective action of the assemblages upon the phylum, and the evolutionary reaction of the phylum as the subterranean thread that passes from one assemblage to another, or quits an assemblage, draws it forward and opens it up. *Vital impulse?* Leroi-Gourhan has gone the farthest toward a technological vitalism taking biological evolution in general as the model for technical evolution: a *Universal Tendency*, laden with all of the singularities and traits of expression, traverses technical and interior milieus that refract or differentiate it in accordance with the singularities and traits each of them retains, selects, draws together, causes to converge, invents.⁹¹ There is indeed a machinic phylum in variation that creates the technical assemblages, whereas the assemblages invent the various phyla. A technological lineage changes significantly according to whether one draws it upon the phylum or inscribes it in the assemblages; but the two are inseparable.

So how are we to define this matter-movement, this matter-energy, this matter-flow, this matter in variation that enters assemblages and leaves them? It is a destratified, deterritorialized matter. It seems to us that Husserl brought thought a decisive step forward when he discovered a region of *vague and material essences* (in other words, essences that are vagabond, anexact and yet rigorous), distinguishing them from fixed, metric and formal, essences. We have seen that these vague essences are as distinct from formed things as they are from formal essences. They constitute fuzzy aggregates. They relate to a *corporeality* (materiality) that is not to be confused either with an intelligible, formal essentiality or a sensible, formed and perceived, thinghood. This corporeality has two characteristics: on the one hand, it is inseparable from passages to the limit as changes of state, from processes of deformation or transformation that operate in a space-time itself anexact and that act in the manner of events (ablation, adjunction, projection . . .); on the other hand, it is inseparable from expressive or intensive qualities, which can be higher or lower in degree, and are produced in the manner of variable affects (resistance,

hardness, weight, color . . .). There is thus an ambulant coupling, *events-affects*, which constitutes the vague corporeal essence and is distinct from the sedentary linkage, “fixed essence-properties of the thing deriving from the essence,” “formal essence-formed thing.” Doubtless Husserl had a tendency to make the vague essence a kind of intermediary between the essence and the sensible, between the thing and the concept, a little like the Kantian schema. Is not roundness a schematic or vague essence, intermediary between rounded sensible things and the conceptual essence of the circle? In effect, roundness exists only as a threshold-affect (neither flat nor pointed) and as a limit-process (becoming rounded), through sensible things and technical agents, millstone, lathe, wheel, spinning wheel socket, etc. But it is only “intermediary” to the extent that what is intermediary is autonomous, initially stretching *itself* between things, and between thoughts, to establish a whole new relation between thoughts and things, a *vague* identity between the two.

Certain distinctions proposed by Simondon can be compared to those of Husserl. For Simondon exposes the technological insufficiency of the matter-form model, in that it assumes a fixed form and a matter deemed homogeneous. It is the idea of the law that assures the model’s coherence, since laws are what submit matter to this or that form, and conversely, realize in matter a given property deduced from the form. But Simondon demonstrates that the *hylomorphic* model leaves many things, active and affective, by the wayside. On the one hand, to the formed or formable matter we must add an entire energetic materiality in movement, carrying *singularities* or *haecceities* that are already like implicit forms that are topological, rather than geometrical, and that combine with processes of deformation: for example, the variable undulations and torsions of the fibers guiding the operation of splitting wood. On the other hand, to the essential properties of the matter deriving from the formal essence we must add *variable intensive affects*, now resulting from the operation, now on the contrary making it possible: for example, wood that is more or less porous, more or less elastic and resistant. At any rate, it is a question of surrendering to the wood, then following where it leads by connecting operations to a materiality, instead of imposing a form upon a matter: what one addresses is less a matter submitted to laws than a materiality possessing a *nomos*. One addresses less a form capable of imposing properties upon a matter than material traits of expression constituting affects. Of course, it is always possible to “translate” into a model that which escapes the model; thus, one may link the materiality’s power of variation to laws adapting a fixed form and a constant matter to one another. But this cannot be done without a distortion that consists in uprooting variables from the state of continuous variation, in order to extract from them fixed points and con-

stant relations. Thus one throws the variables off, even changing the nature of the equations, which cease to be immanent to matter-movement (inequations, adequations). The question is not whether such a translation is conceptually legitimate—it is—but what intuition gets lost in it. In short, what Simondon criticizes the hylomorphic model for is taking form and matter to be two terms defined separately, like the ends of two half-chains whose connection can no longer be seen, like a simple relation of molding behind which there is a perpetually variable, continuous modulation that it is no longer possible to grasp.⁹² The critique of the hylomorphic schema is based on “the existence, between form and matter, of a zone of medium and intermediary dimension,” of energetic, molecular dimension—a space unto itself that deploys its materiality through matter, a number unto itself that propels its traits through form.

We always get back to this definition: the *machinic phylum* is materiality, natural or artificial, and both simultaneously; it is matter in movement, in flux, in variation, matter as a conveyor of singularities and traits of expression. This has obvious consequences: namely, this matter-flow can only be *followed*. Doubtless, the operation that consists in following can be carried out in one place: an artisan who planes follows the wood, the fibers of the wood, without changing location. But this way of following is only one particular sequence in a more general process. For artisans are obliged to follow in another way as well, in other words, to go find the wood where it lies, and to find the wood with the right kind of fibers. Otherwise, they must have it brought to them: it is only because merchants take care of one segment of the journey in reverse that the artisans can avoid making the trip themselves. But artisans are complete only if they are also prospectors; and the organization that separates prospectors, merchants, and artisans already mutilates artisans in order to make “workers” of them. We will therefore define the artisan as one who is determined in such a way as to follow a flow of matter, a *machinic phylum*. The artisan is *the itinerant, the ambulant*. To follow the flow of matter is to itinerate, to ambulate. It is intuition in action. Of course, there are second-order itinerancies where it is no longer a flow of matter that one prospects and follows, but, for example, a market. Nevertheless, it is always a flow that is followed, even if the flow is not always that of matter. And, above all, there are secondary itinerancies, which derive from another “condition,” even if they are necessarily entailed by it. For example, a *transhumant*, whether a farmer or an animal raiser, changes land after it is worn out, or else seasonally; but transhumants only secondarily follow a land flow, because they undertake a rotation meant from the start to return them to the point from which they left, after the forest has regenerated, the land has rested, the weather has changed. Transhumants do not follow a flow, they draw a circuit; they only

follow the part of the flow that enters into the circuit, even an ever-widening one. Transhumants are therefore itinerant only consequentially, or become itinerant only when their circuit of land or pasture has been exhausted, or when the rotation has become so wide that the flows escape the circuit. Even the merchant is a transhumant, to the extent that mercantile flows are subordinated to the rotation between a point of departure and a point of arrival (go get-bring back, import-export, buy-sell). Whatever the reciprocal implications, there are considerable differences between a flow and a circuit. The *migrant*, we have seen, is something else again. And the *nomad* is not primarily defined as an *itinerant* or as a *transhumant*, nor as a *migrant*, even though nomads become these consequentially. The primary determination of nomads is to occupy and hold a smooth space: it is this aspect that determines them as *nomad* (essence). On their own account, they will be transhumants, or itinerants, only by virtue of the imperatives imposed by the smooth spaces. In short, whatever the *de facto* mixes between nomadism, itinerancy, and transhumance, the primary concept is different in the three cases (smooth space, matter-flow, rotation). It is only on the basis of the distinct concept that we can make a judgment on the mix—on when it is produced, on the form in which it is produced, and on the order in which it is produced.

But in the course of the preceding discussion, we have wandered from the question: Why is the *machinic phylum*, the flow of matter, essentially metallic or metallurgical? Here again, it is only the distinct concept that can give us an answer, in that it shows that there is a special, primary relation between itinerance and metallurgy (deterritorialization). However, the examples we took from Husserl and Simondon concerned wood and clay as well as metals. Besides, are there not flows of grass, water, herds, which form so many phyla or matters in movement? It is easier for us to answer these questions now. For it is as if metal and metallurgy imposed upon and raised to consciousness something that is only hidden or buried in the other matters and operations. The difference is that elsewhere the operations occur between two thresholds, one of which constitutes the matter prepared for the operation, and the other the form to be incarnated (for example, the clay and the mold). The hylomorphic model derives its general value from this, since the incarnated form that marks the end of an operation can serve as the matter for a new operation, but in a fixed order marking a succession of thresholds. In metallurgy, on the other hand, the operations are always astride the thresholds, so that an energetic materiality overspills the prepared matter, and a qualitative deformation or transformation overspills the form.⁹³ For example, quenching follows forging and takes place after the form has been fixed. Or, to take another example, in molding, the metallurgist in a sense works inside the mold. Or

again, steel that is melted and molded later undergoes a series of successive decarbonations. Finally, metallurgy has the option of melting down and reusing a matter to which it gives an *ingot-form*: the history of metal is inseparable from this very particular form, which is not to be confused with either a stock or a commodity; monetary value derives from it. More generally, the metallurgical idea of the “reducer” expresses this double liberation of a materiality in relation to a prepared matter, and of a transformation in relation to the form to be incarnated. Matter and form have never seemed more rigid than in metallurgy; yet the succession of forms tends to be replaced by the form of a continuous development, and the variability of matters tends to be replaced by the matter of a continuous variation. If metallurgy has an essential relation with music, it is by virtue not only of the sounds of the forge but also of the tendency within both arts to bring into its own, beyond separate forms, a continuous development of form, and beyond variable matters, a continuous variation of matter: a widened chromaticism sustains both music and metallurgy; the musical smith was the first “transformer.”⁹⁴ In short, what metal and metallurgy bring to light is a life proper to matter, a vital state of matter as such, a material vitalism that doubtless exists everywhere but is ordinarily hidden or covered, rendered unrecognizable, dissociated by the hylomorphic model. Metallurgy is the consciousness or thought of the matter-flow, and metal the correlate of this consciousness. As expressed in panmetallism, metal is coextensive to the whole of matter, and the whole of matter to metallurgy. Even the waters, the grasses and varieties of wood, the animals are populated by salts or mineral elements. Not everything is metal, but metal is everywhere. Metal is the conductor of all matter. The machinic phylum is metallurgical, or at least has a metallic head, as its itinerant probe-head or guidance device. And thought is born more from metal than from stone: metallurgy is minor science in person, “vague” science or the phenomenology of matter. The prodigious idea of *Nonorganic Life*—the very same idea Worringer considered the barbarian idea par excellence⁹⁵—was the invention, the intuition of metallurgy. Metal is neither a thing nor an organism, but a *body* without organs. The “Northern, or Gothic, line” is above all a mining or metallic line delimiting this body. The relation between metallurgy and alchemy reposes not, as Jung believed, on the symbolic value of metal and its correspondence with an organic soul but on the immanent power of corporeality in all matter, and on the *esprit de corps* accompanying it.

The first and primary itinerant is the artisan. But artisans are neither hunters, farmers, nor animal raisers. Neither are they winnowers or potters, who only secondarily take up craft activity. Rather, artisans are those who follow the matter-flow as pure productivity: therefore in mineral

form, and not in vegetable or animal form. They are not of the land, or of the soil, but of the subsoil. Because metal is the pure productivity of matter, those who follow metal are producers of objects par excellence. As demonstrated by V. Gordon Childe, the metallurgist is the first specialized artisan, and in this respect forms a collective *body* (secret societies, guilds, journeymen's associations). Artisans-metallurgists are itinerants because they follow the matter-flow of the subsoil. Of course metallurgists have relations with "the others," those of the soil, land, and sky. They have relations with the farmers of the sedentary communities, and with the celestial functionaries of the empire who overcode those communities; in fact, they need them to survive, they depend on an imperial agricultural stockpile for their very sustenance.⁹⁶ But in their work, they have relations with the forest dwellers, and partially depend on them: they must establish their workshops near the forest in order to obtain the necessary charcoal. In their space, they have relations with the nomads, since the subsoil unites the ground (*sol*) of smooth space and the land of striated space: there are no mines in the alluvial valleys of the empire-dominated farmers; it is necessary to cross deserts, approach the mountains; and the question of control over the mines always involves nomadic peoples. *Every mine is a line of flight* that is in communication with smooth spaces—there are parallels today in the problems with oil.

Archaeology and history remain strangely silent on this question of the control over the mines. There have been empires with a strong metallurgical organization that had no mines; the Near East lacked tin, so necessary for the fabrication of bronze. Large quantities of metal arrived in ingot form, and from very far away (for instance, tin from Spain or even from Cornwall). So complex a situation implies not only a strong imperial bureaucracy and elaborate long-distance commercial circuits; it also implies a shifting politics, in which States confront an outside, in which very different peoples confront one another, or else reach some accommodation on particular aspects of the control of mines (extraction, charcoal, workshops, transportation). It is not enough to say that there are wars and mining expeditions; or to invoke "a Eurasian synthesis of the nomadic workshops from the approaches of China to the tip of Britanny," and remark that "the nomadic populations had been in contact with the principal metallurgical centers of the ancient world since prehistoric times."⁹⁷ What is needed is a better knowledge of the nomads' relations with these centers, with the smiths they themselves employed or frequented, with properly metallurgical peoples or groups who were their neighbors. What was the situation in the Caucasus and in the Altai? In Spain and North Africa? Mines are a source of flow, mixture, and escape with few equivalents in history. Even when they are well controlled by an empire that owns

them (as in the Chinese and Roman empires), there is a major movement of clandestine exploitation, and of miners' alliances either with nomad and barbarian incursions or peasant revolts. The study of myths, and even ethnographic considerations on the status of smiths, divert us from these political questions. Mythology and ethnology do not have the right method in this regard. It is too often asked how *the others* "react" to the smith, and as a result, one succumbs to the usual platitudes about the ambivalence of *feelings*; it is said that the smith is simultaneously honored, feared, and scorned—more or less scorned among the nomads, more or less honored among the sedentaries.⁹⁸ But this loses sight of the reasons for this situation, of the specificity of the smiths themselves, of the nonsymmetrical relation they entertain with the nomads and the sedentaries, the type of *affects* they invent (metallic affect). Before looking at the feelings of others toward smiths, it is necessary to evaluate the smiths themselves as Other; as such, they have different affective relations with the sedentaries and the nomads.

There are no nomadic or sedentary smiths. Smiths are ambulant, itinerant. Particularly important in this respect is the way in which smiths live: their space is neither the striated space of the sedentary nor the smooth space of the nomad. Smiths may have a tent, they may have a house; they inhabit them in the manner of an "ore bed" (gîte, shelter, home, mineral deposit), like metal itself, in the manner of a cave or a hole, a hut half or all underground. They are cave dwellers not by nature but by artistry and need.⁹⁹ A splendid text by Elie Faure evokes the infernal progress of the itinerant peoples of India as they bore holes in space and create the fantastic forms corresponding to these breakthroughs, the vital forms of nonorganic life: "There at the shore of the sea, at the base of a mountain, they encountered a great wall of granite. Then they all entered the granite; in its shadows they lived, loved, worked, died, were born, and, three or four centuries afterward, they came out again, leagues away, having traversed the mountain. Behind them they left the emptied rock, its galleries hollowed out in every direction, its sculptured, chiseled walls, its natural or artificial pillars turned into a deep lacework with ten thousand horrible or charming figures.... Here man confesses unresistingly his strength and his nothingness. He does not exact the affirmation of a determined ideal from form.... He extracts it rough from formlessness, according to the dictates of the formless. He utilizes the indentations and accidents of the rock."¹⁰⁰ Metallurgical India. Transpierce the mountains instead of scaling them, excavate the land instead of striating it, bore holes in space instead of keeping it smooth, turn the earth into swiss cheese. An image from the film *Strike* [by Eisenstein] presents a holey space where a disturbing group of



Holey Space

people are rising, each emerging from his or her hole as if from a field mined in all directions. The sign of Cain is the corporeal and affective sign of the subsoil, passing through both the striated land of sedentary space and the nomadic ground (*sol*) of smooth space without stopping at either one, the vagabond sign of itinerancy, the double theft and double betrayal of the metallurgist, who shuns agriculture at the same time as animal raising. Must we reserve the name Cainite for these metallurgical peoples who haunt the depths of History? Prehistoric Europe was crisscrossed by the *battle-ax people*, who came in off the steppes like a detached metallic branch of the nomads, and the people known for their bell-shaped pottery, the *beaker people*, originating in Andalusia, a detached branch of megalithic agriculture.¹⁰¹ Strange peoples, dolicocephalics and brachycephalics who mix and spread across all of Europe. Are they the ones who kept up the mines, boring holes in European space from every direction, constituting our European space?

Smiths are not nomadic among the nomads and sedentary among the sedentaries, nor half-nomadic among the nomads, half-sedentary among sedentaries. Their relation to others results from their internal itinerancy,

from their vague essence, and not the reverse. It is in their specificity, it is by virtue of their itinerancy, by virtue of their inventing a holey space, that they necessarily communicate with the sedentaries *and* with the nomads (*and* with others besides, with the transhumant forest dwellers). They are in themselves double: a hybrid, an alloy, a twin formation. As Griaule says, Dogon smiths are not “impure” but “mixed,” and it is because they are mixed that they are *endogamous*, that they do not intermarry with the pure, who have a simplified progeny while they reconstitute a twin progeny.¹⁰² Childe demonstrates that metallurgists are necessarily doubled, that they exist two times, once as captured by and maintained within the apparatus of the oriental empire, again in the Aegean world, where they were much more mobile and much freer. *But the two segments cannot be separated*, simply by relating each of them to their particular context. The metallurgist belonging to an empire, the worker, presupposes a metallurgist-prospect, however far away; and the prospector ties in with a merchant, who brings the metal to the first metallurgist. In addition, the metal is worked on by each segment, and the ingot-form is common to them all: we must imagine less separate segments than a chain of mobile workshops constituting, from hole to hole, a line of variation, a gallery. Thus the metallurgists’ relation to the nomads and the sedentaries also passes through the relations they have with other metallurgists.¹⁰³ This hybrid metallurgist, a weapon- and toolmaker, communicates with the sedentaries *and* with the nomads at the same time. Holey space itself communicates with smooth space and striated space. In effect, the machinic phylum or the metallic line passes through all of the assemblages: nothing is more deterritorialized than matter-movement. But it is not at all in the same way, and the two communications are not symmetrical. Worringer, in the domain of aesthetics, said that the abstract line took on two quite different expressions, one in barbarian Gothic art, the other in the organic classical art. Here, we would say that the phylum simultaneously has two different modes of liaison: it is always *connected* to nomad space, whereas it *conjugates* with sedentary space. On the side of the nomadic assemblages and war machines, it is a kind of rhizome, with its gaps, detours, subterranean passages, stems, openings, traits, holes, etc. On the other side, the sedentary assemblages and State apparatuses effect a capture of the phylum, put the traits of expression into a form or a code, make the holes resonate together, plug the lines of flight, subordinate the technological operation to the work model, impose upon the connections a whole regime of arbor escent conjunctions.

AXIOM III. *The nomad war machine is the form of expression, of which itinerant metallurgy is the correlative form of content.*

	Content	Expression
Substance	Holey space (machinic phylum or matter-flow)	Smooth space
Form	Itinerant metallurgy	Nomad war machine

PROPOSITION IX. *War does not necessarily have the battle as its object, and more important, the war machine does not necessarily have war as its object, although war and the battle may be its necessary result (under certain conditions).*

We now come to three successive problems. First, is the battle the “object” of war? But also, is war the “object” of the war machine? And finally, to what extent is the war machine the “object” of the State apparatus? The ambiguity of the first two problems is certainly due to the term “object,” but implies their dependency on the third. We must nevertheless approach these problems gradually, even if we are reduced to multiplying examples. The first question, that of the battle, requires an immediate distinction to be made between two cases: when a battle is sought, and when it is essentially avoided by the war machine. These two cases in no way coincide with the offensive and the defensive. But war in the strict sense (according to a conception of it that culminated in Foch) does seem to have the battle as its object, whereas guerrilla warfare explicitly aims for the *nonbattle*. However, the development of war into the war of movement, and into total war, also places the notion of the battle in question, as much from the offensive as the defensive points of view: the concept of the nonbattle seems capable of expressing the speed of a flash attack, and the counterspeed of an immediate response.¹⁰⁴ Conversely, the development of guerrilla warfare implies a moment when, and forms under which, a battle must be effectively sought, in connection with exterior and interior “support points.” And it is true that guerrilla warfare and war proper are constantly borrowing each other’s methods and that the borrowings run equally in both directions (for example, stress has often been laid on the inspirations land-based guerrilla warfare received from maritime war). All we can say is that the battle and the nonbattle are the double object of war, according to a criterion that does not coincide with the offensive and the defensive, or even with war proper and guerrilla warfare.

That is why we push the question further back, asking if war itself is the

object of the war machine. It is not at all obvious. To the extent that war (with or without the battle) aims for the annihilation or capitulation of enemy forces, the war machine does not necessarily have war as its object (for example, the *raid* can be seen as another object, rather than as a particular form of war). But more generally, we have seen that the war machine was the invention of the nomad, because it is in its essence the constitutive element of smooth space, the occupation of this space, displacement within this space, and the corresponding composition of people: this is its sole and veritable positive object (*nomos*). Make the desert, the steppe, grow; do not depopulate it, quite the contrary. If war necessarily results, it is because the war machine collides with States and cities, as forces (of striation) opposing its positive object: from then on, the war machine has as its enemy the State, the city, the state and urban phenomenon, and adopts as its objective their annihilation. It is at this point that the war machine becomes war: annihilate the forces of the State, destroy the State-form. The Attila, or Genghis Khan, adventure clearly illustrates this progression from the positive object to the negative object. Speaking like Aristotle, we would say that war is neither the condition nor the object of the war machine, but necessarily accompanies or completes it; speaking like Derrida, we would say that war is the “supplement” of the war machine. It may even happen that this supplementarity is comprehended through a progressive, anxiety-ridden revelation. Such, for example, was the adventure of Moses: leaving the Egyptian State behind, launching into the desert, he begins by forming a war machine, on the inspiration of the old past of the nomadic Hebrews and on the advice of his father-in-law, who came from the nomads. This is the machine of the Just, already a war machine, but one that does not yet have war as its object. Moses realizes, little by little, in stages, that war is the necessary supplement of that machine, because it encounters or must cross cities and States, because it must send ahead spies (*armed observation*), then perhaps take things to extremes (*war of annihilation*). Then the Jewish people experience doubt, and fear that they are not strong enough; but Moses also doubts, he shrinks before the revelation of this supplement. And it will be Joshua, not Moses, who is charged with waging war. Finally, speaking like Kant, we would say that the relation between war and the war machine is necessary but “synthetic” (Yahweh is necessary for the synthesis).

The question of war, in turn, is pushed further back and is subordinated to the relations between the war machine and the State apparatus. States were not the first to make war: war, of course, is not a phenomenon one finds in the universality of Nature, as nonspecific violence. But war is not the object of States, quite the contrary. The most archaic States do not even seem to have had a war machine, and their domination, as we will see, was

based on other agencies (comprising, rather, the police and prisons). It is safe to assume that the intervention of an extrinsic or nomad war machine that counterattacked and destroyed the archaic but powerful States was one of the mysterious reasons for their sudden annihilation. But the State learns fast. One of the biggest questions from the point of view of universal history is: How will the State *appropriate* the war machine, that is, constitute one for itself, in conformity with its size, its domination, and its aims? And with what risks? (What we call a military institution, or army, is not at all the war machine in itself, but the form under which it is appropriated by the State.) In order to grasp the paradoxical character of such an undertaking, we must recapitulate the hypothesis in its entirety. (1) The war machine is that nomad invention that in fact has war not as its primary object but as its second-order, supplementary or synthetic objective, in the sense that it is determined in such a way as to destroy the State-form and city-form with which it collides. (2) When the State appropriates the war machine, the latter obviously changes in nature and function, since it is afterward directed against the nomad and all State destroyers, or else expresses relations between States, to the extent that a State undertakes exclusively to destroy another State or impose its aims upon it. (3) It is precisely after the war machine has been appropriated by the State in this way that it tends to take war for its direct and primary object, for its “analytic” object (and that war tends to take the battle for its object). In short, it is at one and the same time that the State apparatus appropriates a war machine, that the war machine takes war as its object, and that war becomes subordinated to the aims of the State.

This question of appropriation is so varied historically that it is necessary to distinguish between several kinds of problems. The first concerns the possibility of the operation: it is precisely because war is only the supplementary or synthetic object of the nomad war machine that it experiences the hesitation that proves fatal to it, and that the State apparatus for its part is able to lay hold of war and thus turn the war machine back against the nomads. The hesitation of the nomad is legendary: What is to be done with the lands conquered and crossed? Return them to the desert, to the steppe, to open pastureland? Or let a State apparatus survive that is capable of exploiting them directly, at the risk of becoming, sooner or later, simply a new dynasty of that apparatus: sooner or later because Genghis Khan and his followers were able to hold out for a long time by partially integrating themselves into the conquered empires, while at the same time maintaining a smooth space on the steppes to which the imperial centers were subordinated. That was their genius, the *Pax Mongolica*. It remains the case that the integration of the nomads into the conquered empires was one of the most powerful factors of appropriation of the war machine by the

State apparatus: the inevitable danger to which the nomads succumbed. But there is another danger as well, the one threatening the State when it appropriates the war machine (all States have felt the weight of this danger, as well as the risks this appropriation represents for them). Tamerlane is the extreme example. He was not Genghis Khan's successor but his exact opposite: it was Tamerlane who constructed a fantastic war machine turned back against the nomads, but who, by that very fact, was obliged to erect a State apparatus all the heavier and more unproductive since it existed only as the empty form of appropriation of that machine.¹⁰⁵ Turning the war machine back against the nomads may constitute for the State a danger as great as that presented by nomads directing the war machine against States.

A second type of problem concerns the concrete forms the appropriation of the war machine takes: Mercenary or territorial? A professional army or a conscripted army? A special body or national recruiting? Not only are these formulas not equivalent, but there are all the possible mixes between them. Perhaps the most relevant distinction to make, or the most general one, would be: Is there merely “encastment” of the war machine, or “appropriation” proper? The capture of the war machine by the State apparatus took place following two paths, by encasting a society of warriors (who arrived from without or arose from within), or on the contrary by constituting it in accordance with rules corresponding to civil society as a whole. Once again, there is passage and transition from one formula to another. Last, the third type of problem concerns the means of appropriation. We must consider from this standpoint the various data pertaining to the fundamental aspects of the State apparatus: *territoriality, work or public works, taxation*. The constitution of a military institution or an army necessarily implies a territorialization of the war machine, in other words, the granting of land (“colonial” or domestic), which can take very diverse forms. But at the same time, fiscal regimes determine both the nature of the services and taxes owed by the beneficiary warriors, and especially the kind of civil tax to which all or part of society is subject for the maintenance of the army. And the State enterprise of public works must be reorganized along the lines of a “laying out of the territory” in which the army plays a determining role, not only in the case of fortresses and fortified cities, but also in strategic communication, the logistical structure, the industrial infrastructure, etc. (the role and function of the Engineer in this form of appropriation).¹⁰⁶

Let us compare this hypothesis as a whole with Clausewitz's formula: “War is the continuation of politics by other means.” As we know, this formula is itself extracted from a theoretical and practical, historic and transhistoric, aggregate whose parts are interconnected. (1) There is a pure

concept of war as absolute, unconditioned war, an Idea not given in experience (bring down or “upset” the enemy, who is assumed to have no other determination, with no political, economic, or social considerations entering in). (2) What is given are real wars as submitted to State aims; States are better or worse “conductors” in relation to absolute war, and in any case condition its realization in experience. (3) Real wars swing between two poles, both subject to State politics: the war of annihilation, which can escalate to total war (depending on the objectives of the annihilation) and tends to approach the unconditioned concept via an ascent to extremes; and limited war, which is no “less” a war, but one that effects a descent toward limiting conditions, and can de-escalate to mere “armed observation.”¹⁰⁷

In the first place, the distinction between absolute war as Idea and real wars seems to us to be of great importance, but only if a different criterion than that of Clausewitz is applied. The pure Idea is not that of the abstract elimination of the adversary but that of a war machine *that does not have war as its object* and that only entertains a potential or supplementary synthetic relation with war. Thus the nomad war machine does not appear to us to be one case of real war among others, as in Clausewitz, but on the contrary the content adequate to the Idea, the invention of the Idea, with its own objects, space, and composition of the *nomos*. Nevertheless it is still an Idea, and it is necessary to retain the concept of the pure Idea, even though this war machine was realized by the nomads. It is the nomads, rather, who remain an abstraction, an Idea, something real and nonactual, and for several reasons: first, because the elements of nomadism, as we have seen, enter into de facto mixes with elements of migration, itinerary, and transhumance; this does not affect the purity of the concept, but introduces always mixed objects, or combinations of space and composition, which react back upon the war machine from the beginning. Second, even in the purity of its concept, the nomad war machine necessarily effectuates its synthetic relation with war as supplement, uncovered and developed in opposition to the State-form, the destruction of which is at issue. But that is exactly it; it does not effectuate this supplementary object or this synthetic relation without the State, for its part, finding the opportunity to appropriate the war machine, and the means of making war the direct object of this turned-around machine (thus the integration of the nomad into the State is a vector traversing nomadism from the very beginning, from the first act of war against the State).

The question is therefore less the realization of war than the appropriation of the war machine. It is at the same time that the State apparatus *appropriates* the war machine, subordinates it to its “political” *aims*, and gives it war as its direct *object*. And it is one and the same historical ten-

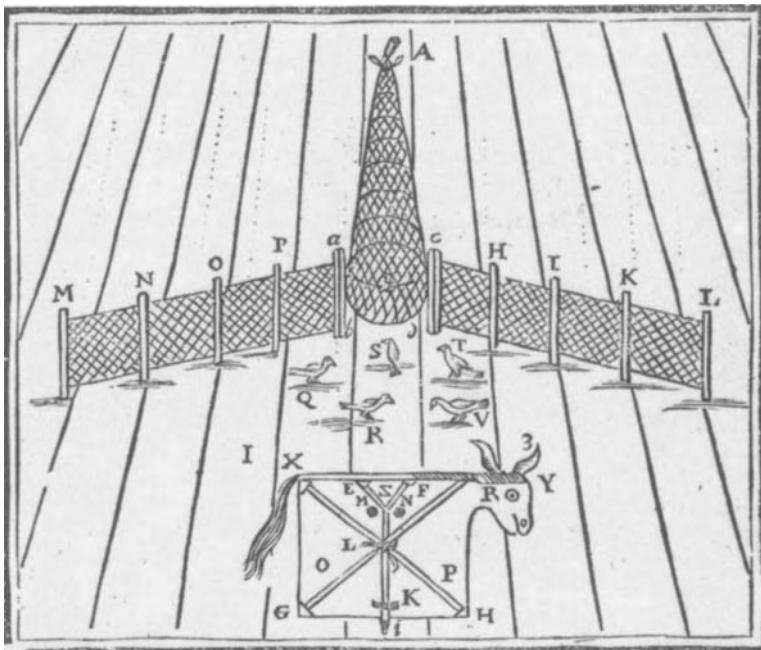
dency that causes State to evolve from a triple point of view: going from figures of encastment to forms of appropriation proper, going from limited war to so-called total war, and transforming the relation between aim and object. The factors that make State war total war are closely connected to capitalism: it has to do with the investment of constant capital in equipment, industry, and the war economy, and the investment of variable capital in the population in its physical and mental aspects (both as warmaker and as victim of war).¹⁰⁸ Total war is not only a war of annihilation but arises when annihilation takes as its “center” not only the enemy army, or the enemy State, but the entire population and its economy. The fact that this double investment can be made only under prior conditions of limited war illustrates the irresistible character of the capitalist tendency to develop total war.¹⁰⁹ It is therefore true that total war remains subordinated to State political aims and merely realizes the *maximal conditions* of the appropriation of the war machine by the State apparatus. But it is also true that when total war becomes the object of the appropriated war machine, then at this level in the set of all possible conditions, the object and the aim enter into new relations that can reach the point of contradiction. This explains Clausewitz’s vacillation when he asserts at one point that total war remains a war conditioned by the political aim of States, and at another that it tends to effectuate the Idea of unconditioned war. In effect, the aim remains essentially political and determined as such by the State, but the object itself has become unlimited. We could say that the appropriation has changed direction, or rather that States tend to unleash, reconstitute, an immense war machine of which they are no longer anything more than the opposable or apposed parts. This worldwide war machine, which in a way “reissues” from the States, displays two successive figures: first, that of fascism, which makes war an unlimited movement with no other aim than itself; but fascism is only a rough sketch, and the second, postfascist, figure is that of a war machine that takes peace as its object directly, as the peace of Terror or Survival. The war machine reforms a smooth space that now claims to control, to surround the entire earth. Total war itself is surpassed, toward a form of peace more terrifying still. The war machine has taken charge of the aim, worldwide order, and the States are now no more than objects or means adapted to that machine. This is the point at which Clausewitz’s formula is effectively reversed; to be entitled to say that politics is the continuation of war by other means, it is not enough to invert the order of the words as if they could be spoken in either direction; it is necessary to follow the real movement at the conclusion of which the States, having appropriated a war machine, and having adapted it to their aims, reimpart a war machine that takes charge of the aim, appropriates the States, and assumes increasingly wider political functions.¹¹⁰

Doubtless, the present situation is highly discouraging. We have watched the war machine grow stronger and stronger, as in a science fiction story; we have seen it assign as its objective a peace still more terrifying than fascist death; we have seen it maintain or instigate the most terrible of local wars as parts of itself; we have seen it set its sights on a new type of enemy, no longer another State, or even another regime, but the “unspecified enemy”; we have seen it put its counterguerrilla elements into place, so that it can be caught by surprise once, but not twice. Yet the very conditions that make the State or World war machine possible, in other words, constant capital (resources and equipment) and human variable capital, continually recreate unexpected possibilities for counterattack, unforeseen initiatives determining revolutionary, popular, minority, mutant machines. The definition of the Unspecified Enemy testifies to this: “multiform, maneuvering and omnipresent . . . of the moral, political, subversive or economic order, etc.,” the unassignable material Saboteur or human Deserter assuming the most diverse forms.¹¹¹ The first theoretical element of importance is the fact that the war machine has many varied meanings, and this is *precisely because the war machine has an extremely variable relation to war itself*. The war machine is not uniformly defined, and comprises something other than increasing quantities of force. We have tried to define two poles of the war machine: *at one pole*, it takes war for its object and forms a line of destruction prolongable to the limits of the universe. But in all of the shapes it assumes here—limited war, total war, worldwide organization—war represents not at all the supposed essence of the war machine but only, whatever the machine’s power, either the set of conditions under which the States appropriate the machine, even going so far as to project it as the horizon of the world, or the dominant order of which the States themselves are now only parts. *The other pole* seemed to be the essence; it is when the war machine, with infinitely lower “quantities,” has as its object not war but the drawing of a creative line of flight, the composition of a smooth space and of the movement of people in that space. At this other pole, the machine does indeed encounter war, but as its supplementary or synthetic object, now directed against the State and against the worldwide axiomatic expressed by States.

We thought it possible to assign the invention of the war machine to the nomads. This was done only in the historical interest of demonstrating that the war machine as such was invented, even if it displayed from the beginning all of the ambiguity that caused it to enter into composition with the other pole, and swing toward it from the start. However, in conformity with the essence, the nomads do not hold the secret: an “ideological,” scientific, or artistic movement can be a potential war machine, to the precise extent to which it draws, in relation to a *phylum*, a plane of consistency, a creative

line of flight, a smooth space of displacement. It is not the nomad who defines this constellation of characteristics; it is this constellation that defines the nomad, and at the same time the essence of the war machine. If guerrilla warfare, minority warfare, revolutionary and popular war are in conformity with the essence, it is because they take war as an object all the more necessary for being merely “supplementary”: *they can make war only on the condition that they simultaneously create something else*, if only new nonorganic social relations. The difference between the two poles is great, even, and especially, from the point of view of death: the line of flight that creates, or turns into a line of destruction; the plane of consistency that constitutes itself, even piece by piece, or turns into a plan(e) of organization and domination. We are constantly reminded that there is communication between these two lines or planes, that each takes nourishment from the other, borrows from the other: the worst of the world war machines reconstitutes a smooth space to surround and enclose the earth. But the earth asserts its own powers of deterritorialization, its lines of flight, its smooth spaces that live and blaze their way for a new earth. The question is not one of quantities but of the incommensurable character of the quantities that confront one another in the two kinds of war machine, according to the two poles. War machines take shape against the apparatuses that appropriate the machine and make war their affair and their object: they bring connections to bear against the great conjunction of the apparatuses of capture or domination.

13. 7000 B.C.: Apparatus of Capture



PROPOSITION X. *The State and its poles.*

Let us return to Dumézil's theses: (1) Political sovereignty has two poles, the fearsome magician-emperor, operating by capture, bonds, knots, and nets, and the jurist-priest-king, proceeding by treaties, pacts, contracts (the couples Varuna-Mitra, Odin-Tyr, Wotan-Tiwaz, Uranus-Zeus, Romulus-Numa . . .); (2) the war function is exterior to political sovereignty and is equally distinct from both its poles (Indra or Thor or Tullus Hostilius . . .).¹

1. The State apparatus is thus animated by a curious rhythm, which is first of all a great mystery: that of the Binder-Gods or magic emperors, *One-Eyed* men emitting from their single eye signs that capture, tie knots at a distance. The jurist-kings, on the other hand, are *One-Armed* men who raise their single arm as an element of right and technology, the law and the tool. In the succession of men of State, look always for the *One-Eyed* and the *One-Armed*, Horatius Cocles and Mucius Scaevola (de Gaulle and

Pompidou?). This is not to say that one has exclusive right to signs, the other to tools. The fearsome emperor is already the master of large-scale works; the wise king takes up and transforms the entire regime of signs. What it means is that the combination, signs-tools, constitutes the differential trait of political sovereignty, or the complementarity of the State.²

2. Of course, the two men of State are always getting mixed up in affairs of war. But either the magic emperor sends to battle warriors who are not his own, whom he takes into his service by capture; or, more important, when he makes his appearance on the battlefield, he suspends the use of weapons, he throws his net over the warriors, his single eye throws them into petrified catatonia, “he binds without combat,” he *encasts* the war machine (this State capture is not to be confused with the captures of war: conquests, prisoners, spoils).³ As for the other pole, the jurist-king is a great organizer of war; but he gives it laws, lays out a field for it, makes it principled, imposes a discipline upon it, subordinates it to political ends. He turns the war machine into a military institution, he *appropriates* the war machine for the State apparatus.⁴ We should not be too hasty in speaking of a softening, a humanization: on the contrary, this is perhaps when the war machine has only one remaining object, that of war itself. Violence is found everywhere, but under different regimes and economies. The violence of the magic emperor: his knot, his net, his way of “making his moves once and for all” . . . The violence of the jurist-king: his way of beginning over again every move, always with attention to ends, alliances, and laws . . . All things considered, the violence of the war machine might appear softer and more supple than that of the State apparatus because it does not yet have war as its “object,” because it eludes both poles of the State. That is why the man of war, in his exteriority, is always protesting the alliances and pacts of the jurist-king, as well as severing the bonds of the magic emperor. He is equally an unbinder and a betrayer: twice the traitor.⁵ He has another economy, another cruelty, but also another justice, another pity. To the signs and tools of the State, the man of war opposes his weapons and jewelry. Once again, who could say which is better and which is worse? It is true that war kills, and hideously mutilates. But it is especially true after the State has appropriated the war machine. Above all, the State apparatus makes the mutilation, and even death, come first. It needs them preaccomplished, for people to be born that way, crippled and zombie-like. The myth of the zombie, of the living dead, is a work myth and not a war myth. Mutilation is a consequence of war, but it is a necessary condition, a presupposition of the State apparatus and the organization of work (hence the native infirmity not only of the worker but also of the man of State himself, whether of the One-Eyed or the One-Armed type): “The brutal exhibition of severed flesh shocked me. . . . Wasn’t it an integral part of technical per-

fection and the intoxication of it . . . ? Mankind has waged wars since the world began, but I can't remember one single example in the *Iliad* where the loss of an arm or a leg is reported. Mythology reserved mutilation for monsters, for human beasts of the race of Tantalus or Procrustes. . . . It is an optical illusion to attribute these mutilations to accidents. Actually, accidents are the result of mutilations that took place long ago in the embryo of our world; and the increase in amputations is one of the symptoms bearing witness to the triumph of the morality of the scalpel. The loss occurred long before it was visibly taken into account.”⁶ The State apparatus needs, at its summit as at its base, predisabled people, preexisting amputees, the still-born, the congenitally infirm, the one-eyed and one-armed.

Thus there is a tempting three-part hypothesis: the war machine is “between” the two poles of political sovereignty and assures the passage from one pole to the other. It is indeed in that order, 1-2-3, that things seem to present themselves in myth and history. Take two versions of the One-Eyed and the One-Armed gods analyzed by Dumézil: (1) the god Odin, who has a single eye, ties up the wolf of war and holds him in his magic bond; (2) but the wolf is wary and has at its disposal all its power of exteriority; (3) the god Tyr gives the wolf a legal security by leaving one of his hands in the wolf’s mouth so the wolf can bite it off if it does not succeed in extricating itself from the bond. (1) Horatius Cocles, the One-Eyed, using only his face, his grimace and magic power, prevents the Etruscan commander from attacking Rome; (2) the war commander then decides to lay siege; (3) Mucius Scaevola takes a political tack, offering his hand as a security in order to persuade the warrior that it would be best to abandon the siege and conclude a pact.

In an entirely different, historical, context, Marcel Detienne suggests an analogous schema in three moments for ancient Greece: (1) The magic sovereign, the “Master of Truth,” has at his disposal a war machine that doubtless does not originate with him, and which enjoys a relative autonomy within his empire; (2) this class of warriors has its own rules, defined by “isonomy,” an isotropic space, and a “milieu” (war spoils are in the middle [*au milieu*], he who speaks places himself in the middle of the assembly); this is another space, the rules are different from those of the sovereign, who captures and speaks from on high; (3) the hoplite reform, the groundwork for which was laid in the warrior class, spread throughout the social body, promoting the formation of an army of citizen-soldiers; at the same time, the last vestiges of the imperial pole of sovereignty were replaced by the juridical pole of the city-state (with isonomy as its law, and isotropy as its space).⁷ Thus in every case, the war machine seems to intervene “between” the two poles of the State apparatus, assuring and necessitating the passage from one to the other.

We cannot, however, assign this schema a causal meaning (the authors cited do not do so). In the first place, the war machine explains nothing; for it is either exterior to the State, and directed against it; or else it already belongs to the State, encasted and appropriated, and presupposes it. If the war machine has a part in the evolution of the State, it is therefore necessarily in conjunction with other internal factors. And this is the second point: if there is an evolution of the State, the second pole, the evolved pole, must be in resonance with the first, it must continually recharge it in some way, and the State must have only one milieu of interiority; in other words, it must have a *unity of composition*, in spite of all the differences in organization and development among States. It is even necessary for each State to have both poles, as the essential moments of its existence, even though the organization of the two varies. Third, if we call this interior essence or this unity of the State "capture," we must say that the words "magic capture" describe the situation well because it always appears as preaccomplished and self-presupposing; but how is this capture to be explained then, if it leads back to no *distinct* assignable cause? That is why theses on the origin of the State are always tautological. At times, exogenous factors, tied to war and the war machine, are invoked; at times endogenous factors, thought to engender private property, money, etc.; and at times specific factors, thought to determine the formation of "public functions." All three of these theses are found in Engels, in relation to a conception of the diversity of the roads to Domination. But they beg the question. War produces the State only if at least one of the two parts is a preexistent State; and the organization of war is a State factor only if that organization is a part of the State. Either the State has no war machine (and has policemen and jailers before having soldiers), or else it has one, but in the form of a military institution or public function.⁸ Similarly, private property presupposes State public property, it slips through its net; and money presupposes taxation. It is even more difficult to see how public functions could have existed before the State they imply. We are always brought back to the idea of a State that comes into the world fully formed and rises up in a single stroke, the unconditioned *Urstaat*.

PROPOSITION XI. *Which comes first?*

We shall call the first pole of capture imperial or despotic. It corresponds to Marx's Asiatic formation. Archaeology discovers it everywhere, often lost in oblivion, at the horizon of all systems or States—not only in Asia, but also in Africa, America, Greece, Rome. Immemorial *Urstaat*, dating as far back as Neolithic times, and perhaps farther still. Following the Marxist description: a State apparatus is erected upon the primitive agricultural communities, which already have lineal-territorial codes; but it overcodes

them, submitting them to the power of a despotic emperor, the sole and transcendent public-property owner, the master of the surplus or the stock, the organizer of large-scale works (surplus labor), the source of public functions and bureaucracy. This is the *paradigm* of the bond, the knot. Such is the regime of signs of the State: overcoding, or the Signifier. It is a system of *machinic enslavement*: the first “megamachine” in the strict sense, to use Mumford’s term. A prodigious success in a single stroke; other States will be mere runts measured against this model. The emperor-despot is not a king or a tyrant; these will come into existence only as a function of private property once it has arisen.⁹ In the imperial regime, everything is public: ownership of land is communal, each individual is an owner only insofar as he or she is a member of the community; the eminent property of the despot is that of the supposed Unity of the communities; and the functionaries themselves have land only if it comes with their position (although the position may be hereditary). Money may exist, notably in the form of the tax that the functionaries owe the emperor, but it is not used for buying-selling, since land does not exist as an alienable commodity. This is the regime of the *nexum*, the bond: something is lent or even given without a transfer of ownership, without private appropriation, and the compensation for it does not come in the form of interest or profit for the donor but rather as a “rent” that accrues to him, accompanying the lending of something for another’s use or the granting of revenue.¹⁰

Marx, the historian, and Childe, the archaeologist, are in agreement on the following point: the archaic imperial State, which steps in to overcode agricultural communities, presupposes at least a certain level of development of these communities’ productive forces since there must be a potential surplus capable of constituting a State stock, of supporting a specialized handicrafts class (metallurgy), and of progressively giving rise to public functions. That is why Marx links the archaic State to a certain “mode of production.” However, the origin of these Neolithic States is still being pushed back in time. What is at issue when the existence of near-Paleolithic empires is conjectured is not simply the quantity of time; the qualitative problem changes. Çatal Hüyük, in Anatolia, makes possible a singularly reinforced imperial paradigm: it is a stock of uncultivated seeds and relatively tame animals from different territories that performs, and makes it possible to perform, at first by chance, hybridizations and selections *from which agriculture and small-scale animal raising arise.*¹¹ It is easy to see the significance of this change in the givens of the problem. It is no longer the stock that presupposes a potential surplus, but the other way around. It is no longer the State that presupposes advanced agricultural communities and developed forces of production. On the contrary, the State is established directly in a milieu of hunter-gatherers having no prior

agriculture or metallurgy, and it is the State that creates agriculture, animal raising, and metallurgy; it does so first on its own soil, then imposes them upon the surrounding world. It is not the country that progressively creates the town but the town that creates the country. It is not the State that presupposes a mode of production; quite the opposite, it is the State that makes production a “mode.” The last reasons for presuming a progressive development are invalidated. Like seeds in a sack: It all begins with a chance intermixing. The “state and urban revolution” may be Paleolithic, not Neolithic as Childe believed.

Evolutionism has been challenged in many different ways (zigzag movements, stages skipped here or there, irreducible overall breaks). We have seen in particular how Pierre Clastres tried to shatter the evolutionist framework by means of the following two theses: (1) societies termed primitive are not societies without a State, in the sense that they failed to reach a certain stage, but are counter-State societies organizing mechanisms that ward off the State-form, which make its crystallization impossible; (2) when the State arises, it is in the form of an irreducible break, since it is not the result of a progressive development of the forces of production (even the “Neolithic revolution” cannot be defined in terms of an economic infrastructure).¹² However, one does not depart from evolutionism by establishing a clean break. In the final state of his work, Clastres maintained the preexistence and autarky of counter-State societies, and attributed their workings to an overmysterious presentiment of what they warded off and did not yet exist. More generally, one marvels at the bizarre indifference that ethnology manifests for archaeology. It seems as though ethnologists, fenced off in their respective territories, are willing to compare their territories in an abstract, or structural, way, if it comes to that, but refuse to set them against archaeological territories that would compromise their autarky. They take snapshots of their primitives but rule out in advance the coexistence and superposition of the two maps, the ethnographical and the archaeological. Çatal Hüyük, however, would have had a zone of influence extending two thousand miles; how can the ever-recurring problem of the relation of coexistence between primitive societies and empires, even those of Paleolithic times, be left unattended to? As long as archaeology is passed over, the question of the relation between ethnology and history is reduced to an idealist confrontation, and fails to wrest itself from the absurd theme of society without history, or society against history. *Everything is not of the State precisely because there have been States always and everywhere.* Not only does writing presuppose the State, but so do speech and language. The self-sufficiency, autarky, independence, preexistence of primitive communities, is an ethnological dream: not that these communities necessarily depend on States, but they

coexist with them in a complex network. It is plausible that “from the beginning” primitive societies have maintained distant ties to one another, not just short-range ones, and that these ties were channeled through States, even if States effected only a partial and local capture of them. Speech communities and languages, independently of writing, do not define closed groups of people who understand one another but primarily determine relations between groups who do not understand one another; if there is language, it is fundamentally between those who do not speak the same tongue. Language is made for that, for translation, not for communication. And in primitive societies there are as many tendencies that “seek” the State, as many vectors working in the direction of the State, as there are movements within the State or outside it that tend to stray from it or guard themselves against it, or else to stimulate its evolution, or else already to abolish it: everything coexists, in perpetual interaction.

Economic evolutionism is an impossibility; even a ramified evolution, “gatherers—hunters—animal breeders—farmers-industrialists,” is hardly believable. An evolutionary ethnology is no better: “nomads—seminomads—sedentaries.” Nor an ecological evolutionism: “dispersed autarky of local groups—villages and small towns—cities—States.” All we need to do is combine these abstract evolutions to make all of evolutionism crumble; for example, it is the city that creates agriculture, without going through small towns. To take another example, the nomads do not precede the sedentaries; rather, nomadism is a movement, a becoming that affects sedentaries, just as sedentarization is a stoppage that settles the nomads. Griaznov has shown in this connection that the most ancient nomadism can be accurately attributed only to populations that abandoned their semiurban sedentarity, or their primitive itineration, to set off nomadizing.¹³ It is under these conditions that the nomads invented the war machine, as that which occupies or fills nomad space and opposes towns and States, which its tendency is to abolish. Primitive peoples already had mechanisms of war that converged to prevent the State formation; but these mechanisms change when they gain autonomy in the form of a specific nomadism machine that strikes back against the States. We cannot, however, infer from this even a zigzag evolution that would go from primitive peoples to States, from States to nomad war machines; or at least the zigzagging is not successive but passes through the loci of a topology that defines primitive societies here, States there, and elsewhere war machines. And even when the State appropriates the war machine, once again changing its nature, it is a phenomenon of transport, of transfer, and not one of evolution. The nomad exists only in becoming, and in interaction; the same goes for the primitive. All history does is to translate a coexistence of becomings into a succession. And collectivities can be transhumant,

semisedentary, sedentary, or nomadic, without by the same token being preparatory stages for the State, which is already there, elsewhere or beside.

Can it at least be said that the hunter-gatherers are the “true” primitives and remain in spite of it all the basis or minimal presupposition of the State formation, however far back in time we place it? This point of view can be maintained only at the price of a very inadequate conception of causality. And it is true that the human sciences, with their materialist, evolutionary, and even dialectical schemas, lag behind the richness and complexity of causal relations in physics, or even in biology. Physics and biology present us with reverse causalities that are *without finality* but testify nonetheless to an action of the future on the present, or of the present on the past, for example, the convergent wave and the anticipated potential, which imply an inversion of time. More than breaks or zigzags, it is these reverse causalities that shatter evolution. Similarly, in the present context, it is not adequate to say that the Neolithic or even Paleolithic State, once it appeared, reacted back on the surrounding world of the hunter-gatherers; it was already acting before it appeared, as the actual limit these primitive societies warded off, or as the point toward which they converged but could not reach without self-destructing. These societies simultaneously have vectors moving in the direction of the State, mechanisms warding it off, and a point of convergence that is repelled, set outside, as fast as it is approached. To ward off is also to anticipate. Of course, it is not at all in the same way that the State appears in existence, and that it preexists in the capacity of a warded-off limit; hence its irreducible contingency. But in order to give a positive meaning to the idea of a “presentiment” of what does not yet exist, it is necessary to demonstrate that what does not yet exist is already in action, in a different form than that of its existence. Once it has appeared, the State reacts back on the hunter-gatherers, imposing upon them agriculture, animal raising, an extensive division of labor, etc.; it acts, therefore, in the form of a centrifugal or divergent wave. But before appearing, the State already acts in the form of the convergent or centripetal wave of the hunter-gatherers, *a wave that cancels itself out precisely at the point of convergence marking the inversion of signs or the appearance of the State* (hence the functional and intrinsic instability of these primitive societies).¹⁴ It is necessary from this standpoint to conceptualize the contemporaneousness or coexistence of the two inverse movements, of the two directions of time—of the primitive peoples “before” the State, and of the State “after” the primitive peoples—as if the two waves that seem to us to exclude or succeed each other unfolded simultaneously in an “archaeological,” micropolitical, micrological, molecular field.

There exist collective mechanisms that simultaneously ward off and

anticipate the formation of a central power. The appearance of a central power is thus a function of *a threshold or degree* beyond which what is anticipated takes on consistency or fails to, and what is conjured away ceases to be so and arrives. This threshold of consistency, or of constraint, is not evolutionary but rather coexists with what has yet to cross it. Moreover, a distinction must be made between different thresholds of consistency: the town and the State, however complementary, are not the same thing. The “urban revolution” and the “state revolution” may coincide but do not meld. In both cases, there is a central power, but it does not assume the same figure. Certain authors have made a distinction between the palatial or imperial system (temple-palace), and the urban, town system. In both cases there is a town, but in one case the town is an outgrowth of the palace or temple, and in the other case the palace, the temple, is a concretion of the town. In one case, the town par excellence is the capital, and in the other it is the metropolis. Sumer already attests to a town solution, as opposed to the imperial solution of Egypt. But to an even greater extent, it was the Mediterranean world, with the Pelasgians, Phoenicians, Greeks, Carthaginians, that created an urban fabric distinct from the imperial organisms of the Orient.¹⁵ Once again, the question is one not of evolution but of two thresholds of consistency that are themselves coexistent. They differ in several respects.

The town is the correlate of the road. The town exists only as a function of circulation, and of circuits; it is a remarkable point on the circuits that create it, and which it creates. It is defined by entries and exits; something must enter it and exit from it. It imposes a frequency. It effects a polarization of matter, inert, living or human; it causes the *phylum*, the flow, to pass through specific places, along horizontal lines. It is a phenomenon of *transconsistency*, a *network*, because it is fundamentally in contact with other towns. It represents a threshold of deterritorialization, because whatever the material involved, it must be deterritorialized enough to enter the network, to submit to the polarization, to follow the circuit of urban and road recoding. The maximum deterritorialization appears in the tendency of maritime and commercial towns to separate off from the backcountry, from the countryside (Athens, Carthage, Venice). The commercial character of the town has often been emphasized, but the commerce in question is also spiritual, as in a network of monasteries or temple-cities. Towns are circuit-points of every kind, which enter into counterpoint along horizontal lines; they effect a complete but local, town-by-town, integration. Each one constitutes a central power, but it is a power of polarization or of the middle (*milieu*), of forced coordination. That is why this kind of power has egalitarian pretensions, regardless of the form it takes: tyrannical, democratic, oligarchic, aristocratic. Town power invents the idea of the *magis-*

trature, which is very different from the State *civil-service sector* (*fonctionnariat*).¹⁶ Who can say where the greatest civil violence resides?

The State indeed proceeds otherwise: it is a phenomenon of *intraconsistency*. It makes points *resonate* together, points that are not necessarily already town-poles but very diverse points of order, geographic, ethnic, linguistic, moral, economic, technological particularities. It makes the town resonate with the countryside. It operates by stratification; in other words, it forms a vertical, hierarchized aggregate that spans the horizontal lines in a dimension of depth. In retaining given elements, it necessarily cuts off their relations with other elements, which become exterior, it inhibits, slows down, or controls those relations; if the State has a circuit of its own, it is an internal circuit dependent primarily upon resonance, it is a zone of recurrence that isolates itself from the remainder of the network, even if in order to do so it must exert even stricter controls over its relations with that remainder. The question is not to find out whether what is retained is natural or artificial (boundaries), because in any event there is deterritorialization. But in this case deterritorialization is a result of the territory itself being taken as an object, as a material to stratify, to make resonate. Thus the central power of the State is hierarchical, and constitutes a civil-service sector; the center is not in the middle (*au milieu*), but on top, because the only way it can recombine what it isolates is through subordination. Of course, there is a multiplicity of States no less than of towns, but it is not the same type of multiplicity: there are as many States as there are vertical cross sections in a dimension of depth, each separated from the others, whereas the town is inseparable from the horizontal network of towns. Each State is a global (not local) integration, a redundancy of resonance (not of frequency), an operation of the stratification of the territory (not of the polarization of the milieu).

It is possible to reconstruct how primitive societies warded off both thresholds while at the same time anticipating them. Lévi-Strauss has shown that the same villages are susceptible to two presentations, one segmentary and egalitarian, the other encompassing and hierarchized. These are like *two potentials*, one anticipating a central point common to two horizontal segments, the other anticipating a central point external to a straight line.¹⁷ Primitive societies do not lack formations of power; they even have many of them. But what prevents the potential central points from crystallizing, from taking on consistency, are precisely those mechanisms that keep the formations of power both from resonating together in a higher point and from becoming polarized at a common point: the circles are not concentric, and the two segments require a third segment through which to communicate.¹⁸ This is the sense in which primitive societies have crossed neither the town-threshold nor the State-threshold.

If we now turn our attention to the two thresholds of consistency, it is clear that they imply a deterritorialization in relation to the primitive territorial codes. It is futile to ask which came first, the city or the State, the urban or state revolution, because the two are in reciprocal presupposition. Both the melodic lines of the towns and the harmonic cross sections of the States are necessary to effect the striation of space. The only question that arises is the possibility that there may be an inverse relation at the heart of this reciprocity. For although the archaic imperial State necessarily included towns of considerable size, they remained more or less strictly subordinated to the State, depending on how complete the State's monopoly over foreign trade was. On the other hand, the town tended to break free when the State's *overcoding* itself provoked *decoded* flows. A decoding was coupled with the deterritorialization, and amplified it; the necessary recoding was then achieved through a certain autonomy of the towns, or else directly through corporative and commercial towns freed from the State-form. Thus towns arose that no longer had a connection to their own land, because they assured the trade between empires, or better, constituted on their own a free commercial network with other towns. There is therefore an adventure specific to towns in the zones where the most intense decoding occurs, for example, the ancient Aegean world or the Western world of the Middle Ages and the Renaissance. Could it not be said that capitalism is the fruit of the towns, and arises when an urban recoding tends to replace State overcoding? This, however, was not the case. The towns did not create capitalism. The banking and commercial towns, being unproductive and indifferent to the backcountry, did not perform a recoding without also inhibiting the general conjunction of decoded flows. If it is true that they anticipated capitalism, they in turn did not anticipate it without also warding it off. They do not cross this new threshold. Thus it is necessary to expand the hypothesis of mechanisms both anticipatory and inhibiting: these mechanisms are at play not only in primitive societies but also in the conflict of towns "against" the State and "against" capitalism. Finally, it was through the State-form and not the town-form that capitalism triumphed; this occurred when the Western States became models of realization for an axiomatic of decoded flows, and in that way resubjugated the towns. As Braudel says, there were "always two runners, the state and the town"—two forms and two speeds of deterritorialization—and "the state usually won. . . . everywhere in Europe, it disciplined the towns with instinctive relentlessness, whether or not it used violence. . . . [The states] caught up with the forward gallop of the towns."¹⁹ But the relation is a reciprocal one: if it is the modern State that gives capitalism its models of realization, what is thus realized is an independent, worldwide axiomatic that is like a single City,

megalopolis, or “megamachine” of which the States are parts, or neighborhoods.

We define social formations by *machinic processes* and not by modes of production (these on the contrary depend on the processes). Thus primitive societies are defined by mechanisms of prevention-anticipation; State societies are defined by apparatuses of capture; urban societies, by instruments of polarization; nomadic societies, by war machines; and finally international, or rather ecumenical, organizations are defined by the encompassment of heterogeneous social formations. But precisely because these processes are variables of coexistence that are the object of a social topology, the various corresponding formations are coexistent. And they coexist in two fashions, extrinsically and intrinsically. Primitive societies cannot ward off the formation of an empire or State without anticipating it, and they cannot anticipate it without its already being there, forming part of their horizon. And States cannot effect a capture unless what is captured coexists, resists in primitive societies, or escapes under new forms, as towns or war machines . . . The numerical composition of the war machine is superposed upon the primitive lineal organization and simultaneously opposes the geometric organization of the State and the physical organization of the town. It is this extrinsic coexistence—interaction—that is brought to its own expression in international aggregates. For these obviously did not wait for capitalism before forming: as early as Neolithic times, even Paleolithic, we find traces of ecumenical organizations that testify to the existence of long-distance trade, and simultaneously cut across the most varied of social formations (as we have seen in the case of metallurgy). The problem of diffusion, or of diffusionism, is badly formulated if one assumes a center at which the diffusion would begin. Diffusion occurs only through the placing in communication of potentials of very different orders: all diffusion happens in the in-between, goes between, like everything that “grows” of the rhizome type. An international ecumenical organization does not proceed from an imperial center that imposes itself upon and homogenizes an exterior milieu; neither is it reducible to relations between formations of the same order, between States, for example (the League of Nations, the United Nations). On the contrary, it constitutes an intermediate milieu between the different coexistent orders. Therefore it is not exclusively commercial or economic, but is also religious, artistic, etc. From this standpoint, we shall call an international organization anything that has the capacity to move through diverse social formations simultaneously: States, towns, deserts, war machines, primitive societies. The great commercial formations in history do not simply have city-poles, but also primitive, imperial, and nomadic segments through which they pass, perhaps issuing out again in another form. Samir Amin is totally cor-

rect in saying that there can be no economic theory of international relations, even economic ones, because they sit astride heterogeneous formations.²⁰ The point of departure for ecumenical organization is not a State, even an imperial one; the imperial State is only one part of it, and it constitutes a part of it in its own mode, according to its own order, which consists in capturing everything it can. It does not proceed by progressive homogenization, or by totalization, but by the taking on of consistency or the consolidation of the diverse as such. For example, monotheistic religion is distinguished from territorial worship by its pretension to universality. But this pretension is not homogenizing, it makes itself felt only by spreading everywhere; this was the case with Christianity, which became imperial and urban, but not without giving rise to bands, deserts, war machines of its own.²¹ Similarly, there is no artistic movement that does not have its towns and empires, but also its nomads, bands, and primitives.

It might be objected that, at least in the case of capitalism, international economic relations, and at the limit all international relations, tend toward the homogenization of social formations. One could cite not only the cold and concerted destruction of primitive societies but also the fall of the last despotic formations, for example, the Ottoman Empire, which met capitalist demands with too much resistance and inertia. This objection, however, is only partially accurate. To the extent that capitalism constitutes an axiomatic (production for the market), all States and all social formations tend to become *isomorphic* in their capacity as models of realization: there is but one centered world market, the capitalist one, in which even the so-called socialist countries participate. Worldwide organization thus ceases to pass “between” heterogeneous formations since it assures the isomorphy of those formations. But it would be wrong to confuse isomorphy with homogeneity. For one thing, isomorphy allows, and even incites, a great heterogeneity among States (democratic, totalitarian, and, especially, “socialist” States are not facades). For another thing, the international capitalist axiomatic effectively assures the isomorphy of the diverse formations only where the domestic market is developing and expanding, in other words, in “the center.” But it tolerates, in fact it requires, a certain peripheral polymorphy, to the extent that it is not saturated, to the extent that it actively repels its own limits;²² this explains the existence, at the periphery, of heteromorphic social formations, *which certainly do not constitute vestiges or transitional forms* since they realize an ultramodern capitalist production (oil, mines, plantations, industrial equipment, steel, chemistry), but which are nonetheless precapitalist, or extracapitalist, owing to other aspects of their production and to the forced inadequacy of their domestic market in relation to the world market.²³ When international organization becomes the capitalist axiomatic, it con-

tinues to imply a heterogeneity of social formations, it gives rise to and organizes its “Third World.”

There is not only an external coexistence of formations but also an intrinsic coexistence of machinic processes. Each process can also function at a “power” other than its own; it can be taken up by a power corresponding to another process. The State as apparatus of capture has a *power of appropriation*; but this power does not consist solely in capturing all that it can, all that is possible, of a matter defined as *phylum*. The apparatus of capture also appropriates the war machine, the instruments of polarization, and the anticipation-prevention mechanisms. This is to say, conversely, that anticipation-prevention mechanisms have a high *power of transference*: they are at work not only in primitive societies, but move into the towns that ward off the State-form, into the States that ward off capitalism, into capitalism itself, insofar as it wards off and repels its own limits. And they are not satisfied to switch over to other powers but form new focal points of resistance and contagion, as we have seen in the case of “band” phenomena, which have their own towns, their own brand of internationalism, etc. Similarly, war machines have a *power of metamorphosis*, which of course allows them to be captured by States, but also to resist that capture and rise up again in other forms, with other “objects” besides war (revolution?). Each power is a force of deterritorialization that can go along with the others or go against them (even primitive societies have their vectors of deterritorialization). Each process can switch over to other powers, but also subordinate other processes to its own power.

PROPOSITION XII. *Capture*.

Is it possible to conceive of an “exchange” between separate primitive groups, independent of any reference to such notions as stock, labor, and commodity? It seems that a modified marginalism provides a basis for a hypothesis. For the interest of marginalism resides not in its economic theory, which is extremely weak, but in a logical power that makes Jevons, for example, a kind of Lewis Carroll of economics. Take two abstract groups, one of which (A) gives seeds and receives axes, while the other (B) does the opposite. What is the collective evaluation of the objects based on? It is based on the *idea* of the last objects received, or rather receivable, on each side. By “last” or “marginal” we must understand not the most recent, nor the final, but rather the penultimate, the next to the last, in other words, the last one *before* the apparent exchange loses its appeal for the exchangers, or forces them to modify their respective assemblages, to enter another assemblage. We will consider that the farmer-gatherer group A, which receives axes, has an “idea” of the number of axes that would force it to change assemblage; and the manufacturing group B, of the quantity of

seeds that would force it to change assemblage. We may say, then, that the seed-ax relation is determined by the last quantity of seeds (for group B) corresponding to the last ax (for group A). The last as the object of a collective evaluation determines the value of the entire series. It marks the exact point at which the assemblage must reproduce itself, begin a new operation period or a new cycle, lodge itself on another territory, and beyond which the assemblage could not continue as such. This is indeed a next-to-the-last, a penultimate, since it comes before the ultimate. The ultimate is when the assemblage must change its nature: B would have to plant the excess seeds. A would have to increase the rhythm of its own plantings and remain on the same land.

We can now posit a conceptual difference between the “limit” and the “threshold”: the limit designates the penultimate marking a necessary rebeginning, and the threshold the ultimate marking an inevitable change. It is an economic given of every enterprise to include an evaluation of the limit beyond which the enterprise would have to modify its structure. Marginalism claims to demonstrate the frequency of this penultimate mechanism: it applies not only to the last exchangeable objects but also to the last producible object, or the last producer him- or herself, the marginal or limit-producer before the assemblage changes.²⁴ This is an economics of everyday life. For example, what does an alcoholic call the *last glass*? The alcoholic makes a subjective evaluation of how much he or she can tolerate. What can be tolerated is precisely the limit at which, as the alcoholic sees it, he or she will be able to start over again (after a rest, a pause . . .). But beyond that limit there lies a threshold that would cause the alcoholic to change assemblage: it would change either the nature of the drinks or the customary places and hours of the drinking. Or worse yet, the alcoholic would enter a suicidal assemblage, or a medical, hospital assemblage, etc. It is of little importance that the alcoholic may be fooling him- or herself, or makes a very ambiguous use of the theme “I’m going to stop,” the theme of the last one. What counts is the existence of a spontaneous marginal criterion and marginalist evaluation determining the value of the entire series of “glasses.” The same goes for having the *last word* in a domestic-squabble assemblage. Both partners evaluate from the start the volume or density of the last word that would give them the advantage and conclude the discussion, marking the end of an operation period or cycle of the assemblage, allowing it to start all over again. Both calculate their words in accordance with their evaluation of this last word, and the vaguely agreed time for it to come. And beyond the last (penultimate) word there lie still other words, this time final words that would cause them to enter another assemblage, divorce, for example, because they would have overstepped “bounds.” The same could be said for the *last love*. Proust has shown how a love can be ori-

ented toward its own limit, its own margin: it repeats its own ending. A new love follows, so that each love is serial, so that there is a series of loves. But once again, “beyond” lies the ultimate, at the point where the assemblage changes, where the assemblage of love is superseded by an artistic assemblage—the Work to be written, which is the problem Proust tackles . . .

Exchange is only an appearance: each partner or group assesses the value of the last receivable object (limit-object), and the apparent equivalence derives from that. The equalization results from the two heterogeneous series, the exchange or communication results from two monologues (*palabre*). There is neither exchange value nor use value but rather an evaluation of the last by both parties (a calculation of the risk involved in crossing the limit), an anticipation-evaluation that takes into account the ritual character as well as the utilitarian, the serial character as well as the exchangist. The evaluation of the limit is there from the start in both groups, and already governs the first “exchange” between them. Of course there is groping in the dark; the evaluation is inseparable from a collective feeling out. But it does not bear on the quantity of social labor but on the idea of the last on both sides; the speed with which it is accomplished varies, but it is always done faster than the time necessary effectively to arrive at the last object, or even to pass from one operation to another.²⁵ This is the sense in which the evaluation is essentially anticipatory, that it is already present in the first terms of the series. It can be seen that marginal utility (pertaining to the last objects receivable on both sides) is relative not to an abstractly posited stock but to the respective assemblages of the two groups. Pareto was moving in this direction when he spoke of “ophelimity” rather than of marginal utility.²⁶ The issue is one of *desirability* as an assemblage component: every group desires according to the value of the last receivable object beyond which it would be obliged to change assemblage. And every assemblage has two sides, the machining of bodies or objects, and group enunciation. The evaluation of the last is the collective enunciation to which the *entire series* of objects corresponds; in other words, it is an assemblage cycle or operation period. Exchangist primitive groups thus appear to be serial groups. Theirs is a special regime, even with respect to violence. For even violence can be submitted to a marginal ritual treatment, that is, to an evaluation of the “last violence” insofar as it impregnates the entire series of blows (beyond which another regime of violence would begin). We previously defined primitive societies by the existence of *anticipation-prevention* mechanisms. Now we can see more clearly how these mechanisms are constituted and distributed: it is the evaluation of the last as limit that constitutes an anticipation and simultaneously wards off the last as threshold or ultimate (a new assemblage).

The threshold comes “after” the limit, “after” the last receivable objects: it marks the moment when the apparent exchange is no longer of interest. We believe that it is precisely at this moment that stockpiling begins; beforehand, there may be exchange granaries, granaries specifically for exchange purposes, but there is no stock in the strict sense. Exchange does not assume a preexistent stock, it assumes only a certain “elasticity.” Stockpiling begins only once exchange has lost its interest, its desirability for both parties. Additionally, conditions must exist giving stockpiling an interest in its own right, a desirability of its own (otherwise, the objects would be destroyed or depleted rather than stockpiled: depletion is the means by which primitive groups ward off the stock and maintain their assemblage). The stock depends on a new type of assemblage. The expressions “after,” “new,” “to be superseded” are doubtless very ambiguous. The threshold is in fact already there, but outside the limit, which is satisfied to place the threshold at a distance, keep it at a distance. The problem is to know what this other assemblage is that gives the stock an actual interest, a desirability. The stock seems to us to have a necessary correlate: *either the coexistence of simultaneously exploited territories, or a succession of exploitations on one and the same territory.* It is at this point that the territories form a Land, are superseded by a Land. This is the assemblage that necessarily includes stockpiling, and which constitutes in the first case an extensive system of cultivation, in the second case an intensive system of cultivation (following Jane Jacobs’s paradigm). The way in which the stock-threshold differs from the exchange-limit is now clear: primitive assemblages of hunter-gatherers have an operation period defined by the exploitation of a territory; the law is one of temporal succession because the assemblage perseveres only by switching territories at the conclusion of each operation period (itinerancy, iteration); and within each operation period there is a repetition or temporal series that tends toward the last object as an “index,” as the marginal or limit-object of the territory (this iteration will govern the apparent exchange). On the other hand, in the other assemblage, in the stock assemblage, the law is one of spatial coexistence and concerns the simultaneous exploitation of different territories; or, when the exploitation is successive, the succession of operation periods bears on one and the same territory; and in the framework of each operation period or exploitation the force of serial iteration is superseded by a power of symmetry, reflection, and global comparison. In solely descriptive terms, we therefore distinguish between serial, itinerant, or territorial assemblages (which operate by codes) and sedentary, global, or Land assemblages (which operate by overcoding).

Ground rent, in its abstract model, appears precisely when a comparison is drawn between different simultaneously exploited territories, or

between the successive exploitations of the same territory. The worst land (or the poorest exploitation) bears no rent, but it makes it so that the other soils do bear rent, “produce” it in a comparative way.²⁷ A stock is what permits the yields to be compared (the same planting on different soils, or various successive plantings on the same soil). The category of the *last* confirms once again its economic importance, but it has totally changed meaning: it no longer designates the end point of a self-fulfilling movement but the center of symmetry for two movements, one of which is descending and the other ascending; it no longer designates the limit of an ordinal series but the lowest element in a cardinal set, that set’s threshold—the least fertile land in the set of simultaneously exploited lands.²⁸ Ground rent homogenizes, equalizes different conditions of productivity by linking the excess of the highest conditions of productivity over the lowest to a *land-owner*: since the price (profit included) is established on the basis of the least productive land, rent taps the surplus profit accruing to the best lands; it taps “the difference between the product of two equal amounts of capital and labor.”²⁹ This is the very model of an apparatus of capture, inseparable from a process of relative deterritorialization. The land as the object of agriculture in fact implies a deterritorialization, because instead of people being distributed in an itinerant territory, pieces of land are distributed among people according to a common quantitative criterion (the fertility of plots of equal surface area). That is why the earth, unlike other elements, forms the basis of a striation, proceeding by geometry, symmetry, and comparison. The other elements, water, air, wind, and subsoil, cannot be striated and for that very reason bear rent only by virtue of their emplacement, in other words, as a function of the land.³⁰ The land has two potentialities of deterritorialization: (1) its differences in quality are *comparable* to one another, from the standpoint of a quantity establishing a correspondence between them and exploitable pieces of land; (2) the set of exploited lands is *appropriable*, as opposed to exterior unclaimed land, from the standpoint of a monopoly that fixes the landowner or -owners.³¹ The second potentiality is the necessary condition for the first. Both were warded off by the territory’s territorialization of the earth but are now effectuated in the agricultural assemblage thanks to stockpiling, by means of a deterritorialization of the territory. Land as compared and appropriated extracts from the territories a center of convergence located outside them; the land is an idea of the town.

Rent is not the only apparatus of capture. The stock has as its correlate not only the land, from the double point of view of the comparison of lands and the monopolistic appropriation of land; it has work as another correlate, from the double point of view of the comparison of activities and the monopolistic appropriation of labor (surplus labor). Once again, it is by

virtue of the stock that activities of the “free action” type come to be compared, linked, and subordinated to a common and homogeneous quantity called labor. Not only does labor concern the stock—either its constitution, conservation, reconstitution, or utilization—but labor itself is stockpiled activity, just as the worker is a stockpiled “actant.” Moreover, even when labor is clearly separated from surplus labor, they cannot be held to be independent: there is no so-called necessary labor, and beyond that surplus labor. Labor and surplus labor are strictly the same thing; the first term is applied to the quantitative comparison of activities, the second to the monopolistic appropriation of labor by the entrepreneur (and no longer the landowner). As we have seen, even when they are distinct and separate, there is no labor that is not predicated on surplus labor. Surplus labor is not that which exceeds labor; on the contrary, labor is that which is subtracted from surplus labor and presupposes it. It is only in this context that one may speak of labor value, and of an evaluation bearing on the quantity of social labor, whereas primitive groups were under a regime of free action or activity in continuous variation. Since it depends on surplus labor and surplus value, entrepreneurial profit is just as much an apparatus of capture as proprietary rent: not only does surplus labor capture labor, and landownership the earth, but labor and surplus labor are the apparatus of capture of activity, just as the comparison of lands and the appropriation of land are the apparatus of capture of the territory.³²

Finally, there is a third apparatus of capture in addition to rent and profit: taxation. To understand this third form, and its creative range, we must first determine the internal relation upon which the commodity depends. Edouard Will has shown, in relation to the Greek city and in particular the Corinthian tyranny, that money derived not from exchange, the commodity, or the demands of commerce, but from taxation, which first introduces the possibility of an equivalence money = goods or services and which makes money a general equivalent. In effect, money is a correlate of the stock; it is a subset of the stock in that it can be constituted by any object that can be preserved over the long term. In the case of Corinth, metal money was first distributed to the “poor” (in their capacity as producers), who used it to buy land rights; it thus passed into the hands of the “rich,” on the condition that it not stop there, that everyone, rich and poor, pay a tax, the poor in goods or services, the rich in money, such that an equivalence money-goods and services was established.³³ We will return to the significance of this reference to rich and poor in the already late case of Corinth. But beyond the context and particularities of this example, money is always distributed by an apparatus of power under conditions of conservation, circulation, and turnover, so that an equivalence goods-services-money can be established. We therefore do not believe in a succession.

according to which labor rent would come first, followed by rent in kind, followed by money rent.³⁴ It is directly in taxation that the equivalence and simultaneity of the three develop. As a general rule, it is taxation that monetarizes the economy; it is taxation that creates money, and it necessarily creates it in motion, in circulation, with turnover, and also in a correspondence with services and goods in the current of that circulation. The State finds in taxation the means for foreign trade, insofar as it appropriates that trade. Yet it is not from trade but from taxation that the money-form derives.³⁵ And the money-form thus derived from taxation makes possible a monopolistic appropriation of outside exchange by the State (monetarized trade). Everything is different in the regime of exchanges. We are no longer in the “primitive” situation where exchange is carried out indirectly, subjectively, through the respective equalization of the last receivable objects (the law of demand). Of course, exchange remains what it is in essence, that is to say, unequal, productive of an equalization resulting from inequality: but this time there is direct comparison, objective pricing, and monetary equalization (the law of supply). It is through taxation that goods and services come to be like commodities, and the commodity comes to be measured and equalized by money. That is why, even today, the meaning and impact of taxation appear in what is called indirect taxation, in other words, a tax that is included in the price and influences the value of the commodity, independent of and outside the market.³⁶ However, the indirect tax is not simply an additional element that is tacked onto prices and inflates them. It is only the index or expression of a deeper movement, in which the tax constitutes the first layer of an “objective” price, the monetary magnet to which the other elements—price, rent, and profit—add on and adhere, converging in the same apparatus of capture. It was a great moment in capitalism when the capitalists realized that taxation could be productive, that it could be particularly favorable to profits and even to rents. But as with indirect taxation, this is a favorable case; it should not obscure an even deeper and more archaic accord, a convergence and essential identity between three aspects of a single apparatus. A three-headed apparatus of capture, a “trinity formula” derived from that of Marx (although it distributes things differently):³⁷

LAND
(as opposed to territory)

- | | |
|---|-----------------------|
| a) Direct comparison of lands, differential rent; | Rent
The Landowner |
| b) Monopolistic appropriation of land, absolute rent. | |

WORK
(as opposed to activity)

- | | | |
|-------|--|----------------------------|
| Stock | <ul style="list-style-type: none"> a) Direct comparison of activities, labor; b) Monopolistic appropriation of labor, surplus labor. | Profit
The Entrepreneur |
|-------|--|----------------------------|

MONEY
(as opposed to exchange)

- | | |
|--|------------------------|
| <ul style="list-style-type: none"> a) Direct comparison of the objects exchanged, the commodity; b) Monopolistic appropriation of the means of comparison, the issuance of currency. | Taxation
The Banker |
|--|------------------------|

1. The stock has three simultaneous aspects: land, seeds, tools, money. Land is stockpiled territory, the tool is stockpiled activity, and money is stockpiled exchange. But the stock does not *come* from either territories, activities, or exchanges. It marks another assemblage; it comes from that other assemblage.

2. That assemblage is the “megamachine,” or the apparatus of capture, the archaic empire. It functions in three modes, which correspond to the three aspects of the stock: rent, profit, taxation. And the three modes converge and coincide in it, in an agency of overcoding (or signification): the despot, at once the eminent landowner, entrepreneur of large-scale projects, and master of taxes and prices. This is like three capitalizations of power, or three articulations of “capital.”

3. What forms the apparatus of capture are two operations always found in the convergent modes: direct comparison and monopolistic appropriation. And the comparison always presupposes the appropriation: labor presupposes surplus labor; differential rent presupposes absolute rent; commercial money presupposes taxation. The apparatus of capture constitutes a general space of comparison and a mobile center of appropriation. This is a white wall/black hole system of the kind that, as we have seen, constitutes the *face* of the despot. A point of resonance circulates in a space of comparison and constitutes that space as it circulates. That is what distinguishes the State apparatus from primitive mechanisms, with their noncoexistent territories and nonresonating centers. What begins with the State or the apparatus of capture is a general semiology that overcodes the primitive semiotic systems. Instead of traits of expression that follow a machinic *phylum* and wed it in a distribution of

singularities, the State constitutes a form of expression that subjugates the phylum: the phylum or matter is no longer anything more than an equalized, homogenized, compared content, while expression becomes a form of resonance or appropriation. Apparatus of capture—the semiological operation par excellence . . . (In this sense, the associationist philosophers were not wrong in explaining political power by operations of the mind dependent upon the association of ideas.)

Bernard Schmitt has proposed a model of the apparatus of capture that takes into account the operations of comparison and appropriation. This model admittedly revolves around money as a capitalist economics. But it seems to be based on abstract principles that transcend these limits.³⁸

A. The point of departure is an undivided flow that has yet to be appropriated or compared, a “pure availability,” “nonpossession and non-wealth”: this is precisely what occurs when banks create money, but taken more generally it is the establishment of the stock, which is the creation of an undivided flow.

B. The undivided flow becomes divided to the extent it is allocated to the “factors,” distributed to the “factors.” There is only one kind of factor, the immediate producers. We could call them the “poor” and say that the flow is distributed among the poor. But this would be inaccurate because there are no preexistent “rich.” What counts, the important thing, is that the producers do not yet acquire possession of what is distributed to them, and that what is distributed to them is not yet wealth: *remuneration* assumes neither comparison and appropriation, nor buying-selling; it is much more an operation of the *nexus* type. There is only equality between set B and set A, between the distributed set and the undivided set. The distributed set could be called *nominal wage*; nominal wages are the form of expression of the entire undivided set (“the entire nominal expression,” or as it is often put, “the expression of total national income”). This is the point at which the apparatus of capture becomes semiological.

C. Thus it cannot even be said that wages, conceived as distribution, remuneration, constitute a purchase; on the contrary, purchasing power derives from wages: “The remuneration of the producers is not a purchase, it is the operation by which purchasing becomes possible in a second moment, when money begins to exercise its new power.” It is after it has been distributed that set B becomes wealth, or acquires a comparative power, in relation to something else entirely. This something else is the determinate set of the goods that have been produced and are thus purchasable. At first heterogeneous to goods and products, money later becomes a good homogeneous to the products it can buy; it acquires a purchasing power that is extinguished with the real purchase. Or more generally, between the two sets, the distributed set B and the set of real goods C, there

is established a *correspondence*, a *comparison* (“the power of acquisition is created in direct conjunction with the set of real productions”).

D. This is where the mystery or the magic resides, in a kind of disjunction. For if we call B' the comparative set, in other words, the set placed in correspondence with the real goods, we see that it is necessarily smaller than the distributed set. B' is necessarily smaller than B: even if we assume that purchasing power has available to it all of the objects produced during a given period, the distributed set is always greater than the set that is used or compared, meaning that the immediate producers are able to convert only a portion of the distributed set. *Real wages* are only a portion of nominal wages; similarly, “useful” labor is only a portion of labor, and “utilized” land is only a portion of the land that has been distributed. We shall call Capture this difference or excess constitutive of profit, surplus labor, or the surplus product: “Nominal wages include everything, but the wage-earners retain only the income *they succeed in converting into goods*; they lose the income siphoned off by the enterprises.” It can be said that the whole was in fact distributed to the “poor”; the poor, however, find themselves extorted of everything they do not succeed in converting in the course of this strange race: the capture effects an inversion of the wave or of the divisible flow. It is precisely capture that is the object of monopolistic appropriation. And this appropriation (by the “rich”) does not come after: it is included in nominal wages, while eluding real wages. It is between the two, it inserts itself between the distribution without possession and the conversion by correspondence or comparison; it expresses the difference in power between the two sets, between B' and B. In the end, there is no mystery at all: *the mechanism of capture contributes from the outset to the constitution of the aggregate upon which the capture is effectuated*.

This schema, according to its author, is very difficult to understand, and yet it is operative. It consists in bringing into relief an abstract machine of capture or of extortion by presenting a very specific “order of reasons.” For example, remuneration is not itself a purchase since purchasing power derives from it. As Schmitt says, there is neither thief nor victim, for the producer only loses what he does not have and has no chance of acquiring: as in seventeenth-century philosophy, there are negations but not privation . . . And everything coexists in this logical apparatus of capture. Any succession is purely logical: the capture in itself appears between B and C, but exists as well between A and B, between C and A; it impregnates the entire apparatus, it acts as a nonlocalizable liaison for the system. The same goes for surplus labor: How could one specify its location since labor presupposes it? Now the State—the archaic imperial State in any case—is this very apparatus. It is always a mistake to appeal to a supplementary explanation for the State: this pushes the State back behind the State, ad

infinitum. It is better to leave it where it is from the start, for it exists punctually, beyond the limit of the primitive series. It is enough for this point of comparison and appropriation to be effectively occupied in order for the apparatus of capture to function, an apparatus that overcodes the primitive codes, substitutes sets for the series, or reverses the direction of the signs. This point is necessarily occupied, effectuated, because it already exists in the convergent wave that moves through the primitive series and draws them toward a threshold at which, after passing their limits, the wave itself changes direction. Primitive peoples have always existed only as vestiges, already plied by the reversible wave that carries them off (vector of deterritorialization). What is contingent upon external circumstances is only the place where the apparatus is effectuated—the place where the agricultural “mode of production” was able to arise: the Orient. It is in this sense that the apparatus is abstract. But in itself, it marks not simply an abstract possibility of reversibility but the real existence of a point of inversion as an autonomous, irreducible phenomenon.

Hence the very particular character of State violence: it is very difficult to pinpoint this violence because it always presents itself as preaccomplished. It is not even adequate to say that the violence rests with the mode of production. Marx made the observation in the case of capitalism: there is a violence *that necessarily operates through the State*, precedes the capitalist mode of production, constitutes the “primitive accumulation,” and makes possible the capitalist mode of production itself. From a standpoint within the capitalist mode of production, it is very difficult to say who is the thief and who the victim, or even where the violence resides. That is because the worker is born entirely naked and the capitalist objectively “clothed,” an independent owner. That which gave the worker and the capitalist this form eludes us because it operated in other modes of production. It is a violence that posits itself as preaccomplished, even though it is reactivated every day.³⁹ This is the place to say it, if ever there was one: *the mutilation is prior, preestablished*. However, these analyses of Marx should be enlarged upon. For the fact remains that there is a primitive accumulation that, far from deriving from the agricultural mode of production, precedes it: as a general rule, there is primitive accumulation whenever an apparatus of capture is mounted, with that very particular kind of violence that creates or contributes to the creation of that which it is directed against, and thus presupposes itself.⁴⁰ The problem then becomes one of distinguishing between regimes of violence. We can draw a distinction between struggle, war, crime and policing as so many regimes of violence. *Struggle* would be like the regime of primitive violence (including primitive “wars”); it is a blow-by-blow violence, which is not without its code, since the value of the blows is fixed according to the law of the series, as a function of the value of

the last exchangeable blow, or of the last woman to conquer, etc. Thus there is a certain ritualization of violence. *War*, at least when linked to the war machine, is another regime, because it implies the mobilization and autonomization of a violence directed first and essentially against the State apparatus (the war machine is in this sense the invention of a primary nomadic organization that turns against the State). *Crime* is something else, because it is a violence of illegality that consists in taking possession of something to which one has no “right,” in capturing something one does not have a “right” to capture. But *State policing or lawful violence* is something else again, because it consists in capturing while simultaneously constituting a right to capture. It is an incorporated, structural violence distinct from every kind of direct violence. The State has often been defined by a “monopoly of violence,” but this definition leads back to another definition that describes the State as a “state of Law” (*Rechtsstaat*). State overcoding is precisely this structural violence that defines the law, “police” violence and not the violence of war. There is lawful violence wherever violence contributes to the creation of that which it is used against, or as Marx says, wherever capture contributes to the creation of that which it captures. This is very different from criminal violence. It is also why, *in contradistinction to* primitive violence, State or lawful violence always seems to presuppose itself, for it preexists its own use: the State can in this way say that violence is “primal,” that it is simply a natural phenomenon the responsibility for which does not lie with the State, which uses violence only against the violent, against “criminals”—against primitives, against nomads—in order that peace may reign.

PROPOSITION XIII. *The State and its forms.*

We start with the archaic imperial State: overcoding, apparatus of capture, machine of enslavement. It comprises a particular kind of property, money, public works—a formula complete in a single stroke but one that presupposes nothing “private” and does not even assume a preexistent mode of production since it is what gives rise to the mode of production. The point of departure that the preceding analyses give us is well established by archaeology. The question now becomes: Once the State has appeared, formed in a single stroke, how will it evolve? What are its factors of evolution or mutation, and what is the relation between evolved States and the archaic imperial State?

The principle of evolution is internal, whatever the external factors that contribute to it. *The archaic State does not overcode without also freeing a large quantity of decoded flows that escape from it.* Let us recall that “decoding” does not signify the state of a flow whose code is understood (*compris*) (deciphered, translatable, assimilable), but, in a more radical sense, the

state of a flow that is no longer contained in (*compris dans*) its own code, that escapes its own code. On the one hand, when the primitive codes cease to be self-regulating and are subordinated to the higher agency, flows that had been coded in a relative way by the primitive communities find the opportunity to escape. But on the other hand, *the overcoding of the archaic State itself makes possible and gives rise to new flows that escape from it*. The State does not create large-scale works without a flow of independent labor escaping its bureaucracy (notably in the mines and in metallurgy). It does not create the monetary form of the tax without flows of money escaping, and nourishing or bringing into being other powers (notably in commerce and banking). And above all, it does not create a system of public property without a flow of private appropriation growing up *beside* it, then beginning to pass beyond its grasp; this private property does not itself issue from the archaic system but is constituted on the margins, all the more necessarily and inevitably, slipping through the net of overcoding. It is undoubtedly Tōkei who has formulated the problem of an origin of private property in the most serious way, in the context of a system that seems to exclude it from every angle. For private property can arise neither on the side of the emperor-despot nor on the side of the peasants, whose autonomy is tied to communal possession, nor on the side of the functionaries whose existence and income are based on that public communal form ("the aristocrats can under these conditions become petty despots but not private landowners"). Even the slaves belong to the community or the public function. The question then becomes, Are there people who are constituted in the overcoding empire, but constituted as necessarily excluded and decoded? Tōkei's answer is the *freed slaves*. It is they who have no place. It is their lamentations that are heard the length and breadth of the Chinese Empire: the plaint (elegy) has always been a political factor. But it is also they who form the first seeds of private property, who develop trade, and with metallurgy invent a kind of private slavery in which they will be the new master.⁴¹ We saw previously the role played by freed slaves in the war machine, in the formation of the special body. It is in a different form, and following entirely different principles, that they play an important role in the State apparatus and in the evolution of that apparatus, this time in the formation of a private body. The two aspects can combine, but they belong to two different lines.

What counts is not the particular case of the freed slave. What counts is the collective figure of the Outsider. What counts is that in one way or another the apparatus of overcoding gives rise to flows that are themselves decoded—flows of money, labor, property... These flows are the correlate of the apparatus. And the correlation is not only social, internal to the archaic empire, it is also geographical. This would be the place to bring up

the confrontation between the East and the West. According to V. Gordon Childe's great archaeological thesis, the archaic imperial State implies a stockpiled agricultural surplus, which makes possible the maintenance of a specialized body of mercantile and metallurgical artisans. Indeed, the surplus as the content proper to overcoding must be not only stockpiled but absorbed, consumed, realized. Doubtless, this economic requirement that the surplus be absorbed is one of the principal aspects of the appropriation of the war machine by the imperial State: The military institution is from the start one of the most effective means of absorbing surplus. If, however, we assume that the bureaucratic and military institutions are not enough, the way is cleared for this specialized body of nonagricultural artisans, whose labor will reinforce the sedentarization of agriculture. It was in Afro-Asia and the Orient that all of these conditions were fulfilled and that the State apparatus was invented: in the Middle East, Egypt, and Mesopotamia, but also in the valley of the Indus (and in the Far East). That was where agricultural stock and its bureaucratic, military, but also metallurgical and commercial concomitants came into being. But this oriental or imperial "solution" is threatened by an impasse: State overcoding keeps the metallurgists, both craft and mercantile, within strict bounds, under powerful bureaucratic control, with monopolistic appropriation of foreign trade in the service of a ruling class, so that the peasants themselves benefit little from the State innovations. So it is indeed true that the State-form spreads and that archaeology discovers it everywhere on the horizon of Western history in the Aegean world. But not under the same conditions. Minos and Mycenae are more a caricature of an empire, Agamemnon of Mycenae is not the Chinese emperor or Egyptian pharaoh; the Egyptian can say to the Greeks: "You will always be like children. . ." That is because the Aegean peoples were both too far away to fall into the oriental sphere and too poor to stockpile a surplus themselves, but neither far enough away nor impoverished enough to ignore the markets of the Orient. Moreover, oriental overcoding itself assigned its merchants a long-distance role. Thus the Aegean peoples found themselves in a situation where they could take advantage of the oriental agricultural stock *without having to constitute one for themselves*: they plundered it when they could, and on a more regular basis procured a share of it in exchange for raw materials (notably wood and metals), coming from as far away as Central and Western Europe. Of course, the Orient continually had to reproduce its stocks; but formally, it had made a move "once and for all," from which the West benefited without having to reproduce it. It follows that the metallurgical artisans and the merchants assumed an entirely different status in the West, since their existence did not directly depend on a surplus accumulated by a local State apparatus: even if the peasant suffered an exploitation as bad as or worse

than that of the Orient, the artisan and the merchant enjoyed a freer status and a more diversified market, prefiguring a middle class. Many metallurgists and merchants from the Orient moved to the Aegean world, where they were to find freer, more varied and more stable conditions. In short, *the same flows that are overcoded in the Orient tend to become decoded in Europe*, in a new situation that is like the flipside or correlate of the other. Surplus value is no longer surplus value of code (overcoding) but becomes surplus value of flow. It is as if two solutions were found for the same problem, the Oriental solution and then the Western one, which grafts itself upon the first and brings it out of the impasse while continuing to presuppose it. The European metallurgist and merchant faced a much less thoroughly coded international market, one not limited to an imperial house or class. And as Childe said, the Western and Aegean States were immersed in a supranational economic system from the start; they bathed in it, instead of containing it within the limits of their own net.⁴²

It is indeed another pole of the State that arises, one that could be defined in summary fashion as follows. The *public sphere* no longer characterizes the objective nature of property but is instead the shared means for a now private appropriation; this yields the public-private mixes constitutive of the modern world. *The bond becomes personal*; personal relations of dependence, both between owners (contracts) and between owned and owners (conventions), parallel or replace community relations or relations based on one's public function. Even slavery changes; it no longer defines the public availability of the communal worker but rather private property as applied to individual workers.⁴³ The *law* in its entirety undergoes a mutation, becoming subjective, conjunctive, "topical" law: this is because the State apparatus is faced with a new task, which consists less in overcoding already coded flows than in *organizing conjunctions of decoded flows as such*. Thus the regime of signs has changed: in all of these respects, the operation of the imperial "signifier" has been superseded by *processes of subjectification*; machinic enslavement tends to be replaced by a regime of *social subjection*. And unlike the relatively uniform imperial pole, this second pole presents the most diverse of forms. But as varied as relations of personal dependence are, they always mark qualified and topical conjunctions. It was the evolved empires, of the East and of the West, that first developed this new public sphere of the private, through institutions such as the *consilium* and the *fiscus* in the Roman Empire (it was through these institutions that freed slaves acquired a political power paralleling that of the functionaries).⁴⁴ But it was also the autonomous cities, the feudal systems. . . The question as to whether these last-mentioned formations still answer to the concept of the State can be formulated only after certain correlations have been taken into account. Every bit as much as the evolved

empires, the autonomous cities, and feudal systems presuppose an archaic empire that served as their foundation; they were themselves in contact with evolved empires that reacted back upon them; they actively prepared the way for new forms of the State (for example, absolute monarchy as the culmination of a certain kind of subjective law and a feudal process).⁴⁵ In effect, in the rich domain of personal relations, what counts is not the capriciousness or variability of the individuals but the consistency of the relations, and the adequation between a subjectivity that can reach the point of delirium and qualified acts that are sources of rights and obligations. In a beautiful passage, Edgar Quinet underlines this coincidence between “the delirium of the twelve Cesars and the golden age of Roman law.”⁴⁶

The subjectifications, conjunctions, and appropriations do not prevent the decoded flows from continuing to flow, and from ceaselessly engendering new flows that escape (we saw this, for example, at the level of a micropolitics of the Middle Ages). This is where there is an ambiguity in these apparatuses: they can only function with decoded flows, and yet they do not let them stream together; they perform topical conjunctions that stand as so many knots or recodings. This accounts for the historians’ impression that capitalism “could have” developed beginning at a certain moment, in China, in Rome, in Byzantium, in the Middle Ages, that the conditions for it existed but were not effectuated or even capable of being effectuated. The situation is that the pressure of the flows draws capitalism in negative outline, but for it to be realized there must be a whole *integral of decoded flows*, a whole *generalized conjunction* that overspills and overturns the preceding apparatuses. And in fact when Marx sets about defining capitalism, he begins by invoking the advent of a single unqualified and global Subjectivity, which capitalizes all of the processes of subjectification, “all activities without distinction”: “productive activity in general,” “the sole subjective essence of wealth . . .” And this single Subject now expresses itself in an Object in general, no longer in this or that qualitative state: “Along with the abstract universality of wealth-creating activity we have now the universality of the object defined as wealth, viz. the product in general, or labor in general, but as past, materialized labor.”⁴⁷ Circulation constitutes capital as a subjectivity commensurate with society in its entirety. But this new social subjectivity can form only to the extent that the decoded flows overspill their conjunctions and attain a level of decoding that the State apparatuses are no longer able to reclaim: *on the one hand*, the flow of labor must no longer be determined as slavery or serfdom but must become naked and free labor; and *on the other hand*, wealth must no longer be determined as money dealing, merchant’s or landed wealth, but must become pure homogeneous and independent capital. And doubt-

less, these two becomings at least (for other flows also converge) introduce many contingencies and many different factors on each of the lines. But it is their abstract conjunction in a single stroke that constitutes capitalism, providing a universal subject and an object in general for one another. Capitalism forms when the flow of unqualified wealth encounters the flow of unqualified labor and conjugates with it.⁴⁸ This is what the preceding conjunctions, which were still topical or qualitative, had always inhibited (the two principal inhibitors were the feudal organization of the countryside and the corporative organization of the towns). This amounts to saying that capitalism forms with *a general axiomatic of decoded flows*. “Capital is a right, or, to be more precise, a relation of production that is manifested as a right, and as such it is independent of the concrete form that it cloaks at each moment of its productive function.”⁴⁹ Private property no longer expresses the bond of personal dependence but the independence of a Subject that now constitutes the sole bond. This makes for an important difference in the evolution of private property: private property in itself relates to rights, instead of the law relating it to the land, things, or people (this raises in particular the famous question of the elimination of ground rent in capitalism). *A new threshold of deterritorialization*. And when capital becomes an active right in this way, the entire historical figure of the law changes. The law ceases to be the overcoding of customs, as it was in the archaic empire; it is no longer a set of topics, as it was in the evolved States, the autonomous cities, and the feudal systems; it increasingly assumes the direct form and immediate characteristics of an axiomatic, as evidenced in our civil “code.”⁵⁰

When the flows reach this capitalist threshold of decoding and deterritorialization (naked labor, independent capital), it seems that there is no longer a need for a State, for distinct juridical and political domination, in order to ensure appropriation, which has become directly economic. The economy constitutes a worldwide axiomatic, a “universal cosmopolitan energy which overflows every restriction and bond,”⁵¹ a mobile and convertible substance “such as the total value of annual production.” Today we can depict an enormous, so-called stateless, monetary mass that circulates through foreign exchange and across borders, eluding control by the States, forming a multinational ecumenical organization, constituting a de facto supranational power untouched by governmental decisions.⁵² But whatever dimensions or quantities this may have assumed today, capitalism has from the beginning mobilized a force of deterritorialization infinitely surpassing the deterritorialization proper to the State. For since Paleolithic and Neolithic times, the State has been deterritorializing to the extent that it makes the earth an *object* of its higher unity, a forced aggregate of coexistence, instead of the free play of territories among themselves and with the

lineages. But this is precisely the sense in which the State is termed “territorial.” Capitalism, on the other hand, is not at all territorial, even in its beginnings: its power of deterritorialization consists in taking as its object, not the earth, but “materialized labor,” the commodity. And private property is no longer ownership of the land or the soil, nor even of the means of production as such, but of convertible abstract rights.⁵³ That is why capitalism marks a mutation in worldwide or ecumenical organizations, which now take on a consistency of their own: the worldwide axiomatic, instead of resulting from heterogeneous social formations and their relations, for the most part distributes these formations, determines their relations, while organizing an international division of labor. From all these standpoints, it could be said that capitalism develops an economic order that could do without the State. And in fact capitalism is not short on war cries against the State, not only in the name of the market, but by virtue of its superior deterritorialization.

This, however, is only one very partial aspect of capital. If it is true that we are not using the word axiomatic as a simple metaphor, we must review what distinguishes an axiomatic from all manner of codes, overcodings, and recodings: the axiomatic deals directly with purely functional elements and relations whose nature is not specified, and which are immediately realized in highly varied domains simultaneously; codes, on the other hand, are relative to those domains and express specific relations between qualified elements that cannot be subsumed by a higher formal unity (overcoding) except by transcendence and in an indirect fashion. The *immanent axiomatic* finds in the domains it moves through so many models, termed *models of realization*. It could similarly be said that capital as right, as a “qualitatively homogeneous and quantitatively commensurable element,” is realized in sectors and means of production (or that “unified capital” is realized in “differentiated capital”). However, the different sectors are not alone in serving as models of realization—*the States* do too. Each of them groups together and combines several sectors, according to its resources, population, wealth, industrial capacity, etc. Thus the States, in capitalism, are not canceled out but change form and take on a new meaning: models of realization for a worldwide axiomatic that exceeds them. But to exceed is not at all the same thing as doing without. We have already seen that capitalism proceeds by way of the State-form rather than the town-form; the basis for the fundamental mechanisms described by Marx (the colonial regime, the public debt, the modern tax system and indirect taxation, industrial protectionism, trade wars) may be laid in the towns, but the towns function as mechanisms of accumulation, acceleration, and concentration only to the extent that they are appropriated by States. Recent events tend to confirm this principle from another angle.

For example, NASA appeared ready to mobilize considerable capital for interplanetary exploration, as though capitalism were riding a vector taking it to the moon; but following the USSR, which conceived of extraterrestrial space as a belt that should circle the earth taken as the “object,” the American government cut off funds for exploration and returned capital in this case to a more centered model. It is thus proper to State deterritorialization to moderate the superior deterritorialization of capital and to provide the latter with compensatory reterritorializations. More generally, this extreme example aside, we must take into account a “materialist” determination of the modern State or nation-state: a group of producers in which labor and capital circulate freely, in other words, in which the homogeneity and competition of capital is effectuated, in principle without external obstacles. In order to be effectuated, capitalism has always required there to be a new force and a new law of States, on the level of the flow of labor as on the level of the flow of independent capital.

So States are not at all transcendent paradigms of an overcoding but immanent models of realization for an axiomatic of decoded flows. Once again, our use of the word “axiomatic” is far from a metaphor; we find literally the same theoretical problems that are posed by the models in an axiomatic repeated in relation to the State. For models of realization, though varied, are supposed to be *isomorphic* with regard to the axiomatic they effectuate; however, this isomorphy, concrete variations considered, accommodates itself to the greatest of formal differences. Moreover, a single axiomatic seems capable of encompassing polymorphic models, not only when it is not yet “saturated,” but with those models as integral elements of its saturation.⁵⁴ These “problems” become singularly political when we think of modern States.

1. Are not all modern States isomorphic in relation to the capitalist axiomatic, to the point that the difference between democratic, totalitarian, liberal, and tyrannical States depends only on concrete variables, and on the worldwide distribution of those variables, which always undergo eventual readjustments? Even the so-called socialist States are isomorphic, to the extent that there is *only one world market*, the capitalist one.

2. Conversely, does not the world capitalist axiomatic tolerate a real polymorphy, or even a heteromorphy, of models, and for two reasons? On the one hand, capital as a general relation of production can very easily integrate concrete sectors or modes of production that are noncapitalist. But on the other hand, and this is the main point, the bureaucratic socialist States can themselves develop different modes of production that only conjugate with capitalism to form a set whose “power” exceeds that of the axiomatic itself (it will be necessary to try to determine the nature of this

power, why we so often think of it in apocalyptic terms, what conflicts it spawns, what slim chances it leaves us . . .).

3. A typology of modern States is thus coupled with a metaeconomics: it would be inaccurate to treat all States as “interchangeable” (even isomorphy does not have that consequence), but it would be no less inaccurate to privilege a certain form of the State (forgetting that polymorphy establishes strict complementarities between the Western democracies and the colonial or neocolonial tyrannies that they install or support in other regions) or to equate the bureaucratic socialist States with the totalitarian capitalist States (neglecting the fact that the axiomatic can encompass a real heteromorphy from which the higher power of the aggregate derives, even if it is for the worse).

What is called a nation-state, in the most diverse forms, is precisely the State as a model of realization. And the birth of nations implies many artifices: Not only are they constituted in an active struggle against the imperial or evolved systems, the feudal systems, and the autonomous cities, but they crush their own “minorities,” in other words, minoritarian phenomena that could be termed “nationalitarian,” which work from within and if need be turn to the old codes to find a greater degree of freedom. The constituents of the nation are a land and a people: the “natal,” which is not necessarily innate, and the “popular,” which is not necessarily pre-given. The problem of the nation is aggravated in the two extreme cases of a land without a people and a people without a land. How can a people and a land be made, in other words, a nation—a refrain? The coldest and bloodiest means vie with upsurges of romanticism. The axiomatic is complex, and is not without passions. The natal or the land, as we have seen elsewhere, implies a certain deterritorialization of the territories (community land, imperial provinces, seigneurial domains, etc.), and the people, a decoding of the population. The nation is constituted on the basis of these flows and is inseparable from the modern State that gives consistency to the corresponding land and people. It is the flow of naked labor that makes the people, just as it is the flow of Capital that makes the land and its industrial base. In short, the nation is the very operation of a collective subjectification, to which the modern State corresponds as a process of subjection. It is in the form of the nation-state, with all its possible variations, that the State becomes the model of realization for the capitalist axiomatic. This is not at all to say that nations are appearances or ideological phenomena; on the contrary, they are the passionnal and living forms in which the qualitative homogeneity and the quantitative competition of abstract capital are first realized.

We distinguish *machinic enslavement* and *social subjection* as two separate concepts. There is enslavement when human beings themselves are

constituent pieces of a machine that they compose among themselves and with other things (animals, tools), under the control and direction of a higher unity. But there is subjection when the higher unity constitutes the human being as a subject linked to a now exterior object, which can be an animal, a tool, or even a machine. The human being is no longer a component of the machine but a worker, a user. He or she is subjected *to* the machine and no longer enslaved *by* the machine. This is not to say that the second regime is more human. But the first regime does seem to have a special relation to the archaic imperial formation: human beings are not subjects but pieces of a machine that overcodes the aggregate (this has been called “generalized slavery,” as opposed to the private slavery of antiquity, or feudal serfdom). We believe that Lewis Mumford is right in designating the archaic empires megamachines, and in pointing out that, once again, it is not a question of a metaphor: “If a machine can be defined more or less in accord with the classic definition of Reuleaux, as a combination of resistant parts, each specialized in function, operating under human control to transmit motion and to perform work, then the *human machine* was a real machine.”⁵⁵ Of course, it was the modern State and capitalism that brought the triumph of machines, in particular of motorized machines (whereas the archaic State had simple machines at best); but what we are referring to now are *technical machines*, which are definable extrinsically. One is not enslaved by the technical machine but rather subjected to it. It would appear, then, that the modern State, through technological development, has substituted an increasingly powerful social subjection for machinic enslavement. Ancient slavery and feudal serfdom were already procedures of subjection. But the naked or “free” worker of capitalism takes subjection to its most radical expression, since the processes of subjectification no longer even enter into partial conjunctions that interrupt the flow. In effect, capital acts as the point of subjectification that constitutes all human beings as subjects; but some, the “capitalists,” are subjects of enunciation that form the private subjectivity of capital, while the others, the “proletarians,” are subjects of the statement, subjected to the technical machines in which constant capital is effectuated. The wage regime can therefore take the subjection of human beings to an unprecedented point, and exhibit a singular cruelty, yet still be justified in its humanist cry: No, human beings are not machines, we don’t treat them like machines, we certainly don’t confuse variable capital and constant capital . . .

Capitalism arises as a worldwide enterprise of subjectification by constituting an axiomatic of decoded flows. Social subjection, as the correlate of subjectification, appears much more in the axiomatic’s models of realization than in the axiomatic itself. It is within the framework of the nation-State, or of national subjectivities, that processes of subjectifica-

tion and the corresponding subjections are manifested. The axiomatic itself, of which the States are models of realization, restores or reinvents, in new and now technical forms, an entire system of machinic enslavement. This in no way represents a return to the imperial machine since we are now in the immanence of an axiomatic, and not under the transcendence of a formal Unity. But it is the reinvention of a machine of which human beings are constituent parts, instead of subjected workers or users. If motorized machines constituted the second age of the technical machine, cybernetic and informational machines form a third age that reconstructs a generalized regime of subjection: recurrent and reversible “humans-machines systems” replace the old nonrecurrent and nonreversible relations of subjection between the two elements; the relation between human and machine is based on internal, mutual communication, and no longer on usage or action.⁵⁶ In the organic composition of capital, variable capital defines a regime of subjection of the worker (human surplus value), the principal framework of which is the business or factory. But with automation comes a progressive increase in the proportion of constant capital; we then see a new kind of enslavement: at the same time the work regime changes, surplus value becomes machinic, and the framework expands to all of society. It could also be said that a small amount of subjectification took us away from machinic enslavement, but a large amount brings us back to it. Attention has recently been focused on the fact that modern power is not at all reducible to the classical alternative “repression or ideology” but implies processes of normalization, modulation, modeling, and information that bear on language, perception, desire, movement, etc., and which proceed by way of microassemblages. This aggregate includes both subjection and enslavement taken to extremes, as two simultaneous parts that constantly reinforce and nourish each other. For example, one is subjected to TV insofar as one uses and consumes it, in the very particular situation of a subject of the statement that more or less mistakes itself for a subject of enunciation (“you, dear television viewers, who make TV what it is . . .”); the technical machine is the medium between two subjects. But one is enslaved by TV as a human machine insofar as the television viewers are no longer consumers or users, nor even subjects who supposedly “make” it, but intrinsic component pieces, “input” and “output,” feedback or recurrences that are no longer connected to the machine in such a way as to produce or use it. In machinic enslavement, there is nothing but transformations and exchanges of information, some of which are mechanical, others human.⁵⁷ The term “subjection,” of course, should not be confined to the national aspect, with enslavement seen as international or worldwide. For information technology is also the property of the States that set themselves up as humans-machines systems. But this is so precisely to the

extent that the two aspects, the axiomatic and the models of realization, constantly cross over into each other and are themselves in communication. Social subjection proportions itself to the model of realization, just as machinic enslavement expands to meet the dimensions of the axiomatic that is effectuated in the model. We have the privilege of undergoing the two operations simultaneously, in relation to the same things and the same events. Rather than stages, subjection and enslavement constitute two coexistent poles.

We may return to the different forms of the State, from the standpoint of a universal history. We distinguish three major forms: (1) imperial archaic States, which are paradigms and constitute a machine of enslavement by overcoding already-coded flows (these States have little diversity, due to a certain formal immutability that applies to all of them); (2) extremely diverse States—evolved empires, autonomous cities, feudal systems, monarchies—which proceed instead by subjectification and subjection, and constitute qualified or topical conjunctions of decoded flows; 3) the modern nation-States, which take decoding even further and are models of realization for an axiomatic or a general conjugation of flows (these States combine social subjection and the new machinic enslavement, and their very diversity is a function of isomorphy, of the eventual heteromorphy or polymorphy of the models in relation to the axiomatic).

There are, of course, all kinds of external circumstances that mark profound breaks between these types of States, and above all submit the archaic empires to utter oblivion, a shrouding lifted only by archaeology. The empires disappeared suddenly, as though in an instantaneous catastrophe. As in the Dorian invasion, a war machine looms up and bears down from without, killing memory. Yet things proceed quite differently on the inside, where all the States resonate together, appropriate armies for themselves, and exhibit a unity of composition in spite of their differences in organization and development. It is evident that all decoded flows, of whatever kind, are prone to forming a war machine directed against the State. But everything changes depending on whether these flows connect up with a war machine or, on the contrary, enter into conjunctions or a general conjugation that appropriates them for the State. From this standpoint, the modern States have a kind of transspatiotemporal unity with the archaic State. The internal correlation between 1 and 2 appears most clearly in the fact that the fragmented forms of the Aegean world presuppose the great imperial form of the Orient and find in it a stock or agricultural surplus, which they consequently have no need to produce or accumulate for themselves. And to the extent that the States of the second age are nevertheless obliged to reconstitute a stock, if only because of external circumstances—what State can do without one?—in so doing they

always reactivate an evolved imperial form. We find the revival of this form in the Greek, Roman, and feudal worlds: there is always an empire on the horizon, which for the subjective States plays the role of signifier and encompassing element. And the correlation between 2 and 3 is no less pronounced, for industrial revolutions are not wanting, and the difference between topical conjunctions and the great conjugation of decoded flows is so thin that one is left with the impression that capitalism was continually being born, disappearing and reviving at every crossroads of history. And the correlation between 3 and 1 is also a necessary one: the modern States of the third age do indeed restore the most absolute of empires, a new “megamachine,” whatever the novelty or timeliness of its now immanent form; they do this by realizing an axiomatic that functions as much by machinic enslavement as by social subjection. Capitalism has reawakened the *Urstaat*, and given it new strength.⁵⁸

Not only, as Hegel said, does every State imply “the essential moments of its existence as a State,” but there is a unique moment, in the sense of a coupling of forces, and this moment of the State is capture, bond, knot, *nexum*, magical capture. Must we speak of a second pole, which would operate instead by pact and contract? Is this not instead that other force, with capture as the unique moment of coupling? For the two forces are the overcoding of coded flows, and the treatment of decoded flows. The contract is a juridical expression of the second aspect: it appears as the proceeding of subjectification, the outcome of which is subjection. And the contract must be pushed to the extreme; in other words, it is no longer concluded between two people but between self and self, within the same person—*Ich = Ich*—as subjected and sovereign. The extreme perversion of the contract, reinstating the purest of knots. The knot, bond, capture, thus travel a long history: first, the objective, imperial collective bond; then all of the forms of subjective personal bonds; finally, the Subject that binds itself, and in so doing renews the most magical operation, “a cosmopolitan, universal energy which overflows every restriction and bond so as to establish itself instead as the sole bond.”⁵⁹ Even subjection is only a relay for the fundamental moment of the State, namely, civil capture or machinic enslavement. The State is assuredly not the locus of liberty, nor the agent of a forced servitude or war capture. Should we then speak of “voluntary servitude”? This is like the expression “magical capture”: its only merit is to underline the apparent mystery. There is a machinic enslavement, about which it could be said in each case that it presupposes itself, that it appears as preaccomplished; this machinic enslavement is no more “voluntary” than it is “forced.”

PROPOSITION XIV. *Axiomatics and the presentday situation.*

Politics is by no means an apodictic science. It proceeds by experimentation, groping in the dark, injection, withdrawal, advances, retreats. The factors of decision and prediction are limited. It is an absurdity to postulate a world supergovernment that makes the final decisions. No one is even capable of predicting the growth in the money supply. Similarly, the States are affected by all kinds of coefficients of uncertainty and unpredictability. John Kenneth Galbraith and François Châtelet have formulated the concept of constant and decisive errors, which make the glory of men of State no less than their rare successful evaluations. But that is just one more reason to make a connection between politics and axiomatics. For in science an axiomatic is not at all a transcendent, autonomous, and decision-making power opposed to experimentation and intuition. On the one hand, it has its own gropings in the dark, experimentations, modes of intuition. Axioms being independent of each other, can they be added, and up to what point (a saturated system)? Can they be withdrawn (a "weakened" system)? On the other hand, it is of the nature of axiomatics to come up against *so-called undecidable propositions*, to confront *necessarily higher powers* that it cannot master.⁶⁰ Finally, axiomatics does not constitute the cutting edge of science; it is much more a stopping point, a reordering that prevents decoded semiotic flows in physics and mathematics from escaping in all directions. The great axiomaticians are the men of State of science, who seal off the lines of flight that are so frequent in mathematics, who would impose a new *nexus*, if only a temporary one, and who lay down the official policies of science. They are the heirs of the theorematic conception of geometry. When intuitionism opposed axiomatics, it was not only in the name of intuition, of construction and creation, but also in the name of a calculus of problems, a problematic conception of science that was not less abstract but implied an entirely different abstract machine, one working in the undecidable and the fugitive.⁶¹ It is the real characteristics of axiomatics that lead us to say that capitalism and present-day politics are an axiomatic in the literal sense. But it is precisely for this reason that nothing is played out in advance. From this standpoint, we may present a summary sketch of the "givens."

1. *Addition, subtraction.* The axioms of capitalism are obviously not theoretical propositions, or ideological formulas, but operative statements that constitute the semiological form of Capital and that enter as component parts into assemblages of production, circulation, and consumption. The axioms are primary statements, which do not derive from or depend upon another statement. In this sense, a flow can be the object of one or several axioms (with the set of all axioms constituting the conjugation of the flows); but it can also lack any axioms of its own, its treatment being

only a consequence of other axioms; finally, it can remain out of bounds, evolve without limits, be left in the state of an “untamed” variation in the system. There is a tendency within capitalism continually to add more axioms. After the end of World War I, the joint influence of the world depression and the Russian Revolution forced capitalism to multiply its axioms, to invent new ones dealing with the working class, employment, union organization, social institutions, the role of the State, the foreign and domestic markets. Keynesian economics and the New Deal were axiom laboratories. Examples of the creation of new axioms after the Second World War: the Marshall Plan, forms of assistance and lending, transformations in the monetary system. It is not only in periods of expansion or recovery that axioms multiply. What makes the axiomatic vary, in relation to the States, is the distinction and relation between the foreign and domestic markets. There is a multiplication of axioms most notably when an integrated domestic market is being organized to meet the requirements of the foreign market. Axioms for the young, for the old, for women, etc. A very general pole of the State, “social democracy,” can be defined by this tendency to add, invent axioms in relation to spheres of investment and sources of profit: the question is not that of freedom and constraint, nor of centralism and decentralization, but of the manner in which one masters the flows. In this case, they are mastered by the multiplication of directing axioms. The opposite tendency is no less a part of capitalism: the tendency to withdraw, subtract axioms. One falls back on a very small number of axioms regulating the dominant flows, while the other flows are given a derivative, consequential status (defined by the “theorems” ensuing from the axioms), or are left in an untamed state that does not preclude the brutal intervention of State power, quite the contrary. The “totalitarianism” pole of the State incarnates this tendency to restrict the number of axioms, and operates by the exclusive promotion of the foreign sector: the appeal to foreign sources of capital, the rise of industries aimed at the exportation of foodstuffs or raw materials, the collapse of the domestic market. The totalitarian State is not a maximum State but rather, following Virilio’s formulation, the *minimum State* of anarcho-capitalism (cf. Chile). At the limit, the only axioms that are retained concern the equilibrium of the foreign sector, reserve levels and the inflation rate; “the population is no longer a given, it has become a consequence.” As for untamed evolutions, they appear among other places in the variations in the employment level, in the phenomena of exodus from the countryside, shantytown-urbanization, etc.

The case of fascism (“national socialism”) is distinct from totalitarianism. It coincides with the totalitarian pole in the collapse of the domestic market and the reduction in the number of axioms. However, the promotion of the foreign sector does not at all take place through an appeal to for-

eign sources of capital and through export industries, but through a war economy, which entails an expansionism foreign to totalitarianism and an autonomous fabrication of capital. As for the domestic market, it is effectuated in a specific production of the *Ersatz*. This means that fascism, too, brings a proliferation of axioms, which explains why it has often been compared to a Keynesian economy. Fascism, however, is a tautological or fictitious proliferation, a multiplication by subtraction; this makes it a very special case.⁶²

2. *Saturation.* Can we express the distribution of the two opposite tendencies by saying that the saturation of the system marks the point of inversion? No, for the saturation is itself relative. If Marx demonstrated the functioning of capitalism as an axiomatic, it was above all in the famous chapter on the tendency of the rate of profit to fall. Capitalism is indeed an axiomatic, because it has no laws but immanent ones. It would like for us to believe that it confronts the limits of the Universe, the extreme limit of resources and energy. But all it confronts are its own limits (the periodic depreciation of existing capital); all it repels or displaces are its own limits (the formation of new capital, in new industries with a high profit rate). This is the history of oil and nuclear power. And it does both at once: capitalism confronts its own limits and simultaneously displaces them, setting them down again farther along. It could be said that the totalitarian tendency to restrict the number of axioms corresponds to the confrontation with the limits, whereas the social democratic tendency corresponds to the displacement of the limits. But one does not come without the other, either in two different but coexistent places or in two successive but closely linked moments; they always have a hold on each other, or are even contained in each other, constituting the same axiomatic. A typical example would be present-day Brazil, with its ambiguous alternative “totalitarianism-social democracy.” As a general rule, the limits are all the more mobile if axioms are subtracted in one place but added elsewhere.

It would be an error to take a disinterested stance toward struggle on the level of the axioms. It is sometimes thought that every axiom, in capitalism or in one of its States, constitutes a “recuperation.” But this disenchanted concept is not a good one. The constant readjustments of the capitalist axiomatic, in other words, the additions (the enunciation of new axioms) and the withdrawals (the creation of exclusive axioms), are the object of struggles in no way confined to the technocracy. Everywhere, the workers’ struggles overspill the framework of the capitalist enterprises, which imply for the most part derivative propositions. The struggles bear directly upon the axioms that preside over the State’s public spending, or that even concern a specific international organization (for example, a multinational corpora-

tion can at will plan the liquidation of a factory inside a country). The resulting danger of a worldwide labor bureaucracy or technocracy taking charge of these problems can be warded off only to the extent that local struggles directly target national and international axioms, at the precise point of their insertion in the field of immanence (the potential of the rural world in this respect). There is always a fundamental difference between living flows and the axioms that subordinate them to centers of control and decision making, that make a given segment correspond to them, which measure their quanta. But the pressure of the living flows, and of the problems they pose and impose, must be exerted inside the axiomatic, as much in order to fight the totalitarian reductions as to anticipate and precipitate the additions, to orient them and prevent their technocratic perversion.

3. *Models, isomorphy.* In principle, all States are isomorphic; in other words, they are domains of realization of capital as a function of a sole external world market. But the first question is whether isomorphy implies a homogeneity or even a homogenization of States. The answer is yes, as can be seen in present-day Europe with respect to justice and the police, the highway code, the circulation of commodities, production costs, etc. But this is true only insofar as there is a tendency toward a single integrated domestic market. Otherwise, isomorphy in no way implies homogeneity: there is isomorphy, but heterogeneity, between totalitarian and social democratic States wherever the mode of production is the same. The general rules regarding this are as follows: the consistency, *the totality (l'ensemble), or unity of the axiomatic* are defined by capital as a “right” or relation of production (for the market); *the respective independence of the axioms* in no way contradicts this totality but derives from the divisions or sectors of the capitalist mode of production; *the isomorphy of the models*, with the two poles of addition and subtraction, depends on how the domestic and foreign markets are distributed in each case.

But this is only a first bipolarity, applying to the States that are located at the center and are under the capitalist mode of production. A second, West-East, bipolarity has been imposed on the States of the center, that of the capitalist States and the bureaucratic socialist States. Although this new distinction may share certain traits of the first (the so-called socialist States being assimilable to the totalitarian States), the problem lies elsewhere. The numerous “convergence” theories that attempt to demonstrate a certain homogenization of the States of the East and West are not very convincing. Even isomorphism is not applicable: there is a real heteromorphy, not only because the mode of production is not capitalist, but also because the relation of production is not Capital (rather, it is the Plan). If the socialist States are nevertheless still models of realization for

the capitalist axiomatic, it is due to the existence of a single external world market, which remains the deciding factor here, even above and beyond the relations of production from which it results. It can even happen that the *socialist bureaucratic plan(e)* takes on a parasitic function in relation to the *plan(e) of capital*, which manifests a greater creativity, of the “virus” type.

Finally, the third fundamental bipolarity is the center and the periphery (North-South). In view of the respective independence of the axioms, we can join Samir Amin in saying that the axioms of the periphery differ from those of the center.⁶³ And here again, the difference and independence of the axioms in no way compromise the consistency of the overall axiomatic. On the contrary, central capitalism needs the periphery constituted by the Third World, where it locates a large part of its most modern industries; it does not just invest capital in these industries, but is also furnished with capital by them. The issue of the dependence of the Third World States is of course an obvious one, but not the most important one (it was bequeathed by the old colonialism). It is obvious that having independent axioms has never guaranteed the independence of States; rather it ensures an international division of labor. The important question, once again, is that of isomorphy in relation to the worldwide axiomatic. To a large extent, there is isomorphy between the United States and the bloodiest of the South American tyrannies (or between France, England, and West Germany and certain African States). The center-periphery bipolarity, States of the center and States of the Third World, may well exhibit some of the distinguishing traits of the two preceding bipolarities, but it also evades them, raising other problems. Throughout a vast portion of the Third World, the general relation of production is capital—even throughout the entire Third World, in the sense that the socialized sector may utilize that relation, adopting it in this case. But the mode of production is not necessarily capitalist, either in the so-called archaic or transitional forms, or in the most productive, highly industrialized sectors. This indeed represents a third case, included in the worldwide axiomatic: when capital acts as the relation of production but in noncapitalist modes of production. We may therefore speak of a polymorphy of the Third World States in relation to the States of the center. And this dimension of the axiomatic is no less necessary than the others; it is even much more necessary, for the heteromorphy of the so-called socialist States was imposed upon capitalism, which digested it as best it could, whereas the polymorphy of the Third World States is partially organized by the center, as an axiom providing a substitute for colonization.

We are always brought back to the literal question of the models of realization of a worldwide axiomatic: there is in principle an *isomorphy* of the States of the center, a *heteromorphy* imposed by the bureaucratic socialist

State, and a *polymorphy* organized by the Third World States. Once again, it would be absurd to think that the insertion of popular movements is condemned in advance throughout this field of immanence, and to assume that there are either “good” States that are democratic, social democratic or at the other extreme socialist, or that on the contrary all States are equivalent and homogeneous.

4. *Power (puissance)*. Let us suppose that the axiomatic necessarily marshals a power higher than the one it treats, in other words, than that of the aggregates serving as its models. This is like a power of the continuum, tied to the axiomatic but exceeding it. We immediately recognize this power as a power of destruction, of war, a power incarnated in financial, industrial, and military technological complexes that are in continuity with one another. On the one hand, war clearly follows the same movement as capitalism: In the same way as the proportion of constant capital keeps growing, war becomes increasingly a “war of matériel” in which the human being no longer even represents a variable capital of subjection, but is instead a pure element of machinic enslavement. On the other hand, and this is the main point, the growing importance of constant capital in the axiomatic means that the depreciation of existing capital and the formation of new capital assume a rhythm and scale that necessarily take the route of a war machine now incarnated in the complexes: the complexes actively contribute to the redistributions of the world necessary for the exploitation of maritime and planetary resources. There is a continuous “threshold” of power that accompanies in every instance the shifting of the axiomatic’s limits; it is as though the power of war always supersaturated the system’s saturation, and was its necessary condition.

The classical conflicts among the States of the center (as well as peripheral colonization) have been joined, or rather replaced, by two great conflictual lines, between West and East and North and South; these lines intersect and together cover everything. But the overarmament of the West and East not only leaves the reality of local wars entirely intact and gives them a new force and new stakes; it not only founds the “apocalyptic” possibility of a direct confrontation along the two great axes; it also seems that the war machine takes on a specific supplementary meaning: industrial, political, judicial, etc. It is indeed true that the States, throughout their history, have repeatedly appropriated the war machine; and it was after the war machine was appropriated that war, its preparation and effectuation, became the exclusive object of the machine, but as a more or less “limited” war. As for the aim, it remained the political aim of the States. The various factors that tended to make war a “total war,” most notably the fascist factor, marked the beginning of an inversion of the movement: as though the

States, through the war they waged against one another, had after a long period of appropriation reconstituted an autonomous war machine. But this unchained or liberated war machine continued to have as its object war in action, a now total, unlimited kind of war. The entire fascist economy became a war economy, but the war economy still needed total war as its object. For this reason, fascist war still fell under Clausewitz's formula, "the continuation of politics by other means," even though those other means had become exclusive, in other words, the political aim had entered into contradiction with the object (hence Virilio's idea that the fascist State was a "suicidal" State more than a totalitarian one). It was only after World War II that the automatization, then automation of the war machine had their true effect. The war machine, the new antagonisms traversing it considered, no longer had war as its exclusive object but took in charge and as its object peace, politics, the world order, in short, the aim. This is where the inversion of Clausewitz's formula comes in: it is politics that becomes the continuation of war; *it is peace that technologically frees the unlimited material process of total war*. War ceases to be the materialization of the war machine; *the war machine itself becomes materialized war*. In this sense, there was no longer a need for fascism. The Fascists were only child precursors, and the absolute peace of survival succeeded where total war had failed. The Third World War was already upon us. The war machine reigned over the entire axiomatic like the power of the continuum that surrounded the "world-economy," and it put all the parts of the universe in contact. The world became a smooth space again (sea, air, atmosphere), over which reigned a single war machine, even when it opposed its own parts. Wars had become a part of peace. More than that, the States no longer appropriated the war machine; they reconstituted a war machine of which they themselves were only the parts.

Of all the authors who have developed an apocalyptic or millenarian sense, it is to Paul Virilio's credit to have emphasized these five rigorous points: that the war machine finds its new object in the absolute peace of terror or deterrence; that it performs a technoscientific "capitalization"; that this war machine is terrifying not as a function of a possible war that it promises us, as by blackmail, but, on the contrary, as a function of the real, very special kind of peace it promotes and has already installed; that this war machine no longer needs a qualified enemy but, in conformity with the requirements of an axiomatic, operates against the "unspecified enemy," domestic or foreign (an individual, group, class, people, event, world); that there arose from this a new conception of security as materialized war, as organized insecurity or molecularized, distributed, programmed catastrophe.⁶⁴

5. *The included middle.* No one has demonstrated more convincingly than Braudel that the capitalist axiomatic requires a center and that this center was constituted in the North, at the outcome of a long historical process: "There can only be a world-economy when the mesh of the network is sufficiently fine, and when exchange is regular and voluminous enough to give rise to a central zone."⁶⁵ Many authors believe on this account that the North-South, center-periphery axis is more important today than the West-East axis, and even principally determines it. This is expressed in a common thesis, taken up and developed by Valéry Giscard d'Estaing: the more equilibrated things become at the center between the West and the East, beginning with the equilibrium of overarmament, the more they become disequilibrated or "destabilized" from North to South and destabilize the central equilibrium. It is clear that in these formulas the South is an abstract term designating the Third World or the periphery; and even that there are Souths or Third Worlds inside the center. It is also clear that this destabilization is not accidental but is a (theorematic) consequence of the axioms of capitalism, principally of the axiom called *unequal exchange*, which is indispensable to capitalism's functioning. This formula is therefore the modern version of the oldest formula, which already obtained in the archaic empires under different conditions. The more the archaic empire overcoded the flows, the more it stimulated decoded flows that turned back against it and forced it to change. The more the decoded flows enter into a central axiomatic, the more they tend to escape to the periphery, to present problems that the axiomatic is incapable of resolving or controlling (even by adding special axioms for the periphery).

The four principal flows that torment the representatives of the world economy, or of the axiomatic, are the flow of matter-energy, the flow of population, the flow of food, and the urban flow. The situation seems inextricable because the axiomatic never ceases to create all of these problems, while at the same time its axioms, even multiplied, deny it the means of resolving them (for example, the circulation and distribution that would make it possible to feed the world). Even a social democracy adapted to the Third World surely does not undertake to integrate the whole poverty-stricken population into the domestic market; what it does, rather, is to effect the class rupture that will select the integratable elements. And the States of the center deal not only with the Third World, each of them has not only an external Third World, but there are internal Third Worlds that rise up within them and work them from the inside. It could even be said in certain respects that the periphery and the center exchange determinations: a deterritorialization of the center, a decoding of the center in relation to national and territorial aggregates, cause the peripheral formations to become true centers of investment, while the central formations

peripheralize. This simultaneously strengthens and relativizes Samir Amin's theses. The more the worldwide axiomatic installs high industry and highly industrialized agriculture at the periphery, provisionally reserving for the center so-called postindustrial activities (automation, electronics, information technologies, the conquest of space, overarmament, etc.), the more it installs peripheral zones of underdevelopment inside the center, internal Third Worlds, internal Souths. "Masses" of the population are abandoned to erratic work (subcontracting, temporary work, or work in the underground economy), and their official subsistence is assured only by State allocations and wages subject to interruption. It is to the credit of thinkers like Antonio Negri to have formulated, on the basis of the exemplary case of Italy, the theory of this internal margin, which tends increasingly to merge the students with the *emarginati*.⁶⁶ These phenomena confirm the difference between the new machinic enslavement and classical subjection. For subjection remained centered on labor and involved a bipolar organization, property-labor, bourgeoisie-proletariat. In enslavement and the central dominance of constant capital, on the other hand, labor seems to have splintered in two directions: intensive surplus labor that no longer even takes the route of labor, and extensive labor that has become erratic and floating. The totalitarian tendency to abandon axioms of employment and the social democratic tendency to multiply statutes can combine here, but always in order to effect class ruptures. The opposition between the axiomatic and the flows it does not succeed in mastering becomes all the more accentuated.

6. *Minorities*. Ours is becoming the age of minorities. We have seen several times that minorities are not necessarily defined by the smallness of their numbers but rather by becoming or a line of fluctuation, in other words, by the gap that separates them from this or that axiom constituting a redundant majority ("Ulysses, or today's average, urban European"; or as Yann Moulier says, "the national Worker, qualified, male and over thirty-five"). A minority can be small in number; but it can also be the largest in number, constitute an absolute, indefinite majority. That is the situation when authors, even those supposedly on the Left, repeat the great capitalist warning cry: in twenty years, "whites" will form only 12 percent of the world population. . . Thus they are not content to say that the majority will change, or has already changed, but say that it is impinged upon by a nondenumerable and proliferating minority that threatens to destroy the very concept of majority, in other words, the majority as an axiom. And the curious concept of nonwhite does not in fact constitute a denumerable set. What defines a minority, then, is not the number but the relations internal to the number. A minority can be numerous, or even infinite; so can a

majority. What distinguishes them is that in the case of a majority the relation internal to the number constitutes a set that may be finite or infinite, but is always denumerable, whereas the minority is defined as a non-denumerable set, however many elements it may have. What characterizes the nondenumerable is neither the set nor its elements; rather, it is the *connection*, the “and” produced between elements, between sets, and which belongs to neither, which eludes them and constitutes a line of flight. The axiomatic manipulates only denumerable sets, even infinite ones, whereas the minorities constitute “fuzzy,” nondenumerable, nonaxiomizable sets, in short, “masses,” multiplicities of escape and flux.

Whether it be the infinite set of the nonwhites of the periphery, or the restricted set of the Basques, Corsicans, etc., everywhere we look we see the conditions for a worldwide movement: the minorities recreate “nationalitarian” phenomena that the nation-states had been charged with controlling and quashing. The bureaucratic socialist sector is certainly not spared by these movements, and as Amalrik said, the dissidents are nothing, or serve only as pawns in international politics, if they are abstracted from the minorities working the USSR. It matters little that the minorities are incapable of constituting viable States from the point of view of the axiomatic and the market, since in the long run they promote compositions that do not pass by way of the capitalist economy any more than they do the State-form. The response of the States, or of the axiomatic, may obviously be to accord the minorities regional or federal or statutory autonomy, in short, to add axioms. But this is not the problem: this operation consists only in translating the minorities into denumerable sets or subsets, which would enter as elements into the majority, which could be counted among the majority. The same applies for a status accorded to women, young people, erratic workers, etc. One could even imagine, in blood and crisis, a more radical reversal that would make the white world the periphery of a yellow world; there would doubtless be an entirely different axiomatic. But what we are talking about is something else, something even that would not resolve: women, nonmen, as a minority, as a nondenumerable flow or set, would receive no adequate expression by becoming elements of the majority, in other words, by becoming a denumerable finite set. Nonwhites would receive no adequate expression by becoming a new yellow or black majority, an infinite denumerable set. What is proper to the minority is to assert a power of the nondenumerable, even if that minority is composed of a single member. That is the formula for multiplicities. Minority as a universal figure, or becoming-everybody/everything (*devenir tout le monde*). Woman: we all have to become that, whether we are male or female. Non-white: we all have to become that, whether we are white, yellow, or black.

Once again, this is not to say that the struggle on the level of the axioms is

without importance; on the contrary, it is determining (at the most diverse levels: women's struggle for the vote, for abortion, for jobs; the struggle of the regions for autonomy; the struggle of the Third World; the struggle of the oppressed masses and minorities in the East or West . . .). But there is also always a sign to indicate that these struggles are the index of another, coexistent combat. However modest the demand, it always constitutes a point that the axiomatic cannot tolerate: when people demand to formulate their problems themselves, and to determine at least the particular conditions under which they can receive a more general solution (hold to the *Particular* as an innovative form). It is always astounding to see the same story repeated: the modesty of the minorities' initial demands, coupled with the impotence of the axiomatic to resolve the slightest corresponding problem. In short, the struggle around axioms is most important when it manifests, itself opens, the gap between two types of propositions, propositions of flow and propositions of axioms. The power of the minorities is not measured by their capacity to enter and make themselves felt within the majority system, nor even to reverse the necessarily tautological criterion of the majority, but to bring to bear the force of the nondenumerable sets, however small they may be, against the denumerable sets, even if they are infinite, reversed, or changed, even they if imply new axioms or, beyond that, a new axiomatic. The issue is not at all anarchy versus organization, nor even centralism versus decentralization, but a calculus or conception of the problems of nondenumerable sets, against the axiomatic of denumerable sets. Such a calculus may have its own compositions, organizations, even centralizations; nevertheless, it proceeds not via the States or the axiomatic process but via a pure becoming of minorities.

7. *Undecidable propositions.* It will be objected that the axiomatic itself marshals the power of a nondenumerable infinite set: precisely that of the war machine. It seems difficult, however, to use the war machine in the general "treatment" of minorities without triggering the absolute war it is supposed to ward off. We have seen the war machine institute quantitative and qualitative processes, miniaturizations, and adaptations that enable it to graduate its attacks or counterattacks, each time as a function of the nature of the "unspecified enemy" (individuals, groups, peoples. . .). But under these conditions, the capitalist axiomatic continually produces and reproduces what the war machine tries to exterminate. Even the organization of famine multiplies the starving as much as it kills them. Even the organization of *camps*, an area where the socialist sector has dreadfully distinguished itself, does not assure the radical solution of which power dreams. The extermination of a minority engenders a minority of that minority.

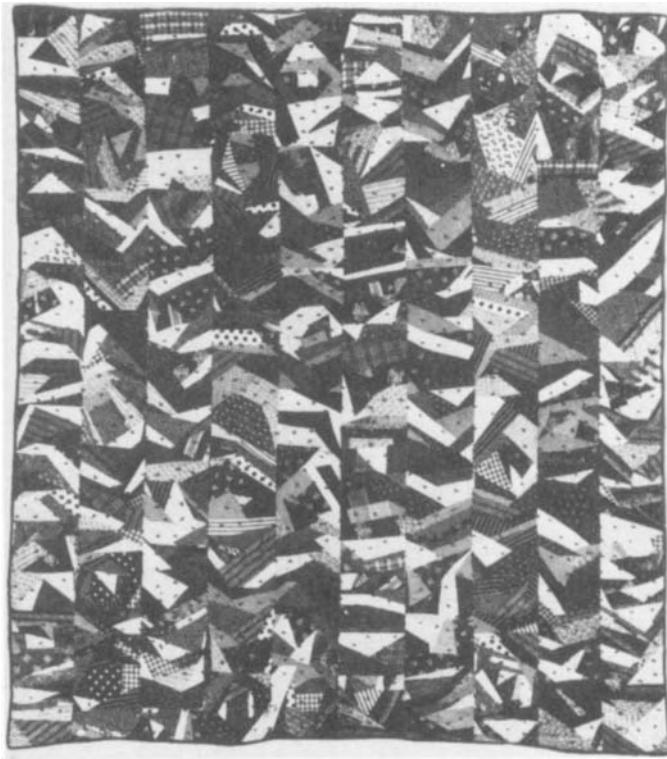
However relentless the killing, it is relatively difficult to liquidate a people or a group, even in the Third World, once it has enough connections with elements of the axiomatic. In still other respects, it can be predicted that the impending problems of the economy, which will consist in reforming capital in relation to new resources (undersea oil, metallic nodules, food-stuffs), will require not only a redistribution of the world that will mobilize the worldwide war machine and train its parts on the new objectives; we will also probably see the formation or re-formation of minoritarian aggregates, in relation to the affected regions.

Generally speaking, minorities do not receive a better solution of their problem by integration, even with axioms, statutes, autonomies, independences. Their tactics necessarily go that route. But if they are revolutionary, it is because they carry within them a deeper movement that challenges the worldwide axiomatic. The power of minority, of particularity, finds its figure or its universal consciousness in the proletariat. But as long as the working class defines itself by an acquired status, or even by a theoretically conquered State, it appears only as "capital," a part of capital (variable capital), and does not leave the *plan(e) of capital*. At best, the *plan(e)* becomes bureaucratic. On the other hand, it is by leaving the *plan(e)* of capital, and never ceasing to leave it, that a mass becomes increasingly revolutionary and destroys the dominant equilibrium of the denumerable sets.⁶⁷ It is hard to see what an Amazon-State would be, a women's State, or a State of erratic workers, a State of the "refusal" of work. If minorities do not constitute viable States culturally, politically, economically, it is because the State-form is not appropriate to them, nor the axiomatic of capital, nor the corresponding culture. We have often seen capitalism maintain and organize inviable States, according to its needs, and for the precise purpose of crushing minorities. The minorities issue is instead that of smashing capitalism, of redefining socialism, of constituting a war machine capable of countering the world war machine by other means.

If the two solutions of extermination and integration hardly seem possible, it is due to the deepest law of capitalism: it continually sets and then repels its own limits, but in so doing gives rise to numerous flows in all directions that escape its axiomatic. *At the same time as capitalism is effectuated in the denumerable sets serving as its models, it necessarily constitutes nondenumerable sets that cut across and disrupt those models.* It does not effect the "conjugation" of the deterritorialized and decoded flows without those flows forging farther ahead; without their escaping both the axiomatic that conjugates them and the models that reterritorialize them; without their tending to enter into "connections" that delineate a new Land; without their constituting a war machine whose aim is neither the

war of extermination nor the peace of generalized terror, but revolutionary movement (the connection of flows, the composition of nondenumerable aggregates, the becoming-minoritarian of everybody/everything). This is not a dispersion or a fragmentation: we are instead back at *the opposition between, on the one hand, a plane of consistency and, on the other, the plane of organization and development of capital and the bureaucratic socialist plane*. There is in each case a constructivism, a “diagrammatism,” operating by the determination of the conditions of the problem and by transversal links between problems: it opposes both the automation of the capitalist axioms and bureaucratic programming. From this standpoint, when we talk about “undecidable propositions,” we are not referring to the uncertainty of the results, which is necessarily a part of every system. We are referring, on the contrary, to the coexistence and inseparability of that which the system conjugates, and that which never ceases to escape it following lines of flight that are themselves connectable. The undecidable is the germ and locus par excellence of revolutionary decisions. Some people invoke the high technology of the world system of enslavement; but even, and especially, this machinic enslavement abounds in undecidable propositions and movements that, far from belonging to a domain of knowledge reserved for sworn specialists, provides so many weapons for the becoming of everybody/everything, becoming-radio, becoming-electronic, becoming-molecular...⁶⁸ Every struggle is a function of all of these undecidable propositions and constructs *revolutionary connections* in opposition to the *conjugations of the axiomatic*.

14. 1440: The Smooth and the Striated



Quilt

Smooth space and striated space—nomad space and sedentary space—the space in which the war machine develops and the space instituted by the State apparatus—are not of the same nature. No sooner do we note a simple opposition between the two kinds of space than we must indicate a much more complex difference by virtue of which the successive terms of the oppositions fail to coincide entirely. And no sooner have we done that than we must remind ourselves that the two spaces in fact exist only in mixture: smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space. In the first case, one organizes even the desert; in the second,

the desert gains and grows; and the two can happen simultaneously. But the de facto mixes do not preclude a de jure, or abstract, distinction between the two spaces. That there is such a distinction is what accounts for the fact that the two spaces do not communicate with each other in the same way: it is the de jure distinction that determines the forms assumed by a given de facto mix and the direction or meaning of the mix (is a smooth space captured, enveloped by a striated space, or does a striated space dissolve into a smooth space, allow a smooth space to develop?). This raises a number of simultaneous questions: the simple oppositions between the two spaces; the complex differences; the de facto mixes, and the passages from one to another; the principles of the mixture, which are not at all symmetrical, sometimes causing a passage from the smooth to the striated, sometimes from the striated to the smooth, according to entirely different movements. We must therefore envision a certain number of models, which would be like various aspects of the two spaces and the relations between them.

The Technological Model. A fabric presents in principle a certain number of characteristics that permit us to define it as a striated space. First, it is constituted by two kinds of parallel elements; in the simplest case, there are vertical and horizontal elements, and the two intertwine, intersect perpendicularly. Second, the two kinds of elements have different functions; one is fixed, the other mobile, passing above and beneath the fixed. Leroi-Gourhan has analyzed this particular figure of “supple solids” in basketry and weaving: stake and thread, warp and woof.¹ Third, a striated space of this kind is necessarily delimited, closed on at least one side: the fabric can be infinite in length but not in width, which is determined by the frame of the warp; the necessity of a back and forth motion implies a closed space (circular or cylindrical figures are themselves closed). Finally, a space of this kind seems necessarily to have a top and a bottom; even when the warp yarn and woof yarn are exactly the same in nature, number, and density, weaving reconstitutes a bottom by placing the knots on one side. Was it not these characteristics that enabled Plato to use the model of weaving as the paradigm for “royal science,” in other words, the art of governing people or operating the State apparatus?

Felt is a supple solid product that proceeds altogether differently, as an anti-fabric. It implies no separation of threads, no intertwining, only an entanglement of fibers obtained by fulling (for example, by rolling the block of fibers back and forth). What becomes entangled are the microscales of the fibers. An aggregate of intrication of this kind is in no way *homogeneous*: it is nevertheless smooth, and contrasts point by point with the space of fabric (it is in principle infinite, open, and unlimited in

every direction; it has neither top nor bottom nor center; it does not assign fixed and mobile elements but rather distributes a continuous variation). Even the technologists who express grave doubts about the nomads' powers of innovation at least give them credit for felt: a splendid insulator, an ingenious invention, the raw material for tents, clothes, and armor among the Turco-Mongols. Of course, the nomads of Africa and the Maghreb instead treat wool as a fabric. Although it might entail displacing the opposition, do we not detect two very different conceptions or even practices of weaving, the distinction between which would be something like the distinction between fabric as a whole and felt? For among sedentaries, clothes-fabric and tapestry-fabric tend to annex the body and exterior space, respectively, to the immobile house: fabric integrates the body and the outside into a closed space. On the other hand, the weaving of the nomad indexes clothing and the house itself to the space of the outside, to the open smooth space in which the body moves.

There are many interlacings, mixes between felt and fabric. Can we not displace the opposition yet again? In knitting, for example, the needles produce a striated space; one of them plays the role of the warp, the other of the woof, but by turns. Crochet, on the other hand, draws an open space in all directions, a space that is prolongable in all directions—but still has a center. A more significant distinction would be between embroidery, with its central theme or motif, and patchwork, with its piece-by-piece construction, its infinite, successive additions of fabric. Of course, embroidery's variables and constants, fixed and mobile elements, may be of extraordinary complexity. Patchwork, for its part, may display equivalents to themes, symmetries, and resonance that approximate it to embroidery. But the fact remains that its space is not at all constituted in the same way: there is no center; its basic motif ("block") is composed of a single element; the recurrence of this element frees uniquely rhythmic values distinct from the harmonies of embroidery (in particular, in "crazy" patchwork, which fits together pieces of varying size, shape, and color, and plays on the *texture* of the fabrics). "She had been working on it for fifteen years, carrying about with her a shapeless bag of dingy, threadbare brocade containing odds and ends of colored fabric in all possible shapes. She could never bring herself to trim them to any pattern; so she shifted and fitted and mused and fitted and shifted them like pieces of a patient puzzle-picture, trying to fit them to a pattern or create a pattern out of them without using her scissors, smoothing her colored scraps with flaccid, putty-colored fingers."² An amorphous collection of juxtaposed pieces that can be joined together in an infinite number of ways: we see that patchwork is literally a Riemannian space, or vice versa. That is why very special work groups were formed for patchwork fabrication (the importance of the quilting bee

in America, and its role from the standpoint of a women's collectivity). The smooth space of patchwork is adequate to demonstrate that "smooth" does not mean homogeneous, quite the contrary: it is an *amorphous*, nonformal space prefiguring op art.

The story of the quilt is particularly interesting in this connection. A quilt comprises two layers of fabric stitched together, often with a filler in between. Thus it is possible for there to be no top or bottom. If we follow the history of the quilt over a short migration sequence (the settlers who left Europe for the New World), we see that there is a shift from a formula dominated by embroidery (so-called "plain" quilts) to a patchwork formula ("appliquéd quilts," and above all "pieced quilts"). The first settlers of the seventeenth century brought with them plain quilts, embroidered and striated spaces of extreme beauty. But toward the end of the century patchwork technique was developed more and more, at first due to the scarcity of textiles (leftover fabric, pieces salvaged from used clothes, remnants taken from the "scrap bag"), and later due to the popularity of Indian chintz. It is as though a smooth space emanated, sprang from a striated space, but not without a correlation between the two, a recapitulation of one in the other, a furtherance of one through the other. Yet the complex difference persists. Patchwork, in conformity with migration, whose degree of affinity with nomadism it shares, is not only named after trajectories, but "represents" trajectories, becomes inseparable from speed or movement in an open space.³

The Musical Model. Pierre Boulez was the first to develop a set of simple oppositions and complex differences, as well as reciprocal nonsymmetrical correlations, between smooth and striated space. He created these concepts and words in the field of music, defining them on several levels precisely in order to account for the abstract distinction at the same time as the concrete mixes. In the simplest terms, Boulez says that in a smooth space-time one occupies without counting, whereas in a striated space-time one counts in order to occupy. He makes palpable or perceptible the difference between nonmetric and metric multiplicities, directional and dimensional spaces. He renders them sonorous or musical. Undoubtedly, his personal work is composed of these relations, created or recreated musically.⁴

At a second level, it can be said that space is susceptible to two kinds of breaks: one is defined by a standard, whereas the other is irregular and undetermined, and can be made wherever one wishes to place it. At yet another level, it can be said that frequencies can be distributed either in the intervals between breaks, or statistically without breaks. In the first case, the principle behind the distribution of breaks and intervals is called a "module"; it may be constant and fixed (a *straight* striated space), or

regularly or irregularly variable (*curved* striated spaces, termed focalized if the variation of the module is regular, nonfocalized if it is irregular). When there is no module, the distribution of frequencies is without break: it is “statistical,” however small the segment of space may be; it still has two aspects, however, depending on whether the distribution is equal (nondirected smooth space), or more or less rare or dense (directed smooth space). Can we say that in the kind of smooth space that is without break or module there is no interval? Or, on the contrary, has everything become interval, intermezzo? The smooth is a nomos, whereas the striated always has a logos, the octave, for example. Boulez is concerned with the communication between the two kinds of space, their alternations and superpositions: how “a strongly directed smooth space tends to meld with a striated space,” how “a striated space in which the statistical distribution of the pitches used is *in fact* equal tends to meld with a smooth space”;⁵ how the octave can be replaced by “non-octave-forming scales” that reproduce themselves through a principle of spiraling; how “texture” can be crafted in such a way as to lose fixed and homogeneous values, becoming a support for slips in tempo, displacements of intervals, and *son art* transformations comparable to the transformations of *op art*.

Returning to the simple opposition, the striated is that which intertwines fixed and variable elements, produces an order and succession of distinct forms, and organizes horizontal melodic lines and vertical harmonic planes. The smooth is the continuous variation, continuous development of form; it is the fusion of harmony and melody in favor of the production of properly rhythmic values, the pure act of the drawing of a diagonal across the vertical and the horizontal.

The Maritime Model. Of course, there are points, lines, and surfaces in striated space as well as in smooth space (there are also volumes, but we will leave this question aside for the time being). In striated space, lines or trajectories tend to be subordinated to points: one goes from one point to another. In the smooth, it is the opposite: the points are subordinated to the trajectory. This was already the case among the nomads for the clothes-tent-space vector of the outside. The dwelling is subordinated to the journey; inside space conforms to outside space: tent, igloo, boat. There are stops and trajectories in both the smooth and the striated. But in smooth space, the stop follows from the trajectory; once again, the interval takes all, the interval is substance (forming the basis for rhythmic values).⁶

In smooth space, the line is therefore a vector, a direction and not a dimension or metric determination. It is a space constructed by local operations involving changes in direction. These changes in direction may be due to the nature of the journey itself, as with the nomads of the archipelago.

goes (a case of “directed” smooth space); but it is more likely to be due to the variability of the goal or point to be attained, as with the nomads of the desert who head toward local, temporary vegetation (a “nondirected” smooth space). Directed or not, and especially in the latter case, smooth space is directional rather than dimensional or metric. Smooth space is filled by events or haecceities, far more than by formed and perceived things. It is a space of affects, more than one of properties. It is *haptic* rather than optical perception. Whereas in the striated forms organize a matter, in the smooth materials signal forces and serve as symptoms for them. It is an intensive rather than extensive space, one of distances, not of measures and properties. Intense *Spatium* instead of *Extensio*. A Body without Organs instead of an organism and organization. Perception in it is based on symptoms and evaluations rather than measures and properties. That is why smooth space is occupied by intensities, wind and noise, forces, and sonorous and tactile qualities, as in the desert, steppe, or ice.⁷ The creaking of ice and the song of the sands. Striated space, on the contrary, is canopied by the sky as measure and by the measurable visual qualities deriving from it.

This is where the very special problem of the sea enters in. For the sea is a smooth space par excellence, and yet was the first to encounter the demands of increasingly strict striation. The problem did not arise in proximity to land. On the contrary, the striation of the sea was a result of navigation on the open water. Maritime space was striated as a function of two astronomical and geographical gains: *bearings*, obtained by a set of calculations based on exact observation of the stars and the sun; and *the map*, which intertwines meridians and parallels, longitudes and latitudes, plotting regions known and unknown onto a grid (like a Mendeleyev table). Must we accept the Portuguese argument and assign 1440 as the turning point that marked the first decisive striation, and set the stage for the great discoveries? Rather, we will follow Pierre Chaunu when he speaks of an extended confrontation at sea between the smooth and the striated during the course of which the striated progressively took hold.⁸ For before longitude lines had been plotted, a very late development, there existed a complex and empirical nomadic system of navigation based on the wind and noise, the colors and sounds of the seas; then came a directional, preastronomical or already astronomical, system of navigation employing only latitude, in which there was no possibility of “taking one’s bearings,” and which had only portolanos lacking “translatable generalization” instead of true maps; finally, improvements upon this primitive astronomical navigation were made under the very special conditions of the latitudes of the Indian Ocean, then of the elliptical circuits of the Atlantic (straight and curved spaces).⁹ It is as if the sea were not only the archetype

of all smooth spaces but the first to undergo a gradual striation gridding it in one place, then another, on this side and that. The commercial cities participated in this striation, and were often innovators; but only the States were capable of carrying it to completion, of raising it to the global level of a “politics of science.”¹⁰ A *dimensionality* that subordinated *directionality*, or superimposed itself upon it, became increasingly entrenched.

This is undoubtedly why the sea, the archetype of smooth space, was also the archetype of all striations of smooth space: the striation of the desert, the air, the stratosphere (prompting Virilio to speak of a “vertical coastline,” as a change in direction). It was at sea that smooth space was first subjugated and a model found for the laying-out and imposition of striated space, a model later put to use elsewhere. This does not contradict Virilio’s other hypothesis: in the aftermath of striation, the sea reimparts a kind of smooth space, occupied first by the “fleet in being,” then by the perpetual motion of the strategic submarine, which outflanks all gridding and invents a neonomadism in the service of a war machine still more disturbing than the States, which reconstitute it at the limit of their striations. The sea, then the air and the stratosphere, become smooth spaces again, but, in the strangest of reversals, it is for the purpose of controlling striated space more completely.¹¹ The smooth always possesses a greater power of deterritorialization than the striated. When examining the new professions, or new classes even, how can one fail to mention the military technicians who stare into screens night and day and live for long stretches in strategic submarines (in the future it will be on satellites), and the apocalyptic eyes and ears they have fashioned for themselves, which can barely distinguish any more between a natural phenomenon, a swarm of locusts, and an “enemy” attack originating at any given point? All of this serves as a reminder that the smooth itself can be drawn and occupied by diabolical powers of *organization*; value judgments aside, this demonstrates above all that there exist two nonsymmetrical movements, one of which striates the smooth, and one of which reimparts smooth space on the basis of the striated. (Do not new smooth spaces, or holey spaces, arise as parries even in relation to the smooth space of a worldwide organization? Virilio invokes the beginnings of subterranean habitation in the “mineral layer,” which can take on very diverse values.)

Let us return to the simple opposition between the smooth and the striated since we are not yet at the point where we can consider the dis-symmetrical and concrete mixes. The smooth and the striated are distinguished first of all by an inverse relation between the point and the line (in the case of the striated, the line is between two points, while in the smooth, the point is between two lines); and second, by the nature of the line (smooth-directional, open intervals; dimensional-striated, closed

intervals). Finally, there is a third difference, concerning the surface or space. In striated space, one closes off a surface and “allocates” it according to determinate intervals, assigned breaks; in the smooth, one “distributes” oneself in an open space, according to frequencies and in the course of one’s crossings (*logos* and *nomos*).¹² As simple as this opposition is, it is not easy to place it. We cannot content ourselves with establishing an immediate opposition between the smooth ground of the nomadic animal raiser and the striated land of the sedentary cultivator. It is evident that the peasant, even the sedentary peasant, participates fully in the space of the wind, the space of tactile and sonorous qualities. When the ancient Greeks speak of the open space of the *nomos*—nondelimited, unpartitioned; the pre-urban countryside; mountainside, plateau, steppe—they oppose it not to cultivation, which may actually be part of it, but to the *polis*, the city, the town. When Ibn Khaldūn speaks of *badiya*, bedouinism, the term covers cultivators as well as nomadic animal raisers: he contrasts it to *hadara*, or “city life.” This clarification is certainly important, but it does not change much. For from the most ancient of times, from Neolithic and even Paleolithic times, *it is the town that invents agriculture*: it is through the actions of the town that the farmers and their striated space are superposed upon the cultivators operating in a still smooth space (the transhumant cultivator, half-sedentary or already completely sedentary). So on this level we reencounter the simple opposition we began by challenging, between farmers and nomads, striated land and smooth ground: but only after a detour through the town as a force of striation. Now not only the sea, desert, steppe, and air are the sites of a contest between the smooth and the striated, but the earth itself, depending on whether there is cultivation in *nomos*-space or agriculture in city-space. Must we not say the same of the city itself? In contrast to the sea, the city is the striated space par excellence; the sea is a smooth space fundamentally open to striation, and the city is the force of striation that reimparts smooth space, puts it back into operation everywhere, on earth and in the other elements, outside but also inside itself. The smooth spaces arising from the city are not only those of worldwide organization, but also of a counterattack combining the smooth and the holey and turning back against the town: sprawling, temporary, shifting shantytowns of nomads and cave dwellers, scrap metal and fabric, patchwork, to which the striations of money, work, or housing are no longer even relevant. An explosive misery secreted by the city, and corresponding to Thom’s mathematical formula: “retroactive smoothing.”¹³ Condensed force, the potential for counterattack?

In each instance, then, the simple opposition “smooth-striated” gives rise to far more difficult complications, alternations, and superpositions. But these complications basically confirm the distinction, precisely

because they bring dissymmetrical movements into play. For now, it suffices to say that there are two kinds of voyage, distinguished by the respective role of the point, line, and space. Goethe travel and Kleist travel? French travel and English (or American) travel? Tree travel and rhizome travel? But nothing completely coincides, and everything intermingles, or crosses over. This is because the differences are not objective: it is possible to live striated on the deserts, steppes, or seas; it is possible to live smooth even in the cities, to be an urban nomad (for example, a stroll taken by Henry Miller in Clichy or Brooklyn is a nomadic transit in smooth space; he makes the city disgorge a patchwork, differentials of speed, delays and accelerations, changes in orientation, continuous variations . . . The beatniks owe much to Miller, but they changed direction again, they put the space outside the cities to new use). Fitzgerald said it long ago: it is not a question of taking off for the South Seas, that is not what determines a voyage. There are not only strange voyages in the city but voyages in place: we are not thinking of drug users, whose experience is too ambiguous, but of true nomads. We can say of the nomads, following Toynbee's suggestion: *they do not move*. They are nomads by dint of not moving, not migrating, of holding a smooth space that they refuse to leave, that they leave only in order to conquer and die. Voyage in place: that is the name of all intensities, even if they also develop in extension. To think is to voyage; earlier we tried to establish a theo-noological model of smooth and striated spaces. In short, what distinguishes the two kinds of voyages is neither a measurable quantity of movement, nor something that would be only in the mind, but the mode of spatialization, the manner of being in space, of being for space. Voyage smoothly or in striation, and think the same way . . . But there are always passages from one to the other, transformations of one within the other, reversals. In his film, *Kings of the Road*, Wenders intersects and superposes the paths of two characters; one of them takes a still educational, memorial, cultural, Goethean journey that is thoroughly striated, whereas the other has already conquered smooth space, and only experiments, induces amnesia in the German "desert." But oddly enough, it is the former who opens space for himself and performs a kind of retroactive smoothing, whereas striae reform around the latter, closing his space again. Voyaging smoothly is a becoming, and a difficult, uncertain becoming at that. It is not a question of returning to preastronomical navigation, nor to the ancient nomads. The confrontation between the smooth and the striated, the passages, alternations and superpositions, are under way today, running in the most varied directions.

The Mathematical Model. It was a decisive event when the mathematician Riemann uprooted the multiple from its predicate state and made it a

noun, “multiplicity.” It marked the end of dialectics and the beginning of a typology and topology of multiplicities. Each multiplicity was defined by n determinations; sometimes the determinations were independent of the situation, and sometimes they depended upon it. For example, the magnitude of a vertical line between two points can be compared to the magnitude of a horizontal line between two other points: it is clear that the multiplicity in this case is metric, that it allows itself to be striated, and that its determinations are magnitudes. On the other hand, two sounds of equal pitch and different intensity cannot be compared to two sounds of equal intensity and different pitch; in this case, two determinations can be compared only “if one is a part of the other and if we restrict ourselves to the judgment that the latter is smaller than the former, without being able to say by how much.”¹⁴ Multiplicities of this second kind are not metric and allow themselves to be striated and measured only by indirect means, which they always resist. They are anexact yet rigorous. Meinong and Russell opposed the notion of *distance* to that of *magnitude*.¹⁵ Distances are not, strictly speaking, indivisible: they can be divided precisely in cases where the situation of one determination makes it part of another. But unlike magnitudes, *they cannot divide without changing in nature each time*. An intensity, for example, is not composed of addable and displaceable magnitudes: a temperature is not the sum of two smaller temperatures, a speed is not the sum of two smaller speeds. Since each intensity is itself a difference, it divides according to an order in which each term of the division differs in nature from the others. Distance is therefore a set of ordered differences, in other words, differences that are enveloped in one another in such a way that it is possible to judge which is larger or smaller, but not their exact magnitudes. For example, one can divide movement into the gallop, trot, and walk, but in such a way that what is divided changes in nature at each moment of the division, without any one of these moments entering into the composition of any other. Therefore these multiplicities of “distance” are inseparable from a process of continuous variation, whereas multiplicities of “magnitude” distribute constants and variables.

That is why we consider Bergson to be of major importance (much more so than Husserl, or even Meinong or Russell) in the development of the theory of multiplicities. Beginning in *Time and Free Will*, he presents duration as a type of multiplicity opposed to metric multiplicity or the multiplicity of magnitude. Duration is in no way indivisible, but is that which cannot be divided without changing in nature at each division (Achilles’ running is not divided into steps, his steps do not compose it in the manner of magnitudes).¹⁶ On the other hand, in a multiplicity such as homogeneous extension, the division can be carried as far as one likes

without changing anything in the constant object; or the magnitudes can vary with no other result than an increase or a decrease in the amount of space they strike. Bergson thus brought to light “two very different kinds of multiplicity,” one qualitative and fusional, continuous, the other numerical and homogeneous, discrete. It will be noted that *matter* goes back and forth between the two; sometimes it is already enveloped in qualitative multiplicity, sometimes already developed in a metric “schema” that draws it outside of itself. The confrontation between Bergson and Einstein on the topic of Relativity is incomprehensible if one fails to place it in the context of the basic theory of Riemannian multiplicities, as modified by Bergson.

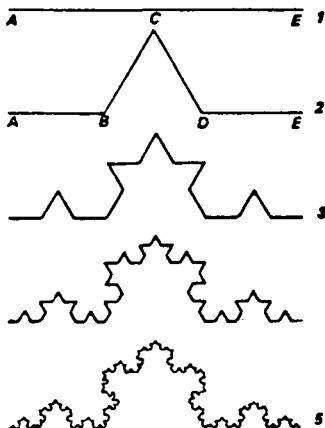
We have on numerous occasions encountered all kinds of differences between two types of multiplicities: metric and nonmetric; extensive and qualitative; centered and acentered; arborescent and rhizomatic; numerical and flat; dimensional and directional; of masses and of packs; of magnitude and of distance; of breaks and of frequency; *striated and smooth*. Not only is that which peoples a smooth space a multiplicity that changes in nature when it divides—such as tribes in the desert: constantly modified distances, packs that are always undergoing metamorphosis—but smooth space itself, desert, steppe, sea, or ice, is a multiplicity of this type, nonmetric, acentered, directional, etc. Now it might be thought that the Number would belong exclusively to the *other multiplicities*, that it would accord them the scientific status nonmetric multiplicities lack. But this is only partially true. It is true that the number is the correlate of the metric: magnitudes can strike space only by reference to numbers, and conversely, numbers are used to express increasingly complex relations between magnitudes, thus giving rise to ideal spaces reinforcing the striation and making it coextensive with all of matter. There is therefore a correlation within metric multiplicities between geometry and arithmetic, geometry and algebra, which is constitutive of major science (the most profound authors in this respect are those who have seen that the number, even in its simplest forms, is exclusively cardinal in character, and the unit exclusively divisible).¹⁷ It could be said on the other hand that nonmetric multiplicities or the multiplicities of smooth space pertain only to a minor geometry that is purely operative and qualitative, in which calculation is necessarily very limited, and the local operations of which are not even capable of general translatability or a homogeneous system of location. Yet this “inferiority” is only apparent; for the independence of this nearly illiterate, ametric geometry is what makes possible the independence of the number, the subsequent function of which is to measure magnitudes in striated space (or to strike). The number distributes itself in smooth space; it does not divide without changing nature each time, without changing units, each of which

represents a distance and not a magnitude. The ordinal, directional, nomadic, articulated number, the numbering number, pertains to smooth space, just as the numbered number pertains to striated space. So we may say of every multiplicity that it is already a number, and still a unit. But the number and the unit, and even the way in which the unit divides, are different in each case. Minor science is continually enriching major science, communicating its intuitions to it, its way of proceeding, its itinerary, its sense of and taste for matter, singularity, variation, intuitionist geometry and the numbering number.

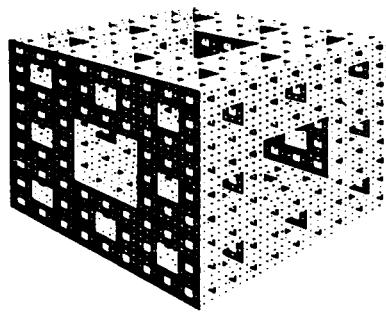
But so far we have only considered the first aspect of smooth and nonmetric multiplicities, as opposed to metric multiplicities: how the situation of one determination can make it part of another without our being able either to assign that situation an exact magnitude or common unit, or to discount it. This is the enveloping or enveloped character of smooth space. But there is a second, more important, aspect: when the situation of the two determinations precludes their comparison. As we know, this is the case for Riemannian spaces, or rather, Riemannian patches of space: “Riemann spaces are devoid of any kind of homogeneity. Each is characterized by the form of the expression that defines the square of the distance between two infinitely proximate points. . . . It follows that two neighboring observers in a Riemann space can locate the points in their immediate vicinity but cannot locate their spaces in relation to each other without a new convention. Each vicinity is therefore like a shred of Euclidean space, but the linkage between one vicinity and the next is not defined and can be effected in an infinite number of ways. Riemann space at its most general thus presents itself as an amorphous collection of pieces that are juxtaposed but not attached to each other.” It is possible to define this multiplicity without any reference to a metrical system, in terms of the conditions of frequency, or rather *accumulation*, of a set of vicinities; these conditions are entirely different from those determining metric spaces and their breaks (even though a relation between the two kinds of space necessarily results).¹⁸ In short, if we follow Lautman’s fine description, Riemannian space is pure patchwork. It has connections, or tactile relations. It has rhythmic values not found elsewhere, even though they can be translated into a metric space. Heterogeneous, in continuous variation, it is a smooth space, insofar as smooth space is amorphous and not homogeneous. We can thus define two positive characteristics of smooth space in general: when there are determinations that are part of one another and pertain to enveloped distances or ordered differences, independent of magnitude; when, independent of metrics, determinations arise that cannot be part of one another but are connected by processes of frequency or accumulation. These are the two aspects of the *nomos* of smooth space.

We are always, however, brought back to a dissymmetrical necessity to cross from the smooth to the striated, and from the striated to the smooth. If it is true that itinerant geometry and the nomadic number of smooth spaces are a constant inspiration to royal science and striated space, conversely, the metrics of striated spaces (*metron*) is indispensable for the translation of the strange data of a smooth multiplicity. Translating is not a simple act: it is not enough to substitute the space traversed for the movement; a series of rich and complex operations is necessary (Bergson was the first to make this point). Neither is translating a secondary act. It is an operation that undoubtedly consists in subjugating, overcoding, *metricizing* smooth space, in neutralizing it, but also in giving it a milieu of propagation, extension, refraction, renewal, and impulse without which it would perhaps die of its own accord: like a mask without which it could neither breathe nor find a general form of expression. Major science has a perpetual need for the inspiration of the minor; but the minor would be nothing if it did not confront and conform to the highest scientific requirements. Let us take just two examples of the richness and necessity of translations, which include as many opportunities for openings as risks of closure or stoppage: first, the complexity of the means by which one translates intensities into extensive quantities, or more generally, multiplicities of distance into systems of magnitudes that measure and striate them (the role of logarithms in this connection); second, and more important, the delicacy and complexity of the means by which Riemannian patches of smooth space receive a Euclidean conjunction (the role of the parallelism of vectors in striating the infinitesimal).¹⁹ The mode of connection proper to patches of Riemannian space (“accumulation”) is not to be confused with the Euclidean conjunction of Riemann space (“parallelism”). Yet the two are linked and give each other impetus. Nothing is ever done with: smooth space allows itself to be striated, and striated space reimparts a smooth space, with potentially very different values, scope, and signs. Perhaps we must say that all progress is made by and in striated space, but all becoming occurs in smooth space.

Is it possible to give a very general mathematical definition of smooth spaces? Benoit Mandelbrot’s “fractals” seem to be on that path. Fractals are aggregates whose number of dimensions is fractional rather than whole, or else whole but with continuous variation in direction. An example would be a line segment whose central third is replaced by the angle of an equilateral triangle; the operation is repeated for the four resulting segments, and so on ad infinitum, following a relation of similarity—such a segment would constitute an infinite line or curve with a dimension greater than one, but less than a surface (= 2). Similar results can be



Von Koch's curve: more than a line, less than a surface. The middle third of segment AE (1) is removed and replaced with the triangle BCD (2). In (3), this operation is repeated separately for each of the segments AB , AC , CD , and DE . This yields an angled line of equal segments (4), and so on, ad infinitum. The end result is a “curve” composed of an infinite number of angled points that preclude any tangent being drawn to any of their points. The length of the curve is infinite and its dimension is higher than one: it represents a space of 1.261859 dimensions ($\log 4/\log 3$ exactly).



Sierpinsky's sponge: more than a surface, less than a volume. The law according to which this cube was hollowed can be understood intuitively at a glance. Each square hole is surrounded by eight holes a third its size. These holes are in turn surrounded by eight holes, also a third their size. And so on, endlessly. The illustrator could not represent the infinity of holes of decreasing size beyond the fourth degree, but it is plain to see that this cube is in the end infinitely hollow. Its total volume approaches zero, while the total lateral surface of the hollowings infinitely grows. This space has a dimension of 2.7268. It therefore lies between a surface (with a dimension of 2) and a volume (with a dimension of 3). “Sierpinsky's rug” is one face of this cube; the hollowings are then squares and the dimension of the “surface” is 1.2618. From *Studies in Geometry* by Leonard M. Blumenthal and Karl Menger. Copyright © 1970 W. H. Freeman and Company. Reprinted with permission.

Concerning Benoit Mandelbrot's “Fractals”

obtained by making holes, by cutting “windows” into a circle, instead of adding “points” to a triangle; likewise, a cube into which holes are drilled according to the principle of similarity becomes less than a volume but more than a surface (this is the mathematical presentation of the affinity between a free space and a holey space). In still other forms, Brownian motion, turbulence, and the sky are “fractals” of this kind.²⁰ Perhaps this provides us with another way of defining *fuzzy aggregates*. But the main thing is that it provides a general determination for smooth space that

takes into account its differences from and relations to striated space: (1) we shall call striated or metric any aggregate with a whole number of dimensions, and for which it is possible to assign constant directions; (2) nonmetric smooth space is constituted by the construction of a line with a fractional number of dimensions greater than one, or of a surface with a fractional number of dimensions greater than two; (3) a fractional number of dimensions is the index of a properly directional space (with continuous variation in direction, and without tangent); (4) what defines smooth space, then, is that it does not have a dimension higher than that which moves through it or is inscribed in it; in this sense it is a flat multiplicity, for example, a line that fills a plane without ceasing to be a line; (5) space and that which occupies space tend to become identified, to have the same power, in the anexact yet rigorous form of the numbering or nonwhole number (occupy without counting); (6) a smooth, amorphous space of this kind is constituted by an accumulation of proximities, and each accumulation defines a *zone of indiscernibility* proper to “becoming” (more than a line and less than a surface; less than a volume and more than a surface).

The Physical Model. The various models confirm a certain idea of striation: two series of parallels that intersect perpendicularly, some of which, the verticals, are more in the role of fixed elements or constants, whereas the others, the horizontals, are more in the role of variables. This is roughly the case for the warp and the woof, harmony and melody, longitude and latitude. The more regular the intersection, the tighter the striation, the more homogeneous the space tends to become; it is for this reason that from the beginning homogeneity did not seem to us to be a characteristic of smooth space, but on the contrary, the extreme result of striation, or the limit-form of a space striated everywhere and in all directions. If the smooth and the homogeneous seem to communicate, it is only because when the striated attains its ideal of perfect homogeneity, it is apt to reimpart smooth space, by a movement that superposes itself upon that of the homogeneous but remains entirely different from it. In each model, the smooth actually seemed to pertain to a fundamental heterogeneity: felt or patchwork rather than weaving, rhythmic values rather than harmony-melody, Riemannian space rather than Euclidean space—a continuous variation that exceeds any distribution of constants and variables, the freeing of a line that does not pass between two points, the formation of a plane that does not proceed by parallel and perpendicular lines.

The link between the homogeneous and the striated can be expressed in terms of an imaginary, elementary physics. (1) You begin by striating space with parallel *gravitational* verticals. (2) The resultant of these parallels or forces is applied to a point inside the body occupying the space (*center of*

gravity). (3) The position of this point does not change when the direction of the parallel forces is changed, when they become *perpendicular* to their original direction. (4) You discover that gravity is a particular case of a universal *attraction* following straight lines or biunivocal relations between two bodies. (5) You define a general notion of *work* as a force-displacement relation in a certain direction. (6) You then have the physical basis for an increasingly perfect striated space, running not only vertically and horizontally, but in every direction subordinated to points.

It is not even necessary to invoke this Newtonian pseudophysics. The Greeks already went from a space striated vertically, top to bottom, to a centered space with reversible and symmetrical relations in all directions, in other words, striated in every direction in such a way as to constitute a homogeneity. There is no question that these are like two models of the State apparatus, the vertical apparatus of the empire and the isotropic apparatus of the city-state.²¹ Geometry lies at the crossroads of a physics problem and an affair of the State.

It is obvious that the striation thus constituted has its limits: they are reached not only when the infinite (either infinitely large or small) is brought in, but also when more than two bodies are considered ("the three-body problem"). Let us try to understand in the simplest terms how space escapes the limits of its striation. At one pole, it escapes them by *declination*, in other words, by the smallest deviation, by the infinitely small deviation between a gravitational vertical and the arc of a circle to which the vertical is tangent. At the other pole, it escapes them by the *spiral or vortex*, in other words, a figure in which all the points of space are simultaneously occupied according to laws of frequency or of accumulation, distribution; these laws are distinct from the so-called laminar distribution corresponding to the striation of parallels. From the smallest deviation to the vortex there is a valid and necessary relation of consequence: what stretches between them is precisely a smooth space whose element is declination and which is peopled by a spiral. Smooth space is constituted by the minimum angle, which deviates from the vertical, and by the vortex, which overspills striation. The strength of Michel Serres's book is that it demonstrates this link between the *clinamen* as a generative differential element, and the formation of vortices and turbulences insofar as they occupy an engendered smooth space; in fact, the atom of the ancients, from Democritus to Lucretius, was always inseparable from a hydraulics, or a generalized theory of swells and flows. The ancient atom is entirely misunderstood if it is overlooked that its essence is to course and flow. The theory of atomism is the basis for a strict correlation between Archimedean geometry (very different from the striated and homogeneous space of Euclid) and Democritean physics (very different from solid or lamellar matter).²² The

same coincidence means that this aggregate is no longer tied in any way to a State apparatus, but rather to a war machine: a physics of packs, turbulences, "catastrophes," and epidemics corresponding to a geometry of war, of the art of war and its machines. Serres states what he considers to be Lucretius's deepest goal: to go from Mars to Venus, to place the war machine in the service of peace.²³ But this operation is not accomplished through the State apparatus; it expresses, on the contrary, an ultimate metamorphosis of the war machine, and occurs in smooth space.

Earlier we encountered a distinction between "free action" in smooth space and "work" in striated space. During the nineteenth century a two-fold elaboration was undertaken: of a physicoscientific concept of Work (weight-height, force-displacement), and of a socioeconomic concept of labor-power or abstract labor (a homogeneous abstract quantity applicable to all work, and susceptible to multiplication and division). There was a profound link between physics and sociology: society furnished an economic standard of measure for work, and physics a "mechanical currency" for it. The wage regime had as its correlate a mechanics of force. Physics had never been more social, for in both cases it was a question of defining the constant mean value of a force of lift and pull exerted in the most uniform way possible by a standard-man. Impose the Work-model upon every activity, translate every act into possible or virtual work, discipline free action, or else (which amounts to the same thing) relegate it to "leisure," which exists only by reference to work. We now understand why the Work-model, in both its physical and social aspects, is a fundamental part of the State apparatus. Standard-man began as the man of *public works*.²⁴ It was not in relation to pin manufacturing that the problems of abstract labor, the multiplication of its results, and the division of its operations were first formulated; it was in public construction and in the organization of armies (not only the disciplining of men, but also the industrial production of weapons). Nothing more normal. The war machine in itself did not imply this normalization. But the State apparatus, in the eighteenth and nineteenth centuries, found a new way of appropriating the war machine: by subjugating it before all else to the Work-model of the construction site and factory, which were in the process of developing elsewhere, but more slowly. The war machine was perhaps the first thing to be striated, to produce an abstract labor-time whose results could be multiplied and operations divided. That is where free action in smooth space must have been conquered. The physicosocial model of Work pertains to the State apparatus, it is one of its inventions, and for two reasons. First, because labor appears only with the constitution of a *surplus*, there is no labor that is not devoted to *stockpiling*; in fact, labor (in the strict sense) begins only with what is called *surplus labor*. Second, labor performs a generalized opera-

tion of striation of space-time, a subjection of free action, a nullification of smooth spaces, the origin and means of which is in the essential enterprise of the State, namely, its conquest of the war machine.

Counterdemonstration: where there is no State and no surplus labor, there is no Work-model either. Instead, there is the continuous variation of free action, passing from speech to action, from a given action to another, from action to song, from song to speech, from speech to enterprise, all in a strange chromaticism with intense but rare peak moments or moments of effort that the outside observer can only “translate” in terms of work. It is true that it has been said of blacks through the ages that “they don’t work, they don’t know what work is.” It is true that they were forced to work, and to work more than anyone else, in terms of abstract quantity. It also seems to be true that the Indians had no understanding of, and were unsuited for, any organization of work, even slavery: the Americans apparently imported so many blacks only because they could not use the Indians, who would rather die. Certain outstanding ethnologists have raised an essential question. They have turned the problem around: so-called primitive societies are not societies of shortage or subsistence due to an absence of work, but on the contrary are societies of free action and smooth space that have no use for a work-factor, anymore than they constitute a stock.²⁵ They are not societies of sloth, even though their differences with work may be expressed in the form of a “right to laziness.” They are not without laws, even though their differences with the law may be expressed in the guise of “anarchy.” What they have instead is a law of the nomos regulating a continuous variation of activity with a rigor and cruelty all its own (get rid of whatever cannot be transported, the old, children . . .).

If work constitutes a striated space-time corresponding to the State apparatus, is this not especially true of its archaic or ancient forms? For it is there that surplus labor is isolated, distinguished, in the form of tribute or corvée. Consequently, it is there that the concept of labor appears at its clearest, for example, in the large-scale works of the empires, the urban, agricultural, or hydraulic works by which a “laminar” flow in supposedly parallel layers (striation) is imposed upon the waters. It seems on the contrary that in the capitalist regime, surplus labor becomes less and less distinguishable from labor “strictly speaking,” and totally impregnates it. Modern public works have a different status from that of large-scale imperial works. How could one possibly distinguish between the time necessary for reproduction and “extorted” time, when they are no longer separated in time? This remark certainly does not contradict the Marxist theory of surplus value, for Marx shows precisely that surplus value *ceases to be localizable* in the capitalist regime. That is even his fundamental contribution. It gave him a sense that machines would themselves become

productive of surplus value and that the circulation of capital would challenge the distinction between variable and constant capital. In these new conditions, it remains true that all labor involves surplus labor; but surplus labor no longer requires labor. Surplus labor, capitalist organization in its entirety, operates less and less by the striation of space-time corresponding to the physicosocial concept of work. Rather, it is as though human alienation through surplus labor were replaced by a generalized “machinic enslavement,” such that one may furnish surplus-value without doing any work (children, the retired, the unemployed, television viewers, etc.). Not only does the user as such tend to become an employee, but capitalism operates less on a quantity of labor than by a complex qualitative process bringing into play modes of transportation, urban models, the media, the entertainment industries, ways of perceiving and feeling—every semiotic system. It is as though, at the outcome of the striation that capitalism was able to carry to an unequaled point of perfection, circulating capital necessarily recreated, reconstituted, a sort of smooth space in which the destiny of human beings is recast. Striation, of course, survives in the most perfect and severest of forms (it is not only vertical but operates in all directions); however, it relates primarily to the state pole of capitalism, in other words, to the role of the modern State apparatuses in the organization of capital. On the other hand, at the complementary and dominant level of *integrated (or rather integrating) world capitalism*, a new smooth space is produced in which capital reaches its “absolute” speed, based on machinic components rather than the human component of labor. The multinationals fabricate a kind of deterritorialized smooth space in which points of occupation as well as poles of exchange become quite independent of the classical paths to striation. What is really new are always the new forms of turnover. The present-day accelerated forms of the circulation of capital are making the distinctions between constant and variable capital, and even fixed and circulating capital, increasingly relative; the essential thing is instead the distinction between *striated capital* and *smooth capital*, and the way in which the former gives rise to the latter through complexes that cut across territories and States, and even the different types of States.

The Aesthetic Model: Nomad Art. Several notions, both practical and theoretical, are suitable for defining nomad art and its successors (barbarian, Gothic, and modern). First, “close-range” vision, as distinguished from long-distance vision; second, “tactile,” or rather “haptic” space, as distinguished from optical space. “Haptic” is a better word than “tactile” since it does not establish an opposition between two sense organs but rather invites the assumption that the eye itself may fulfill this nonoptical function. It was Aloïs Riegl who, in some marvelous pages, gave fundamental

aesthetic status to the couple, *close vision-haptic space*. But for the moment we should set aside the criteria proposed by Riegl (then by Wilhelm Worringer, and more recently by Henri Maldiney), and take some risks ourselves, making free use of these notions.²⁶ It seems to us that the Smooth is both the object of a close vision par excellence and the element of a haptic space (which may be as much visual or auditory as tactile). The Striated, on the contrary, relates to a more distant vision, and a more optical space—although the eye in turn is not the only organ to have this capacity. Once again, as always, this analysis must be corrected by a coefficient of transformation according to which passages between the striated and the smooth are at once necessary and uncertain, and all the more disruptive. The law of the painting is that it be done at close range, even if it is viewed from relatively far away. One can back away from a thing, but it is a bad painter who backs away from the painting he or she is working on. Or from the “thing” for that matter: Cézanne spoke of the need to *no longer see* the wheat field, to be too close to it, to lose oneself without landmarks in smooth space. Afterward, striation can emerge: drawing, strata, the earth, “stubborn geometry,” the “measure of the world,” “geological foundations,” “everything falls straight down” . . . The striated itself may in turn disappear in a “catastrophe,” opening the way for a new smooth space, and another striated space . . .

A painting is done at close range, even if it is seen from a distance. Similarly, it is said that composers do not hear: they have close-range hearing, whereas listeners hear from a distance. Even writers write with short-term memory, whereas readers are assumed to be endowed with long-term memory. The first aspect of the haptic, smooth space of close vision is that its orientations, landmarks, and linkages are in continuous variation; it operates step by step. Examples are the desert, steppe, ice, and sea, local spaces of pure connection. Contrary to what is sometimes said, one never sees from a distance in a space of this kind, nor does one see it from a distance; one is never “in front of,” any more than one is “in” (one is “on” . . .). Orientations are not constant but change according to temporary vegetation, occupations, and precipitation. There is no visual model for points of reference that would make them interchangeable and unite them in an inertial class assignable to an immobile outside observer. On the contrary, they are tied to any number of observers, who may be qualified as “monads” but are instead *nomads* entertaining tactile relations among themselves. The interlinkages do not imply an ambient space in which the multiplicity would be immersed and which would make distances invariant; rather, they are constituted according to ordered differences that give rise to intrinsic variations in the division of a single distance.²⁷ These questions of orientation, location, and linkage enter into play in the most

famous works of nomad art: the twisted animals have no land beneath them; the ground constantly changes direction, as in aerial acrobatics; the paws point in the opposite direction from the head, the hind part of the body is turned upside down; the “monadological” points of view can be interlinked only on a nomad space; the whole and the parts give the eye that beholds them a function that is haptic rather than optical. This is an animality that can be seen only by touching it with one’s mind, but without the mind becoming a finger, not even by way of the eye. (In a much cruder fashion, the kaleidoscope has exactly the same function: to give the eye a digital function.) Striated space, on the contrary, is defined by the requirements of long-distance vision: constancy of orientation, invariance of distance through an interchange of inertial points of reference, interlinkage by immersion in an ambient milieu, constitution of a central perspective. It is less easy to evaluate the creative potentialities of striated space, and how it can simultaneously emerge from the smooth and give everything a whole new impetus.

The opposition between the striated and the smooth is not simply that of the global and the local. For in one case, the global is still relative, whereas in the other the local is already absolute. Where there is close vision, space is not visual, or rather the eye itself has a haptic, nonoptical function: no line separates earth from sky, which are of the same substance; there is neither horizon nor background nor perspective nor limit nor outline or form nor center; there is no intermediary distance, or all distance is intermediary. Like Eskimo space.²⁸ In a totally different way, in a totally different context, Arab architecture constitutes a space that begins very near and low, placing the light and the airy below and the solid and heavy above. This reversal of the laws of gravity turns *lack of direction* and negation of volume into constructive forces. There exists a nomadic absolute, as a local integration moving from part to part and constituting smooth space in an infinite succession of linkages and changes in direction. It is an absolute that is one with becoming itself, with process. It is the absolute of passage, which in nomad art merges with its manifestation. Here the absolute is local, precisely because place is not delimited. If we now turn to the striated and optical space of long-distance vision, we see that the relative global that characterizes that space also requires the absolute, but in an entirely different way. The absolute is now the horizon or background, in other words, the Encompassing Element without which nothing would be global or englobed. It is against this background that the relative outline or form appears. The absolute itself can appear in the Encompassed, but only in a privileged place well delimited as a center, which then functions to repel beyond the limits anything that menaces the global integration. We can see clearly here how smooth space subsists, but only to give rise to the striated.

The desert, sky, or sea, the Ocean, the Unlimited, first plays the role of an encompassing element, and tends to become a horizon: the earth is thus surrounded, globalized, “grounded” by this element, which holds it in immobile equilibrium and makes Form possible. Then to the extent that the encompassing element itself appears at the center of the earth, it assumes a second role, that of casting into the loathesome deep, the abode of the dead, anything smooth or nonmeasured that may have remained.²⁹ The striation of the earth implies as its necessary condition this double treatment of the smooth: on the one hand, it is carried or reduced to the absolute state of an encompassing horizon, and on the other it is expelled from the relative encompassed element. Thus the great imperial religions need a smooth space like the desert, but only in order to give it a law that is opposed to the *nomos* in every way, and converts the absolute.

This perhaps explains for us the ambiguity of the excellent analyses by Riegl, Worringer, and Maldiney. They approach haptic space under the imperial conditions of Egyptian art. They define it as the presence of a horizon-background; the reduction of space to the plane (vertical and horizontal, height and width); and the rectilinear outline enclosing individuality and withdrawing it from change. Like the pyramid-form, every side a plane surface, against the background of the immobile desert. On the other hand, they show how in Greek art (then in Byzantine art, and up to the Renaissance), an optical space was differentiated from haptic space, one merging background with form, setting up an interference between the planes, conquering depth, working with cubic or voluminous extension, organizing perspective, and playing on relief and shadow, light and color. Thus at the very beginning they encounter the haptic at a point of mutation, in conditions under which it already serves to striate space. The optical makes that striation tighter and more perfect, or rather tight and perfect in a different way (it is not associated with the same “artistic will”). Everything occurs in a striated space that goes from empires to city-states, or evolved empires. It is not by chance that Riegl tends to eliminate the specific factors of nomad or even barbarian art; or that Worringer, when he introduces the idea of Gothic art in the broadest sense, relates it on the one hand to the Germanic and Celtic migrations of the North, and on the other to the empires of the East. But between the two were the nomads, who are reducible neither to empires they confronted nor the migrations they triggered. The Goths themselves were nomads of the steppe, and with the Sarmatians and Huns were an essential vector of communication between the East and the North, a factor irreducible to either of these two dimensions.³⁰ On one side, Egypt had its Hyksos, Asia Minor its Hittites, China its Turco-Mongols; and on the other, the Hebrews had their Habiru, the Germans, Celts, and Romans their Goths, the Arabs their Bedouins. The nomads

have a specificity that is too hastily reduced to its consequences, by including them in the empires or counting them among the migrants, assimilating them to one or the other, denying them their own “will” to art. Again, there is a refusal to accept that the intermediary between the East and the North had its own absolute specificity, that the intermediary, the interval, played exactly this substantial role. Moreover, it does not have that role in the guise of a “will”; it only has a becoming, it invents a “becoming-artist.”

When we invoke a primordial duality between the smooth and the striated, it is in order to subordinate the differences between “haptic” and “optic,” “close vision” and “distant vision” to this distinction. Hence we will not define the haptic by the immobile background, by the plane and the contour, because these have to do with an already mixed state in which the haptic serves to striate, and uses its smooth components only in order to convert them to another kind of space. The haptic function and close vision presuppose the smooth, which has no background, plane, or contour, but rather changes in direction and local linkages between parts. Conversely, the developed optical function is not content to take striation to a new level of perfection, endowing it with an imaginary universal value and scope; it is also capable of reinstating the smooth, liberating light and modulating color, restoring a kind of aerial haptic space that constitutes the unlimited site of intersection of the planes.³¹ In short, the smooth and the striated must be defined in themselves before the relative distinctions between haptic and optical, near and distant, can be derived.

This is where a third couple enters in: “abstract line-concrete line” (in addition to “haptic-optical,” “close-distant”). It is Worringer who accorded fundamental importance to the abstract line, seeing it as the very beginning of art or the first expression of an artistic will. Art as abstract machine. Once again, it will doubtless be our inclination to voice in advance the same objections: for Worringer, the abstract line seems to make its first appearance in the crystalline or geometrical imperial Egyptian form, the most rectilinear of forms possible. It is only afterward that it assumes a particular avatar, constituting the “Gothic or Northern line” understood very broadly.³² For us, on the other hand, the abstract line is fundamentally “Gothic,” or rather, nomadic, not rectilinear. Consequently, we do not understand the aesthetic motivation for the abstract line in the same way, or its identity with the beginning of art. Whereas the rectilinear (or “regularly” rounded) Egyptian line is negatively motivated by anxiety in the face of all that passes, flows, or varies, and erects the constancy and eternity of an In-Itself, the nomad line is abstract in an entirely different sense, precisely because it has a multiple orientation and passes *between* points, figures, and contours: it is positively motivated by the smooth space it draws, not by any striation it might perform to ward off

anxiety and subordinate the smooth. The abstract line is the affect of smooth spaces, not a feeling of anxiety that calls forth striation. Furthermore, although it is true that art begins only with the abstract line, the reason is not, as Worringer says, that the rectilinear is the first means of breaking with the nonaesthetic imitation of nature upon which the prehistoric, savage, and childish supposedly depend, lacking, as he thinks they do, a “will to art.” On the contrary, if prehistoric art is fully art it is precisely because it manipulates the abstract, though nonrectilinear, line: “Primitive art begins with the abstract, and even the prefigurative. . . . Art is abstract from the outset, and at its origin could not have been otherwise.”³³ In effect, the line is all the more abstract when writing is absent, either because it has yet to develop or only exists outside or alongside. When writing takes charge of abstraction, as it does in empires, the line, already downgraded, necessarily tends to become concrete, even figurative. Children forget how to draw. But in the absence of writing, or when peoples have no need for a writing system of their own because theirs is borrowed from more or less nearby empires (as was the case for the nomads), the line is necessarily abstract; it is necessarily invested with all the power of abstraction, which finds no other outlet. That is why we believe that the different major types of imperial lines—the Egyptian rectilinear line, the Assyrian (or Greek) organic line, the supraphenomenal, encompassing Chinese line—convert the abstract line, rend it from its smooth space, and accord it concrete values. Still, it can be argued that these imperial lines are contemporaneous with the abstract line; the abstract line is no less at the “beginning,” inasmuch as it is a pole always presupposed by any line capable of constituting another pole. The abstract line is at the beginning as much because of its historical abstraction as its prehistoric dating. It is therefore a part of the originality or irreducibility of nomad art, even when there is reciprocal interaction, influence, and confrontation with the imperial lines of sedentary art.

The abstract is not directly opposed to the figurative. The figurative as such is not inherent to any “will to art.” In fact, we may oppose a figurative line in art to one that is not. The figurative, or imitation and representation, is a consequence, a result of certain characteristics of the line when it assumes a given form. We must therefore define those characteristics first. Take a system in which transversals are subordinated to diagonals, diagonals to horizontals and verticals, and horizontals and verticals to points (even when there are virtual). A system of this kind, which is rectilinear or unilinear regardless of the number of lines, expresses the formal conditions under which a space is striated and the line describes a contour. Such a line is inherently, formally, representative in itself, even if it does not represent anything. On the other hand, *a line that delimits nothing, that describes no*

contour, that no longer goes from one point to another but instead passes between points, that is always declining from the horizontal and the vertical and deviating from the diagonal, that is constantly changing direction, a mutant line of this kind that is without outside or inside, form or background, beginning or end and that is as alive as a continuous variation—such a line is truly an abstract line, and describes a smooth space. It is not inexpressive. Yet is true that it does not constitute a stable and symmetrical *form of expression* grounded in a resonance of points and a conjunction of lines. It is nevertheless accompanied by *material traits of expression*, the effects of which multiply step by step. This is what Worringer means when he says that the Gothic line (for us, the nomadic line invested with abstraction) has the power of expression and not of form, that it has repetition as a power, not symmetry as form. Indeed, it is through symmetry that rectilinear systems limit repetition, preventing infinite progression and maintaining the *organic* domination of a central point with radiating lines, as in reflected or star-shaped figures. It is free action, however, which by its essence unleashes the power of repetition as a *machinic* force that multiplies its effect and pursues an infinite movement. Free action proceeds by disjunction and decentering, or at least by peripheral movement: disjointed polythetism instead of symmetrical antithetism.³⁴ Traits of expression describing a smooth space and connecting with a matter-flow thus should not be confused with striae that convert space and make it a form of expression that grids and organizes matter.

Worringer's finest pages are those in which he contrasts the abstract with the organic. The organic does not designate something represented, but above all the form of representation, and even the feeling that unites representation with a subject (*Einfühlung*, "empathy"). "Formal processes occur within the work of art which correspond to the natural organic tendencies in man."³⁵ But the rectilinear, the geometrical, cannot be opposed to the organic in this sense. The Greek organic line, which subordinates volume and spatiality, takes over from the Egyptian geometrical line, which reduced them to the plane. The organic, with its symmetry and contours inside and outside, still refers to the rectilinear coordinates of a striated space. The organic body is prolonged by straight lines that attach it to what lies in the distance. Hence the primacy of human beings, or of the face: We are this form of expression itself, simultaneously the supreme organism and the relation of all organisms to metric space in general. The abstract, on the contrary, begins only with what Worringer presents as the "Gothic" avatar. It is this nomadic line that he says is mechanical, but in free action and swirling; it is inorganic, yet alive, and all the more alive for being inorganic. It is distinguished both from the geometrical and the organic. It raises "mechanical" relations to the level of *intuition*. Heads

(even a human being's when it is not a face) unravel and coil into ribbons in a continuous process; mouths curl in spirals. Hair, clothes . . . This streaming, spiraling, zigzagging, snaking, feverish line of variation liberates a power of life that human beings had rectified and organisms had confined, and which matter now expresses as the trait, flow, or impulse traversing it. If everything is alive, it is not because everything is organic or organized but, on the contrary, because the organism is a diversion of life. In short, the life in question is inorganic, germinal, and intensive, a powerful life without organs, a Body that is all the more alive for having no organs, everything that passes *between* organisms ("once the natural barriers of organic movement have been overthrown, there are no more limits").³⁶ Many authors have wished to establish a kind of duality in nomad art between the ornamental abstract line and animal motifs, or more subtly, between the speed with which the line integrates and carries expressive traits, and the slowness or fixity of the animal matter traversed, between a line of flight without beginning or end and an almost immobile swirling. But in the end everyone agrees that it is a question of a single will, or a single becoming.³⁷ This is not because the abstract engenders organic motifs, by chance or by association. Rather, it is precisely because pure animality is experienced as inorganic, or supraorganic, that it can combine so well with abstraction, and even combine the slowness or heaviness of a matter with the extreme speed of a line that has become entirely spiritual. The slowness belongs to the same world as the extreme speed: relations of speed and slowness between elements, which surpass in every way the movement of an organic form and the determination of organs. The line escapes geometry by a fugitive mobility at the same time as life tears itself free from the organic by a permutating, stationary whirlwind. This vital force specific to the Abstraction is what draws smooth space. The abstract line is the affect of smooth space, just as organic representation was the feeling presiding over striated space. The haptic-optical, near-distant distinctions must be subordinated to the distinction between the abstract line and the organic line; they must find their principle in a general confrontation of spaces. The abstract line cannot be defined as geometrical and rectilinear. What then should be termed *abstract* in modern art? A line of variable direction that describes no contour and delimits no form . . .³⁸

Do not multiply models. We are well aware that there are many others: a ludic model, which would compare games according to their type of space and found game theory on different principles (for example, the smooth space of Go versus the striated space of chess); and a noological model concerned not with thought contents (ideology) but with the form, manner or mode, and function of thought, according to the mental space it draws and

from the point of view of a general theory of thought, a thinking of thought. And so on. Moreover, there are still other kinds of space that should be taken into account, for example, holey space and the way it communicates with the smooth and the striated in different ways. What interests us in operations of striation and smoothing are precisely the passages or combinations: how the forces at work within space continually striae it, and how in the course of its striation it develops other forces and emits new smooth spaces. Even the most striated city gives rise to smooth spaces: to live in the city as a nomad, or as a cave dweller. Movements, speed and slowness, are sometimes enough to reconstruct a smooth space. Of course, smooth spaces are not in themselves liberatory. But the struggle is changed or displaced in them, and life reconstitutes its stakes, confronts new obstacles, invents new paces, switches adversaries. Never believe that a smooth space will suffice to save us.

15. Conclusion: Concrete Rules and Abstract Machines



Strata, stratification

The strata are phenomena of thickening on the Body of the earth, simultaneously molecular and molar: accumulations, coagulations, sedimentations, foldings. They are Belts, Pincers, or Articulations. Summarily and traditionally, we distinguish three major strata: physicochemical, organic, and anthropomorphic (or “alloplastic”). Each stratum, or articulation, consists of coded milieus and formed substances. *Forms and substances, codes and milieus* are not really distinct. They are the abstract components of every articulation.

A stratum obviously presents very diverse forms and substances, a variety of codes and milieus. It thus possesses both different formal Types of organization and different substantial Modes of development, which divide it into *parastrata* and *epistrata*, for example, the divisions of the organic stratum. The epistrata and parastrata subdividing a stratum can be considered strata themselves (so that the list is never exhaustive). A given stratum retains a unity of composition in spite of the diversity in its organization and development. The unity of composition relates to formal traits common to all of the forms or codes of a stratum, and to substantial elements, materials common to all of the stratum’s substances or milieus.

The strata are extremely mobile. One stratum is always capable of serving as the *substratum* of another, or of colliding with another, independently of any evolutionary order. Above all, between two strata or between two stratic divisions, there are *interstratic* phenomena: transcodings and passages between milieus, intermixings. Rhythms pertain to these interstratic movements, which are also acts of stratification. Stratification is like the creation of the world from chaos, a continual, renewed creation. And the strata constitute the Judgment of God. Classical artists are like God, they make the world by organizing forms and substances, codes and milieus, and rhythms.

Articulation, which is constitutive of a stratum, is always a double articulation (double pincer). What is articulated is *a content and an expression*. Whereas form and substance are not really distinct, content and expression are. Hjelmslev’s net is applicable to the strata: articulation of content and articulation of expression, with content and expression each possessing its own form and substance. Between them, between content and expression, there is neither a correspondence nor a cause-effect relation nor a signified-signifier relation:

there is real distinction, reciprocal presupposition, and only isomorphy. But content and expression are not distinguished from each other in the same fashion on each stratum: the distribution of content and expression is not the same on the three major strata (there is, for example, a “linearization” of expression on the organic stratum, and a “superlinearity” of the anthropomorphic strata). That is why the molar and the molecular have very different combinations depending on the stratum considered.

- 3 What movement, what impulse, sweeps us outside the strata and (*metastrata*)? Of course, there is no reason to think that all matter is
- 4 confined to the physicochemical strata: there exists a submolecular, unformed Matter. Similarly, not all Life is confined to the organic strata: rather, the organism is that which life sets against itself in order to limit itself, and there is a life all the more intense, all the more powerful for being anorganic. There are also nonhuman *Becomings* of human beings that overspill the anthropomorphic strata in all directions. But how can we reach this “plane,” or rather how can we construct it, and how can we draw the “line” leading us there? For outside the strata or in the absence of strata we no longer have forms or substances, organization or development, content or expression. We are disarticulated; we no longer even seem to be sustained by rhythms. How could unformed matter, anorganic life, nonhuman becoming be anything but chaos pure and simple? Every undertaking of destratification (for example, going beyond the organism, plunging into a becoming) must therefore observe concrete rules of extreme
- 6 caution: a too-sudden destratification may be suicidal, or turn cancerous. In other words, it will sometimes end in chaos, the void and destruction, and sometimes lock us back into the strata, which become more rigid still, losing their degrees of diversity, differentiation, and mobility.

A

Assemblages

- 11 Assemblages are already different from strata. They are produced in the strata, but operate in zones where milieus become decoded: they begin by extracting a *territory* from the milieus. Every assemblage is basically territorial. The first concrete rule for assemblages is to discover what territoriality they envelop, for there always is one: in their trash can or on their bench, Beckett’s characters stake out a territory. Discover the territorial assemblages of someone, human or animal:

“home.” The territory is made of decoded fragments of all kinds, which are borrowed from the milieus but then assume the value of “properties”: even rhythms take on a new meaning (refrains). The territory makes the assemblage. The territory is more than the organism and the milieu, and the relation between the two; that is why the assemblage goes beyond mere “behavior” (hence the importance of the relative distinction between territorial animals and milieu animals).

Inasmuch as they are territorial, assemblages still belong to the strata. At least they pertain to them in one of their aspects, and it is under this aspect that we distinguish in every assemblage content 4 from expression. It is necessary to ascertain the content and the expression of each assemblage, to evaluate their real distinction, their reciprocal presupposition, their piecemeal insertions. The reason that the assemblage is not confined to the strata is that expression in it becomes a *semiotic system*, a regime of signs, and content becomes a *pragmatic system*, actions and passions. This is the double articulation face-hand, gesture-word, and the reciprocal presupposition between the two. This is the first division of every assemblage: it is simultaneously and inseparably a machinic assemblage and an assemblage of enunciation. In each case, it is necessary to ascertain both what is said and what is done. There is a new relation between content and expression that was not yet present in the strata: the statements or expressions express *incorporeal transformations* that are “attributed” as such (properties) to bodies or contents. In the strata, expressions do not form signs, nor contents *pragmata*, so this autonomous zone of incorporeal transformations expressed by the former and attributed to the latter does not appear. Of course, regimes of signs develop only in the alloplastic or anthropomorphic strata (including territorialized animals). But this does not mean that they do not permeate all of the strata, and overspill each of them. Assemblages belong to the strata to the extent that the distinction between content and expression still holds for them. We may also think of regimes of signs and pragmatic systems as strata in their own right, in the broad sense previously mentioned. But because the content-expression distinction assumes a new figure, we are already in a different element than that of the strata in the narrow sense.

The assemblage is also divided along another axis. Its territoriality (content and expression included) is only a first aspect; the other aspect is constituted by *lines of deterritorialization* that cut across it and carry it away. These lines are very diverse: some open the territorial assemblage onto other assemblages (for example, the territorial

refrain of the animal becomes a courtship or group refrain). Others operate directly upon the territoriality of the assemblage, and open it onto a land that is eccentric, immemorial, or yet to come (for example, the game of territory and the earth in the lied, or in the romantic artist in general). Still others open assemblages onto abstract and cosmic machines that they effectuate. The territoriality of the assemblage originates in a certain decoding of milieus, and is just as necessarily extended by lines of deterritorialization. The territory is just as inseparable from deterritorialization as the code from decoding. Following these lines, the assemblage no longer presents an expression distinct from content, only unformed matters, destituted forces, and functions. The concrete rules of assemblage thus operate along these two axes: On the one hand, what is the territoriality of the assemblage, what is the regime of signs and the pragmatic system? On the other hand, what are the cutting edges of deterritorialization, and what abstract machines do they effectuate? The assemblage is tetravalent: (1) content and expression; (2) territoriality and deterritorialization. That is why there were four aspects in the privileged example of Kafka's assemblages.

R

Rhizome

- 10 Not only strata, assemblages are complexes of lines. We can identify a first state of the line, or a first kind of line: the line is subordinated to the point; the diagonal is subordinated to the horizontal and vertical; the line forms a contour, whether figurative or not; the space it constitutes is one of striation; the countable multiplicity it constitutes remains subordinated to the One in an always superior or supplementary dimension. Lines of this type are molar, and form a segmentary, 9 circular, binary, arborescent system.
- and 1 The second kind is very different, molecular and of the "rhizome" type. The diagonal frees itself, breaks or twists. The line no longer forms a contour, and instead passes *between* things, *between* points. It belongs to a smooth space. It draws a plane that has no more dimensions than that which crosses it; therefore the multiplicity it constitutes is no longer subordinated to the One, but takes on a consistency 2 of its own. These are multiplicities of masses or packs, not of classes; 10 anomalous and nomadic multiplicities, not normal or legal ones; 12 multiplicities of becoming, or transformational multiplicities, not and 14 countable elements and ordered relations; fuzzy, not exact aggre-

gates, etc. At the level of *pathos*, these multiplicities are expressed by psychosis and especially schizophrenia. At the level of pragmatics, they are utilized by sorcery. At the level of theory, the status of multiplicities is correlative to that of spaces, and vice versa: smooth spaces of the type desert, steppe, or sea are not without people; they are not depopulated but rather are populated by multiplicities of this second kind (mathematics and music have gone quite far in the elaboration of this theory of multiplicities).

It is not enough, however, to replace the opposition between the One and the multiple with a distinction between types of multiplicities.

- 9 For the distinction between the two types does not preclude their immanence to each other, each “issuing” from the other after its fashion. It is not so much that some multiplicities are arborescent and others not, but that there is an arborification of multiplicities. That is what happens when the black holes scattered along a rhizome begin to resonate together, or when the stems form segments that striate space in all directions, rendering it comparable, divisible, homogeneous (as we saw in particular in the case of the Face). That is also what happens when “mass” movements or molecular flows conjugate at points of accumulation or stoppage that segment and rectify them.
- 12 But conversely, and without symmetry, the stems of the rhizome are always taking leave of the trees, the masses and flows are constantly escaping, inventing connections that jump from tree to tree and uproot them: a whole smoothing of space, which in turn reacts back upon striated space. Even, and especially, territories are perturbed by these deep movements. Or language: the trees of language are shaken by buddings and rhizomes. So that rhizome lines oscillate between
- 8 tree lines that segment and even stratify them, and lines of flight or and rupture that carry them away.

- 9 We are therefore made of three lines, but each kind of line has its dangers. Not only the segmented lines that cleave us, and impose upon us the striations of a homogeneous space, but also the molecular lines, already ferrying their micro-black holes, and finally the lines of flight themselves, which always risk abandoning their creative potentialities and turning into a line of death, being turned into a line of destruction pure and simple (fascism).

C

Plane of Consistency, Body without Organs

The plane of consistency or of composition (planomenon) is opposed

- 10 to the plane of organization and development. Organization and development concern form and substance: at once the development of form and the formation of substance or a subject. But the plane of consistency knows nothing of substance and form: *haecceities*, which are inscribed on this plane, are precisely modes of individuation proceeding neither by form nor by the subject. The plane consists abstractly, but really, in relations of speed and slowness between unformed elements, and in compositions of corresponding intensive affects (the “longitude” and “latitude” of the plane). In another sense, consistency concretely ties together heterogeneous, disparate elements as such: it assures the consolidation of fuzzy aggregates, in other words, multiplicities of the rhizome type. In effect, consistency, proceeding by consolidation, acts necessarily in the middle, by the middle, and stands opposed to all planes of principle or finality. Spinoza, Hölderlin, Kleist, Nietzsche are the surveyors of such a plane of consistency. Never unifications, never totalizations, but rather consistencies or consolidations.
- 10 Inscribed on the plane of consistency are *haecceities*, events, incorporeal transformations that are apprehended in themselves; *nomadic essences*, vague yet rigorous; *continuums of intensities* or continuous variations, which go beyond constants and variables; *becomings*, which have neither culmination nor subject, but draw one another into zones of proximity or undecidability; *smooth spaces*, composed from within striated space. We will say that a body without organs, or bodies without organs (plateaus) comes into play in individuation by and haecceity, in the production of intensities beginning at a degree zero, in the matter of variation, in the medium of becoming or transformation, and in the smoothing of space. A powerful nonorganic life that escapes the strata, cuts across assemblages, and draws an abstract line without contour, a line of nomad art and itinerant metallurgy.

Does the plane of consistency constitute the body without organs, or does the body without organs compose the plane? Are the Body without Organs and the Plane the same thing? In any event, composer and composed have the same power: the line does not have a dimension superior to that of the point, nor the surface to that of the line, nor the volume to that of the surface, but always an anexact, fractal number of dimensions that constantly increase or decrease with the number of its parts. The plane sections multiplicities of variable dimensions. The question is, therefore, the mode of connection between the different parts of the plane: To what extent do the bodies without organs interconnect? How are the continuums of intensity extended? What is the order of the transformational series? What are

these alogical linkages always effected in the middle, through which the plane is constructed piece by piece in ascending or descending fractional order? The plane is like a row of doors. And the concrete rules for the construction of the plane obtain to the extent that they exercise a selective role. It is the plane, in other words, the mode of connection, that provides the means of eliminating the empty and cancerous bodies that rival the body without organs, of rejecting the homogeneous surfaces that overlay smooth space, and neutralizing the lines of death and destruction that divert the line of flight. What is retained and preserved, therefore created, what consists, is only *that which increases the number of connections* at each level of division or composition, thus in descending as well as ascending order (that which is cannot be divided without changing in nature, or enter into a larger composition without requiring a new criterion of comparison . . .).

D

Deterritorialization

The function of deterritorialization: D is the movement by which “one” leaves the territory. It is the operation of the line of flight. There are very different cases. D may be overlaid by a compensatory reterritorialization obstructing the line of flight: D is then said to be *negative*. Anything can serve as a reterritorialization, in other words, “stand for” the lost territory; one can reterritorialize on a being, an object, a book, an apparatus or system . . . For example, it is inaccurate to say that the State apparatus is territorial: it in fact performs a D, but one immediately overlaid by reterritorializations on property, work, and money (clearly, that landownership, public or private, is not territorial but reterritorializing). Among regimes of signs, the *signifying regime* certainly attains a high level of D; but because it simultaneously sets up a whole system of reterritorializations on the signified, and on the signifier itself, it blocks the line of flight, allowing only a negative D to persist. Another case is when D becomes positive—in other words, when it prevails over the reterritorializations, which play only a secondary role—but nevertheless remains *relative* because the line of flight it draws is segmented, is divided into successive “proceedings,” sinks into black holes, or even ends up in a generalized black hole (catastrophe). This is the case of the *regime of subjective signs*, with its passionnal and consciousness-related D, which is positive but only in

a relative sense. It will be noted immediately that these two major forms of D are not in a simple evolutionary relation to each other: the second may break away from the first, or it may lead into it (notably when the segmentations of converging lines of flight bring an overall reterritorialization or one benefiting a particular segment, thus arresting the movement of escape). There are all kinds of mixed figures, assuming highly varied forms of D.

Is there *absolute* D, and what does “absolute” mean? We must first have a better understanding of the relations between D, the territory, reterritorialization, and the earth. To begin with, the territory itself is inseparable from vectors of deterritorialization work-

9 ing it from within: either because the territoriality is supple and and “marginal,” in other words, itinerant, or because the territorial 13 assemblage itself opens onto and is carried off by other types of 11 assemblages. Second, D is in turn inseparable from correlative reterritorializations. D is never simple, but always multiple and composite: not only because it participates in various forms at the same time, but also because it converges distinct speeds and movements on the basis of which one may assign at a given moment a “deterritorialized element” and a “deterritorializing element.”

Now, reterritorialization as an original operation does not express a return to the territory, but rather these differential relations internal to D itself, this multiplicity internal to the line of flight (cf. “Theorems of D”). Finally, the earth is not at all the opposite of D: This 10 can already be seen in the mystery of the “natal,” in which the earth as ardent, eccentric, or intense focal point is outside the territory 11 and exists only in the movement of D. More than that, the earth, the glacial, is Deterritorialization par excellence: that is why it belongs 3 to the Cosmos, and presents itself as the material through which human beings tap cosmic forces. We could say that the earth, as deterritorialized, is itself the strict correlate of D. To the point that D can be called the creator of the earth—of a new land, a universe, not just a reterritorialization.

This is the meaning of “absolute.” The absolute expresses nothing transcendent or undifferentiated. It does not even express a quantity that would exceed all given (relative) quantities. It expresses only a type of movement qualitatively different from relative movement. A movement is absolute when, whatever its quantity and speed, it 7 relates “a” body considered as multiple to a smooth space that it and occupies in the manner of a vortex. A movement is relative, whatever 14 its quantity and speed, when it relates a body considered as *One* to a striated space through which it moves, and which it measures with

straight lines, if only virtual. D is negative or relative (yet already effective) when it conforms to the second case and operates either by principal reterritorializations that obstruct the lines of flight, or by secondary reterritorializations that segment and work to curtail them. D is absolute when it conforms to the first case and brings about the creation of a new earth, in other words, when it connects lines of flight, raises them to the power of an abstract vital line, or draws a plane of consistency. Now what complicates everything is that this absolute D necessarily proceeds by way of relative D, precisely because it is not transcendent. Conversely, relative or negative D itself requires an absolute for its operation: it makes the absolute something “encompassing,” something totalizing that overcodes the earth and then conjugates lines of flight in order to stop them, destroy them—rather than connecting them in order to create (it is in this sense that we have opposed *conjunction* to *connection*, although we have often treated them as synonyms from a very general point of view). Thus there is a limitative absolute already at work in properly

9 negative, or even relative, D's. Above all, at this turning point the
and lines of flight are not only obstructed or segmented but turn into lines
14 of destruction or death. For the stakes here are indeed the negative
and the positive in the absolute: the earth girded, encompassed,
11 overcoded, conjugated as the object of a mortuary and suicidal
organization surrounding it on all sides, or the earth consolidated,
connected with the Cosmos, brought into the Cosmos following lines
of creation that cut across it as so many becomings (Nietzsche's
expression: Let the earth become lightness . . .). There are thus at
least four forms of D that confront and combine, and must be distin-
guished from one another following concrete rules.

M

Abstract Machines (Diagram and Phylum)

There is no abstract machine, or machines, in the sense of a Platonic Idea, transcendent, universal, eternal. Abstract machines operate within concrete assemblages: They are defined by the fourth aspect of assemblages, in other words, the cutting edges of decoding and
11 deterritorialization. They draw these cutting edges. Therefore they make the territorial assemblage open onto something else, assem-
blages of another type, the molecular, the cosmic; they constitute becomings. Thus they are always singular and immanent. Contrary to the strata, and the assemblages considered under their other aspects,

abstract machines know nothing of forms and substances. This is what makes them abstract, and also defines the concept of the machine in the strict sense. They surpass any kind of mechanics. They are opposed to the abstract in the ordinary sense. Abstract machines consist of *unformed matters and nonformal functions*. Every abstract machine is a consolidated aggregate of matters-

- 5 functions (*phylum* and *diagram*). This is evident on a technological “plane”: such a plane is not made up simply of formed substances (aluminum, plastic, electric wire, etc.) or organizing forms (program, prototypes, etc.), but of a composite of unformed matters exhibiting only degrees of intensity (resistance, conductivity, heating, stretching, speed or delay, induction, transduction . . .) and diagrammatic functions exhibiting only differential equations or, more generally, “tensors.” Of course, within the dimensions of the assemblage, the abstract machine, or machines, is effectuated in forms and substances, in varying states of freedom. But the abstract machine must first have composed itself, and have simultaneously composed a plane of consistency. Abstract, singular, and creative, here and now, real yet nonconcrete, actual yet noneffectuated—that is why abstract machines are dated and named (the Einstein abstract machine, the Webern abstract machine, but also the Galileo, the Bach, or the Beethoven, etc.). Not that they refer to people or to effectuating moments; on the contrary, it is the names and dates that refer to the singularities of the machines, and to what they effectuate.

But if abstract machines know nothing of form and substance, what happens to the other determination of strata, or even of assemblages—content and expression? In a certain sense, it could be said that this distinction is also irrelevant to the abstract machine,

- 3 precisely because it no longer has the forms and substances the distinction requires. The plane of consistency is a plane of continuous variation; each abstract machine can be considered a “plateau” of variation that places variables of content and expression in continuity. Content and expression thus attain their highest level of relativity, becoming “functives of one and the same function” or materials of a single matter [see 4, “November 20, 1923: Postulates of Linguistics,” note 21—Trans.]. But in another sense, it could be said that the
4 distinction subsists, and is even recreated, on the level of *traits*: there and are traits of content (unformed matters or intensities) and traits of
5 expression (nonformal functions or tensors). Here, the distinction has become entirely displaced, or even a different distinction, since it now concerns cutting edges of deterritorialization. Absolute deterritorialization implies a “deterritorializing element” and a “deterr-

torialized element,” one of which in each case is allocated to expression, the other to content, *or vice versa*, but always in such a way as to convey a relative distinction between the two. Thus both content and expression are necessarily affected by continuous variation, but it still assigns them two dissymmetrical roles as elements of a single becoming, or as *quanta* of a single flow. That is why it is impossible to define a continuous variation that would not take in both the content and the expression, rendering them indiscernible, while simultaneously proceeding by one *or* the other, determining the two mobile and relative poles of that which has become indiscernible. For this reason, one must define both traits or intensities of content and traits or ten-

1, 2 sors of expression (*indefinite article, proper name, infinitive, and 4, 10 date*), which take turns leading one another across the plane of consistency. Unformed matter, the phylum, is not dead, brute, homo-

12 geneous matter, but a matter-movement bearing singularities or haecceities, qualities, and even operations (itinerant technological lineages); and the nonformal function, the diagram, is not an in- 4 expressive metalanguage lacking a syntax, but an expressivity-movement always bearing a foreign tongue within each language and

4 nonlinguistic categories within language as a whole (nomad poetic lineages). One writes, then, on the same level as the real of an unformed matter, at the same time as that matter traverses and extends all of nonformal language: a becoming-animal like Kafka’s

10 mouse [p. 243], Hofmannsthal’s rats [p. 240], Moritz’s calves [p. 240]? A revolutionary machine, all the more abstract for being real. A regime that no longer operates by the signifier or the subjective.

That covers singular and immanent abstract machines. What we have said does not preclude the possibility of “the” abstract machine serving as a transcendent model, under very particular conditions. This time the concrete assemblages are related to an abstract idea of the Machine and, depending on how they effectuate it, are assigned coefficients taking into account their potentialities, their creativity. The coefficients that “quantify” assemblages bear on the varying assemblage components (territory, deterritorialization, reterritorialization, earth, Cosmos), the various entangled lines constituting the “map” of an assemblage (molar lines, molecular lines, lines of flight), and the different relations between the assemblage and the plane of consistency (phylum and diagram). For example, the “grass stem” component may have different coefficients in assemblages of

11 animal species that are nevertheless closely related [p. 324-25]. As a general rule, an assemblage is all the closer to the abstract machine the more lines without contour passing between things it has, and the

4 more it enjoys a power of metamorphosis (transformation and trans-
and substantiation) corresponding to the matter-function: cf. *The Waves*
10 machine [p. 252].

We have considered in particular two great alloplastic and anthropomorphic assemblages, *the war machine* and *the State apparatus*. These two assemblages not only differ in nature but are quantifiable in relation to “the” abstract machine in different ways. They do not have the same relation to the phylum, the diagram; they do not have the same lines, or the same components. This analysis of the two
12 assemblages and their coefficients demonstrates that *the war ma-*
and *chine does not in itself have war for its object*, but necessarily adopts it
13 as its object when it allows itself to be appropriated by the State apparatus. At this very precise point, the line of flight and the abstract vital line it effectuates turn into a line of death and destruction. Hence the name war “machine,” which is much closer to the abstract machine than is the State apparatus, which divests the war machine of its power of metamorphosis. Writing and music can be war machines. The more an assemblage opens and multiplies connections and draws a plane of consistency with its quantifiers of intensities and of consola-
1, 4 idation, the closer it is to the living abstract machine. But it strays
5, 9 from it to the extent that it replaces creative connections with con-
12 junctions causing blockages (*axiomatics*), organizations forming and strata (*stratometers*), reterritorializations forming black holes
14 (*segmentometers*), and conversions into lines of death (*deleometers*). Thus there is a whole process of selection of assemblages according to their ability to draw a plane of consistency with an increasing number of connections. Schizoanalysis is not only a qualitative analysis of abstract machines in relation to the assemblages, but also a quantitative analysis of the assemblages in relation to a presumably pure abstract machine.

There is one last point of view, that of typological analysis. For there exist general types of abstract machines. The abstract machine or machines of the plane of consistency do not exhaust or dominate the entirety of the operations that constitute the strata and even the assemblages. The strata “take” on the plane of consistency itself, forming areas of thickening, coagulations, and belts organized and developing along the axes of another plane (substance-form, content-expression). This means that each stratum has a unity of consistency or of composition relating above all to substantial elements and formal traits, and testifying to the existence of a properly stratic abstract machine presiding over this other plane. And there is a third type: on the alloplastic strata, which are particularly propitious for the assem-

blages, there arise abstract machines that compensate for deterritorializations with reterritorializations, and especially for decodings with overcodings or overcoding equivalents. We have seen in particular that if abstract machines open assemblages they also close them.

4, 7 An order-word machine overcodes language, a faciality machine and overcodes the body and even the head, a machine of enslavement

8 overcodes or axiomatizes the earth: these are in no way illusions, but real machinic effects. We can no longer place the assemblages on a quantitative scale measuring how close or far they are from the plane of consistency. There are different types of abstract machines that overlap in their operations and qualify the assemblages: *abstract machines of consistency*, singular and mutant, with multiplied connections; *abstract machines of stratification* that surround the plane

5 of consistency with another plane; and *axiomatic or overcoding* and *abstract machines* that perform totalizations, homogenizations, con-

13 junctions of closure. Every abstract machine is linked to other abstract machines, not only because they are inseparably political, economic, scientific, artistic, ecological, cosmic—perceptive, affective, active, thinking, physical, and semiotic—but because their various types are as intertwined as their operations are convergent.

Mechanosphere.

Notes

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Notes

Translator's Foreword

1. Gilles Deleuze, in Deleuze and Claire Parnet, *Dialogues* (Paris: Flammarion, 1977; forthcoming from University of Minnesota Press), p. 10.
2. Gilles Deleuze, interview with Catherine Clément, *L'Arc*, no. 49 (revised ed., 1980), p. 99.
3. Gilles Deleuze, "Nomad Thought," in *The New Nietzsche*, ed. Donald B. Allison (Cambridge, Mass.: MIT Press, 1985), p. 148. *Semiotext(e), Nietzsche's Return* 3, 1 (1978), p. 20.
4. Deleuze and Parnet, *Dialogues*, p. 20. On the relationship between philosophy and the State, see also pp. 351–473 of the present work. Deleuze develops an extended critique of rationalist philosophy in *Difference et répétition* (Paris: PUF, 1968); see especially, "L'Image de la pensée," pp. 169–217.
5. Deleuze, "I Have Nothing to Admit," trans. Janis Forman, *Semiotext(e), Anti-Oedipus* 2, 3 (1977), p. 12 (translation modified).
6. "What I detested more than anything else was Hegelianism and the Dialectic" (*ibid*).
7. *Ibid.*
8. See Deleuze's discussion with Michel Foucault, "Intellectuals and Power," in Foucault, *Language, Counter-Memory, Practice*, ed. Donald Bouchard (Ithaca, N.Y.: Cornell University Press, 1977), pp. 205–217.
9. Deleuze, "I Have Nothing to Admit," p. 113.
10. Félix Guattari, "Sur les rapports infirmiers-médecins" (1955), in *Psychanalyse et transversalité* (Paris: Maspero, 1972), p. 11.
11. Guattari, *Psychanalyse et transversalité*, pp. 40, 173n, 288–289. The journal *Recherches*, of which Guattari was an editor, was the mouthpiece of the institutional analysis movement.
12. Uneasy because Guattari believed that Laing's communitarian solution reconstituted an extended Oedipal family (*La Révolution moléculaire*, [Paris: Editions Recherches,

1977], p. 121), and because he was critical of Basaglia's assimilation of mental illness and social alienation and his rejection of any kind of institutions for the insane (*Psychanalyse et transversalité*, p. 264).

13. In 1973, Guattari was tried and fined for committing an "outrage to public decency" by publishing an issue of *Recherches* on homosexuality. All copies were ordered destroyed (*La Révolution moléculaire*, p. 110n).

14. *Anti-Oedipus*, trans. Robert Hurley, Mark Seem, and Helen R. Lane (Minneapolis: University of Minnesota Press, 1983).

15. *La Révolution moléculaire*, p. 144. The disintegration of the Left into dogmatic "groupuscules" and the amoeba-like proliferation of Lacanian schools based on personality cults confirmed the charge of bureaucratism but belied the potency of the mix. Guattari himself began his political life in the early 1950s with stormy attempts at membership in two Trotskyist splinter parties (*Psychanalyse et transversalité*, pp. 268-271).

16. *Différence et répétition*, pp. 49-55, 337-349.

17. Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Minneapolis: University of Minnesota Press, 1984), pp. 32-33.

18. Jürgen Habermas's notion of "consensus" is the updated, late-modern version.

19. Interview with Gilles Deleuze, *Libération*, October 23, 1980, p. 16.

20. See Foucault's essay on Blanchot, often quoted by Deleuze: "The Thought from Outside," in *Foucault/Blanchot*, trans. Brian Massumi, Maurice Blanchot, and Michel Foucault (New York: Zone Books, 1987).

21. Deleuze's books on cinema (*Cinema I: The Movement-Image* [Minneapolis: University of Minnesota Press, 1986], and *Cinema II: The Time-Image* [forthcoming from University of Minnesota Press]) and on painting (*Francis Bacon: Logique de la sensation* [Paris: Ed. de la Différence, 1981]) are not meant as exercises in philosophical expansionism. Their project is not to bring these arts to philosophy, but to bring out the philosophy already in them.

22. The terms "smooth space" and "striated space" were in fact coined by Pierre Bourdieu. See p. 361-62 of the present work and note 20.

23. Interview with Gilles Deleuze, *Libération*, October 23, 1980, p. 17.

24. See page 158 of the present work and note.

25. On style in literature, see Deleuze, *Proust and Signs*, trans. Richard Howard (New York: Braziller, 1972), pp. 142-150.

26. Deleuze and Foucault, "Intellectuals and Power," p. 208.

1. Introduction: Rhizome

1. [TRANS: U. Weinreich, W. Labov, and M. Herzog, "Empirical Foundations for a Theory of Language," in W. Lehmann and Y. Malkeiel, eds., *Directions for Historical Linguistics* (1968), p. 125; cited by Françoise Robert, "Aspects sociaux du changement dans une grammaire générative," *Langages*, no. 32 (December 1973), p. 90.]

2. Bertil Malmberg, *New Trends in Linguistics*, trans. Edward Carnes (Stockholm: Lund, 1964), pp. 65-67 (the example of the Castilian dialect).

3. Ernst Jünger, *Approches; drogues et ivresse* (Paris: Table Ronde, 1974), p. 304, sec. 218.

4. Rémy Chauvin in *Entretiens sur la sexualité*, ed. Max Aron, Robert Courrier, and Etienne Wolff (Paris: Plon, 1969), p. 205.

5. On the work of R. E. Benveniste and G. J. Todaro, see Yves Christen, "Le rôle des virus dans l'évolution," *La Recherche*, no. 54 (March 1975): "After integration-extraction in a cell, viruses may, due to an error in excision, carry off fragments of their host's DNA and

transmit them to new cells: this in fact is the basis for what we call ‘genetic engineering.’ As a result, the genetic information of one organism may be transferred to another by means of viruses. We could even imagine an extreme case where this transfer of information would go from a more highly evolved species to one that is less evolved or was the progenitor of the more evolved species. This mechanism, then, would run in the opposite direction to evolution in the classical sense. If it turns out that this kind of transferral of information has played a major role, we would in certain cases have to *substitute reticular schemas (with communications between branches after they have become differentiated) for the bush or tree schemas currently used to represent evolution*” (p. 271).

6. François Jacob, *The Logic of Life*, trans. Betty E. Spillmann (New York: Pantheon, 1973), pp. 291-292, 311 (quote).

7. Carlos Castaneda, *The Teachings of Don Juan* (Berkeley: University of California Press, 1971), p. 88.

8. Pierre Boulez, *Conversations with Célestin Deliège* (London: Eulenberg Books, 1976): “a seed which you plant in compost, and suddenly it begins to proliferate like a weed” (p. 15); and on musical proliferation: “a music that floats, and in which the writing itself makes it impossible for the performer to keep in with a pulsed time” (p. 69 [translation modified]).

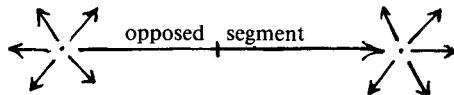
9. See Melanie Klein, *Narrative of a Child Analysis* (London: Hogarth Press, 1961); the role of war maps in Richard’s activities. [TRANS: Deleuze and Guattari, with Claire Parnet and André Scala, analyze Klein’s Richard and Freud’s Little Hans in “The Interpretation of Utterances,” in *Language, Sexuality and Subversion*, trans. Paul Foss and Meaghan Morris (Sydney: Feral Publications, 1978), pp. 141-157.]

10. Fernand Deligny, *Cahiers de l’immuable*, vol. 1, *Voix et voir, Recherches*, no. 8 (April 1975).

11. See Dieter Wunderlich, “Pragmatique, situation d’énonciation et Deixis,” in *Langages*, no. 26 (June 1972), pp. 50ff.: MacCawley, Sadock, and Wunderlich’s attempts to integrate “pragmatic properties” into Chomskian trees.

12. Steven Rose, *The Conscious Brain* (New York: Knopf, 1975), p. 76; on memory, see pp. 185-219.

13. See Julien Pacotte, *Le réseau arborescent, schème primordial de la pensée* (Paris: Hermann, 1936). This book analyzes and develops various schemas of the arborescent form, which is presented not as a mere formalism but as the “real foundation of formal thought.” It follows classical thought through to the end. It presents all of the forms of the “One-Two,” the theory of the dipole. The set, trunk-roots-branches, yields the following schema:



More recently, Michel Serres has analyzed varieties and sequences of trees in the most diverse scientific domains: how a tree is formed on the basis of a “network.” *La traduction* (Paris: Minuit, 1974), pp. 27ff.; *Feux et signaux de brume* (Paris: Grasset, 1975), pp. 35ff.

14. Pierre Rosenstiehl and Jean Petitot, “Automate asocial et systèmes acentrés,” *Communications*, no. 22 (1974), pp. 45-62. On the friendship theorem, see Herbert S. Wilf, *The Friendship Theorem in Combinatorial Mathematics* (Welsh Academic Press); and on a similar kind of theorem, called the theorem of group indecision, see Kenneth J. Arrow, *Social Choice and Individual Values* (New York: Wiley, 1963).

15. Rosenstiehl and Petitot, “Automate asocial.” The principal characteristic of the acentered system is that local initiatives are coordinated independently of a central power,

with the calculations made throughout the network (multiplicity). “That is why the only place files on people can be kept is right in each person’s home, since they alone are capable of filling in the description and keeping it up to date: society itself is the only possible data bank on people. A naturally acentered society rejects the centralizing automaton as an asocial intrusion” (p. 62). On the “Firing Squad Theorem,” see pp. 51-57. It even happens that generals, dreaming of appropriating the formal techniques of guerrilla warfare, appeal to *multiplicities* “of synchronous modules . . . based on numerous but independent lightweight cells” having in theory only a minimum of central power and “hierarchical relaying”; see Guy Brossollet, *Essai sur la non-bataille* (Paris: Belin, 1975).

16. On Western agriculture of grain plants and Eastern horticulture of tubers, the opposition between sowing of seeds and replanting of offshoots, and the contrast to animal raising, see André Haudricourt, “Domestication des animaux, culture des plantes et traitement d’autrui,” *L’Homme*, vol. 2, no. 1 (January-April 1962), pp. 40-50, and “Nature et culture dans la civilisation de l’igname: l’origine des clones et des clans,” *L’Homme*, vol. 4, no. 1 (January-April 1964), pp. 93-104. Maize and rice are no exception: they are cereals “adopted at a late date by tuber cultivators” and were treated in a similar fashion; it is probable that rice “first appeared as a weed in taro ditches.”

17. Henry Miller, in Henry Miller and Michael Fraenkel, *Hamlet* (New York: Carrefour, 1939), pp. 105-106.

18. See Leslie Fiedler, *The Return of the Vanishing American* (New York: Stein and Day, 1968). This book contains a fine analysis of geography and its role in American mythology and literature, and of the reversal of directions. In the East, there was the search for a specifically American code and for a recoding with Europe (Henry James, Eliot, Pound, etc.); in the South, there was the overcoding of the slave system, with its ruin and the ruin of the plantations during the Civil War (Faulkner, Caldwell); from the North came capitalist decoding (Dos Passos, Dreiser); the West, however, played the role of a line of flight combining travel, hallucination, madness, the Indians, perceptive and mental experimentation, the shifting of frontiers, the rhizome (Ken Kesey and his “fog machine,” the beat generation, etc.). Every great American author creates a cartography, even in his or her style; in contrast to what is done in Europe, each makes a map that is directly connected to the real social movements crossing America. An example is the indexing of geographical directions throughout the work of Fitzgerald.

19. [TRANS: Karl Wittfogel, *Oriental Despotism* (New Haven, Conn.: Yale University Press, 1957).]

20. Gregory Bateson, *Steps to an Ecology of Mind* (New York: Ballantine Books, 1972), p. 113. It will be noted that the word “plateau” is used in classical studies of bulbs, tubers, and rhizomes; see the entry for “Bulb” in M. H. Baillon, *Dictionnaire de botanique* (Paris: Hachette, 1876-1892).

21. For example, Joëlle de La Casinière, *Absolument nécessaire. The Emergency Book* (Paris: Minuit, 1973), a truly nomadic book. In the same vein, see the research in progress at the Montfaucon Research Center.

22. *The Diaries of Franz Kafka*, ed. Max Brod, trans. Joseph Kresh (New York: Schocken, 1948), p. 12.

23. Marcel Schwob, *The Children’s Crusade*, trans. Henry Copley (Boston: Small, Maynard, 1898); Jersy Andrzejewski, *Les portes du paradis* (Paris: Gallimard, 1959); Armand Farrachi, *La dislocation* (Paris: Stock, 1974). It was in the context of Schwob’s book that Paul Alphandéry remarked that literature, in certain cases, could revitalize history and impose upon it “genuine research directions”; *La chrétienté et l’idée de croisade* (Paris: Albin Michel, 1959), vol. 2, p. 116.

24. See Paul Virilio, “Véhiculaire,” in *Nomades et vagabonds*, ed. Jacques Bergue (Paris:

Union Générale d'Éditions, 1975), p. 43, on the appearance of linearity and the disruption of perception by speed.

25. See Jean-Cristophe Bailly's description of movement in German Romanticism, in his introduction to *La légende dispersée. Anthologie du romantisme allemand* (Paris: Union Générale d'Éditions, 1976), pp. 18ff.

2. 1914: One or Several Wolves?

1. Sigmund Freud, *Papers on Metapsychology*, vol. 14, *Standard Edition*, trans. James Strachey (London: Hogarth Press, 1957), p. 200.
2. [TRANS: Virginia Woolf, *Mrs. Dalloway* (New York: Harcourt, Brace and World, 1925), p. 11].
3. E. A. Bennet, *What Jung Really Said* (New York: Schocken, 1967), p. 74.
4. Ruth Mack Brunswick, "A Supplement to Freud's History of an Infantile Neurosis," in *The Wolf-Man*, ed. Muriel Gardiner (New York: Basic Books, 1971), p. 268.
5. Elias Canetti, *Crowds and Power*, trans. Carol Stewart (New York: Viking Press, 1963), pp. 29-30, 93ff. Some of the distinctions mentioned here are noted by Canetti.
6. [TRANS: Ibid., p. 93.]
7. Letter cited by Roland Jaccard, *L'homme aux loups* (Paris: Ed. Universitaires, 1973), p. 113.

3. 10,000 B.C.: The Geology of Morals

1. Roland Omnes, *L'univers et ses métamorphoses* (Paris: Hermann, 1973), p. 164: "A star that has collapsed so far that its radius has fallen below the critical point becomes what is called a black hole (an occluded star). This expression means that nothing sent in the direction of such an object will ever come back. It is therefore perfectly black since it does not emit or reflect any light."
2. Marcel Griaule, *Dieu d'eau* (Paris: Fayard, 1975), pp. 38-41.
3. For a general treatment of the two aspects of morphogenesis, see Raymond Ruyer, *La genèse de formes vivantes* (Paris: Flammarion, 1958), pp. 54ff., and Pierre Vendryès, *Vie et probabilité* (Paris: Albin Michel, 1945). Vendryès analyzes the role of the articulatory relation and articulated systems. On the two structural aspects of protein, see Jacques Monod, *Chance and Necessity*, trans. Austryn Wainhouse (New York: Vintage, 1972), pp. 90-95.
4. François Jacob, *The Logic of Life*, trans. Betty E. Spillman (New York: Pantheon, 1973), pp. 269-270 [translation modified].
5. François Jacob, "Le modèle linguistique en biologie," *Critique*, no. 322 (March 1974), p. 202: "Genetic material has two roles: it must be reproduced in order to be transmitted to the following generation, and it must be expressed in order for it to determine the organism's structures and functions."
6. Louis Hjelmslev, *Prolegomena to a Theory of Language*, trans. Francis J. Whitfield (Madison: University of Wisconsin Press, 1969), p. 60.
7. See Geoffroy Saint-Hilaire, *Principes de philosophie zoologique* (Paris: Picton et Didier, 1830), which quotes extracts from the debate with Cuvier; and *Notions synthétiques, historiques et physiologiques de philosophie naturelle* (Paris: Denain, 1838), in which Geoffroy sets forth his molecular conception of combustion, electrification, and attraction. Karl Ernest von Baer, *Über Entwicklungsgeschichte der Thiere* (Königsberg: Beiden Gehründern Bornträger, 1828-88), and "Biographie de Cuvier," in *Annales des sciences naturelles* (1908). Vialleton, *Membres et ceintures des vertébrés tétrapodes* (Paris: Doin, 1924).

8. Edmond Perrier deserves a place, although not a decisive one, in this long history. He returned to the problem of unity of composition, updating the work of Geoffroy with the aid of Darwin, and especially Lamarck. Perrier's entire work is organized around two themes: animal colonies or multiplicities, and the speeds necessary to account for heterodox degrees and foldings ("tachygenesis"). For example, the brain of a vertebrate may come to occupy the position of the mouth of an annelid, in the "fight between the mouth and the brain." See *Les colonies animales et la formation des organismes* (Paris: G. Masson, 1881), and "L'origine des embranchements du règne animal," *Scientia* (May-June 1918). Perrier wrote a history entitled *Philosophie zoologique avant Darwin* (Paris: Alcan, 1884), which includes excellent chapters on Geoffroy and Cuvier.

9. Georges Canguilhem et al., "Du développement à l'évolution au XIXe siècle," *Thalès* (1960), p. 34.

10. George Gaylord Simpson, *The Meaning of Evolution* (New Haven, Conn.: Yale University Press, 1950).

11. Gilbert Simondon, *L'individu et sa genèse physico-biologique* (Paris: PUF, 1964). On the interior and exterior in the crystal and the organism, and on the role of the limit or membrane, see pp. 107-114 and 259-264.

12. J. H. Rush, *The Dawn of Life* (Garden City, N.Y.: Hanover House, 1957), p. 165: "Primitive organisms lived, in some sense, in a state of suffocation. Life had been born, but it had not yet begun to breathe."

13. Jakob Johann von Uexküll, *Mondes animaux et monde humain* (Paris: Gonthier, 1965).

14. See Pia Laviosa-Zambotti, *Origini e diffusione della civiltà* (Milan: C. Marzorati, 1947): her use of the notions of strata, substratum, and parastratum (although she does not define the last.)

15. Jacob, *The Logic of Life*, pp. 290-292, 310-312, and what Rémy Chauvin calls "aparallel evolution."

16. See Laviosa-Zambotti, *Origini*: her conception of waves and flows from center to periphery, and of nomadism and migrations (nomadic flows).

17. On phenomena of resonance between different orders of magnitude, see Simondon, *L'individu*, pp. 16-20, 124-131, and *passim*.

18. Claude Popelin, *Le taureau et son combat* (Paris: Julliard, 1981): see chapter 4 on the problem of human and bull territories inside the arena.

19. See Simondon, *L'individu*, on orders of magnitude and the establishment of resonance between them; actions of the "mold," "modulation," and "modeling" types; and exterior forces and intermediate states.

20. Obviously there is a multiplicity of sequences or lines. But that does not preclude the "order of order" being unilinear (see Jacob, *The Logic of Life*, p. 286, and "Le modèle linguistique en biologie," pp. 199-203).

21. On the respective independence of proteins and nucleic acids, and their reciprocal presupposition, see Jacob, *The Logic of Life*, pp. 304-306, and Jacques Monod, *Chance and Necessity*, pp. 96-98, 107-109, 114-115, and 142-144.

22. On the notion of transduction, see Simondon, *L'individu*, pp. 18-21 (however, he takes the word in its most general sense and uses it to refer to the entire system). On the membrane, see pp. 259ff.

23. André Leroi-Gourhan, *Le geste et la parole*, vol. 1, of *Technique et langage* (Paris: Albin Michel, 1964), p. 161.

24. On all of these problems (the free hand, the supple larynx, the lips, and the role of the steppe as factors of deterritorialization), see Emile Devaux's fine book, *Trois problèmes: l'espèce, l'instinct, l'homme* (Paris: Le François, 1933), part 3 (chapter 7: "The anthropoid, severed from the forest, retarded in its development, infantilized, had to acquire free hands

and a supple larynx"; and chapter 9: "The forest made the monkey, the cave and the steppe made the human").

25. Jacob, *The Logic of Life*, pp. 278, 289-290, 298. Jacob and Monod sometimes use the word "translation" for the genetic code, but only for reasons of convenience. As Monod points out, "The code can be translated only by products of translation."

26. Leroi-Gourhan, *Le geste et la parole*, pp. 269-275.

27. [TRANS: A reference to the work of Julia Kristeva. On the *chora*, see Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia University Press, 1984), pp. 25-30.]

28. That is why we consider Hjelmslev, despite his own reservations and vacillations, to be the only linguist to have actually broken with the signifier and the signified. Many other linguists seem to make this break deliberately and without reservations, but retain the implicit presuppositions of the signifier.

29. Michel Foucault, *Discipline and Punish*, trans. A. M. Sheridan Smith (New York: Vintage, 1975). Already in *The Archaeology of Knowledge*, trans. A. M. Sheridan Smith (New York: Pantheon, 1982), Foucault outlines his theory of the two kinds of multiplicities, multiplicities of expression or statements and multiplicities of contents or objects. He shows that they are irreducible to the signifier-signified couple. He also explains why the title of one of his earlier books, *Les mots et les choses* [Words and Things, translated as *The Order of Things* (New York: Vintage, 1970)], must be understood negatively (pp. 48-49).

30. [TRANS: Foucault, *The Order of Things*, p. 9.]

31. Simondon, *L'individu*, pp. 139-141.

32. H. P. Lovecraft, "Through the Gates of the Silver Key," in *The Dream-Quest of Unknown Kadath* (New York: Ballantine Books, 1970), pp. 168, 217-218.

4. November 20, 1923: Postulates of Linguistics

1. [TRANS: *Mot d'ordre*: in standard French, "slogan," (military) "password." Deleuze and Guattari are also using the term literally: "word of order," in the double sense of a word or phrase constituting a command and a word or phrase creative of order.]

2. Georges Darien, *L'épaulette* (Paris: 10/18, 1973), p. 435. Or Zola, *La Bête Humaine*, trans. Leonard Tancock (New York: Penguin, 1977), p. 148: "She was saying this not to convince him, but solely to warn him that she had to be innocent in the eyes of the world at large." This type of phrase seems to us to be much more characteristic of the novel in general than the informational phrase, "the marquess went out at five o'clock."

3. Oswald Spengler, *Man and Technics*, trans. Charles Francis Atkinson (New York: Knopf, 1932), p. 54 [translation modified].

4. Brice Parain, *Sur la dialectique* (Paris: Gallimard, 1953). Parain develops a theory of "supposition" or the presupposed in language in relation to the orders given to life; but he sees this less as a power in the political sense than a duty in the moral sense.

5. Two authors in particular have brought out the importance of indirect discourse, especially in its so-called free form, from the viewpoint of a theory of enunciation that goes beyond the traditional categories of linguistics: V. N. Volosinov (for Russian, German, and French), *Marxism and the Philosophy of Language* [attributed to Mikhail Bakhtin in the French edition cited by the authors—TRANS], trans. Ladislav Matejka and I. R. Titunik. (Cambridge, Mass.: Harvard University Press, 1986), Part 3, "Toward a History of Forms and Utterance in Language Constructions," pp. 109-200; Pier Paolo Pasolini (for Italian), *L'expérience hérétique* (Paris: Payot, 1976), part 1. We have also referred to an unpublished study by J.-P. Bamberger, "Les formes du discours indirect dans le cinéma, muet et parlant."

6. Emile Benveniste, *Problems in General Linguistics*, trans. Mary Elizabeth Meek

(Coral Gables, Fla.: University of Miami Press, 1971), p. 53: "There is no indication, for example, that a bee goes off to another hive with the message it has received in its own hive. This would constitute a kind of transmission or relay."

7. William Labov has clearly shown the contradiction, or at least paradox, created by the distinction between language and speech: language is defined as the "social part" of language, and speech is consigned to individual variations; but since the social part is self-enclosed, it necessarily follows that a single individual would be enough to illustrate the principles of language, without reference to any outside data, whereas speech could only be studied in a social context. The same paradox recurs from Saussure to Chomsky: "The social aspect of language is studied by observing any one individual, but the individual aspect only by observing language in its social context"; Labov, *Sociolinguistic Patterns* (Philadelphia: University of Pennsylvania Press, 1972), p. 186.

8. Benveniste, *Problems in General Linguistics*, part 4 ("Man and Language"); on the elimination of the illocutionary, see pp. 237-238.

9. Oswald Ducrot, *Dire et ne pas dire* (Paris: Hermann, 1972), pp. 70-80, and "De Saussure à la philosophie du langage," preface to the French translation of S. R. Searle's *Speech Acts, Actes de langage* (Paris: Hermann, 1972). Ducrot challenges the notions of linguistic information and code, and communication and subjectivity. He develops a theory of "linguistic presupposition" or nondiscursive implicitness, as opposed to concluded and discursive implicitness still referring to a code. He constructs a pragmatics covering all of linguistics and moves toward a study of assemblages of enunciation, considered from a "juridical," "polemical," or "political" point of view.

10. Bakhtin and Labov have stressed the social character of enunciation, in different ways. They are consequently in opposition not only to subjectivism but also to structuralism, to the extent that the latter ties the system of language to the understanding of an ideal individual, and social factors to actual individuals as speakers.

11. Ducrot, *Dire et ne pas dire*, p. 77: "To qualify an action as criminal (theft, fraud, blackmail, etc.) is not, in our sense of the term, to present it as an *act* since the legal situation of guilt, which defines a crime, is supposed to derive from other given consequences of the activity described: the activity is considered punishable because it is harmful to another person, to order, to society, etc. The judge's statement of a sentence can, on the other hand, be considered a juridical act because there is no intervening effect between the speech of the judge and the transformation of the accused into a convict."

12. John Kenneth Galbraith, *Money* (Boston: Houghton Mifflin, 1975), chapter 12, "The Ultimate Inflation": "On November 20, 1923, the curtain was rolled down. As in Austria a year earlier, the end came suddenly. As with the milder French inflation, the *end came* with astonishing ease. Perhaps it ended simply because it could not go on. On November 20, the old reichsmark *was declared* to be no longer money. A new currency, the rentenmark, was introduced . . . The new rentenmark *was declared* to be backed by a first mortgage on all the land and other physical assets of the Reich. This idea had its ancestry in the assignats; it was, however, appreciably *more fraudulent* [Galbraith means to say 'deterritorialized'—Au.]. In France in 1789, there was extant, visible land freshly taken from the church for which currency initially could be exchanged; any German seeking to exercise rights of foreclosure on German property with his rentenmarks would have been thought mentally unstable. Nevertheless, it worked. Circumstances helped. . . . If, after 1923, the previous claims on the German budget had continued—the reparations claims and the cost of passive resistance—nothing would have saved the mark and [the head of the Reichsbank's] reputation"; pp. 159, 161.

13. Vološinov [Bakhtin], *Marxism and the Philosophy of Language*, p. 110. And on "symbolic relations of force" as variables internal to enunciation, see Pierre Bourdieu,

“L'économie des échanges linguistiques,” in *Linguistique et sociolinguistique, Langue Française*, May 1977, pp. 18-21.

14. The very notion of the proletarian class hinges on the question, Does the proletariat already exist at a given moment, and if so as a body? (Or, does it still exist?) It is evident that Marxists use it in an anticipatory sense, as, for example, when they speak of an “embryonic proletariat.”

15. [TRANS: V. I. Lenin, “On Slogans,” *Selected Works* (Moscow: Progress Publishers, 1975), vol. 3, p. 148.]

16. Quoted by David Cooper, *The Language of Madness* (London: Allen Lane, 1978), p. 34. Cooper comments that “the language of ‘hearing voices’ . . . means that one becomes aware of something that exceeds the consciousness of normal [i.e., direct] discourse and which therefore must be experienced as ‘other’” (p. 34).

17. Elias Canetti is one of the rare authors who has dealt with the psychological mode of action of the order-word, or “command”: *Crowds and Power*, trans. Carol Stewart (New York: Viking Press, 1963), pp. 303-333. He hypothesizes that an order inflicts a kind of sting on the soul, which forms a cyst, a hardening that never goes away. When this happens, the only way to find relief is to pass it on to others as quickly as possible, to “massify,” even though the mass may turn back against the emitter of the order-word. In addition, the fact that the order-word is like a foreign body within the body, an indirect discourse within speech, explains the extraordinary forgetting that occurs: “The person who carries out a command . . . does not accuse himself, but the sting: this is the true culprit, whom he carries with him everywhere. . . . It is his permanent witness that it was not he himself who perpetrated a given wrong. He sees himself as its victim and thus has no feeling left for the real victim. It is true, therefore, that people who have acted on orders can feel entirely guiltless,” making it all the easier for them to move on to other order-words (p. 332). This provides a profound explanation for the Nazis’ feeling of innocence, or for the capacity of forgetfulness displayed by old Stalinists, whose amnesia worsens the more they invoke their memory and past in order to claim the right to follow new and even more insidious order-words—“sting mania.” In this respect, Canetti’s analysis seems essential. However, it presupposes the existence of a very particular psychic faculty in the absence of which the order-word would not have this mode of action. The whole classical rationalist theory—of “common sense,” of universally shared good sense based on information and communication—is a way to cover up or hide, and to justify in advance, a much more disturbing faculty, that of order-words. This singularly irrational faculty is best safeguarded by gracing it with the name of pure reason, by saying that it is nothing but pure reason . . .

18. See Emile Bréhier’s classic study, *La théorie des incorporels dans l’ancien stoïcisme* (Paris: Vrin, 1970). On “the knife cuts the flesh” and “the tree turns green,” see pp. 12 and 20.

19. [TRANS: Kafka, *The Castle*, trans. Willa and Edwin Muir (New York: Knopf, 1976), p. 12.]

20. [TRANS: Kafka, “The Stoker,” chapter 1 of *Amerika*, trans. Edwin Muir (Norfolk, Conn.: New Directions, 1940.)]

21. Stalin, in his famous text on linguistics [*Marxism and Linguistics* (New York: International Publishers, 1951)—Trans.], claims to identify two neutral forms serving all of society, all classes, and all regimes equally: instruments and machines as pure means of production of goods, and language as a pure means of information and communication. Even Bakhtin defines language as the form of ideology, but he specifies that the form of ideology is not itself ideological.

22. On these problems, see J. M. Sadock, “Hypersentences” (Diss. University of Illinois, 1968); Dieter Wunderlich, “Pragmatique, situation d’énonciation et Deixis,” *Langages*, no. 36 (June 1972), pp. 34-58; and especially S. K. Saumjan, “Aspects algébriques de la gram-

maire applicative,” *Languages*, no. 33 (March 1974), pp. 95-122. Saumjan proposes a model of abstract objects based on the operation of application called AGM (applicative generative model). He cites Hjelmslev as an influence; Hjelmslev’s strength is to have conceived of the form of expression and the form of content as two entirely relative variables on one and the same plane, as “functives of one and the same function,” Hjelmslev, *Prolegomena to a Theory of Language*, trans. Francis J. Whitfield (Madison: University of Wisconsin Press, 1969). This advance toward a diagrammatic conception of the abstract machine is, however, counteracted by the fact that Hjelmslev still conceives the distinction between expression and content in the signifier-signified mode and therefore retains the subordination of the abstract machine to linguistics.

23. See Herbert Brekle, *Sémantique* (Paris: A. Colin, 1974), pp. 94-104, on the idea of a universal pragmatics and of “universals of dialogue.”

24. On this budding and various representations of it, see Wunderlich, “Pragmatique, situation d’énunciation et Deixis.”

25. Noam Chomsky, *Language and Responsibility. Based on Conversations with Mitsou Ronat*, trans. John Viertel (New York: Pantheon, 1979), pp. 53-55.

26. William Labov, *Sociolinguistic Patterns*, especially pp. 187-190. It will be noted that Labov at times limits himself to statements that have approximately the same meaning and at other times disregards this condition in order to follow a sequence of complementary but heterogeneous statements.

27. [TRANS: This is a phrase from Proust’s *Time Regained in Remembrance of Things Past*, trans. C. K. Scott Moncrieff, Terence Kilmartin, and Andreas Mayor (New York: Random House, 1981), vol. 3, p. 905 (vol. 3, p. 872, in the French “Pléiade” edition). See Deleuze, *Proust and Signs*, trans. Richard Howard (New York: Braziller, 1972), pp. 59-60.]

28. This is indeed how Labov tends to define his notion of “optional or variable rules,” as opposed to constant rules: not simply an observed frequency, but a specific quantity expressing the probability of the frequency or the application of the rule. See *Language in the Inner City* (Philadelphia: University of Pennsylvania Press, 1972), pp. 94ff.

29. See Gilbert Rouget’s article, “Un chromatisme africain,” in *L’Homme*, vol. 1, no. 3 (September-December 1961), pp. 32-46 (this issue comes with a recording of ritual chants of Dahomey).

30. Ghérasim Luca, *Le chant de la carpe* (Paris: Soleil Noir, 1973), and the recording put out by Givaudan, on which Luca recites the poem “Passionnément.”

31. [TRANS: See Carmelo Bene and Gilles Deleuze, *Superpositions* (Paris: Minuit, 1979). Forthcoming in English translation from *Semiotext(e)*.]

32. “And” has an especially important role in English literature, as a function not only of the Old Testament but also of the “minorities” at work on the language: one case in point is J. M. Synge (see François Regnault’s remarks on coordination in Anglo-Irish in the French translation of *Playboy of the Western World*, *Baladin du monde occidental* (Paris: Bibliothèque du Graphe)). It should not be thought adequate to analyze the “and” as a conjunction; rather, “and” is a special form of every possible conjunction and brings into play a logic of language. Jean Wahl’s works contain profound reflections on this sense of “and,” on the way it challenges the primacy of the verb “to be.”

33. Hjelmslev, *Language: An Introduction*, trans. Francis J. Whitfield (Madison: University of Wisconsin Press, 1970), pp. 39ff.

34. Nicolas Ruwet, “Parallélisme et déviations en poésie,” in *Langue, discours, société. Pour Emile Benveniste*, ed. Julia Kristeva, Nicolas Ruwet, and Jean-Claude Milner (Paris: Seuil, 1975). Ruwet analyzes Poem 29 in Cummings’s *Fifty Poems* (New York: Duell, Sloan and Pearce, 1940); he gives a restricted and structuralist interpretation of this phenomenon of variation, invoking the notion of parallelism; in other texts, he minimizes the importance of

these variations, treating them as marginal exercises irrelevant to true changes in language; still, his comments seem to us to transcend all of these interpretive restrictions.

35. See Vidal Sephiha, "Introduction à l'étude de l'intensif," *Languages*, no. 29 (March 1973). This is one of the first studies of the atypical tensions and variations of language, particularly as they appear in so-called minor languages.

36. On the expansion and diffusion of states of language, in the "patch of oil" mode or the "paratrooper" mode, see Bertil Malmberg, *New Trends in Linguistics*, trans. Edward Carnes (Stockholm: Lund, 1964), chapter 3 (which uses N. Lindqvist's important studies on dialect). What are needed now are comparative studies of how homogenizations and centralizations of given major languages take place. In this respect, the linguistic history of French is not at all the same as that of English; neither is their relation to writing as a form of homogenization the same. For French, the centralized language par excellence, one may refer to the analysis of Michel de Certeau, Dominique Julia, and Jacques Revel, *Une politique de la langue* (Paris: Gallimard, 1975). The analysis covers a very brief period at the end of the eighteenth century, focusing on Abbot Gregory, and notes two distinct periods: one in which the central language opposed the rural dialects, just as the town opposed the countryside, and the capital the provinces; and another in which it opposed "feudal idioms," as well as the language of the émigrés, just as the Nation opposes everything that is foreign to it, an enemy of it (pp. 160ff.: "It is also obvious that the rejection of the dialects resulted from a technical inability to grasp stable laws in regional speech patterns").

37. See Michel Lalonde, *Change*, no. 30 (March 1977), pp. 100-122, where the poem, "Speak White," quoted in text, appears, along with a manifesto on the Québécois language ("La défense et illustration de la langue québecquoise").

38. On the complex situation of Afrikaans, see Breyten Breytenbach's fine book, *Feu Froid* (Paris: Bourgois, 1976); G. M. Lory's study (pp. 101-107) elucidates Breytenbach's project, the violence of his poetic treatment of the language, and his will to be a "bastard, with a bastard language."

39. On the double aspect of minor language, poverty-ellipsis, and overload-variation, one may refer to a certain number of exemplary studies: Klauss Wagenbach's study of the German of Prague at the beginning of the twentieth century (*Franz Kafka. Eine Biographie seiner Jugend* [Bern: Francke, 1958]); Pasolini's study demonstrating that Italian was not constructed on the basis of a new standard or mean, but exploded in two simultaneous directions, "upward and downward," in other words, toward simplified material and expressive exaggeration (*L'expérience hérétique*, pp. 46-47); J. L. Dillard's study bringing out the double tendency of Black English on the one hand to omit, lose, disencumber, and on the other to overload, to develop "fancy talk" (*Black English* [New York: Random House, 1972]). As Dillard notes, there is no inferiority to the standard language; instead there is a correlation between two movements that necessarily escape from the standard level of language. Still on the topic of Black English, LeRoi Jones shows the extent to which the two conjoined directions approximate language to music (*Blues People* [New York: William Morrow, 1963], pp. 30-31 and all of chapter 3). On a more general level, one will recall Pierre Boulez's analysis of a double movement in music, dissolution of form, and dynamic overload or proliferation: *Conversations with Célestin Deliège*, (London: Eulenberg Books, 1976), pp. 20-22.

40. Yann Moulier, preface to Mario Tronti, *Ouvriers et Capital* (Paris: Bourgois, 1977), p. 6.

41. Pasolini, *L'expérience hérétique*, p. 62

42. See the "Strategy Collective" manifesto on the Québécois language in *Change*, no. 30 (March 1977): it denounces the "myth of subversive language," which implies that simply being in a minority is enough to make one a revolutionary ("this mechanist equation derives from a populist conception of language. . . . Speaking the language of the working class is not

what links an individual to the positions of that class. . . . The argument that Joual has a subversive, countercultural force is entirely idealistic"; p. 188).

43. Elias Canetti, *Crowds and Power* (see the two essential chapters corresponding to the two aspects of the order-word, "The Command" and "Transformation"; especially pp. 313-314, describing the pilgrimage to Mecca and its two coded aspects, mortifying petrification and panicked flight).

44. [TRANS: Translated as "prohibitions of transformation" in the English version of *Crowds and Power*. *Enantio-* is from the Greek, "to oppose."]

45. [TRANS: Canetti, *Crowds and Power*, pp. 378, 380.]

46. As we have seen, Hjelmslev imposes a restrictive condition, that of assimilating the plane of content to a kind of "signified." Certain authors are therefore correct in objecting that the analysis of content he proposes has less to do with linguistics than other disciplines, such as zoology (for example, André Martinet, with the collaboration of Jeanne Martinet and Henriette Walter, *La linguistique. Guide alphabétique* [Paris: Danoël, 1969], p. 353). It seems to us, however, that this objection applies only to Hjelmslev's restrictive condition.

47. [TRANS: See 12, "1227: Treatise on Nomadology," pp. 351-423.]

48. See the details of the text of Hugo von Hofmannsthal, *Lettres du voyageur à son retour*, trans. Jean-Claude Schneider (Paris: Mercure de France, 1969), letter of May 9, 1901.

5. 587 B.C.-A.D. 70: On Several Regimes of Signs

1. Claude Lévi-Strauss, "Introduction à l'oeuvre de Marcel Mauss," in Marcel Mauss, *Sociologie et anthropologie* (Paris: PUF, 1973), pp. 48-49 (later in this text Lévi-Strauss brings out another aspect of the signified). On this first aspect of the atmospheric continuum, see the Binswanger's and Arieti's psychiatric descriptions.

2. See Lévi-Strauss, *The Savage Mind* (Chicago: University of Chicago Press, 1966), pp. 209ff. (an analysis of the two cases).

3. Lévi-Strauss, preface to Don C. Talayesva, *Soleil Hopi* (Paris: Plon, 1968), p. vi [translation of *Sun Chief*, ed. Leo W. Simmons (New Haven, Conn.: Yale University Press, 1942)].

4. For example, in Bantu myth the first founder of the State shows his face and eats and drinks in public, whereas the hunter, subsequently the warrior, invents the art of secrecy. See Luc de Heusch, *Le roi ivre ou l'origine de l'Etat* (Paris: Gallimard, 1972), pp. 20-25. Heusch sees the second moment as proof of a more "refined" civilization; to us, on the other hand, it is a different semiotic system, that of war rather than public works.

5. Michel Foucault, *Discipline and Punish*, trans. A. M. Sheridan Smith (New York: Vintage, 1975), p. 29 [translation modified].

6. See A. J. Greimas, "Pratiques et langages gestuels," in *Conditions d'une sémiotique du monde naturel, Langages*, no. 10 (June 1968), pp. 3-35. Greimas, however, relates this semiotic to categories such as "the subject of the statement" and the "subject of enunciation," which seem to us to belong to other regimes of signs.

7. On cannibalism as a way of protecting against the souls or names of the dead, and on its semiotic function as "calendar," see Pierre Clastres, *Chronique des Indiens Guayaki* (Paris: Plon, 1972), pp. 332-340.

8. The foregoing expressions concerning the number are borrowed from Julia Kristeva. Kristeva, however, uses them in an analysis of literary texts based on the hypothesis of the "signifier": *Semiotikè. Recherches pour une sémanalyse* (Paris: Seuil, 1969), pp. 294ff., 317.

9. See Paul Sérioux and Joseph Capgras, *Les folies raisonnantes* (Paris: Alcan, 1909), and Gatian Clémambault, *Oeuvre psychiatrique*, rpt. (Paris: PUF, 1942). Capgras believes in an essentially mixed or polymorphous semiotic; Clémambault abstractly analyzes two pure semiotics, although he does recognize that they form de facto mixes. The principal texts on

the origin of the distinction between two groups of delusions are Jean Esquirol, *Des maladies mentales* (Brussels: J. B. Tircher, 1838) (to what extent is “monomania” distinguishable from mania?); and Emil Kraepelin, *Psychiatrie. Ein Lehrbuch für Studierende und Ärzte*, 8th ed. (Leipzig: J. A. Barth, 1920) [English translation, *Lectures on Clinical Psychiatry*, rpt., ed. Thomas Johnstone (New York: Hafner, 1968)] (to what extent is “querulous delusion” distinguishable from paranoia?). The question of the second group of delusions, or the passionnal delusions, was broached and analyzed historically by Jacques Lacan, *De la psychose paranoïaque* (Paris: Seuil, 1975), and by Daniel Lagache, *La jalouse amoureuse* (Paris: PUF, 1947).

10. See Sérioux and Capgras, *Les folies raisonnantes*, pp. 340ff., and Clérambault, *Oeuvre psychiatrique*, pp. 369ff.: people with passionnal delusion are overlooked, even in the asylum, because they are calm and cunning, “suffering from a limited enough delusion that they know how we judge them.” This makes it all the more necessary to keep them confined; “such patients must not be questioned, but rather maneuvered, and the only way to maneuver them is to move them emotionally.”

11. Esquirol suggests that monomania is a “disease of civilization” and has a social evolution: it begins religious but tends to become more and more political, tracked by the police (*Des maladies mentales*, vol. 1, p. 400). See also the remarks of Emmanuel Regis, *Les régicides dans l'histoire et dans le présent* (Lyons: A. Storck, 1890).

12. Deuteronomy 1:12. In the “Péïade” edition of the Bible (Paris: Gallimard, 1959), vol. 1, p. 510, editor Edouard Dhorme specifies: “Your grievance, literally your proceeding.”

13. D. H. Lawrence, *Apocalypse* (New York: Viking, 1932), pp. 93-94.

14. See Edouard Dhorme, *La religion des Hébreux nomades* (Brussels: Nouvelle Société d’Éditions, 1937), and Zecharia Mayani, *Les Hyksos et le monde de la Bible* (Paris: Payot, 1956). The author emphasizes the connections between the Hebrews and the Habiru (nomadic warriors) and Kenites (nomadic metal workers); what is specific to Moses is not the principle of numerical organization, which was borrowed from the nomads, but the idea of an always revocable convention-proceeding, contract-proceeding. This idea, according to Mayani, derives neither from the rooted farmers nor from the nomadic warriors, nor even from the migrants, but from a tribe on the march that thinks of itself in terms of subjective destiny.

15. See Franz Kafka, *The Trial*, trans. Willa and Edwin Muir (New York: Schocken, 1968). The painter Titorelli originates the theory of indefinite postponement. Aside from definite acquittal, which does not exist, Titorelli differentiates the two juridical regimes of “ostensible acquittal” and “indefinite postponement”; the first is circular and linked to a semiotic of the signifier, whereas the second is linear and segmentary, linked to the passionnal semiotic (pp. 152-162).

16. [TRANS: The King James Bible reads “to flee . . . from the presence of the Lord.” Jonah 1:3.]

17. Jérôme Lindon was the first to analyze the relation between Jewish prophetism and betrayal, in the exemplary case of Jonah. *Jonas* (Paris: Minuit, 1955).

18. Friedrich Hölderlin, *Remarques sur Oedipe* (Paris: Union Générale d’Edition, 1965). Hölderlin already puts limits on the character of this “slow and difficult” death; see Jean Beaufret’s fine discussion of the nature of this death and its relation to betrayal: “Man must match the categorical turning away of the god, now no more than Time, by himself turning away as a traitor.”

19. Friedrich Nietzsche, *The Birth of Tragedy*, trans. Walter Kaufmann (New York: Vintage, 1967), sec. 9.

20. [TRANS: See 10, “1730: Becoming-Intense . . . ,” note 10.]

21. [TRANS: “Buggers,” from the Middle French for “Bulgarians,” originally referred to a

sect of heretics from Bulgaria suspected of ‘unnatural’ practices, and later became a general term for heretics before taking on its modern meaning.]

22. On the nature of the epic “library” (its imperial character, the role of priests, the circulation between sanctuaries and cities), see Charles Autran, *Homère et les origines sacerdotales de l'épopée grecque*, 3 vols. (Paris: Denoël, 1938-1944).

23. See the techniques for the interpretation of books in the Middle Ages, and the extreme attempt by Joachim de Flore, who, on the basis of similarities between the two Testaments, induces from within a third state or proceeding. *L'Evangile éternel* (Paris: Rieder, 1928).

24. For example, Exodus 19:2: “For they were departed from Rephidim, and were come to the desert of Sinai, and had pitched in the wilderness, and there *Israel* camped before the mount.”

25. Henry Miller, *Sexus* (New York: Grove Press, 1965), p. 250.

26. Louis Althusser, “Idéologie et appareils idéologiques d'Etat,” *La pensée*, no. 151 (May-June 1970), pp. 29-35.

27. In *Problems of General Linguistics*, trans Mary Elizabeth Meek (Coral Gables, Fla.: University of Florida Press, 1971), pp. 217-222, Emile Benveniste speaks of a proceeding, or process (*procès*).

28. One aspect of Strindberg’s genius was to elevate the couple, and the domestic squabble, to an intense semiotic level, and to make it a creative factor in the regime of signs. This was not the case with Jouhandeau. Klossowski, on the other hand, was able to invent new sources and conflicts for the passionnal cogito for two, from the standpoint of a general theory of signs; *Les lois de l'hospitalité* (Paris: Gallimard, 1965).

29. See also Dostoyevsky’s *The Double*.

30. On these two forms of redundancy, see the entry on “Redondance” in André Martinet, *La linguistique. Guide alphabétique* (Paris: Denoël, 1969), pp. 331-333.

31. Henry Miller, *Sexus*, p. 229. The theme of the idiot is itself quite diverse. It is an explicit part of the cogito according to Descartes, and feeling according to Rousseau. Russian literature, however, takes it down other paths, beyond consciousness or passion.

32. Ghérasim Luca, *Le chant de la carpe* (Paris: Soleil Noir, 1973), pp. 87-94.

33. For example, when the whites introduced money to the Siane of New Guinea, the latter started off by translating the bills and coins into two categories of nonconvertible goods. See Maurice Godelier, “Economie politique et anthropologie économique,” *L'Homme*, vol. 14, no. 3 (September-December 1964), p. 123.

34. On these translations-transformations, see LeRoi Jones, *Blues People* (New York: Morrow, 1963), chapters 3-7.

35. Miller, *Sexus*, pp. 479-480.

36. Mary Barnes and Joseph Berke, *Mary Barnes: Two Accounts of a Journey through Madness* (New York: Harcourt Brace Jovanovich, 1971), p. 233. The failure of the antipsychiatry experiment of Kingsley Hall apparently was due as much to these internal factors as to external circumstances.

37. Carlos Castaneda, *Journey to Ixtlan* (New York: Simon and Schuster, 1973), p. 14.

38. “Generative” and “transformational” are Chomsky’s terms. For him, the transformational is precisely the best and most profound way of realizing the generative; we, however, are using the terms in a different sense.

39. Michel Foucault has developed, in successive levels, a theory of statements addressing all of these problems. (1) In *The Archaeology of Knowledge*, trans. A. M. Sheridan Smith (New York: Pantheon, 1982), Foucault distinguishes two kinds of “multiplicities,” of content and of expression, which are not reducible to relations of correspondence or causality, but are in reciprocal presupposition. (2) In *Discipline and Punish*, trans. A. M. Sheridan Smith (New York: Vintage, 1975), he looks for an agency capable of accounting for the two imbricated,

heterogeneous forms, and finds it in assemblages of power, or micropowers. (3) But these collective assemblages (school, army, factory, hospital, prison, etc.) are only degrees or singularities in an abstract "diagram," which for its part has only matter and function (the unspecified multiplicity of human beings to be controlled). (4) *The History of Sexuality. Vol. I, An Introduction*, trans. Robert Hurley (New York: Pantheon, 1978), takes yet another direction since assemblages are no longer related to and contrasted with a diagram, but rather to a "biopolitics of population" as an abstract machine. Our only points of disagreement with Foucault are the following: (1) to us the assemblages seem fundamentally to be assemblages not of power but of desire (desire is always assembled), and power seems to be a stratified dimension of the assemblage; (2) the diagram and abstract machine have lines of flight that are primary, which are not phenomena of resistance or counterattack in an assemblage, but cutting edges of creation and deterritorialization.

40. Louis Hjelmslev proposed a very important conception of "matter" or "purport" (*sens*) as unformed, amorphous, or formless: *Prolegomena to a Theory of Language*, trans. Francis J. Whitfield (Madison: University of Wisconsin Press, 1969), sec. 13, pp. 47-60, and *Essais linguistiques* (Paris: Minuit, 1971), pp. 58ff. (see also the preface by François Rastier, p. 9).

41. The distinction between indexes, icons, and symbols comes from C. S. Peirce, *Collected Papers*, ed. Charles Hartshorne and Paul Weiss (Cambridge, Mass.: Harvard University Press, 1931-1958). But his distinctions are based on signifier-signified relations (contiguity for the index, similitude for the icon, conventional rule for the symbol); this leads him to make the "diagram" a special case of the icon (the icon of relation). Peirce is the true inventor of semiotics. That is why we can borrow his terms, even while changing their connotations. First, indexes, icons, and symbols seem to us to be distinguished by territoriality-deterritorialization relations, not signifier-signified relations. Second, the diagram as a result seems to have a distinct role, irreducible to either the icon or the symbol. On Peirce's fundamental distinctions and the complex status of the diagram, one may refer to Jakobson's analysis, "A la recherche de l'essence du langage," in *Problèmes du langage*, ed. Emile Benveniste (Paris: Gallimard, 1966).

6. November 28, 1947: How to Make Yourself a Body without Organs

1. [TRANS: Antonin Artaud, "To Have Done With the Judgement of God," *Selected Writings*, ed. Susan Sontag (New York: Farrar, Straus and Giroux, 1976), p. 571.]

2. [TRANS: Jules Cotard, *Etard sur les maladies cérébrales et mentales* (Paris: Brallière, 1891).]

3. [TRANS: Dr. Schreber's *Memoirs*, quoted by Sigmund Freud, *Notes on a Case of Paranoia*, vol. 12, *Standard Edition*, trans. James Strachey (London: Hogarth Press, 1957), p. 17.]

4. William Burroughs, *Naked Lunch* (New York: Grove Press, 1966), p. 131.

5. The opposition program-phantasy appears clearly in the work of Michel de M'uzan, in relation to a case of masochism. See M'uzan in *La sexualité perverse*, ed. Isle and Robert Barande et al. (Paris: Payot, 1972), p. 36. Although he does not specifically discuss this opposition, M'uzan uses the notion of the program to question the themes of Oedipus, anxiety, and castration.

6. See Kurt Lewin's description of the flow of meat in the American family, "Psychological Ecology," *Field Theory in Social Science*, ed. Dorwin Cartwright (New York: Harper and Brothers, 1951), pp. 170-187.

7. Albert Dalcq, *L'oeuf et son dynamisme organisateur* (Paris: Albin Michel, 1941), p. 95: "Forms are contingent upon kinematic dynamism. It is secondary whether or not an orifice forms in the germ. All that counts is the process of immigration itself; what yields an ori-

fice fissure or primitive line is not invagination, but pure chronological and quantitative variations."

8. Burroughs, *Naked Lunch*, p. 8.

9. Ibid., pp. xlv-xlvi.

10. [TRANS: *Jouissance*: "pleasure, enjoyment, orgasm." In Lacanian psychoanalysis, the object of desire is irrevocably lost and the subject eternally split. *Jouissance* is doubly impossible: life is a *manque-à-jouir*, read as "lack of enjoyment," because the true object of desire is unattainable; and it is a *manque-à-jouir*, read as "a lack to be enjoyed," because *jouissance* as the orgasmic plenitude of union with a substitute object means the annulment of the constitutionally split subject. One of the necessary terms, the subject or the object, is always missing.]

11. Roger Dupouy, "Du masochisme," *Annales médico-psychologiques*, series 12, vol. 2 (1929), p. 405.

12. Ibid.

13. On courtly love, and its radical immanence rejecting both religious transcendence and hedonist exteriority, see René Nelli, *L'érotique des troubadours* (Paris: Union Générale d'Editions, 1974), in particular, vol. 1, pp. 267, 316, 358, and 370, and vol. 2, pp. 47, 53, and 75. (Also vol. 1, p. 128: one of the major differences between chivalric love and courtly love is that for "knights the valor by which one merits love is always *external* to love," whereas in the system of courtly love, the test is essentially *internal* to love; war valor is replaced by "sensual mental heroism." This is a mutation in the war machine.)

14. Robert Van Gulik, *Sexual Life in Ancient China* (Leiden: Brill, 1961); and Jean-François Lyotard's discussion of it, *Economie libidinale* (Paris: Minuit, 1974), pp. 241-251.

15. Gregory Bateson, *Steps to an Ecology of Mind* (New York: Ballantine Books, 1972), p. 113.

16. Artaud, *Héliogabale*, in *Oeuvres Complètes* (Paris: Gallimard), pp. 50-51. It is true that Artaud still presents the identity of the One and the Multiple as a dialectical unity, one that reduces the multiple by gathering it into the One. He makes Heliogabalus a kind of Hegelian. But that is a manner of speaking, for from the beginning multiplicity surpasses all opposition and does away with dialectical movement.

17. [TRANS: Artaud, "The Body Is the Body," trans. Roger McKeon, *Semiotext(e)*, *Anti-Oedipus*, vol. 2, no. 3 (1977), p. 59.]

18. Artaud, *The Peyote Dance* (translation of *Les Tarahumaras*), trans. Helen Weaver (New York: Farrar, Straus and Giroux, 1976), pp. 38-39 [translation modified].

19. [TRANS: Carlos Castaneda, *Tales of Power* (New York: Simon and Schuster, 1974), p. 125.]

20. [TRANS: Ibid., p. 183.]

21. [TRANS: Ibid., p. 161.]

22. See *Cause commune*, no. 3 (October 1972).

7. Year Zero: Faciality

1. Josef von Sternberg, *Fun in a Chinese Laundry* (New York: MacMillan, 1965), p. 324. [TRANS: The English version of this phrase reads "merciful darkness."]

2. [TRANS: "Blumfeld. An Elderly Gentleman." *The Complete Stories of Franz Kafka*, ed. Nahum N. Glazer (New York: Schocken, 1983), pp. 183-205.]

3. On this ballet, see Jean Barraqué's *Debussy* (Paris: Seuil, 1977), which cites the text of the argument, pp. 166-171.

4. See Otto Isakower, "Contribution à la psychopathologie des phénomènes associés à l'endormissement," *Nouvelle revue de psychanalyse*, no. 5 (Spring 1972), pp. 197-210; Bertram D. Lewin, "Le sommeil, la bouche et l'écran du rêve," *ibid.*, pp. 211-224; and René

Spitz, with the collaboration of W. Godfrey Cobliner, *The First Year of Life* (New York: International Publishers, 1965), pp. 75-82.

5. Henry Miller, *Tropic of Capricorn* (New York: Grove Press, 1961), pp. 121-123.
6. Klaatsch, "L'évolution du genre humain," in Kreomer, *L'Univers et l'humanité*, vol. 2: "In vain, we tried to find a trace of red edging around the lips of live, young chimpanzees, which resemble man so closely in all other respects. . . . How would the face of the most gracious young woman look if her mouth was a stripe between two white borders? . . . In addition, the pectoral region of the anthropoid possesses the two nipples of the mammary glands, but folds of fat comparable to the breasts never form." And Emile Devaux's formula in *Trois problèmes: l'espèce, l'instinct, l'homme* (Paris: Le François, 1933), p. 264: "The child made the woman's breast, and the mother the child's lips."
7. Face exercises play an essential role in the pedagogical principles of J.-B. de la Salle. Even Ignacio de Loyola integrated his teaching landscape exercises or "compositions of place" relative to the life of Christ, hell, the world, etc. As Barthes points out, this involves skeletal images subordinated to a language, but also active schemas to be completed, colored in, like those found in catechisms and devotional handbooks [*Sade, Fourier, Loyola*, trans. Richard Miller (New York: Hill and Wang, 1976)—Trans.]
8. Chrétien de Troyes, *The Story of the Grail*, trans. Robert White Linker (Chapel Hill: University of North Carolina Press, 1952), pp. 88-89. A similar scene, dominated by the "machinery" of the boat, is found in Malcolm Lowry's novel *Ultramarine* (Philadelphia: Lippincott, 1962), pp. 159-172: a pigeon drowns in waters infested by sharks, "as if a red leaf should fall on a white torrent" (p. 170), and this inevitably evokes the image of a bloody face. Lowry's scene is imbedded in such different elements and is so particularly organized that there can be no question of influence by Chrétien de Troyes's scene, only confluence with it. This makes it an even better confirmation of the existence of a veritable black hole or red mark-white wall abstract machine (snow or water).
9. [TRANS: Continued in 10. "1730: Becoming-Intense . . . , pp. 232-309]
10. Sergei Eisenstein, *Film Form and Film Sense*, trans. Jay Leyda (New York: Meridian Books, 1957), p. 195-199: "'The kettle began it . . .' Thus Dickens opens his *Cricket on the Hearth*. . . . What could be further from films! . . . But, strange as it may seem, movies also were boiling in that kettle. . . . As soon as we recognize this kettle as a typical close-up, we exclaim: '. . . of course this is the purest Griffith.' . . . Certainly, this kettle is a typical Griffith-esque close-up. A close-up saturated, we now become aware, with typically Dickens-esque 'atmosphere,' with which Griffith, with equal mastery, can envelop the severe face of life in *Way Down East*, and the icy cold moral face of his characters, who push the guilty Anna onto the shifting surface of a swirling ice-break" (the white wall again).
11. Jacques Lizot, *Le cercle des feux* (Paris: Seuil, 1976), pp. 34ff.
12. On the stranger grasped as Other, see André Haudricourt, "Nature et culture dans la civilisation de l'igname: l'origine des clones et des clans," *L'Homme* vol. 4, no. 1 (January-April 1964), pp. 98-102. And Robert Jaulin, *Gens de soi, gens de l'autre* (Paris: Union Générale d'Editions, 1973), preface, p. 20.
13. Maurice Ronai demonstrates that the landscape, the reality as well as the notion, is tied to a very particular semiotic system and very particular apparatuses of power: this is one of the sources of geography, as well as a principle behind its political subordination (the landscape as "the face of the fatherland or nation"). See "Paysages," in *Hérodote*, no. 1 (January-March 1976), pp. 125-159.
14. See Jacques Mercier, *Ethiopian Magic Scrolls*, trans. Richard Pevear (New York: Braziller, 1979). And "Les peintures des rouleaux protecteurs éthiopiens," *Journal of Ethiopian Studies*, vol. 14, fasc. 2 (Summer 1974), pp. 89-106 ("The eye stands for the face which stands for the body. . . . The pupils are drawn in the inner spaces. . . . That is why we must

speak of directions of magic meaning based on eyes and faces, with the use of traditional decorative motifs such as cross-hatching, check patterns, four-pointed stars, etc.”). The power of Negus, with his ancestry going back to Solomon and his court of magicians, was based on his ember-eyes, operating like a black hole, angelic or demonic. Mercier’s analyses in their entirety constitute an essential contribution to the analysis of facial functions.

15. For Eisenstein’s own distinction between his conception of the close-up and Griffith’s, see *Film Form and Film Sense*.

16. This is a recurring theme in horror novels and science fiction: the eyes are in the black hole, not the opposite (“I see a luminous disk emerging from the black hole, resembling eyes”). Comic books, *Circus* No. 2, for example, depict black holes populated by faces and eyes, and the traversing of that black hole. On the relation of eyes to holes and walls, see the texts and drawing of Jean-Luc Parant, in particular, *Les yeux MMDVI* (Paris: Bourgois, 1976).

17. See Jean Paris’s analyses, *L’espace et le regard* (Paris: Seuil, 1965), vol. 1, chapter 1 (also, the evolution of the Virgin and the variation in the relations between her face and that of the infant Jesus: vol. 2, chapter 2).

18. D. H. Lawrence, “Melville’s ‘Typee’ and ‘Omoo,’” *Studies in Classic American Literature* (New York: Thomas Seltzer, 1923), p. 197. Lawrence’s essay begins with a lovely distinction between terrestrial and maritime eyes.

19. Miller, *Tropic of Capricorn*, p. 239.

20. Ibid., p. 63.

21. Ibid., pp. 63-64.

22. Wilhelm Reich’s *Character-Analysis*, trans. Theodore P. Wolfe (New York: Farrar, Straus and Giroux, 1970), considers the face and faciality traits to be among the first pieces of character “armor” and the first ego resistances (the “ocular ring,” followed by the “oral ring”). The organization of these rings occurs on planes perpendicular to the “orgonotic streaming” and oppose the free movement of this streaming throughout the body. Hence the importance of eliminating the armor and “dissolving the rings.” See pp. 370ff.

23. Lawrence, *Studies in Classic American Literature*, p. 200.

24. D. H. Lawrence, *Kangaroo* (London: William Heinemann, 1964), p. 339.

8. 1874: Three Novellas, or “What Happened?”

1. See Jules Amédée Barbey d’Aurevilly, *The Diaboliques*, trans. Ernest Boyd (New York: Knopf, 1925). Of course, the work of Maupassant is not limited to tales; he also wrote novellas, or novels containing elements of the novellas. For example, the episode of Lison in chapter 4 of *Une vie*: “It was at the time of Aunt Lison’s sudden impulse. . . . It was never spoken of again, and remained as though enveloped in fog. One evening, Lise, then twenty, threw herself into the water without anyone having an inkling why. Nothing in her life or manners, could have allowed one to predict this act of madness.”

2. Vladimir Propp, *Morphology of the Folktale*, 2nd ed., trans. Laurence Scott (Austin: University of Texas Press, 1968).

3. Marcel Arland, *Le Promeneur* (Paris: Pavois, 1944).

4. [TRANS: “In the Cage,” *The Novels and Tales of Henry James* (Fairfield, N.J.: Augustus M. Kelley, 1979), vol. 11, p. 469.]

5. Nathalie Sarraute, in “Conversation and Sub-conversation,” *The Age of Suspicion*, trans. Maria Jolas (New York: Braziller, 1963), shows how Proust analyzes the smallest movements, glances, or intonations. However, he apprehends them through memory, he assigns them a “position,” he thinks of them as a sequence of causes and effects; “he rarely . . . tried to relive them and make them relive for the reader in the present, while they were forming and

developing, like so many tiny dramas, each one of which has its adventures, its mystery and its unforeseeable ending" (p.92).

6. [TRANS: The French translation consulted by the authors reversed the meaning of this passage. The original reads: "She knew at last so much that she had quite lost her earlier sense of merely guessing. There were no different shades of distinctions—it all bounded out." *In the Cage, The Novels and Tales of Henry James*, vol. 11, p. 472.]

7. Søren Kierkegaard, *Fear and Trembling*, trans. Walter Lowrie (Princeton, N.J.: Princeton University Press, 1954), pp. 46ff.

8. [TRANS: Scott Fitzgerald, "The Crack-up," in *The Crack-up. With Other Uncollected Pieces*, ed. Edmund Wilson (New York: New Directions, 1956), p.69.]

9. [TRANS: Ibid., pp. 82, 84.]

10. Pierrette Fleutiaux, *Histoire du gouffre et de la lunette et autres nouvelles* (Paris: Julliard, 1976), pp. 9-50.

11. In another novella in the same collection, "Le dernier angle de transparence" (The last angle of transparency). Fleutiaux distinguishes three lines of perception, but without applying a preestablished schema. The hero has *molar perception*, which takes in overall aggregates and clear-cut elements, well-distributed areas of fullness and emptiness (this perception is coded, inherited, and overcoded by the walls: Don't miss you chair, etc.). But he is also caught up in a *molecular perception* composed of fine and shifting segmentations and autonomous traits, where holes appear in what is full and microforms in emptiness, between two things, where everything "teems and stirs" with a thousand cracks. The hero's problem is that he cannot make up his mind between the two lines and constantly jumps from one to the other. Will he be saved by a third line of perception, the *perception of escape*, a "hypothetical direction barely hinted at" by the angle of the two others, the "angle of transparency" opening a new space?

12. Fernand Deligny, *Cahiers de l'immuable*, vol. 1, *Voice et voir, Recherches*, no. 8 (April 1975).

13. Henri Laborit wrote a book "in praise of flight," *Eloge de la fuite* (Paris: Laffont, 1976). In it, he demonstrates the biological importance of lines of flight among animals, but his approach is too formalistic; among human beings, he thinks flight is associated with values of the imaginary functioning to increase one's "information" about the world.

14. [TRANS: See pp. 188-89.]

15. Leon Shestov, *Chekhov and Other Essays* (Ann Arbor: University of Michigan Press, 1966), pp. 8-9 [translation modified to agree with the French edition cited by the authors—Trans].

9. 1933: Micropolitics and Segmentarity

1. Jacques Lizot, *Le cercle des Feux* (Paris: Seuil, 1976), p. 118

2. Claude Lévi-Strauss, *Structural Anthropology*, trans. Claire Jacobson and Brooke Grundfest Schoeft (New York: Basic Books, 1963): "Do Dual Organizations Exist?" pp. 132-163.

3. See two exemplary studies in *African Political Systems*, ed. Meyer Fortes and E. E. Evans-Pritchard (New York: Oxford University Press, 1978): Fortes, "The Political System of the Tellensi of the Northern Territories of the Gold Coast," pp. 239-271, and Evans-Pritchard, "The Nuer of the Southern Sudan," pp. 272-296.

4. Georges Balandier analyzes the ways in which ethnologists and sociologists define this opposition: *Political Anthropology*, trans. A. M. Sheridan Smith (New York: Pantheon, 1970), pp. 137-143.

5. On the initiation of a shaman and the role of the tree among the Yanomami Indians, see Jacques Lizot, *Le cercle des feux*, pp. 127-135: "Between his legs a hole is hastily dug in

which they place the base of the pole they erect there. Turaewë draws imaginary lines on the ground radiating in all directions. He says, ‘These are the roots.’ ”

6. The State, therefore, is not defined solely by the type of public powers it has, but also as a resonance chamber for private as well as public powers. It is for this reason that Althusser says: “The distinction between public and private is a distinction internal to bourgeois law, and valid in the subordinate domains where bourgeois law exercises its powers. The domain of the State eludes it because it is beyond Law. . . . It is on the contrary the foundation for any distinction between the public and the private.” “*Idéologie et appareils idéologiques d’Etat*,” *La Pensée*, no. 151 (June 1970), pp. 29-35.

7. Jean-Pierre Vernant, *Mythe et pensée chez les Grecs* (Paris: Maspero, 1971-1974), vol. 1, part 3 (“When it becomes communal, when it is erected in the public and open space of the agora and no longer inside private residences . . . the hearth [*foyer*: also, focus, focal point—Trans.] expresses the center as common denominator of all of the houses constituting the *polis*”; p. 210).

8. Paul Virilio, *L’insécurité du territoire* (Paris: Stock, 1975), pp. 120, 174-175. On “castrametation”: “Geometry is the necessary foundation for a calculated expansion of State power in space and time; conversely, this supplies the State with an ideal, sufficient figure, provided that the figure is ideally geometrical. . . . But Fénélon, voicing his opposition to the State policies of Louis XIV, exclaimed: ‘Beware the bewitchments and diabolical attributes of geometry!’”

9. Meyer Fortes analyzes the difference among the Tellensi between “guardians of the earth” and chiefs. This distinction between powers is fairly widespread among primitive societies; but the important thing is that it is organized in such a way as to prevent the powers from resonating. For example, according to Louis Berthe’s analysis of the Baduj of Java, the power of the guardian of the earth, on the one hand, is considered to be passive and feminine but, on the other hand, is assigned to the eldest son: this is not an “intrusion of kinship into the political order” but on the contrary “a requirement of a political order translated in kinship terms” in order to prevent the establishment of a resonance leading to private property. See Berthe, “Aînés et cadets, l’alliance et la hiérarchie chez les Baduj,” *L’Homme*, vol. 5, nos. 3/4 (July-December 65), pp. 189-223.

10. Franz Kafka, *The Castle*, trans. Willa and Edwin Muir (New York: Knopf, 1976), especially chapter 15 (Barnabas’s statements [the phrase quoted is on p. 228—Trans]). The parable of the two offices—molar and molecular—does not just have a physical interpretation, as in Eddington, but a properly bureaucratic one as well.

11. The strength of Jean-Pierre Faye’s book, *Langages totalitaires* (Paris: Hermann, 1972), is that it illustrates the multiplicity of these focuses, both practical and semiotic, on the basis of which Nazism was constituted. That is why Faye is the first both to do a rigorous analysis of the concept of the totalitarian State (in its Italian and German origins) and to refuse to define Italian fascism and German Nazism by that concept (which operates on a different plane than the “subjacent process”). Faye goes into all of these points in *La critique du langage et son économie* (Paris: Galilée, 1973).

12. On the complementarity between the “macropolitics of security” and the “micropolitics,” see Virilio, *L’insécurité du territoire*, pp. 96, 130, 228-235. The microorganization of permanent stress in large modern cities has frequently been noted.

13. Valéry Giscard d’Estaing, speech of June 1, 1976, before the Institut des Hautes Etudes de Défense Nationale (complete text in *Le Monde*, June 4, 1976).

14. On the “flow with mutant power” and the distinction between the two kinds of money, see Bernard Schmitt, *Monnaie, salaires et profits* (Paris: Castella, 1980), pp. 236, 275-277.

15. Michel Lelart, *Le dollar. Monnaie internationale* (Paris: Albatros, 1975), p. 57.

16. Take Foucault’s analysis, in *Discipline and Punish*, trans. A. M. Sheridan Smith (New

York: Vintage, 1975), of what he calls the “microphysics of power.” First, it is indeed a question of miniaturized mechanisms, or molecular focuses operating in detail or in the infinitely small and forming any number of “disciplines” in the school, army, factory, prison, etc. (see pp. 138ff.). But second, these segments themselves, and the focuses operating within them at the molecular level, present themselves as the singularities of an “abstract” diagram coextensive with the entire social field, or as quanta deducted from a flow of a nonspecific nature—the nonspecific flow being defined by “a multiplicity of individuals” to be controlled (see pp. 205ff. [translation modified]).

17. On “quantitative sinfulness,” quanta, and the qualitative leap, one may refer to the microtheology constructed by Søren Kierkegaard in *The Concept of Dread*, trans. Walter Lowrie (Princeton, N.J.: Princeton University Press, 1957).

18. According to Tarde, psychology is quantitative, but only insofar as it studies the desire and belief components of sensation. And logic is quantitative when it does not restrict itself to forms of representation, but extends to degrees of belief and desire, and their combinations; see *La logique sociale* (Paris: Alcan, 1893).

19. On all of these points, see especially Maurice Dobb, *Studies in the Development of Capitalism*, rev. ed. (New York: International Publishers, 1964), and Georges Duby, *The Early Growth of the European Economy: Warriors and Peasants from the Seventh to Twelfth Century*, trans. Howard E. Clarke (London: Weidenfeld & Nicolson, 1974).

20. Rosa Luxemburg, in “Social Reform or Revolution,” and “Mass Strike, Party and Trade Unions,” in *Selected Political Writings*, ed. Dick Howard (New York: Monthly Review, 1971), formulated the problem of the differences and relations between masses and classes, but from a still-subjective point of view: masses as the “instinctual basis of class consciousness” (see Nicolas Boulte and Jacques Moiroux, “Masse et Parti,” *Partisans*, no. 45, *Rose Luxemburg vivante* [December-January 1969], pp. 29-38). Alain Badiou and François Balmès advance a more objective hypothesis: masses are “invariants” that oppose the State-form in general and exploitation, whereas classes are the historical variables that determine the concrete State, and, in the case of the proletariat, the possibility of its effective dissolution; *De l’idéologie* (Paris: Maspero, 1976). But it is difficult to see, first of all, why masses are not themselves historical variables, and second, why the word is applied only to the exploited (the “peasant-plebeian” mass), when it is also suitable for seigneurial, bourgeois masses—or even monetary masses.

21. Jules Michelet, *Histoire de France au seizième siècle* in *Oeuvres Complètes*, vol. 7, ed. Paul Viallaneix (Paris: Flammarion, 1971-).

22. Henri Pirenne, *Mohammed and Charlemagne*, trans. Bernard Miall (New York: Norton, 1939), p. 22.

23. See Emile Félix Gautier, *Genséric, roi des Vandales* (Paris: Payot, 1932). (“Precisely because they were the weakest, eternally being pushed from behind, they were forced to go the farthest.”)

24. Totalitarianism is not defined by the size of the public sector because in many cases there is still a liberal economy. What defines it is the artificial constitution of “closed vessels,” particularly monetary and industrial. It is primarily in this sense that Italian fascism and German Nazism were totalitarian States, as demonstrated by Daniel Guérin in *Fascism and Big Business*, trans. Frances and Mason Merrill (New York: Pioneer Publishers, 1939), chapter 9.

25. Foucault, *Discipline and Punish*, p. 27: “These relations go right down into the depths of society, they are not localized in the relations between the state and its citizens or on the frontier between classes and they do not merely reproduce... the general form of the law or government.... They define innumerable points of confrontation, focuses of instability, each of which has its own risks of conflict, of struggle, and of an at least temporary inversion of the power relation.”

26. [TRANS: Kafka, *The Castle*, pp. 233, 238.]
27. On these aspects of banking power, see Suzanne de Brunhoff, *L'offre de monnaie. Critique d'un concept* (Paris: Maspero, 1971), especially pp. 102-131.
28. Carlos Castaneda, *The Teachings of Don Juan* (Berkeley: University of California Press, 1971), pp. 57-60.
29. Maurice Blanchot, *L'amitié* (Paris: Gallimard, 1971), p. 232.
30. F. Scott Fitzgerald, "The Crack-up," in *The Crack-up. With Other Uncollected Pieces*, ed. Edmund Wilson (New York: New Directions, 1956), pp. 77-78, 81.
31. [TRANS: See 12, "1227: Treatise on Nomadology," Proposition IX, pp. 416-423.]
32. Klaus Mann, *Mephisto*, trans. Robin Smith (New York: Random House, 1977), pp. 202-204. This kind of declaration abounds, at the very moment when the Nazis were succeeding. See Goebbels's famous formulations: "In the world of absolute fatality in which Hitler moves, nothing has meaning any longer, neither good nor bad, time nor space, *and what other people call success cannot be used as a criterion*. . . . Hitler will probably end in catastrophe"; *Hitler parle à ses généraux* (Paris: Albin Michel, 1964). This catastrophism can be reconciled with considerable satisfaction, good conscience and comfortable tranquillity. There is a whole bureaucracy of catastrophe. On Italian fascism, one may consult, in particular, the analysis of Maria-Antonietta Macciochi, "Sexualité féminine dans l'idéologie fasciste," *Tel Quel*, no. 66 (Summer 1976), pp. 26-42: the women's death squad, the public display of widows and mothers in mourning, the slogan (*mots d'ordre*) "Coffins and Cradles."

33. Paul Virilio, *L'insécurité du territoire*, chapter 1. Although Hannah Arendt identifies Nazism and totalitarianism, she expressed this principle of Nazi domination: "Their idea of domination was something that no state and no mere apparatus of violence can ever achieve, but only a movement that is constantly kept in motion"; *The Origins of Totalitarianism* (New York: Harcourt, Brace and World, 1966), p. 326; even the war, and the danger of losing the war, acted as accelerators (pp. 325-326, 394ff., 410ff., 462ff.).

10. 1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible

1. On the complementarity between series and structure, and how it differs from evolutionism, see Henri Daudin, *Cuvier et Lamarck. Les classes zoologiques et l'idée de série animale*, vol. 2 of *Etudes d'histoire des sciences naturelles* (Paris: Alcan, 1926); and Michel Foucault, *The Order of Things* (New York: Vintage, 1970).
2. See Carl Jung, *Symbols of Transformation*, trans. R. F. C. Hull (New York: Harper, 1962), and Gaston Bachelard, *Lautréamont* (Paris: Librairie José Corti, 1939).
3. Claude Lévi-Strauss, *Totemism*, trans. Rodney Needham (Boston: Beacon Press, 1963), p. 78.
4. Jean-Pierre Vernant in *Problèmes de la guerre en Grèce ancienne* (*Civilisations et sociétés*, no. 11), ed. Jean-Pierre Vernant (The Hague: Mouton, 1968), pp. 15-16.
5. On the opposition between sacrificial series and totemic structure, see Lévi-Strauss, *The Savage Mind* (Chicago: University of Chicago Press, 1966), pp. 223-228. Despite all of his severity toward the series, Lévi-Strauss recognizes the compromise between the two themes: structure itself implies a very concrete feeling for affinities (pp. 37-38) and is based on two series between which it organizes homologies of relations. In particular, "becoming-historical" can bring complications or degradations that replace these homologies with resemblances and identifications between terms (see pp. 115ff., and what Lévi-Strauss calls the "flipside of totemism").
6. Jean Duvignaud, *L'anomie. Hérésie et Subversion* (Paris: Ed. Anthropos, 1973).

7. [TRANS: H. P. Lovecraft, "Through the Gates of the Silver Key," in *The Dream-Quest of Unknown Kadath* (New York: Ballantine Books, 1970), pp. 191-192.]
8. Hugo von Hofmannsthal, *Lettres du voyageur à son retour*, trans. Jean-Claude Schneider (Paris: Mercure de France, 1969), letter of May 9, 1901.
9. Anton Reiser (extracts) in *La légende dispersée. Anthologie du romantisme allemand* (Paris: Union Générale d'Éditions, 1976), pp. 36-43.
10. [TRANS: *A Universal History of Infamy*, trans. Norman Thomas di Giovanni (New York: Dutton, 1972); Jorge Luis Borges and Margarita Guerrero, *Manual de zoología fantástica* (Mexico City: Fondo de Cultura Económica, 1957), p. 9. The *lobizón* is a fantastic creature of Uruguayan folklore to which many shapes are attributed.]
11. On the man of war, his extrinsic position in relation to the State, the family, and religion, and on the becomings-animal, becomings-wild animal he enters into, see Dumézil, in particular, *Mythes et dieux des Germains* (Paris: E. Leroux, 1939); *Horace et les Curiaces* (Paris: Gallimard, 1942); *The Destiny of the Warrior*, trans. Alf Hiltebeitel (Chicago: University of Chicago Press, 1970); *Mythe et épopée* (Paris: Gallimard, 1968-1973), vol. 2. One may also refer to the studies on leopard-man societies, etc., in Black Africa; it is probable that these societies derive from brotherhoods of warriors. But after the colonial State prohibited tribal wars, they turned into crime associations, while still retaining their territorial and political importance. One of the best studies on this subject is Paul Ernest Josep, *Les sociétés secrètes des hommes-léopards en Afrique noire* (Paris: Payot, 1955). The becomings-animal proper to these groups seem to us to be very different from the symbolic relations between human and animal as they appear in State apparatuses, but also in pre-State institutions of the totemism type. Lévi-Strauss clearly demonstrates that totemism already implies a kind of embryonic State, to the extent that it exceeds tribal boundaries (*The Savage Mind*, pp. 157ff.).
12. [TRANS: Kafka, "Josephine the Singer, or the Mouse Folk," in *The Complete Stories of Franz Kafka*, ed. Nahum N. Glazer (New York: Schocken, 1983).]
13. Georges Canguilhem, *On the Normal and the Pathological*, trans. Carolyn R. Fawcett, intro. Michel Foucault (Boston: Reidel, 1978), pp. 73-74.
14. D. H. Lawrence: "I am tired of being told there is no such animal. . . . If I am a giraffe, and the ordinary Englishmen who write about me and say they know me are nice well-behaved dogs, there it is, the animals are different. . . . You don't love me. The animal that I am you instinctively dislike"; *The Collected Letters of D. H. Lawrence*, vol. 2, ed. Harry T. Moore (New York: Viking, 1962), letter to J. M. Murry, May 20, 1929, p. 1154.
15. [TRANS: Herman Melville, *Moby Dick*, chapter 36, "The Quarter-Deck."]
16. René Thom, *Structural Stability and Morphogenesis*, trans. D. H. Fowler (Reading, Mass.: Benjamin Fowler/Cummings, 1975), p. 319.
17. Edward Leach, *Rethinking Anthropology* (New York: Humanities Press, 1971), pp. 18-25.
18. [TRANS: Emile Erckmann and Alexandre Chatrian, *Hugues-le-loup* (Paris: J. Bonaventure, n.d.).]
19. [TRANS: Leach, *Rethinking Anthropology*, p. 18.]
20. See Jacques Lacarrière, *Les hommes ivres de dieu* (Paris: Fayard, 1975).
21. Pierre Gordon, in *Sex and Religion*, trans. Renée and Hilda Spodheim (New York: Social Science Publishers, 1949), studied the role of animal-men in rites of "sacred defloration." These animal-men impose a ritual alliance upon filiative groups, themselves belong to brotherhoods that are on the outside or on the fringes, and are masters of contagion and epidemic. Gordon analyzes the reaction of the villages and cities when they begin to fight the animal-men in order to win the right to perform their own initiations and order their alliances according to their respective filiations (for example, the fight against the dragon). We find the same theme, for example, in Geneviève Calame-Griaule and Z. Ligers, "L'homme-

hyène dans la tradition soudanaise," *L'Homme*, 1, 2 (May-August 1961), pp. 89-118: the hyena-man lives on the fringes of the village, or between two villages, and can keep a lookout in both directions. A hero, or even two heroes with a fiancée in each other's village, triumphs over the man-animal. It is as though it were necessary to distinguish two very different states of alliance: a demonic alliance that imposes itself from without, and imposes its law upon all of the filiations (a forced alliance with the monster, with the man-animal), and a consensual alliance, which is on the contrary in conformity with the law of filiations and is established after the men of the villages have defeated the monster and have organized their own relations. This sheds new light on the question of incest. For it is not enough to say that the prohibition against incest results from the positive requirements of alliance in general. There is instead a kind of alliance that is so foreign and hostile to filiation that it necessarily takes the position of incest (the man-animal always has a relation to incest). The second kind of alliance prohibits incest because it can subordinate itself to the rights of filiation only by lodging itself, precisely, between two distinct filiations. Incest appears twice, once as a monstrous power of alliance when alliance overturns filiation, and again as a prohibited power of filiation when filiation subordinates alliance and must distribute it among distinct lineages.

22. [TRANS: See Fitzgerald, "The Crack-up," in *The Crack-up. With Other Uncollected Pieces*, ed. Edmund Wilson (New York: New Directions, 1956). The allusion to Faust is to Goethe, *Faust*, Part I, lines 1323-1324.]

23. Richard Matheson and Isaac Asimov are of particular importance in this evolution (Asimov extensively develops the theme of symbiosis).

24. Carlos Castaneda, *Tales of Power* (New York: Simon and Schuster, 1974), p. 159.

25. [TRANS: Lovecraft, "Through the Gates of the Silver Key," p. 197.]

26. See D. H. Lawrence, the first and second poems of *Tortoises* (New York: T. Selzer, 1921).

27. [TRANS: Virginia Woolf, *The Waves* (New York: Harcourt Brace Jovanovich, 1931), p. 139.]

28. See the Inquisition manual, *Le marteau des sorciers* (1486), ed. H. Institoris and J. Sprengler (Paris: Plon, 1973), vol. 1, p. 10, and vol. 2, p. 8. The first and simplest case is that of Ulysses' companions, who believed themselves, and were believed to have been, transformed into pigs (or again, King Nebuchadnezzar, transformed into an ox). The second case is more complicated: Diomedes' companions do not believe they have been changed into birds, since they are dead, but demons take over birds' bodies and pass them off as those of Diomedes' companions. The need to distinguish this more complex case is explained by phenomena of transfer of affects; for example, a lord on a hunting excursion cuts off the paw of a wolf and returns home to find his wife, who had not left the house, with a hand cut off; or a man strikes cats, and the exact wounds he inflicts turn up on women.

29. On the problem of intensities in the Middle Ages, the proliferation of theses on this topic, the constitution of kinetics and dynamics, and the particularly important role of Nicholas Oresme, see Pierre Duhem's classic work, *Le système du monde* (Paris: A. Hermann & Fils, 1913-1959), vols. 7-9 (*La physique parisienne au XIV^e siècle*).

30. Etienne Geoffroy Saint-Hilaire, *Principes de philosophie zoologique* (Paris: Picton et Didier, 1930). And on particles and their movements, *Notions synthétiques, historiques et physiologiques de philosophie naturelle* (Paris: Denain, 1838).

31. Vladimir Slepian, "Fils de chien," *Minuit*, no. 7 (January 1974). We have given a very simplified presentation of this text.

32. See Roger Dupouy, "Du masochisme," *Annales Médico-psychologiques*, series 12, vol. 2 (1929), p. 405.

33. This is sometimes written "ecceity," deriving the word from *ecce*, "here is." This is an error, since Duns Scotus created the word and the concept from *haec*, "this thing." But it is a

fruitful error because it suggests a mode of individuation that is distinct from that of a thing or a subject.

34. Michel Tournier, *Les météores* (Paris: Gallimard, 1975), chapter 23, “L’âme déployée.”

35. [TRANS: On *Aeon* versus *chronos*, see Deleuze, *Logique du sens* (Paris: Minuit, 1969), especially series 23, pp. 190-197.]

36. Pierre Boulez, *Conversations with Célestin Deliège* (London: Eulenberg Books, 1976), pp. 68-71 (“It is not possible to introduce phenomena of tempo into music that has been calculated only electronically, in . . . lengths expressed in seconds or microseconds”; p. 70).

37. Ray Bradbury, *The Machineries of Joy* (New York: Simon and Schuster, 1964), p. 53.

38. [TRANS: Virginia Woolf, *Mrs. Dalloway* (New York: Harcourt Brace and World, 1925), p. 11.]

39. Gustave Guillaume has proposed a very interesting conception of the verb. He distinguishes between an interior time, enveloped in the “process,” and an exterior time pertaining to the distinction between epochs (*Epoques et niveaux temporels dans le système de la conjugaison française*, *Cahiers de linguistique structurale* [Université de Laval, Quebec], no. 4 [1955]). It seems to us that these two poles correspond respectively to the infinitive-becoming, Aeon, and the present-being, Chronos. Each verb leans more or less in the direction of one pole or the other, not only according to its nature, but also according to the nuances of its modes and tenses, with the exception of “becoming” and “being,” which correspond to both poles. Proust, in his study of Flaubert’s style, shows how the imperfect tense in Flaubert takes on the value of an infinitive-becoming: *Chroniques* (Paris: Gallimard, 1927), pp. 197-199.]

40. On the problem of proper names (in what sense is the proper name outside the limits of classification and of another nature, and in what sense is it at the limit and still a part of classification?), see Alan Henderson Gardiner, *The Theory of Proper Names*, 2nd ed. (New York: Oxford University Press, 1957), and Lévi-Strauss, *The Savage Mind*, chapter 7 (“Time Regained”), pp. 217-244.

41. We have already encountered this problem of the indifference of psychoanalysis to the use of the indefinite article or pronoun among children: as early as Freud, but more especially in Melanie Klein (the children she analyzes, in particular, Little Richard, speak in terms of “a,” “one,” “people,” but Klein exerts incredible pressure to turn them into personal and possessive family locutions). It seems to us that Laplanche and Pontalis are the only ones in psychoanalysis to have had any inkling that indefinites play a specific role; they protested against any overrapid interpretive reduction: “Fantasme originaire,” *Les temps modernes*, no. 215 (April 1964), pp. 1861, 1868.

42. See the subjectivist or personalist conception of language in Emile Benveniste, *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Coral Gables, Fla.: University of Miami Press, 1971), chapters 20 (“Subjectivity in Language,” pp. 223-230) and 21 (“Analytical Philosophy and Language,” pp. 231-238), especially pp. 220-221 and 225-226.

43. The essential texts of Maurice Blanchot serve to refute the theory of the “shifter” and of personology in linguistics. See *L’entretien infini* (Paris: Gallimard, 1969), pp. 556-567. And on the difference between the two propositions, “I am unfortunate” and “he is unfortunate,” or between “I die” and “one dies,” see *La part du feu* (Paris: Gallimard, 1949), pp. 29-30, and *The Space of Literature*, trans. Ann Smock (Lincoln: University of Nebraska Press, 1982), pp. 90, 122, 126. Blanchot demonstrates that in all of these cases the indefinite has nothing to do with “the banality of daily life,” which on the contrary would be on the side of the personal pronoun.

44. [TRANS: These quotes, the first from Nietzsche, the second from Kafka, are quoted more fully in 12, “1227: Treatise on Nomadology,” p. 353.]

45. For example, François Cheng, *Chinese Poetic Writing*, trans. Donald A. Riggs and Jerome P. Seaton (Bloomington: Indiana University Press, 1982), his analysis of what he calls “the passive procedures,” pp. 23-42.

46. See the statements of the “repetitive” American musicians, particularly Steve Reich and Philip Glass.

47. Nathalie Sarraute, in *The Age of Suspicion*, trans. Marie Jolas (New York: Braziller, 1963), shows how Proust, for example, is torn between the two planes, in that he extracts from his characters “the infinitesimal particles of an impalpable matter,” but also glues all of the particles back into a coherent form, slips them into the envelope of this or that character. See pp. 50, 94-95.

48. See the distinction between the two Planes in Artaud. One of them is denounced as the source of all illusions: *The Peyote Dance* (translation of *Les Tarahumaras*), trans. Helen Weaver (New York: Farrar, Straus and Giroux, 1976), pp. 12-13.

49. Robert Rovini, introduction to Friedrich Hölderlin, *Hypérion* (Paris: 10/18, 1968).

50. We have referred to an unpublished study of Kleist by Mathieu Carrière.

51. “Where did the title of your second book, *A Year From Monday*, come from?” “From a plan a group of friends and I made to meet each other again in Mexico ‘a year from next Monday.’ We were together on a Saturday. And we were never able to fulfil that plan. It’s a form of silence. . . . The very fact that our plan failed, the fact we were unable to meet does not mean that everything failed. The plan wasn’t a failure”; John Cage and Daniel Charles, *For the Birds* (Boston: Marion Boyers, 1981), pp. 116-117.

52. That is why we were able to take Goethe as an example of a transcendental plane. Goethe, however, passes for a Spinozist; his botanical and zoological studies uncover an immanent plane of composition, which allies him to Geoffroy Saint-Hilaire (this resemblance has often been pointed out). Nonetheless, Goethe retains the twofold idea of a development of form and a formation-education of the Subject; for this reason, his plane of immanence has already crossed over to the other side, to the other pole.

53. On all of these points (proliferations-dissolutions, accumulations, indications of speed, the affective and dynamic role), see Pierre Boulez, *Conversations with Célestin Deliège*, pp. 21-22, 68-71. In another text, Boulez stresses a little-known aspect of Wagner: not only are the leitmotifs freed from their subordination to the scenic characters, but the speeds of development are freed from the hold of a “formal code” or a tempo (“Le temps re-cherché,” in *Das Rheingold Programmheft*, vol. I [Bayreuth, 1976], pp. 3-11). Boulez pays homage to Proust for being one of the first to understand this floating and transformable role of Wagnerian motifs.

54. The themes of speed and slowness are most extensively developed in *The Captive*: “To understand the emotions which they arouse, and which others even better-looking do not, we must realise that they are not immobile, but in motion, and add to their person a sign corresponding to that which in physics denotes speed . . . to such beings, such fugitive beings, their own nature and our anxiety fasten wings”; vol. 3 of *Remembrance of Things Past*, trans. C. K. Moncrieff, Terence Kilmarin, and Andreas Mayor (New York: Random House, 1981), pp. 86-87, 88.

55. [TRANS: The word translated as “proximity” is *voisinage*, which Deleuze and Guattari draw from set theory. The corresponding mathematical term in English is “neighborhood.”]

56. Louis Wolfson, *Le schizo et les langues*, preface by Gilles Deleuze (Paris: Gallimard, 1970).

57. René Schérer and Guy Hocquenghem, *Co-ire, Recherche*, no. 22 (1976), pp. 76-82: see their critique of Bettelheim’s thesis, which considers the becomings-animal of the child merely an autistic symbolism that expresses the anxiety of the parents more than any reality of the child. See Bruno Bettelheim, *The Empty Fortress* (New York: Free Press, 1967).

58. Philippe Gavi, "Les philosophes du fantastique," *Libération*, March 31, 1977. For the preceding cases, what we must arrive at is an understanding of certain so-called neurotic behaviors as a function of becomings-animal, instead of relegating becomings-animal to a psychoanalytic interpretation of behaviors. We saw this in relation to masochism (and Lolito explains that the origin of his feats lies in certain masochistic experiences; a fine text by Christian Maurel conjugates a becoming-monkey and a becoming-horse in a masochistic pairing). Anorexia would also have to be understood from the point of view of becoming-animal.

59. See *Newsweek*, May 16, 1977, p. 57.

60. See Trost, *Visible et invisible* (Paris: Arcanes) and *Librement mécanique* (Paris: Minotaure): "She was simultaneously, in her sensible reality and in the ideal prolongation of her lines, like the projection of a human group yet to come."

61. See the examples of structural explanation proposed by Jean-Pierre Vernant, in *Problèmes de la guerre en Grèce ancienne*, pp. 15-16.

62. On transvestism in primitive societies, see Bruno Bettelheim (who offers an identificatory psychological interpretation), *Symbolic Wounds* (Glencoe, Ill.: Free Press, 1954), and especially Gregory Bateson (who proposes an original structural interpretation), *Naven: A Survey of the Problems Suggested by a Composite Picture of the Culture of a New Guinea Tribe Drawn from Three Points of Views*, 2nd ed. (Stanford, Calif.: Stanford University Press, 1958).

63. François Cheng, *Chinese Poetic Writing*, p. 13.

64. *The Diary of Virginia Woolf*, ed. Anne Olivier Bell (London: Hogarth Press, 1980), vol. 3, p. 209: "The idea has come to me that what I want now to do is to saturate every atom." On all of these points, we make use of an unpublished study on Virginia Woolf by Fanny Zavin.

65. [TRANS: Søren Kierkegaard, *Fear and Trembling*, trans. Walter Lowrie (Princeton, N.J.: Princeton University Press, 1954), p. 104.]

66. Ibid., p. 49. *Fear and Trembling* seems to us to be Kierkegaard's greatest book because of the way it formulates the problem of movement and speed, not only in its content, but also in its style and composition.

67. [TRANS: *Fear and Trembling*, p. 61.]

68. Carlos Castaneda, *Journey to Ixtlan* (New York: Simon and Schuster, 1973), pp. 297ff.

69. Leslie Fiedler, *The Return of the Vanishing American* (New York: Stein and Day, 1968). Fiedler explains the secret alliance of the white American with the black or the Indian by a desire to escape the molar form and ascendancy of the American woman.

70. Henri Michaux, *Miserable Miracle: Mescaline*, trans. Louise Varèse (San Francisco: City Lights, 1963), p. 87: "The horror of it was that I was nothing but a line. In normal life one is a sphere, a sphere that surveys panoramas. . . . Now only a line . . . the accelerated line I had become." See Michaux's line drawings. In the first eighty pages of *The Major Ordeals of the Mind, and the Countless Minor Ones*, trans. Richard Howard (New York: Harcourt Brace Jovanovich, 1974), Michaux further develops the analysis of speeds, molecular perceptions, and "microphénomena" or "microoperations."

71. [TRANS: A rewriting of Freud's famous phrase, "Where id was, there ego shall be" (*New Introductory Lectures, Standard Edition*, vol. 22, p. 80), and Lacan's earlier rewriting of it in "The Freudian Thing," *Écrits*, trans. Alan Sheridan (New York: Norton, 1977), pp. 128-129, 136.]

72. Artaud, *The Peyote Dance*, pp. 12-14.

73. Michaux, *Miserable Miracle* ("Remaining Master of One's Speeds," pp. 87-88).

74. On the possibilities of silicon, and its relation to carbon from the point of view of organic chemistry, see the article, "Silicium," in the *Encyclopédie Universalis*.

75. Luc de Heusch shows that it is the man of war who brings the secret: he thinks, eats,

loves, judges, arrives in secret, while the man of the State proceeds publicly. See *Le roi ivre ou l'origine de l'Etat* (Paris: Gallimard, 1972). The idea of the State secret is a late one and assumes that the war machine has been appropriated by the State apparatus.

76. In particular, Georg Simmel. See *The Sociology of Georg Simmel*, trans. Kurt H. Wolff (Glencoe, Ill.: Free Press, 1950), chapter 3.

77. Paul Ernest Joset clearly notes these two aspects of the secret initiatory society, the Mambela of the Congo: on the one hand, its relation of influence over the traditional political leaders, which gets to the point of a transfer of social powers; and on the other hand, its de facto relation with the Anioto, as a secret hindsociety of crime or leopard-men (even if the Anioto are of another origin than the Mambela). See *Les sociétés secrètes des hommes-leopards en Afrique noire*, chapter 5.

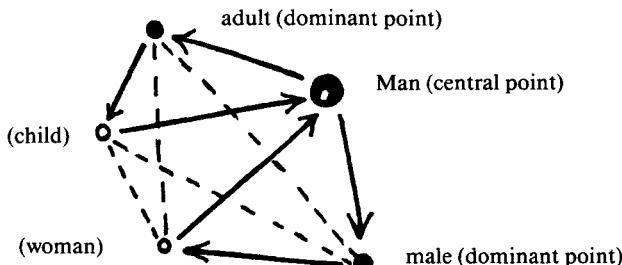
78. On the psychoanalytic conceptions of the secret, see *Du secret*, *Nouvelle revue de psychanalyse*, no. 14 (Fall 1976); and for the evolution of Freud on this subject, the article by Claude Girard, "Le secret aux origines," pp. 55-83.

79. Bernard Pingaud shows, on the basis of the exemplary text of Henry James, "The Figure in the Carpet" [*The Novels and Tales of Henry James* (New York: C. Scribner's Sons, 1907-1917), vol. 15—Trans.], how the secret jumps from content to form, and escapes both: *Du secret*, pp. 247-249. This text has been frequently commented upon from the viewpoint of psychoanalysis; above all, J.-B. Pontalis, *Après Freud* (Paris: Gallimard, 1968). But psychoanalysis remains prisoner to a necessarily disguised content and a necessarily symbolic form (structure, absent cause . . .), at a level that defines both the unconscious and language. That is why, in its aesthetic or literary applications, it misses the secret *in* an author, as well as the secret *of* an author. The same goes for the secret of Oedipus: they concern themselves with the first two kinds of secret but not with the second, which is nevertheless the most important.

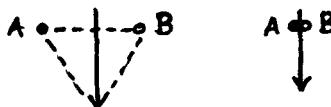
80. On the fogginess of the idea of majority, see Kenneth Arrow's two famous themes, "the Condorcet effect" and the "theorem of collective decision."

81. See William Faulkner, *Intruder in the Dust* (New York: Vintage, 1948), p. 216. Speaking of Southern whites after the Civil War (not only the poor but also the old monied families), Faulkner writes, "We are in the position of the German after 1933 who had no other alternative but to be a Nazi or a Jew."

82. The subordination of the line to the point is clearly evident in the arborescent schemas: see Julien Pacotte, *Le réseau arborescent, schème primordial de la pensée* (Paris: Hermann, 1936), and the status of centered or hierarchical systems according to Pierre Rosenthal and Jean Petitot, "Automate asocial et systèmes acentrés," *Communications*, no. 22 (1974), pp. 45-62. The arborescent schema of majority could be presented as follows:

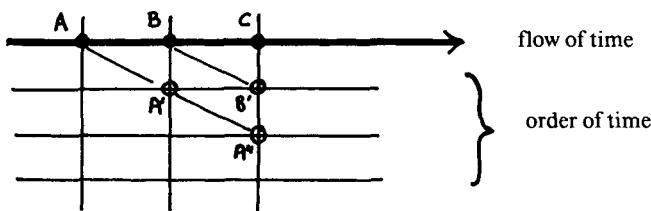


83. A line of becoming, in relation to the localizable connection of A and B (distance), or in relation to their contiguity:



84. *The Diary of Virginia Woolf*, vol. 3, p. 236 (Wednesday, November 28, 1928). The same thing applies to the works of Kafka, in which childhood blocks function as the opposite of childhood memories. Proust's case is more complicated because he performs a mixture of the two. The situation of the psychoanalyst is to grasp memories or phantasies, but never childhood blocks.

85. For example, in the system of memory, the formation of a memory implies a diagonal that turns present A into representation A' in relation to the new present B, and into A'' in relation to C, etc.:



See Edmund Husserl, *The Phenomenology of Internal Time-Consciousness*, ed. Martin Heidegger, trans. James S. Churchill, intro. Calvin O. Schrag (Bloomington: Indiana University Press, 1964), pp. 48-50.

86. Friedrich Nietzsche, *Untimely Meditations*, trans. R. J. Hollingdale (New York: Cambridge University Press, 1983), "On the Uses and Disadvantages of History for Life," sec. 1, pp. 63-64.

87. On all of these themes, see Pierre Boulez. (1) On how transversals always tend to escape horizontal and vertical coordinates of music, sometimes even drawing "virtual lines," see *Notes of an Apprenticeship*, ed. Paule Thévenin, trans. Robert Weinstock (New York: Knopf, 1968), pp. 231-232, 295-301, 382-383. (2) On the idea of the sound block or "block of duration," in relation to this transversal, see *Boulez on Music Today*, trans. Susan Bradshaw and Richard Bennett (Cambridge, Mass.: Harvard University Press, 1971), pp. 55-59. (3) On the distinction between points and blocks, "punctual sets," and "aggregative sets" with varying individuality, see "Sonate que me veux-tu?", *Médiations*, no. 7 (1964). The hatred of memory appears frequently in Boulez; see "Eloge de l'amnésie," *Musique en jeu*, no. 4 (1971), pp. 5-14, and "J'ai horreur du souvenir," in *Roger Desormière et son temps*, ed. Denise Mayer and Pierre Souvtchinsky (Monaco: Ed. du Rocher, 1966). Confining ourselves to contemporary examples, one finds analogous declarations in Stravinsky, Cage, Berio. Of course, there is a musical memory that is tied to coordinates and is exercised in social settings (getting up, going to bed, beating a retreat). But the perception of a musical "phrase" appeals less to memory, even of the reminiscence type, than to an extension or contraction of perception of the encounter type. It should be studied how each musician sets in motion veritable *blocks of forgetting*: for example, what Jean Barraqué calls "slices of forgetting" and "absent developments" in the work of Debussy; *Debussy* (Paris: Seuil, 1977), pp. 169-171. One can refer to a general study by Daniel Charles, "La musique et l'oubli," *Traverses*, no. 4 (1977), pp. 14-23.

88. Roland Barthes, "Rasch," in *The Responsibility of Forms*, trans. Richard Howard (New York: Hill and Wang, 1985), pp. 300-302, 308-309.

89. There are many differences among painters, in all respects, but also a common

movement: see Wassily Kandinsky, *Point and Line to Plane* in vol. 2 of *Complete Writings on Art*, ed. Kenneth C. Lindsay and Peter Vergo (Boston: G. K. Hall, 1982), pp. 524-700; and Paul Klee, *On Modern Art*, trans. Paul Findlay, intro. Herbert Reed (London: Faber, 1966). The aim of statements like those of Mondrian on the exclusive value of the vertical and the horizontal is to show the conditions under which the vertical and horizontal are sufficient to create a transversal, which does not even have to be drawn; for example, coordinates of unequal thickness intersect inside the frame and extend outside the frame, opening a "dynamic axis" running transversally (see Michel Butor's comments in *Répertoire* [Paris: Minuit, 1960-], vol. 3, "Le carré et son habitant"). One can also consult Michel Fried's article on Pollock's line, *Three American Painters* (Cambridge, Mass.: Fogg Art Museum, 1965), and Henry Miller's discussion of Nash's line, *On Turning Eighty* (London: Village Press, 1973).

90. "There was something tense, exasperated to the point of intolerable anger, in his good-humored breast, as he played the finely-spun peace-music. The more exquisite the music, the more perfectly he produced it, in sheer bliss; and at the same time, the more intense was the maddened exasperation within him"; D. H. Lawrence, *Aaron's Rod* (New York: Thomas Seltzer, 1922), p. 16.

91. Although Luciano Berio indicates otherwise, it seems to us that his work, *Visage*, is composed according to the three states of faciality: first, a multiplicity of sound bodies and silhouettes, then a short symphonic and dominant organization of the face, and finally a launching of probe-heads in all directions. However, there is no question here of music "imitating" the face and its avatars, or of the voice constituting a metaphor. Instead, the sounds accelerate the deterritorialization of the face, giving it a properly acoustical power, and the face reacts musically by in turn inducing a deterritorialization of the voice. This is a molecular face, produced by electronic music. The voice precedes the face, itself forms the face for an instant, and outlives it, increasing in speed—on the condition that it is unarticulated, asignifying, asubjective.

92. Will Grohman, *Paul Klee* (New York: Harry N. Abrams, n.d.): "Somewhat paradoxically he remarked that perhaps it had been his good fortune to develop painting, at least on the formal plane, to the stage reached in music by Mozart" (p. 71).

93. Dominique Fernandez, *La rose des Tudors* (Paris: Julliard, 1976) (and the novel *Porporino* [Paris: Grasset, 1974]). Fernandez cites pop music as a timid return to great English vocal music. It would be necessary to take into consideration techniques of circular breathing, in which one sings breathing in as well as out, or of sound filtering using zones of resonance (nose, forehead, cheekbones—a properly musical use of the face).

94. Marcel Moré, *Le dieu Mozart et le monde des oiseaux* (Paris: Gallimard, 1971).

95. As we have seen, imitation can be conceived either as a resemblance of terms culminating in an archetype (series), or as a correspondence of relations constituting a symbolic order (structure); but becoming is not reducible to either of these. The concept of mimesis is not only inadequate, it is radically false.

96. François Truffaut, *Hitchcock* (New York: Simon and Schuster, 1967): "I took the dramatic licence of not having the birds scream at all" (p. 224).

97. See Ernesto de Martino, *La terre du remords* (Paris: Gallimard, 1966), pp. 142-170. Martino, however, retains an interpretation based on the archetype, imitation, and identification.

98. Jean Claude Larouche, *Alexis le trotteur* (Montreal: Ed. du Jour, 1971). They quote this account: "He didn't play music with his mouth like one of us; he had a huge harmonica we couldn't even play. . . . When he played with us, he would decide all of a sudden to double us. In other words, he doubled the beat; in the time we played one beat, he played two, which required extraordinary wind" (p. 95).

99. [TRANS: See Kafka, *The Castle*, trans. Willa and Edwin Muir (New York: Knopf, 1976).]

100. [TRANS: See 7, "Year Zero: Faciality," pp. 167-191.]

101. André Tétry, *Les outils chez les êtres vivants* (Paris: Gallimard, 1948), the chapter on "musical instruments," with bibliography. An animal's movement or labor may make noise, but we speak of a musical instrument whenever animals use apparatuses whose sole function is to produce various sounds (the musical character, to the extent that it is determinable, is quite variable, as is the case with the vocal apparatus of birds; there are veritable virtuosos among insects). From this standpoint, we distinguish: (1) stridulatory apparatuses, of the stringed instrument type: the rubbing of a rigid surface against another surface (insects, crustaceans, spiders, scorpions, pedipalps); (2) percussive apparatuses, of the drum, cymbal, or xylophone type: direct application of muscles to a vibratory membrane (crickets and certain fish). Not only is there an infinite variety of apparatuses and sounds, but the same animal varies its rhythm, tonality, intensity according to still more mysterious urgencies. "It then becomes a song of anger, anxiety, fear, triumph, love. When there is keen excitation, the rhythm of the stridulation varies: in *Crioceris lili*, the frequency of the rubbing goes from 228 strokes per minute to 550 or more."

102. Gisèle Brelet, "Musique contemporaine en France," in *Histoire de la musique*, ed. Roland Manuel, "Pléiade" (Paris: Gallimard, 1977), vol. 2, pp. 1166.

103. A text by Henry Miller for Varèse, *The Air-Conditioned Nightmare* (New York: New Directions, 1945), pp. 176-177.

11. 1837: Of the Refrain

1. Fernand Deligny, *Voix et Voir, Recherches*, no. 8 (April 1975), on the way in which, among autistic children, a "line of drift" deviates from the customary path and begins to "vibrate," "toss about," "yaw."

2. Paul Klee, *On Modern Art*, trans. Paul Findlay, intro. Herbert Reed (London: Faber, 1966), p. 43 [translation modified to agree with the French version cited by the authors]. See Henri Maldiney's comments in *Regard, parole, espace* (Lausanne: L'Age d'homme, 1973), pp. 149-151.

3. On the musical nome, the ethos, and the ground or land, notably in polyphony, see Joseph Samson in *Histoire de la musique*, ed. Roland Manuel (Paris: Gallimard, 1977), vol. 2, pp. 1168-1172. One may also refer to the role in Arab music of the "maqām," which is both a modal type and a melodic formula: Simon Jargy, *La musique arabe* (Paris: PUF, 1971), pp. 55ff.

4. Gaston Bachelard, *La dialectique de la durée* (Paris: Bovin, 1936), pp. 128-129. Emphasis added.

5. Jakob Johann von Uexküll, *Mondes animaux et monde humain* (Paris: Gonthier, 1965).

6. "Their glorious dress is constant. . . . The coloring of coral fish is distributed in large, sharply contrasting areas of the body. This is quite different from the color patterns not only of most fresh-water fish but of nearly all less aggressive and less territorial fish. . . . Like the colors of the coral fish, the song of the nightingale signals from a distance to all members of its species that a territory has found an owner." Konrad Lorenz, *On Aggression*, trans. Marjorie Kerr Wilson (New York: Harcourt, Brace and World, 1966), pp. 19-20.

7. Irenäus Eibl-Eibesfeldt, *Ethology*, trans. Erich Klinghammer (New York: Holt, Rinehart and Winston, 1975): on monkeys, p. 487; on rabbits, p. 346; on birds, p. 171: "Zebra finches with colorful plumage maintain a certain distance from one another, while all-white birds of the same species perch much closer together."

8. W. H. Thorpe, *Learning and Instinct in Animals* (London: Methuen, 1956), p. 364 (Fig. 2).

9. Lorenz has a constant tendency to present territoriality as an effect of intraspecific aggression; see *On Aggression*, pp. 38-39, 42-43, 53-54, 161-162.

10. On the aesthetic and vital primacy of "having," see Gabriel Tarde, *L'opposition universelle* (Paris: Alcan, 1897).

11. Details on Messiaen's conceptions of bird song, his evaluation of its aesthetic qualities, and his methods for both reproducing it and using it as a material are to be found in Claude Samuel, *Conversations with Olivier Messiaen*, trans. Felix Aprahamian (London: Stainer and Bell, 1976), and in Antoine Goléa, *Rencontres avec Olivier Messiaen* (Paris: Julliard, 1961). In particular, on why Messiaen does not use a tape recorder or sonograph as ornithologists usually do, see Samuel, pp. 61-63.

12. [TRANS: Lorenz, *On Aggression*, p. 87.]

13. On all of these points, see Claude Samuel, *Conversations*, chapter 4. On the "rhythmic character," see pp. 36-39.

14. Pierre Boulez, "Le temps re-cherché," in *Das Rheingold Programmheft*, vol. 1 (Bayreuth, 1976), pp. 5-15.

15. [TRANS: Proust, *The Captive*, vol. 3 of *Remembrance of Things Past*, trans. C. K. Scott Moncrief, Terence Kilmartin, and Andreas Mayor (New York: Random House, 1981), p. 156. Translation modified.]

16. On mannerism and chaos, baroque dances, and the relation of schizophrenia to mannerism and dance, see Evelyne Sznycer, "Droit de suite baroque," in *Schizophrénie et art*, ed. Leo Navratil (Paris: Ed. Complexe, 1978).

17. Lorenz, *On Aggression*, pp. 39-40. On the three rhythmic personages defined respectively as active, passive, and witness, see Messiaen and Goléa, *Rencontres*, pp. 90-91.

18. [TRANS: Mircea Eliade, *Patterns in Comparative Religion*, trans. Rosemary Sheed (New York: World, 1963), pp. 242-243.]

19. [TRANS: This "close embrace" of energies recalls Proust's description of Vinteuil's little phrase; *The Captive*, p. 262.]

20. On "the primary intuition of the earth as a religious form" (p. 242), see Eliade, *Patterns in Comparative Religion*, pp. 245ff.; on the center of the territory, see pp. 374ff. Eliade makes it clear that the center is simultaneously outside the territory, very difficult to attain, and inside the territory, within our immediate reach.

21. Biologists have often made a distinction between two factors of transformation: those of the mutation type, and processes of isolation or separation, which may be genetic, geographical, or even psychical. Territoriality would be a factor of the second type. See Lucien Cuénnot, *L'espèce* (Paris: G. Doin, 1936).

22. Paul Géroutet, *Les passereaux*, 3 vols. (Paris: Delachaux et Niestlé, 1951-1957), vol. 2, pp. 88-94.

23. In *On Aggression*, Lorenz makes a clear distinction between "anonymous flocks" such as schools of fish, which form milieu blocks; "local groups," where recognition occurs only inside the territory and, at its strongest, between "neighbors"; and finally, societies founded on an autonomous "bond."

24. K. Immelmann, *Beiträge zu einer vergleichenden Biologie australischer Prachtfinken*, *Zoologische Jahrbücher: Abteilung für Systematik, Ökologie und Geographie der Tiere*, 90 (1962).

25. Eibl-Eibesfeldt, *Ethology*, p. 225: "Carrying nesting material for nest building evolved into the male courtship actions using grass stems. This was again secondarily reduced in some species and became rudimentary, while at the same time the song, which originally served the function of staking out a territory, also underwent a change in function. These animals are gre-

garious and are not really territorial. Instead of courting with grass stems, these males sing softly while sitting next to the females." Eibl-Eibesfeldt, however, interprets the grass-stem behavior as a vestige.

26. See *L'Odyssée sous-marine de l'équipe Cousteau*, film no. 36, *La marche des langoustes* (L. R. A.), commentary by Cousteau-Diolé: spiny lobsters along the northern coast of the Yucatan Peninsula sometimes leave their territories. They assemble, at first in small groups, before the first winter storm, and before any sign detectable by human instruments. When the storm comes, they form long march processions, in single file, with a leader that is periodically relieved and a rearguard (the speed of the march is five-eighths of a mile per hour, for sixty miles or more). This migration does not seem to be associated with egg laying, which does not take place until six months later. Hernnkind, a lobster specialist, hypothesizes that this is a "vestige" from the last ice age (more than 10,000 years ago). Cousteau leans toward a more current interpretation, even mentioning the possibility that it is a premonition of a new ice age. The factual issue is that in this exceptional case the lobsters' territorial assemblage opens onto a social assemblage, and that this social assemblage is connected to cosmic forces, or, as Cousteau says, "pulsations of the earth." But "the enigma remains entirely unsolved," all the more so because this lobster procession occasions a slaughter by fishermen, and also because lobsters cannot be tagged since they shed their shells.

27. The best book of nursery rhymes, and on nursery rhymes, seems to be *Les comptines de langue française*, with the commentary by editors Jean Beaucomot, Franck Guibat, et al. (Paris: Seghers, 1970). The territorial character of nursery rhymes appears in such privileged examples as "Pimpanicaille," two distinct versions of which exist in Gruyères on "the two sides of the street" (pp. 27-28); but it is a nursery rhyme in the strict sense only when there is a distribution of specialized roles in a game, and the formation of an autonomous game assemblage that reorganizes the territory.

28. Nikolaas Tinbergen, *The Study of Instinct* (Oxford: The Clarendon Press, 1969).

29. On the one hand, the experiments of W. R. Hess have shown that there is not a cerebral center but instead points that are concentrated in one zone and disseminated in another, and are capable of inciting the same effect; conversely, the effect may change according to the duration and intensity of the excitation of a point. On the other hand, E. von Holst's experiments on "deafferented" fish demonstrate the importance of central nervous coordination in fin rhythms; Tinbergen's schema takes these interactions into account only secondarily. The hypothesis of a "population of oscillators" or a "pack of oscillating molecules" forming systems of articulation from the inside, independent of any common measure, is most compelling in view of the problem of circadian rhythms. See A. Reinberg, "La chronobiologie," *Sciences*, vol. 1 (1970); and T. van den Dreissche and A. Reinberg, "Rythmes biologiques," in *Encyclopédia Universalis*, vol. 14, p. 572: "It does not seem possible to reduce the mechanism of circadian rhythmicity to a simple sequence of elementary processes."

30. Jacques Monod, *Chance and Necessity*, trans. Austryn Wainhouse (New York: Vintage, 1972): on indirect interactions and their nonlinear character, pp. 69-71 and 76-77; on corresponding molecules that are least two-headed, pp. 68-69; on the inhibiting or releasing character of these interactions, pp. 63-67. Circadian rhythms also depend on these characteristics (see the chart in the *Encyclopédia Universalis* under "Rythmes biologiques").

31. Eugène Dupréel elaborated a set of original notions, "consistency" (in relation to "precariousness"), "consolidation," "interval," "intercalation." See *Théorie de la consolidation: La cause et l'intervalle* (Brussels: M. Lamertin, 1933); *La consistance et la probabilité objective* (Brussels: Académie Royale de Belgique, 1961); *Esquisse d'une philosophie des valeurs* (Paris: Alcan, 1939); Bachelard, in *La dialectique de la durée*, draws on Dupréel.

32. [TRANS: *The Diary of Virginia Woolf*, ed. Anne Olivier Bell (London: Hogarth Press, 1980), vol. 3, p. 209.]

33. On the song of the chaffinch, and the distinction between the “subsong” and “full song,” see Thorpe, *Learning and Instinct*, pp. 420-426.

34. Alexander James Marshall, *Bower-Birds* (Oxford: The Clarendon Press, 1954).

35. Thorpe, *Learning and Instinct*, p. 426. In this respect, songs present an entirely different problem than calls, which are often not very differentiated, and quite similar from species to species.

36. Raymond Ruyer, *La genèse des formes vivantes* (Paris: Flammarion, 1958), chapter 7.

37. In particular, on widow birds (*Viduinae*), parasitic birds whose territorial song is species-specific and whose courtship song is learned from their adoptive host, see J. Nicolai, *Der Brutparasitismus der Viduinae*, Z. Tierps., vol. 21 (1964).

38. The participation of a black hole in an assemblage appears in numerous examples of inhibition, or fascination-ecstasy, notably in the peacock: “The male peacock spreads his tail feathers. . . . Then he bends the spread-out tail forward and points downward with his beak, while his head is still upright. As a result, the female runs in front of him and pecks in a searching manner on the ground in the focal point of the concave mirrorlike shape of the fanned tail. The male peacock points, so to speak, with his fanned-out tail toward imaginary food,” Eibl-Eibesfeldt, *Ethology*, p. 116. But the peacock’s focal point is no more imaginary than the finch’s grass stem is a vestige or symbol; it is an assemblage converter, the passage to a courtship assemblage, in this instance, effected by a black hole.

39. Ruyer, *La genèse des formes vivantes*, pp. 54ff.

40. François Meyer, *Problématique de l'évolution* (Paris: PUF, 1954).

41. Monod, *Chance and Necessity*.

42. Female birds, which do not normally sing, start singing when they are administered male sex hormones, “and they will sing the song of the species on which they have become imprinted.” Eibl-Eibesfeldt, *Ethology*, p. 265.

43. [TRANS: Klee, *On Modern Art*, p. 43. Translation modified to agree with the French translation cited by the authors.]

44. Klee, *On Modern Art*, p. 55 [translation modified—Trans.].

45. See Renaissance, maniériste, baroque, *Actes du XIe stage international de Tours* (Paris: Vrin, 1972), part 1, “Periodizations.”

46. Proust, *Swann's Way*, in vol. 1 of *Remembrance of Things Past*, p. 382 [translation modified—Trans.].

47. See the ambiguous role of the friend at the end of *Das Lied von der Erde*. Or Eichendorff's poem in Schumann's lied, *Zwielicht* (in Opus 39): “If you have a friend in this world, do not trust him at this hour, for even if he is kind in eye and mouth, he dreams of war in deceitful peace.” (On the problem of the One-Alone, or “solitary Being,” in German romanticism, see Hölderlin, “Le cours et la destination de l'homme en général,” trans. Emmanuel Marineau, *Poésie*, no. 4 [1978], pp. 6-22.)

48. “The people in Mussorgsky's *Boris* do not form a true crowd; at times one group sings, then another, and then a third, each in turn, and most often in unison. As for the people in *Maitres chanteurs*, it is not a crowd but an army that is powerfully organized in the German manner and marches in rows. What I would like is something sparser, more divided, more relaxed, more impalpable, something in appearance inorganic and yet at bottom ordered.” Quoted by Jean Barraqué, *Debussy* (Paris: Seuil, 1977), p. 159. This problem—how to do a crowd—obviously recurs in other arts also, painting, cinema, etc. One may refer in particular to the films of Eisenstein, which proceed by this type of very special group individuation.

49. On the relations between the cry, the voice, the instrument, and music as “theater,” see Berio's statements introducing his records. One will recall the eminently musical Nietzschean theme of a multiple cry of all superior men, at the end of *Thus Spoke Zarathustra*.

50. On Bartók's chromaticism, see Gisèle Brelet's study in *Histoire de la musique*, vol. 2, pp. 1036-1072.

51. In his book on Debussy, Barraqué analyzes the "dialogue of the wind and the sea" in terms of forces instead of themes: pp. 153-154. See Messiaen's statements on his own works: sounds are no longer anything more "than vulgar means of expression intended to make durations measurable."

52. Odile Vivier describes Varèse's procedures for treating sound matter, in *Varèse* (Paris: Seuil, 1973): the use of pure sounds acting as a prism (p. 36); mechanisms of projection onto a plane (pp. 45 and 50); non-octave-forming scales (p. 75); the "ionization" procedure (pp. 98ff.); the theme of sound *molecules*, the transformations of which are determined by forces or energies (*passim*).

53. See the interview with Stockhausen on the role of synthesizers and the effectively "cosmic" dimension of music, in *Le Monde*, July 21, 1977: "Work with very limited materials and integrate the universe into them through a continuous variation." Richard Pinhas has written an excellent analysis of the possibilities of synthesizers in this regard, in relation to pop music: "Input, Output," in *Atem*, no. 10 (1977).

54. The definition of fuzzy aggregates brings up all kinds of problems because one cannot appeal to a local determination: "The set of all objects on this table" is obviously not a fuzzy set. Mathematicians concerned with the question speak only of "fuzzy subsets" because the reference set must always be an ordinary set. See Arnold Kaufmann, *Introduction to the Theory of Fuzzy Subsets*, foreword L. A. Zadeh, trans. D. L. Swanson (New York: Academic Press, 1975), and Hourya Sinacoeur, "Logique et mathématique du flou," *Critique*, no. 372 (May 1978), pp. 512-525. In considering fuzziness as the characteristic of certain sets, our point of departure was a functional, as opposed to a local, definition: sets of heterogeneous elements that have a territorial, or rather territorializing, function. But this is a nominal definition that does not take "what happened" into account. The real definition can come only at the level of processes affecting the fuzzy set; a set is fuzzy if its elements belong to it only by virtue of specific operations of consistency and consolidation, which themselves follow a special logic.

55. Paul Klee, *On Modern Art*, p. 53: "The legend of the childishness of my drawing must have originated from those linear compositions of mine in which I tried to combine a concrete image, say that of a man, with the pure representation of the linear element. Had I wished to present man 'as he is,' then I should have had to use such a bewildering confusion of lines that pure elementary representation would have been out of the question. The result would have been vagueness beyond recognition."

56. Paul Virilio, *L'insécurité du territoire* (Paris: Stock, 1975), p. 49. Henry Miller develops this theme in *The Time of the Assassins. A Study of Rimbaud* (Norfolk, Conn.: J. Laughlin, 1956), and in the text he wrote for Varèse, "Lost! Saved!" (*The Air-Conditioned Nightmare* [New York: New Directions, 1945]). It is undoubtedly Miller who has taken the modern figure of the writer as cosmic artisan the farthest, particularly in *Sexus*.

57. On the relation of colors to sound, see Messiaen and Samuel, *Conversations*, pp. 15-17. Messiaen faults drug users for oversimplifying the relation, which they make into a relation between a noise and a color, instead of isolating complexes of sounds-durations and complexes of colors.

58. On the crystal, or the crystalline type, added and subtracted values, retrograde motion, see also Messiaen's texts in Samuel, *Conversations*, and those of Paul Klee in his diary, *The Diaries of Paul Klee, 1898-1918*, ed. and intro. Felix Klee (Berkeley: University of California Press, 1964).

59. See Roland-Manuel's article, "L'évolution de l'harmonie en France et le renouveau de 1880" (pp. 867-879), and the article by Delage on Chabrier (pp. 831-840), in *Histoire de la musique*, vol. 2. And especially, Brelet's article on Bartók: "Are not the difficulties learned

music experiences in utilizing popular music due to this antinomy between melody and theme? Popular music is melody, in its fullest sense, melody persuading us that it is self-sufficient and is in fact synonymous with music itself. How could it not refuse to bend to the learned development of a musical work pursuing its own ends? Many symphonies inspired by folklore are only symphonies *about* a popular theme, to which the learned development remains alien and exterior. The popular melody could never constitute a true theme; and that is why, in popular music, the melody is the entire work, and why once it is over it has no other resource than to repeat itself. But can't the melody transform itself into a theme? Bartók solves this problem, which was thought insoluble" (p. 1056).

60. Marcel Moré, *Le dieu Mozart et le monde des oiseaux* (Paris: Gallimard, 1971), p. 168. And, on the crystal, pp. 83-89.

61. See Alban Berg's famous analysis of "Rêverie" in *Écrits* (Paris: Ed. du Rocher, 1957), pp. 44-64.

12. 1227: Treatise on Nomadology—the War Machine

1. Georges Dumézil, *Mitra-Varuna* (Paris: Gallimard, 1948 [forthcoming in English translation from Zone Books]). On *nexus* and *mutuum*, the bond and the contract, see pp. 118-124.

2. "The first pole of the State (Varuna, Uranus, Romulus) operates by magic bond, seizure, or immediate capture: it does not wage battles, and has no war machine, it binds, and that is all." Its other pole (Mitra, Zeus, Numa) appropriates an army but imposes upon it juridical and institutional rules that become nothing more than a piece in the State apparatus: thus Mars-Tiwaz is not a warrior god, but a god who is a "jurist of war." See Dumézil, *Mitra-Varuna*, pp. 113ff., 148ff., 202ff.

3. Dumézil, *The Destiny of the Warrior*, trans. Alf Hiltebeitel (Chicago: University of Chicago Press, 1970).

4. For the role of the warrior as one who "unties" and opposes both the magic bond and the juridical contract, see Dumézil, *Mitra-Varuna*, pp. 124-132. See also the analysis of *furor* in the works of Dumézil.

5. [TRANS: The first quote is from Friedrich Nietzsche, *The Genealogy of Morals*, second essay, sect. 17, trans. Walter Kaufmann and R. J. Hollingdale (New York: Vintage, 1967), p. 86; the second is from Franz Kafka, "An Old Manuscript," *The Complete Stories*, ed. Nahum N. Glazer (New York: Schocken, 1983), p. 416.]

6. Luc de Heusch emphasizes the public nature of Nkongolo's actions, in contrast to the secrecy of the actions of Mbidi and his son; in particular, the former eats in public, whereas the others hide during their meals. Later, we will see the essential relation of the war machine with the secret, which is as much a matter of principle as a result: espionage, strategy, diplomacy. Commentators have often underlined this link. *Le roi ivre ou l'origine de l'État* (Paris: Gallimard, 1972).

7. For an analysis of the three sins in the cases of the Indian god Indra, the Scandinavian hero Starcatherus, and the Greek god Hercules, see Dumézil, *Mythe et épopee*, vol. 2, pp. 17-19 (Paris: Gallimard, 1971). See also Dumézil, *The Destiny of the Warrior*.

8. Dumézil, *Mitra-Varuna*, p. 135. Dumézil analyzes the dangers and causes of the confusion, which could be due to economic variables. See pp. 153, 159.

9. [TRANS: *Richard III*, act I, scene i, line 158.]

10. On Ajax and the tragedy of Sophocles, see the analysis of Jean Starobinski, *Trois Fureurs* (Paris: Gallimard, 1974). Starobinski explicitly raises the question of war and the State.

11. These themes are analyzed by Mathieu Carrière in an as yet unpublished study of Kleist.

12. Pierre Clastres, *Society against the State*, trans. Robert Hurley (New York: Urizen, 1977), and “Archéologie de la violence: la guerre dans les sociétés primitives” and “Malheur du guerrier sauvage” in *Recherches d'anthropologie politique* (Paris: Seuil, 1980), pp. 171-208, 209-248. In the last text, Clastres depicts the destiny of the warrior in primitive society and analyzes the mechanism that prevents the concentration of power (in the same way that Mauss demonstrated that the potlatch was a mechanism preventing the concentration of wealth).

13. Jacques Meunier, *Les gamins de Bogotá* (Paris: Lattès, 1977), p. 159 (“blackmail for dispersion”) and p. 177: if necessary, “it is the other street children who, by means of a complicated interplay of humiliations and silence, get the idea across that he must leave the gang.” Meunier emphasizes the degree to which the fate of the ex-gang member is jeopardized: not only for health reasons, but because he finds it hard to integrate himself into the criminal underworld, a society too hierarchical, too centralized, too centered on organs of power for him to fit into (p. 178). On child gangs, see also the novel by Jorge Amado, *Capitães de areia* (São Paulo: Livraria Martins, 1944).

14. See I. S. Bernstein, “La dominance sociale chez les primates” in *La Recherche*, no. 91 (July 1978).

15. Clastres, *Society against the State*, p. 169: “The emergence of the State brought about the great typological division between Savage and Civilized man; it created the unbridgeable gulf whereby everything was changed, for, on the other side, Time became History.” In order to account for this emergence, Clastres cites first a demographic factor (“but there is no question of replacing an economic determinism with a demographic determinism”; p. 180), then the possibility of a warring machine (?) running amok; he also cites, more unexpectedly, the indirect role of a certain mode of *prophetic speech*, which, directed first against the “chiefs,” produces a formidable new kind of power. But one obviously cannot prejudge more elaborated solutions Clastres might have found for this problem. On the possible role of prophetic speech, refer to Hélène Clastres, *La terre sans mal, le prophétisme tupi-guarani* (Paris: Editions du Seuil, 1975).

16. Michel Serres, *La naissance de la physique dans le texte de Lucrèce. Fleuves et turbulences* (Paris: Minuit, 1977). Serres was the first to make the first three points given in the text; the fourth seems to follow from them.

17. [TRANS: According to Serres, the *clinamen*, or declination of the atom, is the “minimal angle leading to the formation of a vortex, and appears by chance in a laminar flow” (*La naissance de la physique*, p. 14). The *clinamen* is the angle between a curve and its tangent, or “the smallest [angle] one can make, preventing anything from coming between the two lines which form it. . . . In other words, the angle appears at the same time as curvature” (p. 18). “The *clinamen* is a differential” (p. 11).]

18. [TRANS: A flow is laminar when, “no matter how small we make the layers (or lamellae) into which we divide the flow, they remain strictly parallel to one another in their movements”; Serres, *ibid.*, p. 12.]

19. [TRANS: *Turba* “designates a multitude, a large population, confusion and tumult.” *Turbo* “is a round form in movement . . . a revolving cone or vortical spiral.” “The origin of things and the beginning of order consists simply in the subtle passage from *turba* to *turbo*;” Serres, *ibid.*, pp. 38-39.]

20. This is the distinction Pierre Boulez makes between two kinds of space-time in music: in striated space, the measure can be irregular or regular, but it is always assignable; in smooth space, the partition, or break, “can be effected at will.” *Boulez on Music Today*, trans.

Susan Bradshaw and Richard Bennett (Cambridge, Mass.: Harvard University Press, 1971), p. 85.

21. Greek geometry is thoroughly marked by the opposition between these two poles, the theoretic and problematic, and by the relative triumph of the former: in his *Commentary of the First Book of Euclid's Elements*, trans. and intro. Glenn R. Murrow (Princeton, N.J.: Princeton University Press, 1970), Proclus analyzes the difference between the poles, taking the Speusippus-Menaechmus opposition as an example. Mathematics has always been marked by this tension also; for example, the axiomatic element has confronted a problematic, "intuitionist," or "constructivist" current emphasizing a calculus of problems very different from axiomatics, or any theoretic approach. See Georges Bouligand, *Le déclin des absous mathématico-logiques* (Paris: Ed. d'Enseignement Supérieur, 1949).

22. Paul Virilio, *L'insecurité du territoire* (Paris: Stock, 1975), p. 120: "We know that the youth of geometry, geometry as free, creative investigation, came to an end with Archimedes. . . . The sword of a Roman soldier cut the thread, tradition says. In killing geometrical creation, the Roman State lay the foundation for the geometrical imperialism of the West."

23. With Monge, and especially Poncelet, the limits of sensible, or even spatial, representation (striated space) are indeed surpassed, but less in the direction of a symbolic power (*puissance*) of abstraction than toward a transpatial imagination, or a transintuition (continuity). See Léon Brunschvicg's commentary on Poncelet, *Les étapes de la philosophie mathématique* (Paris: PUF, 1947).

24. Michel Serres (*La naissance de la physique*, pp. 105-107) analyzes the opposition d'Alembert-Bernoulli from this point of view. More generally, what is at issue is the difference between two models of space: "In the Mediterranean basin there is a shortage of water, and he who harnesses water rules. Hence that world of physics in which the conduit is essential, and the *clinamen* seems like freedom because it is precisely a turbulence that rejects forced flow. Incomprehensible to scientific theory, incomprehensible to the master of the waters. . . . Hence the great figure of Archimedes: the master of floating bodies and military machines" (p. 106).

25. See Benveniste, "The Notion of Rhythm in Its Linguistic Expression" in *Problems in General Linguistics*, trans. Mary Elizabeth Meek (Coral Gables, Fla.: University of Miami Press, 1971), pp. 281-288. This text, often considered decisive, seems ambiguous to us because it invokes Democritus and atomism without dealing with the hydraulic question, and because it treats rhythm as a "secondary specialization" of the form of the body (p. 286).

26. Anne Querrien, *Devenir fonctionnaire ou le travail de l'Etat* (Paris: Cerfi). We have drawn from this book, as well as from unpublished studies by Anne Querrien.

27. See Raoul Vergez, *Les illuminés de l'art royal. Huit siècles de compagnonnages* (Paris: Julliard, 1976), p. 54. [TRANS: In the present context, *trait* refers to the cutting line followed by the artisan and to the working sketch of the construction under way. Vergez gives the following definition: "The Trait is a kind of graphic poem derived from geometry, which indicates the building plan in sketches drawn with precision on the ground, showing sections, elevations and all other projections, the three dimensions of a volume"; p. 86.]

28. Gérard Desargues, *Oeuvres* (Paris: Leiber, 1864). See also the text by Michel Chasles [*Aperçu historique sur l'origine et le développement de méthodes en géométrie* . . . (Brussels: M. Hayez, 1837)—Trans.], which establishes a continuity between Desargues, Monge, and Poncelet as the "founders of a modern geometry."

29. Anne Querrien, *Devenir fonctionnaire*, pp. 26-27: "Is the State founded upon the collapse of experimentation? . . . The State is not under construction, its construction sites must be short-lived. An installation is made to function, not to be socially constructed: from this

point of view, the State involves in the construction only those who are paid to implement or command, and who are obliged to follow the model of a preestablished experimentation."

30. On the question of the "Colbert lobby," see Daniel Dessert and Jean-Louis Journet, "Le Lobby Colbert. Un royaume, ou une affaire de famille?" *Annales*, 30, no. 6 (November-December 1975), pp. 1303-1336.

31. See Ibn Khaldūn, *The Muqaddimah: An Introduction to History*, trans. Franz Rosenthal (Princeton, N.J.: Princeton University Press, 1967). One of the essential themes of this masterpiece is the sociological problem of the *esprit de corps*, and its ambiguity. Ibn Khaldūn contrasts bedouinism (the bedouin life-style, not the ethnic group) with sedentarity or city living. The first aspect of this opposition is the inverted relation between the public and the secret: not only is there a secrecy of the bedouin war machine, as opposed to the publicity of the State city dweller, but in the first case "eminence" is based on a secret solidarity, while in the second case the secret is subordinated to the demands of social eminence. Second, bedouinism brings into play both a great purity and a great mobility of the lineages and their genealogy, whereas city life makes for lineages that are very impure, and at the same time rigid and fixed: Solidarity has a different meaning at either pole. Third, and this is the main point, bedouin lineages mobilize an *esprit de corps* and integrate into it, as a new dimension: this is *asabiyah*, or *ikhtilât*, from which the Arabic word for socialism is derived (Ibn Khaldūn stresses the absence of any "power" residing in the tribal chief, who has no State constraints at his disposal). On the other hand, in city living the *esprit de corps* becomes a dimension of power and is adapted for "autocracy."

32. The principal texts of Husserl are *Ideas*, trans. W. R. Gibson (New York: Humanities Press, 1976), part 1, sec. 74, and *Edmund Husserl's Origin of Geometry: An Introduction*, trans. John P. Leavey, Jr., ed. David B. Allison (Stoney Brook, N.Y.: N. Hayes, 1978) (with Derrida's very important commentary, pp. 118-132). On the issue of a vague yet rigorous science, we may refer to the formula of Michel Serres, in his commentary on the geometrical figure called the *salinon*: "It is rigorous, anexact. And not precise, exact or inexact. Only a metrics is exact" (*Naissance de la physique*, p. 29). Gaston Bachelard's book *Essai sur la connaissance approchée* (Paris: Vrin, 1927) remains the best study of the steps and procedures constituting a rigor of the anexact, and of their creative role in science.

33. Gilbert Simondon has contributed much to the analysis and critique of the hylo-morphic schema and of its social presuppositions ("form corresponds to what the man in command has thought to himself, and must express in a positive manner when he gives his orders: form is thus of the order of the expressible"). To the form-matter schema, Simondon opposes a dynamic schema, that of matter endowed with singularities-forces, or the energetic conditions at the basis of a system. The result is an entirely different conception of the relations between science and technology. See *L'individu et sa genèse physico-biologique* (Paris: PUF, 1964).

34. In *Timaeus*, 28-29, Plato entertains for an instant the thought that Becoming is not simply the inevitable characteristic of copies or reproductions, but could itself be a model rivaling the Identical and the Uniform. He states this hypothesis only in order to reject it; for it is true that if becoming is a model, not only must the duality of the model and the copy, of the model and reproduction, disappear, but the very notions of model and reproduction tend to lose all meaning. [TRANS: Deleuze develops this point in "Plato and the Simulacrum," trans. Rosalind Krauss, *October*, 27 (Winter 1983), pp. 45-56. See especially p. 53.]

35. [TRANS: Friedrich Nietzsche, *The Will to Power*, trans. Walter Kaufmann (New York: Vintage, 1968), sec. 630 (1885), p. 336.]

36. The situation is in fact more complex than that, and gravity is not the only feature of the dominant model: there is heat in addition to gravity (already in chemistry, combustion is coupled with weight). Even so, the problem was to know to what extent the "thermal field"

deviated from gravitational space, or on the contrary was integrated with it. Monge is a typical example; he began by grouping heat, light, and electricity as “variable affections of bodies,” the concern of “specific physics,” while general physics would deal with extension, gravity, and movement. It was only later that Monge unified all of the fields under general physics (Anne Querrien).

37. Serres, *La naissance de la physique*, p. 65.

38. Carlos Castaneda, *The Teachings of Don Juan* (Berkeley: University of California Press, 1971), p. 88.

39. Albert Lautman has shown quite clearly how Riemann spaces, for example, admit a Euclidean conjunction making it possible at all times to define the parallelism of two neighboring vectors; this being the case, instead of exploring a multiplicity by legwork, the multiplicity is treated as though “immersed in a Euclidean space with a sufficient number of dimensions.” See *Les schémas de structure* (Paris: Hermann, 1938), pp. 23-24, 43-47.

40. In Bergson, the relations between intuition and intelligence are very complex, and they are in perpetual interaction. Bouligand’s theme is also relevant here: the dualism of the two mathematical elements, the “problem” and the “global synthesis,” is developed only when they enter a field of interaction in which the global synthesis defines the “categories” without which the problem would have no general solution. See *Le déclin des absolu mathématico-logiques*.

41. Marcel Detienne, in *Les maîtres de vérité dans la Grèce archaïque* (Paris: Maspero, 1973), clearly articulates these two poles of thought, which correspond to the two aspects of sovereignty according to Dumézil: the magico-religious speech of the despot or of the “old man of the sea,” and the dialogue-speech of the city. Not only are the principal character types of Greek thought (the Poet, the Physicist, the Philosopher, the Sophist, etc.) situated in relation to these poles, but Detienne interposes between the two poles a distinct group, the Warriors, which brings about transition or evolution.

42. There exists a Hegelianism of the right that lives on in official political philosophy and weds the destiny of thought to the State. Alexandre Kojève (“Tyranny and Wisdom,” in Leo Strauss, *On Tyranny* [New York: Free Press of Glencoe, 1963]) and Eric Weil (*Hegel et l’Etat. Philosophie politique* [Paris: Vrin, 1974]) are its recent representatives. From Hegel to Max Weber there developed a whole line of reflection on the relation of the modern State to Reason, both as rational-technical and as reasonable-human. If it is objected that this rationality, already present in the archaic imperial State, is the *optimum* of the governors themselves, the Hegelians respond that the rational-reasonable cannot exist without a minimum of participation by everybody. The question, rather, is whether the very form of the rational-reasonable is not extracted from the State, in a way that necessarily makes it right, gives it “reason” (*lui donner nécessairement “raison”*).

43. On the role of the ancient poet as a “functionary of sovereignty,” see Dumézil, *Servius et la Fortune* (Paris: Gallimard, 1943), pp. 64ff., and Detienne, *Les maîtres de vérité*, pp. 17ff.

44. See Michel Foucault’s analysis of Maurice Blanchot and the form of exteriority of thought: “La pensée du dehors,” *Critique*, no. 229 (June 1966), pp. 523-548.

45. Nietzsche, *Schopenhauer as Educator*, in *Untimely Meditations*, trans. R. J. Hollingdale (Cambridge: Cambridge University Press, 1983), pp. 177-178.

46. A curious text of Karl Jaspers, entitled *Descartes und die Philosophie* (Berlin: W. de Gruyter, 1956), develops this point of view and accepts its implications.

47. Kenneth White, *Intellectual Nomadism*. The title of the second volume of this unpublished work is *Poetry and Tribe*.

48. [TRANS: Arthur Rimbaud, *A Season in Hell*, trans. Louise Varèse (Norfolk, Conn.: New Directions, 1952), pp. 9, 13, 17, 39.]

49. Anny Milovanoff, "La seconde peau du nomade," *Nouvelles littéraires*, no. 2646 (July 27, 1978), p. 18: "The Larbaâ nomads, on the border of the Algerian Sahara, use the word *trigâ*, which generally means road or way, to designate the woven straps serving to reinforce the cords holding the tent to the stakes. . . . In nomad thought, the dwelling is tied not to a territory but rather to an itinerary. Refusing to take possession of the land they cross, the nomads construct an environment out of wool and goat hair, one that leaves no mark at the temporary site it occupies. . . . Thus wool, a soft material, gives nomad life its unity. . . . Nomads pause at the representation of their journeys, not at a figuration of the space they cross. They leave space to space. . . . Woolly polymorphism."

50. See W. Montgomery Watt, *Mohammed at Medina* (London: Oxford University Press, 1956), pp. 85-86, 242.

51. Emmanuel Laroche, *Histoire de la racine "Nem" en grec ancien* (Paris: Klincksieck, 1949). The root "Nem" indicates distribution, not allocation, even when the two are linked. In the pastoral sense, the distribution of animals is effected in a nonlimited space and implies no parceling out of land: "The occupation of shepherd, in the Homeric age, had nothing to do with a parceling of land; when the agrarian question came to the foreground, in the time of Solon, it was expressed in an entirely different vocabulary." *To take to pasture* (*nemô*) refers not to a parceling out but to a scattering, to a repartition of animals. It was only after Solon that Nomos came to designate the principle at the basis of the laws and of right (*Thesmoi* and *Dikê*), and then came to be identified with the laws themselves. Prior to that, there was instead an alternative between the city, or *polis*, ruled by laws, and the outskirts as the place of the nomos. A similar alternative is found in the work of Ibn Khaldûn: between *hadara* as city living, and *badiya* as nomos (not the town, but the preurban countryside, the plateau, steppe, mountain, or desert).

52. Arnold Toynbee, *A Study of History* (New York: Oxford University Press, 1947), abridged by D. C. Somerwell, vol. 1, pp. 164-186: "They flung themselves upon the Steppe, not to escape beyond its bounds but to make themselves at home on it" (p. 168).

53. See Pierre Hubac, *Les nomades* (Paris: La Renaissance du Livre, 1948), pp. 26-29 (although Hubac tends to confuse nomads and migrants).

54. On the nomads of the sea, or of the archipelago, José Emperaire writes: "They do not grasp an itinerary as a whole, but in a fragmentary manner, by juxtaposing in order its various successive stages, from campsite to campsite in the course of the journey. For each of these stages, they estimate the length of the crossing and the successive changes in direction marking it." *Les nomades de la mer* (Paris: Gallimard, 1954), p. 225.

55. Wilfred Thesiger, *Arabian Sands* (London: Longmans, Green, 1959), pp. 112-113, 125, 165-166.

56. See the two admirable descriptions, of the sand desert by Wilfred Thesiger and of the ice desert by Edmund Carpenter, in *Eskimo* (Toronto: University of Toronto Press, 1964): the winds, and tactile and sound qualities; the secondary character of visual data, particularly the indifference of the nomads to astronomy as a royal science; and yet the presence of a whole minor science of qualitative variables and traces.

57. Emile Félix Gautier, *Le passé de l'Afrique du Nord* (Paris: Payot, 1952), pp. 267-316.

58. From this perspective, Clastres's analysis of Indian prophetism can be generalized: "On one side, the chiefs, on the other, and standing against them, the prophets. . . . And the prophetic machine worked perfectly well since the *karai* were able to sweep astonishing masses of Indians along behind them. . . . the insurrectional act of the prophets against the chiefs conferred on the former, through a strange reversal of things, infinitely more power than was held by the latter." *Society against the State*, pp. 184-185.

59. One of the most interesting themes of the classic work by Paul Alphandéry (*La chrétienté et l'idée de croisade* [Paris: Albin Michel, 1959]) is his demonstration that the

changes in course, the pauses, the detours were an integral part of the Crusade: "this army of crusaders that we envision as a modern army, like those of Louis XIV or Napoleon, marching with absolute passivity, obeying the will of a diplomatic officer and staff. Such an army knows where it is going, and when it makes a mistake, it is not for lack of reflection. A history more attentive to differences accepts a more realistic image of the army of the Crusade. The army of the Crusade was freely, sometimes anarchically alive. . . . This army was motivated from within, as a function of a complex coherence by virtue of which nothing happened by chance. It is certain that the conquest of Constantinople had its reason, necessity and a religious character, like the other deeds of the Crusades" (vol. 2, p. 7). Alphandéry shows in particular that the idea of a battle against the Infidel, *at any point*, appeared early on, along with the idea of liberating the Holy Land (vol. 1, p. 219).

60. Modern historians have been inspired to fine analyses by this confrontation between the East and the West, which began in the Middle Ages (and is tied to the question, Why did capitalism develop in the West and not elsewhere?). See especially Fernand Braudel, *Capitalism and Material Life, 1400-1800*, trans. Miriam Kochan (New York: Harper and Row, 1967), pp. 97-108; Pierre Chaunu, *L'expansion européenne du XIII^e au XVe siècle* (Paris: PUF, 1969), pp. 334-339 ("Why Europe? Why not China?"); Maurice Lombard, *Espaces et réseaux du haut Moyen Age* (The Hague: Mouton, 1971), chapter 8 (and p. 219: "What is called deforestation in the East is named clearing in the West. The first deep cause of the shift of the dominant centers from the East to the West is therefore a geographical reason: forest-clearing proved to have more potential than desert-oasis").

61. Marx's observations on the despotic formations of Asia have been confirmed by the African analyses of Max Gluckman, *Custom and Conflict in Africa* (Glencoe, Ill.: Free Press, 1959); at the same time immutability of form and constant rebellion. The idea of a "transformation" of the State indeed seems to be a Western one. And that other idea, the "destruction" of the State, belongs much more to the East and to the conditions of a nomad war machine. Attempts have been made to present the two ideas as successive phases of revolution, but there are too many differences between them and they are difficult to reconcile; they reflect the opposition between the socialist and anarchist currents of the nineteenth century. The Western proletariat itself is perceived from two points of view: as having to seize power and transform the State apparatus (the point of view of labor power), and as willing or wishing for the destruction of the State (this time, the point of view of nomadization power). Even Marx defines the proletariat not only as alienated (labor) but as deterritorialized. The proletariat, in this second perspective, appears as the heir to the nomad in the Western world. Not only did many anarchists invoke nomadic themes originating in the East, but the bourgeoisie above all were quick to equate proletarians and nomads, comparing Paris to a city haunted by nomads (see Louis Chevalier, *Laboring Classes and Dangerous Classes in Paris during the First Half of the Nineteenth Century*, trans. Frank Jellene [New York: H. Fertig, 1973], pp. 362-366).

62. See Lucien Musset, *Les invasions. Le second assaut* (Paris: PUF, 1965), for example, the analysis of the Danes' three "phases," pp. 135-137.

63. Paul Virilio, *Speed and Politics*, trans. Mark Polizzotti (New York: Semiotext[e], 1986), pp. 12-13 and *passim*. Not only is the "town" unthinkable apart from the exterior flows with which it is in contact, and the circulation of which it regulates, but specific architectural aggregates, the fortress, for example, are veritable transformers, by virtue of their interior spaces, which allow an analysis, prolongation, or restitution of movement. Virilio concludes that the issue is less confinement than the management of the public ways, or the control of movement. Foucault was already moving in this direction with his analysis of the *naval hospital* as operator and filter; see *Discipline and Punish*, trans. A. M. Sheridan Smith (New York: Vintage, 1975), pp. 143-146.

64. On Chinese, and Arab, navigation, the reasons behind their failure, and the impor-

tance of this question in the East-West "dossier," see Braudel, *Capitalism and Material Life*, pp. 300-309, and Chaunu, *L'expansion européenne*, pp. 145-147.

65. Virilio gives a very good definition of the fleet in being and its historical consequences: "The fleet in being . . . is the permanent presence in the sea of an invisible fleet able to strike no matter where and no matter when . . . it is a new idea of violence that no longer comes from direct confrontation . . . but rather from the unequal properties of bodies, evaluation of the number of movements allowed them in a chosen element, permanent verification of their dynamic efficiency. . . . Henceforth it is no longer a question of crossing a continent or an ocean from one city to the next, one shore to the next. The fleet in being creates . . . the notion of displacement without destination in space and time. . . . The strategic submarine has no need to go anywhere in particular; it is content, while controlling the sea, to remain invisible . . . the realization of the absolute, uninterrupted, circular voyage, since it involves neither departure nor arrival. . . . If, as Lenin claimed, 'strategy means choosing which points we apply force to,' we must admit that these 'points', today, are no longer geostrategic strongpoints, since from any given spot we can now reach any other, no matter where it might be. . . . *geographic localization* seems to have definitively lost its strategic value, and, inversely, that this same value is attributed to the *delocalization of the vector*, of a vector in permanent movement"; *Speed and Politics*, pp. 38, 40-41, 134-135. Virilio's texts are of great importance and originality in every respect. The only point that presents a difficulty for us is his assimilation of three groups of speed that seem very different to us: (1) speeds of nomadic, or revolutionary, tendency (riot, guerrilla warfare); (2) speeds that are regulated, converted, appropriated by the State apparatus (management of the public ways); (3) speeds that are reinstated by a worldwide organization of total war, or planetary overarmament (from the fleet in being to nuclear strategy). Virilio tends to equate these groups on account of their interactions and makes a general case for the "fascist" character of speed. It is, nevertheless, his own analyses that make these distinctions possible.

66. Jean-Pierre Vernant in particular has analyzed the connection between the Greek city-state and a homogeneous geometrical extension, *Mythe et pensée chez les Grecs* (Paris: Maspero, 1971-1974), vol. 1, part 3. The problem is necessarily more complicated in relation to the archaic empires, or in relation to formations subsequent to the classical city-state. That is because the space in question is very different. But it is still the case that the number is subordinated to space, as Vernant suggests with regard to Plato's ideal state. The Pythagorean or Neoplatonic conceptions of number envelop imperial astronomical spaces of a type other than homogeneous extension, but they maintain the subordination of the number; that is why Numbers become *ideal*, but not strictly speaking "numbering."

67. Dumézil stresses the role played by the arithmetic element in the earliest forms of political sovereignty. He even tends to make it a third pole of sovereignty. See *Servius et la Fortune* and *Le troisième souverain* (Paris: Maisonneuve, 1949). But the role of this arithmetic element is, rather, to organize a matter; in so doing it submits that matter to one or the other of the two principal poles.

68. Karl von Clausewitz stresses the secondary role of geometry, in tactics and in strategy: *On War*, trans. Michael Howard, Peter Paret, and Bernard Brodie (Princeton, N. J.: Princeton University Press, 1976), pp. 214-216 ("The Geometrical Factor").

69. See one of the most profound ancient texts relating the number and direction to the war machine, Ssu-ma Ch'ien, *The Records of the Grand Historian*, trans. Burton Watson (New York: Columbia University Press, 1961), vol. 2, pp. 155-193 ("The Account of the Hsiung-nu").

70. Frank Herbert, *Children of Dune* (New York: Berkley Books, 1977), p. 212. One may refer to the characteristics proposed by Julia Kristeva to define the numbering number:

“arrangement,” “plural and contingent distribution,” “infini-point,” “rigorous approximation,” etc. *Semeiotikè. Recherches pour une sémanalyse* (Paris: Seuil, 1969), pp. 293-297.

71. Boris Iakovlevich Vladimirtsov, *Le régime social des Mongols*, trans. Michel Carsow (Paris: Maisonneuve, 1948). The term used by Vladimirtsov, “antrustions,” is borrowed from the Saxon regime, in which the king’s *company*, or “trust,” was composed of Franks.

72. A particularly interesting case is that of a special body of smiths among the Tuareg, called the *Enaden* (the “Others”); the Enaden are thought to have been originally Sudanese slaves, Jewish settlers in the Sahara, or descendants of the knights of Saint Louis. See René Pottier, “Les artisans sahariens du métal chez les Touareg,” in *Techniques et civilisations*, vol. 1 (*Métaux et civilisations*), no. 2 (1945), pp. 31-40.

73. Feudalism is no less a military system than so-called military democracy; but both systems assume an army integrated into some kind of State apparatus (for feudalism, it was the Carolingian land reform). It is Vladimirtsov who developed a feudal interpretation of the nomads of the steppe, whereas Mikhail Griaznov, *The Ancient Civilization of Southern Siberia*, trans. James Hogarth (New York: Cowles, 1969), leans toward military democracy. But one of Vladimirtsov’s main arguments is that the organization of the nomads becomes feudal precisely to the extent that it is in disintegration, or is integrated into the empires it conquers. He himself remarks that in the beginning the Mongols did not organize the sedentary land they took over into fiefs, true or false.

74. J. F. C. Fuller, *Armament and History* (New York: Charles Scribner’s Sons, 1945), p. 5.

75. Paul Virilio, “Métempsychose du passager,” *Traverses*, no. 8 (May 1977), pp. 11-19. Virilio, however, asserts that there was an indirect transition from hunting to war: when women served as “portage or pack” animals, which already enabled the hunters to enter into a relation of “homosexual duel” transcending the hunt. But it seems that Virilio himself invites us to make a distinction between *speed*, as projector and projectile, and *displacement*, as transport and portage. The war machine is defined from the first point of view, while the second relates to the public sphere. The horse, for example, is not a part of the war machine if it serves only to transport men who dismount to do battle. The war machine is defined by action, not transport, even if the transport reacts upon the action.

76. J. F. C. Fuller, *Armaments and History*, pp. 137ff., shows that the First World War was first conceived as an offensive war of movement based on artillery. But artillery was turned against artillery, forcing immobility. It was not possible to reinstate mobility in the war through “ever-increasing shell fire” (p. 138) since the craters made the terrain all the harder to negotiate. The solution, to which the English, and General Fuller in particular, made decisive contributions, came in the form of the tank: the tank, a “landship” (p. 139), reconstituted a kind of maritime or smooth space on land, and “superimposed naval tactics on land warfare” (p. 140). As a general rule, military response is never in kind: the tank was the response to artillery, the helicopter to the tank, etc. This makes for an innovation factor in the war machine that is very different from innovation in the work machine.

77. On this general distinction between the two models, “work-free action,” “consuming force/conserving force,” “real effect/formal effect,” etc., see Martial Guérout’s exposition, *Dynamique et métaphysique leibniziennes* (Paris: Les Belles Lettres, 1934), pp. 55, 119 ff., 222-224.

78. Marcel Detienne, “La phalange, problèmes et controverses,” in *Problèmes de la guerre en Grèce ancienne* (*Civilisations et sociétés*, no. 11), ed. Jean-Pierre Vernant (The Hague: Mouton, 1968), pp. 119-143: “Technology is in a way internal to the social and the mental,” (p. 134).

79. On the stirrup and the plow, see Lynn Townsend White, Jr., *Medieval Technology and Social Change* (New York: Oxford University Press, 1962), chapters 1 and 2. Similarly, it has

been shown in the case of dry rice cultivation in Asia that the digging stick, the hoe, and the plow depend upon collective assemblages that vary according to population density and the fallow period. This enables Braudel to conclude: "The tool, according to this theory, is the result and no longer the cause"; *Capitalism and Material Life*, p. 116.

80. Treatises on martial arts remind us that the Ways, which are still subject to the laws of gravity, must be transcended in the void. Kleist's *About Marionettes*, trans. Michael Lebeck (Mindelheim: Three Kings Press, 1970), without question one of the most spontaneously oriental texts in Western literature, presents a similar movement: the linear displacement of the center of gravity is still "mechanical" and relates to something more "mysterious" that concerns the soul and knows nothing of weight.

81. See Paul Pelliot, "Les systèmes d'écriture en usage chez les anciens Mongols," *Asia Major* 2 (1925), pp. 284-289: The Mongols used the Uighur script, with the Syriac alphabet (it was the Tibetans who produced a phonetic theory of Uighur writing); the two versions of the *Secret History of the Mongols* that have been passed down to us are a Chinese translation and a phonetic transcription in Chinese characters.

82. Georges Charrière, *Scythian Art* (New York: Alpine Fine Arts Collection, 1979), p. 185 [translation modified].

83. See Lucien Musset, *Introduction à la runologie* (Paris: Aubier-Montaigne, 1965).

84. There are, of course, forms of cooking and architecture that are part of the nomad war machine, but they fall under a different "trait," one distinguishing them from their sedentary form. Nomad architecture, for example, the Eskimo igloo or the Hunnish wooden palace, is a derivative of the tent: its influence on sedentary art came by way of domes and half-domes, and above all of space starting very low, as in a tent. As for nomad cooking, it consists literally of break-fast (the paschal tradition is nomadic). And it is under this trait that it can be part of a war machine: for example, the Janissaries used a cooking pot as their rallying point; there were different ranks of cooks, and their hat had a wooden spoon through it.

85. It is in the *Traité du rebelle* (Paris: Bourgois, 1981) that Jünger takes his clearest stand against national socialism and develops certain points contained in *Der Arbeiter*: a conception of the "line" as an active escape passing between the two figures of the old Soldier and the modern Worker, carrying both toward another destiny in another assembly (nothing of this remains in Heidegger's notion of the Line, although it is dedicated to Jünger).

86. Lynn White, Jr., who is actually not inclined to ascribe much power of innovation to the nomads, sometimes establishes extensive technological lineages with surprising origins: he traces hot-air and turbine technologies to Malaya (*Medieval Technology and Social Change*, p. 95 and note): "Thus a chain of technological stimuli may be traced back from some of the major figures of early modern science and technology through the later Middle Ages to the jungles of Malaya. A second, and related, Malay invention, the fire piston, may have had significant influence upon the European understanding of air pressure and its applications."

87. On the particularly thorny question of the stirrup, see Lynn White, Jr., *Medieval Technology and Social Change*, chapter 1.

88. See the fine article by A. Mazaheri, "Le sabre contre l'épée," *Annales* 13, no. 4 (October-December 1958), pp. 669-686.

89. Henri Limet, *Le travail du métal au pays de Sumer au temps de la IIIe dynastie d'Ur* (Paris: Les Belles Lettres, 1960), pp. 33-40.

90. Along these lines, Mazaheri effectively demonstrates that the saber and sword belong to two distinct technological lineages. In particular, *damasking* (*damassage*), which does not come from Damascus at all, but rather from the Greek or Persian word for diamond, designates the treatment of cast steel that makes it as hard as a diamond and the designs in this steel resulting from the crystallization of the cement ("true damask was made in the centers

that had never experienced Roman domination"). But on the other hand, *damascening* (*damasquinage*), which did come from Damascus, designates only inlay in metal (or in fabric), intentional designs imitating damasking using entirely different means.

91. André Leroi-Gourhan, *Milieu et techniques* (Paris: Albin Michel, 1945), pp. 356ff. Gilbert Simondon, discussing short series, takes up the question of the "absolute origins of a technological lineage," or of the creation of a "technical essence": *Du mode d'existence des objets techniques* (Paris: Aubier, 1969), pp. 41-49.

92. On the mold-modulation relation, and the way in which molding hides or contracts an operation of modulation that is essential to matter-movement, see Simondon, *Du mode d'existence*, pp. 28-50 ("modulation is molding in a continuous and perpetually variable manner"; p. 42). Simondon clearly shows that the hylomorphic schema owes its power not to the technological operation but to the social model of *work* subsuming that operation (pp. 47-49).

93. Simondon feels no special attraction for the problems of metallurgy. His analysis is not, in fact, historical and prefers to deal with examples drawn from electronics. But, historically, there is no electronics without metallurgy. Thus Simondon pays homage to metallurgy: "Metallurgy does not entirely accommodate itself to an analysis using the hylomorphic schema. The fixing of the form is not accomplished visibly in a single stroke, but in several successive operations; the forging and quenching of steel are anterior and posterior, respectively, to the fixing of the form in the strict sense; forging and quenching are, nevertheless, operations that constitute objects" (*L'individu*, p. 59).

94. Not only must myths be taken into account, but also positive history, for example, the role of "the brass" in the evolution of musical form; or again, the constitution of a "metallic synthesis" in electronic music (Richard Pinhas).

95. Wilhelm Worringer defines Gothic art in terms of a geometrical line that is "primitive" but has taken on life. But this vitality is not organic, as it will be in the classical world: this line "embodies no organic expression . . . it is nevertheless of the utmost vitality. . . . Since this line is lacking in all organic timbre, its expression of life must, as an expression, be divorced from organic life. . . . The pathos of movement which lies in this vitalized geometry—a prelude to the vitalized mathematics of Gothic architecture—forces our sensibility to an effort unnatural to it." *Form in Gothic* (London: Putnam's and Sons, 1927), pp. 41-42.

96. This is one of the essential points of V. Gordon Childe's argument in *The Prehistory of European Civilization* (London: Cassell, 1962): the metallurgist is the first specialized artisan, whose sustenance is made possible by the formation of an agricultural surplus. The relation of the smith to agriculture has to do not only with the tools smiths manufacture but also with the food they take or receive. The Dogon myth, as analyzed in its variants by Griaule, can be seen as marking this relation, in which the smith receives or steals grains, and hides them in his mallet.

97. Maurice Lombard, *Les métaux dans l'ancien monde du Ve au XIe siècle* (The Hague: Mouton, 1974), pp. 75, 255.

98. The social position of the smith has been the object of detailed studies; for Africa in particular see the classic study by W. B. Cline, "Mining and Metallurgy in Negro Africa," *General Series in Anthropology*, no. 5 (1937); and Pierre Clément, "Le forgeron en Afrique noire," *Revue de géographie humaine et d'ethnologie*, no. 2 (April-June 1948), pp. 35-58. But these studies are hardly conclusive; the better defined the principles invoked—"reaction of contempt," "of approbation," "of apprehension"—the hazier and more overlapping the results, as seen in Clément's tables.

99. See Jules Bloch, *Les Tziganes, Que sais-je?*, no. 580 (Paris: PUF, 1969). Bloch demonstrates precisely that the distinction between sedentaries and nomads becomes secondary in connection with cave dwelling.

100. Elie Faure, *Medieval Art*, vol. 2 of *History of Art*, trans. Walter Pach (Garden City, N.Y.: Garden City Publishing, 1937), pp. 12-14.

101. On these peoples and their mysteries, see the analyses of V. Gordon Childe, *The Pre-history of European Society*, chapter 7 ("Missionaries, Traders and Warriors of Temperate Europe"), and *The Dawn of European Civilization* (New York: Knopf, 1958).

102. Maurice Griaule and Germaine Dieterlen, *Le renard pâle*, vol. 1 (Paris: Institut d'ethnologie, 1965), p. 376.

103. The book by Robert James Forbes, *Metallurgy in Antiquity* (Leiden: Brill, 1950), analyzes the different ages of metallurgy, as well as the types of metallurgists that existed in the "ore stage": the "miner," who did the prospecting and mining; the "smelter" [who produced the crude metal or alloy]; the "blacksmith" [who manufactured mass products from crude metals]; and the "metalworker" [who produced smaller objects; includes gold- and silver-smiths] (pp. 74-76). The specialization system becomes more complicated in the Iron Age, with attendant variations in the nomad-itinerant-sedentary distribution.

104. The texts of T. E. Lawrence, *Seven Pillars of Wisdom* (New York: Doubleday, Doran, 1935) and "The Science of Guerrilla War," in *Encyclopedia Britannica*, 14th ed. (1929), vol. 10, pp. 950-953, remain among the most significant works on guerrilla warfare; they present themselves as an "anti-Foch" theory and elaborate the notion of the nonbattle. But the nonbattle has a history that is not entirely dependent on guerrilla warfare: (1) the traditional distinction between the "battle" and the "maneuver" in war; see Raymond Aron, *Penser la guerre. Clausewitz* (Paris: Gallimard, 1976), vol. 1, pp. 122-131; (2) the way in which the war of movement places the role and importance of the battle in question (as early as Marshal de Saxe, and the controversial question of the battle during the Napoleonic Wars); (3) finally, more recently, the critique of the battle in the name of nuclear arms, which play a deterrent role, with conventional forces now having a role only in "testing" or "maneuver"; see the Gaullist conception of the nonbattle, and Guy Brossollet, *Essai sur la non-bataille* (Paris: Belin, 1975). The recent return to the notion of the battle cannot be explained simply by technological factors such as the development of tactical nuclear arms, but implies political considerations—it is upon these that the role assigned to the battle (or nonbattle) in war depends.

105. On the fundamental differences between Tamerlane and Genghis Khan, see René Grousset, *The Empire of the Steppes*, trans. Naomi Walford (New Brunswick, N.J.: Rutgers University Press, 1970), pp. 417-419.

106. See *Armées et fiscalité dans le monde antique*, ed. A. Chastagnol, C. Nicolet, and H. van Effenterre (Paris: CNRS, 1977); this colloquium best covers the fiscal aspect but deals with the other two as well. The question of the distribution of land to soldiers and the families of soldiers comes up in every State and plays an essential role. In one particular form, it lay the foundation for fiefs and feudalism. But it already lay at the basis of "false fiefs" around the world, most notably of the *cleros* and cleruchy in Greek civilization. Claire Préaux, *L'économie royale des Lagides* (Brussels: Ed. de la Fondation Egyptologique Reine Elisabeth, 1939), pp. 463ff.

107. Clausewitz, *On War*, especially book 8, and the commentary on these three theses by Raymond Aron, *Penser la guerre*, vol. 1 (particularly pp. 139 ff., "Pourquoi les guerres de la deuxième espèce?").

108. Erich Ludendorff, *Der totale Krieg* (Munich: Ludendorff Verlag, 1935), notes that the evolution has been toward attributing more and more importance to the "people" and "domestic policies" in war, whereas Clausewitz still puts the emphasis on armies and foreign policy. This criticism is true overall, despite certain texts of Clausewitz. The same criticism is also made by Lenin and the Marxists (although they obviously have a totally different conception of the people and domestic policy than Ludendorff). Certain authors have convincingly

demonstrated that the proletariat is as much of military origin, naval in particular, as of industrial origin; see, for example, Virilio, *Speed and Politics*, pp. 38, 40-41, 134-35.

109. As John Ulric Nef shows, it was during the great period of “limited war” (1640-1740) that the phenomena of concentration, accumulation, and investment emerged—the same phenomena that were later to determine “total war.” See *War and Human Progress* (New York: Norton, 1968). The Napoleonic code of war represents a turning point that brought together the elements of total war: mobilization, transport, investment, information, etc.

110. On this “transcending” of fascism, and of total war, and on the new point of inversion of Clausewitz’s formula, see Virilio’s entire analysis in *L’insécurité du territoire*, especially chapter 1.

111. Guy Brossollet, *Essai sur la non-bataille*, pp. 15-16. The axiomatic notion of the “unspecified enemy” is already well developed in official and unofficial texts on national defense, on international law, and in the judicial or police spheres.

13. 7000 B.C.: Apparatus of Capture

1. The principal book in this respect is *Mitra-Varuna* (Paris: Gallimard, 1948) (it also contains the analysis of the “One-Eyed” and the “One-Armed” gods).

2. The theme of the Binder-God and the magic knot has been the object of general studies in mythology, notably Mircea Eliade, *Images and Symbols*, trans. Philip Mairet (Kansas City: Sheed, Andrews, and McMeel, 1961), chapter 3. But these studies are ambiguous because they use a syncretic and archetypal method. Dumézil’s method, on the other hand, is differential: the theme of capture or of the bond only groups various data together under a differential trait, which is constituted precisely by political sovereignty. On the opposition between these two methods, one can refer to Edmond Ortigues, *Le discours et le symbole* (Paris: Aubier, 1962).

3. Dumézil, *Mitra-Varuna*, pp. 113-114, 151, 202-203.

4. Ibid., p. 150: “There are many ways of being a god of war, and Tiwaz defines one that is very badly expressed by the labels warrior god, god of combat. . . . Tiwaz is something else: the jurist of war, and at the same time a kind of diplomat” (the same applies for Mars).

5. Ibid., pp. 124-132.

6. Ernst Jünger, *The Glass Bees*, trans. Louise Bogan and Elizabeth Mayer (New York: Noonday Press, 1960), p. 112 [translation modified to agree with the French translation cited by the authors].

7. Marcel Detienne, *Les maîtres de vérité dans la Grèce archaïque* (Paris: Maspero, 1973), and “Le phalange, problèmes et controverses,” in *Problèmes de la guerre en Grèce ancienne* (Civilisations et sociétés, no. 11), ed. Jean-Pierre Vernant (The Hague: Mouton, 1968). See also Jean-Pierre Vernant, *The Origins of Greek Thought* (Ithaca, N.Y.: Cornell University Press, 1982).

8. Jacques Harmand cites an “enterprise using extensive manpower exceptionally directed by a functionary, Ouni, under the Pharaoh Pepi I toward 1400 B.C.”; *La guerre antique* (Paris: PUF, 1973), p. 28. Even the military democracy Morgan described does not explain, but presupposes, an archaic State of the imperial type (the work of Detienne and Vernant establishes this). This imperial State itself functions first with jailers and police, and not warriors: see Dumézil, *Mitra-Varuna*, pp. 200-204.

9. The idea itself of an Asiatic despotic formation appeared in the eighteenth century, notably in Montesquieu, but was used to describe an evolved state of the empires and corresponded to absolute monarchy. Entirely different is the viewpoint of Marx, who recreates the notion in order to define the archaic empires. The principal texts in this regard are Marx,

Grundrisse, trans. Martin Nicolaus (New York: Vintage, 1973), pp. 471-514; Karl Wittfogel, *Oriental Despotism* (New Haven, Conn.: Yale University Press, 1957); and Pierre Vidal-Naquet's preface to the first French edition, *Le despotisme oriental* (Paris: Minuit, 1964), which was suppressed in the second edition at Wittfogel's request; Ferenc Tökei, *Essays on the Asiatic Mode of Production* (Budapest: Akadémiai Kiado, 1979); and the studies in CERM, *Sur le mode de production asiatique* (Paris: Ed. Sociales, 1969).

10. Varro made a famous pun on *nexum* and *nec suum fit* (= the thing does not become the property of he who receives it). In effect, the *nexum* is a fundamental form of archaic Roman law, according to which it is not an accord between contracting parties that creates an obligation, but the borrower's or donor's word, in a magico-religious mode. This is not a contract (*mancipatio*), and it involves no buying-selling, even deferred, and no interest, although it seems to us that it may involve a kind of rent. See in particular Pierre Noailles, *Fas et Jus* (Paris: Les Belles Lettres, 1948); and Dumézil, who stresses the connection between the *nexum* and the magic bond, *Mitra-Varuna*, pp. 118-124.

11. See the excavations and studies of James Mellaart, *Earliest Civilizations in the Near East* (New York: McGraw-Hill, 1965) and *Catal Huyuk* (New York: McGraw-Hill, 1967). The urbanist Jane Jacobs has drawn on this work in proposing an imperial model she calls "New Obsidian" (after the name of the lava used to make tools), which may go back to the beginning of Neolithic times, or even much further into the past. She stresses the "urban" origin of agriculture and the role of hybridizations occurring in the urban grain stocks: It is agriculture that presupposes the stock, and not the reverse. In an as yet unpublished study, Jean Robert analyzes Mellaart's theses and Jacobs's hypothesis, applying them to new perspectives (*Décoloniser l'espace*).

12. Clastres, *Society against the State*, trans. Robert Hurley (New York: Urizen, 1977). We have seen that, according to Clastres, primitive war is one of the principal mechanisms warding off the State in that it maintains the opposition and dispersion of small segmentary groups. But also, from this viewpoint, primitive war remains subordinated to these preventive mechanisms and does not become autonomous as a machine, even when it comprises a specialized body.

13. According to Griaznov, it was the sedentary farmers who went out on the steppe and became nomadic, during the Bronze Age: This is a case of a zigzag movement in evolution. See *The Ancient Civilization of Southern Siberia*, trans. James Hogarth (New York: Cowles, 1969), pp. 97-98, 131-133.

14. Jean Robert develops this notion of an "inversion of signs and messages": "In a first phase, information circulates principally from the periphery toward the center, but at a certain critical point, the town begins to emit, in the direction of the rural world, increasingly imperative messages"; the town becomes an exporter (*Décoloniser l'espace*).

15. On Chinese towns and their subordination to the imperial principle, see Etienne Balazs, *Chinese Civilization and Bureaucracy*, trans. H. M. Wright (New Haven, Conn.: Yale University Press, 1964), p. 410: "The social structures in both India and China automatically rejected the town and offered, as it were, refractory, substandard material to it. It was because society was well and truly frozen in a sort of irreducible system, a previous crystallization."

16. From all of these standpoints, François Châtelet questions the classical notion of the city-state and doubts that the Athenian city can be equated with any variety of State: "La Grèce classique, la Raison, l'Etat," in Alberto Asor Rosa et al., *En marge. L'Occident et ses "autres"*, (Paris: Aubier Montaigne, 1978). Islam was to confront analogous problems, as would Italy, Germany, and Flanders beginning in the eleventh century; in these cases, political power does not imply the State-form. An example is the community of Hanseatic towns, which lacked functionaries, an army, and even legal status. The town is always inside a network of towns, but, precisely, "the network of towns" does not coincide with "mosaic of

States." On all of these points, see the analyses of François Fourquet and Lion Murard, *Les équipements de pouvoir: ville, territoires et équipements collectifs* (Paris: 10/18, 1976), pp. 79-106.

17. Claude Lévi-Strauss, *Structural Anthropology*, trans Claire Jacobson and Brooke Grundfest Schoeft (New York: Basic Books, 1963), pp. 150-151.

18. Louis Berthe analyzes a specific example of the need for a "third village" to prevent the directional circuit from closing: "Aînés et cadets, l'alliance et la hiérarchie chez les Baduj," *L'Homme*, vol. 5, no. 3/4 (July-December 1965), pp. 214-215.

19. Fernand Braudel, *Capitalism and Material Life, 1400-1800*, trans. Miriam Kochan (New York: Harper and Row, 1967), 60), pp. 398, 405, 411. Emphasis added. (On town-State relations in the West, see pp. 396-406.) And as Braudel notes, one of the reasons for the victory of the States over the towns from the beginning of the fifteenth century was that the State alone had the ability fully to appropriate the war machine: by means of the territorial recruitment of men, material investment, the industrialization of war (it was more in the arms factories than in the pin factories that mass production and mechanical division appeared). The commercial towns, on the other hand, required wars of short duration, resorted to mercenaries, and were only able to encast the war machine.

20. This theme is frequently developed by Samir Amin: "Since the theory of relations between different social formations cannot be an economicistic one, international relations, which belong precisely to this context, cannot give rise to an economic theory." *Unequal Development*, trans. Brian Pearce (New York: Monthly Review Press, 1976), p. 146.

21. See Jacques Lacarrière, *Les hommes ivres de Dieu* (Paris: Fayard, 1975).

22. [TRANS: On capitalism repelling its limits, see Deleuze and Guattari, *Anti-Oedipus*, trans. Robert Hurley, Mark Seem, and Helen R. Lane (Minneapolis: University of Minnesota Press, 1983), pp. 230-232.]

23. Samir Amin analyzes this particularity of the "peripheral formations" of the Third World and distinguishes two principal types, the oriental and African, and the American: "The Americas, Asia and the Arab world, and Black Africa were not transformed in the same way because they were not integrated at the same stage of capitalist development at the center and therefore did not fulfill the same function in development." *Unequal Development*, p. 295. See also *Accumulation on a World Scale*, vol. 2, trans. Brian Pearce (New York: Monthly Review Press, 1974), pp. 390-394. We shall see, however, that under certain conditions the center and the periphery are determined in such a way as to exchange their characteristics.

24. Gaëtan Pirou, *Economie libérale et économie dirigée*, vol. 1 (Paris: Ed. Sedes, 1946-1947), p. 117: "The productivity of the marginal worker determines not only that worker's wage but that of all the others, in the same way that, when it was a question of commodities, the utility of the last bucket of water or last sack of wheat governed the value not only of that bucket or that sack but of all the other buckets and all the other sacks." (Marginalism seeks to quantify the assemblage, when in fact all kinds of qualitative factors are at work in the evaluation of the "last.")

25. On the importance of the theory of evaluation and feeling out for marginalism, see Jacques Fradin's critical discussion, *Les fondements logiques de la théorie néoclassique de l'échange* (Grenoble: Presses Universitaires de Grenoble, 1976). For Marxists, there is also a groping evaluation, but one that can bear only on the quantity of socially necessary labor; Engels speaks of this precisely in the context of precapitalist societies. He invokes "a process of zig-zag approximation, often groping back and forth in the dark," which is governed more or less by the "need for each person to have a rough idea of his costs" (one may wonder if this last part of the phrase does not reinstate a sort of marginalist criterion). Engels, "Supplement to Volume Three of Capital," in Marx, *Capital*, vol. 3, trans. David Fernbach (New York: Vintage, 1981), p. 1036.

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26. [TRANS: “Ophelimity” (from the Greek for “useful,” “serviceable”) was introduced by Vilfredo Pareto in his *Cours d’économie politique* (1896), ed. G.-H. Bousquet and G. Busino (Geneva: Librairie Droz, 1964), pp. 2-16. The first portion of this discussion is translated in Vilfredo Pareto, *Sociological Writings*, ed. and intro. S. E. Fine, trans. Derick Mirtin (New York: Praeger, 1966), pp. 97-102.]

27. David Ricardo, *On the Principles of Political Economy*, in *The Works and Correspondence of David Ricardo*, vol. 1, ed. Piero Sraffa (London: Cambridge University Press, 1962), chapter 2. See also Marx’s analysis of the two forms of “differential rent,” *Capital*, vol. 3, part 6.

28. Of course, the least fertile land is also in theory the most recent or the last in a series (which allows many commentators to say that Ricardo prefigured marginalism in his theory of rent). But this is not even a rule, and Marx shows that an “increasing sequence” is just as possible as a “decreasing sequence” and that a better soil can “take the lowest place instead of that which was formerly the worst.” *Capital*, vol. 3, p. 798.

29. [TRANS: *Capital*, vol. 3, p. 788.]

30. Ricardo, *On the Principles of Political Economy*, p. 75: “If air, water, the elasticity of steam, and the pressure of the atmosphere, were of different qualities; if they could be appropriated, and each quality existed only in moderate abundance, they, as well as the land, would afford a rent, as the successive qualities were brought into use.”

31. The two forms of *differential rent* are based on comparison. But Marx maintains the existence of another form, unknown to the theorists (Ricardo), but with which the practitioners, he says, are quite familiar: *absolute rent*, based on the special character of landed property as monopoly. In effect, land is not a commodity like the others because it is not reproducible at the level of a determinable aggregate. There is therefore monopoly, which is not the same as “monopoly price” (monopoly price, and the eventual corresponding rent, are totally different questions). In the simplest terms, differential rent and absolute rent can be distinguished in the following manner: since the price of the product is calculated on the basis of the worst soil, the entrepreneur with the best soil would have a surplus profit if the latter were not transformed into differential rent accruing to the landowner; but on the other hand, since agricultural surplus value is proportionally greater than industrial surplus value (?), the agricultural entrepreneur in general would have a surplus profit if the latter were not transformed into absolute rent accruing to the landowner. Rent is thus a necessary element in the equalization and adjustment of profit: whether it be the equalization of the agricultural profit rate (differential rent), or the equalization of this rate and the rate of industrial profit (absolute rent). Certain Marxist economists have proposed an entirely different schema of absolute rent, but one that maintains Marx’s necessary distinction. [TRANS: On absolute rent, see Marx, *Capital*, vol. 3, part 6, chapter 45, pp. 895-899.]

32. Bernard Schmitt, *Monnaie, salaires et profit* (Paris: Castella, 1980), pp. 289-290, distinguishes between two forms of capture or “harnessing,” which correspond moreover to the two principal figures of the hunt, *waiting* and *pursuit*. Rent would be a residual or waiting kind of capture because it depends on external forces and operates by transfer; profit would be a capture of pursuit or conquest because it derives from a specific action and requires a force of its own or a “creation.” This holds true, however, only in relation to differential rent; as Marx noted, absolute rent represents the “creative” aspect of landed property (*Capital*, vol. 3, p. 889).

33. Edouard Will, *Korinthiaka* (Paris: Ed. De Boccard, 1955), pp. 470ff., analyzes a late, but exemplary, case, that of the tyrant Cypselos’s reform in Corinth: (1) a portion of the land belonging to the hereditary aristocracy was confiscated and distributed to the poor peasants; (2) but at the same time a metallic stock was constituted, through seizure of the property of proscribed persons; (3) this money itself was distributed to the poor, but in order for them to

give it to the old owners as an indemnity; (4) the old owners from then on paid their taxes in money, so as to ensure a circulation or turnover of the currency, and an equivalence between money, goods, and services. We already find analogous figures directly inscribed in the archaic empires, independently of the problems of private property. For example, land is distributed to the functionaries in their capacity as functionaries, and they exploit or lease it. But if the functionary thereby receives a rent in labor or in kind from it, he owes the emperor a tax payable in money. Hence the necessity of “banks,” which, under complex conditions, ensure the equivalence, conversion, and circulation of goods-money throughout the economy; see Guillaume Cardascia, “Armée et fiscalité dans la Babylone achéménide,” in *Armées et fiscalité dans le monde antique* (Paris: CNRS, 1977).

34. [TRANS: On these three forms of rent, see Marx, *Capital*, vol. 3, part 6, chapter 47, pp. 925-938.]

35. Authors like Will and Gabriel Ardant have demonstrated that the commercial function does not account for the origin of money, tied to ideas of “payment,” “settlement,” “taxation.” Will proves this in particular for the Greek and Western worlds; but even in the oriental empires, we think that the monopoly over monetarized trade assumes monetary taxation. See Edouard Will, “Réflexions et hypothèses sur les origines du monnayage,” *Revue numismatique*, vol. 17 (1955), pp. 3-24; Gabriel Ardant, *Histoire financière de l'antiquité à nos jours* (Paris: Gallimard, 1976), pp. 28ff.: “The milieus that gave rise to taxation also gave rise to money.”

36. On this aspect of indirect taxation, see Arghiri Emmanuel, *Unequal Exchange*, trans. Brian Pearce (New York: Monthly Review Press, 1972), pp. 1-2, 228-236 (in relation to foreign trade). Concerning the relations taxation-trade, a particularly interesting case is that of mercantilism, analyzed by Eric Alliez (*Capital et pouvoir*, unpublished manuscript).

37. [TRANS: Marx presents his trinity formula (capital-profit, land-ground rent, labor-wages) in *Capital*, vol. 3, chapter 48.]

38. Bernard Schmitt, *Monnaie, salaires et profits*.

39. Marx often emphasizes the following points, particularly in his analysis of primitive accumulation: (1) Primitive accumulation precedes the mode of production and makes it possible. (2) It therefore implies specific action by the State and the law, which are not opposed to violence but, on the contrary, promote it (“These methods depend in part on brute force. . . . But they all employ the power of the state, the concentrated and organized force of society.” *Capital*, vol. 1, trans. Ben Fowkes [New York: Vintage, 1977], chapter 31, p. 915). (3) This lawful violence appears first in its raw form but ceases to be conscious to the degree that the mode of production becomes established; it seems to be a fact of nature pure and simple (“direct extra-economic force is still of course used, but only in exceptional cases”; *ibid.*, p. 899). (4) A movement such as this is explained by the particular character of this violence, which is in no case reducible to theft, crime, or illegality (see *Notes sur Adolph Wagner* in *Oeuvres de Karl Marx*, “Pléiade” edition, vol. 2, ed. Maximilien Rubel [Paris: Gallimard, 1968]): what is taken away from the worker is not something surface level; the capitalist “does not limit himself to taking away or stealing, but extorts the production of a surplus value, *in other words*, he first contributes to the creation of that from which he takes away. . . . A part of the value created without the labor of the capitalist can be appropriated legally by the capitalist, in other words, without violating the corresponding right to the exchange of commodities.”

40. Jean Robert thoroughly demonstrates, in this context, that primitive accumulation implies the violent construction of a homogenized, “colonized” space (“Décoloniser l'espace,” unpublished manuscript).

41. Ferenc Tökei, “Les conditions de la propriété foncière dans la Chine de l'époque Tcheou,” *Acta Antiqua*, vol. 6 (1958), pp. 245-300. Marx and Engels already noted that the Roman plebs (partially composed of freedmen) alone had the right to the “transfer of property

out of the *ager publicus*" (Marx, *Grundrisse*, p. 477): the plebeians became private owners of landed property, and also of commercial and industrial wealth, precisely insofar as they were "excluded from all public rights" (Engels, *The Origin of the Family, Private Property and the State* [New York: International Publishers, 1972], p. 190).

42. See the two great books by V. Gordon Childe, *The Most Ancient East* (London: K. Paul, Trench, Trübner, 1928) and especially *The Prehistory of European Civilization* (London: Cassell, 1962). In particular, archaeological analysis permits Childe to conclude that nowhere in the Aegean world were there accumulations of wealth or food comparable to those of the Orient (*The Prehistory of European Civilization*, pp. 106-110).

43. On the differences between "generalized slavery" in the archaic empire, and private slavery, feudal corvée, etc., see Charles Parain, "Protohistoire méditerranéenne et mode de production asiatique," in CERM, *Sur le mode de production asiatique*, pp. 170-173.

44. Gérard Boulvert, *Domestique et fonctionnaire sous le haut-empire romain* (Paris: Les Belles Lettres, 1974). More generally, Paul Veyne has analyzed the formation of "subjective law" in the Roman Empire, the corresponding institutions, and the new meaning of the public and private. He demonstrates that Roman law is a "law without concepts" that proceeds by "topics," and in this sense differs from the modern, "axiomatic" conception of the law. See Veyne, *Le pain et le cirque* (Paris: Seuil, 1976), chapters 3 and 4, and p. 744.

45. See François Hincker, "La monarchie absolue française," in CERM, *Sur le féodalisme* (Paris: Ed. Sociales, 1971).

46. Edgar Quinet, *La génie des religions*, vol. 1 of *Oeuvres Complètes* (Paris: Hachette, ca. 1899).

47. Marx, "Introduction to the Critique of Political Economy," in *A Contribution to the Critique of Political Economy*, trans. N. I. Stone (Chicago: Charles H. Kerr, 1904), p. 298 [translation modified].

48. On the historical independence of the two series, and their "encounter," see Etienne Balibar in Althusser and Balibar, *Lire le Capital*, vol. 2 (Paris: Maspero, 1968), pp. 286-289.

49. Arghiri Emmanuel, *Unequal Exchange*, pp. 13-14, and the following passage he cites from Paul Sweezy, *The Theory of Capitalist Development* (New York: Monthly Review Press, 1942), p. 338: "'Capital' is not simply another name for means of production; it is means of production reduced to a qualitatively homogeneous and quantitatively measurable fund of value" (whence the equalization of profit). In his analysis of the primitive accumulation of capital, Maurice Dobb (*Studies in the Development of Capitalism*, rev. ed. [New York: International Publishers, 1964], pp. 177-186) effectively demonstrates that primitive accumulation bears not on the means of production but on "rights or titles to wealth" (p. 177; modified to agree with the French translation cited by the authors), which, depending on the circumstances, are convertible into means of production.

50. See the distinction certain jurists make between Roman, "topical," law, and modern, "axiomatic," law of the civil-code type. We may define certain fundamental ways in which the French Civil Code is closer to an axiomatic than to a code: (1) the predominance of the enunciative form over the imperative and over affective formulas (damnation, exhortation, admonishment, etc.); (2) the code's pretension that it forms a complete and saturated rational system; (3) but at the same time the relative independence of the propositions, which permit axioms to be added. On these aspects, see Jean Ray, *Essai sur la structure logique du code civil français* (Paris: Alcan, 1926). It has been established that the systematization of Roman law took place very late, in the sixteenth and seventeenth centuries.

51. [TRANS: Marx, *Economic and Philosophic Manuscripts of 1844*, ed. and intro. Dirk J. Struijk, trans. Martin Mulligan (New York: International Publishers, 1964), p. 129.]

52. See Jean Saint-Geours, *Pouvoir et finance* (Paris: Fayard, 1979). Saint-Geours is one

of the best analysts of the monetary system, as well as of “private-public” mixes in the modern economy.

53. On the tendency toward the elimination of ground rent in capitalism, see Samir Amin and Kostas Vergopoulos, *La question paysanne et le capitalisme* (Paris: Ed. Anthropos, 1974). Amin analyzes the reasons why ground rent and rent of mines keep or assume a present-day meaning in the peripheral regions, although in different ways; *The Law of Value and Historical Materialism*, trans. Brian Pearce (New York: Monthly Review Press, 1978), chapters 4 and 6.

54. Introductory books on the axiomatic method emphasize a certain number of problems. For example, Robert Blanché's fine book, *L'axiomatique* (Paris: PUF, 1959) [abridged and translated by G. B. Keene as *Axiomatics* (New York: Free Press of Glencoe, 1962)]. There is first of all the question of the respective independence of the axioms, and whether or not the system is saturated, or “strongly complete” (sec. 14 and 15). Second, there is the question of “models of realization,” their heterogeneity, but also their isomorphy in relation to the axiomatic system (sec. 12). Then there is the possibility of a polymorphy of models, not only in a nonsaturated system, but even in a saturated axiomatic (sec. 12, 15, and 26). Then, once again, there is the question of the “undecidable propositions” an axiomatic confronts (sec. 20). Finally, there is the question of “power,” by which nondemonstrable infinite sets exceed the axiomatic (sec. 26 and “the power of the continuum”). The comparison of politics to an axiomatic is based on all of these aspects.

55. Lewis Mumford, “The First Megamachine,” *Diogenes*, no. 55 (July-September 1966), p. 3. [translation modified to agree with the French translation cited by the authors].

56. Ergonomics distinguishes between “human-machine” systems (or work posts) and “humans-machines” systems (communicational aggregates composed of human and nonhuman elements). But this is not only a difference of degree; the second point of view is not a generalization of the first: “The notion of information loses its anthropocentric aspect,” and the problems are not of adaptation but of the choice of a human or nonhuman element depending on the case. See Maurice de Montmollin, *Les systèmes hommes-machines* (Paris: PUF, 1967). The issue is no longer to adapt, even under violence, but to localize: Where is your place? Even handicaps can be made useful, instead of being corrected or compensated for. A deaf-mute can be an essential part of a “humans-machines” communicational system.

57. One of the basic themes of science fiction is to show how machinic enslavement combines with processes of subjection, but exceeds and differs from them, performing a qualitative leap. Take Ray Bradbury: television not as an instrument located at the center of the house, but as forming the walls of the house.

58. See Lewis Mumford, *The Pentagon of Power*, vol. 2 of *The Myth of the Machine* (New York: Harcourt Brace Jovanovich, 1970), pp. 236-360 (a comparison of the “old megamachine” and the modern one; despite writing, the old megamachine notably suffered from difficulties in “communication”).

59. Marx, *Manuscripts of 1844*, p. 129.

60. Historically, these have been the major problems in axiomatics: “undecidable” propositions (contradictory statements are also nondemonstrable); the powers of infinite sets, which by nature elude axiomatic treatment (“the continuum, for example, cannot be conceived axiomatically in its structural specificity since every axiomatization one can give it will rely on a denumerable model”). See Blanché, *L'axiomatique*, p. 80.

61. The “intuitionist” school (Brouwer, Heyting, Griss, Bouligand, etc.) is of great importance in mathematics, not because it asserted the irreducible rights of intuition, or even because it elaborated a very novel constructivism, but because it developed a conception of *problems*, and of a *calculus of problems* that intrinsically rivals axiomatics and proceeds by other rules (notably with regard to the excluded middle).

62. In our opinion, one of the best analyses of the Nazi economy is Jean-Pierre Faye's

Langages totalitaires (Paris: Hermann, 1972), pp. 664-676. Faye shows that Nazism is indeed a totalitarianism, precisely because of its minimal State, its refusal of any statification of the economy, its reduction of wages, its hostility toward large-scale public works. But at the same time, he shows that Nazism carries out the creation of domestic capital, strategic construction, and the building of an arms industry, which makes it rival or sometimes even meld with an economy of socialist leaning ("something that seems to resemble the Swedish loans praised by Myrdal with a view to large-scale projects, but which is in fact and immediately its opposite, the writing of an arms economy and a war economy," and the corresponding difference between "the public works entrepreneur" and the "army supplier"; pp. 668, 674).

63. See the critical list of the axioms of the periphery presented by Samir Amin, *Accumulation on a World Scale*, pp. 390-394.

64. Paul Virilio, *L'insécurité du territoire* (Paris: Stock, 1975); *Speed and Politics*, trans. Mark Polizzotti (New York: Semiotext[e], 1986); *Défense populaire et luttes écologiques* (Paris: Galilée, 1978), forthcoming in English translation from Semiotext(e) as *Popular Defense and Ecological Struggles*: it is precisely beyond fascism and total war that the war machine finds its complete object, in the menacing peace of nuclear deterrence. It is there that the reversal of Clausewitz's formula takes on a concrete meaning, at the same time as State politics tends to wither and the war machine takes over a maximum of civil functions ("place the whole of civil society under the regime of military security," "disqualify the whole of the planet's habitat by stripping the peoples of their quality of inhabitant," "erase the distinction between wartime and peacetime"; see the role of the media in this respect). Certain European police forces could be taken as an example, when they claim the right to "shoot on sight": they cease to be a cogwheel in the State apparatus and become pieces in a war machine.

65. Braudel shows how this center of gravity formed in northern Europe, but at the outcome of movements that, starting in the ninth and tenth centuries, put the European spaces of the North and the South in competition or rivalry with one another (this problem is not to be confused with that of the town-form and State-form, but does intersect with it). See "Naissance d'une économie-monde," *Urbi*, no. 1 (September 1979), pp. 3-20.

66. A movement in Marxist research formed on the basis of the work of Mario Tronti (*Operai e capitale* [Turin: G. Einaudi, 1971]; French translation, *Ouvriers et capital* [Paris: Bourgois, 1977]), then that of Italian autonomy and Antonio Negri, whose aim was to analyze the new forms of work and the struggle against work. It was a question of showing simultaneously: (1) that the struggle against work is not an accidental or "marginal" phenomenon in capitalism, but one essential to the composition of capital (the growth in the proportion of constant capital), and, (2) that this phenomenon engenders a new type of worldwide struggle—workers' struggles, popular struggles, ethnic struggles—in every domain. See Antonio Negri, especially *Marx Beyond Marx: Lessons on the Grundrisse*, ed. Jim Fleming, trans. Harry Cleaver, Michael Ryan, and Maurizio Viano (South Hadley, Mass.: Bergin and Garvey, 1984); Karl Heinz Roth, *Die "andere" Arbeiterbewegung* (Munich: Trikont, 1974); and the current work in France of Yann Moulier, Alain and Danièle Guillerm, Benjamin Coriat, etc. [TRANS: The best sources on the autonomy movement in English are *Italy: Autonomia. Post-Political Politics*, Semiotext(e), vol. 3, no. 3 (1980) and *Autonomy and the Crisis. Italian Marxist Texts of the Theory and Praxis of a Class Movement: 1964-1979* (London: Red Notes and CSE Books, 1979). *Marx Beyond Marx* includes a lengthy epilogue by Michael Ryan summarizing Negri's major works and a bibliography of writings on the Italian movement available in English.]

67. This is one of the essential theses of Tronti, who defined the new conceptions of the "mass-worker" and of the relation to work: "To struggle against capital, the working class must fight against itself insofar as it is capital; this is the maximal stage of contradiction, not for the workers, but for the capitalists. . . . The plan of capital begins to run backward, not as a *social*

development, but as a revolutionary process." See *Ouvriers et capital*, p. 322; this is what Negri has called the "crisis of the planning state" (*Crisi dello Stato-plano* [Milan: Feltrinelli, 1974]).

68. This is another aspect of the present-day situation: in addition to the new struggles tied to work and the evolution in work, there is the entire domain of what are called "alternative practices" and the construction of such practices (pirate radio stations would be the simplest example; other examples are urban community networks, the alternative to psychiatry, etc.). On all these points, and the link between the two aspects, see Franco Berardi Bifo, *Finalmente il cielo e caduto sulla terra* (Milan: Squilibri, 1978); and *Les Untorelli, Recherches*, no. 30 (1977) (special issue on autonomia).

14. 1440: The Smooth and the Striated

1. André Leroi-Gourhan, *L'homme et la matière* (Paris: Albin Michel, 1971), pp. 244ff. (and the opposition between fabric and felt).

2. William Faulkner, *Sartoris* (New York: Random House, 1956), p. 151.

3. On the history of the quilt and patchwork in American immigration, see Jonathan Holstein, *American Pieced Quilts* (New York: Viking, 1973) (with reproductions and bibliography). Holstein does not claim that the quilt is the principal source of American art, but he does note the extent to which the "white on white" of plain quilts and patchwork compositions inspired or gave impetus to certain tendencies in American painting: "We can see in many [quilts] such phenomena as 'op' effects, serial images, use of 'color fields,' deep understanding of negative space, mannerisms of formal abstraction and the like," (p. 13).

4. Pierre Boulez, *Boulez on Music Today*, trans. Susan Bradshaw and Richard Bennett (Cambridge, Mass.: Harvard University Press, 1971), pp. 83ff. We provide a summary of Boulez's analysis in the following paragraph.

5. [TRANS: Boulez, *Boulez on Music Today*, p. 87. Translation modified.]

6. On this indexing of the inside and the outside among the nomads of the desert, see Annie Milovanoff, "La seconde peau du nomade," *Nouvelles littéraires*, no. 2646 (July 27, 1978), p. 18. And on the relations between the igloo and the outside among the nomads of the ice, see Edmund Carpenter, *Eskimo* (Toronto: Toronto University Press, 1964).

7. See the two convergent descriptions of the space of ice and the space of sand: Edmund Carpenter, *Eskimo*, and Wilfred Thesiger, *Arabian Sands* (London: Longmans, Green, 1959). (In both cases, there is an indifference to astronomy.)

8. See Pierre Chaunu's study, *L'expansion européenne du XIII^e au XVe siècle* (Paris: PUF, 1969), pp. 288-305.

9. See in particular Paul Adam, "Navigation primitive et navigation astronomique," in *Les aspects internationaux de la découverte océanique aux XVe et XVI^e siècles. Ve Colloque international d'histoire maritime*, ed. Michel Mollat and Paul Adam (Paris: SEVPEN, 1960), pp. 91-112. (See the operative geometry of the pole star.)

10. Guy Beaujouan, "Science livresque et nautique au XVe siècle," *Les aspects internationaux de la découverte océanique*, pp. 61-90.

11. See Paul Virilio, *L'insécurité du territoire* (Paris: Stock, 1975), on how the sea reconstitutes a smooth space with the "fleet in being," etc.; and how a vertical smooth space of aerial and stratospheric domination springs up (especially chapter 4, "Le littoral vertical," pp. 93-109).

12. Emmanuel Laroche, *Histoire de la racine "Nem" en grec ancien* (Paris: Klincksieck, 1949), clearly notes the difference between the ideas of distribution and allocation, between the two linguistic groups concerned, between the two kinds of space, between the "province" pole and the "city" pole.

13. This expression is found in René Thom, who applies it to a continuous variation in

which the variable reacts upon its antecedents: *Modèles mathématiques de la morphogenèse* (Paris: 10/18, 1974), pp. 218-219.

14. On Riemann's and Helmholtz's presentations of multiplicity, see Jules Vuillemin, *Philosophie de l'algèbre* (Paris: PUF, 1962), pp. 409ff.

15. See Bertrand Russell, *The Principles of Mathematics* (New York: Norton, 1964), chapter 31. The following discussion does not conform to Russell's theory. An excellent analysis of the notions of distance and magnitude according to Meinong and Russell may be found in Albert Spaier, *La pensée et la quantité* (Paris: Alcan, 1927).

16. Beginning in chapter 2 of *Time and Free Will: An Essay on the Immediate Data of Consciousness*, trans. F. L. Pogson (New York: Macmillan, 1958), Bergson repeatedly uses the noun "multiplicity," under conditions that should attract the attention of commentators; that there is an implicit reference to Riemann seems beyond doubt. Later, in *Matter and Memory*, trans. Nancy Margaret Paul and W. Scott Palmer (New York: Humanities Press, 1978), he explains that Achilles' stride can be divided perfectly into "submultiples" that differ in nature, however, from that which they divide; the same goes for the tortoise's stride; and the submultiples, "in both cases," themselves differ in nature.

17. See Bergson, *Time and Free Will*, p. 82: if a multiplicity "implies the possibility of treating any number whatever as a provisional unit which can be added to itself, inversely the units in their turn are true numbers which are as big as we like, but are regarded as provisionally indivisible for the purpose of compounding them with one another."

18. Albert Lautman, *Les schémas de structure* (Paris: Hermann, 1938), pp. 23, 34-35.

19. On this properly Euclidean conjunction (which is very different from the process of accumulation), see Lautman, *ibid.*, pp. 45-48.

20. Benoit Mandelbrot, *Fractals: Form, Chance, and Dimension* (San Francisco: W. H. Freeman, 1977).

21. On these two kinds of space, see Jean-Pierre Vernant, *Mythe et pensée chez les Grecs*, vol. 1 (Paris: Maspero, 1971-1974), pp. 174-175.

22. Michel Serres, *La naissance de la physique dans le texte de Lucrèze. Fleuves et turbulences* (Paris: Minuit, 1977): "Physics is based much more on a vectorial space than on a metric space" (p. 79). On the hydraulic problem, see pp. 104-107.

23. Serres, *La naissance de la physique*, pp. 35, 135ff.

24. Anne Querrien has clearly demonstrated the importance of the Ecole des Ponts et Chaussées (School of Bridges and Roadways) in this elaboration of the concept of work. For example, Navier, an engineer and professor of mechanics, wrote in 1819: "We must establish a mechanical currency with which to estimate the quantities of work used to accomplish every kind of fabrication."

25. It is a commonplace of missionaries' narratives that there is nothing corresponding to the category of work, even in transhumant agriculture, with its laborious ground-clearing activities. Marshall Sahlins is not content to remark the brevity of the time devoted to the labor necessary for maintenance and reproduction, but goes on to stress qualitative factors: the continuous variation that regulates activity, and the mobility or freeness of movement, which excludes stockpiling and is measured in terms of the "convenience of transporting the object." "La première société d'abondance," *Les temps modernes*, no. 268 (October 1968), pp. 654-656, 662-663, 672-673.

26. The principal texts are Aloïs Riegl, *Die Spätrömische Kunstindustrie* (Vienna: Staatdruckerei, 1927); Wilhelm Worringer, *Abstraction and Empathy: A Contribution to the Psychology of Style*, trans. Michael Bullock (New York: International Universities Press, 1963); Henri Maldiney, *Regard, parole, espace* (Lausanne: L'Age d'homme, 1973), especially "L'art et le pouvoir du fond," and Maldiney's discussion of Cézanne.

27. All of these points already relate to Riemannian space, with its essential relation to

“monads” (as opposed to the unitary Subject of Euclidean space): see Gilles Chatelet, “Sur une petite phrase de Riemann,” *Analytiques*, no. 3 (May 1979). Although the “monads” are no longer thought to be closed upon themselves, and are postulated to entertain direct, step-by-step local relations, the purely monadological point of view proves inadequate and should be superseded by a “nomadology” (the ideality of striated space versus the realism of smooth space).

28. See Edmund Carpenter’s description in *Eskimo* of ice space, and of the igloo: “There is no middle distance, no perspective, no outline, nothing the eye can cling to except thousands of smokey plumes of snow . . . a land without bottom or edge . . . a labyrinth alive with the movements of crowded people. No flat static walls arrest the ear or eye . . . and the eye can glance through here, past there” (no pagination).

29. These two aspects, the Encompassing Element and the Center, figure in Jean-Pierre Vernant’s analysis of space in Anaximander; *Mythe et pensée chez les Grecs* (Paris: Maspero, 1971-1974), vol. 1, part 3. From another perspective, the entire history of the desert concerns the possibility of its becoming the encompassing element, and also of being repelled, rejected by the center, as though in an inversion of movement. In a phenomenology of religion like that of Van der Leeuw, the *nomos* itself does indeed appear as the encompassing-limit or ground, and also as that which is repelled, excluded, in a centrifugal movement.

30. Whatever interactions there may be, the “art of the steppes” had a specificity that was communicated to the migrating Germans; in spite of his many reservations about nomad culture, René Grousset makes this point in *The Empire of the Steppes*, trans. Naomi Walford (New Brunswick, N.J.: Rutgers University Press, 1970), pp. 11-25. He notes the irreducibility of Scythian art to Assyrian art, Sarmatian art to Persian art, and Hunnic art to Chinese art. He even points out that the art of the steppes influenced more than it borrowed (see in particular the question of Ordos art and its relations to China).

31. On this question of light and color, in particular in Byzantine art, see Henri Maldiney, *Regard, parole, espace*, pp. 203ff., 239ff.

32. The correlation, “haptic-close-abstract,” was already suggested by Riegl. But it was Worringer who developed the theme of the abstract line. Although he conceives of it essentially in its Egyptian form, he describes a second form in which the abstract assumes an intense life and an expressionist value, all the while remaining inorganic: *Abstraction and Empathy*, chapter 5, and especially *Form in Gothic* (London: Putnam’s and Sons, 1927), pp. 38-55.

33. André Leroi-Gourhan, *Le geste et la parole* (Paris: Albin Michel, 1964-1965), vol. 1, *Technique et langage*, pp. 263ff.; vol. 2, *La mémoire et les rythmes*, pp. 219ff. (“Rhythmic marks are anterior to explicit figures.”) Worringer’s position is very ambiguous; thinking that prehistoric art is fundamentally figurative, he excludes it from Art, on the same grounds as he excludes the “scribblings of a child” (*Abstraction and Empathy*, pp. 51-55). Then he advances the hypothesis that the cave dwellers were the “ultimate result” of a series he says began with the abstract (p. 130). But would not such a hypothesis force Worringer to revise his conception of the abstract, and to cease identifying it with Egyptian geometricism?

34. Worringer establishes an opposition between the power of repetition, which is mechanical, multiplying, and without fixed orientation, and the force of symmetry, which is organic, additive, oriented, and centered. He sees this as the fundamental difference between Gothic ornamentation and Greek or classical ornamentation: *Form in Gothic*, pp. 53-55 (“The Ceaseless Melody of the Northern Line”). In a fine book, *Esthétiques d’Orient et d’Occident* (Paris: E. Leroux, 1937), Laura Morgenstern develops a particular example, distinguishing the “symmetrical antithetism” of Sassanid Persian art from the “disjoined antithetism” of the art of the proto-Iranian nomads (Sarmatians). Many authors, however, have stressed the centered and symmetrical motifs in barbarian or nomad art. Worringer

anticipated this objection: "Instead of the regular and invariably geometrical star or rosette or similar restful forms, in the North we find the revolving wheel, the turbine or the so-called sun wheel, all designs which express violent movement. Moreover, the movement is peripheral and not radial" (*Form in Gothic*, p. 54). The history of technology confirms the importance of the turbine in the life of the nomads. In another, bio-aesthetic, context, Gabriel Tarde opposes repetition as indefinite potential (*puissance*) to symmetry as limitation. With symmetry, life constituted an organism for itself, taking a star-shaped or reflected, infolded form (the radiata and mollusks). It is true that in doing so it unleashed another type of repetition, external reproduction; see *L'opposition universelle* (Paris: Alcan, 1897).

35. [TRANS: Worringer, *Abstraction and Empathy*, p. 33]

36. [TRANS: Worringer, *Abstraction and Empathy*, p. 42]

37. On all of these points, see Georges Charrière's very intuitive book, *Scythian Art* (New York: Alpine Fine Arts Collection, 1979), which includes a great number of reproductions. It is doubtless René Grousset who has most effectively emphasized "slowness" as a dramatic pole of nomad art: *The Empire of the Steppes*, pp. 13-14.

38. Dora Vallier, in her preface to the French translation of *Abstraction and Empathy* (*Abstraction et Einfühlung* [Paris: Klincksieck, 1978]), is right to note Worringer and Kandinsky's independence from one another, and the differences between the problems they were addressing. However, she maintains that there is still convergence and resonance between them. In a sense, all art is abstract, with the figurative springing from certain types of abstraction. But in another sense, since there are very different types of lines (Egyptian-geometrical, Greek-organic, Gothic-vital, etc.), the question then becomes one of determining which line remains abstract, or realizes abstraction as such. It is doubtful that it is the geometrical line, since it still draws a figure, even though an abstract and nonrepresentative one. Rather, the abstract line is that defined by Michael Fried in relation to certain works by Pollock: multidirectional, with neither inside nor outside, form nor background, delimiting nothing, describing no contour, passing between spots or points, filling a smooth space, stirring up a close-lying haptic visual matter that "both invites the act of seeing on the part of the spectator yet gives his eye nowhere to rest once and for all," (*Three American Painters* [Cambridge, Mass.: Fogg Art Museum, 1965], p. 14). In Kandinsky himself, abstraction is realized not so much by geometrical structures as by lines of march or transit that seem to recall Mongolian nomadic motifs.

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(compiled by Brian Massumi)

I before an entry indicates an interview.

P before an entry indicates a preface, postface, introduction, or afterword.

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Gilles Deleuze was a professor of philosophy at the University of Paris at Vincennes. English translations of Deleuze's work include *Kant's Critical Philosophy: The Doctrine of the Faculties*, *Cinema I: Image/Movement* (both published by Minnesota) and *Nietzsche and Philosophy*. **Félix Guattari**, a practicing psychoanalyst and lifelong political activist, worked since the mid-1950s at La Borde, an experimental psychiatric clinic. He was an active participant in the European Network for alternatives to Psychiatry. Together, Deleuze and Guattari coauthored *Anti-Oedipus and Kafka: Toward a Minor Literature*, also available in translation from Minnesota.

Brian Massumi received his Ph.D. in French at Yale University, and is currently a Mellon Postdoctoral Fellow at Stanford University. Massumi translated Jacques Attali's *Noise*, Michel de Certeau's *Heterologies*, and (with Geoff Bennington) Jean-François Lyotard's *Postmodern Condition*—all published by Minnesota.