

Noisequeral reconfigures impersonality away from the its confessional impulse (the "rape" of Vivienne Eliot) to form, and is ambivalent on art^A. It is organic poetry juxtaposing an element as object with an element as open, when one detail stands for their likeness and maintains the tension between its figures, in terms which are traditionally apt.

1. Poetry can show an existential problem is meaningless, if it embodies its resolution^B.

1a. Verse clarifies existential questions^C.

2. Poetic rhythm is composed of opposing pushes and pulls, an energy which finds its reflection or analogue in an "Image". When one detail of an Image can stand for the rest, the stress of the term should contain the full weight of the poem's energy. The contradictory makeup of rhythm is highlighted by the poem's focus on one term, as it is reflected into the Image. As such, the interpretive metaphor can enact the resolution of opposites: meaninglessness.

2a. Poetry is energetic^D.

2b. An Image is a juxtaposition of alike elements^E.

3. "Open form" developed organically transfers its lived qualities to rhythm. Likewise, organic "objectivist verse" transfers its lived qualities to meter. So, in embodying a senseless existential question an organic poem juxtaposing an element as object with an element as open has the Image animated only by prosody, not meter, or rhythm.

3a. What organicism shows is the principle of its form^F.

3b. A verse is an object when its form is rested^G.

3c. Open form is an attack on abstract form^H.

4. That a work is sound after music, noise, can make it like modern art: judged in those terms.

4a. Contemporary art can only be judged according to its attitude, as it has no rules left. Like everyday fame and delusion, crises have made it narcissistic or mystical, out of date with fashion etc.^I.

4b. But music bore its crisis in a composition which involves every aspect of the material in a whole whose language cannot refer directly to life^J: without this alienation of content and expression.

5. The Images explained above have noise as a catalyst^K so internal to the structure they belong to the questions of art are still modern.

5a. They offer a new organisational logic (a line which clashes with itself) such that structure, which is ineliminable, is how any catalyst combines its elements.

6. If these Images clarify autonomy then interior to the poem the question of whether art has a right to exist is meaningless.

6a. Autonomy is an aporia, so its import has not yet arrived^L: in modern art this amounts to doubt in its right to exist^M.

7. Images of this sort, if "impersonal" (i.e. about art), need only be poetry: figuration intensified by language.

7a. When something is shown to have no meaningful right to exist there is no need for anything to be that.

A. "There are several ways of thinking of the possibility of impossibility as aporia" (Derrida).

B. "Perhaps that art alone would be authentic that would be liberated from the idea of authenticity itself, of being thus and not otherwise" (Adorno).

C. "The task of the poet is to make clear to himself and thereby to others the temporal and eternal questions" (Ibsen).

D. "A poem is energy transferred from where the poet got it... over to the reader" (Creeley).

E. Lewis, Ethan. Modernist Image.

F. "Stress is the life of it" (Hopkins).

G. "rested totality may be called objectification", "concerned with a fact which it did not create." (Zukofsky).

H. "Go in fear of abstractions" (Pound).

I. <http://library.nothingness.org/articles/SI/en/display/6>

J. Jonson, Pauline. Marxist Aesthetics.

K. "The analogy was that of the catalyst. When the two gases previously mentioned are mixed in the presence of a filament of platinum, they form sulphurous acid. This combination takes place only if the platinum is present; nevertheless the newly formed acid contains no trace of platinum, and the platinum itself is apparently unaffected; has remained inert, neutral, and unchanged. The mind of the poet is the shred of platinum" (Eliot).

L. "the instant of my death [the possibility of impossibility] henceforth always in abeyance" (Blanchot).

M. Adorno, Theodor. Aesthetic Theory.