

performatively
at least

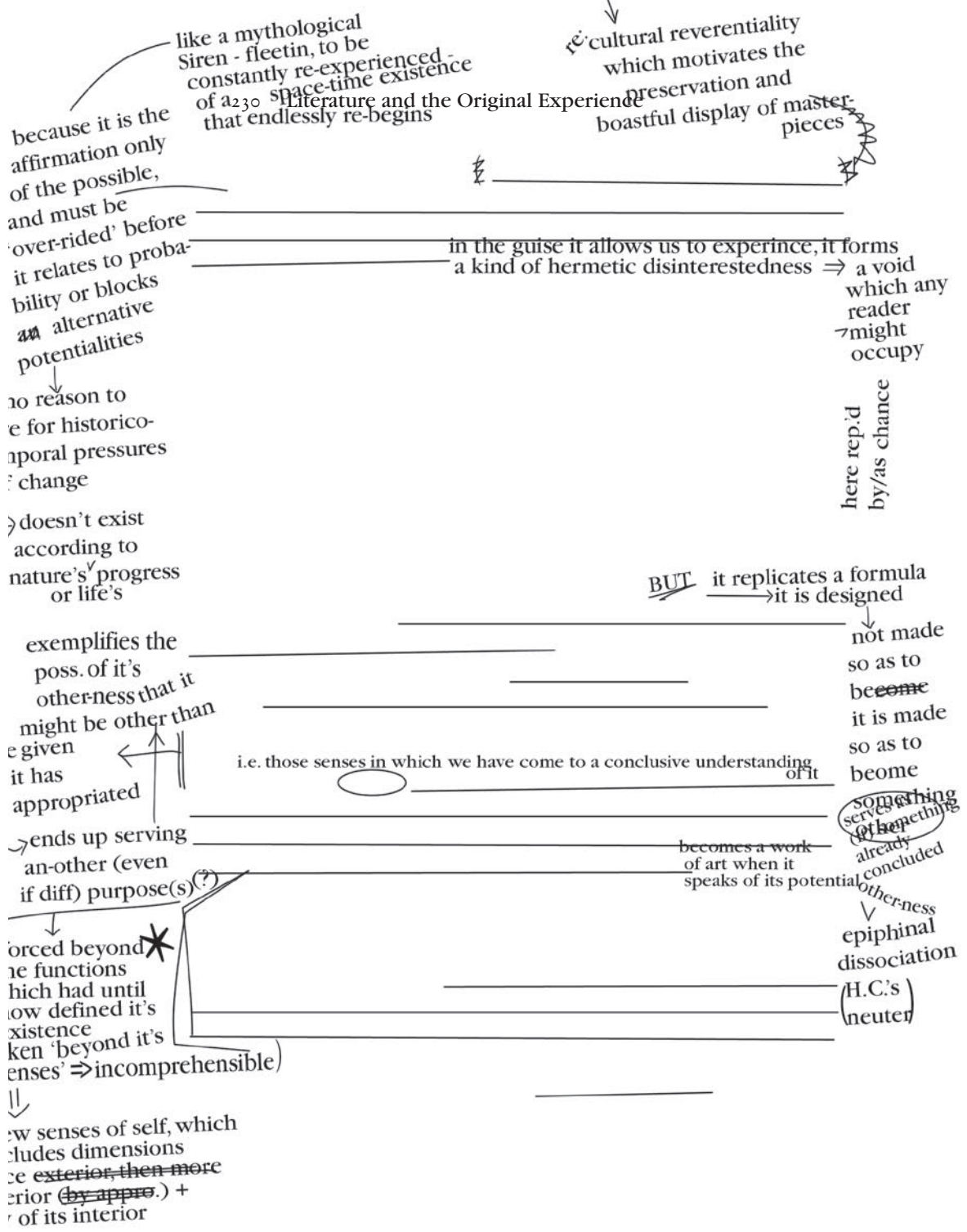
re: intentional-
ity

present a determination toward a kind
of its own limits so as to deduce ontology
which delineate its own presence of the work
"Impersonified the Volume"
which intrinsically after present a sense of closure
or have very certain a

pos. why there seems a strength
etc. abt works which hermetically
possess all narrative
actors + actions
promised
he 'm

attaining
subjective
autonomy
✓
as the work
↳ work's
ambition for
~~the~~ independence
enough to be
(itself) ✓

position which
aestheticians
have resigned
to



like a mythological Siren - fleetin, to be constantly re-experienced - of a230 space-time existence that endlessly re-begins

re: cultural reverentiality which motivates the preservation and boastful display of master-pieces

because it is the affirmation only of the possible, and must be over-riden before it relates to probability or blocks alternative potentialities

in the guise it allows us to experience, it forms a kind of hermetic disinterestedness => a void which any reader might occupy

no reason to e for historico-aporal pressures change
doesn't exist according to nature's progress or life's

BUT it replicates a formula -> it is designed

exemplifies the poss. of it's other-ness that it might be other than e given it has appropriated

i.e. those senses in which we have come to a conclusive understanding of it

not made so as to become it is made so as to become

ends up serving an-other (even if diff) purpose(s)?

becomes a work of art when it speaks of its potential

something serves other things already concluded

forced beyond the functions which had until now defined it's existence ken 'beyond it's senses' => incomprehensible

other-ness
epiphinal dissociation (H.C.'s) neuter

new senses of self, which eludes dimensions ce exterior, then more prior (by apper.) + of its interior

= the very stability which it is dispossessed of by the 'lightening moment'
Literature and the Original Experience 231

where we 'live' to attain certainty

as a
form >
in partic.

affirmation of the poss. of living

(complimentary, constituting the opposite aspect of the same fact)
because sense
is made of
it according
to what it
is made to
mean
previously
anterior
is still
sensible
on some
levels,
as an
intelligible
form

The Statue Glorifies the Marble
That which on its essential levels is beyond our frame-work of understanding

with the assumption that there is a necessary diff.

as if a refined
cog in the
economics of
exchnage
which gather
toward some
dys-/u- tobian
i.e. it's sense before

"Shifting Earth, Horrible, Exquisite"

allow the materials of their
constitution to mean in

[

]

new ways
↓ pushes
boundary
redefining
what is
internal
(in daylight)
+ external
(in darknight)

Holderlin
suggests a
state of mind
to be transce-
ndentially attained

) (

(

)

neir

S
ary

;

it)

l

ght

that it will always ~~be~~ more, because it could mean
anything



the work is the resultant
forceful tension;
'torn intimacy'

a kind of
reciprocity

the work is formed
in their space of
mutual dependency
opened by these
contrary movements,
+ thus relies on their
opposition

reclaimed as
the poss. of
other

curator + reader
↓
duality of functions
which generates
+ facilitates the
productive tension
through
interpretative
capacities

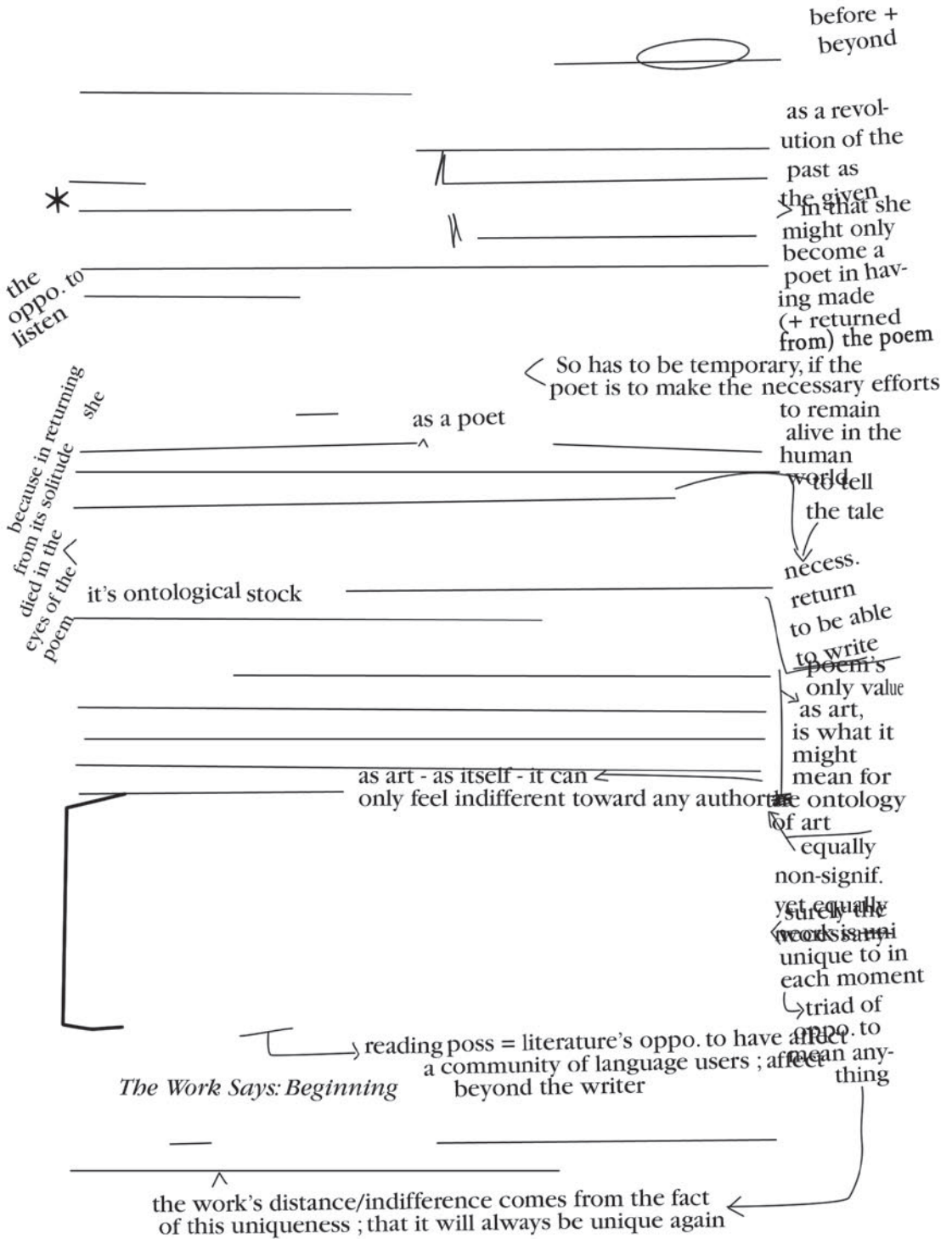
only dialogic
if engaged
in a dialogue
with the
work
✓
not the
case
re: the
poetic
dialogic
function

Q: there is
no interlocution
worth the silent
murmur, so how can she
the writer be said to inform it?

each reading = a(nother) beginning
poss. in the sense that
she translates the murmur
for language's practical dimension
it's used form > lang. of world

channels
the tension
into a
manifest form
(of words)
to write
she must
listen





authoritative readings
the work becomes
assimilated
into historico-
cultural discourse
as if they defined
it's conclusions
leaves only a
refined quasi-work
serving the purposes
of an argument
that reader's
denies
finitude

seeming like a black-hole, consisting of an
alternate matter, of an alternate reality

∴ can no-longer be the work

it is an active
agent within
time

because
it is the
ever-
original
moment

it refuses
to exist
in any
temporally
dependent
state

siren-esque

ever-more
s

as if the access to it's depths which the work allows + needs is a privilege it
nihilistically grants > dissipating under any pressure of usefulness or
resolution

the work does
not deny truth;
truth per se has
no sig.
to it
Rather it
constantly
over-turns
it

spoils

similarly,
there could
be no whole
light of day
if it was
never brighter
than the
dawn which
precedes it
which would
never again
be dawn if
it were the
whole lights
of days

necessarilly

The Dialectic of the Work = an ontological condition

it is, only as
the positive
energy of
this tension
partly
between
writer
+ reader
whose response
to life make
them want to
call a truce
forgetting
that this
work is
only any-
thing to
any-one,
upon this
mutual
dependency
for truth
will find
what they
want to
hear

of
^

a
dependency
jeopardised
but it's
helpless
attractiveness
truth beauty

Q: One and the same condition?

both self-centred
readings;
with different
purposes

①

②

consequences of the
societal lust for progress
(through + as history)

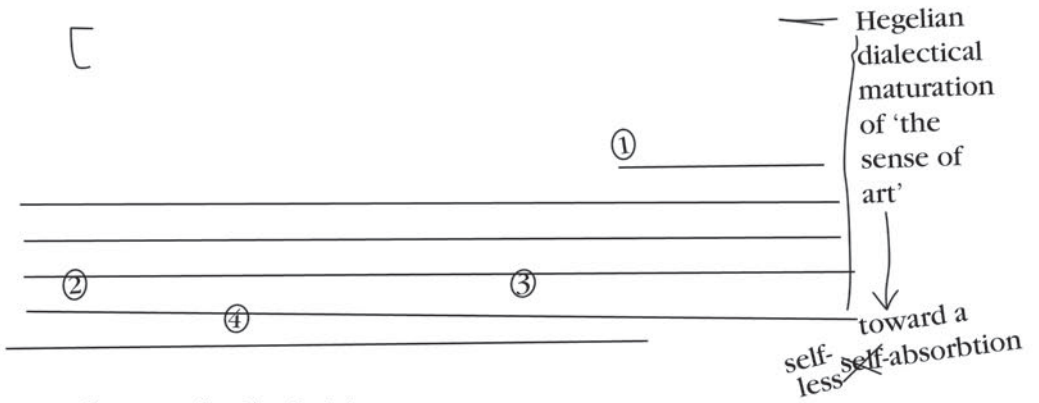
The Work and the Sacred

i.e. earlier
periods of
civilization
when religiosity
presented man
with himself
as something
to be or betray

poem =
aesthetic
delivery
mechanism

lyric of the
divine, which
can only imply
divinities being
in silence

they are given reality
only in reverence > mutes the Gods



Concern for the Origin

par-alloof
par-impotent

masculine
imperialism

world as known
is decentred
by an engagement
with the work
because it in-
vitably surpresses

any user
✓
says something
more original than
any masterful
intention can
master

genealogy
of the work's
~~place~~
sense(s)

as a respected + complete introver

as we come
to form it

ever
potential

[_____

]

stimulus
of it's
introversion

ver

in an existence suited
to its being