Ludwig Von Beethoven,

The Ob and In Verse of Decadence, Or

*Possibilities in the Reformation of Transcendental Imperialism*

Decadence is on the one hand characterized by Louis the 14th – in this vein it is the ‘pinnacle’ civilization of the aristocracy. Given the leveling procedure of Capital – which through European Imperialism has been spread and now proceeds worldwide, faster and faster as technological innovation improves upon its own processes – Decadence assumes a new meaning according to its new context. According to the World as established by Capital, Decadence becomes the possibility of total alienation from materialist dialectic. Of course it will be said, rightfully, that total alienation from the reality of the body, set upon on all sides by material conditioning, is nothing except a natural outcome of the materialist dialectic of history. Granted. But if this alienation is either willful or automatic. Hence the importance, in the Time of Capital, of conscious madness – in the world dictated by the logic of the market, which is in the end of the logic of the insect, the organic machine, woman will find herself embedded in an insanity of one kind or another. For insanity is simply the total eclipse of the objective world by the parameters of the Subject – no doubt our musicians, admitting all lack of that architectonic perfection of the German Master, nevertheless are the best suited, as musicians always are, to the description of the Truth. But we may note that they are not necessarily aware of what they are saying. What is heard in their lyrics is the despair of a slow cut-off from the rest of humanity. As Nick Land says, nothing human makes it out of the near-future. Whatever it is that we are becoming, in psychological terms each one will stand enclosed and alone – and this is not to say that there will not be collective action. In fact collective action is potentiated by the reduction of being to the atomic individual; only insects are capable of truly swarming.

We note again that woman must choose whether she exists in this coming world with her consent or without it. Jenna Ireland, in her extremely dense essay about the Poememenon (what she claims to be a sort of cyber-glyph or memetic virus), puts the phenomenon thusly:

“Any act of affirmation, of claiming that one is ‘open to’ the outside from the inside betrays affordability. It is patently economical, and therefore ‘intrinsically tied to survival’.[50](https://www.urbanomic.com/document/poememenon/#easy-footnote-bottom-50) Against this qualified experimentalism (the false ‘novelty’ of catastrophic modernity) the poememenon diagrams reckless adherence to the modernist dictum that novelty is to be generated at any cost, privileging formal experimentation—towards the desolation of all intelligible form—over human preservation, and locking technique onto an inhuman vector of runaway automation that, for better or worse, charts the decline of human values as modernity hands the latter over to its machinic successor in final, fatal phase shift.”

With reference to choice, then, it is only between honesty and self-deception: the mutation is ongoing.

If we were to presume that Beethoven – or any musician that is ever considered antecedent to Capital – to represent musical genius, then we have a quantitative sense of human genius in general. We can see physical dimensions in his body of work – and their total extension and form offers an image of the human mind at its most excellent, productive of its highest excellence.

*Possibilities in Reforming Imperialist Transcendentalism*

If we can say a word on Transcendentalism, it would only be that the Phenomenon of the Human Mind and the Mind itself are perfectly correspondent in their mutual determination (delimitation). The World will always correspond to the human subject – but both of these are liable to mutation from that which exists Outside. The process of History – the progression of material Capital and its transformation of human existence (or, existential context) – involves the transformation of the world itself (as it appears in conscious experience and in the mental reality (Abstraction)) exactly insofar as it involves the transformation of the human brain.

Artistic output is always a function, then, of the existential context of the Artist herself. The symphony of a genius, however, may by its very nature transcend that context in the accomplishment of the artistic goal – and this is to countenance something that is truly Universal. Of course this is all tautological – but presuming that there is true Universality in the Work of the Artist, and that Beethoven is such a one, there presents the possibility of Abstracting what is Universal to the detriment of whatever dregs are found to be “of” the peculiar existential context of the man himself. On this context it is necessary to say a few words.

The only human redemption of the leveling procedure of Capital – whereby as Marx says all natural allegiances between men are dissolved and replaced by the bonds of capital (money) (accepting also some modification of this – it is not merely the economic logic at play here, but the interplay of economic and technical logic (this is most clearly shown in the incestuous relationship represented by “Venture Capitalism”)) – is that the deterritorlialization it entails is the very one that promises true liberation to the human race.

From Nick Land again, we see the idea that in the new world engendered by Techno-Capital – wherein the virtual and cyber is able to totally supplant the original human prototype (and in correspondence with it, it never doesn’t bear repeating) the Objective Perception of the World that exists alongside it – his book on this subject is entitled “Meat, or How to Kill Oedipus in Cyber-Space”

Hence the possibility of liberating Genius itself – whose grand potential is showcased in Beethoven’s Symphonic achievements – from the human context itself, mired as it is in all the muck that comprises the stuff against which the Revolution has been throwing itself from its inception point. I mean that those “fixed natures” of man are vulnerable to dissolution by the historical process of leveling that IS Capital.

**The In Verse of Decadence**

**Where in Beethoven we see Apollo, it is clear who we see in the Nu-Beethoven – the machinic capture of his genius. This is nothing other than the abstraction of his work into the media of the contemporary existential scene, from which point it is open to the utilization of anyone with access to the requisite technology.**

**But the Abstraction of Beethoven is simply the force of his creations. It is this power that is put at the fingertips of everyone given the right piece of equipment. And Capital endeavors to put it in everyone’s hands. The resulting possibility is that every person is able to turn the accomplishments of the genius to her own motivations – therefore from a moment of Imperial Decadence represented by the Singularity we move to the Equaniminous Decadence of Collectivity.**

**Consequences:**

**Beethoven was a product of his environment. Abstracting from it, we acquire some measure and means of power which, in the hands of everyone, amalgamates itself with the rest of the collective phenomenon that will increasingly establish the contemporary cultural scene. The energies of the collective, given as many forms as have ever existed\*, and setting these loose according to the indefinite possibilities of a cultural context that has been totally demolished (setting the stage for literally all things), establish their own STOCHASTIC forms. The sublime possibilities for these forms are transcribed, insofar as music is concerned, by the Decadence represented by Beethoven, as the archetype of Architechtonic perfection, and then by the Decadence represented by Jazz in all its forms, where the freedom of the artist is really at play.**

**\*Here we make a last desperate reference to Marshall McLuhan’s conception of the Future as the Tribal Village – I would like to ask the reader specifically to bear in mind the significance of the idea that “past times become pastimes”.**

**-Sinjin Schoenfield**