

**DEISTIC DELIVERANCE**  
VIA  
**THE IDEOLOGICAL PHILOSOPHY**  
OF  
**SOCIAL TRANSCENDENTALISM**



John O'Loughlin

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**THE IDEOLOGICAL PHILOSOPHY**  
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**SOCIAL TRANSCENDENTALISM**  
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**CDM Philosophy**

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## PREFACE

First penned in late 1997 immediately after *The Ideological Philosophy of Social Transcendentalism*, this work – originally and somewhat over-politically entitled 'Deistic Liberation' – returns us to a more thematically-orientated cyclical structure of philosophizing, as it passes beyond a number of formative stages to a definitive working-out of the said philosophy in relation to both psychology and psyche, as they impact upon and are in turn conditioned by both physiological and elemental factors.

John O'Loughlin, London 1997 (Revised 2022)

# *CYCLES 1 – 10*

## *Attitudes to Hair*

01. Peoples differ collectively no less than people individually in their evaluation of hair. Some peoples, for instance, regard hair as a kind of fiery backdrop to the head and/or face, whilst others perceive it as having an airy connotation that stretches way beyond the head. To them, on the contrary, hair grows out of the head like air out of vegetation, and is therefore something less symbolic of emotionality, the fiery parallel, than of spirituality, the airy one.
  
02. I, myself, like to regard hair as having an airy connotation, since my own hair is soft and fine rather than hard or coarse, and that is arguably closer, overall, to air than to fire. However, even if my hair were not particularly airy, it would demonstrably differ from the sort of hair which immediately suggests a fiery parallel, since, quite apart from its soft texture, it is dark rather than bright, and thus seemingly closer to essence than to appearance. Compared to someone with wavy or frizzy red hair, my soft brown hair would indeed seem tame and airy rather than wild and fiery.

03. However, whatever the texture or tone of hair, the point I was making at the beginning about some peoples regarding hair one way and other peoples holding a different, if not contrary, view of it can be borne out, I believe, by the different attitudes to hair-length that prevail amongst different peoples. Those with a fiery sense of hair tend, as a rule, to prefer short hair, while those whose concept of hair is airy have greater tolerance, it seems to me, for long hair, particularly on men. For whilst it will be thought desirable for women to have longer hair than men wherever the fiery view of hair prevails, men will tend to grow their hair as long as, if not longer than, women in those countries or societies where hair is identified with spirituality, since it is a logically demonstrable fact that while women are generally more emotional than men, men, by contrast, tend to be more spiritual than women.
04. This distinction revolves around the fact, basically, that fire is a female element and air a male one, since the one is noumenally objective and the other no-less noumenally subjective, and the genders differ precisely in their relationship to the elements not only of fire and air, the noumenal elements *par excellence*, but of water and vegetation (earth) in the lower realms of phenomenal objectivity/subjectivity.
05. Now because fire and water hang together on the female side of the gender divide in their relationship



to objectivity, peoples with a female disposition for the objective will prefer hair to be longer on women than on men, particularly if they are more civilized than barbarous, and thus disposed to the hegemony, to all intents and purposes, of water over fire.

Women, for them, are entitled to longer hair than men, but the emphasis, overall, will be on shortness, on a reduction of fieriness to the advantage, it may be, of wateriness. On the other hand, those peoples with a male disposition towards subjectivity, to vegetation and air, will be more disposed to long hair than to short hair, and because men are thought spiritually superior to women, they will be expected, if not encouraged, to grow their hair longer, and probably with reference to a ponytail and/or pigtail, in confirmation of a subjective bias.

06. For style is another thing in the estimation of hair vis-à-vis either fire or air, water or vegetation, and we need not doubt that where the objective options are concerned, hair will be hanging loosely in centrifugal and falling fashion, whereas the norm for those peoples and/or societies centred in subjectivity will be a swept-back or centripetal style of hair such that confirms a male disposition to rise. Hence the almost inevitable recourse to ponytails of one type or another with long hair in the case of those societies which affirm, culturally and religiously, a subjective bias.

07. Between the noumenal and the phenomenal planes,

however, there is all the difference between absolutism and relativity, between unparted hair and parted hair, and we may well believe, in consequence, that hair will be unparted, in due absolutist and upper-class terms, whenever either fiery or airy parallels are at stake, but that a parting relativity will creep into hair which reflects either a watery or a vegetative parallel, after the manner of that which, being phenomenal, is lower class, and more given, in consequence, to mass and/or volume than to time and/or space.

08. Hair, to me, is an airy thing, and even the word 'hair' is 'h' plus 'air'. Doubtless denigratory usage of the word 'fairy' derives, in no small measure, from the combination of 'f' with 'airy', as though to say 'faggot' with 'air' or, in stylistic practice, 'bum' with a ponytail. Such reactionary abuse is only to be expected from people whose societal basis is more barbarous and/or civilized than natural and/or cultural, but it is instructive, all the same, of the opposition which *does* exist, in some societies, to long hair on men, particularly when that hair is demonstrably fine and arranged in accordance with subjective procedures. Their sense of what is decent or relevant is offended precisely because long hair 'flies in the face' of their own respect for short hair in relation to a fiery backdrop which, while still acknowledged and even respected, requires modification of a watery order, in conformity with civilized criteria. Yet peoples are rarely

homogeneous but a mixture, often enough, of different ethnic and racial groupings, some of which will think one way and some of which another.

09. On the subject of ponytails, I like to distinguish between the plaited ponytail as feminine, the loose ponytail as masculine, and the pigtail as supermasculine, on the basis of watery, vegetative, and airy parallels in relation to transcendentalism, and hence the context overall of air, the spiritual element *par excellence*. Hence people whose cultural entitlement would be to the top tier of the triadic Beyond to which I, as a self-proclaimed Social Transcendentalist, subscribe, should ideally be of the ponytail/pigtail confraternity, since that alone is commensurate with spirituality, and it should be reflected in terms of the watery (feminine), vegetative (masculine), and airy (supermasculine) subsec-tions of the tier in question ... come the dawn of 'Kingdom Come' in relation to the Centric options of the triadic Beyond, as already discussed in various earlier texts.

### *Triangular Heathenism*

01. Since things Heathen tend back, in due fatalistic attraction, towards the Superheathen, as Britain to the USA, there is a sense in which the inverted

triangle of so-called Protestant solidarity within the British context is fated both to be, first, mesmerized and, then, ruled by the pyramidal triangle, as it were, of American so-called civilization, and that the progression or, more correctly, regression from the one to the other is akin, on the female side of life, to the eclipse of water by fire, or of (feminine) civility by (diabolic) barbarity.

02. Let us take some examples of British aspects or components of triangular Heathenism: for example, the distinction between Dance Pop and Vocal Pop as musical expressions of watery emotion and instinct over Soft Rock, the mode of watery expression that, being intellectual in a sort of carnal way, one would associate with what is masculine, and hence vegetative, within such a triangular context. (Hard Rock would be effectively beyond it in something akin to a more genuinely masculine aloofness, through vegetative vegetation, from the feminized masculinity that typifies the base of the triangle in question, and which tends, in consequence, to reflect an Anglican [Anglo-Catholic] rather than a Roman Catholic allegiance.)
03. Be that as it may, there are two kinds of Pop over one kind of Rock in this inverted triangle of British civilization, and the former tend to dominate the latter in due heathenistic fashion, the feminine aspect of things always being hegemonic in Heathen contexts over what remains to or of the masculine.

04. There are also, to change the parallel, two kinds of rugby over one kind of football, viz. Rugby League in the position of Dance Pop (emotional) and Rugby Union in the position of Vocal Pop (instinctual), and they are likewise, with their elongated ball, more feminine than masculine, which is to say, more objective than subjective, and thus pertinent less to vegetation than to fire and water within the overall context of watery civilization.
05. Turning to politics, one could cite the Labour Party and the Tory Party as holding analogous objective positions, corresponding to fiery emotion (red) and to watery instinct (blue) over the Liberal Democratic Party, the party, if my analogical hunch is correct, of a somewhat compromised intellectuality (orange), much as though of a vegetative integrity that was habituated to being vitiated by fiery and watery onslaughts 'raining down' upon it 'from above'.
06. Be that as it may, we may take as religious parallels to this British triumvirate of mainstream political options the likelihood of Presbyterianism (Dissenterism) and Puritanism (for example, Baptists or Methodists) holding the (im)moral 'high ground' over Anglicanism, given the absence of a vegetative symbolism from their respective crosses, the one arguably closer, within British phenomenal terms, to the fundamentalist element of fire and the other a *per se* manifestation of the humanist element

of water, neither of which would seem to have any great regard for the nonconformist element of vegetation upon which they direct the greater proportion of their objective barbs, not least of all since the so-called 'Roundhead' victory of Presbyterianism and Puritanism over Anglicanism during the English Civil War (1642–49), and the consequent hegemony, within parliamentary democracy, of Protestantism over its Anglo-Catholic and very much royalist lesser brother, or perhaps one should say cousin?

07. In fact, the 'free churches' are now freer than ever before to dissent, within the carefully prescribed parameters of so-called Protestant solidarity, from the Established Church, and to do and/or give things in their own necessarily more feminine way. Not for them the Mass of vegetative taking, in due nonconformist vein! The body of Christ is as irrelevant to them in wafer form as it is to the abstract crosses to which they heathenistically bow their effectively square heads in fundamentalist and/or humanist fashion.
08. Rather than risk being deflected from my principal concern here, let me straight-away return to it and adumbrate some more aspects or components of the inverted triangle we have been discussing. – Like, for instance, red and white wines in relation, 'down below', to pale ale; or, alternatively, like free-verse poetry and free-verse drama in relation to novelistic

fiction, albeit a fiction that tends to eschew overly philosophical leanings, and to suffer its narrative unfolding to be compromised by both dramatic and poetic intrusions, in keeping with its susceptibility to that which, within the watery parameters of British civilization, tends to hold the high (im)moral ground in due objective, and hence feminine, fashion.

09. Assuredly a parallel with Soft Rock rather than Hard Rock for those novelists who, if they haven't already achieved, intend to achieve and, more importantly, to retain recognition within the British context. Anything else (less) would be un-British to the point of possibly amounting to an Irish subversion, via philosophical literature, of something that should be more Anglican than Roman Catholic, more Association Football than Gaelic Football, more pale ale than stout, more Liberal Democratic than (presumably) Fine Gael, and to have, for its compromised content, more 'cowshit' than 'bullshit' in consequence of being a Soft-Rock parallel that must needs defer, through Protestant solidarity, to the Dance-Pop 'cowpuss' and the Vocal-Pop 'cowpiss' of the poetic and dramatic 'free spirits' (sic.) who rule or, at any rate, govern a heathenistic roost, largely, though not exclusively, at their expense!

## *Triangular Superheathenism*

01. Carrying on from where I left off, I should like to add to the above contentions the likelihood of two kinds of piano, viz. grand and upright, having an analogous position to, say, Rugby League and Rugby Union over Association Football, in that the most obvious instrumental choice for the base of the inverted triangle of British civilization would be a guitar, particularly one that was semi-electric, and hence of a naturalistic constitution compromised by realism.
02. Thus two keyboard instruments, corresponding to the fiery and watery aspect of things within a phenomenal context, over one type of (plucked) stringed instrument, the latter very much the vegetative parallel within the inverted triangle, albeit on the basis of an analogue with Soft Rock, as befitting its compromised nature.
03. When we consider the pyramidal triangle of American so-called civilization, however, we find that the phenomenal distinctions between what I have somewhat colloquially referred to as 'cowpuss', 'cowpiss', and 'cowshit' are less relevant to this noumenal context than distinctions between what effectively amount to 'supercowpiss', 'subbullgas', and 'subcowpus', the latter two corresponding to the



base of the triangle in question, a triangle which is dominated from the spatial-space point of view of that which, corresponding to the superfeminine, is both anterior to and, in a manner of speaking, higher than the plane of time to which both the submasculine and the subfeminine parallels of what I have somewhat colloquially termed 'subbullgas' and 'subcowpuss' duly appertain, like ears and heart under eyes, or, in cosmic terms, the Sun and Venus under the stellar cosmos, with particular reference, in the latter instance, to the central star and/or stars of the Galaxy, about which both the Sun and Venus effectively revolve.

04. Be that as it may, the pyramidal triangle offers us a number of analogous parallels to the inverted one, not least of all in terms of the domination of the male aspect, viz. the submasculine, by its female aspects, viz. the superfeminine and subfeminine, both of which tend to conspire together, in Cupid-like fashion, to constrain the submasculine aspect of things to an inferior role and position within the triangle in question, even to the extent of the sort of denigration that attaches to Satan as 'Devil' vis-à-vis Jehovah and/or Allah as 'God', so that metachemical fire in the respective guises of light and blood tend to take (im)moral precedence over metaphysical fire, the fire whose principal attribute is heat rather than light, and which is accordingly solar rather than stellar, of the Satanic 'Fallen Angel' as opposed to the Jehovahesque 'First Mover' corresponding, so I

teach, to the superfeminine, and thus effectively to that which is noumenally objective in sensual, or 'once-born', terms, and therefore anything *but* Divine, even by the religiously false standards of cosmic association to which the personifications in question effectively pertain.

05. However, even if the Devil is taken for 'God' and God for 'the Devil' in this barbarous context of cosmic primitivity, the superfeminine holds the (im)moral 'high ground' over the submasculine, aided and abetted by the subfeminine to which it occasionally defers, as eyes to heart. Jehovah and Allah have the better of Satan in cosmic terms, pretty much as the stellar plane of, presumably, the central star of the Galaxy ... and Venus (have the better) of the Sun. Now what applies negatively, in relation to cosmic primacy, doubtless applies positively, in relation to universal supremacy, where I would tend to believe that Moses and Mohammed have the better of David, pretty much as the eyes and heart of the ears.
06. Wherever the female side of life is hegemonic over the male side of it, then things are heathenistic, and that is why the noumenal triangle I have been describing is Superheathen in its space/time integrity. In religious terms, one might argue that Hindu and Moslem parallels have the better of a Judaic parallel, though where America is concerned this would be obviously less than literally the case,

given its Western and therefore largely Christian traditions.

07. Let us now take some parallels that *are* quintessentially American. Like, for example, fries in the superfeminine position at the apex of the pyramidal triangle and burgers and cola, the latter more likely to be served in a plastic beaker, at its base, fries assuming a light-like stellar parallel and burgers a heat-like solar one, with a blood-like Venusian parallel being reserved to cola. For fries, burgers, and cola are as quintessentially American, and hence Superheathen, as things can get!
  
08. As, in another context, are American so-called football (gridiron), baseball, and basketball, the first corresponding, it seems to me, to the light-like stellar position, the second to the fire or heat-like solar position, and the third to the blood-like Venusian one, the position of beakered cola and, in universal terms, the heart as opposed to either the eyes or the ears. Certainly one would expect objectivity, and hence ball elongation, on the Cupidian axis, so to speak, of eyes to heart, stellar to Venusian, and both gridiron and basketball furnish us with just such an objectification, albeit modified, in relation to the plane of time, to schematic segmentation of what is a large round ball in the case of basketball, which is arguably less objective than the ball used in gridiron, but still more objective than the small ball appertaining to baseball, that

noumenally subjective alternative to the female axis of Cupidian 'fall' which is arguably more submasculine than either superfeminine or subfeminine, not least of all in relation to its employment of a phallic-like (though not necessarily fries-like) bat to hit the ball as high and far as possible, in marked contrast to the 'touch-down' or 'place-down' scoring methodologies one would more usually associate with both gridiron and basketball.

### *Comparing Heathen and Superheathen*

01. But if gridiron, baseball, and basketball are quintessentially American sports, and thus aligned, in Superheathen fashion, against or behind the rugby/football distinctions of British sport (not to mention cricket, if we substitute this bat-wielding game for Rugby League in the interests of a more comprehensive achievement of heathenistic parallels to the above, with Rugby Union arguably paralleling gridiron, cricket paralleling baseball, and Association Football paralleling basketball), then the idea of two types of keyboards, viz. grand and upright pianos, over one type of guitar in the British context should lend itself to the converse notion, where the pyramidal triangle is concerned, of one type of keyboard over two types of guitar or, at any rate, over instruments that are more likely to

correspond to heat and blood, ears and heart, than to light.

02. Comparing this instrumental alternative to the inverted triangle, I would strongly argue in favour of synthesizers for the light-like parallel, corresponding to gridiron in sport, and of brass and guitar synthesizers and/or hand percussion for the other parallels, those affiliated with baseball and basketball respectively.
03. Certainly the synthesizer is a quintessentially American instrument, used in a variety of musical contexts, and I believe that it offers a light-like musical role that tends to dominate both brass and hand percussion, the one category arguably closer, in its fiery heat, to the ears and/or the sun and the other category arguably closer, in its bloody fire, to the heart and/or venus, neither of which would be incompatible with the hegemony of the eyes and/or stellar plane within the Superheathen context of the pyramidal triangle of American so-called civilization – in reality, a civilization that is dominated, in 'once-born' sensual fashion, by the metachemical power of barbarity.
04. Be that as it may, it is difficult to avoid equating the synthesizer with Modern Jazz, brass with the Blues or, at any rate, Jazz Blues, and hand percussion with Rhythm 'n' Blues and/or Soul, the American equivalents, by and large, to British pop (of the

dance and vocal categories) and Soft Rock, and I would argue for an instrumental parallel between upright pianos and synthesizers, grand or, more probably, electric pianos (burning cross parallels?) and brass, and semi-electric guitars and hand percussion and/or guitar synthesizers, bearing in mind the sports categories that induced us to pair rugby with gridiron, cricket with baseball, and football with basketball, even though no exact parallel exists, nor could ever be expected to exist, between the inverted triangle of Heathen phenomenality and the pyramidal triangle of Superheathen noumenality, the latter of which is less watery and feminine, overall, than fiery and diabolic in relation to a metachemical, rather than a chemical, hegemony.

05. Even in terms of food the parallels would have to be loose, insofar as fries, burgers, and cola correspond to space and time rather than to volume and mass, and are thus anything but exactly equivalent to what would, I guess, be a fish & chips plus orangeade-type parallel, with chips corresponding to fries, fish to burgers, and orangeade to cola.
06. Be that as it may, there are different methodologies of cooking food that we can conceive of in relation to each of the triangles in question, and I would have no hesitation in