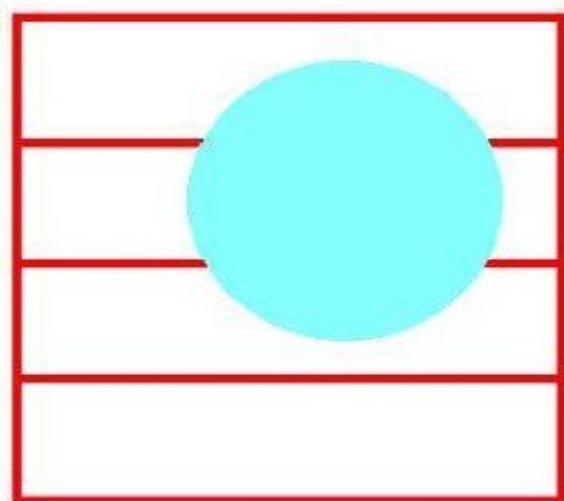


# DEVIL AND GOD - The Omega Book



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JOHN O'LOUGHLIN

# **DEVIL AND GOD – The Omega Book**

By

**John O'Loughlin**

Of Centretruths Digital Media

CDM Philosophy

This edition of *DEVIL AND GOD – The Omega Book*  
first published 2011 and republished with revisions 2022  
by Centretruths Digital Media

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ISBN: 978-1-4461-1443-8

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## PREFACE

This project, which I like to think of as an 'omega book', is largely comprised of what I am wont to call philosophical supernotes – a sort of aphoristically-biased cross between essays and maxims – and is not written in the usual linear fashion of a straightforward progression from idea to idea, but follows a spiralling course towards a kind of ideological summit which is both an ending and a beginning, an achievement and an aspiration.

In such fashion, ideas are not stated and abandoned, as in the linear mode of writing, but are introduced on one level of the spiral and taken-up again on another, higher level later on, where they are re-worked in more detail or clarified and consummated, as the case may be.

Sometimes a particular idea, or theme, will pass through three or more turns of the ascending spiral before finally being abandoned; one might argue that such an idea is major rather than minor and forms a kind of *leitmotiv* to the work as a whole, appearing first in one way, then in another, modified by changing perspectives as much as by position in the literary edifice.

For why should one confine oneself merely to a single point of view? Or expect the reader to recall everything

stated on an earlier page when he is over half-way through the work? Re-statement enhances the idea's credibility, lends it extra weight, and keeps it fresh in the mind.

I have never despised repetition, nor contradiction, or what may appear as such. An idea tentatively expressed lower down the literary edifice may be but an introduction, an exploration of unknown and, by its peculiar nature, hazardous or controversial material. Re-expressed in slightly different and firmer terms higher up the spiralling edifice, such an idea acquires the mantle of conviction, of ideological certitude.

In such fashion is philosophical progress made. And the reader, mindful of the contrast between the earlier and later perspectives, is left in no doubt of it! He becomes the chief witness of the unfolding and maturation of higher truth – of what I am wont to call supertruth, which is above and beyond not only the general body of commonplace truths but, in a sense, is also above and beyond all those concomitant illusions which would normally accompany such truths.

John O'Loughlin, London 1986 (Revised 2022)

*001 – 050*

001. Woman: nature, realism. Man: free to be either antinatural or supernatural.
002. Woman is of the world; her kingdom *is* the world.
003. True art: supernatural. Worldly art: natural. False art: antinatural.
004. World: ancient Rome; modern London. Two distinct evolutionary stages of civilized naturalism. Roman Empire; British Empire: both necessarily worldly phenomena.
005. God and the Devil have this much in common: neither of them much likes the world.
006. God (the Father) did not create nature: it grew out of the world as a sort of middle ground in between the subnatural and the supernatural.
007. Atheism is a philosophy of the Devil; only the Devil denies God.
008. Sense in which blue-collar workers are communistic and white-collar workers fascistic. A

particle/wavicle dichotomy of physical/mental work which, in each case, lies beyond the bourgeois managerial pale.

009. Grand bourgeois – bourgeois – petty bourgeois: three stages and/or degrees of owner/manager exploitation of the working class, whether the latter be industrial and proletarian or commercial and folksy or, rather, folkish. What lies beyond the parliamentary tradition effectively transcends it, whether of the Communist Far Left or of the Fascist Far Right. You cannot speak of Communists in the Labour Party or of Fascists in the Conservative Party, for the simple reason that genuine Communists and Fascists would never deign to compromise with parliamentarianism, being external to it. Thus there is no such thing as a Labour Communist or a Tory Fascist; though each of the parties will harbour their own respective extremes.

010. What parliament is to political tradition, painterly art is to aesthetic tradition: a bourgeois genre standing in-between the evolutionary extremes of sculpture and holography. Thus no more than a parliamentarian can be described as a Communist or a Fascist (even if, by chance or design, he erroneously thinks of himself or is thought by others in either of these extreme terms), can a painting be so described. For, with the paradoxical exception of Socialist Realism, canvas art is by definition

bourgeois, and is thus incapable of extending beyond a petty-bourgeois level of abstraction, whether of the Abstract Impressionist Extreme Right (a Radical Conservative equivalence), or of the Abstract Expressionist Extreme Left (a Radical Labour equivalence). As in parliament, so also on canvas: work within an atomic tradition is constrained and defined by the nature of that tradition. If you want proletarian or folkish levels of art you must either turn to sculptural light art on the Far Left, or to free light art on the Far Right. An abstract painter who considers himself to be either a Communist or a Fascist, depending on his particular creative bent, is no less self-deluded than a parliamentarian of like opinion! So far as the genuine Communists and Fascists are concerned, such a man is no more than a petty-bourgeois painterly traditionalist, his work equivalent to one or other of the contemporary Western manifestations of parliamentary extremism. As modern history adequately attests, the Communist authorities of the (former) Soviet Union never thought too highly of abstract art. For, as the self-appointed guardians of a proletarian state, they had every right to castigate and prohibit works or genres of an alien class-status. The Soviet Union was officially beyond such art.

011. If light sculpture, or sculptural light art, is Marxist, then light art, as implying the use of slender neon tubing, could be described as Marxist-Leninist, i.e. less materialistic because of the infusion of a



pseudo-theocratic element deriving from Lenin. A distinction, then, between the proletarian and the pseudo-proletarian, the Marxist Far Left and the Marxist-Leninist Right. By contrast, free light art, meaning spotlights trained on the night sky and/or laser shows, would be Fascist, since idealistic rather than materialistic, and we need not doubt that holography, or the projection of images into surrounding space through the refraction of light, lies beyond this as a kind of Social Transcendentalist equivalence indicative of a superfolkish status capable of leading, in due course, to a classless absolutism of pure idealism, once computer graphics become the accepted norm.

012. Novel writing: no less pertinent to a bourgeois democratic tradition than painterly art. The realistic novel, that artful combination of materialistic and idealistic elements, as the literary mean, one now slighted and spurned by the (extremist) practitioners of the petty-bourgeois antinovel and supernovel respectively: the former given to a philosophical bias, which finds its parliamentary analogue in the Labour Party, the latter given to a poetical bias, which finds its parliamentary analogue in the Conservatives, each type of novelist contemptuous of the realistic tradition and, consciously or unconsciously, determined to extend literary decadence to the utmost materialistic and idealistic extents, depending on his particular bias, while the realistic novelist, clinging to bourgeois tradition as a

matter of life-and-death, sits stranded on the rocks of his literary obsolescence as the conflicting currents of literary extremism rage all around and beyond him, threatening to submerge him beneath their all-pervasive decadence, to sweep away the entire literary tradition in the name of absolutist revolutions, albeit revolutions which, whether of the extreme left or right, remain intrinsically petty-bourgeois. For the true revolutionaries, the class partisans of either a proletarian or a superfolkish absolutism, avoid the novel genre altogether, content to leave its disintegration to petty-bourgeois extremists, while concentrating on their respective philosophic and poetic frameworks. No less than the philosophical Communist looks down on the literary materialist, so the poetical Fascist despises the literary idealist. For even the most materialistic or idealistic of novelists are still relative to a degree.

013. In music, the symphony holds the place of the novel and, for that matter, canvas art ... as the quintessentially democratic genre coming in-between autocratic dancing and theocratic concertos, i.e. materialistic and idealistic extremes which respectively focus on rhythm and pitch. Unlike those, the classical symphony signifies a realistic balance in regard to rhythm and pitch which takes the uniquely atomic form of a compromise between harmony and melody, the former subordinate to the latter, as is befitting in any materialistic/idealistic compromise. Hence the

bourgeois symphony is a Liberal phenomenon reflecting an atomic realism. Not so, however, the petty-bourgeois symphony, which is divisible into preponderantly materialistic, i.e. rhythmic, and preponderantly idealistic, i.e. pitch-orientated, distinctions, depending on the composer's ideological bias. Here the symphony attains to its post-Liberal decadence, as it parts company with realism in the name of either materialistic or idealistic extremes, a Labour/Conservative dichotomy opening up that forces the symphony apart, breaks it up, in the musical equivalent of nuclear fission, with ballet-like rhythmical abstractions on the extreme left, and concerto-like pitch-orientated abstractions on the extreme right – an avant-garde dichotomy which parallels the splits in literature and art, the symphony no longer recognizable as such, but assuming absolutist dimensions. And yet, no matter how radically rhythmic or pitch-orientated the avant-garde work may happen to be, it is still connected to the symphonic tradition – orchestral works being by definition bourgeois, and therefore incapable of either a Communist or a Fascist status. Like the experimental painter or novelist, the avant-garde symphonist is a petty-bourgeois artist whose work will approximate to either a Labour or a Conservative political equivalence but never, under any circumstances, to what lies beyond the parliamentary tradition and ultimately transcends it! The radical symphonist who considers himself to be

either a Communist or a Fascist is deceiving himself, no less than the painter or novelist of similar extremist predilection. At the very least he is hyping himself up. Of course, the symphony proper, as a harmonic/melodic Liberal compromise, continues to exist, and even to be composed and performed throughout the duration of a petty-bourgeois epoch. Bourgeois composers have no less of a right to existence in an extreme open society than their revolutionary detractors. But, as a rule, even *their* works, conventional by contemporary standards, will be decadent by traditional classical standards, i.e. given to too much harmony and too little melody, or vice versa, with certain 'modernist' ingredients or tendencies thrown-in for good measure. Where there is no longer a kind of simultaneous balance between harmony and melody, but an oscillatory balance favouring now harmony or, more often, disharmony, now melody or, more usually, atonality, we can talk, I believe, of a Liberal Democratic equivalence, which will adhere to an extreme realistic framework, now veering towards Labour materialism, now veering in the opposite direction ... towards a Conservative idealism, the bourgeois in a petty-bourgeois epoch, his relativity stretched in an absolutist direction.

014. Clearly, since Communism and Fascism are people's ideologies lying beyond the democratic pale, the only music worthy of being termed Communist or Fascist will likewise lie beyond the symphonic pale,

transcending acoustic naturalism in either an antinatural or a supernatural electronic direction, depending, as a rule, on whether the music in question is predominantly rhythmic, like rock, or predominantly pitch-orientated, like jazz. If the former, then we can speak of a Communist equivalence – the reduction of electric music to the lowest-common-denominator of rhythmic materialism, which will be all-the-more absolutist the purer the rock, i.e. the less it is diluted by pitch-orientated jazz tendencies that suggest not so much a Marxist as a Marxist-Leninist equivalence, symptomatic of jazz-rock. If the latter, however, then we can speak of a Fascist equivalence – the elevation of electric music to the highest level of a pitch-orientated idealism, a kind of musical superidealism that will be all-the-more absolutist the purer the jazz, i.e. the less it is diluted by rhythmical rock tendencies, which suggest not so much a Fascist as a Social Transcendentalist equivalence, symptomatic of rock-jazz. Whatever the case, whether we are dealing with rock and jazz-rock on the one hand or with jazz and rock-jazz on the other, we have music that transcends the symphonic pale. Thus true people's music or, more exactly, music of the intellectual/revolutionary elites who, in one way or another, aspire to leading the people (with their more popular tastes), being symptomatic of a Communist/Fascist dichotomy, is also, on that account, indicative of a distinction between the Devil and God on the proletarian and folkish levels

of evolutionary extremism. Whether the Devil happens to be diluted by God or God by the Devil, as in Transcendental Socialism and Social Transcendentalism respectively, this distinction still holds true, and is the key to the intrinsic nature of the two types of music – the one 'evil' because rhythmic and antinatural, the other 'good' because pitch-orientated and supernatural.

015. We live in an age of plonking, particularly with regards to string and electric bases. Compared to traditional bowing techniques for double bass, the regular plonking of jazz-bass performers testifies to a 'fall', a degeneration from wavelike continuity to particle discontinuity, from the ideal to the material, from an artificial technique in the use of bow, to a natural technique of fingers directly applies to strings. Where, as in rock, an electric bass is concerned, the same factors usually apply, except that the medium is different, corresponding, one could argue, to a new genre, as light art to painting, which transcends the traditional medium of the double bass and therefore constitutes a 'fall' (forwards) into electronics. Inherently an extreme left-wing medium of musical expression, the electric bass serves a predominantly rhythmic capacity in contemporary proletarian music, all the more efficaciously so on account of the plonking finger techniques. The redemption of the bass or, rather, of bass playing ... can only come through synthesizers, in the form of synthesized bass, a new genre

suggestive of transmuted particles, as though Socialism had become social, in subordination to a supertheocratic wavicle continuity of pitch-orientated tone.

016. Of all traditional instruments, the violin has long held the place of honour as the one most able to sustain, through various bowing techniques, a wavicle continuity in the service of pitch-orientated or, at any rate, melodic notation. Even the piano seems a plonking instrument by comparison, the sounds arising from depressed keys which, in turn, activate padded hammers that are concealed within the body casing, in a percussive process of particle discontinuity or separateness only mitigated by recourse to the sustain pedal. Thus the piano stands in a rather left-wing Liberal light compared to the violin, and we may take it as axiomatic that people who wish to maintain or cultivate a right-wing Liberal bias will necessarily be partial to the violin, with its bowing smoothness. Of all traditional instruments, the violin is arguably the one most qualified to render a transcendently pitch-orientated sound, and we may be sure that what applies to the acoustic violin applies even more to the electric one, as certain modern jazzmen, including Jean-Luc Ponty, have amply demonstrated. And particularly when the instrument in question is made from synthetic materials like perspex, which enhance its transcendent capacity, bringing a physical supernaturalism to the service of the spiritual

supernaturalism that arises from its playing. Only the synthesizer, it seems, can transcend this, much as holography transcends light art, in testimony to a classless transformation of the ultimate genre.

017. Heterosexuality can be divided into three categories, corresponding to the division within parliamentary liberalism between the real, the material, and the ideal (or Liberalism, Socialism, and Conservatism). For heterosexuality is, after all, a kind of liberal equivalence, sexually speaking, to parliamentarianism or, for that matter, to painterly art, novels, and symphonies – in other words, a naturalistic sexuality standing in-between lesbian and homosexual extremes. Thus if the bourgeois mean is realism, or a combination of materialism and idealism in a uniquely atomic naturalism, then we need not doubt that realistic sex implies sex with love, the physical with the spiritual in a matrimonial balance corresponding to the Liberal ideal. Such an ideal, like everything appertaining to Liberalism, is less prevalent or pervasive these days than formerly, because the age is too decadent to be partial to bourgeois criteria, which, though still extant, tend to hang-on in the background, so to speak, of a provincial, Liberal past. What we generally find now is, by contrast, a materialistic/idealistic heterosexual dichotomy corresponding, in political terms, to a Labour/Conservative parliamentary extremism, in which decadent liberal sex becomes the norm. On the Left, this takes the form of



heterosexual promiscuity, which is nothing less than the reduction of relations between the sexes to the lowest-common-denominator of physical satisfaction, with or without cunnilingus. Sex without emotional strings – a kind of Democratic Socialist ideal. On the Right, by contrast, it takes the form of fellatio, or the elevation of heterosexuality to the highest-common-denominator, so to speak, of voyeuristic mental satisfaction, which may or may not be accompanied by love. Certainly there is a strong likelihood that unrequited love will be a norm – if not *the* ideal – of the heterosexual extreme right, as though the body were a superfluity or anachronistic dimension scarcely to be countenanced! Now if this may be deemed symptomatic of an extreme right-wing position corresponding to the most radical Conservatism, then, certainly, we have grounds for speculating that unorthodox coital relations between the sexes would be symptomatic of an extreme left-wing position corresponding to the most radical Democratic Socialism. However, exceptions to the rule notwithstanding, we need be in little doubt that promiscuity and voyeurism are the antithetical poles within a decadent heterosexual framework, each proclivity independent of the other and tending further apart, towards more absolute sexual extremes which transcend the heterosexual tradition altogether.

018. Such more absolute sexual extremes are, of course,

homosexuality on the Far Left, corresponding to a Marxist orientation, and pornography or, at any rate, erotica on the Far Right, corresponding to a Fascist orientation. In the one case, a particle antinaturalism; in the other case, a wavicle supernaturalism – promiscuity and voyeurism taken to more radical extremes, the physical more material, if anything, than on the materialistic heterosexual level; the mental more spiritual than on the idealistic heterosexual level. In each case, new genres of sexual activity, attesting to proletarian and classless allegiances, all heterosexual activity, by contrast, implicated in the bourgeois relativistic framework, even if in one that, in its decadence, stretches towards petty-bourgeois extremes. So, paradoxically, rock and homosexuality are alike proletarian, whereas jazz and erotica are both classless. However, if a distinction is to be made between left- and right-wing trends in Communist and Fascist sex respectively, then I think that we would be justified in placing homosexuality on the left and pornographic homosexuality on the right of the former, as though indicative of a Marxist/Communist dichotomy, with heterosexual erotica on the right and heterosexual pornography on the left of the latter. In the case of Communist sex, pornography involving male models would entail a transcendental bias suggestive of a Leninist dimension, hence the right-wing implication. In the case of Fascist sex, on the other hand, the distinction between female erotica and pornography is really a

question of degree and treatment, erotica usually implying an overall or comprehensive view of the model, pornography tending, by contrast, to focus attention on the sexual organ, as though reducing the photo to sexual materialism and thus excluding the element of beauty, which must be deemed essential to any idealistic appreciation of the model. So whereas female erotica may be defined as idealistic supernaturalism, female pornography is suggestive of a materialistic supernaturalism and, accordingly, will be of a left-wing bias. Probably as good a view as any is that which regards erotica as suitable to a Fascist elite and pornography, by contrast, as appealing to the broad fascistic masses. Similarly, one could define homosexual pornography, or more usually erotica, in terms of its suitability to a Communist elite, whereas ordinary physical homosexuality would appeal to the broad communistic masses, with their crude proletarian materialism.

019. Yet if heterosexual erotica and pornography are two kinds and degrees of Fascist supernaturalism, corresponding to light art, then there must surely be two kinds and degrees of Social Transcendentalist supernaturalism beyond these, which would correspond to holography and computer graphics. So what could these be if not inflatable (sex-doll) heterosexuality on the one hand and computerized late-teenage erotica on the other, the former corresponding to a transmuted Socialism (not

Marxism or Communism but heterosexual materialism transferred from the flesh to plastic and thus, in a sense, redeemed), and the latter corresponding to the transcendentalism of a supertheocratic voyeuristic supernaturalism or, rather supranaturalism, which places the viewer above and beyond all natural reference? Certainly adult erotica and pornography must be outgrown and cast-off in the Social Transcendentalist future, else women will continue to be regarded as sexual objects when such a view is no longer acceptable, society presumably being arranged in such a fashion that no coupling or matrimonial cohabitation would take place between adults, since indicative of atomic relativity. When men are effectively Supermen and women, in effect, quasi-Supermen, there will be no place for sexist discrimination and, consequently, no room for sexual commerce. People will live singly, in small flats, and such sexual activity as remains will be purely artificial, either physically so ... with regards to plastic inflatables and/or vibrators (depending on one's literal gender) or spiritually so ... in terms of the use or appreciation of mature juvenile erotica, as applying to young women of between, say, sixteen and twenty-one. By then, propagation will have become a no-less transcendental matter, with sperm banks and artificial insemination of prospective mothers pretty much the norm. The offspring arising from these inseminations will be raised in special institutions well away from the adult world in general, an open-

society toleration or acceptance of child/adult cohabitation no longer being applicable, the adult world too transcendental for its members to be exposed to the crude, noisy, and often over-energetic behaviour of 'kids', which more approximates to alpha than to omega. When you are in an extreme stage of evolution, there can be no middle-of-the-road toleration of all-and-sundry! That which is low will be beneath the closed-society pale, either temporarily, i.e. until, reaching adulthood, it becomes high, or permanently, following judgemental rejection. Only the supernatural will prevail within this pale!

020. Which, of course, also implies the absence of animals, all pets and working beasts, from the adult world – dogs, cats, and other unnecessary animals having been gradually phased-out of society in the process of its supertheocratic transformation. No more than a man will own a child or a wife ... will he own a cat or a dog. A free-electron society must be above all forms and degrees of atomic constraint. It must also be above all forms and degrees of