

MAXIMUM INFORMALITY

John O'Loughlin



MAXIMUM INFORMALITY

By

JOHN O'LOUGHLIN

Of Centretruths Digital Media

CDM Philosophy

This edition of *Maximum Informality* first published 2011 and republished with revisions 2022 by Centretruths Digital Media

Copyright © 2011, 2022 John O'Loughlin

All rights reserved. No part of this eBook may be reproduced in any form or by any means without the prior written permission of the author/publisher

CONTENTS

Preface

001 – 100

101 – 200

201 – 300

301 – 400

401 – 500

501 – 600

601 – 700

701 – 800

801 – 900

901 – 1001

APPENDIX/CODA

1002 – 1133

Biographical Footnote

Preface

This substantial collection of maxims, dating from 1993, continues from where *Informal Maxims* left off, and does so in a similar, albeit less stylistically intensive vein, achieving what I hold to be the elaboration and exploration of a conceptual comprehensiveness quite unique to philosophy, the text of which is not only stylistically less formal but thematically more complex, as we proceed through over 1000 maxims of disparate length in what is, by any standards, a demandingly mind-expanding philosophical adventure!

John O'Loughlin, London 1993 (Revised 2022)

001 – 100

001. No two writers are further apart than the poet and the philosopher – the former as Devil and the latter as God.
002. The poet is a writer of time and the philosopher, by contrast, a writer of space.
003. Musically speaking, the poet is rooted in rhythm, while the philosopher aspires, through thought, towards pitch.
004. The negative, or alpha-stemming, poet is a writer of weakness, whose time (metre) is sequential.
005. The positive, or omega-orientated, poet is a writer of strength, whose time (metre) is repetitive.
006. The Satanic poet is rooted in fire, while the fundamentalist poet is centred in the blood.
007. The negative, or alpha-stemming, philosopher is a writer of illusion, whose space (aphoristic) is spatial.
008. The positive, or omega-orientated, philosopher (theosopher) is a writer of truth, whose space (aphoristic) is spaced.

009. The Creator-esque philosopher is rooted in light, while the transcendentalist philosopher is centred in air.
010. A man is destined to be either a poet or a philosopher, diabolic or divine, rather than both.
011. The paradoxical phenomenon of the philosophical poet owes not a little to the debasement and even eradication of the Divine through the so-called space-time continuum of modern science.
012. In reality, the decadent vagaries of modern science notwithstanding, no two absolutes could be less reconcilable than space and time, the Devil and God.
013. The true philosopher may occasionally dabble in literature, or even drama, but he will never be a poet.
014. For poets and philosophers stand at opposite noumenal extremes – the former objective and the latter subjective.
015. Novelists and dramatists also stand in a contrary relationship, albeit one that is phenomenal rather than noumenal.
016. To contrast the phenomenal objectivity of the novelist with the phenomenal subjectivity of the

dramatist, the former effectively masculine and the latter feminine.

017. The dramatist is a doer of mass and the novelist, by contrast, a knower of volume.
018. Musically speaking, the dramatist is rooted in harmony while the novelist aspires, through narrative, towards melody.
019. The negative, or alpha-stemming, dramatist is a writer of ugliness, whose mass is massed.
020. The positive, or omega-orientated, dramatist is a writer of beauty, whose mass is massive.
021. The antivirginal dramatist is rooted in earth, while the humanistic dramatist is centred in the flesh.
022. The negative, or alpha-stemming, novelist is a writer of evil, whose volume is volumetric.
023. The positive, or omega-orientated, novelist is a writer of good, whose volume is voluminous.
024. The antichristic novelist is rooted in water, while the nonconformistic novelist is centred in the brain.
025. A man is generally destined to be either a dramatist or a novelist, mundane or purgatorial,

rather than both.

026. The paradoxical phenomenon of the dramatic novelist owes not a little to the debasement and even eradication of the mundane through what might be called the mass-volume continuum of contemporary liberal civilization.
027. In reality, the hegemonic predominance of liberal civilization notwithstanding, no two relativities could be less reconcilable than volume and mass, or man and woman.
028. The real dramatist may occasionally dabble in poetry, but he will never be a novelist.
029. If the novelist, to speak rather colloquially, is a 'prick' and the dramatist a 'cunt', then the philosopher is a 'superprick' and the poet a 'supercunt'.
030. If the novelist is nonconformistic and the dramatist, by contrast, humanistic, then the philosopher is transcendentalistic and the poet, by contrast, fundamentalistic.
031. Despite the late twentieth-century collapse of so-called Communism in Eastern Europe, Marxism remains, in some degree, a valid touchstone for future progress towards a classless millennium.

032. The so-called Communism, for example, of Eastern Europe was really quasi-fascist, and thus hardly Communism by Marxist criteria!
033. True Communism, by which is meant Social Transcendentalism, has yet to come about; but