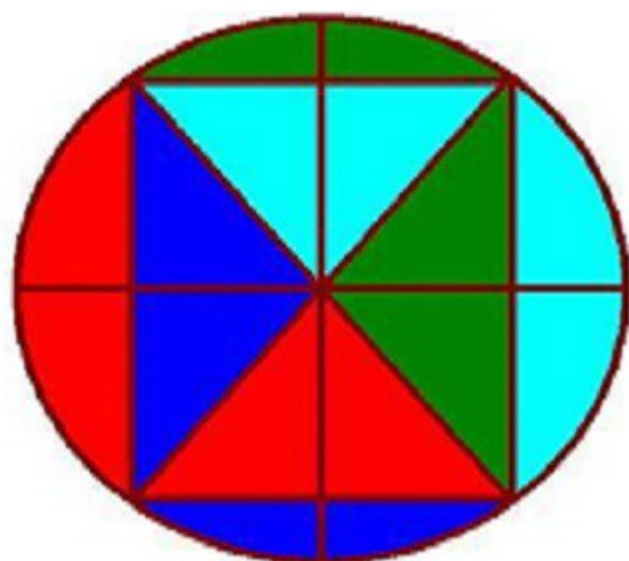


# PHILOSOPHICAL TRUTH

*Or*

# Truthful Philosophy

JOHN O'LOUGHLIN



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*Or*

## Truthful Philosophy

By

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Of Centretruths Digital Media

CDM Philosophy

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## PREFACE

Akin to the *Critique of Post-Dialectical Idealism* (1989–91), my previous volume of aphoristic philosophy, *Philosophical Truth* builds from its initial dualistic introduction towards a full-fledged Social Transcendentalist critique, in which the by-now familiar quadruple structures of the earlier work are re-examined in regard to a number of new contexts, with particular emphasis on music and its relation to ideological parallels.

The ‘Truth’ of the title, however, owes not a little to the T-like structures which, as with its forerunner, continue to illustrate or exemplify an Element-conditioned hierarchy of horizontal and vertical polarities, whether in terms of negative or positive attributes.

John O’Loughlin, London 1992 (Revised 2022)

## 001 – 025

001. Perception and conception, appearance and essence, extrovert and introvert, imagination and intuition, protons and electrons, alpha and omega, external and internal, centrifugal and centripetal, dreams and thoughts, films and meditations, etc., etc. A duality that applies as much to the new brain as to the old one. For the brain is of course divisible, as Arthur Koestler often reminds us, into 'new' (cerebrum) and 'old' (cerebellum), and it is my belief that whereas everything natural, or superficial, appertains to the old brain, that which is supernatural, or artificial, appertains to the new brain. Thus we can speak of an alpha/omega dichotomy in both the old and new brains, with, for example, dreams and thoughts appertaining to the former, but films and meditations to the latter. Furthermore, it seems to me that if alpha is perceptual and omega conceptual, then alpha is immoral and omega moral, since the one is apparent and the other essential, as relative to protons and electrons, imagination and intuition, centrifugal and centripetal, etc. Whether alpha is absolutely immoral or relatively immoral will depend on the brain to which it pertains, i.e. 'old' or 'new', and we may believe that it will be absolutely immoral (alpha) in the former case, but relatively immoral (alpha-in-the-omega) in the latter case. Likewise, whether omega is relatively moral or absolutely moral will depend on the brain to which it pertains, i.e. 'old' or 'new', and again we may believe that it will be relatively moral in the former

case (omega-in-the-alpha), but absolutely moral in the latter case (omega). Now if dreams, appertaining to the old brain, are absolutely immoral (perceptual) in relation to films, which, so I argue, appertain to the new brain, then thoughts, appertaining to the old brain, will be relatively moral (conceptual) in relation to meditation, which, so I contend, appertains to the new brain. But in between dreams and thoughts we shall find the relatively negative and positive amoral equivalents (protons/electrons) ... of fantasies and books, whereas in between films and meditation we shall find the relatively negative and positive amoral equivalents (protons/electrons) of videos and word processors. However, in between fantasies and books (or the reading thereof) we shall find the absolutely negative and positive amoral equivalents (dynamic neutrons) of seeing and speaking, whereas in between videos and word processors (or the reading thereof via VDU) we shall find the absolutely negative and positive amoral equivalents (dynamic neutrons) of cameras and talking computers. Finally, in between seeing and speaking we shall find the absolute amoral equivalence (static neutrons) of natural visionary experience, whereas in between cameras and talking computers we shall find the absolute amoral equivalence (static neutrons) of trips, or artificial visionary experience. Thus in the natural context of the old brain we shall find the following: dreams–fantasies–seeing–visions–talking–book reading–thinking, with dreams and thinking immoral alpha and moral omega, but fantasies and reading, seeing and talking, and

visions pertaining to different degrees and kinds of old-brain amorality. Likewise in the supernatural context of the new brain we shall find the following: films–videos–cameras–trips–speaking computers–WP reading–meditation, with films and meditation immoral alpha and moral omega, but videos and WP reading, cameras and speaking computers, and trips pertaining to different degrees and kinds of new-brain amorality. The old brain context is natural (superficial), the new brain context supernatural (artificial). Alpha is perceptual, omega conceptual. The perceptual precedes the conceptual. The VDU screen leads to meditation just as surely as the Bible (books) leads to prayer (a religious form of thought). But before the conceptual can arise on either level (or in either brain), the perceptual must have its day, with videos superseding cinema films just as surely as fantasies supersede dreams.

002. Where, formerly, I was disposed to regarding Fascism and Communism in terms of a new-brain alpha/omega dichotomy, I now tend – and I believe correctly – to regard Fascism (and especially Nazism) in terms of an old-brain omega, but Communism in terms of a new-brain alpha, which is to say, as superficial conceptual verses artificial perceptual, the book verses the film, the 'broken cross' (for Nazism was, after all, an extreme form of conceptual ideology) verses the star, 'the bourgeoisie in arms' verses the proletariat, a warped 'good' (omega) verses a straight 'bad' (alpha), and for that very reason a doomed cause, insofar as the 'March of History' demands that the new-brain alpha

supersedes the old-brain omega. However, if Fascism could never ultimately triumph over Communism, the probability of Social Transcendentalism doing so, or at any rate triumphing over Communism's democratic successor (about which more in due course), can only be much greater, insofar as I envisage this as the ultimate conceptual ideology, the ultimate ideology, and thus one that, appertaining to the new-brain omega, is as much beyond Communism as Fascism was before it, the supercross verses the star, the computer disc verses the film, the civilized proletariat verses the barbarous proletariat, a supergood verses a superevil, conceptual morality verses perceptual immorality, the goal of all historical striving. No, Fascism was not alpha but very much a 'bent' omega, a petty-bourgeois kind of extremism which reacted against the political barbarism of the star, a star-like cross which overlapped with Socialism while remaining fundamentally capitalist. For Capitalism is a bourgeois (superficial) omega, a relatively moral, because centralized and individualized, mode of economics, whereas Socialism, particularly in its mass-participatory manifestation of literal worker ownership of the means of production, is a proletarian (artificial) alpha, a relatively immoral, because decentralized and collectivized, mode of economics.

003. Whereas we used to think that Socialism automatically led to Communism, we now know that while Communism is beyond democratic



socialism, the 'theocratic' socialism of a social democracy lies beyond Communism. Socialism is democratic, Communism totalitarian, and while democratic socialism can only exist within the liberal framework of a capitalist democracy, 'theocratic' socialism, its proletarian equivalence, will only exist within the socialist framework of a social democracy, or a democracy in which a variety of proletarian parties are in socialistic contention beyond the totalitarian bounds of Communism or, more correctly, Bolshevism. Thus a social democracy can only be socialist, whereas a liberal democracy will be capitalist – the difference, in short, between bourgeois and proletarian forms of pluralism. It is good that autocratic Bolshevism (Stalinism) should, as a new-brain alpha, have been superseded by social democracy. But such a supersession can only be sustained on the basis of socialist economics, not by any compromise with Capitalism which, by contrast, would signify a regression from 'Communism' rather than a progression beyond it. However, if democratic socialism, pertaining to a bourgeois democracy, is anterior to totalitarian communism, and social democracy, pertaining to a proletarian democracy, posterior to it, then the only thing that lies beyond social democracy is ... social theocracy, or the democratic acceptance, by the proletariat, of religious sovereignty, the ultimate mode of sovereignty, which will bring about the 'Kingdom of Heaven' and thus salvation from 'the world', i.e. democratic sovereignty and its concomitant judicial and economic sovereignties. Such religious

sovereignty will effectively mean that the proletariat have rights appertaining to their spiritual self-realization, the right to artificial visionary experience and regular meditation in specially-built meditation centres not least among them, and these religious rights would have taken the place of such political rights as appertained to democratic republicanism. For all such political rights, not to mention their judicial and economic parallels, would have to devolve upon the Social Transcendentalist Centre through its Messianic figurehead, in order that the proletariat could be saved from them ('sins of the world') and be all the more credibly divine (as ultimate Godhead) in consequence. Only the political Centre, through its chief figurehead, would then be politically sovereign, and it would be the duty of this political Centre to serve the religious sovereignty of the proletariat, like Moses outside the Promised Land or Christ bearing 'sins of the world', in their spiritual interests. Hence an ultimate totalitarianism which will be the logical successor to republican democracy, a sort of supertheocratic dictatorship designed to lead and encourage the people out of the 'darkness' of the world and into the 'light' of Heaven.

004. Speaking atomically, one could say that, within the old-brain context, dreams correspond to proton wavicles, thoughts to electron wavicles; fantasies correspond to proton particles, book reading to electron particles; seeing corresponds to proton-biased neutron particles, talking to electron-biased neutron particles; visions correspond to neutron

wavicles. Likewise, within the new-brain context, it could be said that films correspond to proton wavicles, meditation to electron wavicles; videos correspond to proton particles, VDU-reading to electron particles; cameras correspond to proton-biased neutron particles, voice computers to electron-biased neutron particles; LSD trips correspond to neutron wavicles. Hence, within the contexts of both the old and new brains, we find a devolution, on the one hand, as from proton wavicles to neutrons via proton particles and proton-biased neutron particles, and an evolution, on the other hand, from neutrons to electron wavicles via electron-biased neutron particles and electron particles. A devolution from negative divine immorality, whether absolute or relative (depending on the brain context in question) to worldly amorality via negative diabolic immorality and negative purgatorial amorality on the one hand, and an evolution from worldly amorality to positive divine morality via positive purgatorial amorality and positive diabolic immorality on the other hand.

005. Rather than 'In the beginning was the Word, and the Word was with God, and the Word was God' (John 1:1), it should be said that 'In the end was the Word, and the Word was with Truth, and the Word was Truth (the Idea). For 'in the beginning' was the Dream, and the Dream was with God, and the Dream was God or, depending on your point of view, Beauty.

006. Music is the most conceptual of the Arts, which is to

say, the most idealistic, whereas painting is the most perceptual of the Arts, which is to say, the most naturalistic. In between these naturalistic and idealistic extremes, corresponding to alpha and omega, one finds the materialistic and realistic arts of sculpture and literature respectively – the former perceptual and the latter conceptual. Put theologically, one could say that music is the divine art, painting the diabolic art, sculpture the purgatorial art, and literature the worldly art, given their correspondences to idealism, naturalism, materialism, and realism respectively, or, in elemental terms, to air, fire, water, and earth. Thus painting and music would be as far apart as fire and air, or hell and heaven, whereas sculpture and literature would be akin to water and earth, or purgatory and the world, and therefore come in-between the other two arts when considered in terms of a vertical, or elemental, hierarchy. In Spenglerian parlance, painting would correspond to 'Historyless Chaos', sculpture to 'the Culture', literature to 'the Civilization', and music to 'Second Religiousness', assuming a chronologically historical progression, as it were, from naturalism to idealism via materialism and realism. Thus music is not only the most idealistic art form, it is the ultimate and final art form, towards which history would seem to tend. And music is never more idealistic than when highly or even absolutely conceptual, which is to say, when rhythm triumphs over pitch to a degree which puts it beyond any melodic/harmonic compromise ... in an intensely rhythmic purism. For in music, pitch corresponds to the perceptual (is perceptible as notes

on scores), whereas rhythm corresponds to the conceptual (the duration of notes), and the more conceptual and, hence, essential the society, the less pitch and the more rhythm there will be. The most evolved music, which can only be of the Holy Spirit, will be the most rhythmic (though not necessarily the most percussive), and thus of a degree of centripetal idealism which is positively divine. In the twentieth-century cleavage between rhythm and pitch, which typified the retreat from 'liberal' melodic/harmonic civilization, rhythm was of the omega and pitch of the alpha, the one effectively centripetal and thus of the Saved, while the other was effectively centrifugal and thus of the Damned – a cleavage between theocracy and autocracy, electrons and protons, introvert and extrovert, conceptual and perceptual, idealism and naturalism, the Holy Spirit and the Father, profound and superficial, etc., etc. Melody, corresponding to realism, and harmony, corresponding to materialism, are akin to Christ and the Virgin Mary within the vertical axis of 'liberal', or Western, civilization, and thus will be flanked by the naturalism of pitch and the idealism of rhythm, as Christ is flanked by the Father and the Holy Spirit within the Blessed Trinity. Thus whereas pitch is a proton equivalence and rhythm, by contrast, an electron equivalence, melody reflects a proton/electron compromise, while harmony is a neutron equivalence. In fact, harmony is inherently feminine and therefore supportive, traditionally, of masculine melody ... as the Virgin Mary was (and remains) supportive of Christ. Only pitch and rhythm, corresponding to the horizontal

axis, as it were, of a sort of Judeo-Eastern civilization (see diagram), are mutually exclusive or, depending on your point of view,

PITCH/MELODY/RHYTHM  
(naturalism) (realism) (idealism)

HARMONY  
(materialism)

absolutely antagonistic. For the more of the one the less there can be of the other, and in the end rhythm must triumph over pitch if music is to attain to an ultimate salvation in the most divine idealism. Verily, the omega supercross (of rhythm) must triumph over the alpha star (of pitch) and transcend both the worldly cross (of melody) and the purgatorial star (of harmony), if the 'Kingdom of Heaven' is to come to pass in musical no less than all other terms!

007. Anyone familiar with both alpha and omega music, or pitch-orientated and rhythmic alternatives, will know that whereas the former constrains one to idolatrous worship and reverential self-transcendence, the latter, by contrast, sets one free to realize the self in some degree or kind of 'groovy' self-indulgence. Thus whereas the one is autocratic,

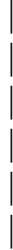
the other can only be theocratic, and there will be all the difference in the world, or perhaps I should say above it, between these two kinds of music.

Whether one transcends the self through idolatrous worship of some great pitch-orientated composition, or realizes the self through 'groovy' response to some great rhythmic composition, will depend upon whether one is disposed to alpha or to omega, autocracy or theocracy, the Father or the Holy Ghost, and is thus of the naturalistic centrifugal or of the idealistic centripetal. Evolution is on the latter's side, but the former still exists in all 'open societies', where the worship of pitch-orientated compositions will have especial appeal to those who, as autocrats, are accustomed to selflessly imposing themselves upon others, and who can only relate to self-transcendence in consequence.

008. Autocratic pitch-orientated virtuoso at a grand piano in, say, some concerto or jazz context. Democratic melodic/harmonic pianist at an upright piano in, say, some pop or rock context. Theocratic rhythmic pianist at an electric piano in, say, some soul or funk context. Perceptual–perceptual/conceptual–conceptual distinctions which range right across the musical spectrum. Additionally, one could argue that a harmonic pianist at a baby grand in some folk or pop context would correspond to a Catholic equivalence, and that the upright piano should be confined to rock or punk contexts in which melody predominates over harmony in typically Protestant fashion (see diagram 1).

1.

GRAND PIANO/UPRIGHT/ELECTRIC PIANO  
(Father) (Christ) (Holy Spirit)



BABY GRAND  
(Virgin Mary)

Thus whereas the harmonic pianist would be materialistic and the melodic pianist realistic, the pitch-orientated pianist would be naturalistic and the rhythmic pianist idealistic. An inharmonious type of 'harmonic' playing on the baby grand would be republican as opposed to Catholic, whereas an unmelodic type of 'melodic' playing on an upright piano would be liberal as opposed to Protestant. In the former case, pop as opposed to folk. In the latter case, punk as opposed to rock. Likewise it could be argued that when pitch-orientated virtuoso playing is