


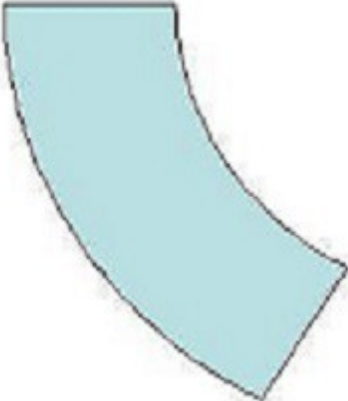
# REVELATIONS OF AN IDEOLOGICAL PHILOSOPHER

John O'Loughlin



REVELATIONS  
OF  
AN  
IDEOLOGICAL  
PHILOSOPHER

REVELATIONS  
OF  
AN  
IDEOLOGICAL  
PHILOSOPHER



*Revelations of an  
Ideological Philosopher*  
A CDM publication

# **REVELATIONS**

**OF AN IDEOLOGICAL PHILOSOPHER**

By

**JOHN O'LOUGHLIN**

Of Centretruths Digital Media

CDM Philosophy

This edition of first published 2012 and republished with  
revisions 2022 by  
Centretruths Digital Media

Copyright © 2012, 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

Cycles 1 – 10

Cycles 11 – 20

Cycles 21 – 30

Cycles 31 – 35

Biographical Footnote

## Preface

One could regard this project as conceptually similar to my **Revolutions** of an Ideological Philosopher (1997), since it continues the cyclical progressions from approximately where they left off in the previous title, with, if I may be so bold, even greater metaphysical depth and philosophical insight such that warrants association with the term 'revelations', not least about subjects and matters which have not been so comprehensively addressed in the past.

John O'Loughlin, London 1997 (Revised 2022)

# *CYCLES 1 – 10*

## *Cycle One*

01. When considered in relation to the elements, it could be argued that the Seasons proceed from Summer to Autumn via Winter and Spring, as from fire to air via water and vegetation (earth). For it does seem that there is a definite correlation between Summer and fire, the season of the sun *par excellence*; between Winter and water, the season of rain and frost and/or snow *par excellence*; between Spring and vegetation, the season of vegetative growth *par excellence*; and between Autumn and air, the season of wind and gales *par excellence*.
02. In gender terms, I would have to identify Summer and Winter with the female aspect of things and, by contrast, Spring and Autumn with their male aspect, the former seasons respectively diabolic (superfeminine-to-subfeminine) and feminine, the latter seasons masculine and divine (submasculine-to-supermasculine) respectively.
03. With regard to religious contexts, one could associate Summer with Hell, Winter with Purgatory, Spring with the Earth, and Autumn with Heaven, though only, of course, in very general and

approximate terms.

04. Like fire and water, Summer and Winter are primary seasons, given their female bias towards objectivity, whereas Spring and Autumn, by contrast, are comparatively secondary seasons, given their male bias, through vegetation and air, for subjectivity.
05. In general terms, females correspond to the primary seasons of Summer and Winter, fire and water, while males, by contrast, correspond to the secondary seasons of Spring and Autumn, vegetation and air.
06. With regard to sartorial options, one could argue that dresses correlate with Summer and skirts with Winter, whereas trousers (or some jean-like variant thereof) correlate with Spring and zippersuits with Autumn.
07. I find it difficult, in view of the above contentions, not to regard dresses as being as incompatible with, and therefore irrelevant to, males ... as zippersuits would be incompatible with, and therefore irrelevant to, females, bearing in mind their respective correlations with fire and air, or Summer and Autumn.
08. Likewise, I would have to regard skirts as being as incompatible with, and therefore irrelevant to,

males ... as trousers are incompatible with, and therefore irrelevant to, females, bearing in mind their respective correlations with water and vegetation, Winter and Spring.

09. A male in a dress and/or skirt would be as bent, and therefore gender-contradictory, as a female in trousers and/or zippersuit. For, in the one case, a preponderantly subjective creature would be advertising himself objectively, whereas in the other case a predominantly objective creature would be advertising herself subjectively. The former would be underestimating himself, while the latter would be overestimating herself.
10. The Seasons are not equal, any more than people in general are equal. Equalitarianism is almost invariably a doctrine of 'the low' and 'the base' which works to reduce everything, including life itself, to the lowest-common-denominator ... of mundane assessment.
11. Democracy is a product of equalitarianism, as, before it, was Christianity, which sought to elevate 'the humble' to positions of equality, in God's eyes, with 'the noble'!
12. Protestantism did much the same thing as Catholicism in reverse, by reducing 'the noble' to positions of equality, in Christ's eyes, with 'the humble'. In this respect, it paved the way for

democracy, which took the process a step further by doing away with 'the noble' altogether, thereby transforming 'the meek' from humble to arrogant.

13. This process has now gone so far that plebeian arrogance is taken for granted by the majority of people in countries where man is the measure of all things, and all things, seemingly, must bow to him.
14. The notion of 'in God's eyes' or 'in God's sight' is a contradiction in terms, since sight is less characteristic of God or what is godly than of the Devil, having affiliations with noumenal objectivity, and thus with what some more conventional souls would identify with 'original sin', but which I prefer to identify with the inception of Cupidian vice.
15. For Cupid, with bow drawn back to fire his arrow diagonally downwards upon the heart, is the perfect illustration of noumenal objectivity, which stretches, in superfeminine-to-subfeminine fashion, from eyes to heart.
16. As a rule, a female does not become a male, nor does a male, with few exceptions, become a female. The one is conditioned by objective criteria originating in a vacuum (the womb) and the other by subjective criteria centred in a plenum (the scrotum). These criteria are effectively immutable.



17. As to the question of whether females are biologically or socially conditioned, it seems to me that they are both biologically conditioned (as alluded to above) *and* socially conditioned, but that the ratio of the one to the other will vary with the individual, the society, the ethnicity, and even the age in which females live, so that no one factor is ever exclusively prominent.
  
18. I would argue that in a Christian culture more social than biological, but that in a non-Christian, or heathen, age like the twentieth century, which was overwhelmingly sensual, the conditioning emphasis will be more biological than social. For social conditioning is what pegs females down to a subordinate position to males in deference to the latter's natural determinism, whereas biological conditioning releases females from social constraints and encourages males to defer, by contrast, to free will, a thing having more intimate connections with biological conditioning than many men, and not a few women, might suppose. In fact, it would be no exaggeration to say that free will stems from biological conditioning in relation to a vacuous premise (the womb) that conduces towards objectivity. And in this respect it is quintessentially female.

## *Cycle Two*

01. To contrast, on a European basis, the outer fire of French materialism with the inner fire of Dutch materialism, the former corresponding, in personal terms, to the eyes and the latter to the heart, so that we have a space–time axis which contrasts metachemical sensuality with metachemical sensibility.
02. Likewise, to contrast the outer water of English realism with the inner water of Italian realism, the former corresponding, in personal terms, to the tongue and the latter to the womb, so that we have a volume–mass axis which contrasts chemical sensuality with chemical sensibility.
03. Similarly, to contrast the outer vegetation of Spanish naturalism with the inner vegetation of Russian naturalism, the former corresponding, in personal terms, to the phallus and the latter to the brain, so that we have a mass–volume axis which contrasts physical sensuality with physical sensibility.
04. Finally, to contrast the outer air of German idealism with the inner air of Irish idealism, the former corresponding, in personal terms, to the ears and the latter to the lungs, so that we have a time–space axis which contrasts metaphysical sensuality with

metaphysical sensibility.

05. Of course, each of the above aphorisms has reference to a generalization, on a European-wide basis, such that focuses on what is conceived to be the most applicable element to each of the aforementioned countries, further subdividing this element along sensual and sensible lines in relation to outer and inner contexts.
06. Thus the Frenchman, the Englishman, the Spaniard, and the German are conceived as being on the sensual, or outer, side of their respective elements, viz. fire, water, vegetation, and air, whereas the Dutchman, the Italian, the Russian, and the Irishman are conceived, by contrast, as being on the sensible, or inner, side of those same elements respectively.
07. Thus where the eyes, the tongue, the phallus, and the ears are the (sensual) organs with which Frenchmen, Englishmen, Spaniards, and Germans have been respectively identified, the heart, the womb, the brain, and the lungs are the (sensible) organs with which, directly or indirectly, I tend to identify a majority of Dutchmen, Italians, Russians, and Irishmen.
08. One is thereby contrasting, in very general cultural terms, the outer evil of France with the inner evil of Holland in relation to fiery materialism; the outer

goodness of England with the inner goodness of Italy in relation to watery realism; the outer folly of Spain with the inner folly of Russia in relation to vegetative naturalism; and the outer wisdom of Germany with the inner wisdom of Ireland in relation to airy idealism.

09. In simple religious terms, this would suggest that whereas fundamentalism would be chiefly characteristic of both France and Holland in their respective ways (eyes/heart), humanism would be no-less chiefly characteristic of England and Italy in their respective ways (tongue/womb).
10. Likewise, I am suggesting that whereas nonconformism would be chiefly characteristic of both Spain and Russia in their respective ways (phallus/brain), transcendentalism would be no-less chiefly characteristic of Germany and Ireland in their respective ways (ears/lungs).
11. In general cultural terms, France and Holland should be identified with a painterly tradition, since painting is the art form that corresponds most closely to the element of fire, whereas England and Italy should be identified with a writerly tradition, since writing is the art form that corresponds most closely to the element of water.
12. Similarly, Spain and Russia should be identified with a sculptural tradition, since sculpture is the art

form that corresponds most closely to the element of vegetation (earth, clay), whereas Germany and Ireland should be identified with a musical tradition, since music is the art form that corresponds most closely to the element of air.

13. In each of the above aphorisms, the cultural generalization to which each of the countries is subjected has to be considered in relation to the Heathen/Christian dichotomy, here implicit, between sensuality and sensibility, the outer, or 'once-born', manifestations of the respective elements and their inner, or 'reborn', manifestations thereof.
14. Hence French painting, for example, will be rather more outer, or 'once born', than Dutch painting, whilst English literature will be correspondingly more sensual, or heathenistic, than Italian literature.
15. Conversely, Russian sculpture will be rather more inner, or 'reborn', than Spanish sculpture, whilst Irish music will be correspondingly more sensible, or Christian, than German music.

### *Cycle Three*

01. The contention, expressed above, that Italy should be identified with watery re-birth (the womb) lends

itself to the notion that Italian sensibility is not only Marian as opposed to, say, Christic, but that Roman Catholicism, the mode of Christianity one would most identify with Italy, is accordingly biased towards Marianism, in contrast to the Christic bias of, say, Eastern Orthodoxy in connection with the Russian Church.

02. Now if Romanism is the Catholicism of Mary and Orthodoxy, at least in its Russian manifestation, the Catholicism of Christ, then one would have reason to believe that Greek Orthodoxy was, in comparative terms, the Catholicism of the Father, and what may be called Celtic Radicalism the Catholicism of the Holy Spirit.
03. Put elementally, in terms of fire, water, vegetation, and air, this would suggest that Catholicism could be regarded as stretching from fiery fundamentalism on the Far Left, as it were, of the Christian spectrum to airy transcendentalism on the Far Right, with watery humanism and vegetative nonconformism holding comparatively left- and right-wing positions in between – as, overall, from Greek Orthodoxy to Celtic Radicalism via Roman Catholicism and Russian Orthodoxy.
04. Hence Christianity would afford us the contrast, within the same religion, of Greek fieriness, Italian wateriness, Russian vegetativeness, and Irish airiness, with corresponding distinctions of

emphasis between the Father, the Mother, the Son, and the Holy Ghost.

05. If this were so, then we can believe that the Gaelic aspects of Irish culture, including stout and sport, owe more to Celtic Radicalism than ever they do to Roman Catholicism, and that there is accordingly a struggle at large in Ireland between the Marian culture of the official church and the spiritual culture of the church which, in its Celtic idealism, most corresponds to Gaelic sensibility.
06. That which is best in and about Ireland would therefore be less Roman than Celtic, and we may hold that only in the idealism of the Celtic Church would the Irish people come anywhere near the true spirituality of full-blown transcendentalism.
07. The Social Transcendentalism to which I, as a self-professed Messiah, subscribe would, of course, leave the Christian spirituality of Celtic Radicalism far behind in its advocacy of transcendental meditation and total break with Biblical adherence, through the Old Testament, to Creator-based concepts of God, but, in comparative terms, Celtic Radicalism would seem to be the mode of Christianity which does most justice, within the restricted parameters of the Catholic Church, to Christian idealism, with due reference, in consequence, to the Holy Ghost.

08. In this respect, it could be regarded as standing above both the Christic bias of Russian Orthodoxy and the Marian bias of Roman Catholicism, as air transcends both vegetation and water.... Which is not to say that vegetation and water don't religiously exist in Ireland, but, rather, that they would be less characteristic of the Celtic majority's sensibility than air, bearing in mind the extent to which Irish Celts are historically drawn, through Gaelic culture, to airy transcendentalism in response, in no small measure, to the mountainous uplands which typify a not-inconsiderable proportion of the island of Ireland.
09. Which, of course, is also true of Scottish and Welsh Celts, whose Gaelic traditions display a bias towards airy sensibility over vegetative and watery, not to mention fiery, parallels existing elsewhere.
10. Indeed, just as Scottish and/or Welsh Gaels can be added to their Irish counterparts in relation to airy sensibility, often culturally manifesting itself through piping of one kind or another, so it seems to me that the Portuguese should be added to the Germans where airy sensuality is concerned, since Portugal is by no means as flat or plain-like as Spain, and Portuguese influence in South America betrays ample evidence of an airy bias not incompatible with German influence there.
11. However that may be, there is scope, in Europe, for



making fourfold ethnic distinctions, based on the elements, between fiery Gallic, watery Nordic, vegetative Slavic, and airy Celtic, with Latin or, rather, Hispanic (in broad terms), Teutonic, Slavonic, and Gaelic cultural implications respectively.

12. The Gaul and the Gael are not as close as a superficial analysis could lead one to believe, but are as antipodes in a gender dichotomy which places Gallic and Nordic on one side of the fence, and Slavic and Celtic on the other – the former as fire and water in relation to female alternatives, the latter as vegetation and air in relation to male ones.
13. Verily, the Slavic and Celtic side of the ethnic divide, being subjective, is beyond the objectivity of its female side, as folly and wisdom lie beyond evil and good, the one relatively so, the other absolutely so, as befitting the distinction between vegetative sin and airy grace.
14. Such, in very general terms, is how I conceive of the principal European peoples, although, in practice, they are much more mixed than such straightforward theories would allow, and all countries contain minorities, in any case, which seem to elude neat pigeonholing in relation to Christianity, either because they come from outside Europe or because they are products of cross-breeding, or for some other no-less cogent reason.

My task as a philosopher is simply to establish broad categories whereby some pattern or methodology can be maintained, to the end of securing an enhanced understanding of life in general terms. And in this respect I believe I have succeeded where others, before me, have failed.

### *Cycle Four*

01. If art, literature, sculpture, and music can be pursued on either a sensual or a sensible basis, as I have argued, then it must follow that criteria of hierarchical evaluation regarding the principal art forms will differ according to whether they are demonstrably 'once born' or 'reborn', outer or inner, in the manner described.
02. Hence we should have no difficulty in establishing that predominantly sensual manifestations of these art forms will reflect heathenistic criteria of evaluation, whereas their sensible counterparts will reflect Christian criteria, in due 'reborn' vein.
03. Because the elements follow a descending hierarchy, based on their degree of sensuality, from fire to air via water and vegetation in 'once born', or heathenistic, mode, we may hold that the hierarchical order of art forms will reflect this descent when they are recognizably sensual, in

consequence of which art (painting) will be adjudged the highest art form, literature the second highest, sculpture the third highest or, rather, second lowest art-form, and music the lowest, as we proceed, in primary fashion, from fire to water and, in secondary fashion, from vegetation to air.

04. Conversely, because the elements follow an ascending hierarchy, based on their degree of sensibility, from fire to air via water and vegetation in 'reborn', or Christian, mode, we may hold that the hierarchical order of art forms will reflect this ascent when they are recognizably sensible, in consequence of which art (painting) will be adjudged the lowest art form, literature the second lowest, sculpture the third lowest or, rather, second highest art-form, and music the highest, as we proceed, in secondary vein, from fire to water, and, in primary vein, from vegetation to air.
05. Thus whether painting, for example, be adjudged a first- or a fourth-rate art form will depend on whether it is recognizably sensual, and heathenistic, or sensible, and Christian, since in the one case it will approximate to the eyes, whereas in the other case its approximation will be to the heart.
06. Likewise, whether literature be adjudged a second- or a third-rate art form will depend on whether it is recognizably sensual, and 'once born', or sensible, and 'reborn', since in the one case it will

approximate