

TERMINOLOGICAL DICTIONARY OF SOCIAL TRANSCENDENTALISM

John O'Loughlin



TERMINOLOGICAL DICTIONARY
OF SOCIAL TRANSCENDENTALISM
BY
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OF CENTRETRUTHS DIGITAL MEDIA

CDM Philosophy

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PREFACE

Conceived in alphabetical order, this 'terminological dictionary' of my philosophy ranges from A–Z in what is arguably the most thematically comprehensive and structurally definitive of all my 1990s works – one that not only sums-up the ideological philosophy of Social Transcendentalism in relation to 'the Centre', as to a Centric approach to civilization, but still manages to refine upon and remodel, in typically cyclical vein, some of the accepted wisdom of the past, as well – dare I say? – as add new material to the overall corpus of philosophical-cum-theosophical ideas which presage the future.

John O'Loughlin, London 1999 (Revised 2022)

A

ABSOLUTE: Behind or beyond relativity, the absolute is subatomically defined in relation to a ratio of either most particles/least wavicles or most wavicles/least particles in any given element and/or elementino (as germane to sensuality and/or sensibility). Thus absolutism is less than fully or completely absolute but, nevertheless, is not relative, in the sense of molecular. In disciplinary terms, both science and religion are held to be absolute, particularly in their *per se*, or metachemical and metaphysical, manifestations.

ACTING: That which acts does so, more often than not, from an unconscious predisposition, and isn't necessarily synonymous with *doing*, as in the case of those patterns of behaviour which follow from conscious volition. In fact, to do is to act consciously, or wilfully, whereas acting for its own sake or independently of conscious volition follows from the impulsive promptings of the Id, and is therefore less intentionally evocative than unintentionally instinctive.

AFTERLIFE: Period following death during which chemical changes in the brain and/or nervous system engender experience of an 'inner light' which effectively brings one face-to-face, as it were, with the Self, whether negatively or positively, for better or worse, at one planar level or another, according to the way one

had generally lived. I happen to believe that this condition of self-realization lasts until such time as either extensive decomposition or artificial incineration of the corpse puts an end to it, thereby rendering the Afterlife less than everlasting. Yet the condition itself would be sufficiently permanent, or continuously persistent, in itself as to warrant equation with Eternity. However, I also happen to believe that just as man can artificially terminate the afterlife experience, whether from moral ignorance or fear, so he should be able to artificially reproduce it, effectively 'resurrecting the dead' by creating afterlife-type experiences synthetically, with the aid of certain drugs, including LSD, and thereby sustain life beyond natural decomposition via technological stratagems ultimately aimed at man's overcoming and transmutation, via a cyborg-like transition, into a post-human species capable, with further refinements, of living for ever, i.e. eternally, and in relation to a variety of afterlife-type experiences, some of which would be synthetic and others super- or, rather, subnaturalistic. Obviously, such a procedure will take time, much time, and be conducted over several generations of human life. But I believe it is possible, and should be pursued as a superior alternative, symptomatic of evolutionary progress, to the 'natural' afterlife of the grave. I also happen to think that it can only be pursued, systematically and officially, within the context of 'Kingdom Come', i.e. under the reign of religious sovereignty on a mass scale, such that would, theoretically speaking, have saved the people, should they desire salvation, from 'sins and/or punishments of

the world', viz. the contemporary contexts of mass political sovereignty and their social concomitants. Therefore up until the dawn of 'Kingdom Come', the prospect of a synthetic and/or subnaturalistic Afterlife with the potential to last for ever ... will have to be put on hold, since it is not something that can come to pass while 'the world' still exists and the Afterlife, with due 'naturalistic' limitations, is accordingly no more than a peripheral event tangential to life as we generally know it.

AIR: The fourth and most evolved element, germane to metaphysics. Air is unseen and universal, profound and omnipresent, and is the mystical, or subnatural, element *par excellence*. As a type of spirit, air corresponds to a secondary order of Heaven, a Heaven not of *being* (soul) but of *giving* (spirit).

AIRWAVES: The outer, or sensual, mode of metaphysical spirit, which corresponds to a theocratic as opposed to a meritocratic orientation, and generally implies a preference for 'once born' over 'reborn' metaphysics by those who avail of the airwaves by listening to music, song, poetry, etc., in typically Western and, in particular, Catholic vein.

ALLAH: Name given to God within Mohammedanism, albeit to God conceived in relation to the Cosmos, and therefore on terms deriving from the Jewish notion of God as Creator of the world and of life in general. Therefore analogous, in a way, to both Jehovah and the

Father, except that, like Jehovah though unlike the Father, Allah corresponds to noumenal objectivity, the metachemical objectivity of what is in effect a female position compared with or, rather, contrasted to the male position ... of metaphysical subjectivity, the noumenal subjectivity of both the Father vis-à-vis Christ and, within Middle-Eastern religion, Satan vis-à-vis both Jehovah (superfeminine) and Allah (subfeminine), neither of which are as godly as convention would have one believe! But if, in Social Transcendentalist philosophy, Allah is less divine than diabolic, 'He' is diabolic with a sensible as opposed to a sensual disposition, the disposition, one could argue, of the planet Venus as opposed to the central star of the Galaxy, as, indeed, to the stellar plane in general. Thus, like Jehovah, 'He' is in opposition to Satan, but in opposition from a different, if not contrary, standpoint, the standpoint of subfeminine objectivity as against superfeminine objectivity. Yet in Mohammedanism no less than Judaism, Satan is regarded as the Devil, his submasculine subjectivity in sequential time due target for denigration from the female standpoints of spatial space and repetitive time, so that both superfeminine sensuality (Jehovah) and subfeminine sensibility (Allah) continue to assume moral superiority over him.... Falsehood, to be sure, but then established religions of this nature invariably accept a female hegemony pretty much as a matter of course.

ALPHA: The beginnings as opposed to the endings, but also that which is objective, and hence female, rather

than subjective, and hence male, whether in sensual or in sensible terms.

AMORAL: Any position of compromise between immoral and moral alternatives, whether it be worldly, and phenomenal, or supra-worldly, and noumenal, the latter of which I have customarily identified with the notion of Limbo. Be that as it may, an amoral person is either androgynous in what amounts to a balance between feminine and masculine (phenomenal) or diabolic and divine (noumenal) alternatives, or simply given to a compromise with that which pertains to the opposite gender from the standpoint of the gender to which he/she pertains, be it phenomenal or noumenal, lower class or upper class. In this looser and arguably more prevalent concept of amorality, the amoral person is basically immoral or moral, objective or subjective, female or male, but disposed to compromise with his/her opposite.

ANALOGUE: The establishment of a parallel between two or more seemingly unconnected contexts or subjects, the better to understand how they relate to each other. Hence, in music, harmony stands to rhythm, melody, and pitch as soma to psyche, thereby indicating that while harmony corresponds to the Will, rhythm, melody, and pitch correspond to the Ego ... from the Subego (the Soul) and the Ego proper to the Superego (the Mind). Furthermore, harmony is itself divisible on a three-way basis between rhythmic harmony (involving chordal repetition), melodic harmony (involving chordal

variation), and pitchful harmony (involving broken chords), each of which more exactly corresponds to the Subwill (the Id), the Will, and the Superwill (the Spirit), so that we have a 'Three in One' of musical soma corresponding to sub-unconsciousness, unconsciousness, and super-unconsciousness, a parallel, in the Will, to the 'Three in One' of musical psyche, viz. rhythm, melody, and pitch, corresponding, in the Ego, to subconsciousness, consciousness, and superconsciousness.

ANGEL: Traditionally conceived as messengers of God and/or the gods, angels are usually regarded as being androgynous or hermaphrodite, though it is hard to avoid equating them with an unequivocally female disposition in relation to the light, as if they were that which issued from the stellar body and/or bodies rather than the stars as such, identifiable, by contrast, with the gods. Conversely, demons would have a male disposition in relation to the heat, as if they issued from the sun, the solar body, and were no less of an extrapolation from the Devil than angels could be regarded as having been extrapolated from God. Of course, with my Nietzschean 'transvaluations', I happen to believe that angels and devils should have a stellar association and demons and gods, by contrast, a solar association, since I do not hold to the view that God preceded the Devil, and would not regard angels, in consequence, as standing closer to God and demons, by contrast, as standing closer to the Devil. On the contrary, the view I take confirms my conviction that, just as the stellar light preceded the solar heat, so

angels preceded demons as star-devils preceded sun-gods. The angel is indeed closer, as light, to the stars, but it is the stars which, in Social Transcendentalism, are diabolic in their metachemical objectivity, and the angel which is accordingly the 'messenger of the Devil and/or devils'.

ANTI-CHRIST: The negative counterpart to Christ, having more to do with ignorance and pain than with knowledge and pleasure. Thus literally the inorganic mode of voluminous volume, or sensible vegetativeness, as germane to phenomenal subjectivity. However, in a looser and somewhat more gender-based context, the Anti-Christ is that which is ranged against Christ or Christianity from a female point of view, specifically from the water-biased positions of those denominations which both refuse to countenance the (vegetative) figure of the Crucified Christ on the Cross and reject the Eucharist. Such Protestant, and specifically Puritan, denominations could be regarded as being ranged against Anglo-Catholicism in Anti-Christic fashion, since the Anglican Christ effectively gets to play 'fall guy' for Puritan denigration within the inverted triangle of so-called Protestant solidarity or, as it might alternatively be called, British civilization. Outside the phenomenal parameters of Christianity, however, it is difficult to conceive of the term 'Anti-Christ' having any applicability or relevance, since other than simply signifying one's being against Christianity, it is more usually vis-à-vis both the Catholic (non-triangular) and Protestant (triangular) types of society that such a term

exists, and exists within a negative, or oppositional, relationship to them.

ANTI-NATURAL: That which is anti-natural is metachemical, and hence fiery, the element which corresponds, in its magical appearances, to the Will *per se*, or metachemical unconsciousness (soma).

ANTI-VALUES: The negative counterparts to or equivalents of anything positive. Anti-values include such instinctual and intellectual attributes of power and form as ugliness, weakness, ignorance, and falsity, as well as such spiritual and emotional conditions, respectively applying to glory and contentment, as hatred, humiliation, pain, and woe. Generally speaking, such negative values are regarded, in my philosophy, as deriving from inorganic as opposed to organic factors, and are thus considered to have a cosmic (noumenal) and/or a geologic (phenomenal) basis in life, a basis owing more to female than to male influences.

APHORISM: Aphorisms are akin to maxims, if slightly longer, as a rule, in that they illustrate a commitment to time and space by the writer, more usually a philosopher, which allows him to do literary justice to the divine and/or sublime. As one of the four principal modes of philosophical presentation (the others being essays, dialogues, and verse), the aphorism alone corresponds to metaphysics, and thus to philosophy *per se*. The genuine philosopher, a metaphysician, will thus be one who utilizes aphorisms, or aphoristic notes, for purposes

of metaphysical exegesis. One could argue, more pedantically, that whereas the sensual metaphysician utilizes maxims, theocratically, in time, the sensible metaphysician utilizes aphorisms in space, thus bringing metaphysics to a meritocratic head.

A POSTERIORI: When used in terms of denoting from effect to cause, it can be maintained that things proceed from wavicle to particle, as from the Ego to the Will, rather than *vice versa*.

APPEARANCE: That which is apparent tends to be of the Will rather than of the Soul or anything in between, like the Spirit and the Ego, and is therefore doingful rather than beingful, superficial rather than profound, of elemental particles rather than elemental wavicles, and indubitably evil rather than wise. Whether it has to do with the first-rate appearance of metachemical will (anti-natural), the second-rate appearance of chemical will (supernatural), the third-rate appearance of physical will (natural), or the fourth-rate appearance of metaphysical will (subnatural), evil it remains, and antithetical, in consequence, to the wisdom of essence. But appearance cannot be destroyed or removed in the interests of essence! On the contrary, one can only exchange one sort of appearance for another in the interests of a corresponding kind of essence, since without it there would be no possibility of essence, not to mention quantity and quality, those intermediate positions.

A PRIORI: When used in terms of denoting from cause

to effect, it can be maintained that things proceed from particle to wavicle, as from the Spirit to the Soul, rather than *vice versa*.

ARISTOCRACY: Rather than taking the view that aristocrats are akin to 'angels' vis-à-vis autocrats, I have tended to regard them as illustrative of more sensibility than sensuality in relation to the realm of noumenal objectivity, so that they exist as a category in their own right and quite independently of autocrats. In fact, whereas autocracy exemplifies for me a superfeminine disposition, aristocracy exemplifies a subfeminine disposition having more to do with time than space within the metachemical axis, necessarily Cupidian, of noumenal objectivity. Hence autocrats and aristocrats are two aspects of the same freedom, a ruling freedom stretching from sensuality to sensibility in space–time devolution, as from the stars, or a particular star (like the central star of the Galaxy) to the planet Venus negatively, in relation to the inorganic, and from the eyes to the heart positively, in relation, by contrast, to the organic.

ART: In elemental terms, art is the metachemical branch of the Arts *par excellence*, though in relation to the various linear planes, whether noumenal or phenomenal, it is the art form of space *par excellence*, with particular reference, in sensuality, to spatial space. It is also, on that account, the art form of beauty, as of the Beautiful.

ART SUBDIVISIONS: Art conceived as being

subdivisible into painting, the metachemical *per se* of art; water colouring, the quasi-chemical 'bovaryzation' of