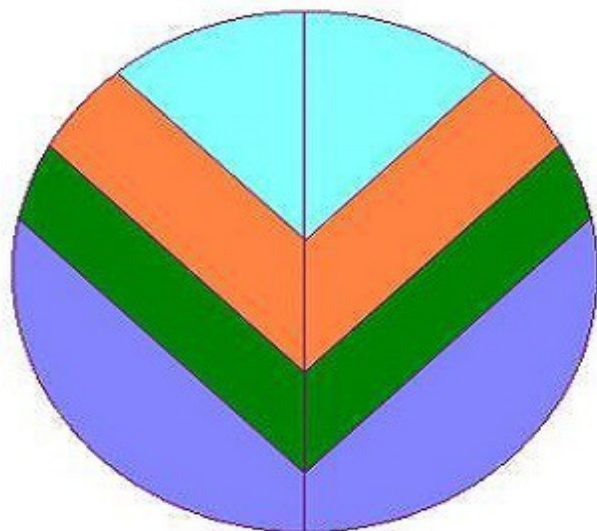


**VERITAS**  
**PHILOSOPHICUS**  
*Or*  
**Philosophical Verity**

**JOHN O'LOUGHLIN**



(c)1999  
JO'L

# VERITAS PHILOSOPHICUS

*Or*

## **Philosophical Verity**

By

**JOHN O'LOUGHLIN**

Of Centretruths Digital Media

CDM Philosophy

This edition of *Veritas Philosophicus* 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

ISBN: 978-1-4461-1056-0

# CONTENTS

## PREFACE

001 – 025

026 – 050

051 – 075

076 – 100

101 – 125

126 – 150

151 – 175

176 – 187

## BIOGRAPHICAL FOOTNOTE

## PREFACE

This volume of aphoristic philosophy derives its Latin-sounding title from the use of 'V' structures in a majority of the diagrams which characterize it and which enabled me to approach Truth, or metaphysical knowledge, from a more systematic and comprehensive standpoint, building on the 'T' structures common to both the *Critique of Post-Dialectical Idealism* (1989–91) and *Philosophical Truth* (1991), until I had amassed a considerable number of diagrammatic quadruplicities of the sort deriving from their 'elemental', or element-conditioned, theories.

Of real significance here is the modification of perspective which develops from the use of two different types of diagrammatic structure, and it is characteristic of my methodology that the earlier perspective is either corrected or refuted, as we move into a more logically advanced structural mode.

John O'Loughlin, London 1992 (Revised 2022)

## 001 – 025

001. To distinguish not only between video tapes as democratically right wing and audio tapes as democratically left wing, but also between singles as autocratically right wing and compact discs as theocratically left wing, with L(ong)P(layer)s democratically centrist, which is to say, corresponding to a liberal middle ground in between conservative (video) and radical (audio) alternatives. Hence while singles are extreme right-wing and compact discs extreme left-wing, albums are centrist, reflecting an inner darkness (phenomenal selfishness) on external (stylus) terms. Singles correspond to television (indeed, are regularly advertised on TV pop shows), whereas compact discs correspond to computers, since germane to an inner, as opposed to an outer, light. Albums, in their centrist liberalism, correspond to record-players and, by implication, midis, whereas video tapes naturally correspond to video-recorders and audio tapes to audio-recorders, the former more often associated with television and the latter with radio.
002. From computer games and trips to meditation, a progression of the inner light from machines to pure spirit via pharmaceuticals ... as it passes from the external realm of computers to the internal realm of meditation via a contemplative middle

ground corresponding, in some small sense, to the Son ... of the 'trinity' of (holy ghost) divine options.

003. Traditionally, the only thing that really distinguishes democratic socialism from totalitarian socialism is its willingness to compromise with bourgeois parties within the broad framework of a bourgeois/proletarian civilization, capitalist on the one hand and socialist on the other. Yet, gradually, bourgeois/proletarian civilization is being replaced by a sort of proletarian absolutism, in which the formerly bourgeois parties ... of the Liberals and the Conservatives ... have transformed themselves into quasi-proletarian parties (still operating, however, under capitalism) which have effectively superseded Labour (at any rate, in its traditional guise) in much the same way that centrists and radicals in Russia have superseded the Soviet Communist Party. Now it is Labour which, less hard-line state socialist than formerly, is a largely social democratic party to the right, in the topsy-turvy world of British politics, of both the Liberal Democrats (formerly Liberals) and the so-called Conservatives (effectively radicals). Now the other two parties, and the Conservatives in particular, are all for expanding the domain of private responsibility in economic matters; though the Liberal Democrats favour an even-handed approach to government, suggestive of a cross between state socialism and private capitalism. However, it was the so-called Conservatives who, with wider share

ownership, placed the most burden, economically speaking, upon the British electorate, and who, paradoxically, tended to remain in the vanguard of late-twentieth-century British politics. Not for me to encourage further burdening of the people in this or indeed any other way! But I do know that unless the people *are* burdened with private responsibility in these matters, they can never be saved from them in the name of religious sovereignty thereafter, saved from 'sins of the World' in the interests of spiritual self-realization in the 'Kingdom of Heaven' of a full-blown Social Transcendentalist Centre. Unfortunately, state socialism does not save the people from 'worldly sins'. It simply takes the burden of such sins upon itself and thus functions as an autocratic impediment to private responsibility in regard to them. A people under state socialism are not in a position to fob off 'sins of the World' upon the Second Coming, or his nearest equivalent. Rather, they are as children before an all-powerful father who, together with the bureaucratic mother, rules the national family in their name, but with intent to keeping as much power, or economic might, in his hands as possible. Such state power is Antichristic, and until it is replaced by people power there can be no democratic progression towards salvation in and through the Holy Ghost. Not that the British people could be regarded as candidates for spiritual salvation! For as long as they remain subjects of a reigning monarch, the effective Antichrist of an

alpha-stemming state, they cannot be regarded as a 'God's people' but, on the contrary, more as a 'Devil's people'. Only the Irish people, with their papal allegiance within the proletarian framework of a soft-line republic, are recognizable to the Second Coming as a 'God's people', and it is to them that the option of religious sovereignty will be put when Social Transcendentalism is in a position to 'set up shop', as it were, and do ideological business in the interests of spiritual salvation. For the papacy is no less a symbol of Christ than the monarchy a symbol of the Antichrist, and it is to those who are of the Church rather than of the State that the Second Coming must appeal when the time comes for him to establish his 'Kingdom of Heaven' on earth. The Irish are manifestly a people of the Church, and accordingly they must figure prominently in the list of peoples for whom 'salvation from the World', i.e. the State and its burdens thereof, is a moral entitlement. As for the British, they will have much to do before any such moral entitlement, born of an omega orientation, could be inferred – the abolition of the monarchy and the disestablishment of the Church of England not the least of requirements from a messianic standpoint.

004. Sense in which musical instruments are divisible not only with regard to elemental spectra, i.e. earth, water, fire, and air, but into immoral, amoral, and moral distinctions within any given elemental



spectrum, be it of the body, the intellect, the soul, or the spirit. Hence where the bottom spectrum of what we may call earth/body instruments is concerned, immoral/amoral/moral distinctions between banjos, guitars, and violins, with reactive implications on the Left, attractive implications on the Right, and both reactive (strumming) and attractive (finger-picking) implications in the Centre. Likewise, where the spectrum of water/intellect instruments is concerned, immoral/amoral/moral distinctions between vibraphones, pianos, and organs, with reactive implications on the Left, attractive implications on the Right, and both reactive (staccato) and attractive (legato) implications in the Centre. Similarly, where the spectrum of fire/soul instruments is concerned, immoral/amoral/moral distinctions between gongs, drums, and hand percussion, with reactive implications on the Left, attractive implications on the Right, and reactive/attractive implications, as between symbols and drums, sticks and brushes, in the Centre. Finally, where the top spectrum of air/spirit instruments is concerned, immoral/amoral/moral distinctions between flutes, trumpets, and saxophones, with reactive implications on the Left, attractive implications on the Right, and reactive/attractive implications in the Centre ... as befitting a compromise between centrifugal and centripetal extremes, the mouthpiece of the trumpet (as of the trombone and French horn) being

somehow amoral in relation to the mouthpiece of the flute on the one hand and of the saxophone on the other. The technique of blowing into a trumpet is less reactive (and centrifugal) than with a flute, but less attractive (and centripetal) than with a saxophone. Hence, to make a table of these divisions, we shall find:—

	IMMORAL	AMORAL	MORAL
Wind:	flutes	trumpets	saxophones
Percussion:	gongs	drums	hand drums
Keyboards:	vibes	pianos	organs
Strings:	banjos	guitars	violins

with other instruments roughly categorizable as falling into one or other of the three ethical categories on whichever elemental spectrum – like, for example, harmonicas in relation to flutes, trombones in relation to trumpets, and clarinets in relation to saxophones. The playing approach to the harmonica is somewhat reactive and centrifugal, in contrast to the playing approach to the clarinet which, like the saxophone, is an instrument around which the player wraps his lips in an attractive centripetal technique of wind production. By and large, the immoral instruments correspond to proton autocracy, the amoral instruments to neutron democracy, and the moral instruments to electron theocracy. The proton alpha is naturalistic, the electron omega supernaturalistic, and the neutron middle ground materialistic on the

Left and supermaterialistic (or electronic) on the Right, as when we distinguish, for instance, between acoustic pianos (both grand and upright) on the Left/Centre and electric pianos on the Right, the latter a bound-electron equivalence in relation to the neutron equivalence of acoustic pianos, both negative (grand) and positive (upright), which correspond to conservative and liberal positions vis-à-vis a radical alternative. Hence in regard, for example, to modern baby grands and upright pianos, the electric piano corresponds to a right-wing equivalence bound, in democratic relativity, to both left-wing (grand) and centrist (upright) acoustic pianos of a more state-orientated naturalistic essence. Freedom from such a democratic binding for the electric piano can only entail synthesizer absolutism in free-electron theocracy.

005. In regard to autocracy, which absolutely upholds the State, democracy is comparatively anarchic. In fact, anarchism is the essence of democracy, a middle ground between State and Church, Antichrist and Christ, in which the people wrest power (politically, economically, and judicially) from the State and effectively rule themselves until such time as, overburdened by 'sins of the World', they desire salvation from their power in terms of a religious sovereignty such that can only be offered them by the Second Coming, or messianic equivalence thereof, when he considers the moment

ripe. Hence democratic anarchy is a precondition of the 'Kingdom of Heaven' and thus of a full-blown theocracy in which the people are free to realize their spiritual selves in the most complete religion of which it is possible to conceive.

Autocracy is the Father, democracy the Son, and theocracy the Holy Ghost of this distinction between all-powerful State, democratic anarchy, and ultimate Church, the 'church' of a truly saved people.

006. There is a sense in which the 'Three in One' is also the 'One in Three' – say, a given song available not only on LP but on video and audio tapes as well, and that both the Father and the Holy Ghost are also divisible into a 'Three in One', as when we distinguish between, say, computer games as the 'father' of the Holy Ghost, LSD trips as the 'son' of the Holy Ghost, and meditation as the 'spirit' of the Holy Ghost, or the Holy Ghost *per se*. Hence even the Holy Ghost has a sort of alpha, middle ground, and omega within itself. As, of course, does the Father, with, say, black-and-white cinema corresponding to the 'father' of the Father (Jehovah), colour cinema corresponding to the 'son' of the Father, and television films to the 'spirit' of the Father, this latter a sort of omega within the overall alpha context of films, in contrast to computer games as a sort of alpha within the overall omega context of trips. Similarly, within the 'Christic' middle ground, a distinction has arisen

between video and audio tapes either side of LPs, the former respectively corresponding to the 'father' and 'spirit' of the Son, and the latter alone to the Son *per se*, as germane to a strictly Christic middle ground. Even the radio, a Mother equivalence, is divisible into a 'Three in One', as between records, radio, and audio tapes, records corresponding, in this context, to the 'son' of the Mother, audio tapes to the 'spirit' of the Mother, and radio itself to the Mother *per se*, on account of its strictly middle-ground standing in between records and tapes, the 'son' and 'spirit', the Mother not having a 'father' or, what amounts to the same, a 'husband'.

007. To distinguish between reactive and attractive one-on-one games, as regarding, for instance, badminton and darts on the top, or air, spectrum; boxing and wrestling on the next, or fire, spectrum; table tennis and snooker on the second-from-bottom, or water, spectrum; and tennis and bowls on the bottom, or earth, spectrum. Badminton is played with rackets and involves the opposing players hitting a shuttlecock (a small cork ball fitted with stabilizing feathers) backwards and forwards across a net, and is therefore a reactive one-on-one sport. Darts, by contrast, is attractive on account of the fact that the opposing players simply throw their darts at a dartboard in a relatively graceful manner. Hence whereas badminton is negative and firmly competitive, darts is positive and comparatively cooperative, a sort of morally good

air game as opposed, like badminton, to a morally bad air game, and therefore the ultimate one-on-one air game and, by implication, attractive type of game, since of the divine (as opposed to diabolic, purgatorial, or worldly) spectrum. If the reactive game has a particle bias, then the attractive game has a wavicle one, is biased towards the electron, as opposed to the proton, and is consequently of a comparatively theocratic as opposed to autocratic status. Yet games of this nature, as indeed sport in general, are less autocratic or theocratic than democratic, with left- and right-wing implications ... as well, no doubt, as having a centrist equivalence in between the reactive and attractive alternatives. Sport is neither war (autocratic) nor peace (theocratic) but a sort of playful war (reactive games) or warlike peace (attractive games), as germane, so I contend, to democratic relativity. Hence even boxers are behaving relatively democratically when they attempt to knock each other senseless during the course of a boxing context, the nearest they come to an autocratic bias probably being during punchbag practice in the course of routine training.

008. When we distinguish between the Left and the Right we are, in effect, distinguishing between public and private, collective and individual, autocratic and theocratic, centrifugal and centripetal, society and the individuals of which it is composed, State and Church, Devil and God, etc,

etc. In fact, the more extreme the 'Left' and 'Right' dichotomy happens to be, the more unequivocally do autocratic and theocratic, State and Church, Socialist and Fascist antitheses leap to mind, so that in the one case, that of the Extreme Left, we perceive the Devil, and in the other case, that of the Extreme Right, we perceive God, with all the correlative particle and wavicle, collective and individual, public and private, 'Red' and 'White' distinctions which accord with such an extreme dichotomy. Hence the state-socialist Extreme Left and the church-fascist Extreme Right are as far apart as it is humanly possible to be within the confines of a given age or civilization. Socialist collectivism and Fascist individualism have so little in common ... that they are incapable of mutual reconciliation, just as the Devil (whether he takes the form of Lenin or Stalin or Mao) and God (whether he takes the form of Hitler or Franco or Mussolini) are incapable of being reconciled within the framework of a single society. The closed-fist raised arm salute of the particle-biased proton ('red') devil and the open-handed raised arm salute of the wavicle-biased electron ('white') god stand at opposite poles of the human spectrum, the former barbaric and the latter civilized, the one burning in a soulful hell and the other shining in a spiritual heaven, an outer burning (of the superstar) and an inner shining (of the supercross). Only where the Diabolic and the Divine are diluted and transmuted within the broadly purgatorial framework of

democracy ... can we speak of a relatively peaceful coexistence of 'devil' and 'god', though such a coexistence is less of the Devil and God *per se* than of left- and right-wing democratic alternatives which are neither strictly of the State nor of the Church but pertain to a kind of anarchistic purgatory unique unto itself, an intellectual norm standing in-between soulful and spiritual extremes which, like all such norms, holds to a broadly neutron course in defiance of the proton hell and the electron heaven. Hence a democratic society is necessarily materialistic and, in some sense, lunar rather than solar or stellar. It is a sort of Christic society which excludes both the autocratic Father and the theocratic Holy Spirit, a Christic liberalism which has its own 'father' (Labour) and its own 'holy ghost' (the so-called Conservatives), while still adhering to and maintaining a strictly Christic middle ground (the Liberals). Such a society, combining public and private, collective and individual, whether in the same party (Liberal) or in relation to left- and right-wing alternatives (Labour/Conservatives) may veer from 'the father' to 'the holy ghost', as from Left to Right, but it cannot transcend itself in and through the Extreme Right; for democracy is self-perpetuating and will continue 'world without end' unless and until the Second Coming is ready to establish his 'Kingdom of Heaven' on earth and, approaching democracy from a suprademocratic (theocratic) standpoint, avails himself of the democratic process to offer the



electorate (assuming they are adjudged entitled to such an offer) the greatest thing that can be offered – namely, religious sovereignty and the right, thereby, to spiritual self-realization through the institutionalized framework of the Centre. For religious sovereignty is not just the ultimate sovereignty, the omega sovereignty of a theocratic people; it is commensurate with the 'Kingdom of Heaven' and salvation, in consequence, from 'worldly sins', i.e. the political, judicial, and economic sovereignties of the democratic middle ground as it bears both upon itself, as political anarchy, and on the bureaucracy of social service and economic responsibility beneath ... as germane to the World *per se*. A people who wish to be saved from political anarchy and economic burdens can do no better than to democratically opt for religious sovereignty, once the opportunity presents itself. For democracy may help the State to 'wither', but it does not, by itself, assist the Church to 'blossom'. Only the Second Coming can do that, and, if his will is done, then the Church will truly 'blossom' into the Centre, the context of religious sovereignty in the masses, whereby he will take 'sins of the World' upon himself and thus politically, economically, and judicially serve the religiously-sovereign 'Saved' through the power that they, and they alone, have entrusted to him for this very purpose. Only when the 'Kingdom of Heaven' democratically comes to pass does all else, including the state remnants of the Devil, pass from

the earth, never again to exist there. The earth thereafter becomes ever more heavenly, as spiritual self-realization goes from strength to strength or, rather, truth to truth ... in its grand ascent towards definitive divinity.

009. Sense in which cars are of earth, i.e. the bottom, or bodily, spectrum; land rovers of water, i.e. the second-from-bottom, or intellectual, spectrum; bicycles of fire, i.e. the third-from-bottom, or soulful, spectrum; and motorbikes of air, i.e. the top, or spiritual, spectrum. Hence an elemental ascent from cars to motorbikes via land rovers and bicycles, as from realism to idealism via materialism and naturalism. Probably mopeds, with their pedal start, are of the naturalistic, or fire, spectrum, given the metaphysical correlation between pedalling and heat, pedalling being a sort of fiery intensity of physical effort, and I venture to contend that mopeds stand to bicycles as bound-electrons to a neutron and/or proton naturalism, their partly autonomous mechanical construction setting them apart from bicycles ... much the way that, on the next spectrum down, i.e. that of watery materialism, electric pianos are set apart from acoustic ones, both grand and upright, in the 'democratic' relativity of pianos in general. Doubtless electric drums are no less distinct from acoustic drums, on the same (fiery) spectrum, as mopeds from bicycles, and I would argue that whereas mopeds that are bound-electron

equivalents will have fixed pedals, or pedals which cannot be retracted once the engine is fully underway, a free-electron moped, the equivalent of a drum machine, will have folding pedals, thereby testifying to a greater freedom from naturalistic determinism ... in the guise of obligatory pedalling. Such a more evolved moped in some sense transcends pedals without ceasing to pertain to the naturalistic spectrum, and to the degree that the drum machine, its musical equivalence, transcends drumming without ceasing to be percussive. Yet if this ultimate type of moped has its 'fiery' parallel in the drum machine, and the more fixed-pedal moped finds its parallel in electronic drums, it should follow that there will be a parallel between bicycles and acoustic drums, irrespective of whether or not we then decide to differentiate between one type of bicycle (or drum kit) and another – as, for example, the way we differentiated between grand and upright pianos in relation to the materialistic spectrum beneath. Probably bicycles of the racing and touring varieties are the nearest parallels, on account of their respective horizontally- and vertically-biased mechanical constructions, to grand and upright pianos, thereby suggesting negative and positive neutron equivalents ... the democratic parallel to which would be left-wing and centrist politics, as regards, say, Labour and the Liberals. Now if this is so, then it is my contention that track bikes, the rather more particle-suggesting type of knobby-tired bikes with cowhorn

handlebars, correspond to a proton equivalence at the alpha pole of the naturalistic spectrum, a truly diabolic equivalence which parallels, on highly reactive terms, gongs in relation to percussion and, on the next spectrum down, vibraphones in relation to keyboards. Hence whereas track bikes are the most reactive and thus immoral type of bicycle, both racing and touring bikes are comparatively amoral and therefore germane to a 'democratic' middle ground in between 'autocratic' and 'theocratic' extremes, i.e. track bikes on the one hand and flexible-pedal mopeds on the other.

010. If both the autocratic and the bureaucratic are barbarous, the one absolutely and the other on relative terms, then the democratic and the theocratic are civilized – the former relatively and the latter absolutely. Hence in music, one could speak of barbarous soul/pop, but of civilized rock/jazz, considering that soul pertains to the autocratic and pop to the bureaucratic, in contrast to the applicability of rock to the democratic and of jazz to the theocratic. Now it is my contention that one can, and indeed should, distinguish between the barbarous and the uncivilized, depending on whether we are dealing with the alpha of a barbarous spectrum, say autocracy, or its subsequent transmutation in subordination to the middle ground of a civilized spectrum, say, democracy, or, indeed, whether we are dealing with the alpha of a civilized spectrum. In the first case,

that of a barbarous spectrum, we shall be witnessing a progression from, say, soul in relation to the barbarous alpha ... to rap in relation to the 'uncivilized' middle ground, the latter somewhat more wordy, and hence conceptual, than the former, which often degenerates into non-verbal wailings and screechings of an explicitly immoral nature. In the second case, that of a civilized spectrum in its alpha manifestation, we shall be witnessing a progression from, say, 'uncivilized' rock 'n' roll to civilized, and thus fully democratic, rock (whether soulful, intellectual, or spiritual). Hence the barbarous and the uncivilized need not necessarily be one and the same thing, but either two different approaches to music in the same barbarous spectrum or, in the case of a civilized spectrum, its alpha inception, existing in subordination to autocratic or bureaucratic music. Now it is my view that the theocratic will exist in subordination to the autocratic when the autocratic is truly in the ascendant, while the democratic will exist in like-subordination to the bureaucratic when the latter is truly ascendant. Hence trad jazz could be said to have existed in subordination to soul (blues) and rock 'n' roll to pop when society was more under the domination of the barbarous, i.e. properly proletarian, types of music, as in the heyday of socialist autocracy and bureaucracy respectively, but that since the emergence of a genuinely democratic age, pop, transmuted into dance, can be viewed as existing in subordination to rock, and

soul, transmuted into rap, as existing in subordination to modern jazz. With the probably inevitable progression to Social Transcendentalism in the future, modern jazz, transmuted into pure jazz, will become the principal form of music. But at present rock is still the leading type of music on account of the democratic nature of the age, an age which has subordinated bureaucracy, and hence pop, to itself ... much the way that bureaucracy formerly subordinated and even eclipsed autocracy, leaving soul behind in the Stalinesque hell of a naturalistic barbarism. Doubtless when theocracy eventually supersedes democracy, rock will either cease to exist or, more probably, undergo an omega-orientated transmutation in subordination to pure jazz, as rhythms are effectively transcended by pitch-orientated improvisation of an unequivocally idealistic, and hence divine, character. Whether music rooted in either autocracy or bureaucracy could then continue to exist must remain highly conjectural; though I would not be surprised to see a gospel-type transmutation of rap in line with a soulful deference to spiritual priorities, i.e. pure jazz. After all, if theocracy has its alpha in trad jazz, why shouldn't autocracy have its omega in gospel? Logic compels one to keep an open mind, even if ideology induces one towards a longing for a world with nothing but pure jazz in it, as the Holy Ghost is finally given its musical dues.

011. Because art is rooted in spirit, i.e. light, it is the top

art form, the one that, when it comes fully into its own (as presumably on holographic terms), can best intimate of the divine omega (the Holy Spirit). Because music is rooted in soul, i.e. emotional heat, it is the second art form, the one which is most completely itself in soul and can best intimate of the diabolic alpha (the Father). Hence whereas art is ultimately civilized (even if it undergoes an 'uncivilized' inception in deference to alpha barbarism), music is fundamentally barbarous (even if it undergoes an 'uncivilized' or even comparatively 'civilized' transmutation in deference to omega civilization). Likewise, because literature is rooted in intellect, i.e. verbal coldness, it is the third art form, the one that, when it comes fully into its own (as on narrative terms), best intimates of the purgatorial omega (the Son). Because sculpture is rooted in will, i.e. bodily darkness, it is the fourth art form, the one which is most true to itself in free-standing figures and can best intimate of the worldly alpha (the Virgin Mary). Hence whereas literature is relatively civilized (even if 'uncivilized' when in democratic subordination to worldly alpha), sculpture is relatively barbarous (even if it undergoes an 'uncivilized' transmutation in deference to purgatorial omega). Speaking of each art in relation to its root or essential nature, one could argue that whereas music is traditionally of the superstar (the Father) and sculpture of the star (the Virgin Mary), literature is essentially of the cross (the Son) and art of the supercross (the Holy

Spirit), thereby affirming an alpha/omega dichotomy between music and art, juxtaposed with a worldly/purgatorial dichotomy between sculpture and literature. Expressed diagrammatically, we shall have the following:—

MUSIC/LITERATURE/ART



SCULPTURE

and although each of the arts can be 'bovaryized', as it were, towards any of the other points in our fourfold division, the genuine expression and/or impression of each point will only be possible on the basis of the art form which most appertains to that point. Music can never do as much justice to the Holy Spirit as art (say, holograms), since it remains fundamentally and intrinsically expressive, an expression of soul, whereas the simulation of pure spirit requires not an expression but an impression, such that can only be conveyed through art and, needless to say, the most omega-orientated and truest form of art.

012. The beauty/love of music; the strength/pride of sculpture; the knowledge/pleasure of literature; and



the truth/joy of art. Conversely, the ugliness/hatred of antimusic; the weakness/humiliation of antisculpture; the ignorance/pain of antiliterature; and the illusion/woe of anti-art. A fall from the Father, in music, to the Antifather (Satan), in