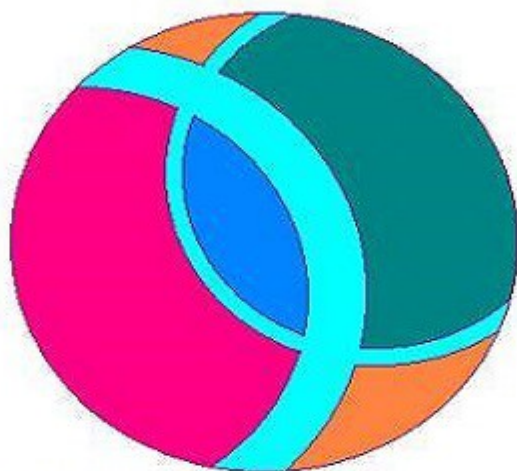


# PRIVATE OBSERVATIONS

(Personal and Universal)

*John O' Loughlin*



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# **PRIVATE OBSERVATIONS**

(Personal and Universal)

By

**JOHN O'LOUGHLIN**

Of Centretruths Digital Media

CDM Philosophy

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## PREFACE

Here, at last, with this volume of aphoristic philosophy in twenty-four cycles, is a thematically informal and even relaxed work which enabled me to lay one or two old autobiographical ghosts to rest whilst still continuing to haunt the realm of philosophy in no uncertain metaphysical terms!

In fact, it may be that this further 2001 project to books like *Magnus Dei* and *Opus D'Oeuvre* enabled me to lay one or two long-standing philosophical ghosts to rest as well, since I did not shy away from a fresh look at some old theories and was duly rewarded, I think, by a new perspective on certain things which I had begun to take – foolishly or naively – too much for granted, even though my previous treatment of them had been anything but conventional!

I believe that courage is its own reward and that he who dares to venture where none has gone before deserves the beneficial consequences, whatever they may be. All I can say is that in this title certain very complicated and even paradoxical philosophical and moral issues have been tackled afresh and solved, to the best of my ability, in a way and with a structural comprehensiveness which leaves very little room for dissent. In that, I think I have achieved, with a work that went on to become more

universal than personal, far more than I could possibly  
have hoped for at the beginning!

John O'Loughlin, London 2001 (Revised 2022)

# ***CYCLES 1 – 5***

## *Cycle One*

01. Listening to certain contemporary musicians, one is made painfully conscious of the deplorable extent to which an excess of technique fails to compensate for a lack of soul.
02. Rock never went away, because the record shops never allowed it to....
03. Spectacles and contact lenses can do more damage to eyes than opticians or eye doctors would be prepared to admit.
04. Recording one's thoughts is a form of vanity, but it is arguably not the worst kind.
05. Nowadays thoughts are censured more vigorously than ever before – largely because the age abhors truth, or the possibility of things actually adding up.
06. They have made a god out of beauty and a heaven out of love, but they are the ones who have to live with the consequences!
07. Self-delusion is the key to populism, for the populist

is one who can't or won't face up to his self.

08. The world thrives on self-deception and self-delusion; for it is the public face of things that counts, and he who is most removed from his self is least strange to the other.
09. They have divided the world between evil and good, never imagining, for a moment, that folly and wisdom are just as much a part of the overall equation.
10. Most people are not interested in saving their souls but only in saving their money. In fact, the more one is into saving money, the less appeal will the salvation of the soul have ...
11. Strictly speaking, the soul is not saved; it is achieved as a redemption of the ego, and never more so than in relation to the context of sensible, or inner, metaphysics.
12. But, then, the redemption of the self from ego to soul in inner metaphysics is only for those who, as a certain type of higher male, would be capable of such a metaphysical redemption anyway.

## *Cycle Two*

01. Truth is not for everybody – as the world constantly demonstrates by its refusal to acknowledge it and/or subversive arrogation of it by the Lie.
02. 'Beauty is Truth, Truth ... Beauty' (Keats); what could be less true than that? But, then, the poet, especially in the West, has always felt entitled to play God!
03. As I have often said, poets and philosophers are, if genuine, like devils and gods towering over the men and women of fiction and drama, viz. novels and plays.
04. Of course, the world won't take any notice or pay much heed to what I say, because it is a lie that fights shy of truth, including the 'truth' about a variety of literary and similar cultural alternatives, in the interests of its own commercial aggrandisement.
05. I don't expect anything from the world, nor do I allow the world to expect very much – excepting truth – from me!
06. For I have judged the world, both in its phenomenal and noumenal, lower class and upper class, manifestations, and those whom I have judged would know whether they were destined for



salvation or damnation in relation to the projected three-tier structure of 'Kingdom Come' and its administrative aside which, as the reader may already know, characterizes my best works.

07. Thus in one sense Judgement has already come to pass, whilst in another sense – the actual coming of the 'Kingdom' attendant upon a democratically expressed majority mandate for religious sovereignty – it has still to come.
08. Some people, I know, will think me mad. But what does that prove? Great things always encounter opposition from the small-minded.

### *Cycle Three*

01. Philosophers (if genuine) deal with truth, poets, by contrast, with illusion, while playwrights and novelists respectively deal – or should deal – with fact and fiction.
02. Disillusioned by illusion, i.e. beauty, a certain poet gravitated towards truth but was unable, through delusion, to achieve it.
03. Our age revels in the beauties of illusion and the

illusions of beauty, being afraid, or unwilling, to approach truth (for which one must first become disillusioned with beauty and willing to undergo any amount of delusion).

04. For delusion seems to stand in between illusion and truth, beauty and wisdom (of a divine order), like an amoral half-way house in between the one and the other.
05. Disillusionment with illusion may lead to truth, but does disillusionment with fiction lead to fact? Yes, I guess you could say it does, albeit one would be going backwards from phenomenal subjectivity to phenomenal objectivity, as from lower-class male to female, instead of forwards, as it were, from noumenal objectivity to noumenal subjectivity, as from upper-class female to male.
06. Thus it seems that illusion and fact appertain no less to the female side of life than ...fiction and truth to its male side, and that you cannot expect to understand or comprehend the one, in either context, without due reference to the other, since what is truth without illusion or fiction without fact?
07. Certainly, truth and illusion, corresponding to wisdom and beauty, are upper-class alternatives germane to gods and devils, whereas fiction and fact, corresponding to knowledge and strength, are their lower-class counterparts, as germane to men

and women.

08. To contrast the appearance of illusion (beauty) with the essence of truth (wisdom), as one would contrast the quantity of fact (strength) with the quality of fiction (knowledge).
09. Just as illusion has especially intimate connections with the will, and truth, its noumenal antithesis, no-less intimate connections with the soul, so fact has especially intimate connections with the spirit, and fiction, its phenomenal antithesis, no-less intimate connections with the ego.
10. The power of illusion and the contentment of truth stand noumenally above the glory of fact and the form of fiction, which is to say, the will of beauty and the soul of wisdom stand noumenally above the spirit of strength and the ego of knowledge.
11. In such fashion, the Devil of Hell and the God of Heaven stand above the woman of purgatory and the man of (the) earth.
12. Note how the above absolutes are accorded initial capitals and the relativities not, given their phenomenal rather than noumenal status. For it is normal – is it not? – to write of the Devil and God (with the aid of initial capitals) but of woman and man (in lower case), as of Hell and Heaven, but of purgatory and the earth.

13. Be that as it may, all such terms are equally applicable to their respective contexts and equally important, since he who dismisses the relevance of terms like God and the Devil to their respective contexts might just as well write off men and women as well. Or write off purgatory and the earth if he chooses, somewhat arbitrarily, and as the fruit of ignorance, to dismiss Heaven and Hell.
14. Frankly there is nothing fanciful here. All these terms have intimate associations with the Elements – the Devil and Hell with fire, God and Heaven with air, woman and purgatory with water, and man and the earth with vegetation (earth). But shallowpates will persist in maintaining the contrary, in denying such associations, and shallowpates there have and always will be!
15. The shallowest of all professional or vocational men are, of course, scientists, who are normally among the first to deny God and/or Heaven, since they generally operate under the aegis of the Devil and/or Hell.
16. Of course, one can be very shallow, or superficial, and uphold a shallow – and usually primitive – concept or notion of God. This, unfortunately, is all too prevalent these days, in our media-besotted age.

## *Cycle Four*

01. All higher art, by which is meant Art (with a capital 'A') is done not because of the people, but in spite of them!
02. The people care nothing for genius but tend, on account of their ignorance, to hold it against any person so inclined.
03. The genius, if he is to survive, has need of an ability to defy the people's opposition and/or indifference to what he signifies. He must be able to continue, willy-nilly, irrespective of any obstacles, verbal or otherwise, the people may choose to place in his way.
04. The artist-genius is not like the people – he is a case apart who lives according to his own rules rather than by the rules which the majority of people who