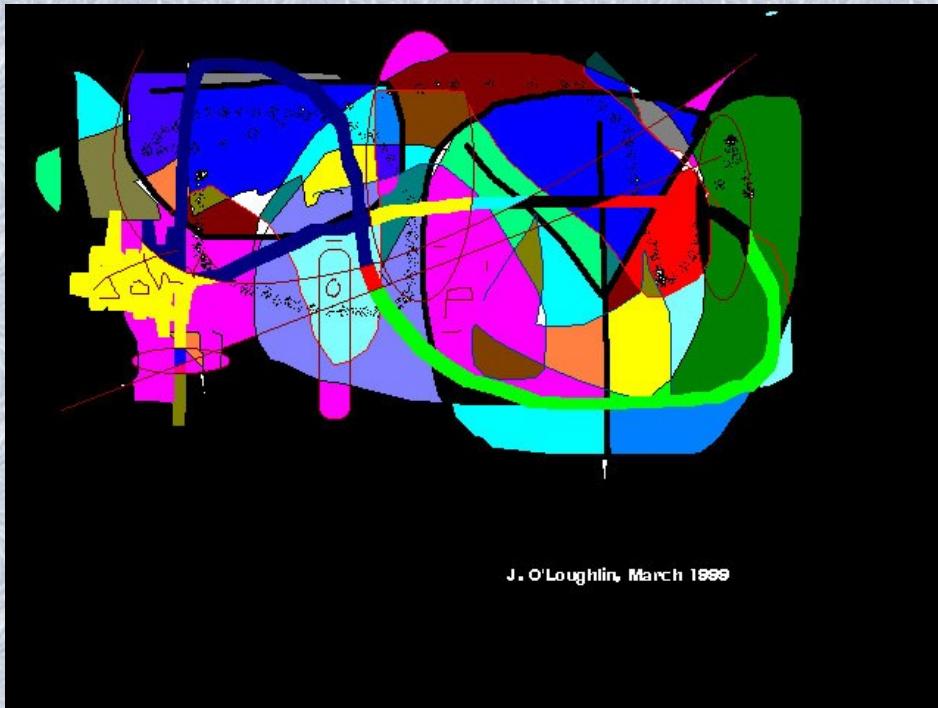


# MAXIMUM INFORMALITY

A volume of aphoristic philosophy by  
JOHN O'LOUGHLIN



J. O'Loughlin, March 1999

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## PREFACE

This substantial volume of maxims, dating from 1993, continues from where those in *Informal Maxims* leave off, and does so in a similar, albeit less conceptually intensive vein, the text of which is not only even less stylistically formal but, as though in compensation, thematically more complex, as we proceed through over 1000 maxims of disparate length in what is, by any standards, a demandingly mind-expanding philosophical adventure!

John O'Loughlin, London 1993 (Revised 2008)

## MAXIMUM INFORMALITY

01. No two writers are further apart than the poet and the philosopher - the former as Devil and the latter as God.
02. The poet is a writer of time and the philosopher, by contrast, a writer of space.
03. Musically speaking, the poet is rooted in rhythm, while the philosopher aspires, through thought, towards pitch.
04. The negative, or alpha-stemming, poet is a writer of weakness, whose time (metre) is sequential.
05. The positive, or omega-oriented, poet is a writer of strength, whose time (metre) is repetitive.
06. The Satanic poet is rooted in fire, while the fundamentalist poet is centred in the blood.
07. The negative, or alpha-stemming, philosopher is a writer of illusion, whose space (aphoristic) is spatial.
08. The positive, or omega-oriented, philosopher (theosopher) is a writer of truth, whose space (aphoristic) is spaced.
09. The Creatoresque philosopher is rooted in light, while the transcendentalist philosopher is centred in air.
10. A man is destined to be either a poet or a philosopher, diabolic or divine, rather than both.
11. The paradoxical phenomenon of the philosophical poet owes not a little to the debasement and even eradication of the Divine through the so-called space-time continuum of modern science.
12. In reality, the decadent vagaries of modern science notwithstanding, no two absolutes could be less reconcilable than space and time, the Devil and God.
13. The true philosopher may occasionally dabble in literature, or

even drama, but he will never be a poet.

14. For poets and philosophers stand at opposite noumenal extremes - the former objective and the latter subjective.
15. Novelists and dramatists also stand in a contrary relationship, albeit one that is phenomenal rather than noumenal.
16. To contrast the phenomenal objectivity of the novelist with the phenomenal subjectivity of the dramatist, the former effectively masculine and the latter feminine.
17. The dramatist is a doer of mass and the novelist, by contrast, a knower of volume.
18. Musically speaking, the dramatist is rooted in harmony while the novelist aspires, through narrative, towards melody.
19. The negative, or alpha-stemming, dramatist is a writer of ugliness, whose mass is massed.
20. The positive, or omega-oriented, dramatist is a writer of beauty, whose mass is massive.
21. The antivirginal dramatist is rooted in earth, while the humanistic dramatist is centred in the flesh.
22. The negative, or alpha-stemming, novelist is a writer of evil, whose volume is volumetric.
23. The positive, or omega-oriented, novelist is a writer of good, whose volume is voluminous.
24. The antichristic novelist is rooted in water, while the nonconformistic novelist is centred in the brain.
25. A man is generally destined to be either a dramatist or a novelist, mundane or purgatorial, rather than both.
26. The paradoxical phenomenon of the dramatic novelist owes not a little to the debasement and even eradication of the mundane through what might be called the mass-volume continuum of contemporary liberal civilization.

27. In reality, the hegemonic predominance of liberal civilization notwithstanding, no two relativities could be less reconcilable than volume and mass, or man and woman.
28. The real dramatist may occasionally dabble in poetry, but he will never be a novelist.
29. If the novelist, to speak rather colloquially, is a 'prick' and the dramatist a 'cunt', then the philosopher is a 'superprick' and the poet a 'supercunt'.
30. If the novelist is nonconformistic and the dramatist, by contrast, humanistic, then the philosopher is transcendentalistic and the poet, by contrast, fundamentalistic.
31. Despite the late twentieth-century collapse of so-called Communism in Eastern Europe, Marxism remains, in some degree, a valid touchstone for future progress towards a classless millennium.
32. The so-called Communism, for example, of Eastern Europe was really quasi-fascist, and thus hardly Communism by Marxist criteria!
33. True Communism, by which is meant Social Transcendentalism, has yet to come about; but when it does, it will be infinitely superior to the quasi-fascist tradition of false Communism.
34. Unlike false Communism, which was allegedly scientific, true Communism will be religious, and thus the inevitable precondition of millennial salvation.
35. Thus true Communism will stem from real Socialism, as Social Democracy is superseded by Social Theocracy.
36. Where Socialism is republican, Democratic Socialism is parliamentary, and thus an accommodation of Socialism to Capital Democracy.
37. Democratic Socialism is the 'socialism' of a proletariat who are less affiliated to the World than to the Purgatorial Overworld, so to speak, of Parliamentary Democracy.

38. Such a proletariat are necessarily Protestant and industrial/urban, aligned with the Protestant bourgeoisie against the World and its Catholic humanism.
39. The struggle for genuine Socialism follows from a sort of Catholic premise; for only Catholic peoples are sufficiently of the World to be in favour of bureaucratic as opposed to democratic Socialism.
40. Yet Socialism is a 'sin' from which the People must be delivered, if they are to experience the spiritual salvation of true Communism.