

# OCCASIONAL MAXIMS

A volume of aphoristic philosophy by  
JOHN O'LOUGHLIN



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## PREFACE

*Occasional Maxims*, dating from 1994, is composed of some 323 supernotational maxims of variable length and quality, most of which are nevertheless significantly more complex than anything previously attempted by me in the genre, with subjects ranging, as usual, right across my philosophical spectrum, from science and politics to economics and religion, in consistent quadruplicities of Element-conditioned thought.

John O'Loughlin, London 1994 (Revised 2008)

## OCCASIONAL MAXIMS

01. Whether one's fate is to be damned to Hell by the Devil in the punishment of time, or saved to Heaven by God in the grace of space ... will depend on one's identification either as a criminal or a sinner.
02. Wealth is the crime of knowledge, power the punishment of strength.
03. Fame is the sin of beauty, glory the grace of truth.
04. To be damned from the purgatory of wealth in the crime of knowledge to the hell of power in the punishment of strength.
05. To be saved from the world of fame in the sin of beauty to the heaven of glory in the grace of truth.
06. A human being should be neither useful nor useless, but beingfully at one with his self.
07. Art should be neither useful nor useless, but a paradigm of being.
08. To be useful is to be used, like an animal or a thing, for some purpose extraneous to one's self.
09. The users, directors, exploiters of mankind are effectively devils who naturalistically impose upon the real and/or material ... for their own selfish ends.
10. The useless is that which, whether real or material, is no longer useful but not, on that account, beingful.
11. Unlike the Devil, God has no desire to use anyone/anything, but an overwhelming desire, on the contrary, to deliver people from use ... that they may become more genuinely beingful, and hence divine.
12. Most so-called human beings are, in reality, creatures of use, whether directly, as workers/manufacturers, or indirectly, as managers, directors, etc.

13. Culture, and hence art, begins where philistinism, and hence craft, ends - in the rejection and transcendence of use.
14. Films reflect the use-oriented philistinism of the age, as actors and technicians combine together at the behest of the directorial users, whose manipulation of real and material means ensures the perpetuation of naturalistic ends.
15. Even so-called 'art films' are, in reality, a philistine denial of art through useful craft.
16. One might argue that films reflect an open-society pattern, basically pagan, of the upper-class exploitation of both middle- and working-class elements, viz. directors manipulating both technicians and actors.
17. Art is as much 'beyond the pale' of films ... as a classless society would be beyond class-ridden societies.
18. There can be no true culture, and hence religion, except in the context of a classless society. All class-ridden societies are fundamentally philistine.
19. Culture is not about doing or taking or giving ... but about being, which is the basis of true wisdom.
20. Although most people look like human beings, only that person is truly a human being who puts *being* above everything else in his conduct of life.
21. A man who is truly a human being is a wise man - in short, a philosopher.
22. One should be careful to distinguish between a book and its content. Often content is referred to as a 'book' when, in point of fact, books are, by definition, rectilinear entities having a cover, a spine, binding, and pages.
23. Thus whereas the content of a book may vary between any number of different genres, from novels and poems to essays and maxims, the book itself will remain forever definable in terms of a rectilinear phenomenon having pages and a cover.

24. It is my belief that books are relevant to the middle class as phenomenal entities having a lunar or purgatorial correlation germane to intellectual civilization.
25. Hence books are not, by definition, of the mundane World but, rather, of the purgatorial Overworld, like Parliamentary Democracy (as against Republicanism) and Nonconformism (as against Humanism).
26. By contrast to books, tapes, whether audio or video, are of the World, and thus have a mundane and republican correlation germane to the Catholic working class, the working class, *par excellence*, of the World.
27. There is only one medium beyond tapes, and that is the medium of compact floppies and/or discs, as germane to a classless Transcendentalism of otherworldly significance.
28. One could therefore speak, in relation to literature, of word books, word tapes, and word discs, with books being middle class, tapes working class, and discs classless.
29. A classless society would be one in which word discs were the prevailing norm, so that people read via compact floppy and/or CD-ROM rather than via books.
30. If books are middle class, then it seems to me that films are upper class and effectively fundamentalist, correlating, so to speak, with the diabolic Netherworld, in authoritarian fashion.