

TERMINOLOGICAL DICTIONARY OF SOCIAL TRANSCENDENTALISM

A volume of aphoristic philosophy by
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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 works - one that not only sums up the ideological philosophy of Social Transcendentalism in relation to 'the Centre', 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.

John O'Loughlin, London 1999 (Revised 2008)

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 will, rhythm, melody, and pitch correspond to ego ... from subego (soul) and ego proper to superego (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 (id), the will, and the superwill (spirit), so that we have a 'Three in One' of musical soma corresponding to sub-unconsciousness, unconsciousness, and super-unconsciousness, a parallel, in will, to the 'Three in One' of musical psyche, viz. rhythm, melody, and pitch, corresponding, in ego, to subconsciousness, consciousness, and superconsciousness.