

THE CORE OF THE SELF

A volume aphoristic philosophy by
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PREFACE

Written after *The Soul of Being* (1998), this further step in my philosophical or, as I now prefer to think of it, superphilosophical (theosophical), journey brings us, via twenty-three headed sections numbered afresh in each case, to 'The Core of the Self', the holy grail of self-fulfilment which lies at journey's end as its heavenly reward. Although principally concerned, like the previous book, with the Self, this work does more justice to the totality of the Self, including, for virtually the first time, the id, which it analyses both in relation to the self as a whole and to modern society, with particular reference to the West. The id, however, is not the holy grail of self-fulfilment for me but, rather, the antithesis of the soul which needs to be guarded against and, if possible, transcended in favour of that path which truly leads to 'The Core of the Self'. Let the reader judge for himself as to the success of my journey and the sincerity of my conclusions!

John O'Loughlin, London 1998 (Revised 2008)

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SEASONAL ARTS

1. Just as one might think, on a noumenal/phenomenal basis, of summer as the season of fire, winter as the season of water, spring as the season of vegetation (earth), and autumn as the season of air, so one could think of art as the art form of fire (paint), literature as the art form of water (ink), sculpture as the art form of vegetation (clay), and music as the art form of air (airwaves).
2. On such a noumenal/phenomenal basis, it should be possible to conceive of summer as the season of art, and hence of painters *par excellence*; winter as the season of literature, and hence of writers *par excellence*; spring as the season of sculpture, and hence of sculptors *par excellence*; and autumn as the season of music, and hence of musicians *par excellence*.
3. For an elemental correspondence surely exists between summer and art in relation to fire; winter and literature in relation to water; spring and sculpture in relation to vegetation; and autumn and music in relation to air.
4. Considering that fire is diabolic (superfeminine to subfeminine in space-time devolution), water feminine, vegetation masculine, and air divine (submasculine to supermasculine in time-space evolution), I hold art to be the diabolic art form *par excellence*, literature to be the feminine art form *par excellence*, sculpture the masculine art form *par excellence*, and music the divine art form *par excellence*.
5. This is equivalent to saying that, like summer and art, fire is apparent; that, like winter and literature, water is quantitative; that, like spring and sculpture, vegetation is qualitative; and that, like autumn and music, air is essential.
6. For the apparent is diabolic, the quantitative feminine, the qualitative masculine, and the essential divine, which is to say, male in a noumenal as opposed to a phenomenal way, as applicable to time and space rather than to mass and volume.
7. Likewise, that which is diabolic is female in a noumenal as opposed to a phenomenal way, which is to say, as applicable to space and time rather than to volume and mass.

8. There is consequently a sense in which summer is noumenal in a female way (diabolic), winter phenomenal in a female way (feminine), spring phenomenal in a male way (masculine), and autumn noumenal in a male way (divine).
9. Likewise art will be noumenal in a female way (diabolic), literature phenomenal in a female way (feminine), sculpture phenomenal in a male way (masculine), and music noumenal in a male way (divine).
10. Now whereas that which is female will be objective, whether noumenal (in space and time) or phenomenal (in volume and mass), that which is male, by contrast, will be subjective, whether phenomenal (in mass and volume) or noumenal (in time and space).
11. As a rule, objectivity corresponds to that which is straight or rectilinear, whereas subjectivity corresponds to whatever is round or curvilinear.
12. Hence there is about objectivity a certain straightness, which contrasts with the roundness of subjectivity pretty much as the rectilinear straightness of the majority of paintings and books contrasts with the curvilinear roundness of the majority of sculptures and records (including compact discs), the majority of which are used for the storage of recorded sound, especially music.
13. Thus to contrast the objective nature of art and literature, viz. paintings and books, with the subjective nature of sculpture and music, viz. figure sculptures and records, as one could contrast summer and winter with spring and autumn, the former seasons female, the latter ones male.
14. For this is equivalent to contrasting fire and water, the objective elements *par excellence*, with vegetation and air, the latter of which are not only subjective, but male as opposed to female on both phenomenal and noumenal terms.