

THE CORE OF THE SELF

John O'Loughlin



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CDM Philosophy

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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, isn't 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 2022)

Seasonal Arts

01. 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).
02. 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*.
03. 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.
04. 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*.

05. 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.
06. 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.
07. 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.
08. 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).
09. 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.

Printing vis-à-vis Writing

01. There is likewise an objective/subjective distinction, it seems to me, between printing and writing, since that which is objective remains free or separate, whereas the subjective reflects a tendency towards binding and, hence, unity.
02. Hence it could be argued that printing corresponds to the female side of life in what amounts to an objective tendency of characters to remain separate, or disjunctive, whereas writing corresponds to the male side of life in what amounts to the subjective bias of joined characters, which thereby bind into a writerly whole.
03. It would also follow that whereas printing is largely public, or suited to literary products in the public domain, writing, by contrast, is largely private, and therefore more suited to literary exchanges, or whatever, of a private or secretive nature.

04. I happen to think that the deepest and truest writings, which are more likely to be philosophical than, say, fictional, require to be written rather than printed, and that only on such a subjective basis could justice be done to them, insofar as the profoundest writings will be those which are the most subjective, and hence male-orientated.
05. Doubtless fiction and philosophy are the two kinds of literature which most conform to a subjective bias, with fiction arguably more masculine and phenomenal than – at any rate, comparatively – divine and noumenal, given its vegetative bias within the broadly feminine, or fluidal, parameters of literature generally.
06. This would contrast with poetry and drama as the two kinds of literary production which most conform to an objective bias, with poetry arguably more diabolic and noumenal, comparatively speaking, than feminine or phenomenal, given its fiery bias within the broadly feminine, or fluidal, parameters of literature generally.
07. Yet, paradoxes of this sort notwithstanding, it does seem that the more subjective literature becomes, as in the best philosophy, the less applicability does it have to the public domain, and the more irrelevant printing accordingly becomes to it.

08. In fact, one might be forgiven for wondering whether print could ever do justice to works of a deeply subjective and hence truth-orientated order, insofar as printed matter betrays what is, after all, an objective tendency in which separateness rather than joined-ness is the (female) norm.
09. And such a norm, being demonstrably superficial, can hardly be expected to do justice to works of literary profundity, least of all those which advocate, through philosophical wisdom, greater binding to Self as the solution, for males, to life's manifold perplexities.
10. There is definitely no basis for supposing that printed works will give any great encouragement to males to cultivate subjectivity at the expense of objectivity, particularly in view of the fact that printing reflects an objective disposition such that 'flies in the face' of subjective binding.
11. On the contrary, printed material is a reflection of freedom, and the growth of printing at the expense of writing in the modern world was not achieved without the correlative shrinkage of binding, and thus of male-orientated moral values.
12. For there would seem to be a connection between printing and secular freedom on the one hand, and between writing and ecclesiastic binding on the other hand, with the former very much the prevailing

norm not only in so-called 'free societies', but in the public domain generally.

13. So much so that one cannot conceive of a deeply subjective or moralistic text being published in book form, since books send out the wrong signals, in their printed-character formats, so far as any possibility of religious binding is concerned.
14. Not only would it be a contradiction in terms for deeply subjective work to be published in book form, but it is almost inconceivable that publishers would encourage the dissemination of such writings anyway, bearing in Mind their irrelevance to the printed norms to which books invariably subscribe.
15. The only medium likely to do justice to highly philosophical texts of a deeply subjective nature, such that go beyond even Christian binding in their transcendentalist aspirations, would be compact discs, specifically with the use of a writerly, or joined-character, typeface ... such that could only prove more technically suited to the theoretical exemplification of what may well amount to a Superchristian binding, the binding-of-bindings and truth-of-truths.
16. For binding is not only beyond freedom, as wavicles lie beyond particles, but is that which comes to pass when the male of the species takes responsibility for his own destiny and rejects secular objectivity as a

matter of principle.

17. Thus it is theoretically possible to restore, on suitably artificial terms, writing to its moral pre-eminence in the vanguard of binding to subjective values, and anyone who does so will have passed beyond the secular freedoms of the world and the dominion, in consequence, of female objectivity.
18. Anyone who seeks for truth not in himself or, rather, his Self, but in the print-based publications of secular modernity ... is searching in the wrong place and effectively wasting his time!

Self vis-à-vis Brain

01. It is easy to confound the Self with the brain, for the brain is the arena in which the Ego strives for symbolic definition as 'I' or 'me'. In actuality, however, the brain is merely a tool of the Self.
02. That which thinks is not the brain as such, though the brain is certainly capable of spontaneously generating thoughts from time to time, but the Self which uses the brain for purposes of thinking either about itself or others, not to mention about things or situations in general. I call this Self the central

nervous system, for it is that which, composed of innumerable nerve fibres, locks into the base of the brain and stretches down the length of the spine.

03. Thus when the brain thinks or, more usually, is encouraged to think, it is the Self, the central nervous system, which is responsible, and it is in response to a variety of sensual and sensible stimuli that the Self utilizes the verbal capacity of the brain for purposes of thinking.
04. Yet it is less the brain thinking ... than the Self thinking through the brain; for the central nervous system has the capacity to formulate thoughts according to its requirements, and what is thought follows from its manipulation of verbal and even non-verbal concepts, including images.
05. Now although the brain occasionally seems to think by itself, it is by and large under the control of the Self, and therefore only thinks or, rather, is used for thinking when the Self ordains it. A brain, on the other hand, that was not under the Self's control would be deranged, whether because of damage to the brain or damage to the central nervous system, or both.
06. For most people most of the time, however, thought happens when one wants it to happen, because it is oneself or, rather, one's Self, the central nervous system, which is responsible for making it happen,

since the brain is simply a tool and verbal storehouse of the Self, which manifests itself to it as Ego, the fulcrum of thought.

07. Therefore the 'I' that thinks these thoughts is not the brain but the egocentric manifestation of the Self which uses the symbol 'I' to define itself in relation to thought, and which only thinks when it wants to think.
08. Hence that which pertains to the brain, viz. verbal concepts, and that which actually thinks by manipulating those concepts in a rational and