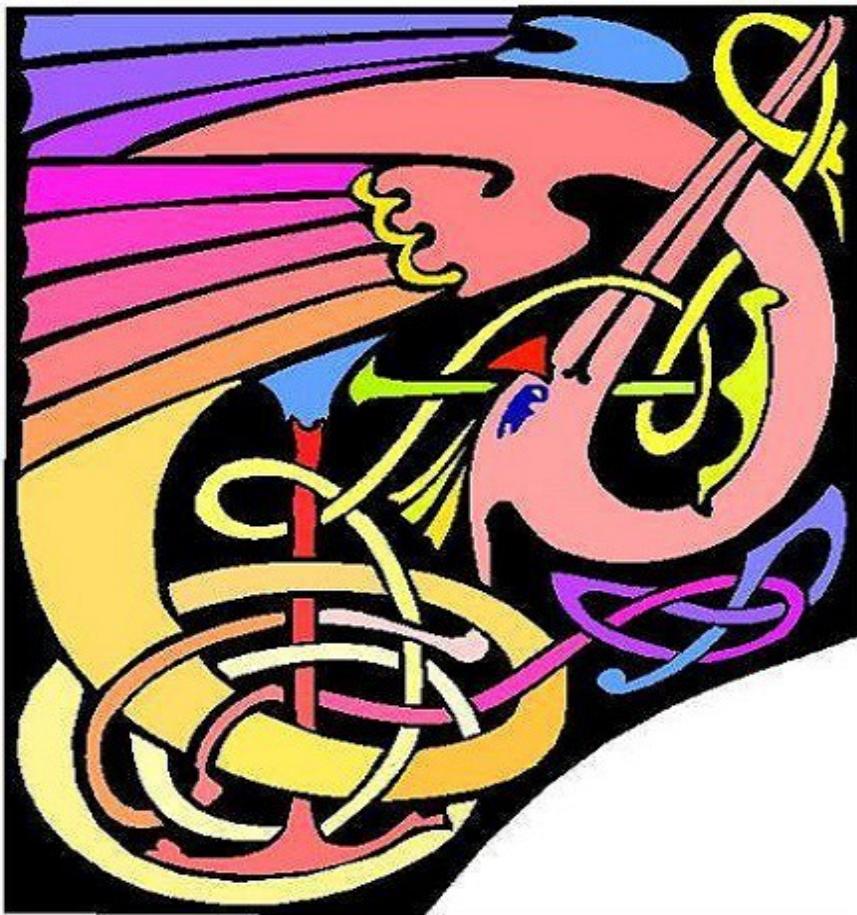


THE KINGDOM OF THE SOUL

John O'Loughlin



THE KINGDOM OF THE SOUL

By
JOHN O'LOUGHLIN
Of Centretruths Digital Media

CDM Philosophy

This edition of *The Kingdom of the Soul* first published
2012 and republished with revisions 2022 by
Centretruths Digital Media

Copyright © 2012, 2022 John O'Loughlin

All rights reserved. No part of this eBook may be
reproduced in any form or by any means without
the prior written permission of the author/publisher

ISBN: 978-1-4466-6453-7

CONTENTS

PREFACE

Sport and Anti-Sport

From Magical to Mystical

Contending Elemental Ratios

State Objectivity vis-à-vis Church
Subjectivity

Contrasting types of Kingdom
The Coming 'Kingdom'

Libertarianism vis-à-vis Conservatism
Alternative Salutes

Musical Alternatives

Literary Alternatives

Work vis-à-vis Play

Some General Categories

How to Be

Philosophical Being

Being Philosophical

Appendix – Conclusions

BIOGRAPHICAL FOOTNOTE

PREFACE

With implications that stretch into the author's concept of 'Kingdom Come', this volume of aphoristic philosophy adds one or two fresh ideas to *The Core of the Self* (1998), its immediate rung-like predecessor on the ladder of superphilosophical (theosophical?) ascent, as well as highlighting the extent to which kingdoms, when genuine, are commensurate with one or other extremes of the Self.

The extreme I favour is, of course, alluded to in the title, and it is one that I believe could have wider application than simply to the British Isles, as described in the ensuing text.

John O'Loughlin, London 1998 (Revised 2022)

Sport and Anti-Sport

01. To distinguish objective sport from subjective sport on the basis of bidirectional competition from unidirectional competition, the former arguably female and the latter male.
02. To further distinguish noumenal sport (upper class) from phenomenal sport (lower class) on the basis of individualistic bi- and/or unidirectional competition from collectivistic bi- and/or unidirectional competition, either of which can be objective or subjective.
03. Hence to conceive of bidirectional individualistic competition as noumenally objective and bidirectional collectivistic competition as phenomenally objective in relation to upper- and lower-class manifestations, respectively, of female sport, but to conceive, by contrast, of unidirectional collectivistic competition as phenomenally subjective and unidirectional individualistic competition as noumenally subjective in relation to lower- and upper-class manifestations, respectively, of male sport.
04. Contrasted to sport, of whichever gender and class orientation, I shall posit the concept of anti-sport, which would likewise be divisible, in general terms, between bidirectional objectivity (female) and

unidirectional subjectivity (male) on both a noumenal (upper) and a phenomenal (lower) basis.

05. I hold that whereas sport is generally positive and naturalistic, anti-sport, by contrast, will generally be negative and artificial, standing closer to inorganic primacy than to organic supremacy, and thus having more of a heathenistic than a Christian connotation.
06. Where, exactly, the 'natural' ends and the 'artificial' takes over ... is not always easy to decide, but, by and large, anti-sport will be demonstrably more mechanistic than humanistic, making use of machines and advanced technology to the ends of furthering objective and/or subjective competition.
07. The twentieth century – and the late-twentieth century in particular – was an age of which it could be said that, despite the general prevalence of sport, anti-sport was more characteristic of what was truly modern or contemporary, being, to all intents and purposes, a reflection of heathenistic primacy on both noumenal and phenomenal planes.
08. In view of the female bias of the modern age, the age *par excellence* of both Britannia and the Statue of Liberty, it can come as no surprise that objectivity tends to take precedence, in sporting terms, over subjectivity, and that not only are objective sports generally more popular and pervasive than subjective ones, but that primacy is generally more

popular and pervasive than supremacy, making for a situation in which mechanistic negativity is hegemonic over humanistic positivity.

09. Even sport becomes influenced by and to some extent undergoes modification in the direction of anti-sport, as primacy strengthens its grasp on contemporary Western society at the expense of supremacist traditions, both objective and, especially, subjective.
10. Although much of what was humanistically 'good' would seem to have gone, in typically late-twentieth-century fashion, to the mechanistic 'dogs', whether directly or indirectly, it has to be admitted that anti-sport has not and is not having it 'all its own way', since there are, besides what could be termed paganistic subsport, growing indications of what I shall term Superchristian supersport, as and when the 'artificial' is synthetically transmuted towards a much more interactive context, in which the human element is once again of paramount interest, if on comparatively Superchristian terms.
11. Doubtless the synthetic transmutation of the 'artificial', be it paganistic or mechanistic, will be of crucial significance to the twenty-first century, in which, hopefully, supersport will gain the ascendancy over anti-sport, and thus take over from both sport and subsport the role of representing supremacy in the face of primal opposition.

12. In this respect, I do not doubt that the use of certain drugs with which to interact, on the plane of synthetic transmutation, will become both more widespread and, no less significantly, more accessible, as superhumanist criteria supersede both humanist and subhumanist criteria in the advance of supremacy at primacy's mechanistic expense.

From Magnical to Mystical

01. To conceive of the four basic elements as being divisible between the objectivity, in rectilinear (straight) divergence and/or convergence, of fire (noumenal) and water (phenomenal), and the subjectivity, in curvilinear (circular) divergence and/or convergence, of vegetation (phenomenal) and air (noumenal), the first pair female in their vacuous basis and the second pair male in their plenumous basis, the basis of being centred in a plenum (of subjectivity) as against rooted in a vacuum (of objectivity).
02. To distinguish the apparent bias of fire from the essential bias of air in relation to the noumenal elements, the elements of space and time, but the quantitative bias of water from the qualitative bias of

vegetation (earth) in relation to the phenomenal elements, the elements of volume and mass.

03. Thus to conceive of the elements as having devolved from appearance to quantity on the objective side of the elemental and/or gender divide, but as having evolved from quality to essence on its subjective side, with essence being antithetical to appearance in relation to the noumenal options, and quality being antithetical to quantity in relation to the phenomenal options.
04. Thus not only do the elements exhibit a devolution from appearance to quantity, as from fire to water, and an evolution, by contrast, from quality to essence, as from vegetation to air, but it seems to me that the noumenal antithesis between fiery appearances and airy essences is of the magical and the mystical, while, 'down below', the phenomenal antithesis between watery quantities and vegetative qualities is of the gnostical and the classical.
05. Admittedly, it is not at first easy to see how terms like 'magical', 'gnostical', 'classical', and 'mystical' can be applied to the elements, even though there is a basis, I believe, for such an application, as already discussed. What I have no difficulty with, on the other hand, is ascribing such terms to those art forms which derive, in more devolved and/or evolved fashion, from the basic elements, like art from fire, literature from water, sculpture from vegetation, and

music from air, since it seems incontestable to me that the fiery appearances of art are magical, that the watery quantities of literature are gnostical, that the vegetative qualities of sculpture are classical, and that the airy essences of music are mystical.

06. Hence I would have no hesitation in contrasting the magical appearances of art with the mystical essences of music with regard to the noumenal options, nor any hesitation in contrasting the gnostical quantities of literature with the classical qualities of sculpture with regard to the phenomenal options.
07. In fact, I now happen to believe that art, including painting, is the magical art form *par excellence*; that literature, including drama, is the gnostical art form *par excellence*; that sculpture, including figures, is the classical art form *par excellence*; and that music, including piping, is the mystical art form *par excellence*.
08. But if the Arts range from appearance to essence via quantity and quality, as from fire to air via water and vegetation, then the magical and gnostical art forms, being objective, will be female, while the classical and mystical art forms, being subjective, can only be male, with a further distinction, it seems to me, between the tragic nature of those on the objective side of the gender divide and the comic nature of those on its subjective side – the side, in other

words, of sculpture and music.

09. For are not women generally tragic in their objective dispositions towards appearance and quantity, fire and water, but men, by contrast, generally comic in what amounts to a subjective disposition towards quality and essence, vegetation and air.
10. Hence it could broadly be argued that not only are art and literature basically female art forms, but that they are tragic in their magical and gnostical biases, respectively, towards appearance and quantity, fire and water.
11. Conversely, it could in broad terms be argued that not only are sculpture and music essentially male art forms, but that they are comic in their classical and mystical biases, respectively, towards quality and essence, vegetation and air.
12. For, like women, art and literature remain rooted in the particle objectivity of power and glory which, being primary, is tragic, whereas, like men, sculpture and music remain centred in the wavicle subjectivity of form and content(ment) which, being secondary, is comic.

Contending Elemental Ratios

01. Since there are four basic elements, it is inconceivable that life could exist without recourse to all of these elements, even if the ratio of one element to another differs according to the kind of life, or society, which is in existence at any given time.
02. I happen to believe that the most evolved society can only be achieved and maintained on the basis of most air and more (relative to most) vegetation, coupled to least fire and less (relative to least) water.
03. Hence the most evolved society will be that in which there is least Devil, less woman, more man, and most God, whilst a more (relative to most) evolved society can only be one in which there is least