German-English Tales Study

— Page 252 - 259 —

November 4th

Attendees: Robin, Frieda, Ekant, Sandra, Vanya, Bobbie, Kirk

Vanya: This again is a passage where are a lot and now reading it I saw even more than before. A lot of small differences are in the text here and there. Starting with the first paragraph is just a small thing but we never know. In the German version he is getting several dozen of animals. In the English version it's said some score it's not so.

Ekant: Yeah. And he's saying in the German version that he was dependent on it. somit war ich darauf angewiesen That part is not in the English version as far as I can see.

Sandra: Was dependent on what?

Ekant: Somit war ich darauf angewiesen meine eigene Karawane zu organisieren. Therefore, I was dependent on it to organize my own caravan. I had then to organize but it's different to say I am dependent on it. I thought.

Vanya: Yeah, a bit unnatural.

Ekant: The word score he uses several times in the text. Is it the same that he will say dozens of animals?

Vanya: No, it's just in this first paragraph where he's saying dozens. I also saw that. Later on he's just saying, I think *eine Anzahl he is using, größere Anzahl which would fit to some score.

Sandra: Just clarify for me. Dutzend is dozen?

Vanya: Yes.

Sandra: And what was the other word he uses for score later on?

Vanya: Anzahl.

Sandra: How do you spell that?

Vanya: Anzahl. A-N-Z-A-H-L. Größere Anzahl. Yeah.

Bobbie: What was the original text written in, German or English?

Robin: English.

Bobbie: English, so German interpreted. I only heard score one other time and that's within some kind of constitution four score and what is a score?

Speaker F: 20.

Bobbie: So 24 score would be 80.

Vanya: 20 I didn't know. I thought Dutzend I know, 12, but score?

Bobbie: It's a big difference than the dozen. He also doesn't say a dozen, he says several dozen, so we don't know how many dozen.

Sandra: Ambiguous.

Vanya: Ah, so some score is 20. So then the later on the translation is größere Anzahl is also not the same. It's...

Freida: A greater number.

Vanya: A bigger number. Yes.

Robin: He talked about a much greater number.

Sandra: Do we have any idea, I don't think it really helps, but the number of animals being killed off by the wild animals, the number of the four, the quadrupeds. Let's see, it's on page 254 maybe, I'm not sure. So many of them. Wait a minute, no, it's when they were going into the, when they were going to ask for a night of sanctuary.

Speaker E

Es ging um die Gesetze, weißt du, diese 48 Gesetze.

Vanya: Deswegen war ich jetzt gerade am Rechnen. Dirk says when we have one dozen of quadrupeds and we reach the number of 48.

Sandra: One dozen times four is...

Vanya: We have one dozen of quadrupeds beings. So we have 48 pets.

Speaker E

It's the number of laws in the animal world.

Sandra: And he has a caravan with no camels. And I wonder how did they get the wild beast over to Synkretismos? I mean, they gathered them up on a train and took them there? I don't understand how.

Vanya: Also I thought if they were walking, they were there more than a month, and every night one is gone, it doesn't add up.

Sandra: Well, if you have 20. In the English you have 20. Some 20.

Bobbie: There seems to be something significant there because then we wind up with what's the minus, well what's what's going on here. So do we wind up, you know, with nothing or a little bit. And it reminds me of another passage we were reading where they were talking about the wild beasts and that they we were distinguishing between the German interpretation and English, were they set free or were they led? Do you remember we this rings a bell with that. And we're talking about how did they do it or did they hold a carrot and they chased the. You know, led or or it seems, you know, and then it brings about the statement I keep hearing that Gurdjieff, that he did make it difficult. He made it, it wasn't going to be easy. So how do we mull through this to try to get some something

that we can grasp, some meaning and brush aside the things that are there that we might get tied up in that are not really significant? How to find this to to uh uh zero in on the significant by brushing away the things that might get us caught up in knots, but are not necessarily that pertinent.

Ekant: Ich übersetze mal kurz für Dirk. I translate for Dirk. He said, yes, it seems to be an important passage because so many details also confuse one and it's now about really grasping the meaning of what is actually said in this passage. And he feels reminded of a place that we have already discussed about wild creatures, where it was about whether one sets them free or whether they are released. I don't remember exactly, but we had a similar passage where it was about the, whether one brings them there or whether it was with the cats and dogs, I think. In any case, there was also a passage that he feels reminded of. Did I say it reasonably? Yes. Okay.

Freida: Something about a bell again?

Vanya: Yeah, that's fine. I heard that. Thank you.

Robin: He heard your bell ringing.

Sandra: I think, I just want to go back a minute. I think I heard Bobby ask, how did the wild animals get to the bat? Did you say that Bobby?

Bobbie: Yeah, I'm wondering how they got there so they could hunt them.

Sandra: Well, page 252, I think they just came there.

Freida: Yes, they came there to hunt.

Sandra: I like that whole paragraph. This time we passed through places still more peculiar which in those days came there from very remote parts of the continent, a shark, which is pretty much how the people came to Pralandia too, isn't it? They just came there, right? From Atlantis?

Bobbie: Yes.

Sandra: So beings were on the move in this story, in these tales.

Bobbie: I can see that, yeah.

Bobbie: Maybe this is a metaphor for what can happen within ourselves.

Sandra: Well, I was wondering about that when somebody would bring that up, Stephan, so.

Bobbie: Yeah, I'm just grasping to try to find something that takes me as, as Robin: once put so eloquently, nothing is what it appears to be. Go into the day and nothing is what it appears to be. Then one delves a little deeper into what doesn't appear offhand, but what is there. And as we read this, I try to to move around with those kind of faculties within myself to try to grasp what it can lead me to in understanding and and and expansion.

Ekant: That's a good reminder to me that it's easy to get caught up in the wonderful fantastic nature of the story and not go beyond it. And it's like I have to go beyond it like you said into the metaphors and the allegories. And I do that kind of dragging my feet and kicking and screaming, so.

Bobbie: The allegory and the metaphor can lend us wings to move and fly over and get overview and to absorb from the bigger picture as opposed to the nooks and the crannies.

Sandra: It's sort of like recognizing them as the trick. It's sort of like how did how did they get in the story like the wild animals did? And would they be the wild animals or would they be our four-footed friends?

Bobbie: Or would it be our very nature? Unchecked?

Vanya: I was thinking when I was reading that that there are times where we need or I or we need in our life or in in the work a certain kind of attention to go through a difficult passage, where if we don't watch out in a certain way that then our whole effort is lost again. So there is no even in the night where normally we sleep, we can't, at least not the the mechanisms which are which are meant to do this duty, even though it's only half conscious, but they have to do this duty to watch out that the wild animals don't destroy everything which was which was built up and it means the wild part in ourselves maybe. And and the mechanisms which could watch that are maybe good habits we have who can who can bear it. So yes, and then also the part where they need to rest, that at one point it's always necessary to also rest. You can't go on and on and on somehow. You also need and and that you that there's sacrifice always. There's always every night one animal is gone. So even though you try the very best one is gone. That's what I was thinking.

Speaker H: Related to that, I just thought that Beelzebub says he forbid to kill these wild animals, but the the other humans did it nonetheless. So now related to what you said to oneself it could mean that one actually shouldn't try to get rid of those bad habits or what is, but one should be aware and not let them in, not let them to close like they lit the fire to protect themselves, but they weren't supposed to kill them, they were just supposed to look out and to ward them off somehow.

Bobbie: Maybe not to let them rule over ourselves. You know, maybe not to give them any power. But they're there.

Speaker H: But that this kind of when the humans kill them, it's just like another bad habit taking over.

Bobbie: Out of fear.

Sandra: Yeah, I can see that. Very good.

Freida: I'm reminded on the story of Saint George who is taming the dragon but not killing him.

Bobbie: Right. And in the Bhagavad Gita Krishna is is in the wild horses he's harnessing

them. He's harnessing the power, harnessing the abilities, giving them direction.

Freida: So this, this brightly burning diese helle Flamme in German, this this bright light could maybe stand for our alertness for our for the state of consciousness. And if we are alert enough then the wild animals have have fear in a way, or they stay more distant. And even then from time to time, what Vanya try to review, is is yes, is that that even then if we do anything right, even then it it costs something. So we have to to pay for even for our for our efforts and so.

Bobbie: Mhm.

Freida: And I like the idea that we have, I mean it's also an experience that there is just a certain amount of of force to to stand these these these efforts and these Was heißt Versuchungen? temptations yes, until we we need a secure place to rest to regain our forces in a way.

Bobbie: This place of rest could be within ourselves where we disengage to a large degree with this within this arena of all of these energies and entities and characteristics.

Freida: Now in this story it is it could also be could also mean a kind of of sacred place or organized place where people make this attempt together and then there is they are more secured against these temptations than if they walk alone in a way. So.

Bobbie: That feels like where we are right now. Yes, exactly.

Sandra: I think that's a big part of this issue. And I would add, and then sacred place, but doesn't it seem like things really go awry? And before I go there, I really want to stay back in the first part about getting there. And back on page 252, when he talks about quadruped beings had already been able to make them their slaves. So we make our quadruped beings our slaves as opposed to the wild animals and that's that that's significant. But the other thing I think is really weird is on 254. So you've got your quadruped animals, and there's an implication that they are workers, I think, because it says on 254 our workmen unsere Arbeiter. But down down there, this to me is just really strange, our biped workers unserer zweifüßigen Arbeiter as opposed to our four-footed friends. And then contrasts those with the wild animals. You've got all those animals in there. And and I don't know, our our seems to be another category of humanity involved in this journey. Who's our? Who are we going on this journey? A whom, I mean the we is a whom and Beelzebub and what other three-brain beings? Who's on this trip? I never asked that question before.

Robin: I think that we can take a perspective that changes things quite, well, changes things slightly at least. When he is talking about daylight, he's talking about full consciousness. When he's talking about night, he's talking about waking sleep. He's not talking about night at all. When he's talking about wild animals, he's just talking about negative emotions.

Ekant: Dass sie die wilden Tiere sind, die negativen Emotionen oder könnten dafür stehen. Tag ist, wenn man wach, wenn man wach ist und Nacht ist, wenn man total unbewusst ist. Und er yeah that's the waking sleep. Also eigentlich nicht der Schlafwach, sondern der Schlafwach. And if one diesen Kommentar, dass das aktive Element das Okidanok in diesem Prozess, den wir ja schon ein paar mal hatten, that that führt einen auf diese Pferde.

Freida: One thing but but he says in the night we need the night to rest and to recharge our forces. This seem not to fit with this.

Robin: It actually does fit with it. You can only be conscious for a certain part of the day. Gurdjieff said so. About a third of the day would be the maximum if you've perfected the maximum spread of the ability to be conscious. There's also a question about the poison arrows of Almouparous because these other three-brained beings, they're just going to be representing the many eyes. And the way that your normal normal mechanism deals with negative emotions is to struggle with them directly rather than to transform them. So they're using poison arrows. I don't know what Almouparous means, I've never been able to get to grips with that word. You've got anything on that, Bobby?

Bobbie: I do not. I had not anything.

Robin: I was depending on you entirely.

Bobbie: Well, we're in agreement that we can't find something.

Robin: I'm going to go away and cry, you haven't got a meaning for that.

Bobbie: No, I don't, sorry. That happens to me, sometimes I close my eyes and then I begin to see.

Sandra: Now, the German is Kilnerachana.

Robin: Well, that might help actually, I don't know why. He does this with the other neologisms in here as well. The chamyenian goats it's fine but it's not exactly chamyenian goats. I don't know what that means. The German version seems like it'd be easier to pull apart. You can't find chamyenian goats if you go and look it up on the web. Those goats don't exist in the normal description of various kinds of goats. So what does Chamyen mean?

Vanya: Well, there's a village in Iran that is like that.

Robin: Really?

Vanya: Chamyan.

Robin: So he stops in Iran to pick up his goats.

Sandra: Maybe they just wandered in like the wild beast.

Bobbie: Some undiscovered aspect of ourselves. And when we're not mindful, it wanders in. And when we are, maybe it doesn't exist. What is it doing?

Sandra: He chose these. Do they have characteristics that we might be able to gain a clue as to what they do?

Bobbie: I think later in the story they climb trees, don't they?

Vanya: Really?

Robin: I think that's true that goats can climb trees. It's an amazing phenomenon that goats can do that.

Sandra: Now, this word Arcana, how does that translate in the German?

Vanya: They don't translate it as Arcana, they translate it as secret Geheimnis.

Sandra: Okay.

Vanya: So there is actually no, no clue in the German version that it can somehow be connected to tarot which would be with the with the word Arcana could be there but in the German version you don't have it at all.

Sandra: And the self-tamers, the German their self-conquerors. A little different. A little different.

Vanya: Die heißen auf Englisch self-tamers sind Selbstzämer und die Selbstbezwinger sind self-conqueror.

Robin: I think that's very impressive. Maybe the German-speaking ones that were doing this were just better at it.

Sandra: So what were they doing, these self-conquerors, these self-tamers?

Robin: Well, that comes in the next section, doesn't it? But we know what they're doing because we've already been told about it. They're trying to suffer the unpleasant manifestations of other people in solitude, which is nice, that's really. That's going to work in my opinion, you know. If you want to make coffee, you're going to have coffee beans, that's what I think.

Sandra: Yeah, they're trying to get rid of Kundabuffer too.

Robin: Well, they're not doing it very well, though, are they?

Sandra: I wouldn't say they were succeeding, as we're going to find out. Are they or aren't they? So one tries to isolate oneself, and really, it isn't it isn't proper because at that time you're putting your needs on other people to be cared for. And we'll find these wives, why do they don't want their husbands isolating from them, but they won't be, they'll still get in there and feed them.

Bobbie: Maybe it's a certain type of isolation where one separates oneself enough as in the rest state to be able to gather what's going on. And isn't it for one to tame to tame oneself is to conquer one's desires, to conquer one's wants, to conquer the things that draw us out of ourselves and compromise what we what we could be when we're not giving in and be,

and that's where the conqueror comes in maybe. Yeah, because in order to tame something there is a form, you tame a lion, you've conquered him until you don't feed him, then maybe he's still going to eat you up. But to tame is to temper. And then to conquer is to take over, so maybe that's another stage of and I truly am beginning to get the feeling for the most part that all of these things are related to internal things. All of them. All of them are having something to say.

Sandra: I see the purpose of their isolation something different.

Bobbie: Well, when I isolate, I'm pulling back and I'm cutting off the ability of the things around me to have an effect on me. I'm creating a space of centering. So it's it's we we hear words and then we have uh uh a total uh uh meaning of them. We have a total interpretation of them, but sometimes they could have subtle aspects to them that it's not the whole thing of isolation and turning into a monk and going into a cave, you know, with a loincloth for five years. It it I could be isolated right here in the city with all of these people.

Sandra: Would your wife rebel?

Bobbie: Well, I don't have one. But but I rebel if it becomes too entrenched because it's through interaction that I'm nourished, but the the side the the flip side is, is through interaction, sometimes I'm drained. So it's up to me to be able to navigate these things, and these passages give different avenues that one can move through with their consciousness to be able to achieve movement within stillness and not to be drawn by the outside world. Maybe.

Freida: Yeah, the wives I thought this could be our emotional side, yeah, that something in us, maybe we could call it our mind or our, we take a decision to to suffer, to sacrifice, to suffer, and our emotional side says, oh, I don't like, I don't want to suffer. But to come to come back to what Stephan was saying, I also see it also not black and white. Yeah, of course what Gurdjieff gives us as a picture is absurd, but the the first the start to to deal with the reactions we have, it is in a way, first there has to be a certain distance, a certain separation from from the source of our disturbance, not in general, but after it happens, then I have to draw back to be more in silence, to figure and sort things out, to have time to think about, and then of course I have to go back and to to to to see, to to to try if it's if it, if I really have worked out something or if I just isolated myself not to not to work with it. But I have this experience very many times and for years that I needed to really to to regain a little bit of consciousness and a little bit of reason. So I have first to withdraw from the source of my disturbance or of this of this these reactions. So not to be lost. And of course, with the time something is built up that I can then more and more in the situation stay and don't be swallowed out completely. Yeah, but so in in this in

Speaker E

Ich habe gesagt, dass mit dem isolieren sehe ich gar nicht so absolut als was Falsches, weil

man braucht am Anfang, wenn man diese Arbeit macht, man braucht erstmal einen gewissen Abstand, man zieht sich zurück, das was Stefan gesagt hat, damit man die Dinge aussortieren kann, dass man erstmal aus der Krisensituation raus muss, um das zu bewältigen und natürlich muss man dann wieder hinterher zurück, um zu gucken, wie weit war es wirklich nur ein ich bin nicht abgehauen oder wie weit hat sich was ausgearbeitet. Ja, in a way this is this could be seen as the advice that Gurdjieff's father gave him, when he feels insulted that he should say I will come back in next day and then I will answer. So in a way he also withdraws first from the from the reaction and

Bobbie: I have an analogy for that. You know, you have a blender, right? You turn the blender on and everything is mixing. It's going around and around and around. I can't see what's going on. I have to stop the blender. I have to stop all the the thing that's going around and then see what's in the mix. And within the mix is me and me being mixed up. But I have to stop it. Not add new stuff to it. I got to stop the blender and then I see what's in the mix.

Sandra: So I do have a translation for Synkretismos. On not quite the spelling. It's S-Y-N-K-R-E-T-I-S-M-O-S. It's a Greek translation. It's called the union of two against a third to rule together a settlement.

Robin: Well, that's interesting. That's very well dug out there, Bobby.

Sandra: Yeah, old notes, huh?

Sandra: Hey Robin: , did you at one time say this schism is related to the Serbs and the Sikhs?

Robin: I don't remember saying that.

Sandra: Okay.

Bobbie: Once again, folks, I'm on the move. Is it okay for me to stay in the meeting? I have an appointment. I'm trying to rush down or should I?

Robin: You can stay in the meeting.

Bobbie: It's okay. All right.

Robin: Divided attention.

Bobbie: Wonderful.

Vanya: Watch out for the wild animals.

Robin: That's right.

Sandra: Bobby, would you repeat that definition when you get a second? So, it's Greek: Union of two against a third to rule together a settlement. That's interesting.

Bobbie: What I see there is synchonicity of of our centers, the mind and the body when they all come together. It just rings that bell.

Freida: Yeah, we had two against one last last week.

Robin: So, we've got this orthodox hierarchy and the katoshky hierarchy. And durak in Russian means idiot. So, that's durak. I'm not really sure what he means by that, but the takoshky means potato. So, there's the potato idiots and the orthodox idiots. And the potato idiots are probably the vodka idiots because that's what you do with potatoes in Russia.

Vanya: Ja, dass sie heißt Kartoffel Idiot und das sind aus Kartoffeln wird Wodka hergestellt. Ah, okay.

Sandra: That's good.

Robin: There isn't any way of escaping it. I mean, durak means idiot. It doesn't mean it really does mean Dummkopf.

Vanya: Dummkopf.

Sandra: I wanted to with the wives, in the German version they are not rebelling, they are just resisting. And they don't have a great outcry, they caused a great scandal.

Robin: Oh, did they? It was a great scandal. What were they doing that was scandalous?

Vanya: I don't know, they say they did a great scandal.

Bobbie: They did a great scandal. A scandal is usually about something that happened. Maybe no, but still.

Vanya: Sie sind lautstark ihren Unmut äußern und in der deutschen Version steht ja, dass sie einen großen Skandal veranstalten.

Freida: I would say big theater.

Vanya: I find interesting that he repeats certain things he's repeating twice. He's saying again the thing with the women two times then and there were other parts which he is nearly word by word saying the same thing again.

Sandra: Yeah.

Vanya: Did you, yeah?

Sandra: He likes to do that.

Vanya: We have to ask why. Yes, that's my question somehow.

Sandra: Reinforcing? We don't remember.

Vanya: No, we don't.

Sandra: So the first paragraph on 258, he in the English says of all the alien growths due to the organ Kundabuffer. As they said, soul of all the alien growths. How does that translate? von allen fremden Auswüchsen.

Vanya: Yes, just just the same.

Sandra: Have we actually ever heard the consequences of organ Kundabuffer referred to as alien growths before? I don't remember hearing that before, that reference.

Robin: That's good, actually, pointing that out, because the the reality is he mentions Kundabuffer, something like, I don't know, 50 or 60 times throughout the book, and he says different things about it in different places. And him saying it's an alien growth is actually a very defining thing.

Freida: Yeah, I see it in direct relation to the reference to Saint Buddha. So he say, the alien growths as Saint Buddha told them. So in a way he uses maybe a specific formulation to quote what Buddha was saying. So it's not his usual phrase.

Sandra: Good.

Freida: So then we would have to refer to the context within what Buddha said. In other words.

Vanya: Also so hat er das noch nicht gesagt mit dem Organ Kundabuffer, dass das ein fremder Auswuchs ist.

Robin: The alien growths are actually of the soul.

Sandra: Of the soul?

Robin: Well, that's saying, that's what the text says. I'll go back a bit. Until the death in order by the special form of existence to purify their as they said soul of all alien growths due to the organ Kundabuffer. So, you could say that, for example, the the negative behaviors that Kundabuffer encourages are just alien growths.

Vanya: Ja, die negativen Verhaltensweisen, die durch das Organ Kundabuffer veranlasst werden oder bewirkt werden, dass das die die fremden Auswüchse sind, von denen die Seele gereinigt werden muss.

Sandra: Well, it's not totally related to that, but it relates a little bit to me somehow there's a sort of a anti-Kundabuffer connected with the idea of A-E-I-O-U-Y-A back on page 253. That's a word I love. I really associate it with remorse of conscience and trying to remember how it proceeds in the active element Okidanokh. And I can't remember if we've read that yet, or it comes later in the book. Back on page 253. That's implying to me a little bit that refers to the consciousness that Robin: was talking about, 30% of the day, that's going on. So, the wild animals are, if the tigers come at night I like that term you used anti-Kundabuffer thing.

Robin: Well, like I say, it's probably pretty far-fetched, but that is actually one of my favorite favorite words. And I'll just also mention if everybody has not looked it up or doesn't know about it, there's a song A-E-I-O-U-Y-A on the internet from I think it's Qatar, isn't it? One of the hymns? Catar one of the Catar hymns and we listened to it back when we were reading more directly about that term and its connection to remorse of conscience. And I still don't have it connected very well in my head, and I sure don't have

it connected to right here the active element Okidanokh. I'm still trying to figure out if we've read this before in this group or if that's coming later on. Anybody remember it?

Vanya: I think we read it before. I remember that we were talking about the pronunciation.

Freida: Yeah, Dirk sent the reference to this song.

Sandra: Oh good. But it's long long time ago.

Vanya: Yeah, my memory is not what it used to be.

Speaker H: Yeah, I think it was before my time, but I remember that Robin: once played a record of how to say the word itself.

Robin: Yes, indeed.

Sandra: Well, that helps me to hear you guys say that.

Sandra: Now, Sandra, it was on page 142, the prior reference to Okidanokh. Another example of Vanya's idea of he repeats himself. He just doesn't do it often enough for me sometimes.

Vanya: Thank you.

Bobbie: I tell you, as I'm walking down the street here and listening to the term foreign alien bodies attaching themselves, there's so much that encompasses the sentence. You know, the traffic, the people, things moving, how the outside world and when you say foreign bodies attached themselves. In other words, they they attach to us and they become an encumbrance and we got to carry them. So how to sort them out.

Robin: So, this this particular practice of immuring people until they die, it's it was a known practice in Tibet. Gurdjieff is reporting something that is something that existed.

Vanya: Das gibt's auch in der in der christlichen Mythologie, dass Körper eingemauert werden.

Vanya: Continue. We just translated.

Sandra: In the German version they are not guns and ships, they are cannons and ships.

Vanya: But cannons are guns.

Robin: It's more accurate, isn't it really, because the every every gun on a ship, or at least the ships that Gurdjieff was familiar with, was a cannon.

Vanya: Yes. But gun can be anything, can be any weapon, and cannon is a cannon. Of course, you can always say it's not, but it's a slight difference. I was one passage which was difficult for me to understand where they were going into the where they came into the monastery. It's on 258, I think. It's somehow um, I find this, um, when it's strange and unusual, this paragraph where it starts, that they are asking for shelter in this monastery. I don't know, is it so strange and unusual that they will be offered this shelter? And the way

he's then saying how they were getting into this monastery, it sounds so mysterious and the sphere of secrets and all this. And somehow I, I can't quite I don't know, for me it's difficult to understand this part.

Robin: I don't think any of us have got any idea of what going to a monastery in these kinds of areas and asking for help would actually entail. We just don't know. They it may be that I mean certain monasteries, for example, are Trappist. They they live in silence. They wouldn't allow anybody in because you would have to take the vow of silence if you were going to stay there, I guess. I don't know. But in the prior paragraph they use cloisters rather than monastery.

Sandra: In the German version Kloster Kloster alt, yeah.

Vanya: Kloster is monastery. It means monastery.

Sandra: Right. But our inference would be someone who is isolated and as I understand cloisters don't speak so much. But in the next paragraph they just name the monks, huh?

Sandra: Well, does it strike anybody as odd that the wives and the families went with them to this wild isolated place? They're not going to be wild and isolated, are they? Are they going to be the workers?

Robin: Well, that's another thing about monasteries, that women are not normally living in monasteries. The aesthetic kind of activity of women is normally in a nunnery of their own, so to speak.

Bobbie: Yeah, monasteries do denote a certain idea of isolation too, away from away from the world, away from society. And even each other, some of them they're very isolated from each other in the monasteries. And it is a safe place in that it's separate from these things that get stuck. We're talking about alien beings that get stuck to us, you know, through the senses in the world.

Freida: I find it quite reasonable and comprehensible. When I come to a to any kind of monastery or whatever or spiritual community, of course, they give in a way some kind of support or so, but that they allow strangers to enter in their own community, this is not not not usual. And when I when I try to understand what it could mean, it could mean that usually people, when they have their own belief, they make a kind of secret out of it. What what he says groß tun in German, swaggering. So they because many people, when when when when we look deeper, their belief is not really well settled and not very reasonable in a way. So they have to make a big secret about it and a big drama and a theater. And here it seems that there is someone who is is very open and and very honest about this quite strange belief as we otherwise see. So to let strangers in and to show them everything is is is something, a break with expectations. So in this sense I understand this this paragraph from the story itself and also from what could probably or possibly some meaning behind. Yeah, that there is someone with a strange belief and he is just openly sharing about it.

Vanya: But also this how it's, how the sentence is like this in der sich die Wesen des Planeten Erde von den ersten Anfängen ihrer Entstehung an von Zeit zu Zeit sehr angelegen sein lassen, sich vor der Beobachtung sogar von Individuen it's so strange strangely formulated. Also this from time to time. I think so in the English version it's not, it's also slightly this whole paragraph is there slight differences also but it's, it's somehow I, I don't know. I was when I was reading I felt very irritated

Robin: Really?

Sandra: I thought I heard Ekon say swagging.

Vanya: Yeah.

Sandra: And didn't Gurdjieff use that term swagging monks? That was the expected, did he, did he use that term too or am I remembering wrong? In this in our reading today, somewhere toward the end, I didn't find it yet.

Freida: Yeah, there are quite some occurrences of this word in the in the tails.

Sandra: I thought it was odd. I just never thought of monks as swagging at all, but yeah. I could be wrong, I haven't known that many.

Freida: But then this about individuals with pure reason that the skillful in concealing the observation even of individuals of pure reason.

Freida: I understand these are people they who have a strange belief and they make such a fuss of their belief and confusing stories that no one can really understand what it's all about. So even someone who is has has a some reason cannot understand what it's actually about.

Speaker H: And what would be the picture in oneself? So if you don't say it's other people, but it's all one individual.

Freida: Die Geschichten, die man sich halt selbst erzählt, wo man sich quasi Geschichten erzählt, die einen mehr verwirren, einfach damit man sich halt besonders fühlt und an irgendwas festhält, was eigentlich gar keine wirkliche Realität hat und auch nicht vernünftig ist. Zum Beispiel irgendwelche Diäten oder sowas.

Sandra: Now, when I drive, I pass often these days, um, small animals that have been killed on the side of the road. And it always affects me and it's just now recently, I look at this and say, what what is the effect? It is regret. It is regret that this thing happened, but it is not me. Now, once I ran over a squirrel. I really did. And for that I am remorseful and there is this difference when I see these animals on the side of the road, it wasn't anything of my doing, but I can sympathize that they have gone on to something else.

Robin: It's not very nice, is it, killing an animal?

Sandra: And the advice of Robin: , with the reason. I I I think in in many situations, I use this tool. So, I even if emotions are strong or overwhelming, in a way there is still some

some corner in my mind which remembers. It remembers, ah, I experienced this not the first time. I did, I experienced this again and again, or I know in one hour, at latest in one day, it is gone. So it is in a better state again. So those things I remember and this helps me not to escape, not to react, just to stay and to experience what happens there. So, in the sense the the support of the reason is very helpful for me.

Robin: So I guess I should bring the meeting to an end because we run out of time. We've run out, we've gone over time by almost 10 minutes.

AI Meaning Comparisons

Notes from Vanya

Page 254 - last paragraph
... fully justified the extra time spent.
German: rechtfertigte vollkommen diesen Zeitverlust - fully justified the loss of time.

Page 255
“And when they gave us permission to pass the night **under their shelter** we were very glad ...
German: Und als sie uns gestatteten, die Nacht **unter ihrem Zelt** zu verbringen, freuten wir uns sehr ... under their tent

Page 257 - first paragraph
German: Die Häupter dieser neuen Sekte ... The leaders of this new sect.
Missing in the english version

Page 259 - swaggering
German "Großtun" - ostentation

Page 259
And we thereupon **entered the very center** of the sphere of the **arcana** of this doctrine, the kind of sphere which, from the very beginning of their arising, the beings of the planet Earth came to be very skillful **in concealing** from the observation even of Individuals with pure Reason. In other words, they became skillful in wiseacring something or other and in making of it, as they say, a **‘mystery,’** and in so thoroughly concealing this mystery of theirs from others by all sorts of means that even beings with Pure Reason **cannot penetrate them**.

German: Und auf diese Weise **gelangten wir damals unverhofft** in das Zentrum jener Sphäre der Geheimnisse ihrer Glaubenslehre, in der es sich die Wesen des Planeten Erde von den ersten Anfängen ihrer Entstehung an **von Zeit zu Zeit sehr angelegen sein lassen**, sich vor der Beobachtung sogar von Individuen mit reiner Vernunft zu verbergen. Mit anderen Worten, sie hatten **es sich angelegen sein lassen**, etwas zu ‚erklügeln‘ und daraus, wie sie sagen, ein **‚Geheimnis‘** zu machen und dieses ‚Geheimnis‘ vor anderen **durch alle erdenklichen Mittel zu verbergen**, so daß selbst Wesen mit reiner Vernunft diese verborgenen Geheimnisse **nicht entdecken konnten**.

And in this way we **unexpextedly came to the center** of that sphere of **secrets** of their doctrine, in which the beings of the planet Earth, from the very beginning of their creation, have **from time to time been very concerned to hide themselves** from the observation of even individuelas with pure reason. In other words, they were very concerned to wiseacre something and, as they say, to make it a **"secret"** from others by every conceivable means, so that even beings with pure Reason **could not discover these**