GER Meeting #Bk2 - 13

Transcript

Attendees: Robin, Ekant, Vanya, Bobbie, ++

Meeting 1

Paul: Well, I can. Start with, uh, with a comment. Not so much on the translation, but just going through the English part of this. All the discussion about, um, art… And how art has become an empty word. Um, this made me recall… In my own experience, there was a point where… In my life, where I was like… I was talking to lots of, like, artists and stuff, I have lots of artist friends. And. I realized this question would always come up, you know, they love to discuss this question, what is real art? And then people get into this, like, long, deep discussion about what is real art. And I'm right there with it, man. That used to be my favorite. topic of conversation, and there was a certain point where I realized that it was all just. It's all just wise about something that no one really, really knows about. intellectually. And then there's something else just along those lines that I just thought of. Another thing I noted is how… Early on he talks about. I, I believe it's about this music of the Babylonians. This is like a Beelzebub first person, this music of the Babylonians and how it create a certain reaction at each center. And I didn't write down all of them, but I noted the thinking center, the reaction was joy. I thought that was curious. Because I don't usually think of joy as being a thinking center kind of function. And to me, it's just, it sounds like a feeling, so. So that's a question I have. I don't know what he… What that means. But then. And this kind of gets into the translations. I had a question about the translation in German. I don't know if it really still matters. Fairy-like exterior. I thought that was very interesting, where he talks about there's a… a fairy-like exterior. Over the word artist. uh, very much, it spoke to my experience, like I was, like I was relating, of like, you know, being around wiseacring about what, what do we think art is? It's very much a very fanciful, kind of like, uh. conversation. But then when he gets into. The linguistics and the etymology, and he says this word artist comes from one consonant. from the word Orpheus. I'm really interested in that, and what's behind that, because I think of… The Greek myth Orpheus. He also says somewhere, I think he says it's essence. Orpheus, like, it has something to do with essence. And so I think of… There's a Greek word, uh, oo. Phoneme Ucia, Ucia, Ucia I think, Ucian. Which sometimes is essence. And and then I think of the story of. Orpheus… Who's a poet. Right, he's a poet, like an early concept of a fanciful eloquent. Very like, you know, poet. Greatest poet ever. His wife goes to the underworld, and he goes and he gets his wife back from the underworld, and it's like a, it's like a lot story, right? You don't look back. Or don't look back at your wife. Um, or else you'll turn to stone. So it's interesting, it's just there's so much in that Orpheus thing. that… There's just so much mythology behind it, I wonder what all is, is like going into that, what, what all Mr. Gurdjieff is like. Has in mind, with all that… And my translation question then is, so also with Art and Orpheus. It's weird, because he says there's a consonant in there, and I'm not sure what I… if I misheard it, or if I lost it there, I'm not sure what the consonant is. that connects these words, but I can see how they kind of sound R, Artist, Orpheus, almost sound… in my mind, I want to think, oh yeah, they're kind of similar, maybe they're related. But then in German, it's Kunst. and then Orpheus… and then just Orpheus, I think it just, you know, uses that word. So, in the… in the German, how does it… how does it relate as far as the linguistics and, um… If the, if there's a consonant, a common consonant. Right there.

Dirk-Vanya-Ekant: I agree. No, the first thing you said He says then, in addition that in the moving or instinctive center, the religiousness is created. So this is In the same way, confusing like what you told Yeah, and with the consonants, I think the Germans are more flexible in this. No, there is not really a consonance. Kunst Not really. Maybe Zust. Maybe when we try very hard Kunst. So it's true in the German translation, it gets lost And I also got caught by this expression

fairy-like exterior merchenhaftes oyseras And also he says In Germany he says, mit eine merchen haften usern uber Zuck. I don't know if that's this is a similar expression, but we say also when you have a cake and you put sugar this chocolate chocolate, or you put this. It's something which you put on cake to make it more sweet. It's a typical expression there. Yeah, and he's repeating it twice, I guess. With the exterior. So that also caught me. It's funny when Bobby was reading about the sounds We didn't have sound. We had to start again, reboot Couldn't hear anything. Yeah.

Paul: What's, uh, interesting about what you said, uh, Ikhant, about, uh, religion… religiousness… in the moving center is that… that… you know, I realized when you said that, oh yeah, I guess I thought that was weird too, but something about… something about it, I wanted to… I don't know, I just… I kind of swallowed that one, you know? I kind of swallowed that one easier, maybe… I don't know if it's from, like, doing… doing lots of movements or something like that. It was just, it was a little bit easier for me to swallow religiousness and moving center. And then it occurred to me, maybe that's the whole point of this, is that we really limit the functionality. that we ascribe to our centers, and this, whatever, the ancient Babylonians, whatever this technology that they're, like, creating is something that allows us to, like, open up and see, oh, wow, there's this whole other, whole other potentiality.

Dirk-Vanya-Ekant: Hmm.

Paul: um, within these centers, you know? Like, maybe joy is really… well, higher… higher intellectual center maybe is something you can experience joy with, you know?

Dirk-Vanya-Ekant: Yeah, it's often not so easy to really to distinguish between The functioning of the centers because they somehow interact with each other. Yeah, when there is a joy. I thought about… I had… would have said, I have it easier to assign joy to my thinking center than religiousness to my moving center But actually, when I think about it, then it is more the state of my being, which is joy. And then, of course, the thoughts are somehow more light and more more creative so but I would also not really say that this is a typical, this is the impulse of joy in my thinking center, but I don't know, I will explore this

Paul: And… and isn't it really the case that it's our thinking center that's deciding all of this? No matter what's, like, happening in here, the thinking center is up here saying… explaining, oh yeah, I know what that is. Oh yeah, I know how I… Completely, you know.

Dirk-Vanya-Ekant: Yeah, it's it's the case. Or more the pulmonary apparatus, which is saying that, probably.

Robin Bloor: Yes.

Barbara Pennock: So I see the Germans were able… I mean, were not able to pronounce as many consonants. 351 To 341.

Dirk-Vanya-Ekant: Yes, I noticed that. Yeah. Yes.

Barbara Pennock: Why?

Dirk-Vanya-Ekant: That's interesting, yeah. The other numbers are similar, Bobby. 77 and 36.

Barbara Pennock: Yes.

Dirk-Vanya-Ekant: And 5 centuries in between, that was also the same, I think.

Barbara Pennock: Yeah, I think that's all the same.

Dirk-Vanya-Ekant: Yeah, we can experience this when we have to… Learn. a new language or even pronounce names of people from a foreign country, it's sometimes very complicated and takes a lot of time. And I see it in myself, but also in any other one. from other countries that there is. There's a. quite difficulty to pronounce exactly what the other says somehow, even with not understanding. I mean, this is a direct experience of this reduced capacity. It's interesting that in the seminar I was a few weeks ago, I think we were over 20 nationalities, so over 20 different languages. And this is… It is very interesting that there is such a difficulty just to repeat what the other have said, just one single word or phrase or name, and it takes a lot of time, and even some people don't recognize and don't arrive to. at least speak the name of someone in the correct way. This I recognized. You know, we see how difficult it is to say these words. Which code you have created? in an appropriate way. What I associated immediately was, I lived for a while in South Africa, it's also now more than 20 years ago, and they have all kinds of sounds, like click sounds and… Oh my goodness, and it's so difficult to make these sounds with a. with the, yeah, the tone even for us. And it was very easy for them to… produce these sounds. And I tried then to repeat them, and then they say, no, not… And I thought, oh wow, yeah, great difference between these two clicks, but it's really… it's more in the back, or it's more in the front, it's really amazing. Yeah, Doug says with digitalizing, we narrow it even more. Yeah, yeah. Yes. Yeah, we made this experience also one time, I think so, in Hamburg. We had a… We had a Gordiev weekend, movements weekend, seminar. And I think it was my first time where I played the piano, and I was not very… firm in it. And I was also playing quite a lot of mistakes. And then we had a prayer. Him to the sun. And in the end, Ikan decided to put on the music played by Alan Kremski, which is like… The master. The master, yes, thank you. And then I could also join in, which was nice, and we did it. And then afterwards, it was quite surprising. Two people said, even though it was Kremski, the master playing. Listening by it from the tape is such a… A difference than the life. Um, playing, even though it's… much more… much better in an… in an artistic way, we would say, but… That it makes a very big difference in sound and for the whole, um… for the whole experience.

Barbara Pennock: I find that really interesting.

Dirk-Vanya-Ekant: Mmhm.

Barbara Pennock: That a perfect reproduced sound. It's not as received. There's something… Maybe less perfect, but in person.

Dirk-Vanya-Ekant: Mmhm.

Barbara Pennock: I'm sure you've played well.

Dirk-Vanya-Ekant: Thank you. Me too.

Robin Bloor: Well, I mean, it's just a simple fact that recordings just cut out various.

Barbara Pennock: Mm-hmm.

Robin Bloor: wavelengths. So you always get, in listening to any recording, you always get less than when you're in person.

Dirk-Vanya-Ekant: Mm-hmm.

Paul: Oh, a lot of a lot of our hearing. I believe how we hear things is actually in the body. Um, I

think there's an aspect of it…

Robin Bloor: No.

Dirk-Vanya-Ekant: Good.

Paul: It's vibrations, just even what you get in your ear hole is just… it's vibrations coming through the air, and the rest of your body gets those vibrations, too. Like, I mean, if you've been to a loud rock concert, you know, a really heavy bass, you know what this means. You feel the bass, like, in your… You feel it in your gut, you feel it reverberating in your heart, and any kind of, like, yeah, like Robin said, anything like recording automatically, it has to cut off a certain frequency of it. And not to mention the fact when it's someone is live. giving out music. They're creating all this music, not with just… with their fingertips and voice or whatever, but it's their… it's their movement and their presence, like, in the… in the atmosphere, but if you're there in connection with it, you're there. You're there for it, you're a part of the atmosphere, you're a part of the vibratory spectrum that's like… That's, that's happening.

Barbara Pennock: In the paragraph 223. He talks on fairy-like exterior, which now blinds every one of these favorites of yours. In German, does it say blinds or dazzle?

Dirk-Vanya-Ekant: Uh, it says blended. And blended is different. Blinds is an order. Very like. exterior, which now blinds everyone. Und in deutschen Sachte, das jetzt jeden deiner Lieblinge. Blended. It's a difference. Blind sized hair. Blenden is dazzling, yes. You're autoblind. This is the slideshow. Yeah, yeah. So it's recommended.

Barbara Pennock: So it means the same?

Dirk-Vanya-Ekant: It means exactly the same. You could also translate it as dazzling. Yeah, but

Barbara Pennock: Oh, okay.

Dirk-Vanya-Ekant: Yeah, but yes, that's true. In a non-literal sense, to blind someone means to blend. It's exactly the same meaning. There is also a more Literal meaning to it But it is I don't think that blinds everybody. I mean, he puts it in quotes here. It does not mean that they cannot see anymore. So in this sense Dass

Barbara Pennock: Yes.

Dirk-Vanya-Ekant: Ja, you know, das mein Yeah The emphasis Like, he's also… in the same… later on, or one paragraph down, he's saying Foggy notions And he's saying, which is the words are different verschwomen is not faneibled, but the meaning, the literal meaning, you would use it to say, you can use it like this. But if you

Barbara Pennock: You could.

Dirk-Vanya-Ekant: Say the word, the word "feschwommen" is more… Not exact. It's not exactly the same word. I mean, it's basically the discussion we have all the time. I say, no, it's not exactly the same word, and he says it's the same meaning. That's true. It's, of course, the same meaning, but… It's not for Shwamen. No. Ashwoman means… Cloudy, misty, blurred. Huzzy. Blurry. Cloudy. Misty. Which means foggy. Mmhm. And if you say foggy, I also… immediately, I have a picture of fog, like Nebel. When I say verstwommene Vorstellung, I have a different… I have something, like, watery, something like… Well, it's a different picture that comes up in me. Anyway That's

Barbara Pennock: But coming such as like rain drizzle or something like that. Okay.

Dirk-Vanya-Ekant: Yes, yes.

Sandy W: I guess I'm gonna go, like, to, uh… 30, 219. And 3221 but particularly well and even back to. is, uh… 3232, uh, basically… The empty words.

Barbara Pennock: Mm-hmm.

Sandy W: And, uh, yeah, it's 231, but, uh, misunderstanding connected with the word artist. Empty word art. Uh, and absolutely nothing has reached the bangs of contemporary civilization. For the benefit of their ordinary being existence, apart from a few empty words. without any inner content. That just seems hard to believe to me. It's like I'm not sure. Why exactly? He says he says that.

Dirk-Vanya-Ekant: That's nonsense.

Sandy W: I mean, it's a really strong blanket condemnation of art. in his era, and now, but I'm at… and he's gone through all the different forms of art that were… used to make the Gomanisms somewhat. It's a very murky mug. He's gone. But, uh…

Dirk-Vanya-Ekant: You can

Sandy W: Yeah, I mean, I've read that a lot and it's still a lot of times and it's sort of like it still does not… He dodged for me. Even with the consonants. I mean, he's not well. He says, empty word art, uh, becomes a surefire factor for the final atrophy of conscious being. Um, does he really explain how that happens? That's one thing to hang the condemnation on, but it's odd.

Barbara Pennock: Which paragraph is that, Sandy?

Sandy W: Well, this is, uh, 30, 21930.

Barbara Pennock: Okay.

Sandy W: I mean, 3219, I said it wrong. Yeah, and I was looking at 219, 221, and uh… 2:30… 2:30, yeah, 2:31.

Dirk-Vanya-Ekant: 02:31 Yeah, no, it's fine.

Sandy W: The word artist. Well, you don't know what artists are either. And Paul really talked about that extensively already. Well, maybe we do know what, maybe they don't, maybe they do. I mean, it's always a debate with artists, but it's always a debate with everybody.

Dirk-Vanya-Ekant: Okay.

Barbara Pennock: He says Orpheus means rightly sense the essence.

Sandy W: Yeah.

Barbara Pennock: I think he's saying that they don't.

Dirk-Vanya-Ekant: I mean, he somehow explains it when he compares the original word with authorist, with artist. An authorist is someone who feels rightly in the essence, and an artist is someone who is. Busy with doing art, so is someone who. does the thing just for doing the thing,

yeah, and that the other, he… tries to connect while doing it with his essence and expressing something about it. And in this sense, and also what Paul said at the beginning, people discussing what real art is and you have just the impression it's just hollow.

Barbara Pennock: Right, it's a big…

Dirk-Vanya-Ekant: superficial and quite meaningless and egoistic somehow. In this sense, I don't think there is never on earth something which has some meaning, but many of the productions of modern art. I cannot really find something in it. So I can. I have it for me. It's quite quite plain. to follow his general advice. I would not say there is nothing like this. Sometimes we also look sometimes at movies, and there are surprisingly good movies from time to time, where I then ask myself… Is was this really the intention of the persons who created this or is just that we see something in it which It's just an expression of human behavior Yeah, but when I was reading it, I also had this I thought, oh, it's quite hopeless now. Nothing left. Yeah. Der tum Ost Hmm, okay. On the floor.

Sandy W: Last thoughts from Sir Dirk?

Dirk-Vanya-Ekant: Duke says there is an old German saying Kunst kommt von Konen. This means art comes from From the ability to do something And somehow And In this sense, for Dirk, an artist is someone who can do something. So in this sense, he expresses his ability to Perform in a way He manifests his being

Sandy W: I'm kind of on that side of it too, Dirk. Ichihok! Ichihok!

Dirk-Vanya-Ekant: Okay, thanks. Y'all

Sandy W: See, it's not to say all art is good art, but uh… To say that it's the factor for the atrophy of conscious being, that's pretty stiff.

Paul: No, I went… I went and I looked at the word in the text. I looked at the passage where he talks about… Orpheus. And it says it means it signifies the word composed of two different roots of words. Which in contemporary times would signify right and essence. If someone was called thus, it meant… He rightly sensed the essence. to rightly sense the essence, and I realize how deep that is, and how it's, like, so far, like, from modern… are, like, postmodernism. And, uh, you know, all the, you know, avant-garde and modern… modern art is all… is, by and large, predicated, first of all, that there's no such thing as right or wrong. Right, so that there is no such thing as right. And that, rather than to sense an essence. It's based on, um, deconstructing. Right? Deconstructing previous art, deconstructing archetypes, deconstructing principles and institutions, and all of this sort of thing. And it just kind of occurred to me how our. modern sense of art. I mean, he's talking about, like, sort of a… a foolishness about… Um, like the fairy, the fairy reference is sort of foolishness in our understanding, but in the reality, in the contemporary world, what we call art is really almost just the exact opposite. Of what… of what he's laying out here, as far as the origins of it. is to rightly. to rightly sense the essence. That's huge. That is so much more than, oh, I have a creative vibe, and I'm gonna, you know… You know, make a picture or I'm trying to make some point with this, it's so much deeper than that. To rightly sense something. I can have sensations of things, but I'm pretty clueless about if I'm right.

Dirk-Vanya-Ekant: I agree with you, Paul. I can really go along with what you say. I have a few good friends who are artists, and I like them as persons, but when they start to perform, to act, even in our seminar, then sometimes they make some exercises or show something. They are very artificial, really very artificial, and far away from what I would call essence. There is something expressed which is just a role to play. Not that it's bad, but it is not… In this sense, I agree with you.

It's not what here is expressed by Gurdjieff when we understand it rightly. And it should not be a critic. It should be more somehow kind of recognition also for myself. I have to see if I somehow rightly sense something which is essential and then maybe express it, or if I just play an empty role because I think I have to or because I want to. to impress someone or whatever. Yeah. Oh, well, let's give you some battery. I would like to.

Sandy W: Well, one thing I will add is, on 230.

Dirk-Vanya-Ekant: I've seen the initial film. That's it.

Sandy W: Uh, of course, there are many forms of art, and he's given us, uh, all of them here, the sculpture, the architecture, the music. the theater, and uh… and I mean, I just… I just want to read… say, he's so right on number 30. These theaters of theirs came to have a significance of the greatest importance in the ordinary process of existence of your favorites. And I can't help thinking, uh, uh, you know. Wouldn't he just love television and videos and little things in our hands with all the actors and the musicians on those, uh, in terms of… Uh, the ordinary process of existence. And, that does get back to. some of the, uh, the artificial and the atrophy of, uh, being con… of conscious being, so… If you blame that all on art, then art is a villain. I had some issues, uh, again, with his, uh… His words. Somebody mentioned before how complicated they can be when you talk about. Ordinary words like art, but… neuro nausea and vibrations. fibroeconomic necotonicosis and. I mean, we had those words last week, and it's like, yeah, and he's giving us stuff, uh. And it's like, I will never remember those words. I will never get those fixed in my brain. So rather strange grass.

Barbara Pennock: But he offered us an example of jar clone in this reading.

Sandy W: Yeah, tell me more about it. I want to hear about an explanation for that, Bobby.

Barbara Pennock: Only as I read it. It happened in this way because as the sound of their melodies, which they had combined in a definite sequence, entered my common presence, Desjarquin proceeded in them. or as it is otherwise said, the sounds were sorted out. And acted equally upon all three variously caused bloated distal meticules. With the consequences that the associations proceeding in me, in the three independent brains, so on. But that did give me some context, an example.

Dirk-Vanya-Ekant: I mean, Jadklom means that the Okidanok enters a being and then splits off into the three sources for three different forces. So in this sense. he might just use this term to say, this sound is is it comes into us as one, and then it splits off into 3 different impulses for or. for our three different centers. In this sense, I understand that he uses Jadklom in this context. He puts it in German, he puts it in quotes. Ja. Well, let's look. Nope.

Barbara Pennock: And he doesn't treat the word art the same in German as he does in English. 218 There is no quote around famous art or art. And of course, in German, he does. I like that.

Dirk-Vanya-Ekant: Yeah. Okay. Yeah. Yeah, he puts it often in marks.

Barbara Pennock: Yeah, thank you.

Dirk-Vanya-Ekant: quotation. Society as well. Mmhm. Vanya says in 219, he somehow expresses quite firmly this notion that what he… a science to modern art. There is no doubt, there is no… that we could interpret something, it is very clear. If we agree or if we like it, that doesn't matter. Yeah, I sometimes find in some paragraphs he's using… also stronger words, which are like, like he's using also, um, made slaves, who are called wastrels, nichtsnutzige Wesen, like, or then he's on

the other hand using conscious being. Yeah, zu bewusstem sein. He's using, like… these contrasts very strongly. And this is one of these paragraphs, which is like. No discussion. This is it like this. Yeah. I receive it as something very strict or… Firm. Firm is also strang. Yeah.

Paul: What does that word wastrels mean?

Barbara Pennock: Waste a person, a wasteful person.

Paul: Okay.

Barbara Pennock: I mean, he's a waste.

Dirk-Vanya-Ekant: It's not.

Paul: Yeah.

Robin Bloor: Waste rules.

Dirk-Vanya-Ekant: And… And in German, he says, nichtsnutzig means they are not for… Of use. Not of use. Which is basically the opposite, but the same. Nichtsnutz.

Barbara Pennock: Worthless being.

Dirk-Vanya-Ekant: No. Mmhm. Yep. Mm-hmm. It's just interesting that it's from a different side, seeing the same thing. That's what I

Barbara Pennock: So, the sure-fired factor. My translation came out to be infallibly effective. But does yours say sure fire factor? It's in quotes.

Dirk-Vanya-Ekant: Yes.

Barbara Pennock: In Delbar?

Dirk-Vanya-Ekant: Yeah, I was not sure what sure fire means. I didn't look that up, but It's what you explained now, it would be Would be the same infallible ca- what?

Barbara Pennock: Invalidly effective.

Dirk-Vanya-Ekant: Yeah. In Germany he says is a factor which doesn't fail his impact Or it doesn't miss his impact. So in this sense, I think this is meant with surefire factor. The folks can't.

Robin Bloor: There's something here that's just not right. Well, it's probably a lot of things, actually, but… The first time he mentions the word atheist, he says, this word is composed from two definite roots. No, it isn't. It absolutely is not composed from two definite roots.

Dirk-Vanya-Ekant: Hmm.

Robin Bloor: It's composed from the name Orpheus with adding 'ist' to the end. Orpheus was a musician, I get that. But it just, it's just not true. It's not true before your eyes and nobody's mentioned it.

Barbara Pennock: Well, I really didn't know.

Dirk-Vanya-Ekant: I didn't look it up, but I had the feeling that it could be different, because he's

saying it very… Firmly. I believe Gurdjieff.

Robin Bloor: But which sentence of Gurdjieff do you believe?

Dirk-Vanya-Ekant: Especially this. No, there are things from where I have no idea and there I… First, I trust what he says. This is my attitude towards this. there are things which I can get some personal experience or meaning. And then I sometimes I have a kind of skepticism. No, this not skepticism. I have a kind of. in a struggle with some content, but with those not. I was just, uh, thinking, who called them office? I never heard that. He's also using it, like. Of course, they were called like this. I mean, it was before… It was in the Babylonian civilization, you were not there. I was not there, so that's why I thought… It's the problem. Yeah, that's the problem.

Barbara Pennock: So the word could be broken or and then fias.

Dirk-Vanya-Ekant: Shameishan first. Yeah. Hmm. Hmm. Hmm. It was it?

Barbara Pennock: So, of this root, Theus, the Greek is, he who sprung forth, or born begotten. There's a couple things. This is great.

Dirk-Vanya-Ekant: So what does it mean, Robin?

Barbara Pennock: What?

Dirk-Vanya-Ekant: No, Bobby, you were saying something. I'm sorry.

Barbara Pennock: I was just still reading about the origin of Orpheus.

Dirk-Vanya-Ekant: Yeah.

Barbara Pennock: Um, meaning the darkness of the night. We're relating to an orphan servant.

Dirk-Vanya-Ekant: Artemis, isn't it?

Barbara Pennock: You were going to save on you.

Dirk-Vanya-Ekant: No, no, I wanted to know what it means. Yes. We wanted to know why…

Robin Bloor: It's…

Dirk-Vanya-Ekant: But Robin say it is wrong. This we wanted to know.

Barbara Pennock: Let's see if I can do that.

Dirk-Vanya-Ekant: Something which we cannot reconcile.

Robin Bloor: It has only got one root. It's a very obvious in front of your eyes thing. It's got one root and a suffix.

Barbara Pennock: All right.

Robin Bloor: I mean, there isn't, you know, it doesn't break down. It's one.

Dirk-Vanya-Ekant: Yeah, that's true. or and feels. No.

Robin Bloor: And the name Morpheus, as the etymologists insist, and Bobby's given the basis of

that, but… It was possibly a name that came from outside Greece. Well, from outside the, um, the heartland of Greece, because it's supposed that Orpheus was supposed to have been a Theban. And therefore the name, the word, the sound, Orpheus. May not actually be Greek. You know, they definitely placed him not as a Greek. I mean, he's supposed to be one of the… the sons of one… the son of one of the muses. You know, which is you, you can. And the way that Greek mythology goes, you know, they were female, they had children, you know. But he's not Greek. It's not a Greek thing. But anyway, it's all one word. It's an individual. It's not an individual with a name that breaks down into two pieces. It's an individual with one name.

Sandy W: Oh, you may have already said this before. I'm sorry when I was gone, but I'm just reading back on 30-235. He's an invention of the schools of arts, that's what he's saying, right at the bottom there, so… Uh, of the said schools of art, there was also a school of a certain, as the contemporary beings. already called him Orpheus, a figure invented by the ancient Greeks. They then decided to invent a new word, defining their vocation more exactly. Is that meaningful to us? And by the way, I really like what you wrote in the chat, Roman.

Robin Bloor: Well, that was… I got an, um… eventually, I started going through the sayings that I'd got, but I eventually just asked AI to complete it, and that's it, all of it. Everything that Gertie has said about art.

Sandy W: I like that.

Dirk-Vanya-Ekant: Isn't there a chapter in this book? It has nose. Views from the real world. about art. There is someone asking the question, what is art? I think so.

Robin Bloor: Yeah, there's, there is more. I didn't do everything. I didn't, because there's. When he goes on for more than a sentence or so, I didn't put that in. He really, he really asks a very good question. Because, you know, there's been a discussion for most of this meeting so far about what exactly is art, you know. And it's truth. It's what exactly is it? It would seem that it's an expression of knowledge. But from Gurdjieff's perspective.

Dirk-Vanya-Ekant: That's the story about off-voice. matter in any way? Going to hardest and getting back? Is that something which… helps here or which is confusing or um. Bringing us more to the foreground.

Robin Bloor: Well he's male and she's female so it does already if you like. Uh, it's psychological, you can take psychological positions from that if you want to.

Sandy W: Well, I'm jumping around again here, but on 3222, it's getting back to that. Nothing reaches current. human beings, uh, of all these legomenisms, so they go through all these motions. And not only, absolutely nothing whatever reached them of all the various fragments of general knowledge already then known on Earth, which was… which the learned beings of adherence of legomenism indicated in lawful divergences. from the sacred law of Heptaparaparshinok, or as they called it, the law of sevenfoldness. But in the interval of time between the civilizations of theirs, their being rumination has so deteriorated that they now already do not know or even suspect the existence of such an all universal law on their planet. So, I mean, that, that, that is, that, that is just so. defeating, you know? Makes you feel sort of… But here we are talking about those very things, so something got through somehow, didn't it?

Dirk-Vanya-Ekant: Yes, must be.

Sandy W: Gurdjieff caught it and brought it back to us.

Dirk-Vanya-Ekant: Yep.

Barbara Pennock: Well, then it comes to the question of how true it is. I mean, not…

Sandy W: Or is he exaggerating on purpose? What is that? Robin says awful distortions or something.

Barbara Pennock: I don't… I don't… I'm not speaking about how true Gurdjieff's statement is.

Sandy W: Okay. Oh, okay.

Barbara Pennock: I'm saying how true art is.

Sandy W: Oh, okay. No, I was just… I'm just talking about nothing got through.

Barbara Pennock: That's cool.

Sandy W: India, yeah. despite all the forms, nothing got through. Nothing, well, none of the fragments of general knowledge. But it seems to have.

Robin Bloor: Wow. Well, it's a long story, the story of Orpheus, but… It doesn't end well.

Sandy W: No.

Dirk-Vanya-Ekant: No. There's a whole opera about it.

Robin Bloor: Yeah, I never knew it was so involved. I knew about the the main theme of Orpheus and Eurydice, but I didn't know about the rest.

Sandy W: Well, what else are you talking about besides the fact that she goes back to Haiti because… No for a mistake.

Robin Bloor: Well, it's what happens after that. I'll put it in the chat rather than reading it out.

Barbara Pennock: You'll include the chat when you reproduce the recording.

Robin Bloor: I always do.

Barbara Pennock: Thank you.

Sandy W: Yeah, I sort of remember, yeah, he doesn't end well, something happens to him bad. Like he gets killed for… being a good musician or something. I don't remember them.

Robin Bloor: Gets killed for being a rap artist, surely.

Sandy W: Kill them all. That's what I say. Kill them all.

Paul: There's also a really good Orpheus film. By Jean Cocteau, French surrealist filmmakers made in like 1950 or so, which.

Robin Bloor: Oh, wow.

Paul: I personally really love. It has a lot of… Certainly it has a lot of art questions in it.

Sandy W: Can you describe it for us? Because I know I've seen it like 40 years ago and I don't

remember it.

Paul: He's, uh, it takes place in the 50s in a small town in France, or in the countryside, and Orpheus is a poet.

Dirk-Vanya-Ekant: Long bite. Hmm. Long bite, for sure.

Paul: And he's, like, has conflicts with, like… it's like the new generation of, uh, left-wing beat poets is coming up, and he has, like, a conflict with them, and… And then he starts getting, like, ideas for his poetry over a radio in his car. Um, and it goes on. But, uh, then he goes to Haiti, his wife, you know, and everything is… she ends up going to Haiti's and all of this stuff. But, um, so I guess one of the twists… I don't know if this is a twist. I think this is one of the twists. Is that… it ends up… there's also death is involved. And Death is, like, a beautiful femme fatale woman, and she has a… a, uh, chauffeur that drives her around, and they've been watching Orpheus. She's fallen in love with Orpheus, and the chauffeur falls in love with Eurydice. Uh, his wife. And so, there's this weird twist that goes on with it.

Robin Bloor: That's very French, it's what you would expect of them.

Paul: Yeah, it is very French. It's very French, but I think, I think it's made in 1950. Maybe, I mean, that's like kind of close to where Mr. Gurdjieff died. So maybe somehow it brings over a little feeling of what the countryside looks like in that time period.

Barbara Pennock: Interesting. Mm-hmm.

Sandy W: Uh-huh, an Apollo and Dionysus conflict over Orpheus, that's what it was. I see, thank you, Robin. Oh, the constellation Lyra. I forgot about that. Boy, those Greeks really knew how to tell a story. full of meaning and allegory and. Things that people at Costco can use. For modern times. And that is how art works. You take from the past and you remake it for the present.

Dirk-Vanya-Ekant: The bored fisherman.

Sandy W: Yeah, I mean, this is off-topic, but it's like, that is not so far from the truth, and it gets… twisted into. stupidity by a lot of modern artists, and particularly filmmakers, that they borrow from the past, remake it, and. just, uh, trash it to… trash it. But I'm, I'm thinking, uh, some of the best stories and films are… variations on the Greek myths, and the recent movie, Odysseus, that's what I'm getting at. I didn't go see it. There have been so many makes and remakes of Odysseus. It's like, yeah, I don't think I wanna go see another one for a while, but yeah. Don't know if anybody wants to comment on that, uh, on that, uh, using of the ancient myths and, uh, retelling them with Brad Pitt and… and other guys, and Eric Banya. Yeah, I think his name is Banya. So.

Robin Bloor: I think I think it's fairly clear that. When God created Matt Damon, he didn't have Ulysses in mind. I mean, I'm just saying.

Sandy W: Does look a little Irish, doesn't he?

Robin Bloor: There's a defect in the movie that I noticed when watching it, which is… It just amused me. So there's this final scene where… Odysseus is, um… all of these suitors for his wife's hand are hanging around because they think he's never coming back, but he comes back as a kind of bag of, um… There's this final scene when he gets his bow. Uh, they're all challenged to thread the bow of Ulysses, and none of them can except for him, so he threads the bow. And then shoots the arrow, uh, arrow from it. through this line of axis. No. There then ensues a great battle between mainly him. and a few other people who I guess sympathetic to and the rest of the crowd. And all

he's got is a bow and arrow, and he keeps shooting, all he's got an endless supply of arrows, so he keeps on shooting them all with an arrow. And then when you get to the final thing, where he has triumphed and killed the bad guy, or the worst of the bad guys. He staggers back towards his wife, and he's got two arrows sticking in his back. Well, he was the only one with a bow and arrow, so they were obviously ricochets. And it's just… it's just ridiculous. When you see it and realize, it's just ridiculous.

Barbara Pennock: That's great.

Robin Bloor: Doesn't help that it's Matt Damon, but, you know, still ridiculous.

Sandy W: Well, I thought his son came out and helped him in that battle, no? Not in this version.

Robin Bloor: No, it's, you know, it is what it is.

Sandy W: That was the previous version!

Robin Bloor: I think they do one every, like, 15 years, don't they? Something like that, 20 years, maybe. Version of Ulysses.

Paul: I think like Hollywood especially, and you can probably say this with other art forms, we're actually losing. Their ability. They're losing the knowledge of previous generations, just of filmmakers. Like… like this, the Orpheus movie I mentioned, I mean, there's, like, special effects that he does in that. just using the technology at the time that can't be replicated today. People don't know how to do… they don't know how to do it anymore. They just use computers…

Robin Bloor: Yep.

Paul: to do. And when they're not deconstructing things. Like Sandy said, they're, you know, taking things from the past and just regurgitating them. And what they're adding to it, they're just adding their ego to it, they're just adding identity to it. And it's all just… it's just the same, you know… it's just coded with, uh…

Dirk-Vanya-Ekant: Mmhm.

Paul: With with new identity meanings and and and suggestions and ideology and and and all of that. And it's even, like, I mean, I don't think a lot of these, like, filmmakers and artists would even be offended if I… to hear me say something like that, that, yeah, no, that's what we're doing, we're working with identity here. And it's because they've lost, they've completely lost everything. And it's so far away from, like, what Mr. Gurdjieff is talking about, it's like, he's like… You know, he's, like, tapping me… tapping me on the shoulder, saying, no, it's a lot longer than, like, the last 50 years, or within your short little lifetime, where you could complain that things used to be so much more genuine, you know? Um… Back in the… no, this, this, like, loss of… Essence. Being able to, you know, rightly… rightly see Essence, um, as something of really long loss.

Dirk-Vanya-Ekant: Mmhm.

Paul: Really long loss.

Robin Bloor: No, I think that's a point that he's making that is very important, is that… An artist were able, in one way or another, to reveal the essence of anything. The essence of a stone, the essence of a plant, the essence of a, you know, a mouse, the essence of anything. then that would already be an achievement. Because we… we live in a world where everything is viewed through

the filter of personality. So, you know, anyone that can pull out the essence or something… I mean, one of the things that I really like… About music. is that the intellect can't deal with it. You know, the intellect hasn't got anything to hang itself onto. Because the intellect, because of its kind of… the nature and the way that it works with things. It doesn't… it doesn't naturally. blend with music. But the hard emotions do.

Sandy W: I'm gonna say except, except when you look at Western music and the, uh, the, the writing down of music, the learning of, uh, beats, and, uh, and then basically. Putting it on a page. to pass it on. I mean, that's not a legomenism, uh, but it's sort of like that's how music is frequently preserved, is, uh…

Dirk-Vanya-Ekant: What do you.

Sandy W: Um… the pages.

Dirk-Vanya-Ekant: He helps edit them.

Sandy W: that they… they write music on. And the intellectual part is you have to learn that language of… of written notes and staffs and, uh…

Dirk-Vanya-Ekant: Obsessed.

Sandy W: how they translate to instruments. Am I, am I wrong on that? Is that not intellectual?

Dirk-Vanya-Ekant: I also would say I'm a musician, and so I have often, not always, I agree with Robin, but often I have my intellectual center also working on how I would play it. Kind of mistakes do they do, so what structure is there, yeah, what kind of, and even my moving center is with the music, recognizing the rhythm, recognizing the speed, so I have the experience. Even if I agree that it is the biggest impact is on the emotions, yeah, but I can say my moving center and also my intellectual are quite active sometimes when I listen to music. It depends on the music And Duxe, he agrees with Robin. The lecture center is also not there when there is music.

Robin Bloor: It… I mean… We have to be very careful with this right and we have to be very careful because. There is always three centers and they're always doing something.

Robin Bloor: You know, and if you're playing music, that, I mean, you know, it's by its very nature, the emotional center and the, um… and the moving center are involved. There's nothing you can do about that. You can't actually make music without those two. And as soon as you actually have any kind of notation which is a map of where to go, then the intellect is inevitably involved. But you can pretty much take any situation and you can start asking questions about which of the three centres are doing what. Well, and that's how it should… it's like, you know, the… Gurdjieff says, I don't know, somewhere, or maybe it's Madame Saltzman, it doesn't really matter. Those three things are organs, and they work together. That's what they do. And they're organs of knowledge, they're organs of taking impressions from the outside world. That's what they do. So it's almost impossible to think of an activity that would only be one centered.

Dirk-Vanya-Ekant: Dirk has to leave.

Robin Bloor: Oh, I'm scared Dirk away.

Dirk-Vanya-Ekant: To get the strain

Barbara Pennock: It's really nice being with you, Dirk. Thank you for showing up.

Robin Bloor: Yeah, nice to see you, Derek.

Sandy W: Sure.

Dirk-Vanya-Ekant: Bye.

Sandy W: Yep.

Dirk-Vanya-Ekant: Yeah.

Robin Bloor: Oh, does it? This means what? It's your time. It's, it's…

Sandy W: Overdue!

Robin Bloor: It's Ekans time.

Dirk-Vanya-Ekant: Exercise time. No, it's your time, exercise time.

Barbara Pennock: Hey, I did not receive it, I think, this week.

Dirk-Vanya-Ekant: I sent it only on Monday, yesterday. I sent it

Barbara Pennock: Oh, wow.

Dirk-Vanya-Ekant: I was quite sick the whole week, so I, in a way forgot. And so I sent it yesterday to a recap to look back and

Barbara Pennock: No. Okay.

Dirk-Vanya-Ekant: Who work somehow

Barbara Pennock: You can move it.

Dirk-Vanya-Ekant: In retrospective, as we sometimes do

Barbara Pennock: Well, could you read it to me now?

Paul: Uh, I'll just really quick, I have to drop off too, guys. I have a hard stop here too, so… Wish you all the best, and uh, it was great to be with you. I'll see you again soon.

Dirk-Vanya-Ekant: Oh, it's Okay. Yeah

Barbara Pennock: Very good, Paul.

Robin Bloor: Yeah.

Sandy W: Hi Paul, good to see you.

Dirk-Vanya-Ekant: Thank you, Paul. Yeah I might just resend the exercise for the next week because it's a good exercise, I think. Yeah, and it is not even far from what we read today. Yes. I might add a little bit, but then we can work more deliberately with this

Barbara Pennock: Okay.

Dirk-Vanya-Ekant: That's nice. Yes, that's a good idea

Barbara Pennock: Thank you.

Robin Bloor: In which case you got four minutes to talk about something else entirely.

Dirk-Vanya-Ekant: Yes, you started the very

Barbara Pennock: But I can add something.

Dirk-Vanya-Ekant: Oh, okay.

Barbara Pennock: So, the structure of the work, Gurdjieff… He got all this material together, and he put it out, and now it goes to different people, and different people explain it to us, or give us information about it. And how close is it? I think we're trying to get very close ourselves. But how close are all these different. Actions of Gurdjieff work. For what he… really presented. It's just like a warning, you know, that's what I'm saying.

Robin Bloor: You know, it's like, um… A jungle. it's something similar to a jungle, and Gurdjieff understood the jungle, knew how to make his way through it, and he's just written about the jungle, and the question is, do we see it the way he sees it? And the answer is, absolutely not. And we try to, we do our best, we get together. We might even criticise each other's opinions about this, that and the other. But do we actually get down? Do we recognize the essence? Are we, in fact, artists? And the question, the question must be asked. And each one of us will have to answer it for ourselves.

Dirk-Vanya-Ekant: Wow.

Barbara Pennock: Count, do you want to say something now?

Dirk-Vanya-Ekant: You could I said, wow, we can add it to the exercise.

Barbara Pennock: Before Robin even spoke.

Dirk-Vanya-Ekant: Yeah? Yes Nice. No, it's a good question, of course.

Barbara Pennock: Okay, I think so.

Dirk-Vanya-Ekant: In my experience, I mean, I'm always reminded on the chapter Tibet, where he says the original group split off in Orthodox hierarchy and So in the orthodox part and in the more creative or crazy, crazy people. And Yeah, I mean As we, I mean, Vanya and me, we are not the students of One master or teacher or so, because there are not anymore, so we know just from second hand and third and We know from third hand from Goodyev and second hand from Osho, yeah, which is somehow also a good reliable source. Somehow we learned also a lot of this. And we had a teacher who was also the student of of Bert Hellinger. So we had many second or third hand experiences. And I personally, I see it as a benefit because I see in the direct followers of one of these teachers, I see a certain orthodox clinging to the teacher, so a certain unflexibility, yeah, and maybe on the other hand, something is also missing when there is not this direct connection Yeah, which I cannot say because I don't have it, so Yeah, but that's why we also try to connect with people who have it I don't know. Yes, like with Robin It's also secondhand. True, but not bad. Yeah, yeah. It's the difference. But.

Robin Bloor: Also secondhand. I've always thought of myself as secondhand anyway.

Dirk-Vanya-Ekant: No!

Sandy W: Secondhand Rose, you're just, uh, everyone knows.

Dirk-Vanya-Ekant: No, I mean the thing is as it is. I would not say good or bad. I also recognized everyone finds the teacher he needs somehow. There are many teachers which I would recognize now as very… horrible, but I also remember that when I started to be on the path, I had teachers, which I find very helpful for me in this state, and after a while, I realized, okay, now I got everything, and somehow I. have to go on to someone else. And now when I look back, I find it a little bit shallow what they do from my perspective now. But it was exactly what I needed then. And I think even I know people who. on for… for wrong schools and… and deluding teachers. I even would say, if someone… gets into such a group, and finds such a teacher, and has then his experiences, it's exactly what he needed somehow. It shows either, it shows a certain personal weakness, which then have to be overcome. or it is an opportunity to see something. I mean, we all live in a deluding and deluded world somehow. And Looking back, many of the weird and bad and unpleasant experiences this Earth gave impulses for very important things. So, in this sense, I… I think everyone has a good chance to find reliable and good sources. Stupid. A lot of stupidity too. So it's a good question.

Robin Bloor: Okay, we can come to the end of the meeting on that note.

GER Chat

11:59:15 From Frieda Billing : Hello everyone 🙋♀ I'm not feeling well today and am just listening...looking forward to next week, I should be up and about again then🥲

11:59:52 From Paul : Reacted to "Hello everyone 🙋♀ I'm not feeling well today and am just listening...looking forward to next week, I should be up and about again then🥲" with 👋

12:04:39 From Dirk - Vanya - Ekant : We have no audio, try a reboot - see you in 2 mins

13:17:31 From Robin Bloor : Gurdjieff sayings about art: "Real art is knowledge and not talent."

13:17:48 From Robin Bloor : "Eastern art has a mathematical basis. It is a script with an inner and an outer content."

13:18:21 From Robin Bloor : "I measure the merit of art by its consciousness."

13:18:36 From Robin Bloor : "For us, art is not an aim but a means."

13:18:52 From Robin Bloor : "The one great art is that of making a complete human being of oneself."

13:18:57 From Sandy W : I like that

13:19:10 From Robin Bloor : "Ancient art has a specific inner content. At one time, art possessed the same purpose that books do in our day, namely: to preserve and transmit knowledge."

13:19:31 From Robin Bloor : "A work of objective art ought to be a book, the only difference being that the artist conveys volumes of wisdom immediately through clear perception, rather than slow words."

13:19:50 From Robin Bloor : "Love not art with your feelings."

13:20:01 From Robin Bloor : Present-day art is not necessarily creative.

13:20:18 From Robin Bloor : "You say—an artist creates; I say this only in relation to objective art. In relation to subjective art I say that with him 'it is created.'"

13:20:59 From Robin Bloor : "I studied Western art after studying the ancient art of the East. To tell you the truth, I found nothing in the West to compare with Eastern art. Western art has much that is external, sometimes a great deal of philosophy; but Eastern art is precise... It is a form of script."

13:29:27 From Sandy W : Very good

13:33:19 From Dirk-Vanya-Ekant : THIS IS WHAT GEMINI REPLIES

The word Orpheist is composed of two primary roots:

1. Orpheus (from Ancient Greek Ὀρφεύς)

Meaning: The legendary Thracian musician, poet, and prophet in Greek mythology. His music

and poetry were so powerful they could charm all living things and even stones or rivers.

Etymological origins: It traces back to Ancient Greek Orpheús, which linguists often link to Proto-Indo-European roots like *h_3erb^h- (associated with changing status, or related to words like orphan / bereaved).

13:37:21 From Dirk-Vanya-Ekant : 2. -ist (from Ancient Greek -ιστής / -istēs, via Latin -ista)

Meaning: A productive agent/person suffix used to denote a practitioner, follower, adherent, or specialist of a particular doctrine, art, or system of thought (e.g., theorist, pianist, occultist).

13:40:19 From Robin Bloor : Orpheus returned to the world alone. In the usual telling, he refused the company of women from then on and wandered the mountains of Thrace, singing only of his loss. There, a band of Maenads, frenzied women devoted to Dionysus, came upon him. Some say they were angered by his rejection of them, others that Dionysus was offended because Orpheus honoured Apollo above him. They attacked him. At first their stones and spears fell harmless, charmed by his music, but their shrieking drowned out the song, and they tore him to pieces.

His head and lyre were thrown into the river Hebrus. They floated down to the sea, the head still singing and calling Eurydice's name, and came ashore on the island of Lesbos.

13:40:26 From Robin Bloor : There the head was buried, or kept in a shrine where it gave prophecies, until Apollo silenced it. The Muses gathered his scattered limbs and buried them at the foot of Mount Olympus, where the nightingales were said to sing more sweetly than anywhere else. His lyre was placed among the stars as the constellation Lyra.

In death, at last, he was reunited with Eurydice. Ovid says the two walk together in the fields of the blessed, and there Orpheus can look back at her as often as he likes.

GER Chat

AI Summary

Meeting Bk2 - 13

Quick recap

The meeting focused on discussing and analyzing Gurdjieff's views on art, specifically examining his teachings about the deterioration of artistic and intellectual capabilities over time. Participants read and discussed passages from Gurdjieff's writings where he criticized modern art as an "empty word" that has become a "surefire factor" for the atrophy of conscious being. The group explored Gurdjieff's etymological claims about the word "artist" deriving from "Orpheus," discussing how modern art has lost its connection to "rightly sensing the essence" of things. Participants examined translations between English and German versions of the text, questioned the historical accuracy of Gurdjieff's claims about Orpheus, and discussed how modern art often involves deconstructing previous forms rather than revealing essential truths. The conversation also touched on the technical aspects of sound and music, including how recordings differ from live performances, and how the three centers (thinking, feeling, and moving) are involved in artistic creation.

Next steps

Barbara

- Send the weekly email/material to the group (since she mentioned not receiving it this week).

Robin

- Include the chat content in the reproduction of the recording.

Summary

Art Evolution and Perception Changes

Barbara read an extensive passage about the evolution and deterioration of art and perception in human civilization, particularly focusing on the Babylonian period and its impact on contemporary culture. She explained how musical vibrations and sounds affected different brain centers in humans, creating various emotional and sensory responses. The passage detailed how the concept of "art" evolved from meaningful cultural practices in Babylon to an empty, superficial concept in modern times, with contemporary theaters serving as a reflection of this decline. Barbara also discussed the deterioration of human ability to produce and understand complex sounds over time, from 351 distinct consonants in ancient times to just 36 in later periods.

Art and Language Reflections

Paul discussed his reflections on the discussion about art becoming an empty concept and shared his experience with artists debating what constitutes real art. He questioned the translation of "fairy-like exterior" in German and explored the etymology of the word "artist," connecting it to the Greek myth of Orpheus. Paul expressed curiosity about the linguistic connections between "artist," "Orpheus," and the Greek word for essence, wondering about Gurdjieff's intended meaning behind these connections.

Cultural Language and Pronunciation Variations

The group discussed how language and pronunciation capabilities vary across different cultures and how digitalization further narrows these capabilities. They observed that people from different nationalities struggled to pronounce words and names accurately during a recent seminar with over 20 nationalities. The discussion also touched on how musical performance differs between live playing and recorded versions, with participants noting the distinct differences in sound and experience between the two.

Sound and Translation Discussion

The group discussed the differences between in-person and recorded sound experiences, with Robin explaining that recordings cut out certain wavelengths and Paul describing how live music involves physical vibrations and atmosphere that recordings cannot capture. The conversation then shifted to a detailed discussion about German language translation, particularly focusing on the word "blenden" and its meaning in context. Sandy raised concerns about a passage in the text that condemned contemporary art as "empty words" without explaining how this artistic atrophy occurs, questioning the validity of this blanket criticism.

Art and Essence Discussion

The group discussed the concept of art, with Dirk-Vanya-Ekant explaining the distinction between an "authorist" who connects with essence and an "artist" who creates for the sake of creation. Paul elaborated on how modern art often deconstructs rather than sensing essence, contrasting with Gurdjieff's concept of art coming from the ability to express one's true nature. Sandy noted that while Gurdjieff's insights about art's role in daily life remain relevant, the complexity of his terminology presents challenges for understanding his ideas.

Jar Clone and Energy Forces

Barbara explained an example of "jar clone" from a reading, describing how sounds combine in a sequence and are sorted into three different forces affecting independent brains. Dirk-Vanya-Ekant clarified that "Jadklom" refers to how an energy enters a being and splits into three different sources or centers. The discussion also touched on how the author treats certain words differently in German versus English, using quotation marks and contrasting terms like "made slaves" versus "conscious being."

Philosophy and Art Discussion

The group discussed the etymology of the word "atheist," with Robin correcting the others that it has only one root rather than two as previously suggested. They explored Gurdjieff's views on art and how modern artists often lose essential knowledge when creating new works. The conversation included discussions about Greek mythology, particularly Orpheus and Ulysses, and how these stories are adapted in modern films. The conversation ended with reflections on finding the right teachers and learning experiences, with Dirk-Vanya-Ekant sharing his perspective on how different teachers serve different needs at different stages of personal development.