GER Meeting #Bk2 - 15

Transcript

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

Sandy W: I remember the last time we discussed this passage, which was several years ago, I think. Uh, we spent a lot of time talking about the, uh, implications of the shaving of beard and hair. And uh. the particular patterns they set up as a. an indication of criminality do it or uh. near criminality or immorality. Ed, do you wanna talk about the beards and the hair? And I will add, I mean, maybe it's on my mind, I've gotten pictures of my daughter, as you know, she has cancer, and she's losing her hair right now, and uh, she's starting to look like she's 90 years old with, uh, that really patchy long hair that she's got, and she received a wig from Bangladesh. And she's not happy about that because of the work conditions in Bangladesh. That's her. But so, hair is really a big, big deal. And, uh, she has had hair that went down to her, uh, the back of her legs. Uh, a lot of times in her life, and she kept it in dreadlocks a lot of her life. So, uh, 51 years old with a ton of hair, and now it's going. So, I guess, uh, maybe that's why I'm attracted to, uh… the way they're uh ordering their actors around with hair here. But again, I remember we talked about… the implications of it, uh, in the past, and I especially was, uh. attracted to the idea of, uh, the men's hair being expressed as masculinity and activity on. 30-306. Didn't mean to talk your ear off here, but I did anyway. Sorry, Dirk. I know that was too long. Sophila!

Dirk Lehmann: Kind of problem. I try to understand everything. But it's not so easy.

Sandy W: Well, I talk too fast.

Dirk Lehmann: No, no problem.

Vanya: Evanov

Dirk Lehmann: Ja, wenn wir jet permanent, wahrsatzt es auch sp.

Ekant: Ich konnte zum Beispiel, konnte aber uns ja einem Vogelen.

Vanya: Yeah. Yeah. und Anspre Does Erzagt und der Schn I remember hearing Osho say that he didn't want to shave his beard as a young man and that it was his parents were very angry about that, but he was very clear that he will never shave his beard.

Sandy W: They're a good one.

Vanya: And he had a very long beard in the end.

Ekant: I thought when we hear about the… Mechanicality. of the theater games of modern actors. Then we go a step further to. Compare this with television, which is completely mechanical, because this is such a happening filmed, even fixed, fixated somehow. So we have not even. Human beings performing in front of us and maybe Radiating bad and poor radiations. Yeah, we have nothing radiating, we have just the surface of happenings that probably is even much more poorer than what he describes here

Vanya: #NAME?

Ekant: Yeah. We Amlich die Fast. Weniger halt fur se

Vanya: Yeah.

Dirk Lehmann: No, I don't. I can't even see him. That's okay. So.

Vanya: Turke agrees

Barbara Pennock: Sunday night and several times the last couple weeks, our cable, our internet has gone out. So Sunday night, it went out about five o'clock and it didn't come back until maybe 12:30. So we didn't do the usual, watch the usual things. We were into a baseball game and interrupted. So. The two people I live with, they became productive, which is… not usually the case, and they worked something out together, and it was really gratifying for me. And Monday morning, I said to my daughter, I didn't sleep at all last night, and she said she didn't sleep at all either. So, I found that to be an interesting fact that. we didn't have these impressions filling us to take us into a somber sleep. We, um… Tossed and turned.

Vanya: As a young woman, I had, when I was in university still, I think I was 21 or 22. I… kind of started the, let's say, the search for something different. And I met someone in university, a professor who was a Osho Sannyasin, and I started to do a yoga course with him. At the same time, I studied the subject music. And I changed my singing teacher and he was kind of into it that my voice was beautiful and he wanted me to become an opera singer, which would lead me directly. To stage. And somehow I felt, of course, how you say, yeah. I don't know, you know what I mean. My ego was quite pumped up.

Barbara Pennock: Mm-hmm.

Vanya: And…

Frieda Billing: You felt flattered.

Vanya: I felt flattered, very flattered, yes. And then, but somehow, I kind of thought about it, but… I didn't… I… my plan was to go to India, to go to Pune, to live in the ashram, to whatever. And I sticked with it. It was there for a moment, and then I sticked with it. And then a few years later, when I started movements with Amio and Chetan, they sometimes had also then theater plays or some party where you had to act or show something to the others. And… Cetan, who is also singing opera, found out that I can also sing, and he was putting me there, and I started to sing there again. And everybody was so pleased and happy. But somehow in the relation with Eckhant and me, Eckhant felt that there's something not right with it. I also felt it, but I was more interested in the applause, I guess. And then Ekan said, "You have to stop singing. And I did. And it was… Both times, that time in university and that time. was a saving, in a way. Not that I cannot sing, of course, but for a couple of years. I didn't because it brought exactly what he is explaining here, what he's saying here. That was also a lot of talking, Sandy.

Sandy W: No, that's very good. That's an excellent example and illustration of this because that he goes on so long about the effect of theater on the audience and on the players and on ourselves is pretty remarkable.

Barbara Pennock: Mm-hmm. Yeah.

Sandy W: And it just struck me, and of course, he wrote a couple of plays, didn't he? What's up with that? and produced them.

Robin Bloor: I don't think he's criticizing the actual… the actual activity of acting is criticizing its context and the way that it is implemented in modern day. He starts off along, you know, I don't know, three readings ago describing how theatre can be. And that, in one way, is not just high theatre, but it's also Legomenism to be passed on. You know, and then… I think you can see it's

like if you look at any stream of human activity on the emotional side, the art side. It descends. You know, and even in its descent, there are what you might call extraordinary individuals that in one way or another do. uh create very positive uh. contributions to human art. But, you know, in the general. It descends opera, for example. It's a much higher art than normal theatre. I mean, it just is. If you experience it, and… There are various things that I've attended which are just… Coral works. that are as high as you can ever attend. That, you know, that were just extraordinary. But they're rare, you know. And You can compare all of that to the kind of lowest thing that that existed, which is that exists, which is probably. All of this, um… Reality TV. which is just, you know, it's entirely ego-based, and it's entirely putting the audience in a passive situation. You know, TV does that anyway, but it's really… Um, I was, um… in contact, indirectly, with some of the people that created the Big Brother program in the UK, which became copied worldwide, because it was so… attractive to audiences for a period of time. They were doing psychological profiling of the people that were going to be on. this to try and make sure there would be lots of conflict in various ways. I mean, it wasn't… it wasn't, you know… so many random people selected to do something. No, they selected people that would create drama. You know, which is, it's already, it makes it really. a really bizarre art form, if you kind of think of it like that. You know, if you want drama. Just be content with your own life, because that's pretty dramatic anyway.

Sandy W: True that! True that!

Robin Bloor: Mind it.

Barbara Pennock: The movies are made from many books, and I've never heard anyone say it was better than the book.

Robin Bloor: It can be very good and different than the book. If it follows the book, then if you've read the book, it normally…

Barbara Pennock: Mm-hmm.

Robin Bloor: And it normally feels stale.

Barbara Pennock: Mm-hmm.

Robin Bloor: For me, anyway. But they can do things with movies that you absolutely cannot do with books, so, you know, that kind of, um… Technology creates shocks.

Barbara Pennock: Mm-hmm.

Robin Bloor: Can do.

Barbara Pennock: And I see once these actors became familiar with their positions and their script and so on, they automated it. It became mechanical and they didn't have to really pay attention to what was going on. That's all.

Robin Bloor: There's a lot of theatres is far more. It's far more likely to be um, effective in… in providing you with something worth experiencing than anything on television. You know, with the possible exception of, um… One or two things, see? Peter Brooks Mahabharata. Did anybody see it?

Barbara Pennock: Part of it.

Robin Bloor: You know, the Mahabharata as a television performance was, it was actually really

worth watching. And of course, it was a dramatization of what you would call, um… Sacred literature, so… They already had that going for it. Does the whole thing, um… About Shakespeare. Um, Shakespeare wrote plays for people who couldn't act, because there weren't any real, you know, actors. He put words in their mouths so that those words would ring into the minds of various people that watched the plays. And in that way. He passed on a remarkable number of, um… sophisticated ideas to the general population. And the theater that they… were imitating was Greek theatre. The Greek theatre as a as a performance. Art had died long before, so there were. Um, depending upon… What they read about it in various records, ancient old manuscripts. Greek tongues. I was going to say, the early part of this reading, it's just… it probably needs to be studied, because… He seems to be explaining in fine detail the nature of association. And that we need to know.

Sandy W: Well, and I'll throw in there, I was thinking even a few minutes ago, he starts talking about atakonos and philasnatamian without really going into details and relates it to. uh, the need for the… to actualize being parked on duty entirely disappearing around, um, Section 288. So, I mean, what you say right down to that area is… Important. To put it mildly. Let's start where you start with that. Start with those 7. Seven symptoms. It's a good place to start.

Robin Bloor: Has anybody done any acting exercises here?

Sandy W: Not since I was a kid.

Frieda Billing: We did some acting in school. We had, like, in the 8th grade, we did one play, and then another in… 10th grade in English, actually, we did King Lear from Shakespeare, and in the last, in the 12th grade, we also did something.

Robin Bloor: We used to do theatre work with Rena's group, but. She wouldn't let the group do Shakespeare, because she said, we're not good enough. It's quite true, but there was some… one of the things that is really… can be really instructive is improvisation, is to be put in a position where you have to improvise.

Barbara Pennock: Mm-hmm.

Robin Bloor: When we did stuff like that, I'm… The position you have to improvise in is anything that your personality hasn't got. If you haven't got… Let's say if you haven't got some mechanized mechanized. means of being hysterical, then it would be a really good idea to improvise being hysterical. Particularly any of those, what you would call negative manifestations, if you don't have them. You should improv them. Not in real life. And Rania, not with that cat. You're ready, Hazim.

Vanya: He has enough, yes.

Robin Bloor: Mime is good as well. Mine is even better if you've never done it, because you don't really know how to do it, so you actually have to find a way. to represent stuff. We did that, you know, we did a lot of that stuff. Strength.

Barbara Pennock: Yes.

Ekant: I thought about the… function of associations, and I… I'm reminded in something which I read… Some time ago from Rudolf Steiner, he explains somehow. That when we eat our normal food, this is not actually the food which is. in the process of digestion is. Being a. taken and becomes part directly of our body to build up the body. It is more that the food's purpose is to keep the body busy, to give the body something which it has to. to digest, to… to, um… make and to to to bring down to parts and to cut and yeah so it's something which keeps the machine running

somehow that the machine is active and then can uh. be nourished by higher substances which then build the body. It's not so important if this is true or not, or what he really meant, but when I compare this with the associations which Gurdjieff explains here quite mindedly what Robin says, then I have somehow the. feeling and the association that associations play a similar part in our thinking process, that it is not actually very, on the first side, so important. what these associations are, but they keep somehow our machine running, yeah, so that we don't fall into passivity and into. phlegmatic, uh, state that something keeps… and in this… somehow in this direction, I understand. That being being provided with The right amount of things which trigger the associations in us is something which we actually need Somehow. I don't know, somehow like this, I had in mind

Barbara Pennock: Mmhm.

Vanya: I'm just thinking that… This first sentence when he says in addition to the, he's saying in the. That the symptoms of this peculiar illness. appears… They appear in the common presence of the sick being seven other very specific particularities. I'm just thinking if… According to this, if these are the associations, then it would be… a sickness, and then how does it come together with your thought, what you just said? I can't connect.

Sandy W: Well, kind of on the line of what you're saying, Vanya, I think on. Back on 269, I have to remind myself, he's talking about the illness of dramatized acring. And it strikes me that we will often kind of brag that we're wiseacring. to amuse people and such things, but most of us don't really, uh… own up to dramatize acreage. And, uh, he goes on to talk about writing it down on paper, but I think a lot of it is not written down on paper, and we do a lot of dramatization. So, what you're saying in those, uh… particularities of it. are instructive if we take them to heart, which, you know, I can't say that I really have so far taken them to heart and applied them to me. It kind of relates to what Ekon's exercise is this week in terms of how do you try to astound people? And dramatized anchoring is the way.

Vanya: Hmm. Yes.

Sandy W: I just see it… I see it happening around me, and… and… and me, too. I mean, yeah, that's… okay, that's what… that's what it is. Uh, only I'm acting as one of the… Shawfield? One of the actors. More often than not. And, uh, Robin was talking about, uh, acting, uh, uh, what was the word? I keep forgetting words lately. Extemporaneously, just working off, you know, just working, you know that word. off the cuff, just doing it as you come along. It's like, that's how most of that comes about. We don't write it down on paper, we just, uh… see something developing, and then we feed our little drama right into it. Uh, I mean, you see that every single day.

Robin Bloor: Well, good evening.

Sandy W: And the end of my head, too.

Robin Bloor: I mean, there's a bit of a difference between. In one way or another, being aware that you are in a familiar situation. And taking the decision to extemporize, because you always can. You can do it from the moment you get up to the moment you go to sleep. You can decide to become the active force, and to just act out something. And people don't do that. You know, it's one of the things that I learned to do in the work. You know, you just do it. It's like… If a situation gets mechanical. Then you think of something to do to make it less mechanical. Well, um… Rena Hans, when she used to shop at supermarkets, she said when she was queuing up. to be served at the checkout, she would start counting in canon or something like that. All of that is extemporaneous activity. It's just that nobody does it. You know, you can either be passive and go

with the associations, here I am yet again in this familiar situation, and I will just put up with it. No, you can be different. No one's gonna know.

Sandy W: Well, I guess that's a little different from what I was thinking of in terms of, for example, trying to amaze people by picking an argument with them, whether you need to or not, or if they get upset and you encourage them to be upset by your responses. I don't know if you've done that before, but I have. So uh yeah.

Robin Bloor: But, I mean, that again is, it's just the same.

Sandy W: Yeah.

Robin Bloor: It's like you can do that and you can do that for work reasons. Or you can do that because you are the kind of person that likes to argue. So someone says something, and a little bit of an association in you says, we're going against that. So let's accuse them of talking crap and see what happens.

Vanya: I was just thinking this first. First… I don't know, peculiar. Particularity, this first particularity. Um, it's the smell of an old goat, and it's a little bit what you just… said or what we experience when people are very much identified with what they are talking or something. It's so… Yeah, it's very difficult to listen then and to… Yes, it smells like an old gold, maybe. It's something like that, when people go very mechanical, or I'm not there anymore, when you dive in what you think is important, or whatever. Something.

Sandy W: Still, it's an odd, uh… example that you're talking about particular vibrations and you describe it with a smell. Which presumably is an unpleasant smell.

Vanya: Yes.

Sandy W: Really? I don't know when I've been around any Zika lately, so, uh, to know what one smells like?

Vanya: I also don't know if an old goat smells different than a young goat. Seems like…

Ekant: Very different.

Vanya: Very different.

Sandy W: And sometimes I think about, if you talk about an old goat, you're talking about an old man. That's the harsh part right there. An old goat can really mean an old man. And you do… you know, you have been around the smell of some… old goat-smelling men, I betcha. Some elderly men that, uh, are not too pleasant to hang out with.

Vanya: Bobby is laughing.

Ekant: It's definitely true, Sandy.

Sandy W: And that sort of gets me back to, uh, don't mind admitting that I like to wiseacre, but I would not like to, I don't really, the more we talk about it, I really don't want to be dramatizedacring. That's the one we are more asleep to, the one we are not so conscious of, I think. Day by day. And I do have a question on that second one, 273. Uh, arms akimbo, uh, in German it says, indie zeiten? That, I mean, is there a word for akimbo, arms being akimbo in German? It doesn't get used on uh two seventy-three.

Vanya: I never heard of him.

Ekant: I never heard this phrase

Sandy W: Akimbo? That's all things right there. That's arms akimbo, I think. Or is it this one?

Ekant: No.

Vanya: Oh, okay. The, the one, uh…

Barbara Pennock: I translated lifted up.

Sandy W: Lift it up.

Barbara Pennock: Well, that's a translation. That's a translation.

Frieda Billing: I just… I just googled it, I just googled it, and it said, so, arme in die Seiten der Stend. So, like, putting the arms into the sides, and that's how we say it, we don't have…

Sandy W: Oh. Okay.

Frieda Billing: One word for it. I think.

Barbara Pennock: Hands on hip.

Vanya: No.

Frieda Billing: Yeah. Yeah, yeah.

Ekant: #NAME?

Sandy W: That one, then, not this one.

Vanya: Okay.

Robin Bloor: We call that the rooster position.

Vanya: Rooster position.

Sandy W: I hadn't heard that. Yeah, good.

Robin Bloor: Because that's what the rooster is. He puts his hands on his hips, and he surveys all his hens, and he sees that he is the master of everything.

Vanya: Okay.

Robin Bloor: So it's the rooster position. We were in… in one group that I was a part of, we were told to never adopt the rooster position. Never adopt it, because… It it with it goes a certain attitude.

Vanya: Mmhm. I did this as a child very often.

Ekant: I like this position. There is a film Peter Pan, Peter Pan, and he is always like this, but it looks not, it looks not in a bad way. It looks more alive

Robin Bloor: Yeah, probably.

Frieda Billing: Oh…

Sandy W: True, yeah.

Barbara Pennock: That's right.

Ekant: Somehow ready, it expresses a certain readiness, so I think even this position can have certain different flavors

Vanya: Hmm, for sure.

Barbara Pennock: So in looking at these first four. I've associated the first one with the instinct, the second one with, um, mobility functions, motor functions, the third with feeling center, and the fourth with the thinking. Now, the fifth and the sixth… they're more like how our psyche is reacting. But then the seventh is how it… Um, causes our body grief.

Vanya: Hmm. Okay.

Barbara Pennock: Just…

Sandy W: Oh, yeah.

Barbara Pennock: Just my association there.

Sandy W: That's really good, Bobby. Really good. Oh, and other things that I didn't quite understand. Slipping in without soap. On 279 and owner of lambs.

Barbara Pennock: Bye.

Sandy W: Uh, for producers? For the producer?

Vanya: No, no, it's "Muhelos hineinrotchen" is slipping in without soap.

Sandy W: Yeah?

Robin Bloor: Well, it's in me.

Vanya: Yeah.

Sandy W: Yeah, what is that?

Barbara Pennock: So, effortlessly is…

Ekant: Yes, effortless. Yeah.

Vanya: Effortlessly. Muhelos. Effortlessly.

Barbara Pennock: Think of it. Yeah, you slip without soap.

Ekant: We actually use SOAP to slip in effortlessly because it is then more slippery

Vanya: To flip.

Sandy W: Yeah.

Barbara Pennock: So they have to be good actors.

Ekant: Hello, Eva

Barbara Pennock: And the owner of Lambs, you may have said it then, is, um…

Vanya: Oh, how are you feeling?

Frieda Billing: Hmm?

Barbara Pennock: They own sheep in German.

Frieda Billing: Apart, you got help.

Barbara Pennock: Hi, girl!

Ekant: I want a little girl

Sandy W: Hi, sweetie.

Barbara Pennock: Yes.

Frieda Billing: Oh, boy, she's coming.

Barbara Pennock: Yeah, and I brought this to the meeting.

Vanya: Say it again, Bobby, I was…

Barbara Pennock: I brought this to the meeting for you.

Vanya: I was absorbed.

Barbara Pennock: Let's see if I can get it in.

Vanya: Oh…

Sandy W: Oh, yeah!

Robin Bloor: Apparently the phrase to slip in without soap is French. It's a French idiom that has been copied into English.

Barbara Pennock: Hmm.

Robin Bloor: According to my reference.

Barbara Pennock: Nice.

Sandy W: Yeah, but it sure sounds like Ekon's right. You would be slipping in with soap to make it effortless.

Frieda Billing: But I thought that's the point that the saying means it's so easy, so the person doesn't need soap. So it's.

Sandy W: Oh, okay. Thanks, Rita. I wasn't getting it. Thanks. Yeah, thank you.

Barbara Pennock: That's good.

Ekant: I was thinking about 2, 8, 4, where he explains the Dependence of waking Quality with sleeping quality And somehow I think we all experience that there is a certain connection when we don't sleep well for a while, maybe not once, but for a while, then also the quality of our waking existence is somehow diminished And I… I wonder what he really wants to express here. And my idea is That somehow He describes here So to say, a complete dependence which is more or less cut off from outer from outer renewals somehow. Yeah. So when we like a feedback feedback loop, yeah, when… when this is somehow enclosed cycle where nothing else from the almost nothing else from the outside comes in. Then it has more or less to go down. So it when one side becomes less than the other again, and the other again and only this kind of We call it shock or some influence from the outside can give some some renewal or some impulse to to either to break this descending loop or cycle, or to To nourish it somehow

Barbara Pennock: Mmhm.

Ekant: And in this sense, I get a certain sense that when he compares Fulasnitambien principle with itoklanos, that itoklanos is very much Characterized by mechanicality and the mechanical dependence of things Which seems in the Fullasnitamnian principle not Just this, not so much this. There seem to be more sources of renewal and receiving influences from the outside or having the possibility to. to become active somehow. And in itochlorinosis, it is just mechanical. And then we are lucky. What he explains is the slightly good results of the T8, that it produces a good sleep. And then in a certain sense, the waking after is also good. Yeah, anyhow, it does not really give something new. It just makes it more or less tolerable.

Sandy W: I like what you said. It's clarifying that, and I was finding that pretty dense. those two passages.

Barbara Pennock: In 286. It's… Um, does he say… My boy. You have during the past times you have existed. Does he say you or they? Okay.

Ekant: Und dar sie. This means and. Because they, my boy, have existed. He starts in Germany, he starts with, as they have, and then…

Barbara Pennock: Mmm. All right, thank you.

Sandy W: No, that whole page tells us why we watch so darn much television.

Robin Bloor: Good. Yes.

Sandy W: Substitutes for contemporary theaters, useful improving the quality of sleep. Due to the following circumstances, ha! You know, that's probably true. I mean, just actually, I'm trying to make a joke out of it, but it's probably true. We watch so much television because we sleep so badly. And. are not awake when we're when we're awake. Go on campus. I watch less television than I used to. I guess that's a good sign. Progress.

Vanya: No. Yeah, and also he, in the end, he's saying, oh, but say you, we can't even say.

Ekant: I don't know.

Vanya: Say.

Ekant: You started already, so boy.

Vanya: Okay, he says then that it's also only for today an excellent means for the better sleep. And then he's saying…

Barbara Pennock: Yes.

Vanya: Just in the end. That it's particularly for the rising generation, it's bad. that I also was… And… incalculable, he says in English, and un ermesslich, he says in German, I think, so it's kind of saying it's not, we can't… We don't know which consequences this will have.

Barbara Pennock: Immeasurable?

Vanya: Yeah.

Barbara Pennock: Is the word I came up with.

Vanya: Yes, yes. So it's something where I… And he's talking about objectively evil consequences. So it's really something. We should not do.

Barbara Pennock: In the paragraph 295. Does he leave out? Accident. It says, receive a large number of accidentally corresponding shocks.

Vanya: No, it says Zufelisch.

Barbara Pennock: Okay. Is accident, or…

Vanya: Yeah, accidentally is too fetish, yes. It can be also.

Barbara Pennock: Okay. Thank you.

Ekant: But it's a little bit different. In English, he says, when they receive a large number of accidentally corresponding shocks, and in German, he says, if they actually.

Vanya: Yeah. Yes.

Ekant: accidentally receive many of those shocks.

Barbara Pennock: Okay.

Vanya: Yes.

Ekant: Yeah, so it's quite a little bit differently formulated.

Barbara Pennock: In the paragraph.

Vanya: And this corresponding is also not there somehow. Oh, so ich auch schox is also missing on this.

Barbara Pennock: The corresponding isn't there. Okay. In the paragraph above.

Vanya: The whole paragraph is in English a little bit more. more detailed than the German.

Barbara Pennock: There's another one similar, difficult for me to… translate and understand both. But the paragraph before, 294, at the bottom of it, um, during their complete passivity or sleep.

And does it say passivity or waking in German?

Ekant: You know, it means complete, completely passivity.

Vanya: No, it says #NAME?

Barbara Pennock: Complete passage.

Ekant: Fulling passivity means complete passivity. Or sleep, he sees, he says in German, this means during their sleep.

Barbara Pennock: Okay.

Vanya: And before he says Yeah, no, that's the same. It's different. Yeah. But there's another part where he's saying in German, he's 290, 290. He's saying in English existing in such a manner in their daily life And in German, he's saying In that he's putting in quotes Instead of Tecklichenleben, he's saying Mu Bachen, which means waking And that is not in the English version. Waking daily life As you are looking for differences, Bobby.

Barbara Pennock: I'm looking for the page.

Vanya: It was 88, 88. It's paragraph 290.

Barbara Pennock: No, I mean… Yeah. Okay, yeah, and um… I got that on the daily life.

Vanya: #NAME?

Barbara Pennock: This paragraph, 288, I found so… Difficult to associate one language to the other. Something in the middle of the paragraph. Where there then began to disappear in them, and still continues to disappear, even the instinctive need to perceive every kind of new shock. It goes on then for another line or two, but… It just seemed… They weren't saying it's pretty much the same.

Vanya: Pattay 2.

Barbara Pennock: Okay. Yeah, it's probably just the way the words come together then.

Vanya: Yes, yes, yes.

Frieda Billing: And in German, it's not there began to disappear, but it just said there disappeared and is still disappearing. Maybe that's awesome.

Barbara Pennock: Okay. Thank you. Yeah.

Vanya: Hmm. In English it says and still continues to disappear. So basically

Barbara Pennock: Right. What about then in 290, the word reminiscence in English? Does it come up memories?

Ekant: In the Roman, he says, in the Roman. It's somehow this. Remembrances.

Robin Bloor: It's interesting to me that he mentioned the latter three centuries.

Vanya: Yep

Barbara Pennock: Mm-hmm.

Robin Bloor: She's not the only place in the tales where he indicates that things have got much worse in recent… era. Or errors. And that was before television, that's before the movies, really, three centuries. Before even photography. Before the railroad. Whoa, long time ago.

Sandy W: So, just in terms of numbers… We'll say 1950 to 1850, 1850 to 1750, and 1750 to 1650.

Robin Bloor: Yep.

Sandy W: Is that, uh, what you call the Age of Enlightenment, historically, or not? Did that start in our, uh, industrialization in 1650?

Robin Bloor: 1650, you would say, is in… I don't know whether the… what the official beginning of the Age of Enlightenment is, but it's around then. That's when science started to stand up and tell the Roman Catholics. that they were idiots.

Sandy W: Well, I'm thinking industrialization, too. Even before Enlightenment, industrialization came along. You lose the rural flavor of life.

Robin Bloor: Well, that… that… It's very difficult to put the beginning. of the Industrial Revolution. It's often… equated to James Watt's invention of the steam engine. But you see, we were industrialising before then, using water wheels to drive pulleys. that was the the real beginning of automated factors, but before that there were… Small craft. operations that had been organized very efficiently and were very productive. It's really difficult to put a beginning on all of that. But somebody will, if you go and ask Google, it will tell you something.

Sandy W: Yeah, no, that's… you're absolutely right. The, uh, the thing about being that it's significant for us living in such a, uh, highly… technological. outgrowth of industrialized age. I mean, technology and industrialization. are not exactly the same thing, but one led to another, and it's so different. He did not go through that technological. thing, uh, so I'm not sure it had much effect on what he tells us. But the industrial, I mean, he's seeing the. Effects of electricity and industrialization. moving things along, so. I don't know why I'm going on about this, except it seems like it's important to me. What feeds these uh impressions? that, uh, that he talks about, and I like the term he uses about, uh. Previous and wherever I went to previous impressions. Receive shocks. Reminiscences, waking states, eh eh, I'm lost in anyway. Uh, but, uh, about impressions experienced long ago. It's up there in 288. series of former imprints. impressions experienced long ago and these become shocks. to these people in that 300 years? Maybe. The collective psyche, maybe? coming through the collective psyches. Or we don't buy into that. Do we buy into the idea of there being a collective psyche and we have? We have some imprints of. our former civilizations coming through our… Sensation, our genetic code, or uh… Is that all Holcomb? Thank you, Mr. Young.

Robin Bloor: I don't think there's any definitive statement. When he starts to talk about the Akashic record, he calls it something else, but that's what he's talking about. You are talking about the memory of at least nature. And the human beings are the ones who create that memory, it seems, but it isn't said definitely, so… You would say there's a collective memory somewhere, but it doesn't belong to us. It doesn't necessarily even belong to humanity, but it is being… carved out by humanity. And when I say it doesn't necessarily belong, it's just because nobody said. what that belongs to. If we're to have a collective psyche. then… Humanity would be predictably behaving in one way or another. Unless, of course, it was a completely fragmented psyche, which actually I have to say it is. In which case, there wouldn't be any evidence of a psyche at all. It's a difficult question, it's not… you know, I'm not sure that what I'm saying is the right line, or the right way

of thinking about it, but you know… It is a good question to ask, but a hard one to answer.

Sandy W: Well, no, I think you're right. It's an interesting one, but I'm really kind of sorry I brought it up, because I think it's probably incomprehensible the way I've… talked about it in English to people who are German speakers who probably are not following any of this. Or, uh, may not want to follow any of it, so I, I, I feel like I should apologize for that. Not just to Dirk, to all of you.

Vanya: You don't

Dirk Lehmann: Danja, kannst und dich hien wusse w.

Sandy W: There's on.

Vanya: You can't So was Wiener Gem meinzam Yeah?

Frieda Billing: Ja, dann nach wie nach meinen Samme zuche oder, nach algemeine Zuche, wie twasi so das von den fruheren Generationen und wie auf uns ubertraten worde oder so, gla.

Vanya: Yeah. #NAME? Yeah, and

Dirk Lehmann: Okay.

Vanya: auch gibt wi ein Konte der

Ekant: Steiner sprichter uber gibt was das nenz. Gibt steiner sprichter uber gibt so was das nenz, ich die Akasha kronig, d. Ich das interessiert, kann ich ich dann mal schicken, ich hab das so aus schnitte, die Mann du zu sagen lesen kann um negrund Ide zu bekomm.

Vanya: Huh.

Ekant: Quotes. which are collected by an Austrian man who. studied all his, his, his writings, and. made a kind of glossary, and there he writes something about the Akasha Kronik, which is quite interesting, because there is very definitely said something about it very clearly from Steiner, when one can.

Vanya: I understand.

Ekant: Make something of out of his formulations. So wie sond ges

Sandy W: Dacke alles, especially Eckhart for speaking in German, just like I am inclined to run on in English in really horrible ways. But I will say, in my defense, it all came from 288 when, uh… Gurdjieff makes reference to series of former imprints and impressions experienced long ago. Syrian, I'm not, I'm murdering it, Eindrucken und Sogernachten, Youngsterlebten, Eindrucken.

Ekant: Now, when I hear this, I'm immediately reminded in…

Sandy W: Right?

Ekant: in some recent conversation with my mother. When she comes to me and me, she usually, and always, really always, refers to something which happened in the past, with her mother, in my childhood. Yeah, so it's rarely that she refers when she something which is in the now, in the recent time, she always says, ah, do you remember when you were a small child, you were doing like this, and my mother always. Yeah, she even comments, when you say something to her, she even comments back with, ah, my mother always said this and this. So, and it seems somehow, it is

rarely, the only thing to have a normal conversation is when it is about. a very practical thing. Do you go shopping today, and maybe I could buy something for you? And even then, the answer could be, in earlier times, when we were going to shop, then usually we were buying this. So it's very clearly and definitely what he describes here. It reminds me immediately on this kind, and I have the impression that many of older people are communicating like this, many, and somehow it's…

Vanya: Be careful.

Ekant: Why? It's an experience. Yeah, I mean, we in the work, we are somehow trying to break out of this itoklanos pattern.

Vanya: I'm too.

Ekant: Ja, ich durch ich hab gerade gesagt, wenn ich diesen absatz 250 Achten acht sich lese, dann bin ich so vort an Jede Kommunikation mit meiner Mutter dieer beutsch.

Dirk Lehmann: Das meiste hab ich verstanden tatsachlich. Das meiste hab ich verstanden tatsachlich. Das meiste ha.

Ekant: Yeah. Duke also says it's often when you speak with someone of the

Dirk Lehmann: Let's see more stuff like that.

Ekant: elderly generation. It's very often like this. It seems that they live on earlier former imprints of associations or impressions And I see by myself as not so exclusively, but sometimes I also have a strong relation when I speak about experiences, what I experienced in the past. It has a strong attraction to dwell into remembrances.

Dirk Lehmann: Scherz

Ekant: #NAME?

Vanya: #NAME?

Sandy W: Translation, please. I love to hear Dirk speak.

Ekant: Yeah, I know. Dirk says in his work surrounding there, it is used as a kind of joke. Whenever something goes wrong, they say, ah, we always did it like this.

Sandy W: Is that good?

Ekant: So it's a general excuse somehow.

Robin Bloor: This reminds me of Gurdjieff saying, I think, in In Search of the Miraculous to the Ouspensky group. That you would be horrified if you realized how many people who are walking around are already dead.

Ekant: Yeah. Exactly this, exactly this, yes.

Sandy W: Yeah.

Ekant: Yeah, at least the communication is dead. It really is strange. I love my mother and I would like to speak from time to time with her about something, but I am so uninterested when she

comes because it is always the same. It's like an old gramophone. She's playing the same boring and damaged track again and again. Sometimes she comes and asks me, what is this good stuff, what you are doing? So sometimes something is interesting. And then I start to speak. one sentence, and then the old gramophone starts to reply an old story. So it's more a way to catch my interest and my attention.

Barbara Pennock: Is it the same for you, Frida? Do you observe the same kind of conversations? with… I guess your great grandmother, huh?

Frieda Billing: No, it's his mother and my grandmother. Yes, but yeah, I also, uh, experience it regularly.

Barbara Pennock: Oh, okay.

Frieda Billing: With me, it's a little different, because she often asks how my day at university was, or… Uh, my choir practice, so it is more like, um… It's nearer to the present, but then also very often some old stories from her come or… Yes. Or it's just that she always says, yeah, tell greetings to everyone when I go to choir, and it's… Yeah, every week's the same.

Barbara Pennock: Mm-hmm.

Vanya: What are you doing again? Ah, it's ICANN time, okay.

Ekant: Guess, guess, guess what I mean.

Frieda Billing: Let me guess.

Ekant: I have a very subtle new way to remind you.

Vanya: Okay.

Robin Bloor: That was a shock to my associations.

Vanya: So exercise time. Hmm.

Ekant: So it's time to speak about. what you found out about the topic. And this time I realize everyone remembers what topic was it.

Vanya: Yeah, I noticed that it's when I get ready for work. I mean, business work, which is also work, but… Um, that there, I am very much… concerned about how do I look? What do I wear? It's really… Really strange. I mean, I have that in general. quite strongly. More than I. more than I like, because my… my picture of myself is… or the way I want myself to be is totally different, so it's a very strange, awkward situation in my… Uh, in my thinking center. But it's something very… very strong, that I… I wanted… That I look in a way that people. find it appropriate. Not even nice or something, but appropriate. And if I'm going out with someone or if I go to work with Ekan, for example, he doesn't care. And this is a very, very, very big…

Ekant: I care. I care.

Vanya: Very big challenge for me to relax in that. Yep.

Sandy W: Well, I will say this about that. I think you're on the right track. You recognize that you do it, you're aware of it, but you are not wrong to do it, because it's something from personality, and uh… people do judge you all the time on how you look and work, and how you appear to

them.

Barbara Pennock: Mm-hmm.

Sandy W: So, I think it's proper to take care of your appearance when you're going out in the world, and uh… working, particularly. So, uh, I mean, don't beat yourself up about it too much, as long as you recognize you're doing it.

Vanya: No, no, no, I don't, I don't do it. It's, but I would be, I would be, it would be good if I could be more free from myself in this, in this way that I, basically, it would be very good what you say if I could just play the role. But it's not like that. I'm not playing the role. I'm attached to it and identified with it.

Sandy W: Okay. Okay.

Ekant: consumes quite a lot of energy. Yeah, this is the problem.

Vanya: But it's… Yep. A lot of energy go with it. Yeah.

Barbara Pennock: Do you choose what?

Vanya: And actually, people don't look as much as I think they do. That's another thing.

Barbara Pennock: That's right.

Vanya: Okay, now I stop.

Barbara Pennock: Do you choose in the morning before you get dressed, or do you pick out what you're going to wear the night before?

Vanya: Sometimes yes, sometimes no, mostly yes, because I also travel, so I have to choose what I take.

Barbara Pennock: Mm-hmm.

Vanya: Every week, and then… so it's quite a thing.

Barbara Pennock: Yes, it was quite a relief throughout my work career that we wore a uniform.

Vanya: Hmm.

Barbara Pennock: No problem. Hello!

Sandy W: There's little sister wearing a beautiful smile with big sister wearing the smile.

Robin Bloor: The fashionable smile.

Sandy W: Exactly. Very beautiful. Sharon!

Frieda Billing: Translation. Oh, doctors understand. Diaphragmatic. Okay. Yeah, for me, it was interesting to hear this from Vanya right now, because I'm more like my father in that respect. I'm actually, uh, I don't really care that much about how I look, and there have been several occasions where. I was with my mother, even only in her flat, or somewhere outside with her, and she was, like, complaining that I have a hole in my clothes, or some kind of dirt on it, or something like

that, and I'm really not very self-conscious about that. But I could, um… I realized that I do have the tendency to want people to be astonished with me, but not with my looks, but with how clever I am, and how intelligent I am, and more like from the Thinking Center, which. I think does make sense, uh, because that is my dominant center, and it, uh, like, dominates everything. So I do find it logical that it's also like that.

Ekant: Logic.

Frieda Billing: Um. Logical. Yeah.

Sandy W: Assistas.

Vanya: Assist us, Ava.

Frieda Billing: Sounds like China, why not on, like, uh… Your little locket.

Sandy W: Oh, pretty. Very pretty.

Barbara Pennock: Oh, I suck, huh? A Christmas stocking.

Sandy W: Looks like, yeah.

Barbara Pennock: Exciting times to come.

Robin Bloor: The whole idea of fashion is that you have to show it to someone, or else you are so wrapped up in yourself that you…

Sandy W: True.

Robin Bloor: Uh, quite happy to buy clothes to stand in front of the mirror and see them draped across you. So the, it's normal to, for business purposes, it's normal to have a business dress and. There is fashion in business dress, but all you have to do is conform. This is… Um, Christ saying, give unto Caesar that which is Caesar's.

Sandy W: True.

Robin Bloor: And everything beyond that is just, um… Uh, Vanessa playing, uh, its game. or prime.

Sandy W: Unvo ist das eiger?

Frieda Billing: Yes, Tess? Pizza.

Sandy W: Peter. Hug.

Ekant: Yeah, PETA is everywhere with her. Yeah, I remember, in spite of people could think I care what I wear, it's not that I'm careless, I just don't mind so much what people think of me, so I choose my clothes according to. what I find appropriate, and what is comfortable, and according to the weather or so. Yeah, this is how I usually choose my clothes. And I'm not so much concerned if I have something, there is a little hole or so.

Frieda Billing: Okay.

Ekant: Yeah, so it's not that I don't care. I'm aware that I have. something which might be not very

perfect, but I think it's okay enough. I have other qualities which could impress or could be beneficial for the work. I remember Vanya said, sometimes when I have a. business seminars, I mean with normal people from the healthcare. They are not highly esteemed business, whatever, managers. So I just wear my sundials and not normal shoes, and Vanya say, ah. Don't you… don't you mind about your shoes? And I say… I say to her, I guess the people would… don't even pay attention to my shoes, so I say. And then I ask in one of my courses, where I know the people, and I say. do you at all have seen what shoes I have? And then one of them, who likes me very much, he said, yes, of course, I recognized. And I thought, who? Wow, how relaxed he is. So it made even a good impression on her. Yeah. And about these others to… to… uh… Weissers verwunderung?

Frieda Billing: Astonishment.

Ekant: to, uh…

Vanya: Astonishing.

Ekant: to aston… to receive the astonishment, I realized this, yeah? Of course, I have this tendency also in me, when I have a seminar, I want that people like me and feel good in my… in my… in my… in my seminars, and…

Frieda Billing: Bruce Tomlin. Well…

Ekant: appreciate what I say, and find it beneficial, and often it happens like this, yeah, so, um… But I also don't compromise what I say according to this, to this strange need in me. I don't compromise it. Yeah. So I I and then people then, in spite of this. even if I sometimes demand something from them, then they say, it was so very nice, I realize there is a kind of struggle in me, there is a part which wants to receive it for. furnishing my… my… my well-feeling, my ego, and somehow, mostly, I don't allow this, so I… I… I… I receive this quite neutral. I try to see it, like, objectively, that I then don't say, ah, I did a good work. I say, no, people appreciate what was there, and it seems that I… were able to fulfill the needs, or to find the right tone, or whatever. So I try always not to be fed by. this appreciation in my ego. This I try very much. And of course, I receive it also gratefully. It's not that I reject this kind of appreciation.

Barbara Pennock: I said I wore uniforms to work. I mean, a white uniform. dress, white stockings, white shoes, but I didn't like to wear the stockings and the shoes. I would put on socks, wear stockings, socks, and shoes, and one day I was. Ask about it. Why do you wear socks with that dress? And I said, I don't, I wear them with the shoes, so.

Sandy W: Good.

Ekant: Und dirk bei diren, du was dirgefracht nach der aufgeben.

Dirk Lehmann: Ich habt er ja exact zu erst, hat mich der aber der Verwundurung zum bisschen? Bewundert hat zeg. Und bist du dann so mehr da weniger Gesagt, hast das vielleicht auch bewunderung der den Enthalten ist. Das ist mit dann klarigen vorhahnen, und dann muss ich sagen in der Vergah. Du ich das sportlicher Halt von Sucht und bisschen bewunderung oder so z.

Barbara Pennock: There's no reason.

Dirk Lehmann: Aber ich muss erlich dann, weil den Punk bin ich in weg, weil wo fur sollte ich das Tun. Und wittlerweile, du bustest das gar nicht schreiben mit den Bedouwern, Bedouwern ich tatsachlich. Wenn man sich versuch mit der nandere Immer zu messen wer, was. Besar aus alles eidel I was forgetting English

Ekant: Yeah.

Dirk Lehmann: die Ocha Wie von ander Yeah.

Ekant: Should that translate or is it good?

Sandy W: Yes, please.

Barbara Pennock: It sounded interesting.

Ekant: Okay, yeah.

Sandy W: Yes.

Ekant: Yeah, Dirk was asking me what is really meant with this exercise. And then I told him a little bit, and he said, ah, now I understood that to make other people… to be attracted by the look. And he says, in earlier times, he used his capabilities to.

Frieda Billing: Who's this? Who's this?

Ekant: He used his capabilities that he was good in sports to impress people. But in his age now, he says, I'm over it. It's not really of interest anymore. And he is quite not annoyed, but quite bored by. the need of other people to fight and to be in concurrence, to compete with each other and to be better than the other. And actually for him, he is always often wearing still his sports. stuff and… or something from the work. So, just in the exception of going to the opera, or maybe in… in the city, to a good restaurant, then, of course, he dresses his… his… himself in a good way. Otherwise, it's not so much of interest… of… of… of interested in meaning. Yeah.

Sandy W: That's interesting, and I might ask him, as a former athlete, uh, just, uh, it's interesting to me that he doesn't carry much… He doesn't value the memory as past experience. Maybe I'm not saying this right. the way Gurdjieff describes it as looking back at past memory here, he's not doing that, so he's let his… athleticism go he's let go of his sports totally. And I guess that's the question. Has he let go of his sports

AI Summary

Meeting Bk2 - 15

Quick recap

The meeting focused on a reading and discussion of a text by Gurdjieff regarding the "illness of dramatized acting" and its effects on human consciousness. Barbara and Vanya read the passage in English and German, which described seven specific symptoms of this condition, including a loss of empathy, a critical attitude toward others, and the creation of "living automatons" in contemporary theater. The group discussed how modern theater and television can act as a substitute for real perceptions, potentially improving sleep quality but ultimately hindering the development of a conscious individual being. Participants shared personal reflections on the text, including Vanya's experience with singing and the desire for applause, and Barbara's observation of how the absence of television affected her household's sleep. The conversation also touched on the historical use of shaving as a marker of social status or criminality and the concept of a collective memory or "Akashic record." Finally, the group shared personal experiences related to a weekly exercise about the need to astonish others, discussing how they manage their appearance and the desire for admiration in professional and social settings.

Next steps

Ekant

- Send the group the collected quotes from Rudolf Steiner regarding the Akashic records/ chronicles for those interested in the topic.

Summary

Symptoms Description Reading Session

Robin led a discussion about reading from specific paragraphs in a text, with Barbara agreeing to continue reading. The content focused on describing seven specific symptoms of a peculiar illness affecting beings, including physical manifestations, fear responses, and psychological changes. The discussion appeared to be reading through a detailed description of these symptoms without reaching any decisions or action items.

Theater's Impact on Consciousness

Barbara explained how contemporary theaters and actors have become a mixed blessing for three-brain beings, improving sleep quality through stimulating associations but destroying the need for real perceptions. She described how theater attendance allows beings to form associations during waking state similar to those during sleep, leading to better rest but also contributing to the destruction of consciousness and individuality. Barbara also discussed the maleficent radiation emitted by contemporary artists, particularly actors, which has historically been treated with contempt in some communities but is now increasingly accepted and even imitated.

Theatrical Performance and Social Stigma

Vanya read a passage describing symptoms of a particular illness affecting certain beings, including specific physical and psychological characteristics. The discussion explained how modern theaters and actors, while improving sleep quality for some, have harmful effects on people's ability to perceive real experiences and develop individuality. Vanya noted that in previous centuries, actors were considered part of the lowest caste and faced social stigma,

including being required to shave their beards and mustaches to be easily identifiable.

Cultural Hair and Performance Implications

Sandy discussed the cultural implications of hair and beard patterns, particularly mentioning how her daughter's cancer treatment has affected her hair and how she received an unsatisfactory wig from Bangladesh. The group then explored connections between hair presentation and expressions of masculinity in theater, comparing it to the mechanical nature of modern television performance. Barbara shared her experience of internet outages affecting her routine, noting how the disruption led to her roommates being more productive and how the lack of typical entertainment affected her sleep patterns.

Theater Evolution and Personal Experiences

Vanya shared her personal experience with singing and theater, describing how she was encouraged to pursue opera but ultimately chose to focus on spiritual pursuits instead, which she attributed as being a "saving" decision. Robin discussed how theater and entertainment have evolved, comparing high-quality theater to modern reality TV shows, and noted that contemporary productions often become mechanical once actors become familiar with their scripts. The group discussed how theater has descended in quality over time, with Robin mentioning that Shakespeare wrote plays for actors who couldn't act well, and Sandy suggested starting their discussion with the seven symptoms mentioned earlier.

Improvisation and Personal Development Discussion

The group discussed the benefits of improvisation and theater in personal development, with Robin emphasizing the value of practicing negative emotions and mime to improve acting skills. Ekant shared insights from Rudolf Steiner about food's role in keeping the body active, drawing a parallel to how associations might serve a similar function in maintaining mental activity. Vanya raised a question about the relationship between specific illness symptoms and associations, though the discussion was cut off before reaching a conclusion.

Dramatized Acting Behavior Discussion

The group discussed the concept of "dramatized acring" and how people often engage in unconscious dramatic behavior without recognizing it. Sandy shared personal examples of this phenomenon and questioned whether it was different from extemporaneous behavior, while Robin explained that extemporization involves actively choosing to break from routine rather than passively accepting familiar situations. The conversation included lighthearted discussion about the metaphor of "smelling like an old goat" and ended with Sandy asking about the German translation of "arms akimbo."

German Translation and Idiom Discussion

The group discussed translations and interpretations of German text, particularly focusing on phrases like "arms akimbo" (which Robin explained as the "rooster position") and various idioms. They examined how certain phrases were translated between English and German, with participants like Vanya and Barbara comparing different versions of the text. The conversation then shifted to personal reflections on an exercise about appearance and self-presentation, where participants shared how they approach dressing for work and social situations, with Vanya noting her struggle with self-consciousness about appearance and Dirk explaining how he has moved beyond seeking admiration through physical presentation.