GER Meeting #Bk2 - 16

Transcript

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

Sandy W: Just starting off with very minor things. I really like on that last page, , where we say very many thanks to you. In German, it's . I like that. Right to the point. And, uh, there was also one I noticed, uh, just above that, the High Life Cafe, so they're using, uh, English right there in the German, so that was kind of cool. And somewhere, there's a point about, um… on the right foot rather than something. Find the word foos and you'll find it. But I like that. I like the German version better than the English. In those two instances.

Barbara Pennock: Yes, concerning, um… 312. I think something is added in the German.

Vanya+Ekant: Yep.

Barbara Pennock: About, yeah, avoid conception, reproduction, painting the right side of the face.

Vanya+Ekant: Yes. Yeah, it's a whole paragraph more than in the English version.

Barbara Pennock: Mm-hmm. Let's see that.

Vanya+Ekant: Everyone can see. Yes, everyone can see that. Yes, of course. Then should we translate it, maybe? You do. No, you do. No, you do. No, you do. Krita does.

Frieda Billing: I'm just… Looking again at comparing the English.

Sandy W: And I have to say, I did run that through the translator too, so.

Vanya+Ekant: Ah, okay.

Sandy W: I want to hear your version, but that took a long time.

Frieda Billing: Now, the paragraph that's not in English says if a woman… Um, try to… prevent the conception of a child?

Vanya+Ekant: Yes.

Frieda Billing: Um, then she had to paint the right side. with red and white.

Vanya+Ekant: Yes. Makes somehow sense with the first. The first penalty is to paint the left side and.

Barbara Pennock: Lips.

Vanya+Ekant: No, yeah, the very first, then the next is the left side, then the right side, and then both of the sides, so in this sense.

Barbara Pennock: Mm-hmm.

Vanya+Ekant: Feels more complete with the German text. Mm-hmm.

Barbara Pennock: It does. Mm-hmm.

Vanya+Ekant: I was usually a little bit… my associations regarding red and white. In German we say "schminke". This means somehow color to paint the face. There is a special word "schminke". Makeup. Yeah, makeup.

Sandy W: Oh.

Vanya+Ekant: Yeah, I was was usually reminded. about fan of football games, which paint with very contrasting colors their face. But this time I thought, no, it is actually, it's actually what women nowadays use. There is something which is white means. to brighten the face, and red means to let it to be appear more alive. So in this sense it is not really exaggerated. It is just stating as it as it is, somehow, like the red paint. Otto Schminger, red makeup could be rouge. Mm-hmm.

Barbara Pennock: Mm-hmm.

Frieda Billing: And also the first penalty where they have to paint their lips lipstick.

Vanya+Ekant: Lip thread. Yeah, it's interesting that in German it's called really Schmincke, and in English they just say painted it. They don't use makeup. He doesn't use the word makeup there, I think so. Maybe in 1920 there was not yet in the… Maybe they didn't call it makeup. Yeah, I don't know.

Sandy W: I think they did, uh, in terms of just looking and finding out when, uh. Elizabeth Arden and all those makeup people. started their businesses. It was certainly before the movie industry. So there was makeup around the 1920s. So the flappers were painting their lips anyway, I'm pretty sure in America.

Vanya+Ekant: Hmm.

Sandy W: So that's interesting. The distinction between cosmetics and painted and your image. uh, echo of, uh, like, the football players with the two… with the really bright paint on their face, because that's what I was picturing here was, are they painting their faces like that? And, uh, if they were painting it like makeup, okay, it's sort of like I forgot to do half my face today. But, uh, that's not so bad.

Frieda Billing: And also… oh, you're not finished?

Sandy W: No, I'm just having to think. It made me think of the term Scarlet Woman. And the fact that they would use makeup, and a lot of makeup, uh, you know, even starting back around the mid-1900s. So, you got your painted woman, your scarlet woman. As a term, not just for actresses, but just for women of ill repute. You know that term, I suppose, women of ill repute? Yeah, prostitutes. Yeah.

Frieda Billing: Yeah, I also thought that in theatre, still nowadays, but I also think the last decade, it's also custom to use very, very heavy makeup so that you can see it clearly from the audience.

Vanya+Ekant: I… I… I perceive this somehow. As a very ironical statement. There. we somehow, or modern people, cannot escape his judgment somehow, because they paint their face for some other reasons, of course, but he stated it so that it somehow, um. judges, and somehow explains it, that it is as a penalty for what they did wrong. And in this sense, indirectly, he says, Look,

yeah, they they they were. the signs of their bad behaving somehow. In this sense. what he describes is not, for me, not so important. It is more important, the notion that. Human beings behave unbecoming, yeah, more and more, and…

Sandy W: Well, if it is unbecoming, and if it is immoral, I mean, that debate has been going on since 1900. should women be allowed to paint their faces and dress in revealing ways, and is it immoral or not? Is your appearance immoral? I mean, that's an ongoing debate. the idea of modesty and dress. And you are right in terms of, I think this is important, he's talking about. He seems to be advocating the idea of it's punishment. It's a penalty, as you say. But he's not saying it's where we are. He's saying it's. Where is this going on? Is this just among the actors at first? Interesting to note, there existed a law of the same kind about, uh, the law of men having to shave their, uh. mustaches so their faces can be seen. And this was in, this was in the ancient days. Just looking back a few pages where. He starts the whole discussion. It's artists that this is going among, so it's the artist that it begins with first. who have to accept these penalties, and then we're taking it by the time we get to the women. Uh, then it means all women in society. Oh, yeah, there it is. Uh, three… there it is on 30-307, um, three-brained beings, the Epoch of the Ticlia Mission. civilization. Um So. Apply it to us or just particularly Omicians? I don't know. However, what I do know is he seems to be coming out against contraception and abortion there. in 312 and 313, do you think?

Vanya+Ekant: Yeah, I agree. I don't even think he criticizes painting the face. I perceive it as if he makes somehow his jokes about it. But…

Sandy W: And fourth…

Vanya+Ekant: In fact, he's speaking about what lies behind, as you say. There is a true criticization. Of of what he. What he, uh…

Sandy W: Yeah, women's, uh, what, what they call nowadays women's reproductive rights, whether you are anti-abortion or not, or, and, and back in those days, an, uh, anti-contraception. And I think he was anti-contraception. Robin could tell us more about that.

Vanya+Ekant: Yep. Yeah. Mm-h.

Sandy W: Uh, but I think he's giving us a… a volley on that. He was giving us a shot about that in, in that, uh, on, on that page 316, beginning with, actually, 311 to 313. I mean, I thought that was, uh, particularly caught my attention because it referred to. Uh Women's reproductive rights.

Vanya+Ekant: I'm I'm quite sure that. It is not just a… factual criticism of these facts. I would say, when we go further, where he says about the artists, that they pretend to be higher than others and almost God-like, they almost pretend to be God. I think this is something which he criticizes this, this, this attitude of, of, of modern human, human, humankind. This is what he criticizes, and it is just shown in some of these things which he mentions here, that there is missing… I'm not really sure if it's just a political or.

Frieda Billing: Little…

Vanya+Ekant: legal discussion about some things. No, I think he criticizes the lax and immoral attitude which is shown in these topics, which. which he expresses that man feels himself almost like God, or even higher than God, that he… yeah, that this… this notion and this feeling that there is something higher above us and we are somehow servants and submit also ourselves to it, that this notion is somehow. Yeah, destroyed by this attitude of modern. You can… you can see that even in the… in the language that we… like, what… what Sandy was just saying, the

reproductive right of a woman. Yeah, so it's… it's… it… there's nothing in this attitude that… And it's my right to decide if I want to have a child or not. This is basically putting me over… Over nature and over God, if I see it like this. And, of course, it doesn't mean the facts, maybe, what you just said, no? Of course, I… Everybody does. Yep.

Sandy W: Well, I'm not actually disagreeing with you. I think you're right in terms of the general commentary is the immorality.

Vanya+Ekant: Yep. Yeah.

Sandy W: that the actors and comedians are represented… representing, and this is more an example of it. And also when I say reproductive rights, I'm totally aware that that is a 20th century term. That's not anything that would apply here. So it's examples, I think I'm hearing you.

Vanya+Ekant: Yeah, yeah.

Sandy W: Say examples of the change in. the preferred morality, maybe? Maybe I'm… maybe that's wrong. All right, I'll get off that subject now, but I thought that was a very interesting part of this reading.

Vanya+Ekant: No, it's good.

Sandy W: Uh, and, uh, and does go along with the… the previous one about, uh, the shaving the hair, which we didn't really talk about before, but the men shaving. But, uh… And especially how. it goes from the actors to everybody admiring the actors and trying to be like the actors, I think is what you said. A minute ago, echoed that everybody was doing that. So I'll shut up now.

Vanya+Ekant: No, I appreciate what you say. It's exactly the question which is lying behind. I don't feel that it would be… True to to. to get out of the text that he's criticizing shaving the beard or so. This is a little bit… it's very superficial. No, I think he is putting somehow in an ironical way, and with few certain statements, he is… putting a picture about a change in the basic fundamental attitude of humankind towards higher forces, towards the highest, towards God. And this is what he criticized. I'm quite sure that it is not about criticizing several particular behaviors or so. No, in this way, even how it is… described, namely, if all her neighbors noticed. Like, how can all the neighbors notice? That she has behaved without. They do. Yeah, but… Of course, they are the first to… And then it is confirmed by the seven elderly women. So this is like, this is not something practical. It's an image. It's an image. Yeah. Yeah, it's an image, but he…

Sandy W: I don't know. It made me think of China. Isn't that the way they were running China in the 1960s and 70s with all the little.

Vanya+Ekant: I don't know. I was not there. I don't know. I don't know. I was not born in…

Sandy W: I just read about it. No, it wasn't there. It's what I read about.

Vanya+Ekant: Yeah. Yeah, but I find it's such that he brings all the neighbors in, that there are these seven elderly women. Then… and then, um… Yeah, then the family duties… And then the lips, somehow, these are very, and then it goes on and on. It's very strong pictures he's bringing in. Also a lot of. Yeah. We just discussed. Okay. Yeah. Robin.

Robin Bloor: Sir, I do too. Just put in the chat about beards. In Russia. It's just worth knowing

that before 1700 it was a religious duty. to have a beard, because, as we all know, God has a beard.

Vanya+Ekant: A very wide and long… We thought so far. We know better now. Do we? Yes, we do. Of course, modern human does know. Northern man does know. Does know better. Much better. Much better, yes. Many even know that there is no God at all. Ah. That's all.

Barbara Pennock: So hairstyles, the trend of hair changed like in the 1970s here. And men started growing their hair long, and started wearing beards. Not… I don't remember… men wearing beards, having so many beards when I was very young. It seemed that most of them's style was shaving. And then I look at the, uh, sports, and the way that the sports people are doing their hair, you know, the volleyball girls have it one way, and the basketball girls have it another, and then with the men, we have all this new. fringe, I would say. All the new grading and styling, and it's very important to them, I can tell.

Vanya+Ekant: Hmm. Okay. Mmhm.

Robin Bloor: Well, fashion is fashion, isn't it?

Barbara Pennock: Here.

Robin Bloor: The… The big disturbing factor is that Gurdjieff wrote this long before the contraceptive pill ever existed. And that makes a difference because it is if it's taken regularly. Um, almost 100% effective, and there is no other means of contraception that is that effective. So… The, um… What good is… Attitude to contraception was as difficult to know. It's because there's too much, there is no statement is made and there's too much. In, like, for instance, when he realized that certain men needed to have sex, he'd pay for them to go to Paris and visit prostitutes in order to get rid of the male sexual energy that can build up. I don't know if you told them to wear condoms, but it's probably a good idea in, um… In that environment where venereal disease is so prevalent.

Sandy W: Well, what you're saying just emphasizes for me again, sort of the importance of what's essentially a hint and not a direct statement of what we're talking about on 311 to 313. He doesn't come out and say it, but uh…

Robin Bloor: Well, he is…

Sandy W: But he's saying weakening of maternal impulses because she's not doing, uh… she's not doing her wifely duties and practicing… it said it in the German more than in the English there, I guess.

Robin Bloor: He was pretty strong about fatherly duties as well. It wasn't only… I mean, it's only written here about wifely duties, if you like, but… There's a conversation I remember when… A couple, um, are talking to Gurdjieff, and the woman says she's got pregnant. And he says, well, now, and he's looking at both of them, your life for yourselves is over. You know, because now you have responsibility of a child. And that applied to the man as well as the woman.

Sandy W: Yep, very true that and the idea of wifely duty when he uses, I had to stop and think, you know, and he's got it in quotes, wifely duty. When you say wifely duty, I usually think sex and it's really associated with childbearing in this section.

Barbara Pennock: Mm-hmm.

Sandy W: in taking care of your children. Where am I wrong on that?

Barbara Pennock: Mm-hmm.

Robin Bloor: Well, I'm not sure what the full meaning of wifely duty is, but he has used it elsewhere. The idea being that. the sexual tension that builds up in a man needs to be relieved by his wife when that's required, and that's her duty. It's not her choice, it's her duty.

Sandy W: Well, that's a legal thing, too. Uh, legal and, uh… society thing, too. I mean, that term, wifely duty, is not just used by Gurdjieff. I think it was a pretty common term. And particularly, say, in divorce. uh, you could get divorced if, uh, the woman wasn't doing her wifely duty. Or the man, too, but usually it was, uh… So, I mean, I just remember hearing that term kind of a lot.

Robin Bloor: Yeah, it's… in America, there's a different law in every goddamn state about things like that, so it's difficult to actually understand whether there is a federal opinion about it. Most other places are a little more homogenous in the way that they apply that.

Vanya+Ekant: Like he's saying it here, wifely duty would mean that… It's written that that is, who deceived. It is yes, or who. He explains somehow by directly what he means. Deceive her legal husband, or who attempted to destroy a new being conceived in her. So it's. Not actually. What we would understand having sex with him. Why? It's, it's, it's this. It's not about having sex, no, it's to, to, to, to, to be available for the role of the mother, and, and to, to receive the, the, the, the male… Yes. …affirming force somehow, yeah. This is why men and women.

Sandy W: Exactly. Yes

Vanya+Ekant: in principle come together. Yes. Yes.

Sandy W: That's a really good way to put it, too, Epcot, to be available to receive the mail. uh what you said.

Vanya+Ekant: Affirming. Affirming force. And again, I don't see it as something legal in a way. It is kind of attitude. We could ask ourselves why men and women come together in a marriage. Because they…

Sandy W: Yep.

Vanya+Ekant: understand that they are two sides of a principle, and they need them… the other for completion. And if someone does not live it completely, it's not a legal thing, yeah, to say you… you are against legal… No, it is against nature somehow, or against… A cosmic principle. It is not that we punish because she does not know. We say we could, from the work standpoint, we could just say it is not using opportunities which are there. It's just neglecting or wasting. a certain potential which is there. In this sense, I understand it more than as a pure legal fact. Ah, and I'm just thinking, by putting on this color, this white and red color. It's not only that others see it, it's also that I can… I basically, it gives me the opportunity to see myself. Yeah, to be aware of something. That I become aware of the fact that I am not… Complete. Completed, yeah, complete. That, yeah, basically it's free.

Sandy W: I like that. I like that idea.

Vanya+Ekant: to bring something… in the… yeah, to become aware of something or to… to see something in myself. So actually, it's a help.

Sandy W: Well, in the work it is, but I think in this particular passage, it basically… It's a sentence up there in 309. It's a sentence strictly imposed, and that implies to me. at least in the Ticlia Michian that he's talking about here, penal measures in 310, so it is a penalty. And in the work. It's an opportunity. But, uh…

Vanya+Ekant: Yes.

Sandy W: In 309 and 310, it's penal measures for great laxity and immorality. So. We're expanding it to mean. And I think that's a good thing that we expand it to mean more. than just the immorality.

Robin Bloor: There's a difference in attitude that's very cultural and actually needs to be experienced for those.

Sandy W: Yep.

Robin Bloor: who have not experienced in order to be properly understood. But because of the way, culturally, that European women behave. Arabs, the Arab culture, regards all of them as prostitutes.

Sandy W: Ma'am? European men.

Robin Bloor: No, all Arab men regard all European women as prostitutes, period, all of them, and treat them in that way. And in most cultures where there was that kind of.

Sandy W: Oh.

Robin Bloor: Negative. Attitude. If you went around with your face painted, indicating that you had some kind of sexual immorality, you would be treated terribly, not just by the woman, but also by the men. It would be not worth it.

Sandy W: This is all pretty complicated, really. Paint in your face. I'll tell you just a personal story. I just remember back when I was a little girl going to a Baptist church, and there was always some sort of, uh… Debate about whether my mother should wear her red lipstick or not. And the ministers would have an opinion about it. I don't know if, uh, Bobby, you heard about any of this, but basically, the Baptist ministers would either be for or against it. You can't paint your face. It's immoral. No lipstick for you. And then the joke about, well, any old barn looks better with a little red paint. Go ahead and paint those lips. I mean, that's in my lifetime. Uh, back in the 1960s, maybe 19, early 1960s, so.

Barbara Pennock: It's… And look at our dress today. In the 1950s. people who were vacationing went to Disneyland, and the women wore stockings and heels and gloves. Now you don't see anything like that. Um, which is fine, although a few, well, probably a dozen years ago, I was traveling in Spain, and we were having a vacation, it was summertime, and I went to go look in the Catholic church, and they grabbed me right away, because I was wearing shorts.

Sandy W: Oh, wow!

Barbara Pennock: Could not go in there.

Sandy W: Wow.

Barbara Pennock: So, I mean, dress has changed a lot.

Robin Bloor: It was… It was in the early 1960s when Gene shrimped, and famously because it made the press, at least in the UK and Europe. Appeared with a dress that was… The hem of which was slightly above her knee.

Sandy W: Being trumped, yeah.

Robin Bloor: And that was, um… Then referred to as the mini skirt. But, you know, in the year or two that followed, that hem went higher and higher and higher. You know, it was just… it became a fashion thing, but it was… originally, it was regarded as a scandal, and if Jean Shrimpton had not been a beautiful model, everybody would have condemned her. Maybe even make her face paint be white and red. Who knows? Uh, bare arms as well, not allowed in Catholic Church. In in Europe and you women with.

Barbara Pennock: You know

Robin Bloor: Bad shoulders, not a lot of that.

Barbara Pennock: Oh, yeah.

Robin Bloor: I don't know when, but a period of time, yeah.

Vanya+Ekant: Mm-hmm, it's still like that, come to mind.

Barbara Pennock: Anything is approved now. They just say, come to us.

Robin Bloor: That's right. We don't care. We don't care what sex you are. We don't care if you don't know what sex you are. Come.

Barbara Pennock: How can we build a community, right?

Sandy W: When I was, uh… Visiting the Middle East in 2013, we went to a… A mosque in… Oh, I forgot. I forgot where it was. But, uh, all the women had to put on the full, uh… it wasn't a bracket quite, but we were covered up from head to toe, and just our faces were peeking out, so… and they had those robes hanging there for.

Barbara Pennock: Mm-hmm.

Sandy W: anybody that was visiting inside. You can only go to certain parts of it too.

Robin Bloor: Yes. God just doesn't like to see females that are a bit too naked. He doesn't appreciate it at all.

Barbara Pennock: Well, yes, women in Catholic Church used to wear hats, had to wear a hat, and men had to take off their hat.

Robin Bloor: Hmm. So you can't hide your baldness then, can you? I wouldn't like that.

Barbara Pennock: You can wear a beard

Robin Bloor: Yeah, okay.

Sandy W: Throw it over. Long beard, throw it over, tie it up.

Robin Bloor: Wrong side of the hand.

Sandy W: Uh, well, while you, while you mention that, uh… concept of God as an old Jewish man. I just was reading. About Shekinah. as part of the… of Jewish mysticism, so all religions have their mystical… uh, bents, and in this one, God is male and female, and the Shekinah. was the female portion who got basically blown away from God. I don't know why. But is basically out there helping people find all the parts that are imperfect to get back to God. But I was surprised by there being a Jewish concept of a non-dual male and female God. Anybody ever heard anything like that?

Robin Bloor: I heard that… well, you call it Shikina, I call it the Shakina, I'm not sure whether that's the correct pronunciation, it's just the way that I read it. Lives at the base of the spine, like Condor Buffett, and can rise up. That's what I read somewhere. But, you know… I have no idea what that means, whether it's true or it's just another thing I read that's worth forgetting because it doesn't mean anything.

Sandy W: I know you read stuff on the Internet, and you're not sure, except this came from Chabad.org. So I kind of trust them.

Robin Bloor: I mean, it's serious. The problem is that… The whole of the Kabbalistic… Uh, version of the way things are. doesn't align entirely with the way that the is explained in the work. And it's quite clear from the from the amount of literature surrounding it that it is a very valid approach. So, when you read these things, you just think, well, I can't really bind that in with the way that I look at things, but I'm sure there's something there.

Sandy W: That's the attitude I tend to take, because it's like, I'm not part of that club, I don't know all the rules, and it's interesting to hear about and ask if any of my other non-Jewish friends have ever heard of anything like it. And you're right to say it doesn't bind with anything that we have in the work here.

Robin Bloor: Got it.

Sandy W: So uh. just an interesting rabbit hole to go down, and I will jump out of that one for you, and let's go on to the work here. To the reading. Ahun, was anybody surprised that Ahun jumped in again here? and was trying to imitate Beelzebub, and what he was… I mean, I love that, that he's trying to imitate Beelzebub. But when he talks to. Hussein.

Vanya+Ekant: Yeah, when I was reading it, it was… it was different than… I don't know how… it was… he tried to imitate, and the sentences were, of course, long, and it was… you have to focus to read it through, but… It was different from Beelzebub's style, I would say. Much more ironic or sarcastic or something like that. I asked this time again. Somehow, the first time, the question… why he let in this part Ahun speaking and not Beelzebub. must be a certain intention. Actually, with all topics which are brought. about by Ahun, and this time I thought. All the long speak, talk of Ahun somehow. merges into his practical advice, never to say the truth. And in a way, this is something which belongs when we follow this idea that Arun represents the personality. Everything follows this, that this is a part of the personality, yeah, for the more essential part in us, it is the opposite. We should never pretend to know something and to lie somehow But on the level of the personality, just to be in an acceptable contact, this somehow needed to play a role, we would say, yeah, maybe not explicitly to lie, like in these It's exaggerated examples, but to realize, to somehow outer consider, to see what is needed in a certain situation, and then to communicate this instead of A truthful, sincere reply to the situation. And he lets not Beelzebub say this advice, he gives it to Ahun. So in this sense, I somehow distinguish between what Beelzebub is saying and what Ahun is saying. This That's my thought about this passage in general

Robin Bloor: It's interesting that this is a change of topic. Just discussed. It seems, uh… Moral laxity, let's just call it that. Uh, among women, and… Ahoon associates to the moral laxity amongst actors. It's just a straight association. And it's such a strong one that he butts in. Has anybody here, aside from me, because I have, spent much time with actors?

Barbara Pennock: Yeah, I have it.

Vanya+Ekant: Not much, but I know some

Robin Bloor: I mean, first of all, of the men, about 50% of them are homosexuals. It's roughly that figure. It's, um… I had a friend who was acting in the West End. Uh, and he shared a flat with three other actors. So, this is a guy, and these three guys, actually. who are on the fringes of acting, but… That's the normal… Um, environment. Uh, and 3 of them were homosexuals, and after I met them. Um, I had a very amusing evening with… with Martin, who was my friend, and who was heterosexual. And another guy, whose name I can't remember right now, and after that evening was over, Martin said. Well, he was flirting outrageously with you. And I was like, what?

Sandy W: Are you kidding me?

Robin Bloor: I thought I'd have an interesting conversation with him. But no, he was flirting outrageously. Anyway… That was in the days before AIDS.

Barbara Pennock: Mm-hmm.

Robin Bloor: And when age came in, those three guys, all of them, died. They all died from age. And very, very quickly in actual fact, because it went through the acting community like a plague. Um, because there was just so much homosexuality. The, um… Uh, infection… AIDS infection is more frequently transmitted amongst homosexuals than anywhere else. So, it was the early, uh, information that came out was that. Homosexuals who had previously. suffered from syphilis, notifiable disease in the UK, which means if you get it, you have to go and confess, and also say who you have been with. The vast majority of the original AIDS deaths were all amongst the syphilitics. People who'd had syphilis. So the… The… the acting community… And actually, this is also true of the homosexual community. They do things that don't make any sense to you until you get used to them, so… Uh, most of the homosexuals that I ever came in contact with in you. When they went through a door, they always made an entrance. They really always made an entrance. You would be traveling with them on the underground or something and the tube doors would open and they would make an entrance onto the platform. It's really amazing. In groups they behave that way, I don't think they do that when they're on their own, if you know what I mean, but in groups they behave that way. Uh, and this just… the way that Gurdjieff describes them here. Is certainly the way that most of the. Homosexual actors that I ever encountered. That's how they were. They're really full of dynasty. And you had to compliment them because it would break their hearts if you went and saw anything that they acted. You have to tell them that they were, you know… the second coming of Laurence Olivier or something, because that's how they were. You know, and if you didn't do that, some of them would go into depression. You had seen them on stage and hadn't fallen in love with them. How could that be?

Barbara Pennock: So is it an act of external consideration?

Robin Bloor: want to… to flatter them. Yes, it's an act of external consideration when they're… when they're clearly rotting from syphilis, to tell them that they look absolutely beautiful. And so on and so forth. It's, um… That conversation just revolves around me, you know? And they they know about each other. So. They take it in turns in being the center of attention, because you

can't always have all of it yourself.

Barbara Pennock: Mm-hmm.

Robin Bloor: It's a very strange world. I mean, it really is.

Vanya+Ekant: Yeah, that's true. My sister is an actress. She is not very… very famous or something, but I remember when she was with her theater friends. I mean, I was supposed to come to her. um… no, her shows, or whatever. I didn't like it, and I… but I went, because she was my sister, and we were pretty close for a while. I always was once there. One time you were there. Always, no, one time. One time with the kids, even. Also… one time They did Shakespeare at that time. I don't know.

Frieda Billing: Yeah. That's how much is the end.

Vanya+Ekant: Yes. Ah, yeah, Frida was there and it was, yes, it was always. terrible, really, it was always terrible, but… and afterwards, we had this… I stayed, and… And then, of course. I had to say something how it was and she was with her actress friends and it was always. what… not exactly like you described it, Robin, but I felt like… in a total different world and such an artificial world. Yeah, it was very weird. Very weird. Yeah, when she got pregnant and now she's a mother, it's a little different, but…

Barbara Pennock: Does she still act?

Vanya+Ekant: She started now more, now the boy is in school, so she has more time, so she started… before she started a school for… For little actors, like for kids, it's called Stagecoach.

Barbara Pennock: Okay.

Vanya+Ekant: It's a yeah, yeah. So.

Barbara Pennock: All right.

Sandy W: Well, 30-324, Ahun says about the actress, they're already exaggerated inner abnormal, what is called being self-appreciation. And they served as a shock for the beginning of an arising in me of the impulse of pity.

Vanya+Ekant: Mmhm.

Sandy W: That's sort of kind of what you're saying.

Robin Bloor: It's not, it's not pleasant. It's, I think…

Vanya+Ekant: Mm-hmm.

Robin Bloor: It's, um… Because I also knew around the year 2000. a group of homosexuals in London, because a friend of mine who is in the computer business. spent some time with him, and I liked him, and he never confessed he was a homosexual until… He thought he knew me well enough that I wouldn't be completely repulsed by the idea. And I'm not repulsed by it, because… There are places. In various parts of, um, pretty much everywhere I've lived. Where they're just homosexual horns, you know, that's where they go, that's where they interact with each other. That's how they are. And that means of being together is exactly the way that the actors were. And even though they could behave… be portraying a very masculine individual on stage. When they got off stage, they were all limp-wristed. Always. People, and if you, if you

name a famous British actor. Nine out of ten homosexual. Lawrence Olivier was a homosexual. He was bisexual. All of the, um… All of the recently famous ones are homosexuals. Did you spell?

Barbara Pennock: Pretty lively group. I'm a sexualist.

Robin Bloor: Oh they're fun to be with, it's a strange thing.

Sandy W: Well, and damn brilliant, too. Most, I mean, so many of them just… are so inventive and creative, so… And they don't have kids to worry about in those cases.

Barbara Pennock: But again, looking at…

Sandy W: So they focus on what they do, they focus on what they work. That's what my theory's always been, they can really focus on what they do.

Barbara Pennock: I'm looking at the paragraph 324. And Vanya, where it says in English, self-appreciation. Does it say in German, self-assessment? Third line up from the bottom of the paragraph.

Vanya+Ekant: Mmhm. Steins, selbst einscherzung. Yeah, einscherzung means more evaluation than…

Barbara Pennock: Okay.

Vanya+Ekant: then appreciation. Yeah. Oh, wait, wait, wait. That's normal. What is that?

Sandy W: Good find.

Barbara Pennock: And a couple other things in that paragraph.

Vanya+Ekant: Yes. Mm-hmm.

Barbara Pennock: Well, types isn't. Oh, no. Yeah, it is in parentheses in German. Again, on the fourth line from the bottom.

Vanya+Ekant: Did I clock this, isn't it? Yeah, DIH.

Barbara Pennock: Exaggerated inner abnormal. Is inner highly, exaggerated highly abnormal?

Vanya+Ekant: Say again the paragraph. I couldn't find it. Ah, there.

Barbara Pennock: Same paragraph. The fourth line up, the second word are on the English.

Vanya+Ekant: Yeah, yeah. In German, ihre ubertriebene hochst anormale. Highest anormal, highest abnormal. which would be… inner abnormal? No, it's not there in English. There is just exaggerated, which is there, he says, the exaggerated highest abnormal so-called self…

Barbara Pennock: Yeah.

Vanya+Ekant: Being self-esteem. But not inner. Inner is missing in the German.

Barbara Pennock: Right. And then the second, um, to the last line, where he says pity. Does he say compassion?

Vanya+Ekant: #NAME? Uh, he's… no, he says pity.

Barbara Pennock: Okay.

Vanya+Ekant: Midlife is pretty.

Barbara Pennock: Thank you. All righty.

Vanya+Ekant: Yep. Yeah. Mitgefuhl would be compassion. Yeah. You can translate it also to compassion, but it's not really really midlife. It is com. Yes, they do translate it, but midlife is different than mitgefuhl. Mitgefuhl is compassion.

Barbara Pennock: Miscretion.

Vanya+Ekant: Midlichen.

Robin Bloor: So, there was a… A cultural change. with the advent of the movies. Because it was certainly the case in, in, um… the major cultural centers that certain actors were famous. And therefore admired because they were famous people. But once the movies were established, they were all famous. It was like, you know, people who… Would have been, you know, you had this, um… tendency to look down on actors. But once the movies arrived, nobody did that anymore. The actors became gods. And they still are. And everybody wants to know their opinion about everything because they're so wise.

Vanya+Ekant: Yeah, this is what he describes in 3:30. The first advice of Ahun is exactly this. Mm-hmm. that any opinion they express is authoritative and beyond this dispute. I mean, we can take it when we… try to understand it more deeply, we can say this is something which we could apply in any normal, ordinary talk with somebody. If somebody is very convinced by his opinion, and. there is the recognition that it is quite empty or superficial or whatever, there is somehow a nullity, how you say, behind, then it makes no sense to discuss and to… It makes only sense just to… somehow to acknowledge and… Yeah, nothing else. This is the first advice which is very practical indeed.

Barbara Pennock: Mm-hmm.

Sandy W: And in that paragraph, I just like that. I'm not saying it very well, but the imaginary halo, and he uses that word a couple of times, so I think he liked it too.

Vanya+Ekant: Mm-hmm.

Sandy W: Imaginary halo.

Vanya+Ekant: Yeah, it's

Sandy W: But I like it better in German.

Vanya+Ekant: It's an uncommon word. I know it, but we never use it. Yeah.

Barbara Pennock: So, in this paragraph 330. He says, illusorly inflated maleficent idea. I translated German to be shamefully exaggerated corrupt idea.

Vanya+Ekant: #NAME? Yes

Barbara Pennock: And the thing is, illusorily. Doesn't speak to me as shameful, but this gives a

different tone.

Vanya+Ekant: Yes.

Barbara Pennock: And then crowned, there's the next sentence down. Is the word wrapped in German? How do you read that crown?

Vanya+Ekant: Affordio become This is the basically He says, enveloped in a wrong or he says. He does not say crowned There are many of many formulations in the whole text we read, I think 3, 4, 5 times where it is expressed differently, but it creates somehow the same meaning and also the same impression. But

Barbara Pennock: Yes, I agree.

Vanya+Ekant: Sometimes with a little different mood. Yes

Barbara Pennock: Mm-hmm.

Vanya+Ekant: Like here he is basically using instead of saying he becomes crowned, he's using this Which means more like This aureole is like what… It's halo. Halo, but you could also say corona?

Sandy W: Verona?

Vanya+Ekant: No, you said no. Okay. No, no, no. No, there's otherwise. Yeah. So it's yeah.

Sandy W: All right.

Barbara Pennock: Verona, yeah. Aura?

Vanya+Ekant: Okay. I thought I saw it in the translation. Storage. Oh. Oh, yeah.

Barbara Pennock: So, two words I ask if… Oh, well, they're not… they're not used often in English, but… or they used it all in German, the non-entity.

Vanya+Ekant: Yep.

Barbara Pennock: And transubstantiation. Transubstantiate. Said 3:27.

Vanya+Ekant: Which paragraph?

Barbara Pennock: 3, 2, 7.

Vanya+Ekant: 2, 3, 7. 3, 2, 7, 3, 2, 7. Huh? Say again? Three.

Barbara Pennock: Transubstantiation.

Vanya+Ekant: No, which, which, which paragraph? 327.

Barbara Pennock: And what I translated was, I mean, it means it, make it your own.

Vanya+Ekant: Yeah. Mm-hmm.

Barbara Pennock: Okay.

Vanya+Ekant: Yes. Yeah. Anzo Eichnen. Yes. search to embody it or search to. Yeah Acquire. Yeah. Search to adopt it. Adopt it. This is what is expressed.

Barbara Pennock: Does the word transubstantiate exist in German? Okay.

Vanya+Ekant: Nope. in in Germany, he says, try search or try to to. Adopted. Adopted. For being able to use it in the right time. This he says, this is not in the English.

Sandy W: Hmm.

Barbara Pennock: Very good.

Vanya+Ekant: Yeah, to be able to apply it in the right, at the right time. Or in the right moment, let's say. Mm-hmm.

Barbara Pennock: Good, thank you.

Sandy W: Wow. Yeah, that's a big difference. I underlined the erection site and wondered, okay, where's that proper time? Okay, erection? No? Okay.

Vanya+Ekant: Yeah, yeah. #NAME?

Sandy W: Sorry, just babbling here.

Vanya+Ekant: I think so here also in this when he is saying all this. Oh, eigenschaften. Properties. Properties, they are also a little different. Some are. I think so narcissism is not in the English or something.

Barbara Pennock: Where are you looking, Gina?

Vanya+Ekant: We look 3, 20, for example. Not sure. I just saw it quickly. Costume Hold.

Barbara Pennock: Oh, the self NM ordinance.

Vanya+Ekant: That would be, I can leave it off.

Barbara Pennock: Nurse. Narcissism? I think it says in German.

Vanya+Ekant: Yes. Oh, I can live. Yeah, but where's I can leave a self-conceit or what?

Barbara Pennock: An offensiveness translated in mine as sensitivity.

Vanya+Ekant: Yeah, we use this word in two meanings. There's a positive meaning to mean to be sensitive towards something. Or sensible. No sensible is high zinfoil. And we use it also in a psychological sense, yeah, to say, you are so… you are… how are you… no, wow, you are so enfindlicht, which means you are Yeah, which means offensiveness That's no offensiveness.

Barbara Pennock: Hmm.

Vanya+Ekant: Understood this code. No offense it, I think so sensible as infants are English. That is good in German, it means oversensitive. You take everything as criticism or any word is a kind of offense

Sandy W: Oliver sounds great.

Vanya+Ekant: to you in this sense, I see the relation to offensiveness. Even if I don't understand this English word Because he says in our translation, he says something different What does it mean, offensiveness?

Barbara Pennock: To offend?

Vanya+Ekant: Offensiveness? What is that?

Barbara Pennock: That offending, you know, to offend someone.

Vanya+Ekant: Okay.

Barbara Pennock: You know, offend.

Robin Bloor: It's to insult somebody.

Vanya+Ekant: Okay.

Sandy W: You feel attacked.

Vanya+Ekant: Okay.

Robin Bloor: Yep.

Vanya+Ekant: Okay. then it's not in the… you don't have a… Yeah, in this sense, it means to feel attacked by everything somehow. In this sense. Yeah, it's the other, yes. Not what is done.

Barbara Pennock: It comes after envy and hate. Can't be good.

Vanya+Ekant: #NAME? Nighthouse. Yeah, but then it's the different, like, offensiveness would be the one who's attacking and the one who is enfindlich is the one who's taking everything as an attack. Knees without us.

Sandy W: I'm offended by your whispering.

Vanya+Ekant: No, we are not, we are again, we are not… No, she's… We have different opinions.

Sandy W: Yes. That's just a joke. I'm just trying to be funny.

Vanya+Ekant: different understanding of the word of… I just asked the Google what offensiveness means, yeah, because the German dictionary, when we use this, is not really clear. And so Vanya interpreted that it is the opposite, but when I read what Google gives me back, then it seems to be the same as it is expressed in the German.

Barbara Pennock: I think…

Vanya+Ekant: Phantom Guide?

Barbara Pennock: I think odor, some odor can be offensive.

Vanya+Ekant: Mass. Diem etwas als beleidigen Wagernamt wird.

Sandy W: Sure can.

Vanya+Ekant: There are some English words which we rarely use and then the meaning is not

really clear and we somehow try to derive the meaning from offensive words. for example. But it seems sometimes not to lead really to the real meaning. It's good to To have your indications.

Sandy W: Keep digging at it for sure. That does help.

Vanya+Ekant: That's forward stringen. Yeah, yeah. Sorry for this.

Barbara Pennock: I'm just looking through things here. So he says milk and honey instead of peaches and cream.

Sandy W: Oh, yeah. Yeah.

Vanya+Ekant: Yes, prickliness.

Sandy W: I like that.

Barbara Pennock: And I wondered, go ahead.

Vanya+Ekant: Okay. No, we just have this one word. In German, it is more rightly translated to touchiness and prickliness instead of offensiveness #NAME?

Barbara Pennock: Okay.

Vanya+Ekant: Yeah, this is Mint. Okay, now, now you

Barbara Pennock: Now, this would be an easy one. On 347.

Vanya+Ekant: American honey

Barbara Pennock: Hussein's saying, "My kind grandfather. And does he say kind grandfather, or… Little.

Vanya+Ekant: Good, good my good grand He is saying again in this venietlich Jungsworm Grandfather I don't think so in English it's there He's not saying who's father, he's saying Fatashin, which is like a Kind way of saying calling the gross grandfather a grandfather

Barbara Pennock: Okay.

Frieda Billing: Yeah, it's the diminutive.

Vanya+Ekant: Immunity form.

Frieda Billing: When you add the "chen" at the end.

Vanya+Ekant: Yeah, in English it does not exist. Actually, this form of using a word then appending gen, and it means like, yeah, make it more soft and more sincere and more cozy

Frieda Billing: Yeah, it can be both. I would say it makes it smaller, and it can be meant like a pet name, like endearing and sweet, but it can also be a little condescending, I would say.

Vanya+Ekant: You know, it can be if you don't take someone seriously

Frieda Billing: Or if you want to downplay something.

Barbara Pennock: Oh, that's…

Vanya+Ekant: I said it to Frida as my daughter. Not my daughter, my

Sandy W: Yes. Yeah. Okay. My little girl!

Vanya+Ekant: My little girl. My little And it's also interesting to coming back to the basic recognition, which parts are handed over to Arhun and which not, that after Arhun was finished, he suggests Hassin say, just thank you many, many, very many thanks And then he asked his grandfather, somehow a much different question, we could say a more serious question, more deeper question

Sandy W: Well, in my mind, I haven't really parsed it out, but I keep thinking about Ahun as basically… part of Beelzebub, the uh. What was it, Robin? The mental part and how that works out in a conversation like this. I should be trying to work that out, but I didn't.

Vanya+Ekant: Personality

Sandy W: But Ahun represents the older. Less advanced. Uh Beelzebub. So when he comes in with, uh, his parts… Here. Like you said earlier, there's a reason for it. Why him here instead of Beelzebub? In what, in what you say is, uh, answering a less significant question. And then Hussein asked Beelzebub at the very last here. That might be too complicated.

Vanya+Ekant: No, it's the direction I also think, yes.

Sandy W: Okay.

Vanya+Ekant: I mean, Haseen does not ask Ahun somehow enters from himself. It's kind of impatiently he entered

Sandy W: That's right!

Vanya+Ekant: The conversation he asked somehow the permission, but he does not even await the confirmation, yeah, so it is somehow sometimes we have a very deep urge to express something. We cannot wait, we cannot hold ourselves back. This is somehow the notion With what Arhun is telling here. And then when he has taught We could read it a little bit that Haseen says, yeah, thank you very much, very, very much, thousand thanks. And then he says to his grandmother, taking his please grandfather, now tell me something really important. So in this, we could read it like this, I don't know if it's If it's really like this, but there is a certain change of attitude in this

Barbara Pennock: So Ahun was motivated by his experience and the impression of his experience, which he needed to share.

Vanya+Ekant: Yeah, also

Barbara Pennock: Kind of a middleman between Beelzebub and Hussein.

Vanya+Ekant: Also, the way he ends his speech. Ahun ends his speeches a little bit like an actor.

Sandy W: Yeah.

Vanya+Ekant: Making making an entrance.

Sandy W: Holding his tail. You like that part, Banya?

Vanya+Ekant: Yes. Yes, I like that. Yep.

Sandy W: I can't even picture that one, I'll tell you. Folds in your tail?

Vanya+Ekant: But I remember in the first chapter where Gurdjieff in his own voice describes why he chose Beelzebub, he says, because everyone was curled with curls on his tail. has a certain vanity and he wants to use it. So this is somehow connected to this. I mean, when Ahun represents a certain part of Beelzebub, then it's clear. And also what is funny, Ahun is giving his advice. how he should treat people like that. Then he's acting out like this, like, uh, no? And then, um, Haseen answers, very many thanks to you, dear Ahun, as if he's… Taking it as his advice and treating him Like he just said, he should treat people who are like this, it's He applies the applies the advice

Barbara Pennock: And in germ… In German, he says, a thousand thanks.

Vanya+Ekant: Yes.

Barbara Pennock: Yep. Okay.

Vanya+Ekant: A thousand thanks, dear.

Sandy W: Well, and going back to what you were saying a little earlier, that 30-345 is pretty interesting. In terms of how he gives us the short version of what Ahun says. Thank you for your advice and your elucidation of certain details of the strangeness of the psyche of the three brain beings.

Vanya+Ekant: #NAME?

Sandy W: I mean, that's… It's an interesting little, uh…

Vanya+Ekant: #NAME?

Sandy W: Synopsis. And going back to what Vanya was saying about 343, that description of he's acting with the… just like the actor's affectation of a Moscow suburban matchmaker.

Vanya+Ekant: #NAME?

Sandy W: or the proprietress of a Parisian fashion workroom. I mean that's that's funny. And if Ahun is really an aspect of Beelzebub, does that mean Beelzebub can't act that way, or could act that way?

Robin Bloor: Of course, it must be so.

Barbara Pennock: And in chapter, I mean, paragraph 342. He says, particularly necessary? In German, I translated doubling and tripling.

Vanya+Ekant: Oh, say again the paragraph.

Barbara Pennock: 3, 4, 2.

Vanya+Ekant: 3, 4, 2. Yes. Mm-hmm.

Sandy W: Tap, tap on the right foot.

Vanya+Ekant: Double don't drive. Yes. Yeah, that's a common German saying when you say this is very important.

Sandy W: Oh.

Vanya+Ekant: You have to do it double and triple. Double, don't triple.

Sandy W: Ooh, I like that one.

Barbara Pennock: Taz and Dunk, yeah?

Vanya+Ekant: Much more clear than particularly necessary. Yeah. Toppleton

Sandy W: Very, very important.

Vanya+Ekant: Yeah, so, so if I, if I, um, if I… If I check something, I'm confused by this. I tried to raise your attention. I know. If I check something double and triple, Ich hab stoppe und trefach gepruft.

Barbara Pennock: Mm-hmm.

Vanya+Ekant: Something that I say. We exaggerate. We exaggerate a lot. Who's this? Yes. So, Ekaand, what do you want to say with all this bling-bling-block? Yes, guess what I want to say. Is it your time? My time? It's your time.

Robin Bloor: It's always exciting when, oh, what are these, paw marks?

Vanya+Ekant: It's raining, rain going back to the sky. Wow. I hope everyone got the. Post-exercise. Again, a little late, I have to confess.

Frieda Billing: Was that about the quality of waking and sleeping state? Okay.

Vanya+Ekant: Mm-hmm. Mm-hmm. Connection between waking state and sleep.

Frieda Billing: Mm-hmm.

Vanya+Ekant: I have to say, since March, since I was in America. Yes. the days after I could not go to sleep, so I was awake till 3 or 4 in the night, and somehow, uh… it is still so, not all the time, yeah, so I'm… but it is still so that I often cannot find rest, and I… I'm working on the computer, basically, since… 3, sometimes 4, and sleep not very much, so I stand… wake up at 8 or 9 or so, sometimes a little bit longer, if it's possible. So just it is an interesting What happens to me? I don't know.

Frieda Billing: Yeah, to me, it's, um… rather clear that if I sleep, or if I sleep badly, then I'm not very, uh… then my, um, state is not good when I'm awake then, because I'm tired, and sometimes I get a headache, or I just can't concentrate. But I found it more difficult to relate it the other way around. because also it were now only a few days, so maybe I have to observe it for a longer time period. What I thought of, like, retrospectively over the years, sometimes when I'm. Also, when I have a long day at uni, and I am working very much with my laptop or tablet, and then I… Yeah, I don't sleep as well as if I was outside the whole day, maybe physically active. And also sometimes I have very vivid dreams and very. strange dreams, or, like, yeah, screwyl. I don't know if that's in English, what's screwyl in English. Um, yeah, but I, uh, haven't… found like a system behind that yet.

Vanya+Ekant: Ludicrous. Ludicrous

Barbara Pennock: When I went to the UK — oh, go ahead.

Frieda Billing: Load it first.

Vanya+Ekant: No, it's just

Frieda Billing: Oh, only that's the word I was searching for in English, ludicrous dreams.

Barbara Pennock: You wanted to do. It is what? Ludicrous.

Sandy W: Ludicrous. Ludicrous.

Frieda Billing: You, you did first. Mm-hmm.

Sandy W: Yeah. We have a rock singer, a rap singer named Ludacris. He doesn't spell his name like Ludacris, but it's Ludacris.

Barbara Pennock: I was going to say on my trips to the UK, especially the first one, and then it was still the same on the following trips, I could not sleep maybe for three nights. And so, I lay there, and considering the atmosphere, it was absolutely perfect for… Self-remembering. And all night long, this goes on. And then finally, by the fourth day, I'm like, did I sleep? I slept last night, how good. Now, for a couple years, I hadn't slept well since I had this injury. And it's only now that I'm getting it. Like, oh, boy, am I really enjoying this. So, um, I'm up several times during the night, but, um, I dream such expansive dreams, and I think I want to remember them. I think, no, I'll go back and continue it. And then sometime during the day, I remember some little flavor of that dream, something tickles in there with me. So, I am enjoying sleeping, I don't enjoy getting up in the morning.

Robin Bloor: Good.

Sandy W: It just occurred to me to ask, and it actually relates to this exercise. I've never done any serious fasting. But would sleeplessness relate or produce the same effect? Effects as fasting, do you suppose?

Robin Bloor: No.

Sandy W: Everybody?

Frieda Billing: I also didn't observe this with me. The longest I fasted until now were three days, so maybe that's not long enough, but I slept well.

Sandy W: No. Sure, that's a long time!

Barbara Pennock: But it does… promote a stress situation. And things can happen. You know, even though you're not fasting, but something of the similar nature, I think.

Robin Bloor: There's a very specific physiological things that go on when you fast after about 18 hours of not eating. And they've got nothing to do with sleep. you start to burn fat rather than burn carbohydrates, and that's just a complete change in the way that the body works. And if you fast for more than a day. then you keep on, um, burning fats, you know. It's called autophagy, and what the body does is it takes that time. To clear up the… detritus in the whole of your body to clean out all the cells. It's incredibly healthy. But also very difficult to deal with. But it doesn't

relate to lack of sleep. Lack of sleep will do something else.

Barbara Pennock: Right.

Vanya+Ekant: I agree that it does something else, but it also does something that I can perceive quite clearly a change of the chemistry in my body, I have to say. Yeah, I have different sensation and a certain. different atmosphere in my body and somehow. I cannot explain or I have no scientific explanation for it, but I can perceive the change. And sometimes I don't use it. I don't sleep intentionally less.

Barbara Pennock: I don't use it. I don't sleep in it.

Vanya+Ekant: But it happens from time to time.

Barbara Pennock: I've been experiencing some discomfort in my chest.

Vanya+Ekant: So, and when it happens, I can agree with Bobby, what you say, that there is… Especially, there is a certain inner… atmosphere which calls for a special attention somehow, especially when I then have to deal normally in dive.

Barbara Pennock: There is a struggle. Yes.

Vanya+Ekant: Yeah. And. Yes, it's a…

Robin Bloor: But it's…

Vanya+Ekant: And I remember I was experiencing a few times a trance dance event through the night where there was an intentional non-sleeping day after. And now in the summer, we also did it. We slept just one and a half hour. And then intentionally kept ourselves be awake the whole day. So there is sometimes an intention to maintain this state of the body, and it is definitely very calling and strong somehow.

Robin Bloor: what's going on? What you're doing with interfering with sleep patterns is you're interfering in the third octave, you're interfering in the impressions octave. Because that goes to a certain rhythm, and that rhythm involves resting at certain points, and you're doing that mechanically normally, and if you interfere with that. You're going to… it's going to make differences in terms of the way that you digest impressions. So a different octave. You could say it's maybe a similar effect because you're fasting. By fasting from sleep. I don't know enough about this, but you are in one way or another, the period of sleep. It consists of two things, one of which is a recharge. the general recharge which has no. Um, there's no psychological impact known. And then there's dream sleep, REM. And that's normally unwinding the events of the day, or the events of your past. And often, your dreams are actually, in some way or other, strange resolutions of tensions of the past. Uh, mostly it's the same day, but often it will actually be something that happened to you when you were 6 or something. I learned… to try to escape the one hour before waking up. because Gurdjieff refers to it in the text here as a sphere of idiocy and I did notice that really stupid thoughts would… live in that hour. So as soon as I realised I was in that hour, I would get up. So that that sphere of idiocy was not an hour long, it was just less long than that. gives you a better start to the day is my experience. It gives you the ability to come into. the present moment earlier than you would otherwise have done so. But it's like everything else. After a while, you just get used to it.

Vanya+Ekant: Sandy and any experience

Sandy W: Well, I don't really… I don't particularly like to talk about them. I sort of pay attention to, uh, my dream state, uh, before I wake up, so it's that sphere of idiocy that Robin's talking about. And years ago, I heard, uh… I mean, this is 40 years ago, some poet… told me that's the thin time. That's when you make the connection between the subconscious and the conscious. But when I pay attention to my dreams, of course, they do not last. Those are my impressions of what's going on. And I do notice they. They don't seem to resolve anything, but they deal a lot with, uh, problems that have been… Uh, going our issues of… Uh, or perceptions of the days and the day before, and they are usually playing out in some sort of drama, almost like a play, so it's like watching a show. And they're all variations on a theme. Traveling to get to certain people's houses, having difficulties, always the same difficulties getting there. Preparing eating food. Working, teaching again with, without knowing who my students are or knowing if I can actually teach them anything or, or being able to teach them things. Those are the themes that sort of run through. habitually, and these are all very small impressions, very tiny bits that I'm remembering generally here, but I don't remember them particularly during the day, so I don't. I'm sort of like gotten over considering them interesting at all. But I don't want to give them up, because they might be worth something sometime. And the other thing I will mention, I wasn't going to mention this, but I have to sleep with a CPAP. And that really, I think, interferes with, uh, my sleep patterns and wakes me up and, uh, interferes with my normal breathing. So, uh, and I've been doing that for over 5 years, so it's sort of like how normal is my sleep nowadays anyway.

Barbara Pennock: Yes.

Sandy W: So pay attention to your waking sleep. That might be more worthwhile for me.

Chat

2026-10-27 12:54:43 From Robin Bloor to Everyone:

Before 1700: a religious duty rather than a legal one. The Orthodox Church treated the beard as part of the image of God in man, and shaving was seen as a Latin or heretical habit. The Stoglav Council of 1551 condemned shaving. Church writers threatened that a clean-shaven man could be refused Christian burial, and some patriarchs denied him the sacraments. So for an ordinary Russian man a beard was effectively obligatory through Church and social pressure, though no secular statute required it.

Peter the Great: the opposite. Returning from Western Europe in 1698, Peter personally shaved some of his boyars and ordered courtiers, officials and soldiers to go clean-shaven. In 1705 he introduced a beard tax. Men who wanted to keep their beards paid annually and carried a token, the "beard token" (borodovoy znak), as a receipt. The rates were scaled by rank: wealthy merchants and courtiers paid most, while peasants paid only a small toll when entering towns. Clergy were exempt.

AI Summary

Meeting Bk2 - 16

Quick recap

The group conducted a detailed reading and discussion of Gurdjieff's text, focusing on a passage about penalties for women in a fictional society and the characteristics of contemporary artists. Robin led the reading while participants took turns translating and analyzing key differences between the English and German versions, particularly noting variations in word choice and cultural context. The discussion explored Gurdjieff's criticism of modern actors and artists, with participants examining how the text describes their exaggerated self-appreciation and how they develop an "imaginary halo" around themselves. The conversation also touched on cultural attitudes toward dress, makeup, and morality across different time periods and societies, with participants sharing personal experiences about changing social norms and their own observations about sleep patterns and their relationship to waking consciousness.

Next steps

Barbara

- Translate the missing paragraph from the German text (paragraph 14) into English, which describes the penalty for women who attempt to prevent the conception of a child.

Summary

Meeting Opening and Reading Session

Robin led the meeting by starting with a moment's silence and then indicating when a minute had passed. Robin then invited Bobby to read for the group.

Artists and Babylonian Knowledge

Barbara read from a text describing penalties for women who violated family duties, including mandatory makeup requirements for specific offenses. Ahun interrupted to share practical advice about dealing with contemporary artists on Earth, warning that these individuals develop exaggerated self-appreciation and can become easily manipulative or enemies. Barbara advised never telling the truth to these artists and instead flattering them by complimenting their appearance or intelligence to trigger their negative qualities, while emphasizing the importance of maintaining good relations with them. When asked by Haseen about the survival of Babylonian knowledge, Beelzebub replied that very little of their work had survived and nothing had been passed down to contemporary Earth beings.

Cultural Interaction Strategies Discussion

The discussion focused on historical and cultural observations about human behavior, particularly regarding artistic and theatrical representatives on Earth. Ahun provided advice to Hassin about navigating interactions with these individuals, emphasizing the need for caution and suggesting that one should never tell the truth to these people, as it would offend them and likely lead to hostility. Ahun recommended using flattery and compliments that would trigger the negative traits already present in these individuals, rather than addressing their true nature directly. The conversation concluded with Beelzebub confirming that very little of the ancient knowledge and wisdom from Babylon had survived to the present day.

Document Translation Differences Discussion

The team discussed differences between English and German versions of a document, particularly focusing on a paragraph about penalties involving face painting and makeup. Vanya and Ekant noted that the German version contained additional content about women avoiding conception and painting their faces with red and white makeup as penalties. Sandy and Frieda provided historical context about makeup terminology and its cultural significance, while Vanya interpreted the penalties as potentially ironic statements about unbecoming behavior rather than literal rules.

Gurdjieff's Critique of Moral Attitudes

The group discussed Gurdjieff's critique of changing moral attitudes in society, particularly focusing on pages 311-313 where he appears to criticize women's reproductive rights and modern humanity's attitude of seeing themselves as higher than God. Vanya+Ekant explained that Gurdjieff was using these examples to critique a fundamental shift in human attitude toward higher forces rather than specifically targeting contraception or abortion. Robin provided historical context about beards in Russia and noted that Gurdjieff wrote this before the contraceptive pill existed, emphasizing how effective modern contraception would have made such discussions irrelevant in Gurdjieff's time.

Gurdjieff's Views on Wifely Duties

The group discussed Gurdjieff's views on wifely duties, with Robin explaining that it refers to a woman's responsibility to be available for motherhood and to receive the male affirming force, not just sexual relations. Sandy and Vanya+Ekant provided cultural context, noting that the concept involves both legal and spiritual dimensions across different cultures. The discussion expanded to include historical examples of dress codes and cultural attitudes toward women's appearance across different religions and time periods.

Acting Community and Translation Discussion

The group discussed a passage where Ahun imitates Beelzebub's style but with more irony and sarcasm. Robin shared insights about moral laxity among actors, particularly highlighting the high prevalence of homosexuality in the acting community and how this affected behavior and health outcomes, particularly during the early AIDS epidemic. The discussion included personal anecdotes from Robin and Vanya+Ekant about their experiences with actors, and the group examined specific German and English translations in paragraph 324, noting differences in wording between the versions.

Text Translation and Interpretation Discussion

The group discussed translations and interpretations of specific paragraphs from a text, focusing on terms like "aureole," "transubstantiate," and "offensiveness" in German and their equivalents in English. Vanya+Ekant provided insights into German expressions and cultural nuances, while Barbara and Sandy asked questions about specific translations and the context of certain phrases. The discussion also touched on the character of Ahun and his role as a representation of Beelzebub, highlighting how Ahun's mannerisms and advice reflect aspects of the larger character.

Sleep Quality and Daily Functioning

The group discussed the relationship between sleep quality and waking state, with participants sharing personal experiences about how sleep affects their daily functioning. Frieda noted that poor sleep leads to tiredness and difficulty concentrating during the day, while Barbara described

how travel to the UK affected her sleep patterns and dream quality. Robin explained that interfering with sleep patterns impacts the "impressions octave" and recommended avoiding the hour before waking, which he described as a "sphere of idiocy." The discussion also touched on fasting and its effects compared to sleep deprivation, with Robin clarifying that fasting after 18 hours affects fat metabolism rather than sleep patterns.