GER Meeting #Bk2 - 17

Transcript

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

Barbara Pennock: This word, mar-a-ri-a, in 379, I could find no translation. Does it translate as painting or something else?

Vanya: And there's a spelling mistake. It's not maere, it's male. The I is an L.

Barbara Pennock: Okay, that would help. Very good. Thank you.

Vanya: Yes.

Sandy W: How about Ignatius and Mont Saint-Michel? He did not... He designed Mont Saint-Michel, did he?

Barbara Pennock: I found some inexactitude about this St. Ignatius. He did not start the Benedictines; Saint Benedict did. He began the Jesuits. The Benedictines were 530 AD. Ignatius was 1500.

Robin Bloor: Didn't it say he just joined them in Africa or something?

Barbara Pennock: Yeah. Anyway, he founded the Society of Jesus, called the Jesuits.

Sandy W: Oh, that Ignatius.

Robin Bloor: Yes, that one.

Barbara Pennock: I think there are others, but I couldn't find it on my quick search today.

Robin Bloor: In Loyola, I think there's only one Ignatius Loyola. I may be wrong.

Barbara Pennock: Right. No, there is only one Loyola.

Sandy W: Well, staying with Ignatius here for a minute. It sounds to me like, at the beginning, he's kind of a shady character here, around 370. And then he becomes formed for being a responsible being on the continent of Europe, but when he reached the age of responsible being, with the aim of enriching himself, he left for Africa, and there found the Brotherhood. I mean, that sounds a little shady, doesn't it? That's in 372. Truthseekers. So I wasn't sure what to think of him.

Barbara Pennock: I associate Asia with the heart. I'm not sure Africa, if it's... the practice.

Sandy W: Well, he's European.

Barbara Pennock: Right, and he goes to Africa.

Sandy W: Right, not Asia.

Barbara Pennock: Yeah, exactly. I'm just saying that in associations of what Gurdjieff has put in here, going to the continent Asia, I associate something with the heart. So therefore, I'm thinking Africa must speak to something.

Sandy W: Oh, I see.

Barbara Pennock: And he speaks of Persia as a practice, and he says that this goes to Persia, I think, then.

Robin Bloor: Well, when he [says] Africa, speaking of Egypt, there wasn't really anything else of any great foundation in Africa.

Barbara Pennock: Okay.

Robin Bloor: Bits of Ethiopia maybe, but you know. It seems that Christian monasticism began in Africa, and the Benedictines were part of that, so they are influenced from Africa. But it's a long time ago. It's definitely before the 21st century.

Sandy W: We wouldn't want to pull the Coptic monks into it, the Desert Fathers, would we? I mean, that was a monastic order, but it was before this, wasn't it? Except if he was 530, that's Benedict, if that was Benedict. Yeah, this Ignatius can't be him, though.

Robin Bloor: I'll put it in the chat, but Christian monasticism, according to DAI, began in Egypt. Antony the Great, Acomius and the Desert Fathers created the hermit and communal monastic life in the third and fourth centuries. I don't know if they were Copts; it doesn't say.

Barbara Pennock: Well, and that you spoke of Egypt, I've noted that Egypt seemed to be the theory.

Robin Bloor: Yes. This doesn't make any sense at all, does it? There's no relationship.

Sandy W: No, it doesn't.

Robin Bloor: No relationship between Ignatius Loyola and Mont Saint-Michel.

Sandy W: No! And do we know... I mean, frankly, there must have been some famous monk architects, but I don't remember ever hearing one named, a specific architect who was associated with the church, except maybe... I'm not even sure about the ones around the construction of the Vatican, or the buildings of the Vatican. They weren't monks, I didn't think.

Robin Bloor: No, I don't think they were.

Barbara Pennock: So Mont Saint-Michel evolved into a Benedictine monastery, but it was founded in the 700s AD.

Robin Bloor: Somebody should have taught that guy history, shouldn't they?

Sandy W: Well, and I think it also said it took several hundred years to build Saint-Michel, because it was on a really rocky, prominent... and basically it took them that many years to build it on that big mountain.

Robin Bloor: Yeah, it's not an easily accessible place. There isn't a Home Depot nearby or anything, is there?

Sandy W: And I think there's an ocean that separates it from the mainland, too. You have to go out during the tide. I'm remembering my movies, right?

Barbara Pennock: And it's French. It's in Indian.

Sandy W: Yeah. Has anybody ever been to Mont Saint-Michel? I have not.

Lynn Leidersdorff: By some fascinating coincidence and/or a possible synchronicity, Mont Saint-Michel has popped up for me from the very beginning of when I first read about... I read many years ago... I now see that many, many people in the work use it as a script photo. And for some reason, I have a strong attraction to finding anyone here who has seen it. So, Sandy, your question means a lot to me. Is there anyone here who has been there? No. And, by the way, some of that may have to do with the fact that I was raised in a very orthodox and traditional Christian household. However, it struck me the same way that everyone else has responded about St. Ignatius. I've only met, by the way, two people in my life with that name, Ignatius. Has anyone looked up what that name means, the derivative of it?

Robin Bloor: No.

Sandy W: And if you put it that way, I never met anybody with that name.

Robin Bloor: Fiery. Ignatius is from Ignis.

Dirk - Ekant: Dirk has been there.

Lynn Leidersdorff: Excuse me?

Dirk - Ekant: You asked who was there. Dirk says he was there, two times. He was on this island, and he ate something with this special fish. It's what he remembers.

Lynn Leidersdorff: What about the building? Did you see any of the building? The architecture always did strike me very...

Dirk - Ekant: Yeah. Dirk says it is some time ago that he was there, and at that time he was not so interested as now, so he didn't take the chance to look more deeply at the building. It was more a tourist occasion.

Lynn Leidersdorff: And Robin, you said the name, and I couldn't hear what...

Robin Bloor: It's fiery, and it's ignis. It's from the Latin ignis, which means fire.

Barbara Pennock: So there was also a Saint Ignatius of Antioch, who was from 33 to 108 AD. He was the third bishop of Antigua, in modern-day Turkey. So possibly he's more pointing to this guy.

Sandy W: That would make sense, since he also was from that region.

Barbara Pennock: He was the first to use the term Catholic Church.

Sandy W: I think you're really onto something, Bobby. Again, going back to "at the beginning of the contemporary European civilization", that would make sense in terms of 33 to... Sandra, it's just, I'm sure it's a call from those people. Well, I can't talk to them now. Well, excuse me, I guess I have to take this phone call.

Dirk - Ekant: Does somebody know the meaning of Revos Vradendre?

Robin Bloor: The dendra is from tree, isn't it? I don't know what the revoz is, you can play around with that, but the dendra is from tree. His list of various types of movements of painting is not correct. Cubism and futurism and synthesism: but it was actually known as synthetism, and that's Gauguin and Émile Bernard, so that's a misspelling, maybe an error. Imagism is about poetry; it's

got nothing to do with painting. Impressionism, yes. Colorism, there isn't such a thing. Formalism, that's a critical approach to painting, or to discussing painting, or judging art. It isn't a school of art. Surrealism, yes. So he knows this.

Barbara Pennock: I had to look early on, because he first mentioned Ravazindra in chapter two. In Bulgarian, it is revolution, without the R on the end. And in Slovenian, Ravaz is transportation.

Sandy W: I'm sorry, could somebody give me a quick... where are we at this point? I'm sorry I had to take that call. I'm trying to get on Meals on Wheels.

Barbara Pennock: Good deal. Yeah. We didn't say anything while you were gone.

Sandy W: You sat quietly that whole time, huh? I don't believe you.

Barbara Pennock: We were looking for the question, yeah.

Sandy W: Well, I still want to hear a little bit more about memories of Mont Saint-Michel, if Dirk can come up with anything. The sky was blue, the sun was clear, it was cloudy and rainy, had a hard time getting across the water?

Dirk - Ekant: Yeah, nice weather.

Sandy W: Okay, good weather.

Dirk - Ekant: And Dirk remembers there was a motorbike which looked as if it would never drive again. Very, very old and ancient, and looked as if it wasn't able to work. This fascinated him.

Sandy W: Kind of like the building, maybe.

Dirk - Ekant: Yes, maybe.

Sandy W: Well, I wasn't going to mention it, but the only thing I really know about Mont Saint-Michel, besides pictures I've seen in art textbooks, is I think it was featured in the movie The Scarlet Pimpernel. Does anybody remember seeing it in that?

Robin Bloor: Sounds likely. I don't remember now.

Sandy W: Okay. Well, if you ever get a chance to see that old black-and-white movie... I just sort of remember pictures of the distance in that water. So...

Robin Bloor: So Ignatius Loyola didn't die by being murdered. I mean, there's nothing about the story of Loyola that's correct. He died of organic problems mixed with malaria. Nobody threw him into the water either.

Sandy W: So I guess the question becomes, what is he trying to tell us with this sort of fairy tale? A monk. A temple that is not really a temple. Architect murder at the beginning of European civilization. And all this as a means of preserving legomenism, I think. We go back to the page before: certain beings have suspected that something was concealed in these productions. So what's he concealing in this really strange story that might be some sort of legomenism all the way back to Babylon? Is that a fair question?

Robin Bloor: Well, it's a fair question.

Sandy W: He talks about plagiarism, and not being willing to plagiarize.

Dirk - Ekant: One thing I can refer to in the text is when he speaks about someone who has found something and tries to find out something about it by being engaged with it, and then other people just copy him without any rhyme or reason. That describes for me when we just imitate people, or we hear an idea and we stupidly repeat it instead of trying to understand it and somehow make it our own. This is something which I can find in this passage.

Sandy W: I think that's fair.

Lynn Leidersdorff: I think that's spot on too. Just to maybe close out this idea of Ignatius: it's been my sense that the idea of [Ignatius] is commensurate with the word ignoble. And while we were sitting here, I looked up the definitions and the synonyms. The definitions are morally base, dishonorable, shameful and despicable, and the common synonyms are contemptible and dishonorable. Anyway. Good. I don't know, because the Benedictines and the Jesuits... excuse me. Yeah, I'll leave it there. It's just that this Ignatius: I don't think he's referring to a three-brained being. I think it's referring to a state of being that this Ignatius was born into, but for his own self-aggrandizement, or whatever. In the text, he says he had his own personal agenda, so to speak. Anyway, with Ignatius now.

Sandy W: Would you go back, Lynn, to what you said about Michel? I think that's when I walked out. What were you saying about Michel? You noticed it being used a lot, and I don't know whether you were talking about this temple or the name.

Lynn Leidersdorff: A lot of people who are in the work, some I know and some I don't, use as the screensaver on their computers this beautiful, beautiful photo of Mont Saint-Michel.

Sandy W: Oh.

Lynn Leidersdorff: It is such a fascinating photo. I've zoomed in on it and tried to see various features there. From an architectural point of view, where it's built, as you were referring to earlier, Sandy, it's no easy site to construct that kind of building, or edifice if you want to call it that. And it's always been popping up for me. It could be just coincidence, but I treat it as something synchronistic for me, that it fits in with some others of Mr. Gurdjieff's tales and the other two series. I see and feel the absolute goodness and glory in that building, and it does absolutely look like an edifice. And of course where it's located, and how one gets there, is another very interesting thing. There are, of course, many pilgrimages that go there. And I've always been looking for people who have been there, and trying to find out their impressions.

Sandy W: That's interesting. It must be a clue to the lawful inexactitudes being discussed. Should I let him go now? I'm still hung up on what even the order of events is in that passage from 370 to 374. Are we ready to move on from him, or try to parse it out a little bit more? You're grinning, Robin. What do you think?

Robin Bloor: I don't. I'm just at the moment bound up in researching Loyola.

Sandy W: Okay. That's good.

Robin Bloor: I'm [not] finding anything, so it's not that good.

Sandy W: Oh, okay. Maybe that school is a lawful inexactitude. Those schools are a lawful inexactitude. I don't know. If I look at that section, 370 to 374, we start out with certain beings who suspected that something was concealed, created in Babylon: these legomenisms, definite "somethings or other". And he was one who was formed, and that's the word that is used: he arose and was formed for the being of a responsible being on the continent of Europe, right when it was

just forming. So I like, as Bobby said, Ignatius of Antioch. And then we go to: they used that information in the production of almost all the branches of what was called ancient art, which would include architecture. But when he was about to share his discovery, he was murdered, and, as I said, thrown into the water by Saint-Michel. But that is out of line with when he went to Africa to the Truth Seekers. And that's kind of puzzling right there. It's like, what came first, the chicken or the egg? Did he go to Africa, or did he build the temple? He calls it a temple. So he builds a temple that apparently has something about the lawful inexactitudes that disappear when he is murdered out of his fellow monks' jealousy. So that's a real puzzle right there: whether he built the temple and went to Africa, or went to Africa and came back and built the temple. And that, I think, is important. "He left for the continent of Africa." "Afterwards"... okay, there's the key, I wasn't saying it: "Afterwards, when the Brotherhood migrated to the continent of Europe and increased, and when they became Benedictines, he himself was already an all-the-rights-possessing brother." So he went to Africa, and then came back to Europe. Okay, thanks for hearing me out. I was really just processing out loud. You've been very patient. And if I were Eckhart, I would say, what the heck does that have to do with how we think, and what the work is?

Dirk - Ekant: No, I was fascinated by Mont Saint-Michel, and I looked a little bit, and it seems that when there is the flood, it is just in water, and when there is the... was heißen Ebbe... when the sea is at its lowest point, there is some land around it. And it is said that the sea there moves almost the highest variety in the whole of Europe. And I think he uses this as a kind of symbol. I'm quite sure that he uses this as a symbol: something which, when the water is raised, is separated from the land, and when the water goes down, is connected to the land. I put a few facts and a few pictures in the chat.

Sandy W: Those pictures are great, and I'm catching up on the...

Dirk - Ekant: You can open it. This just caught my attention.

Barbara Pennock: And Vanya, you've written about Leonardo da Vinci. Can you just tell us something about your...

Dirk - Ekant: I don't know.

Vanya: Yeah, I was just caught by this passage, and I remembered that Osho quite often talks about Leonardo da Vinci. So I researched a little bit and found this text, which I put in the chat. It's a little long, but maybe you will have time later to read it. It's quite interesting, because he's also saying something about art in general, so I thought it was quite fitting to what we are reading.

Barbara Pennock: Yeah. Thank you.

Vanya: But these pictures are really quite something. I didn't know about this place; I'd never heard of it.

Robin Bloor: It's really quite famous. It's a tourist resort, really, because there's nothing quite like it.

Vanya: Yeah. So thank you for the pictures, Ekant.

Barbara Pennock: Yes.

Sandy W: Yes.

Dirk - Ekant: And in discussing, I just want to mention it, because we also try to find out what

could be the deeper meaning in all these descriptions. Dirk says that in 372, the longer passage we already referred to, where it is written that he went to Africa and was called an all-the-rights-possessing brother, this could somehow mean that he has a kind of control over his body: what we mean by being able to have a continuous sense contact with the body. This is something which came into association for Dirk, and I find it interesting to think in this direction.

Sandy W: That's good!

Dirk - Ekant: Yeah, and when we bring this together with this place, which is somehow not lost, but enclosed completely in water, and then again not, and when we very simply or naively say water is connected to the feelings, which rise and fall, then by having this sense contact there is a certain stability, a certain solidity. I don't know. "Ich würde Brüderschaften... sind dem Moment meine Gliedmaßen." Dirk says the brotherhood: these are the limbs of the body, or the parts of the body.

Sandy W: Very good.

Dirk - Ekant: It's just an attempt to find an inner meaning in a text which, as an outer description, doesn't make so much sense to us.

Sandy W: I agree.

Barbara Pennock: With such a solid foundation. I mean, to take this water on and let it go. When was that built? I think it was built in the 12th century and restored in the 19th century.

Dirk - Ekant: You read: it was founded in 708.

Barbara Pennock: Go ahead.

Vanya: I'm trying to think in this direction. If Africa would be the body, what would Europe be?

Dirk - Ekant: The mind.

Barbara Pennock: Personality.

Vanya: The mind. Okay, the personality. Okay. Because straight after this, when he's ending about Ignatius, he says that there's one other being from that continent, Europe, who was very wise, which is Leonardo da Vinci. So maybe when we see it in connection to Ignatius, it helps. I don't know.

Barbara Pennock: So this says the Abbey was a prison from 1789 to 1863.

Sandy W: Scarlet Pimpernel.

Barbara Pennock: Well, the theme to me is that things change and that we lose so much of what has been. We're not able to restore it or use it; it becomes obsolete. For example, I saw a little skit last night in which a man asked people on the street to set just a regular wind-up alarm clock. Unless the people were going along with the skit, most of the young people did not know how to set it. Everything is digital now.

Sandy W: Yeah, I was thinking that. That reminds me of what you're saying, Bobby: "no sooner did they find the key to the understanding of these inexactitudes than their existence came to an end." And I think most of our reading today is about exactly what you said.

Robin Bloor: Well, I'll be. It's weird. There's another mount, St Michael's Mount in Cornwall, and it also is cut off by the tide at high tide.

Barbara Pennock: I don't know.

Robin Bloor: So it's a kind of twin.

Sandy W: Wow.

Robin Bloor: I never knew that.

Sandy W: Excellent.

Robin Bloor: I can't find any connection with any Mont Saint-Michel. There are actually seven Mount St Michaels, but the one he's talking about is the famous one, or the one we think he's talking about is the famous one.

Barbara Pennock: It would make sense.

Robin Bloor: But no connections with any Ignatius of any kind.

Barbara Pennock: The same Ignatius.

Robin Bloor: All kinds of [unclear] things, for that matter.

Barbara Pennock: St. Ignatius of Antioch: he died, he was, I guess, fed to the lions.

Robin Bloor: Yeah, he was eaten up in Rome. He wasn't thrown into the water.

Barbara Pennock: Okay.

Robin Bloor: He wasn't murdered, either.

Barbara Pennock: I don't know, what do you call that?

Robin Bloor: I'd call it martyrdom.

Barbara Pennock: Oh. They sacrificed him. I'll throw this in: phosphorus was the first element identified. I think that's great.

Robin Bloor: Well, that's wonderful. I didn't know there had to be a first one.

Barbara Pennock: It was the first. It was seen on a log, a kind of efflorescence, something growing. Phosphorus.

Sandy W: And isn't it associated with fire, like Ignatius? Not in this passage, they're just glowing hooves, but isn't phosphorus... phosphorus matches.

Robin Bloor: Yeah, they used to make matches out of phosphorus.

Barbara Pennock: Right, right, right.

Robin Bloor: So you could probably strike them on Beelzebub's hooves.

Sandy W: Or strike his hoof and it'll light up.

Lynn Leidersdorff: This connection with the Benedictines is kind of interesting for me. The order initially was formed in 587 AD, and the Benedictines were pervasive in their missionary objectives. They were said to have had documents of which, unfortunately, there is no record, but there is a transcription about these documents disappearing, more by virtue of their age than anything else, which I think Mr. Gurdjieff is referring to. And this Ignatius, and I don't have it in front of me, but I recall it: South Africa, the locale of Africa and Egypt being referred to. Not Egypt specifically, but, as Robin pointed out, it's where Ignatius and the Benedictines established their rules (I forget the term they use) for that particular order. Monasticism and prayer were the two requirements to participate. And I always found it interesting that John Bennett was attracted to, gravitated to, and was actually accepted into the Benedictine Order. And even though the Jesuits are highly, highly controversial, they certainly have been purveyors of both wiseacring and truth-seeking. I think they're the perfect combination to describe those two terms, but that's a subjective statement. Also, I wanted to ask if anyone had been to the apartment in France, Mr. Gurdjieff's, with all these paintings, none of which seemingly represented, for Mr. Gurdjieff, this object of ours. However, you certainly could glean something from the fact that he helped, paid for, and maybe supported these painters, and also from the ones he chose to put all over the apartment. Has anyone ever seen some of these paintings? Because I know some of them are still intact in Gurdjieff's apartment.

Robin Bloor: The general story which I got from my teacher is that everybody thought they were crap. And what Gurdjieff was doing was this: there were painters who were trying to make a living, so he bought their paintings and hung them on a wall until there was no more space on the wall. I think it was a comment on modern art anyway, I would guess. At night people would come to the back door, and Gurdjieff would feed them or give them money. There was a queue at his back door. He always carried candy in his pocket, so he was referred to by the children as Mr. Bombal, "Motion abomo", because he would give candy to the kids.

Lynn Leidersdorff: He also took some of these paintings, as you said, and didn't put them up on the wall. There were others which he did put up on the wall. And what interested me is what you said, Robin. Yeah, the story is he plastered them all over the wall, he had them everywhere, there was no rhyme or semblance to them, they were just there. But I was curious about the ones that didn't make it up on the wall. Did he just run out of space, or was he selective in what he put up there?

Robin Bloor: Hard to know, really.

Lynn Leidersdorff: You know.

Sandy W: Well, it made me think of what Vanya wrote about Picasso and his work: "Looking at the painting of Picasso or Dali, one feels like going crazy, one would like to commit murder or suicide." Do you want to go on with that, Vanya? Tell us more. Sick to death?

Vanya: No, it's an Osho quote. It's what Osho said about this. Yeah. He compared the work of Picasso and Dali with Michelangelo and da Vinci.

Sandy W: That's an Osho quote. Okay.

Vanya: And he said that with the paintings of Leonardo da Vinci you come into something like harmony, or you get something like a glimpse of stillness and harmony. With other, more modern painters, it's more chaotic. He also likes to exaggerate, so it's kind of easy to read and to follow. And as he mentions Michelangelo and da Vinci so often, that's just why I researched a little about it.

Sandy W: Would you say that again, Vanya?

Vanya: No, I just got caught by this. I don't know. With Ignatius and Leonardo da Vinci, as he names them one after the other, I kind of felt that this would be a help to understand maybe what he's trying to say, but I couldn't get anywhere yet.

Sandy W: It's a clue and a direction, though. Ignatius he talks about at length, and we really can't understand him. And then he doesn't really talk about Leonardo, but we all think we know him.

Vanya: Yes.

Sandy W: And we will, yeah.

Vanya: Like Mont Saint-Michel.

Sandy W: No.

Barbara Pennock: Great.

Vanya: But later on, he talks a lot about the copying of art. The Mona Lisa has been copied maybe, I don't know, millions of times, and everything that Leonardo da Vinci did has probably been copied a lot.

Lynn Leidersdorff: I agree, Vanya, with posting that quote about the insanity of Picasso or Dali, one feeling like going crazy. The community I live in houses the Dali Museum, and it's a tourist attraction to come to the Dali Museum, the headquarters. They of course change their exhibits all the time. And I've gone too frequently, and I've gotten too sick, and too crazy, and too confused. At the same time, I'm trying to find that respect that is given to Salvador Dali worldwide.

Robin Bloor: He was just fashionable for a long time.

Lynn Leidersdorff: In the modern era, that's for sure.

Sandy W: And I'm going to sound like a terrible person for saying this, but it reminds me that my opinion of Jung has changed that much over 50 years. I think Carl Jung is kind of like Salvador Dali, a product of his time. Anyway, that's just me bringing up maybe somebody else with these inexactitudes. What I will really say is: back around 363, I thought we'd hear more from Eckhart about the sacred dancing as being the branch they were passing on. That was fairly accurate. That was accurate.

Dirk - Ekant: Bennett would say it is so.

Vanya: So there is hope.

Dirk - Ekant: No, I'm quite sure that it is like this. Yeah, I'm quite sure that my interest, and sometimes my intuition about some of the work ideas, is very deeply connected to my movements experiences. I cannot explain it with my mind, but I'm quite sure about this. It is like the body. Even if it's just the body, the body is somehow trained to express something which the mind cannot catch, to move according to laws, we could say. So at least one part of us is a little bit more than usually in tune with reality, we could say, by practicing movements or maybe also other practices. So then we just have to think rightly. This, I think, is what we try when we read Beelzebub's Tales and try to think, to rethink the work ideas, to bring them into understanding and the heart. I think this is what we start with. Robin says a minute of silence, collected state. This is to be just there and provide a neutral energy, which can then somehow bring a connection between what is in the body as intuition and, as Dirk said, the right contact through sensations,

and the attempt to think rightly. I don't know. I think in this way it belongs together, and I am quite sure about the movements. I mean, everyone who has practiced them once, or even many times, immediately feels something, or recognizes something, so this is quite obvious.

Sandy W: So I'll just restate what I think I'm getting at here: the sacred dances are the one legomenism that has remained intact. Correct?

Robin Bloor: Yep.

Sandy W: Okay.

Robin Bloor: I think that's what's being said.

Sandy W: Yep, that's what I was hoping I was getting. I will also go to 358 and 359, just because it's curious to me: "made it clear that in recent times only four such beings, initiates of art, still remain, by means of whose what are called immediate line of inheritance the keys to the understanding of the ancient art still continue to be transmitted." And then he names, of these four, one from among the Redskins of the continent of America, one from the Philippine Islands, the third from the source of the river Piangi, and the fourth from the Eskimos. What the heck is he talking about there? Who is he talking about there? No Michelangelo.

Dirk - Ekant: I thought it is interesting that he refers to beings from the so-called periphery of us. We call them uncultured, or...

Sandy W: Yep!

Vanya: Natives.

Dirk - Ekant: Native, non-sophisticated, but it is obviously more the opposite direction.

Sandy W: Yeah?

Dirk - Ekant: That they have somehow...

Barbara Pennock: Essence. That they live with their essence?

Dirk - Ekant: Yeah, that they have a certain kind of contact with some archaic knowledge, which we have destroyed by wiseacring and by trying to understand everything just with the mind.

Sandy W: Oh? One word we might use for natives would be Aborigines. Would that fit the idea of living in their essence, or not? Aboriginal. Aborigine. Or is that just a pejorative, bad term?

Robin Bloor: Well, it means "from the origin", so it isn't literally a bad term.

Sandy W: Okay. But words can pick up bad...

Robin Bloor: Yeah, they do, don't they, those words?

Sandy W: Connotations. Oh, yeah, they sure do.

Robin Bloor: We all hate it, but it happens.

Dirk - Ekant: Yeah. I just know that the term Eskimo is also rejected by the people. They call themselves Inuit, which means man, human. And they reject and hate being called Eskimos by

strangers.

Barbara Pennock: Okay.

Dirk - Ekant: Dirk had the idea that the last page we read, when everyone is mobilized and wanting to leave the ship, could somehow refer to coming out of the collected state and going into action, so going out of...

Sandy W: Huh, I like that.

Robin Bloor: Well, I think that's probably close to accurate, because they're about to descend from the ship Karnak onto a planet. So I think that's probably accurate. I don't really know what to make of the phosphorescent hooves that they've got, but you know.

Dirk - Ekant: Now I have a picture of this. The omnipresent Okidanokh is somehow the force which moves, when we think about the experiment. So this is somehow the sacred, the original force of God, which moves everything. And in this sense, when enough of this initiating force is there, it enters the hooves, because the people want to go out of the ship. So it is needed in the hooves, or otherwise it goes to the hooves, so they just move with their hooves. This is a picture I have.

Sandy W: I don't mind having that picture in my head, too. Thank you, Ekant. I kind of like that. And Dirk, thank you very much. That was a really good idea.

Barbara Pennock: Yes. So is Frieda listening? Frieda, are you with us?

Frieda Billing: Hello, yes, I'm listening. I'm a little incapacitated.

Barbara Pennock: Do you have any impressions that you can lend us on this passage we read?

Frieda Billing: Do you mean the whole passage now, or just the one with the hooves?

Barbara Pennock: Whatever you like.

Frieda Billing: Not at the moment. I don't have anything to add that you didn't say already. I found it interesting, but also difficult to follow at times.

Barbara Pennock: Well, I'm really happy to hear you. Thank you.

Frieda Billing: Thank you.

Sandy W: Yeah.

Lynn Leidersdorff: Just something I wanted to bring up. I guess it's this passage we read today that makes me refer back to something called origin history. There was something I just looked up about oral origin traditions: even in cultures without written records, tracing origin history is rarely casual. Anthropologists have found that oral history practices, such as those found in Indigenous Australian or African cultures, use highly complex ritualized systems of song, dance, and strict multi-generational repetition to ensure the accurate, unchanged transmission of origin data across thousands of years. I only bring that up because this passage really speaks to what everyone has been participating in: as Ekant says, and Dirk brought to us, the inner meaning behind some of these statements, and the fact that this was orally transmitted in two cultures that are very profound in my life in the modern world. It strikes me that perhaps we can distinguish here whether Mr. Gurdjieff is using Mont Saint-Michel as an indication, as Dirk has brought to us.

I tend to agree with that, and also with what Ekant has said about the movements. There was a fascinating paper presented at the All and Everything Conference in Montreal on movements as a mechanism. It's very telling in terms of what Dirk and Ekant brought: it really speaks to how we look at the movements, what story they tell, and what inexactitudes are present in the movements. It goes on quite a bit. I don't know if the paper has finally been published (I was available for the verbal presentation), but I would encourage anyone to take a look at what papers came out of that conference, especially the one on movements and sacred dances.

Dirk - Ekant: Dirk has to leave. He says goodbye, everybody. He has to catch the train.

Barbara Pennock: Well, goodbye, Dirk.

Dirk - Ekant: And this is exercise time.

Robin Bloor: Exercise time, yes, because Dirk always runs away when it gets to be exercise time. He's scared.

Dirk - Ekant: Yes. And thank you, Lynn. It was good that you mentioned it.

Vanya: Yeah. For me, the exercise this week was about telling the truth, I think. And for me, it depends very strongly on whom I talk to whether I tell the truth or not. When I started in my business work, it was always difficult for me not to be honest, but nowadays I don't mind. I really don't mind not telling people the truth, or even telling them something else, what they wish to hear, because it's just useless to do differently. So I don't mind. But I have difficulty with people who are closer to me. There, I think, I also have to find a more neutral attitude in myself, because, I mean, it's kind of arrogant to think that I know better. So there I noticed that whenever I think I want to tell other people something, it doesn't really come from the right place in me. And then mostly it also goes wrong. It creates pressure, or negativity, or a fight, or whatever. So, yeah.

Frieda Billing: Yeah, I also made similar observations: with people from university, or even friends outside the family, it's quite normal not to tell the truth, and I don't have a problem there. I also don't have the problem as much as Vanya says with people closer, and not in such a way that it creates pressure.

Vanya: Very interesting.

Frieda Billing: Yes! I had to think about it in contact with the children: I don't tell them the truth on many things, to keep the peace and to protect them. But I also observe that I sometimes tend not to tell the truth just because it is more convenient for myself. And that is something I want to work with: to just observe it as a first step, to recognize it, and maybe try to understand where it comes from.

Robin Bloor: You can't really treat this idea in a simplistic way, because it doesn't make any sense to treat it in a simplistic way. The first question is: what is true? If you think that being literal about something that seems to correspond to reality is telling the truth, that's because you have a really, really thin view of what truth is. There are situations where, if you're dealing with mechanical people, it's very difficult to actually lie to them in a nefarious way, because they're just mechanical. All that's necessary is that you provide them with the right stimulus, and it doesn't matter whether it's the truth or not. That has no bearing whatsoever. In business, the goal is normally to make a profit, or at least not to make a financial loss. The truth is what makes a profit, and the lies are anything that doesn't make a profit, because it's always in relation to something; it has to be. When it's in relation to the work, if you're talking to someone, then sincerity can be very, very powerful, both for yourself and for the other person. That's a different level of truth. We're talking about

genuinely different levels. When Christ said you should give unto Caesar that which is Caesar's, what he was really saying is: if Caesar comes round, tell him any lies that you ever want to, because that's what he deals in.

Barbara Pennock: Last week I asked about the advice to Hassein, and whether he would be externally considering someone when he gives them flattery instead of the other. I thought about this during the week, and I thought, well, it kind of goes both ways. The reason why he does this is to protect himself. The same is true with the slugs: he shouldn't do that, because he might leave himself vulnerable to these guys. So in that case it can go both ways. It can be both external considering and internal considering.

Lynn Leidersdorff: I like that a lot, Barbara. And if I can call you Barbie like everybody else, I'll appreciate it.

Barbara Pennock: Doesn't matter.

Lynn Leidersdorff: The aspect of this task for me was pretty much what everyone else said, but there was one other bridge that I was able to cross, and that was about lying to oneself with regard to the truth. There's a very strong connection to the internal aspect of inner work, meaning that there is a lie that is easily identified when I speak it out loud to someone else. But when I lie to myself, there's a very clear indication of some organic feature that is very disturbed. And I'm working with that. Nicole's commentaries have a lot to say about that, for anyone who is interested in this task.

Sandy W: Well, I had a couple of voyages into this territory this week, a little bit different. I'll start with this one, which is for you, Frieda. I was a schoolteacher for 37 years, and this week one of my neighbors, a woman probably approaching 30, who is teaching a first-grade class for the first time after having been a special-needs teacher for a long time, has encountered a difficult group of children. Basically, 20% of her kids are special needs and refuse to do their work ("I don't have to do that"), and then they distract from getting things done. I had really forgotten about those situations in my long teaching career; that stuff happens all the time. So I wrote down some suggestions for her. Just remember, these kids are going to track that way all through their 12 years of school. It's not you, it's them. They're all attention-seeking; they're not getting enough attention. You need to get people in to help you, and basically watch and also interact with these kids who need extra attention. But don't blame yourself for it. So that's not a lie. But you have to do whatever you have to. A kid says to you, "I don't have to do it." You say, "Well, what would you rather do?" Or, "You're right, you don't have to do it," because that really is the truth, and you walk away. I had forgotten all these, what I would call strategies. They're almost like strategies of lies, but they're more like acting, to try to set things up for a whole group of people: your own individual self moving through a career, as well as that individual child moving through the day with you. It gets really complicated in terms of lying and truthing, as Robin says. So that's one. I'll stop with that. I've got other stories, but teaching is a good place to investigate telling the truth and telling lies, not unlike what Vanya was saying. Oh, I guess I will say, probably to everybody's regret, that I try to be very sincere when I'm in my work groups, to the point where I drive people nuts, I think. Probably more sincere than is good for everybody. And I'll stop with that.

Vanya: I like that very much, Sandy. I appreciate it.

Barbara Pennock: Thank you.

Dirk - Ekant: Yep.

Vanya: It makes it easy.

Sandy W: Or entertaining, whatever comes first.

Vanya: No, no.

Dirk - Ekant: Yeah, for me it's similar to what you say. For me, this advice basically has to do with what is called outer considering: I see what situation I am in (Robin gave a few concrete examples) and then choose the right response to the situation. And of course with people who are more sincere and less identified, there is a more truthful and direct communication. With people who are completely asleep and mechanical, there can in a way also be truthful communication, but usually on another level. I sometimes have it with completely asleep and mechanical people too: there is a certain exchange on, I would say, the being level or the essence level, alongside a seemingly very superficial, strange and stupid communication on the normal level. But even there, when I have seminars with ordinary people, I try to give them a kind of truth according to what they are able to receive and according to the problems and situations they are in. So I listen to them, and then I speak truthfully about these things, but recognizing how far I can go, and how much of my work experience and work knowledge I can really introduce and apply. It's the only thing I really offer them. I don't tell lies just to please them or to entertain them. This I don't do anymore. Except sometimes.

Barbara Pennock: I see that's the way Beelzebub worked, yeah.

Vanya: Enough for today?

Dirk - Ekant: Robin is absorbed, so we can use the time until he catches it.

Sandy W: That's just all this.

Robin Bloor: I'm afraid we've run out of time, because I've become unabsorbed.

Vanya: Ah, voilà.

Barbara Pennock: Very good.

Vanya: Bye, Robin. Bye, everybody.

Dirk - Ekant: Bye, everybody.

Sandy W: It is a...

Barbara Pennock: Thank you.

Robin Bloor: Thank you.

Dirk - Ekant: Yeah.

GER Chat

12:44:51 From Robin Bloor : Christian monasticism began in Egypt. Anthony the Great, Pachomius and the Desert Fathers created the hermit and communal monastic life in the 3rd and 4th centuries. Benedict (c. 480–547) inherited that tradition, mainly through John Cassian's accounts of the Egyptian monks. His Rule tells monks to read Cassian and the Lives of the Fathers.

12:54:10 From Dirk - Ekant : The word "Revozvradendr" is a typo or keyboard slip for "revocandum" or "revoking", rooted in the Latin verb "revocare", which means "to call back".

Etymological Breakdown:

re- = back, again

vocare = to call / to name (derived from vox, meaning voice)

Meaning & Usage:

In English, it relates to the verb to revoke or the German revozieren. It describes the act of canceling, withdrawing, or rescinding

a statement, a law, a privilege, or a legal decision, making it void.

12:58:10 From Robin Bloor : Revozvradendr. The likely parts:

re-: Latin "again" or "back".

vozvra-: almost certainly Russian возврат (vozvrat), "return". The root is voz- (back, up) plus vrat- (turn). It is the clearest element in the word, and Gurdjieff dictated in Russian.

-dendr: most likely Greek δένδρον (dendron), "tree", suggesting branching, or a growing structure rooted in something.

13:10:51 From Vanya : I was caught by Leonardo da Vinci - Osho refers often to him so I looked for talks of Osho … I found this Little piece which I share now:

13:11:13 From Vanya : It is just as you see your face in the mirror. The face in the mirror is a reflection of your original face but it is not your face. Joy is the reflection of bliss in the mirror of the mind. When you close your eyes to the mirror, you experience your original face. And that's the search of all religion, the search for the original face.

The Zen masters say one has to find the face that belonged to you before you were born or even before your parents were born. And there are layers and layers which have gathered upon the original face.

13:11:59 From Vanya : The most superficial layer is of pleasure. So whenever a society, a culture, remains obsessed with pleasure it remains childish; it is playing with toys. It cannot have anything of real meaning. Sooner or later it will feel the emptiness, the hollowness of it - because toys can keep you engaged for a time but not forever. And it is good that they cannot keep you occupied forever, otherwise there would be no possibility of becoming a Christ or a Buddha.

Toys have to be broken, have to be shattered. One has to get rid of them, but nobody can get rid of toys in an immature way. It has to be a realisation that they are futile.

The people who have broken all the toys enter a deeper realm, the realm of happiness. Then they start becoming aware of the beauty of existence - the sunrise, the sunset, the stars and the immense harmony that exists in the universe, the celestial music what Heraclitus calls the hidden harmony.

13:12:17 From Vanya : To feel that hidden harmony through any aspect brings happiness. One can feel it through painting, one can feel it through music, poetry, sculpture. But modern man has lost that dimension almost totally. We have started worshipping ugliness instead of beauty. It is a sad thing, unfortunate, but in a way indicative. It indicates a failure of nerve.

The paintings of Picasso, and the paintings of the ancient masters, of Michelangelo and Leonardo Da Vinci, are so totally different that they seem to be unbridgeable. Leonardo or Michelangelo give you a sense of harmony, accord. Looking at their sculpture or painting, their pieces of art, you will feel as if you are surrounded by something which can only be called the song of silence. A grace will descend on you, a kind of meditativeness. The mind will stop for a moment.

13:12:31 From Vanya : Looking at the paintings of Picasso or Dalí one feels like going crazy, one would like to commit murder or suicide. One cannot meditate on the paintings of Picasso. If one does one is bound to become sick, sick to death.

The paintings of Picasso are basically not works of art but works of pathology. He is full of insanity and this is his way of getting rid of it, by painting it he gets rid of it. It is good for him, as far as he himself is concerned it is cathartic. It is a kind of throwing up or something that is making you feel nauseous, once you have thrown it out you feel good, there is a certain well-being.

13:13:03 From Dirk - Ekant : Tidal Range (Highest in Europe?): The Mont-Saint-Michel bay has the highest tidal range in continental (mainland) Europe, reaching over 14 meters. However, looking at Europe as a whole, the Bristol Channel in the UK is slightly higher (up to 15 meters).

Tidal Coefficients: The 20-to-120 scale is indeed a French system (by SHOM). Coefficients over 90 trigger massive spring tides (grandes marées), and values near 120 (like 2015) cause "tides of the century" during equinoxes.

Accessibility: Thanks to the bridge completed in 2015, the old causeway was removed, allowing the sea to clear the sand. At a coefficient of 110+, the access bridge floods completely, turning the Mount into a true island for a few hours.

13:22:37 From Vanya : https://www.oshonews.com/2017/04/20/leonardo-da-vinci-the-universal-man/

13:30:21 From Vanya : St. Michael's Mount ...

[Full message cannot be displayed here]

14:08:39 From Lynn Leidersdorff : thank you for the new PDF format. Very helpful for me!

AI Summary

Meeting Bk2 - 17

Quick recap

The meeting focused on a reading and discussion of a text from Beelzebub's tales, which Barbara and Vanya read in English and German. The passage described the decline of Babylonian knowledge, the loss of the "Law of Sevenfoldness," and the survival of "sacred dances" as a means of preserving hidden information. The group discussed the story of a monk named Ignatius, his connection to the Benedictines and Mont Saint-Michel, and the role of Leonardo da Vinci in deciphering ancient art. They debated the historical accuracy of the text, noting discrepancies regarding Ignatius of Loyola and the origins of the Benedictine order. The conversation also touched on the nature of modern art movements and the idea of "lawful inexactitudes" in art. Later, the participants shared personal reflections on a weekly exercise about truth-telling, discussing the difference between literal truth, sincerity, and social convenience. The conversation ended with brief personal anecdotes and a general agreement on the complexity of truth in different contexts.

Next steps

Lynn

- Look for and share any available papers or materials from the All in Everything Conference in Montreal, specifically the one on movements and sacred dances.

Robin

- Continue researching the historical and textual references to Ignatius and Mont Saint-Michel to clarify the "lawful inexactitudes" in the text.

Vanya

- Share the Osho text about Leonardo da Vinci and art with the group for further reading.

Summary

German-English PDF Translation Tool

Robin introduced a new PDF translation tool created in the past week that provides word-for-word translations between German and English. Robin explained that clicking any word in the document will show its meaning in the opposite language, though the translations are not in context. Robin concluded by asking Bobby if he would like to read from the document.

Babylonian Art Knowledge Disappearance

Barbara discussed the disappearance of Babylonian art and knowledge, explaining that most conscious productions from that era were destroyed due to time decay and a process of reciprocal destruction. She noted that only four contemporary initiates of art remained, representing different global regions, and that while one branch of knowledge (sacred dances) survived to contemporary times, another branch (painting) had recently ceased to exist in Persia. Barbara also mentioned that some ancient art productions reached modern civilization, though often as decayed copies in museums, and described how certain European inquirers like Ignatius and Leonardo da Vinci managed to decipher some of the hidden knowledge in these ancient works.

Babylonian Art Traditions Disappearance

Robin discussed the gradual disappearance of conscious works and artistic traditions from the Babylonian period, noting that only four initiates of the ancient art still exist today, each from different regions. Robin explained that while some Babylonian artistic works survived to modern civilization, particularly in Europe, these were often damaged copies rather than originals. The discussion concluded with an observation about how modern artists frequently create new art movements without meaningful connection to previous traditions, particularly in painting, leading to numerous unrelated new directions like Futurism, Synthetism, and others.

Religious Figures and Monasticism Origins

The group discussed questions about religious figures and historical contexts, focusing primarily on Ignatius Loyola and the origins of monasticism. Barbara clarified that Ignatius Loyola founded the Jesuits in 1500, not the Benedictines which were established in 530 AD by Saint Benedict. The discussion also touched on Christian monasticism's origins in Egypt with figures like Antony the Great and the Desert Fathers in the third and fourth centuries. Sandy expressed concern about the character of early Ignatius, noting his movement from Europe to Africa seemed questionable, though the group didn't reach a definitive conclusion about this aspect.

Mont-Saint-Michel Script Accuracy Discussion

The group discussed the historical inaccuracies in a script about Mont-Saint-Michel and St. Ignatius Loyola. They identified that Mont-Saint-Michel is a French Benedictine monastery founded in the 700s AD, not associated with Ignatius Loyola. Dirk shared his memory of visiting Mont-Saint-Michel, though he didn't focus on the architecture at the time. The group also discussed the meaning of the name "Ignatius" (from Latin "ignis" meaning fire) and the historical Saint Ignatius of Antioch who lived from 33 to 108 AD and was the first to use the term "Catholic Church."

Ignatius of Antioch Discussion

The group discussed a passage about Ignatius of Antioch and his connection to a temple, with Sandy questioning what information might be concealed in the story. Dirk explained that the passage describes the difference between imitation and genuine understanding of ideas, while Lynn suggested that Ignatius refers to a state of being rather than a specific person. The discussion included details about St. Michel's temple and its architectural significance, with participants sharing insights about its location and historical context.

Art and Philosophy Connections Discussion

The group discussed connections between Ignatius, Leonardo da Vinci, and European history, with Vanya suggesting that da Vinci's wisdom might help understand Ignatius's teachings. Robin shared information about Gurdjieff's apartment, where he displayed modern paintings to support struggling artists, though some paintings were kept in storage rather than displayed. The discussion also touched on the differences between traditional artists like da Vinci and modern artists like Picasso and Dali, with Vanya quoting Osho's comparison of their work. Lynn provided historical context about the Benedictine Order and its connection to South Africa and Egypt, while Sandy reflected on how modern art can be overwhelming compared to more harmonious traditional art.

Sacred Dances and Truth Exercises

The group discussed sacred dances and movements from Beelzebub's Tales, with Dirk suggesting

a connection between physical movements and intuition. Sandy read passages about four remaining initiates of ancient art from different cultures including Native Americans and Eskimos. The discussion then shifted to an exercise about telling the truth, where participants shared personal observations about honesty in different contexts, including professional and family relationships. Vanya noted difficulty telling the truth to people close to her, while Frieda mentioned not telling truths to children to protect them. Robin emphasized that truth exists on multiple levels and depends on context, while Lynn connected the exercise to oral history traditions in Indigenous cultures.