

Meeting #001

EU Session Transcript

(Where the speaker was not recognized they are referred to as Person A, B, C, D, etc.)

Michelle: I would like to mention that the cover in Germany is the same structure as it is in English. And if you want to see it, it will be on my web page. I will put the link to it in the chat.

Robin: Yeah, I'll share that so that everybody can always get it, because that's kind of important with what we're doing here.

Ekant: As it was especially mentioned, I recognized differences in the use of capitalization. Maybe some mistakes in creating this document. On the first page, "all" is not capitalized like on the title.

Robin: This is from an original copy of the book. So that's what you're seeing. The PDF has been taken as accurate as I could from that. So yes, it's not capitalized there on the first page, but on the cover it's capitalized.

Ekant: And in the further text, there are other capitalizations, for example, "Preface," "First Series," which seem to be of technical... or the start of the "Friendly Advice according to..." He also capitalized "Author." So, in this sense, I just want to say that these specific meanings which you started to describe... we have just to be a little bit differentiating this use of capitalization.

Robin: When you're talking about "Preface" or anything like that, that's a typographical thing in the book. It's not anything that Gurdjieff determined. It would have been determined by the publisher. When you're talking about "Friendly Advice," that's the truth, it's friendly advice. The "First Series" is capitalized wherever I've seen it. So "First Series," "Second Series," "Third Series" are capitalized, but that's possibly simply typographical. So yes, it's a good idea for us to take note of all of this.

Michelle: May I add something to this? Because in the book of Louise March, she is writing about the final reading that she had to do in Vienna, and that she had a special look at all this capitalization, that they are done because it was intended to mean something. To read this in her book was a signal for me that it was intended that capitalization means something particular.

Person D: Putting "Author" at the bottom of "Friendly Advice" in all caps is somewhere between humorous and very interesting, and I'm glad to have my attention drawn to that. I hadn't ever seen it before. I have nothing to say except I want to read that fairly closely because it could be packed with meaning.

Robin: I'll talk about this later in the meeting rather than now, but we're already on these two first pages that are preface pages. We're already running into games that Gurdjieff's playing. If you bought the book, if you bought the original version of the book, this "originally written by..." "original written in Russian and Armenian translations into other language" appears on the copyright page. Nobody puts the text of a book on the copyright page. I have never seen that. But this is a piece of writing that he intends the reader to read, which he has deliberately hidden.

James: One thing that seemed to jump out at me reading the first few pages was the number of times that three is mentioned. Of course, the number of series, but then the prayer, "May higher powers..." should be uttered thrice. And then all of the... "this written exposition should be read thrice." And of course, just on the beginning of the chapter, he speaks of the "Our Father," which

is also the Father, the Son, and the Holy Ghost, which is also the Holy Triad. That struck me. That's never struck me like that before.

Person D: The three ways of reading. First for the welfare or peace of the souls of one's parents, second for the welfare of one's children. And I had always then jumped down to "Secondly, as if you were reading aloud to another Person," and that made perfect sense. The welfare of one's neighbor and reading aloud to another Person, it's an emotional reading. And the first one, "as you have become mechanized," etc., struck me as a physical center reading. And the third one, "to fathom the gist" and "for yourself Personally," those seemed to me to fit together and seemed to imply the intellectual center. But it brings up this first one, for the peace of the souls of one's parents. It doesn't to me match... Gurdjieff often holds parents in very high esteem, the issue of parents. And to link that to either the physical center, which one needn't because it's just me thinking, but to link it to contemporary books and newspapers, sort of formatory reading. First of all, bothered me. I thought, "Oh, no, no, no, peace of the souls of one's parents." But then I thought the implication here or a second implication or the humorous reference is, what do we come from? We come from our parents and we also come from this elaborate and lower form of information, contemporary books and newspapers. And he goes to all sorts of ends in lots of places criticizing it, not taking them as very high esteem. So anyway, I had never tried to link those together and note the lack of linkage in my mind from parents to newspapers.

Robin: That already must be taken in the sense that in the first instance, he's talking about a prayer. And my assumption is, when he is giving this advice, he's actually issuing a prayer in respect of the reader. He's praying that the reader will, firstly, read it in an entirely mechanical fashion. Secondly, will read it as if you were reading aloud to another Person, which I'll make a comment on in a minute. And the third, to try and fathom the gist. Now, this is English that we're using here. So the meaning of "to try and fathom the gist" isn't the one that you will assume.

James: It's not good English, is it?

Robin: It is good English if you're Orage because it speaks of two efforts. The first effort is to try.

James: That's it.

Robin: And to try means, in that sense, can only mean to sit over in judgment, as you would try a case in a law court. So to sit over in judgment and fathom the gist. The word "fathom" is very specific. Generally, it's that, it's the fingertip to fingertip measurement of an individual, about six feet. The idea of the word "fathom," if you look at the etymology of the word, is to get your arms around. "Gist" is...

James: To embrace something.

Robin: Yeah, to embrace it.

James: Mm-hmm.

Robin: And the gist. "Gist" comes from the French word "gîte," which means a kind of homestead, I think. So it's the foundation. To get your arms around the foundation. Mm. And the second way of reading... and I know I asked Rena Hands about this particular line, right? I said, "Does he really mean what he says, as if you're reading out loud to another Person?" And she said, "If that's what he said, if that's what he wrote, then that is what he meant." And it was a moment that kind of changed everything for me because I'd had this idea that Gurdjieff was a great joker and he was asking you to do things that you would never be able to do or that you would never do, and that he was just laughing at you. When Rena said, "If that's what he said, that's what he

meant," then that's what I did. And it makes a difference. And the reason it makes a difference is that he's asking you to do a three-centered thing. And if you didn't know, then you only actually have to think about it to realize that it is the case that the moving center is what makes noises from the vocal cords. The vocal cords are put into action by the moving center orchestrating the movement of air over the vocal cords. So that's a moving-centered act. To read as if out loud to another Person... well, in order to read something, you actually have to parse the text with your eyes, and that's an intellectual-centered activity. But if you're reading for someone else, then you will inject the reading with emotion. So it becomes a three-centered activity. So the first request is to read it in a formative manner. The second is to do it as a three-centered activity. And only thirdly, right? As if you... and only thirdly to try and fathom the gist. So reading it the second time, don't try and work out what it's saying. Just don't when you're reading it that way. And I think anybody that's read the Tales kind of knows that it's different completely when you're reading it out than when you're reading it Personally. You just kind of know that as soon as you do it. So that's already... when James was going on about "three of a kind," that's another three of a kind. So the beginning of this is all of it is steeped in the Law of Three. Now, this last paragraph, which I can't avoid commenting on now that it's before my eyes. "Only then will you be able to count upon forming your own impartial judgment proper to yourself alone." He's almost... he's very strongly emphasizing that the only opinion you should have on this is the one that you form.

Ekant: I'm a little bit puzzled with the second advice. This "as if you were reading aloud." Does it mean don't read it aloud to another Person, or read it aloud to another Person, or if you don't have another Person, just "as if"? This is not very clear because Vania and me, with a little group of people, we started once reading it aloud to each other, and it had a very strong effect. In the group even more as if I would have read it aloud just to myself. So in this sense, I can very clearly from experience see that this reading aloud has a much, much deeper impact on myself, but also on other people listening to it read out aloud. So I'm not sure if this advice has to be taken, as you say, literally very strictly, so it's better not to read as a second step aloud, really aloud to other Persons, just for myself to read aloud, or it means the emphasis is of reading aloud?

Robin: Let me repeat what I said. I asked my teacher about this, and she said, "If that's what he wrote, that's what he meant." So he doesn't say, "...as if aloud to someone else, or if you like, then you can just read it out to someone." He doesn't say that. You just added that. You've added that because you've had positive experiences by reading out to another

Person. However, he isn't saying that. He isn't saying don't read out to other people. That would be absurd. There's also the fact, and this is something that I worried about, because the way most people read this is that you only need to read it three times. But he's using adverbs here. So he doesn't say "first," the first time. He says "firstly." He doesn't say "the second time." He says "secondly." He doesn't say "the third time." He says "thirdly." And he doesn't say, "read each of my written expositions three times." He says "thrice," which is adverbial. So it has a different meaning. If you read it "as if" you're reading aloud to another Person, then there's nothing subjective about it in respect of the Person that you imagine you're reading it to. If I read "as if" out loud to another Person, I absolutely do not imagine another physical Person when I do that. I actually create a Person who's listening, who's me, if you like. And I read out to that Person.

Michelle: I can add the experience I made because when I read Beelzebub, I was alone and did not find a group. I could not read it aloud for somebody else, but I read it loud for my tape recorder to listen to it in the car when I'm driving. And I can say that it was a big impact that it has to read it and to hear my own voice when I turned on my tapes... because at that time, you couldn't buy it as an audio, so I did it myself.

James: This word "thrice." I just checked that up on the internet. The thing that seems to be most

relevant was Hermes Trismegistus, who was the God of science and mysticism and alchemist. He was known as the thrice great Hermes.

Robin: Oh, yes.

James: Hermes Trismegistus. I thought maybe there's some relevance to Mr. Gurdjieff using the words "thrice." Maybe not.

Robin: I think it... you see, the way that we know, insofar as we know anything at all about how all of this was written, is it was definitely a collaboration between Gurdjieff and Orage. And definitely the master in those two was Gurdjieff making decisions about word choices, and Orage doing research for him that maybe he needed to know. Why is it "Friendly Advice"?

Ekant: No one takes it too... I don't know, too serious or takes it as to be insulted or so. People tend to be insulted by any advice. So when I say it's friendly advice, they create a certain expectation on me when I read it like this.

Person D: What we've read so far, starting with "the original written in Russian," etc. It's always struck me as very Personal. He's talking about very vast, universe-wide topics, but he starts out by saying, "I'm writing this book. It's originally written in this and that." And next, and then he starts saying why he's writing it, what he wants. I've always felt it's a very welcoming opening. He's sort of saying, "Here we go. Here we go. Here's what we're launching on." Because you know, it's a big, thick book, and probably a dozen people have told you this book is impossible to understand. And it sets up this, for me, it set up an expectation that it was going to be pretty much above my head from the beginning. And it's Personal. He's telling you, "This is what's... you're reading a book written by me originally," etc., etc.

James: Friendly. Friendly.

Person D: Yes, yes, yes, yes.

Person F: Yes. Later on, we have the setup that Beelzebub is telling all this to his grandson. It's also very friendly scene that the grandfather is telling tales to his grandson.

James: This word "impromptu." Can you deliver a book to the publishers and then start writing in the publisher's house?

Robin: No. No, you can't do that.

James: No. Is this Mr. Gurdjieff being the joker again?

Robin: No.

James: What does he mean? What does he mean by that then, Robin?

Robin: This is Gurdjieff being extremely obtuse that if you manage to decode this, you will realize that certain parts of the Tales require a great deal of effort in order for you to make sense of them. Because that particular sentence... I mean, first of all, this was never delivered to a publisher until he was dead. So that makes a complete lie of what that seems to imply until you actually examine the meaning of the sentence in a way that almost nobody is going to do. So the word "impromptu," we normally take that to mean off the cuff, I guess. Improvised. That's what we normally mean when we use the word "impromptu." But the original meaning of the word "impromptu" is "in readiness." So it was written "in readiness" by the author. Now, the word "on"

has seven or so, it might have more, different meanings in English. And you could, when you were at school, come back in the autumn and be told to write an essay on what you did in your holidays. And that's the meaning of the word "on" that he is using here. It's written "on," meaning "about," delivering this book already prepared for publication to the printer. And if you don't do a deep... because I worried about that for a long time. If you don't do a deep analysis of this, you're never going to get it. But once you do get it, you suddenly realize, I had better look up the etymological meaning of a lot of the words in this book, because if I don't, I'm going to possibly get the wrong meaning. And we discover later... we discover that very often he's using the Middle English meaning of the word, the meaning of a word prior to the Elizabethan period when the English language changed dramatically and adopted many, many of the words that were never used in Middle English. Certainly, all of the Latin that is in the English language came after Middle English. It was added by publishers because the things they were publishing... when publishing started, there was only five books that were actually written in English. Three of them were written by Chaucer. And there was Malory d'Arthur, which was another book. There was only five books. So when the printers started work in the 16th century, they didn't have anything to print. So they grabbed books... France was a more literate country by a long way than England was. So they grabbed all the French books, and they started translating them. And in that way, they came across lots of Latin words, and there weren't English equivalents, so they used the Latin words and made them into English words. Now, 30% of modern English is Latin, and 0% of Middle English is Latin. It's actually zero. So that's one of the reasons that you actually need to examine the meaning of some of the words in the Tales because at various points in time, he does take the Middle English meaning, and it's not the modern meaning that the word has. And therefore, you get misled. When he puts a word in quotes, you really have to look up the etymology of the word to make sure that you know what he's talking about.

Ekant: And I read or read this sentence. It is for me also in accordance with what we said about friendly, and Ronald said about the Personal descriptions, and Vanya said about choosing telling tales. So when I read this, it tells also something Personal. And for me, it reveals a certain care of the author. So my image was the author has written a very big book, and then on the way to print it, he still did not finish and say, "So, now it's finished." So he is still caring. So he added something, a friendly advice especially for me, the reader. So he is very much caring and inviting me. So this was a certain atmosphere which was created when I read this the first time. So, on the way to bringing it out, he says, "Ah, wait, I have still something to say to you." And he wrote a very nice introduction or advice for me. So this is also something which is for me in this frame of creating an inviting atmosphere and also giving some Personal stuff to the reader, maybe beside of the deeper meaning which you described, Robin. It's also interesting that it is in parentheses, in brackets.

Michelle: Yes.

Ekant: So, by the way, as a little notice.

Robin: There's another aspect which you encounter in the first chapter when he talks about not cutting the pages of a book. At the time that he published this book, nobody printed books where the pages hadn't been cut. That time had passed. That refers back to a time when books were published where the pages weren't cut, and that you had to use a paper knife to cut the pages. There's also the sense that he often isn't literal. So the thing he's done with that particular sentence is he's actually made it so that if you did analyze it in some depth, then you could get a literal meaning out of it. But you know absolutely that this was not written on the way to the publishers because this page is published in "Herald of the Coming Good," which was itself published in about 1933. That is about 15 years before this book was actually published. That page was published in "Herald of the Coming Good." So Gurdjieff had already, if you like, announced that

that was a lie. Which means that it's inviting you to take an allegorical meaning from it as well.

James: What's all this Robin about four books? What does he mean by that?

Robin: You could say amongst the things that I have spent many days and many hours thinking about is what on earth does he mean? You can take "Meetings with Remarkable Men," and you can make a case, even though it's a very poor case, you can make a case for it having three parts. There is a version of "Meetings with Remarkable Men" where, prior to its publication, where it says before the chapter on Ekim Bey, "Second Book." But that doesn't make a whole heap of sense because after the three chapters, Ekim Bey and Karpenko and Skridlov, that's the book ends there, and you just get this thing at the end where he talks about raising money for a long time, for 50 pages. But it doesn't seem like that's the third book. It seems like it is an appendix. So the second book doesn't make any sense either, as far as I can see. And then there's this... in the second book, in the chapters, those three chapters, which are, by the way, designated by Gurdjieff to be about the Kesdjan body. So Ekim Bey, Karpenko, and Skridlov is about the Kesdjan body, he says. And he said that to the women of the rope, and they reported it, so I'm presuming that he wasn't making it up. But in each of those three chapters, he talks about meeting some wise individual who told him, told them about the possibilities of the physical body, the possibilities of the Kesdjan body, and the possibilities of the soul. And he makes a promise that he will include in the third series chapters that describe those three things. And they are nowhere to be found.

Gwynne: Robin, is there any place that leads one... is there any kind of collaboration where I could say, "Where will I find more information in the four or the three that would define the Kesdjan body and the use of the Kesdjan body?" And so would there be something that tells you what pages those are on and what chapters those are on and in which book?

Robin: Yeah, that's a good question.

Gwynne: Meaning you don't know.

Robin: No, but you see, one of the things that's happened, Gwen, which has become more and more interesting, is that in the past 10 to 15 years, the science of plasma has come to the fore. And the acknowledgment that some of the plasma structures that are recognized may actually be alive. And at the same time, the properties of the plasma where science has gathered at least some information seem to be very similar to the properties of the Kesdjan body. Now, I was reading a book called "A New Science of Heaven" written by Robert Temple, which goes into this in depth and starts to investigate what has gradually emerged as the field of the scientific evaluation of plasma. Between the Earth and the Moon, and this is where the book begins in fact, but between the Earth and the Moon, there are two areas of space that are plasma, and both of them are larger than the Earth itself. And nobody knows what they are. They only know that they are plasma structures, structures that are there all the time. They don't dissipate, they don't move away. There they are between the Earth and the Moon, two big clouds. You could call them clouds of plasma, but you could call an angel a cloud if you wanted to, because an angel would be a cloud of plasma as far as we're concerned.

James: Robin, excuse me, but do they follow the... do they follow the orbits, excuse me for interrupting, but do these two plasma fields follow the orbits of the moon and the Earth?

Robin: The Earth spins. The moon stays in the same relationship to the Earth all the time. It isn't orbiting the Earth in that way.

James: Yes, but the Earth is always in movement, isn't it?

Robin: Yeah. It goes around the Earth, and the plasma clouds seem to go with it, it's probably fair to say. But there's almost nothing known about them.

Gwynne: What about the electromagnetic field in relationship to the electronics with the plasma? Is there an intercept or intersection with that?

Robin: Well, as soon as you're talking about plasma, you're actually talking about electromagnetic stuff.

Gwynne: How so?

Robin: Because plasma is electromagnetic. That's what it is. It's basically substances that are charged, they are ionic. So if you had, for instance, a hydrogen atom, you would think of the hydrogen atom as being a proton plus an electron, at least if it wasn't an isotope of hydrogen. You think it's a proton and an electron. If it were an ion, it would just be a proton.

Gwynne: Well, that's the part I don't understand, and that's the part that confuses me in the energetics coming out of the energy from this galaxy, for instance, because he does speak about the energy of Saturn, for instance, when Beelzebub on apes, when they send apes to Saturn and stuff like that. So he is... he's not using the words of plasma or electromagnetics, but he's using the energy.

Robin: He's not using the terminology of plasma because it didn't exist when he wrote the Tales. That terminology is something that's been created in recent times. It was actually created in the 1950s, the term "plasma," so he couldn't talk about it.

Person H: Robin, what's the title of that book again by Robert Temple?

Robin: It's "A New Science of Heaven." by Robert Temple

Person H: Thank you.

Robin: It... for people who are interested in objective science, you really can't ignore the whole field of plasma. And one of the goals that I have is to properly position all of that. I'll say just... and I'm kind of digressing from the original focus we have here, but I will say it anyway because I think it's important to understand. First of all, Gurdjieff does not accept the idea of gravity in the sense that it's used in science. He does not accept it.

Gwynne: Explain the difference of what you're saying. Explain that what you're just saying.

Robin: He refers to... in the Tales on page... somewhere... he refers to something that he gives the name "Tenikdoa" T-E-N-I-K-D-O-A. And he says, that's what gravity is, it's Tenikdoa. And it's a second order... it's not the first order, it's the second order law. And when he talks about Tenikdoa, he's talking about the phenomenon of somebody dying and their Kesdjan body rising up to the ionosphere. And he says that happens by gravity. So he would say, as a similar thing, it would imply that if you hold a cork under water and let go of it, it rises to the surface. And he would say that's an effect of gravity. We wouldn't say that from science, but that's what he would say, if I've read that correctly. So there is... and we don't think of this because we don't see it this way. There is a permanent electric current that goes from the Earth, the surface of the Earth, to the ionosphere. And there's a potential difference, or if you like, a voltage of about 250,000 volts between the surface of the Earth, which is negatively charged, and the ionosphere, which is positively charged in respect of the surface of the Earth. And the current that goes up from the ground is ionic. They are ions. Because if it wasn't ionic, it wouldn't be attracted. So if you have

normal molecules of, let's say, oxygen or nitrogen or water vapor or anything in the atmosphere, it's not going to move up towards the ionosphere at all because it's not charged. It's only the things that are negatively charged that will move up. Now, one of the reasons that at some point in time somebody advised that you should walk barefoot on grass is because normal grass growing in normal soil is negatively charged. And that people advised hugging trees because there is an electric current passing on the outside of a tree that will impact your body, and you will gather negative charge. And it's known that negative charge is healthy, and the opposite, positive charge, is normally health-suppressing. So these things are vaguely known about, but they're not talked about much. But the thing that I think is more important than anything else to understand is that all the electric effects, all the effects of lightning, lightning strikes, or electric discharges, and all of the things that are known about Birkeland currents, which are currents that pass through space, all of those things scale, and that they exist right down at the smallest level, and you can test their behavior in a laboratory. So, you know, just as an example...

In the 1950s, a man was doing experiments on the impact of lightning in the laboratory, so electric discharges, on rock and dust. And he noticed that always when you got an electric discharge that hit the rock, it would form a crater. And you could demonstrate it in the laboratory, and nobody's disputing this because you can reproduce the experiment whenever you want. And if you do that, then you get craters that are round. Now, one of the questions about the cratering of the Moon is, how is it possible that all of those craters are round? Because according to the way that those craters are formed by the scientific explanation, a meteorite or a rock of some sort hits the Moon. And how could it possibly be that they only ever hit the Moon at 90 degrees? It couldn't possibly be that case. Unless, of course, you are a scientist that can't accept any other idea as to how the craters formed on the Moon, or pretty much everywhere, because the craters seem to form even on comets. They form on pretty much every moon that you can think of that's got a rocky kind of surface. They're there on the surface of Pluto, they're all over the place, and they're always round. So that's jolly. But there's nothing in the Tales that indicates that. Unfortunately. So that's a study of "In Search of the Miraculous" really, not a study of the Tales because... We have to... Now, the thing is that is... the realization that, again, this is very new, but the realization that when an egg is fertilized, it doesn't matter whether it's a human egg or whether it's some other kind of animal or even one-brained being egg, there is a flash of light. And when a body dies, there is an emission of light from most of the cells of the body that happens all at once. And this is why it's reported that sometimes people see a cloud over a body that's died or something. It's because there's... it's very faint, but it is actually measurable. So there's a moment at the point of death and a moment at the point of conception where something is happening with plasma. Also, it's known that DNA gives out light. DNA isn't a normal molecule, it's an ion. It's charged. All of the parts of the cell that enable the cell to do anything referred to as ATP or Adenosine Triphosphate have a triple charge. And the whole... the only way that any of the cells of your body can do anything at all is by using ATP. That is the whole basis of the activity of life at every level, including in plants as well as in one-brained and two-brained and three-brained beings. It's all happening electrically.

James: And all of this what you're speaking about, this has ramifications for the Kesdjan body and also this business of us feeding the moon with our death energy.

Robin: Yeah, the energy that is released at death has to be attracted to the ionosphere if it's charged. And the stuff that isn't charged is going to stay as dust, if you like. Something very odd happens when you die. It's very odd because it's a strange thing. All of the microbes that were helping you stay alive, were working in conjunction with your immune system or with your digestive system to digest stuff and so on, that are all really helpful, good friends, full of friendly advice... When you die, they turn on you and start eating you, immediately. They start eating you. They think, "Oh, that looks tasty. Got to have some." And it's a strange thing. And parts of your body stay on the ground and is used by whatever is around. So the fact that we box people up and

bury them in the ground is like denying the Earth its immediate food. You're going to have to have the wood rotting before it ever gets at the useful materials that made up your body. Unless, of course, you get cremated, in which case it gets it all at once. But something leaves. And it's been measured a number of times, and people argue about how much it weighs. And when that leaves, it isn't... it's never described as a Rascooarno. So Rascooarno means splitting in pieces. It's never described in any tradition that I'm aware of that there's a piece that splits off, goes to the ionosphere, and then travels to the Moon. But that's what Gurdjieff's saying. And Gurdjieff in "In Search of the Miraculous" says that the Moon is a large electromagnet. He doesn't couch it in mystical terms at all. It's a large electromagnet, it attracts things. So one of the things... one of the things that I wanted to do was to at least get some idea of the various arcs, but different storylines within the Tales. Because by reading the titles of the chapters, it's quite clear that some of the chapters have very, very specific functions, and a lot of them don't particularly relate to each other.

James: This first one, the "Arousing of Thought." This word... I checked it up, it was first used in the 1590s in England, and it means "awaken," "stir to action." Wonderful. Wonderful big door there.

Robin: And a very definite intention has been given here. It's almost as though he's saying, "I'm going to make you think."

James: I'm going to hopefully wake you up.

Robin: Yes, I'm going to arouse your thinking activity. And there's nothing in that chapter that relates to anything else in the book directly. When he talks about mentation, and we'll come to this, but "mentation by thought" and "mentation by form," that's something that he returns to in the final chapter from the author. That he hasn't forgotten that he started you off with that. But otherwise, there's nothing I can think of within the Tales themselves that relate to the first chapter.

James: Is that... is that an individual chapter, Robin, rather than one belonging to one of the arcs of the Tales?

Robin: Yeah, I think it's an individual chapter. I think it's... Orage described it as like the overture to a concerto or something. And in the sense that it gives you an awful lot to think about. But it doesn't connect you... I mean, the first... the first real chapter is "Why Beelzebub Was In Our Solar System." So it's necessary for us to have the story of Beelzebub's revolt and his condemnation by the... So we never do find out what he was exiled for, do we? Well, it does say specifically something or other, which he refers to... He thought he saw something wrong in the administration of the universe. And he convinced others and himself led a revolt against it. And he was not rewarded for that. He was sent to a solar system far, far away. So we know that at the end of the Tales, Beelzebub is redeemed to some level. So one of the arcs is the crime of Beelzebub and its pardon, if you like. Now, I would say that at various points in time, we see Beelzebub become more. That is, we see his growth of being. And I think that one of the things that's kind of interesting in all of this is reflecting that, and also thinking about the things that Beelzebub has done when he came to Earth. Because when he comes to Earth, he wiseacres into a couple of religions, giving them different ideas. And he's supposedly set up to do these things by the High Commission, but he doesn't kind of go down and tell the truth, put these people on Earth correct. He goes down and deceives them. And the question is, what should we think about that? When he goes down... first of all, the guy that he influenced gets killed. Not a good outcome. The second time he just tells lies, and the third time he tells lies. So what are we to assume is the question? And I think we'll deal with this as we get to it, but it's the question we shouldn't forget. What are we to assume? Did he... the second time he goes down, did he do a good job or not?

James: Does that have to do with the ends justifying the means?

Robin: Well, I think we have to get at... and we can't do it now because it's way too early. We have to get at, what does this mean for us internally? What happens when we send the highest part of ourselves down to deal with the intellectual center, which is involved in various... let's just call them poor behaviors. And what about the emotional center and the poor behavior of our emotional center? What's the equivalent within us of what Beelzebub appears to be doing to the Earth? I think we have to get some idea of that. So, I mean, that's, in one way or another, that's the arc of Beelzebub. That's the thing that we have to understand. But the third chapter, "The Cause of the Delay in the Falling of the Ship Karnak," that sets up Beelzebub to begin teaching Hassein things. So it becomes Beelzebub as the teller of tales, let's call him. And it only happens because, inconveniently, a comet is passing through the place that they need to pass through. And either need to stop or take a detour. And either way, that means he's got time on his hands, and he can't think of anything better to do than to teach Hassein things. After that, we get three chapters: "The Law of Falling," "The System of Archangel Hariton," and "Perpetual Motion."

James: Do they all have to do with movement, those three?

Robin: Well, in the "Law of Falling," he provides a law that he, in one way or another, represents as fundamental to the universe. And he gives us information about the nature of the Absolute and the nature of the universe itself. So that chapter, the "Law of Falling," is about objective science, really.

James: It also includes the law of catching up.

Robin: Yes. Which is the law of orbiting. I don't know whether it's that chapter or the next chapter, but... When he starts talking about these systems, "The System of Saint Venoma" and "The System of Archangel Hariton," he's talking about movement between states, is the way that I read that. So there is some kind of... a story of spiritual development.

James: Could they... could they also... could one aspect of the symbolism of that include schools?

Robin: Well, yes, I think it could include schools. I mean, I think this is part of the mystery of the whole thing. It's like... This is the fifth time that I've done the Tale study, if we count the German. So the fifth time doing the Tale study. And that's why this time I wanted to get the maximum possible information that we could in any dimension that we're moving, because it doesn't make any sense to repeat what's gone before. It might be useful for some of the people that are attending here, but it's not going to be particularly useful for some other people who, like Bobby, for instance, who's been through this with me many times. It makes most sense if we discover more and more each time. And the idea is that this would be the last attempt, and we create a body of information, including the work that Michelle has done, but also what we do here, that becomes, if you like, the ultimate resource for understanding the Tales. And then to that, we can add "Meetings with Remarkable Men" and "Life is Real." We can add those, and we'll get a full set of information.

James: A wonderful aim, Robin, a wonderful aim.

Ekant: I have still a question about the question about the third series. Just at the beginning, it's written it is just a fragment, and Gurdjieff started to write it and then suddenly stopped it. So, in this sense, it is obvious that it's just the fragment of a start of something. So the question, "Why is not four books and so..." is for me a question which I don't understand why this is a question at all, because it's just some fragments which Gurdjieff even did not intend to publish. And just his heirs decided to give out the fragments. So, in this sense, I don't know if there is some research

on your side to maybe to have an idea which part could be part of what, or maybe if there is a certain structure visible or whatever, or if these fragments are really just fragments where we can be glad that we have something written by Gurdjieff, but we can hardly say this is something which gives us really clear indications of what the third series was intended to reveal.

Robin: I don't think we can make any assumptions at all. If people want to stand up and say, "Gurdjieff meant this, and Gurdjieff meant that," then I would suggest that we treat those people as liars because they don't know. As far as I'm aware, Gurdjieff told nobody of his intentions with anything. And if at various points in time, for instance, Madame de Salzmänn stood up when she was trying... well, no, she stood up and made a statement about the new version that they produced in 1992, after she was dead, made the statement that Gurdjieff had asked her to rewrite it. And the question is, do we know that that's correct? And the answer is, no, we don't know that's correct because Gurdjieff... there is no source we can go to to find what Gurdjieff said. So it's certainly possible to describe what's written there as fragments, but you could also describe it as complete. Because that's just an opinion. "Oh yes, they're fragments." "Well, no." "Oh yes, they're complete." I don't see that there's any way that you can determine those things. And it's true that various members of the family made certain statements about things, and John G. Bennett seemed to get involved in the argument about all of this. But we don't know. And it's also here, he does say, "in the mentation and feelings." So he's speaking, I think, if you like, in technical terms. And there's also the question that you can ask, I suppose, but it depends upon your

Personal experience, which is, what has the impact of this book been upon me? Did it do that? I can say

Personally that absolutely, after I'd read this book, I no longer took contemporary science seriously. Now, that happened to an increasing level over a period of time, but the first reading of the book had me completely skeptical in a way that I'd never been before about the science, particularly of physics. With me, you're also talking about someone that was actually taught some of this stuff at university level, so it's not like I didn't really know much about certain areas. I kind of did, within reason. But the question is really, what has the effect been on you?

James: It had... the first time I read it, it had a very positive effect on me just from this business of the curse of tomorrow. It gave me a big shock about me always putting things off till I was in a more comfortable position. And I started actively working to try to do things as soon as I could when a decision had been made, both in the external world and for my inner work.

Robin: I think that's good, James. I think that's an excellent kind of way of looking at it because you probably can't reassemble the state of your, let's call it, hypnotic belief in various things about the world before you encountered all of this. You can't just make it... it was always a bunch of bits anyway, wasn't it? That's certainly my impression about how it was with me. So it's a bunch of bits. And then you come across one particular part of the Tales, and it just kicks over a particular thing in you. And you're no longer the same ever again in that area. But in all the other areas, you're just as bad as you were before. And it works on you bit by bit. I think that that's my experience. Is there... is that's the whole of that recording? I seem to remember it being longer than that. Okay.

James: Shall we take a couple of minutes of silence?

Robin: Yeah, let's do that. You can manage that one. Let's have a couple of minutes of silence.

James: Okay. Right. Then I can conduct something for a minute or so. We all take a more objective position with the body, back straight, feet planted on the earth. Relax. Review the body

and relax any tensions. Keep the head straight on the shoulders. Relax the face. Relax the neck. Now, sense both of the legs. Don't think you're sensing, sense them. Verify that they are sensed. Sense the arms, the hands. Sense the back. Sensation awaits the touch of attention. Sense the shoulders and the back of the neck. Go over the head with your attention onto the forehead. Relax the face. Relax the neck. Chest. Solar plexus. Sex organs. Now the body is sensed in a more conscious way. We notice the breath. The great wave of the breath in and out. The great rhythm, the pendulum of life. In and out. All circulates. Our state is different now. We quietly say three times to ourselves, "I" on the in-breath, "Am" on the out-breath. "I" with all my feeling. "Am" with all my sensation. So... Lord have mercy. Enough.

Robin: Thank you, James.

Meeting #001

US Session Transcript

Robin: So good evening everybody. This is the first meeting of what I call the New Tales Study Group. This is in some ways different to what we've done before for those people who have attended other study groups. And I need to explain that, so you understand what's sort of maybe possible with what's happening here this time. But before we get into any of that, let's take a moment to collect ourselves. I shall tell you when a minute has passed, and in that minute I'm expecting you all to bring three centers together and to enter the collected state. I'll tell you when a minute has passed. So that was a minute. Never justify or excuse self. Self has no individual rights. Okay. To give you some idea of what is being put together, is in progress. First of all, every one of you can go to the website and get this document. This document, I presume you can all see it, is the first book in Beelzebub's Tales. And it's marked out in the following way. The readings end where we see a blue line here. The first reading goes all the way to this, and then the second meeting, the second reading goes all the way to here, and so on. This is marked off right up until the end of the first book, to 58. So there's 58 meetings. The length of each of the readings is about six or seven pages. It's very difficult to break it up exactly into a number of pages because you really want to split it up when the subject changes a bit. So this is a file you can all have, and which we will read from each time. We have some advice videos. So this is the email reminder you'll get every week, which there's a link on it where you can go and get this file and just download it for yourself. There is a page where the records of all the meetings that occur will be available for you to watch the videos of meetings that have passed. And we're also creating, as this set of meetings goes forwards, we're creating a commentary's documentation. By that, I'm going to give you a kind of an example of what's going down here. This is the DTP, the desktop publishing software that I use to do the layout of books. So this is the first meeting, and I am putting notes here of everything that came up, that anybody mentioned, or that we already knew in respect of, in this instance, it's in respect of the cover. In the next instance, which I haven't done yet, it's going to be in respect of the inside page and this paragraph that Gurdjieff inserted on the copyright page, and these two pages plus also the contents. And we'll have all comments down here, and this will go through the whole book this way, so that when anybody says something in the meeting that is significant, it'll get added. And we will end up with a full set of commentary eventually on the whole of the Tales. Now, it'll take three years to actually... well, more than three years, about three and a half years to do the whole of the Tales. But that isn't everything. What we've also got in progress is a website that's being put together by Michelle Fink in Switzerland, that has the text of the Tales in English cross-referenced with the text of the Tales in German, and in French, and in Spanish, and in Italian, and in Russian. And the notes that we're creating here will also be added to that. So there'll be, if you like, a web reference point for pretty much everything. So our idea here, when we discussed it in the first instance, is to just try and button

everything down. This is actually the fifth time that I've done study groups with the Tales, and it's like, it's time that we brought as much of it together as we can. And then if we make that available on the internet to anybody that wants it, we will also, I'm thinking, get people giving us contributions to add to what we've done. So that's really what's going down here. And having said that, I should get back to what I was doing. So that's that. However, there's also this. This is the cover of Beelzebub's Tales. It's the cover of the original book. So the book was published in 1950, and this is what the cover looked like. As you can see, it doesn't look like a more recent cover. First of all, it's not called Beelzebub's Tales, it's called All and Everything, even though All and Everything is a title of the three series of books, this one had that as a title. Secondly, it's got two actual titles for the contents here. One is "An Objectively Impartial Criticism of the Life of Man," and the other title is "Beelzebub's Tales to His Grandson." Neither of these is a subtitle. So this isn't what happens quite often nowadays, is a book has a title and it also has a subtitle. These are two alternative titles. He's adopting the style that Mary Shelley adopted when she wrote Frankenstein. She also gave it another title. It was called "Frankenstein; or, The Modern Prometheus." And of course, eventually everybody gave it the title Frankenstein because it was too hard for people to remember both titles. Here, there's also something else going on. First of all, the word "All" is in capitals. And this is a style that's adopted throughout the book, that when you refer to something, let's say holy, but normally it's the Absolute being referred to, then it's all capitals. And this word "Everything" is not all capitals. So this title for the three series, "All and Everything," has an implication. It implies the Absolute as a single unity and the universe in all its multiplicity. That's the meaning of the title, if you like. And of these two titles, the main title is actually the first one, "An Objectively Impartial Criticism of the Life of Man." And we know that because the only time that Gurdjieff refers to this book, that's the title he uses. He doesn't use "Beelzebub's Tales to His Grandson." However, we note that "Beelzebub's Tales to His Grandson" is also in capitals, which indicates in some way or other that we are to regard this as holy in some way or other. So I'm just pushing this out there because I didn't manage to include it in the PDF that I produced. So that's that. So we are now going into reading 001, and our reader today is Bobby. And Bobby, do you want me to put the reading up here so people can see it?

Sandra: I needed it too because I wasn't sure I was reading the Roman numerals correctly or not. When you get up past 10 and I'm lost.

Robin: Well, let me introduce the page before that, the Preface, the Friendly Advice. "Written impromptu by the author on delivering this book already prepared for publication to the printer." And I'm not going to go any farther than that because the natural question for that particular sentence is, how could that possibly be? Meaning impromptu? Well, I have to say that when you publish a book, you send it to the printers and you don't turn up with an extra page you're going to stick in. You send a manuscript to the printer and the printer does, sets the pages one by one. And what he's suggesting here is something that could never happen. Not only is he suggesting that, but this particular page, although with words slightly different, was actually included in the Herald of Coming Good, which was published in 1933. This book wasn't published until 1950. So he couldn't have written that on the way to the printers. In actual fact, he never went to the printers. Somebody else, he organized for it to be printed after his death. So the question is, what does that mean? Meaning impromptu? Well, it's his use of the word impromptu reflects his use of words throughout the Tales in the sense that he often takes the root meaning of the word. And the root meaning of impromptu is "in readiness." So this was written "in readiness." It wasn't written, if you like, spontaneously.

Richard: It it kind of goes along with the first page because before, because he writes,, saying that,, that before beginning anything, even though he's begun reading already, even though he's already begun writing, he says,, it's sort of a twist of saying, well, before writing,,, people of all eras and and societies would would say, "In the name of the Father and of the Son, in the name

of the Holy Ghost, Amen." So, but he's already done that. I mean, he's, he's not actually doing it before he started writing, he's actually doing it in his writing. So it is kind of similar to the impromptuness of the other page.

Robin: Well, there's another aspect here, this is the meaning of the word "on." It actually has, I think, about 11 different meanings, but one of them is the situation where, having had a summer holiday, you return to school and the teacher asks you to write an essay on what you did on your holidays. So in that instance, the word "on" means "about." So this can literally be taken to mean, written in readiness about, by the author, about delivering the book already prepared for publication to the printer, in which case it makes perfect sense. There's nothing contradictory in it. But there's also the fact that we don't need to look at it that way either because Gurdjieff isn't actually, in many situations, depicting reality either. So if he wanted you to have the impression that this was written and given to the printer on its delivery for publication, then he would quite happily create it without you feeling that he had deceived you. When he says the sun doesn't light or heat, what do you think he means?

Robert: Does he say our sun?

Robin: Good question. We probably had that on the piece of paper that we looked in the title. "Arch absurd according to the assertion of Beelzebub our sun neither lights nor heats." It's our sun.

Derek: It just transmits the energy from the sun absolute is why. The difference between emanation and radiation. It only radiates rather than emanates.

Robin: And I think that that's a valid way of looking at it. But it's also the case that the temperature of the surface of the sun isn't really that high. It's in fact only 5,000 degrees. It's not great. And the temperature of sunspots is even lower. And the story that we're told about the sun having a huge fusion reaction going on inside it is just bullshit made up by scientists who've never looked inside the sun, so how could they even say that?

Robert: Well, what are some uh ways of looking at light and heat?

Robin: You see, that's something that I think he goes into, he challenges us to do that. And maybe when we come to those particular parts, maybe we should spend more than a single week trying to understand exactly what he means. Because I've got a bad feeling about it, that, you know, I've never quite understood those bits, but he appears to be saying something that is not in accord with the way that we look at the world, I guess.

Richard: Isn't there other uh, well aren't there other earlier references to people who've made statements like that, that the sun doesn't heat? And that for the learned types that would know that, not that I know it, but I can probably Google it,, it would it would suggest something connecting his use with with larger philosophical traditions?

Robin: Oh, that might be the case too. So I haven't actually done any of that particular investigation beyond reading the things that Rodney Collin has said, all of which kind of, if you like, seem to be very well researched. But I haven't taken it any further than that, but I think that that is the case. I think the point that Derek's making which is just absolutely the point, it is the truth that all of the planets emit light. But the vast majority of the light that we receive from the planets is reflection from the sun, and is not the intrinsic light of the planet itself, although there is some intrinsic light, particularly with Jupiter and Saturn. And Derek's suggestion that actually the light from the sun is just a reflection of the light from actually the galaxy would be the next higher level. That's to me, that's a very acceptable idea. It isn't lighting anything, it's passing it on.

However, and this is a conversation for some time down the line, we really do need to talk about emanations and radiations and try and get that right, because that is another of the mysteries. All of this points to the fact that there is a theme which is the understanding of the nature of the universe or what I call objective science.

Janet: I have a question about the sequence of chapters, if I may.

Robin: Sure.

Janet: It strikes me that he speaks of cosmoses as worlds elsewhere.

Robin: Well, "world" and "cosmos," I think they mean exactly the same thing. I don't think they're words with different meanings. I think they're the same.

Janet: But my mind first went to the hydrogen because of the phenomenon of resonance.

Robin: So the scheme, as far as I can tell, the scheme for the universe is that everything is either a cosmos or a substance. Things that are not cosmoses are parts of cosmoses because ultimately the whole of the universe is a single cosmos, which is the Megalocosmos, I guess you would call it. So there are things like substances. I can give you an example of something that is a substance. Oxygen is a substance. Very simple example. Nitrogen is another substance, that's a simple example., they are not cosmoses. They're absolutely not cosmoses because every cosmos has an enneagram, and the inner circle of the enneagram describes the circulation within the cosmos that allows the Trogoautoegocrat to function.

Richard: What about comets?

Robin: I, I have problems with comets. It's like, in the Tales itself, we also have the problem, and I guess that we should add this really, just as a general word, we should add the word allegory. So when he's talking about comets, he is, in the first instance, the comet that collides with the Earth and gives rise to the Moon, is quite clearly and obviously a sperm. So we have that particular image of a sperm fertilizing an ovum and giving rise to a fetus, or if you like, an embryo in the first instance. And the embryo is the Moon. And he... if you actually read that chapter, and we will read that chapter at some point in time, you read the chapter when he talks about the cause of the genesis of the Moon, you actually realize that he's dipping between cosmoses. First of all, he's talking about the inner cosmos of a human female becoming pregnant. And he explodes it out to be a Moon in the position of an embryo relating to the planet Earth. And the splitting off of the nucleolus, which is higher centers, and all of those things are described. But if you actually look at the terminology that's used, you realize fairly swiftly that he is dancing between cosmoses because at this point, yes, you can read it like that, but go down a few paragraphs and you can't, you have to read it in a different way. So he's playing... he's doing what nobody that I'm aware of ever did with allegory. I mean, Shakespeare's full of allegory, but he never did that kind of thing. So that's part of the issue of trying to get meaning out of all of this. And he's just incredibly clever in the way that he buries things. Which is why that even when you think you have some kind of way of viewing a piece of text, you still don't know that you've got it all. You just don't know.

Sandra: I'm gonna be the terrier with a bone and shaking it here and go back to my original question and call out my friends here and ask you again, which one of these titles peaks your curiosity? All you have to do is read it out loud for me. I'll call you by name if you want me to. But go through the roles. I really want to hear people's voices and I want to hear what's bringing you to this meeting and what in this... I mean, this is, this is some pretty stunning stuff that he gives us for titles of what we can deal with. So what is it that is peaking your curiosity? It'll take us two minutes. Let's start with Robert.

Robert: Okay, Sandra,, I I'm going for number 48, From the Author, because going up, because I can't understand the rest of it. So I would say, okay, what's the author going to say to me at the end?

Sandra: Gotcha. JD, I'm glad to see you here. Which one would you like to see more about?

Derek: I'm trying to structure that answer and I really don't have an answer. Continue on, I'll see if I got one.

Sandra: Gotcha. Okay. Derek, I liked hearing your voice. You got one for me?

Derek: Oh, thank you., I'd go with the Arch Absurd. Oh yeah. Because that's, that's the difference between the Arch Absurd and the Arch Preposterous, right? Yeah. So the first one, yeah, that's what I go with.

Sandra: Very intriguing. Barbara.

Bobbie: So, that I'd never read it before, I would go for Arousing of Thought.

Sandra: Gotcha. Yeah. Yeah. Oh, and by the way, I did like Richard's idea, if you've read this book a lot, say the one that you really don't like. Miss Janet. You muted Janet. Now she's not. No.

Janet: Can you hear me now?

Sandra: Yes.

Janet: I was saying you put me on the spot, but, I read From the Author first.

Sandra: Okay. Yeah. Oh, I like that one too. And our old friend Gary?

Speaker H: I'm going to go with 46. Beelzebub explains his grandson the significance of the form and sequence which he chose for expounding the information concerning man.

Sandra: Excellent. Excellent choice. And John?

John: 48.

Sandra: Yeah, that one's very popular. And Richard, are you going to go with the one you like or the one you don't like?

Richard:, I go with Bakharian Dervish as the one that I dislike. Okay., and uh, my typical tendency is because I'm so lazy and don't like reading books, is I turn to the back and see if it has an index the first, first thing, and then think about, figure out whether I can get the whole book from the last few pages somehow. Sort of sounds like what I'm doing here in this context. Yeah. So I'd go From the Author, the closing version.

Sandra: Yeah. Uh, Natalia, are you there?

Natalya: I'm here. And I'm here uh with you the first time. Yes. And listening and trying to read Gurdjieff's book. Yes. And I'm very thankful to have opportunity to be with you. Thank you.

Sandra: Glad to have you here. Good to hear you. Yeah. And JD, did you figure one out yet?

Derek: I'm going to start out simply with uh early section uh the Law and Art of Falling.

Sandra: Yeah. That's a puzzling one. And Robin, I'm not going to leave you out.

Robin: You're not going to leave me out. I was hoping that I would be able to dodge this. You see the, the chapter I find most intriguing but most difficult is the one that describes the Lav-Mertz-Nokh. Which is one of those things is that I go, I have no idea what it is and I can't find one on eBay so I'm not going to be able to get a copy. You know. So I would love to know exactly what the Lav-Mertz-Nokh is doing. And I think that that's...

Derek: The Lav-Mertz-Nokh is in the Heptaparaparshinokh chapter.

Robin: Oh, okay. Well done. That's what...

Derek: Has anyone tried to build one? They have, I saw you could buy mammoth tusks for like \$40,000. Also does anyone know how the strings go? It seems like it's a puzzle.

Janet: I think John could help us with that.

Robin: He's our musician.

Sandra: I would pick the First Growl. Anybody else have one to add?

Bobbie: I like that chapter too. But if I could only look at one chapter, I'd say I just have to go to one chapter, I would go to 39, The Holy Planet.

Sandra: Yeah, yeah. I can see that.

Robin: Well, we've run out of time. So let me thank everybody for their participation. Uh, and next week we will actually go on to some of the text. I will perhaps send something round to give more links for people., I think I've got a link for the various Tales in different languages website that's being set up. So I'm just going to make it all available because the idea really is to create a resource as well as the, to collect together the fine minds that such studies seem to attract. So thank you everybody.

AI Meeting Summary

EU Session

Quick recap

The meeting focused on discussing a commentary project for "Beelzebub's Tales to his Grandson," including its structure, content, and availability in multiple languages. The group explored various aspects of the text, including reading practices, capitalization differences, and the meaning of specific words, while also discussing scientific concepts related to the Kestian body and Gurdjieff's work. The session concluded with a guided meditation and discussions about the structure and intended effects of "In Search of the Miraculous."

Next steps

Robin: Make the commentary documentation available on the website by next week

Robin: Put together notes on the pages discussed after this meeting and make them available on the website by next week

Robin: Add Michelle's website link to the weekly email announcements

Robin: Continue to update the commentary documentation every week with notes from each meeting

Robin: Add the cover page analysis to the PDF

Michelle: Continue working on the website with all four versions of the tales

Summary

Beelzebub Commentary Project Overview

Robin discussed the structure and content of a commentary project on "Beelzebub's Tales to his Grandson." He explained that the first book has been divided into 58 sections for study and is available as a PDF download. Robin also introduced three 25-minute videos on reading details and mentioned his plan to create a comprehensive commentary documentation. Additionally, he noted that Michelle is developing a website featuring all four language versions of the tales.

Multilingual Website Content Expansion

Robin and Michelle discussed the addition of Italian and Spanish content to a website Michelle has been working on for many months. Robin mentioned plans to include meeting notes in multiple languages and make them available through the website. They also discussed the title and cover of a book, with Robin providing an analysis of the capitalization and meaning of the title "All and Everything." The conversation ended with Robin introducing the first reading session, which would be led by Ronald.

Gurdjieff Reading Assignment Discussion

Robin and Ronald discussed the structure and content of a PDF containing a reading assignment, focusing on Gurdjieff's "All and Everything" series. Robin explained the organization of the text into three series and provided guidance on reading the content, emphasizing the importance of understanding different strands of the tales. Ronald agreed to read from the PDF, and Robin shared the table of contents to help navigate the reading.

Book Capitalization and Reading Practices

The group discussed differences in capitalization between the English and German covers of a book, with Michelle noting that the capitalization in both versions has specific meaning. Robin explained that the PDF was taken from an original copy of the book, and some capitalization differences may be typographical. James pointed out the frequent mentions of the number three in the book, particularly in relation to reading practices. Ronald discussed the three ways of reading described in the book, noting the connection between physical, emotional, and intellectual centers of reading.

Three-Centered Reading Approach

Robin and James discussed the interpretation of a text, focusing on the advice to read it in three different ways: mechanically, as if reading out loud to another person, and to try to fathom the gist. Robin explained that the text encourages a three-centered approach to reading, involving both intellectual and emotional engagement. Ekant expressed uncertainty about the second advice, noting that reading out loud to others had a strong effect on their group, leading to questions about the literal interpretation of the text.

Interpreting 'Thrice' in Context

The group discussed the interpretation of a text, focusing on the meaning of the word "thrice" and

the context in which it is used. Robin emphasized that the author does not specify reading aloud to another person, while Michelle shared her experience of reading the text aloud to a tape recorder. James provided additional context about the author's background and collaboration with others. Ronald noted the personal tone of the original text, which he found welcoming and setting an expectation of complexity.

Book Etymology and Structure Discussion

The group discussed the meaning and etymology of words in a book, particularly focusing on the concept of "impromptu" and its original meaning of being written in readiness. Robin explained that the book was published in 1933, and the page in question was actually printed in the Herald of the Coming Good, which was about 15 years before the book's actual publication. They also discussed the structure of the book, with Robin noting that it could be divided into three parts, though the exact meaning and structure of the book remained somewhat unclear.

Plasma and Celestial Phenomena

Robin discussed the scientific concept of plasma and its relevance to the Kestian body, mentioning a book titled "A New Science of Heaven" by Robert Temple. He explained that plasma structures, such as those between the Earth and the Moon, are electromagnetic and may be alive, though little is known about them. Robin also clarified that Gurdjieff does not accept the concept of gravity as understood in science, instead referring to a phenomenon called "Tennik Doa." He described the electric current from the Earth's surface to the ionosphere and its health benefits, as well as the formation of craters on the Moon and other celestial bodies, which he suggested could be explained by electric discharges rather than meteorite impacts.

Gurdjieff's "In Search of the Miraculous" Discussion

The group discussed Gurdjieff's "In Search of the Miraculous," focusing on its structure and intended effects. Robin explained that the first chapter, "The Arousing of Thought," serves as an introduction and doesn't directly connect to other chapters, while subsequent arcs explore themes like Beelzebub's redemption and the nature of movement. They debated the book's intention to destroy existing beliefs and replace them with objective science, with James sharing his personal experience of how the book influenced his approach to decision-making. The conversation ended with a guided meditation led by James.

US Session

Quick recap

The meeting focused on a detailed study of Gurdjieff's "Beelzebub's Tales to His Grandson," including discussions about its structure, themes, and multilingual translations. The group explored various concepts from the text such as the laws of three and seven, the creation of Purgatory, and the author's unique perspectives on language, cosmos, and intelligence in the universe. The session concluded with discussions about the book's challenging content, its portrayal of devils and redemption, and plans for future analysis of tapes and additional resources.

Next steps

- [Robin: Send something round next week to give more links for people](#)
- [Robin: Send link for the various Tales in different languages website that's being set up](#)

Summary

Beelzebub Study Group Overview

Robin discussed the structure and progress of a study group focused on "Beelzebub's Tales," explaining that the group will read through the first book over 58 meetings, with each session covering 6-7 pages. He outlined the creation of a commentary document and a website that will cross-reference the English text with translations in German, French, Spanish, Italian, and Russian. Robin also shared insights about the original cover of the book, titled "All and Everything," and explained the significance of its dual titles and capitalization. The conversation ended with Robin preparing to start the first reading session with Bobby as the reader.

Book Series Themes Discussion

The group discussed the contents and themes of a book series, with Robin introducing the reading of chapter titles to explore potential discussions about the book's themes. Barbara read through the contents, highlighting the three series of the book and the author's preface, which includes advice for readers to engage with the text in a specific way to form their own judgments. The discussion touched on various topics such as the author's approach to translation, the book's objectives, and the significance of the content and sequence of the information presented.

Themes in a Book Discussion

The group discussed themes in a book, focusing on the laws of three and seven as major organizing themes. They identified several key themes, including the transmission of knowledge, the criticism of mankind and individual self-criticism, the education of Hussein and the reader, and the purpose of life on Earth. Richard suggested that the book explores both the general life of humans and the individual journey from birth to death, while Robin emphasized the development of Beelzebub as an ideal individual. The discussion also touched on the book's unique presentation of objective science and its fundamental concepts, such as the substance Okidanokh.

Beelzebub's Journey and Self-Perfection

The group discussed themes in Beelzebub's Tale, including the concept of messengers sent from above and the idea of self-perfection. They explored how the book's structure, with significant events at the end of each part, reflects Beelzebub's journey of descent and ascent. Stephen suggested looking at the table of contents as a pattern for the book's progression, and raised questions about the Law of Seven and the concept of falling and reascension. The discussion touched on the book's treatment of wisdom and the role of contradiction in presenting different perspectives.

Exploring Purgatory's Creation Myth

The group discussed themes from a religious text, focusing on the creation of Purgatory as a result of the Absolute's mistake in allowing infected individuals into the Sun Absolute, which led to its poisoning and the subsequent creation of Planet Purgatory. They explored the idea that Beelzebub infected the Sun Absolute and considered the implications of this, including the possibility that Endlessness might not be immortal if he made mistakes. The discussion also touched on the structure of the universe, the concept of hazard, and the disharmony of the fifth note, with Robin

expressing a desire to understand how to manage this note in the context of the text.

Confession, Remorse, and Higher Intelligence

The group discussed the concept of confession and remorse, with Richard noting that confession without remorse is not possible. Robin explored the Christian perspective on repentance and remorse, while Barbara mentioned the Latin etymology of confession as an acknowledgment. The conversation touched on the idea of God and intelligence in the universe, with Robin suggesting that acknowledging a higher intelligence does not necessarily require belief in a deity. The discussion concluded with a brief mention of how the concept of God had changed for one participant after encountering the work being discussed.

Book Chapter Discussion Insights

The group discussed their initial reactions to the chapter titles in a book, with Sandy posing the question of which chapter might intrigue them based on personal interests. John shared his experience of being confused by the book's content initially but found that different perspectives helped fill in gaps in understanding. Richard suggested that those who have read the book multiple times might be able to identify chapters they dislike. Robin explained that the book's content relates to a universal language concept, which involves a correct understanding of language that most people do not possess.

Interpreting Allegory in the Tales

Robin explained that in the tales, the word "cosmos" always refers to a living thing, and thus something that is "common cosmic" must be in common with living things. He discussed the concept of disharmony in a cosmos meaning that something is ill, and emphasized the importance of understanding the "trogoautoegocrat" theme. Robin also addressed the complexity of interpreting allegory in the tales, noting that the author cleverly buries meanings and makes it difficult to fully grasp the intended message.

Book Chapter Discussion and Insights

The group discussed various chapters from a book, with members sharing which titles piqued their curiosity or interest. Sandy encouraged participants to share their reasons for choosing specific chapters, leading to a discussion about the content and themes of different sections. Robin mentioned finding a particular chapter intriguing but difficult to understand, while Derek and Barbara shared their preferences for certain chapters. The conversation touched on the author's writing style and the structure of the book, with some members expressing curiosity about specific concepts mentioned in the chapters.

Exploring Impromptu and Alternative Perspectives

The group discussed the meaning of the word "impromptu" in a text, exploring its multiple definitions and how it relates to the author's writing style. They also examined the author's views on the sun, challenging conventional scientific understanding and considering alternative perspectives on light and heat. The conversation touched on the need for further investigation into historical references and philosophical traditions regarding these concepts. Finally, Robert raised a question about the significance of the name "Beelzebub" in the text, suggesting it might relate to themes of justice and

the author's awareness of something beyond human understanding.

Exploring Gurdjieff's Dual Perspectives

The group discussed Gurdjieff's book "Beelzebub's Tales to His Grandson," focusing on its challenging content and the author's intention to disrupt readers' preconceived notions about the devil. They explored how the book presents dual perspectives through Beelzebub's narrative and Mullah Nasr Eddin's character, encouraging readers to think critically and question the text's literal meaning. The discussion highlighted the book's complex structure, including deleted content from earlier manuscripts, and its use of humor and subjective storytelling to convey deeper truths about the universe.

Devils, Redemption, and Gurdjieff's Beelzebub

The group discussed the concept of devils and redemption in literature, particularly focusing on Gurdjieff's use of Beelzebub in his work. They explored how the devil has been portrayed in different religious traditions and how Gurdjieff subverts traditional notions by presenting Beelzebub as a character who can lead to self-improvement and redemption. The discussion also touched on the Christian concept of redemption through Jesus's sacrifice, with Sandy clarifying that redemption is not achieved through personal effort but through divine intervention. The conversation ended with Robin announcing that the next session would involve analyzing tapes and that participants would receive additional resources, including links to multilingual translations of the texts being studied.