

## Meeting #010

### EU Session Transcript

Attendees: Robin, Ronald, John, Michelle, J O'Donnell, ++

Robin: So...

nobody talked about trans-based communication. A comment needs to be made about that. Nobody talked about Asur Parazata, which actually means I put a lot of stores together in Armenian, or something like that, you know.

So that wasn't talked about. Pandex not was talked about. Polestar was talked about. So I go through it. In order to create a book, I go through it and see what was missed.

And then create notes for that.

And then it'll be helpful if anybody that's pulled to this particular meeting. Makes comments.

On anything that haven't been commented on.

in what we eventually publish, so that... so I will revisit those books, and if people have got, like, it's 296 pages now, but if people come up with an extra 20 pages of comments that were never made, were never included in the book, then I'll just add them.

And republish the book, because,

the company I use for paper publishing of the book, happily... It doesn't...

charge for changes to the publication, if you want to change your publication. It doesn't charge you anymore. It used to charge you \$50.

They stopped charging for that, so... That's a good thing.

So, any... so this is a... likely to be a continual update.

And if, you know...

Any, yeah, I mean, these meetings are going to go on until, 2029, or maybe 2030.

You know, because there's going to be, you know, pauses for Christmas and various reasons that it'll be impossible for me to actually do some of these meetings, so we will not get 50 meetings a year.

Stefon: Robin, Robin, congratulations on the first leg of a monumental trek.

It's quite a bit, that you put together. Congratulations, Ronnie.

Robin: Well, I value I'd look at it before you congratulate me.

Stefon: Well, I kind of get an idea what it's gonna be like. We've been spending time together. Now it's on paper. I don't get to listen.

Robin: We'll see, anyway.

We'll see where that goes, but that's the general idea I had, because this is the fourth time that I'm going through the book.

I also have the notes from the other three times that I went through the book. Now.

I'm also borrowing notes from those places as well.

So,

there are a few things that, were remarked upon, let's say, in meetings begun by, like,

There are also... things that I haven't gone into yet.

But I will go into... That is Orange's meetings to discuss the tales.

And there were two... books published, one by Shannon Manchester, or by his relatives, or somebody.

who had taken notes of our meetings that involved discussions of the tales, and the CS Knott.

Robin: the full set of notes of CS0 was also published as a secondary thing, and I'm going to add those in, if anything's said that we don't have, so that we have

You know, I want this to be a complete... I don't know what you would call it. Exegesis is probably the right word, but nobody uses that word.

It's like...

I only found out its meaning 3 days ago from ChatGPT by asking it questions as to what was another word for commentary.

So it'll turn into an exogenous, because the idea is that we will actually pin down as much of this book as possible to be pinned down.

And this will live.

Hopefully, this will live forever, and it will help anybody that reads the book.

I did have a long conversation with James Cullens, who

is now in India, but would normally be attending this meeting, so he'll be back in March.

He actually... he spends the winter in India, I'm not sure if it's a good idea, but...

He lives in northern Germany, so maybe it is a good idea.

And the discussion was, is it fair

To actually publish a lot of this information.

Because it stops people having the insight themselves if they read it.

I'm... I thought a long time about that, because...

It's kind of the... it's the kind of thing that some people say in work groups, is that, oh, if you've

discovered something in the tale, you shouldn't tell anybody. They've got to find out for themselves, you know.

Well, if that was the case, then,

my experience of... because I did this, by the way.

After Rena Hans died, that was 1994, and I came to America, I went round trying to find somebody that knew something about the tales, and I asked very simple questions.

that I knew the answer to.

of people from the Gurdiev Foundation. Everybody I ran into, I had some questions.

And nobody knew anything.

I want to say nobody knew anything. I'm serious.

And I went to All and Everything, and that was about 8 years ago that I'd turned up at All and Everything.

And I did an analysis of, the, just the Trans-Claucasian Kurd story.

I'm... It was... I was... fundamentally.

And there are about 80 people attend Node's meetings.

fundamentally, I was applauded

In a way that nobody that had turned up for that particular thing was applauded, and even the last day when I left, I was applauded as I left the room.

Because... of what? Because I'd done 10 notes, effectively. That's what it was on a trans-Caucasian curve. So they never knew anything.

I went to, I met with Paul Beekman Taylor, who, you know, knew Gurdjeev, and,

has studied.

as much as a goodie for most of his life. I was a professor, or was a professor at a Swiss university.

But he didn't know anything.

So, you know, the question is.

You know, these things are discovered by getting groups together. It's not me that's discovering these things, it's the conversations that raise the,

The notes that we actually make.

So, I thought about it in depth as to whether it's right to publish all of this, and I came to the conclusion, if I don't publish this, this book is going to go unknown by anybody, because it's too goddamn hard for most people.

It's too hard for an individual, so we need a group in order to kind of get any handle on it.

And right now, with this group, and the group we have in Wednesday afternoon, we have an extraordinary set of what I would query, from my perspective, an extraordinary set of minds.

who, Are capable of making, excellent observations about

details. I'm... I'm taking them down. You know, I take a transcript of every meeting.

And, I published the transcripts on the webpage.

And you can see from the comments that this is, you know, I'm the editor of all of this, and there are various notes that I'm making.

that have come from other meetings or other discussions and so on and so forth, but this... this is not my work. This is my, editorial. I'm a compiler and an editor of this, I'm not the author of it.

And anyway, that's you not talking about that. We're supposed to be having a reading, aren't we?

Stefon: No.

Robin: Unless anybody's got any other... any other questions.

Stefon: a quick answer... question with a quick answer. Do you believe that you made it more accessible, for people with the... due to the capacity to absorb?

Because of the denseness.

Do you feel that you, you... You added something that

Made it a little more accessible.

Robin: Oh, yeah, well, look... On page 15,

the whole key to the tales is actually stated in good its usual way, so you don't actually really properly understand what he's saying.

Stefon: Yeah, yeah.

Robin: But, on page 15, he talks about mentation by form, and mentation by thought.

Right? And that's the key to the tales. And mentation by thought requires people to change their vocabulary in the sense of change the meaning that they assign to things.

And reading the tales is partly because it's written with the grammar of association. Gerdieff actually states that somewhere, or is it orange? One of the two states those somewhere.

He's actually putting in your head ways to understand specific words so you can understand what is being said.

And the notes are actually, in one way or another, feeding that.

Stefon: So the notes are really quite valuable... valuable.

Robin: In you trying to actually formulate within your own psyche the meaning of, I don't know, the word Zono Traga.

Now, what does it mean?

No, and, as you go through the tales, it's really quite an interesting thing in various ways. I mean, I do get special

reward for doing this work, rather than anybody else doing it. I get to see

I get to see how good you've...

use of allegory is completely different to anything that I've ever seen before, allegorically. And, you know, there is the allegory, for instance, of the Conference of the Birds, and there is the allegory of, many of Shakespeare's plays, and there is the allegory of the, the Gospels, the New Testament. So, you know, we already have examples of allegory.

But Gerjeev's use of allegory is different, and people have to get, in one way or another, get in tune with it.

And where Gurdiev is different, all of those other things are actually easier.

And the reason that they're easier is that they only focus, at worst, on two separate things.

Well, it's Guidev focuses on multiple cosmases, and he trips between them, one and the other.

And something that makes sense in one cosmos doesn't make sense in another cosmos.

For instance, if you want to talk about the way that human beings reproduce, well, it's

Sexual reproduction is how we would describe it, but here he calls it as Keschat Martian.

Reproduction, which means there are two halves coming together to make a hull.

The... When the Earth... Gives birth to the moon.

Right? That doesn't happen by sexual reproduction.

We... it's taken me a long time to investigate exactly how such a thing does happen. But it happens more in the way that a hydra can reproduce by budding.

A planet can bud a moon into existence. That happens.

And it does appear to be what happened with our Moon and the Earth, because the correspondence between

the, rocks of the moon and the rocks of the Earth indicates that the moon came from the Earth. It wasn't captured as it flew by.

Which is an idea that someone suggested, but isn't... isn't the case.

So, you know, he talks about the birth of the moon, and he's talking about, and he mixes sexual reproduction with, the actual way a planetary body like the moon is created.

I mean, he... he... if that was the only case, but he does... he doesn't... he... he goes from

cellular cosmos, to human, to the cosmos of humanity, to the cosmos of great nature, to the cosmos of the solar system, to the cosmos of the sun, to the cosmos of the,

of the galaxy to the cosmos of the Absolute and the Sun Absolute. And he's dancing between many, many cosmases.

And nobody did this.

Stefon: Hmm.

At the, the level of confounding being compounded, perhaps reading the notes, readings, will kind of jiggle things a loose. Thank you very much, Robin.

Robin: Okay.

Anyway, it's my turn to read, and I've already... we've already spent half an hour with just me wittering off.

For instance.

It would give me personally great pleasure to talk with you about contemporary ships in general, and about our ship in particular.

Very many new things, of which I still know nothing, have been done in this field during my absence from these parts.

For example, in my time, these big trans space ships were so complicated and cumbersome that it took almost half their power to carry the materials necessary to elaborate their possibility of locomotion.

But in their simplicity, and the freedom on them, these contemporary ships are just embodiments of blistokina.

There is such a simplicity for beings upon them, and such freedom in respect of all being manifestations, that at times you forget that you are not on one of the planets.

So, my dear captain, I should like day much to know how this boom was brought about, and how the contemporary ships work.

But now go and make all arrangements necessary for the required stopping. And then, when you are quite free, come to me again, and we will pass the time of our unavoidable delay in conversation useful for all of us.

When the captain had gone, Hussein suddenly sprang to his feet and began to dance and clap his hands and shout, Oh, I'm glad, I'm glad, I'm glad of this!

Beelzebub looked with affection on these joyous manifestations of his favourite.

But old Ahun could not restrain himself, and, shaking his head reproachfully, called the boy off to himself. A growing egotist.

Hearing what Hahun called him, Hussein stopped in front of him, and looking at him mischievously, said.

Don't be angry with me, Alderhoon.

The reason for my joy is not egoism, but only the coincidence which chances to be happy for me.

You heard, didn't you? My dear grandfather did not decide only just to make a stop, but he also promised the captain to talk with him.

And you know, don't you, that the talks of my dear grandfather always bring out tales of places where he has been. And you know also how delightfully he tells them, and how much new and interesting information becomes crystallized in our presences from these tales.

Where is the egoism?

Hasn't he himself, of his own free will, having weighed with his wise reason all the circumstances of this unforeseen event, decided to make a stop which evidently doesn't upset his intended plans very much?

It seems to me that my dear grandfather has no need to hurry. Everything necessary for his rest and comfort is present on the carnage.

And here also are many who love him, and whom he loves.

Don't you remember, he said recently, we must not oppose forces higher than our own, and added that not only one

that not only one must not oppose them, but even submit and receive all their results with reverence, at the same time praising and glorifying the wonderful and providential work of our Lord Creator.

I am not glad because of the misadventure, but because an unforeseen event issuing from above has occurred, owing to which we shall be able to listen once more to the tales of my dear grandfather.

Is it my fault that the circumstances are by chance most desirable and happy for me?

No, dear Ahun, not only should you not rebuke me, but you should join me in expressing gratitude to the source of all beneficent results that arise.

All this time, Beelzebub listened attentively and with a smile to the chatter of his favorite.

And when he had finished, said.

You are right, dear Hussein, and for being right, I will tell you, even before the captain's arrival, anything you lie.

Upon hearing this, the boy at once ran and sat at the feet of Beelzebub, and after thinking a little, said.

My dear grandfather, you have told me so much about the solar system where you spent so many years, that now, perhaps, I could continue, just by logic alone, to describe the details of the nature of that pecunior corner of our universe.

But I'm curious to know whether there dwell three-brained beings on the planets of that solar system, and whether higher being bodies are coated in them.

Please tell me now just about this, dear grandfather, concluded Hussein, looking affectionately up at Beelzebub.

Yes, replied Beelzebub, on almost all the planets of that solar system also, free-brained beings dwell, and in almost all of them, higher being bodies can be coated.

Higher being bodies, or as they're called on some planets of that solar system, souls.

A rise in the three-brained beings breeding on all the planets, except those

before reaching which the emanations of our Most Holy Son Absolute, owing to repeated deflections, gradually lose the fullness of their strength, and eventually cease entirely to contain the vivific power for coating higher being bodies.

Certainly, my boy. On each separate planet of that solar system, also, the planetary bodies of the three-brained beings are coated and take an exterior form in conformity with the nature of the given planet, and are adapted in their details to the surrounding nature.

For instance.

on that planet on which it was ordained that all we exile should exist, namely the planet Mars.

The three-brained beings are coated with planetary bodies having the form.

How shall I tell you?

A form like a karuna. That is to say, they have a long, broad trunk, amply provided with fat.

And heads with enormous protruding and shining eyes.

On the back of this enormous planetary body of theirs are two large wings, and on the underside, two comparatively small feet with very strong claws.

Almost the whole strength of this enormous planetary body is adapted by nature to generate energy for their eyes and for their wings.

As a result, the free-brained beings breeding on that planet can see freely everywhere, whatever the Caldazak tea.

And they can also move not only over the planet itself, but also in its atmosphere, and some of them occasionally even manage to travel beyond the limits of its atmosphere.

The free-brained beings breeding on another planet are a little below the planet Mars, owing to an intense cold air, and covered with thick, soft wool.

The external form of these three centered beings is like that of a twosa.

That is, it resembles a kind of double sphere, the upper sphere serving to contain the principal organs of the whole planetary body, and the other, the lower sphere, the organs for the transformation of the first and second being foods.

There are 3 apertures in the upper sphere opening outwards.

Two serve for sound, and the third for hearing.

The other, the lowest sphere, has only two apertures, one in front for taking the first and second being points, and the other, the back, for the elimination from the organism of residues.

To the lower sphere are also attached two very strong sinewy feet.

And in each of these is a growth that serves the purpose of fingers with us.

There is still another planet, a quite small one, bearing the name Moon in that solar system, my dear boy.

During its motion, this particular... sorry, this peculiar little planet often approached very near to our planet Mars, and sometimes during whole cop nodes.

I took great pleasure in observing, through my test guano, Tuscano means telescope.

In my observatory, the process of existence of the three-brained beings upon it.

Though the beings of this planet have very frail planetary bodies, they have, on the other hand, a very strong spirit.

Owing to which they all possess an extraordinary pers... Perseverance and capacity for work.

In exterior form, they resemble what are called large ants, and like these, they are always bustling about, working both on and within their planet.

The results of their ceaseless activity are now already plainly visible.

I once happened to notice that during two of our years, they tunneled, so to say, the whole of their planet.

They were compelled to undertake this task on account of the abnormal local climatic conditions, which are due to the fact that this planet arose unexpectedly.

And the regulation of its climatic harmony was therefore not prearranged by the higher powers.

The climate of this planet is mad.

And in its variability, it could give points to the most highly strung, hysterical women existing on another planet on

Another of the planets of the same solar system, of which I shall also tell you.

Sometimes there are such frosts on this moon that everything is frozen through and through, and it becomes impossible for beings to breathe in the open atmosphere, and then suddenly it becomes so hot.

There, that an egg can be cooked in its atmosphere in a jiffy.

But only two short periods on that peculiar little planet, namely before and after its complete revolution about its neighbor, another planet nearby.

The weather is so glorious that for several rotations, the whole planet is in blossom and yields the various products of their first being food, greatly in excess of their general need.

During their existence in that planet... in that peculiar intraplanetary kingdom, which they have arranged.

And where they are protected from all the vagaries of this mad climate, inharmoniously changing the state of the atmosphere.

Nearest to that small planet is another, a larger planet, which also occasionally approaches quite close to the planet Mars, and is called Earth.

The said moon is just a part of this Earth, and the latter must now constantly maintain the Moon's existence.

On the just-mentioned planet Earth, also three-brained beings are formed, and they also contain all the data for coating higher being bodies in themselves.

But in the strength of spirits, they do not begin to compare with the beings breeding on the little planet aforementioned.

The external coatings.

So, aforementioned, the external coatings of the free-brained beings of that planet Earth closely resemble our own, only, first of all, their skin is a little slimier than ours. And then, secondly, they have no tail, and their heads are without horns.

What is worse about them is their feet, namely, they have no hoofs.

It is true that for protection against external influences, they've invented what are called boots.

But this invention does not help them very much.

Apart from the imperfection of their exterior form, the reason also is quite uniquely strange.

there being reason, owing to very many causes about which I may also... so...

Which also, I may tell you, sometime, has gradually degenerated, and at present time, is very, very strange and exceedingly peculiar.

Gelzebubov would have said still more, but the captain of the ship entering at that moment

Beelzebub, after promising the boy to tell him about the beings of planet Earth on another occasion, began to talk with the captain.

Beelzebub asked the captain to tell him first who he was, how long he had been captain, and how he liked his work.

And afterwards, to explain some of the details of the contemporary cosmic ships.

Thereupon the captain said.

You're right, Reverend. I was destined by my father as soon as I reached the age of a responsible being for this career in the service of our endless creator.

Starting with the lowest positions on the trans spaceships, I ultimately merited to perform the duties of captain, and it is now 8 years since I have been captain on the long-distance ships.

This last post of mine, namely that of Captain of the ship Carnock, I took, strictly speaking, in succession to my father, when, after his long years of blameless service to his endlessness in the performance of the duties of Captain from almost the very beginning.

of the world creation, he had become worthy to be promoted to the post of ruler of the solar system Kalman.

In short, continued the captain, I began my service just when your right reverence was departing from the place of your exile.

I was still only a sweeper on the long-distance ships in that period.

Yes, a long, long time was passed by.

Everything has undergone change, and it's changed since then.

Only our Lord and Sovereign remains unchanged.

The blessings of Amenzarno on his unchangeableness throughout eternity.

You, your right revenus, have condescended to remark, very justly, that the former ships were very inconvenient and cumbersome.

Yes, they were then, indeed, very complicated and cumbersome. I, too, remember them very well.

There is an enormous difference between the ships of that time and the ships now.

In our youth, all sorts of chips, both for inter-system

And for interplanetary communication, we're still run on the cosmic substance.

as I kill more magnets, then.

Which is a totally... is a totality consisting of two separate parts of the omnipresent Okidano.

And it was obtained... it was to obtain this totality that just those numerous materials were necessary, which the former ships had to carry.

But these ships did not remain in use long after you flew from these ports, having soon thereafter been replaced by the ships of the system of St. Bonoma.

Ronald: I was, caught by the beginning... in the beginning of this reading, Hoon accusing...

a Hussain of being a growing egoist, which is sort of a bookend to the very last

Page of the tales.

Other than the last chapter passed the tales.

Of egoism being... completely central to...

How we can now save ourselves.

The reason Ahun brought up egoism in regard to the clapping and cheerfulness

I think it's... it was sort of easy for me to understand why he would go there, but at first I took it as curious, and we then spend a couple pages of Hussein describing in detail why it isn't egoism, which I really need to read more, because his response It's complex, or at least it didn't...

didn't seem to me to be a defense against the accusation of egoism, but Gurjiv loves his response and gives him a chance to ask a question, which is very reminiscent of the very last chapter of the entire book.

And it, again... it, again, similar to the last chapter, it...

draws a contrast between Ahun and Hussein,

Hossein appearing to be in line with things that please... Beelzebub.

and Ahun Knot. So, as I say, I need to... I need to look more deeply into

How egoism was injected into both the accusation and the defense, but it really... I was pleased.

To see that it opens up...

The topic of egoism so... so early.

Rod: I thought the, the first section where, where I think Hussein is.

defending himself from that. It... it... Read to me as, making use of... circumstances to... to work, that... that he...

He talks about how he's making use of the

Of what Beelzebub tells him, the tales.

And how they crystallize.

Within him.

And then he talks about... thanking... The higher forces that... Intervene, too.

That, that he has to submit and, and sort of...

work with them, in effect, I think.

And also, I wondered if that...

Tied in, or it seems related in some way, maybe.

to... just earlier, where Bill Zubab talks about

How the ships are so wonderful now, and...

They are the embodiment of bliss, Doctor now, which I don't know what it means, But...

Presumably is related to a blissful feeling of some kind.

Robin: Well, I mean, partly in response to what Ronald was saying is, repeating theme throughout the tales, where good places you in the position to try to understand something.

and creates parallels and contradictions. It's just... The way he works.

It doesn't... You can say there's almost nothing that Gerdiv says particularly definitive.

About humanity other than... That they are, in one way or another, degrading.

They're heading down.

Descending, you could say.

But he doesn't... Particularly...

And he doesn't particularly... Push any blame in any direction for anything.

It's kind of... it's a very strange... Position that he holds.

E.

He can be critical, but they...

he doesn't seem to blame. So, you know.

We're... in terms of what you were saying, Ronald, is we've got this problem of trying to work out

Our attitude to egoism.

And it's a very difficult thing, because, you know, fundamentally, if we're going to be honest about ourselves.

We are unavoidably egoistic.

You know, no matter how we might, in one way or another, try to

Externally consider, or even internally consider, other individuals.

That's just our mechanisms.

You know, and in one moment, our egoism is likely to claim, I don't know, credit for anything it does well in that sphere, you know, so...

We are a strange thing.

So there's that. Now, in terms of what Rod just said, We're stuck with the problem.

of trying to work out what spaceships actually are. They aren't spaceships, actually, they're trans spaceships.

And we've actually got to work out what they are.

And quite clearly, They have nothing to do with...

Our normal idea of spaceships, because the... Damn.

The description doesn't correspond.

John: Would the, the spaceships be looked upon as ways to God.

There's a spiritual way, and there's...

Is that... is that a possibility?

Robin: I think it's a likelihood. I mean, in the general sense, I think that's completely correct, but of course, we have to be trying to be specific so we get some meaning out of these spaces.

John: Yeah, that's fine.

That, you could say, perhaps, That any particular movement

Like, let's say, Catholicism. Well, Catholicism isn't a single thing, it's a multiple of things.

But there are various, let's say, techniques. There are various,

things that are done in Catholicism that are supposed to, in one way or another, be for the benefit of the soul, like confession, for example, and prayer would be another example, and so on.

So, I don't think a spaceship... I don't think Catholicism's a spaceship, but certain kind of...

Techniques that, in one way or another, raise our level.

Might be.

I was struck by something recently that is...

It's, you know, it's outside the work, so it's,

It's a line of activity I've been following, which is the Wim Hof breathing. Does anybody else do this?

Wave your hand if you do. You don't, right? Okay.

John: Nope.

Robin: It's, there's a technique.

And it has an effect.

And one of the effects that it has is something that we in the work are actually interested in.

And that is that the breathing helps you control emotions.

This isn't... by the way, this isn't me, repeating someone's theory. This is clear.

this is something that, if you do this, then you get into control of emotions, in a way. I'm not saying complete and absolute control of all emotions, but actually, you are, in one way or another, better able to control, emotions than, for example.

people I meet within the world.

So this is kind of interesting to me.

We have...

there are a lot of techniques, and we could all probably throw in various things we've encountered, and some of us would have encountered different things to others. So, you know, some of us, let's say, for example, have experienced psychedelic drugs.

Some of us have experienced various kinds of meditation, some of us have experienced Mantra meditation.

some of us have, in one way or another, done breathing exercises, like the Wim Hopk breathing exercise, or also,

what's called the 478 breeding, which brings about change of state. It actually brings about change of state. It's not.

This isn't something that, oh, I saw a video and it said that that happened. This is something that you do it, and you understand that it makes a difference, a difference in you.

No, we are, in one moment told... Indicated to us.

And we discover by our own observations that we are mechanical.

Stefon: I had, I thought I was unmuted, but I had asked John, could he elucidate to any characteristics that led him to this, perception of the spirit, the, the ships. I'm very interested in the spirit. Troll.

aspect of... the teachings.

Am I still muted?

Robin: No, you're not muted, you're... Oh, okay.

I don't have a nice.

Stefon: I didn't mean to put you on the spot there, John. If I did, please forgive me.

John: No, that's okay. You look... I don't know why, but you look like you're laying on your side, Mike.

Stefon: Well, I'm charging the battery.

John: Aw, and I'm on the phone.

Stefon: But I definitely am off-kilter, generally.

I'm really tilted.

I think... I'm not... I think it was related to...

maybe it's not related, but it's... in my brain, it's related. Page 61.

Where it talks about where souls... can arise...

And it's... they can only arise if they have the, you know, deflections of Most Holy Son Absolute. If they're too far, there's many deflections, they lose their power.

And I was sort of looking at it, this idea that we... not from BLC pumps towels, that's for sure, but maybe it is related, this idea of, sort of, people

Looking out in the other solar systems, and

You know, finding other planets where there's a possibility of life.

And I'm sure everybody knows about the Goldilocks zone, and if they're not too far from the sun, a certain type of sun, not too... not too hot, not too cold, and they're in an area where life can happen, which we happen to be on one of those.

And I was looking at, like, the connection with that, that we're on a planet where there is the possibility of these higher being bodies to arise.

I don't know whether any of that makes any sense, but... It was a try, anyway.

Stefon: Well, what resonates in what you're sharing is that...

It's not so much the planets, or the ships, the, that are not really for transportation, but allegorically.

alluding to... Aspects of our own psyche.

our own emotions.

You know, somehow it just keeps drawing me back to... that's what it's heading towards. That's what it's trying to, get us... get me to... to be aware of.

These aspects of... Myself within the being.

The essence, the light.

And not necessarily I call it the cracks and the crevices of...

you, you know, I've recently came,

Aware of a certain term. Analysis paralysis.

And I think it was,

one of the philosophers that, I think it was Kierkegaard, you know, and that what you're saying is that within this over and analyzing.

The gist that's very obvious gets lost.

that it takes a simple mind. And the allegory... allegorical when I relate that to the Bhagavad Gita,

Upanishads, and various books, from way back.

It's... it's about spirituality, it's about the inner world. It's all about that.

But it's using terms that we can...

It's using language that we can utilize to get to that point, but the normal

meaning of this language is not within this realm that we're talking about. So it's like stepping out of... like he says, if you want to find yourself, lose yourself.

Another guy said, if you want everything, you have to give everything up. So how do we, you know, get rid of this baggage that causes us to get caught in the cracks and crevices, and be able to ascend?

In simplicity, with simplicity, And then just kind of flow, as opposed to this grueling

This grueling task of trying to deduce, decipher.

It makes it so hard to, uncover and discover.

John: I know they'll see part in In Search of the Miraculous, where Gerdiev says to Yuspensky that we're born in a very, sort of, remote and difficult part of the solar system, and we could have been born somewhere better.

The other thing, the analysis paralysis, I had a friend, and that was his chief feature.

He knew everything, and yeah, it was given us that, and...

He could talk very well... exceptionally well, and he knew everything, but when he came to doing the tiniest thing, he was...

Like, banging an owl in, he couldn't... he couldn't manage it.

Stefon: I think that's...

John: You could tell you how to do it, though.

Stefon: I think that's a... that's an outcrop of the ego.

that's... that's sublimated, but it's something there, so it just goes on and on. They... they... they babble, yeah. The, it's... it's like...

putting too much clothes on in the summer. It's just... it's hot, you know, put on some shorts. You know, we don't need so much on top of it, or wearing a costume, a Halloween costume.

When it's not Halloween? You know, what's inside? What's the essence?

What's the common denominator?

what's the skinny of it? You know, I often wonder, you know, when, Robin, when you're talking about writing this, it's... it's...

300 pages on 56 pages. I mean, is there a way some... at some point, even though we have to

relearn words and...

Is there some way that there could be more of a flow? Because at the end of your reading.

I could just feel the confounded... I mean, it's just... it just... it's the elephant in the room, and I'll say it because that's the way I am. You know, it just kind of deadens the brain. It deadens the perception because it just is so dense, and it goes from one to the other, and it's hard to grab it.

It's just, you know, and I know it's because I only have half a brain left from all that I've done in my life, and only command over a quarter of that.

But I'm trying.

I'm trying to grasp it.

And just... trying to find a way that it... There's a flow.

Robin: It's, meant to be difficult.

Stefon: Yeah, I got that.

Robin: If it was possible for it to be simple, it would be simple.

Gurdv came to the conclusion that if it was simple, it wouldn't work, so it had to be something where people had to make particular kinds of effort.

Stefon: Yeah, I appreciate that. It's quite possible, if you like, to complain about the effort you made, but that's like...

Robin: He's beyond our pay grade. We haven't got any ability to criticize good youth.

Stefon: Well, with...

Robin: I'm more.

Stefon: Robin, Robin, please, don't, don't... it's not a criticism. I'm speaking about...

What my experience is, which is very limited in it.

Robin: Justin, you know, I'm... One thing that you should be grateful for, isn't it?

Stefon: I'm here. I'm here, and I'm here, and I'm open-hearted, open-minded. Maybe he overdid it a little bit? And it's not a criticism. We could talk about things in a dialectic, you know...

Robin: know him, so we have no idea whether he did or didn't do any particular thing. We don't know him.

Stefon: We have it before.

Robin: Trying to speculate, because you're speculating beyond your pay grade.

Stefon: No, no, I'm looking at what he... what... when we read this, I'm... I'm... I'm here, present, a thousand percent, and this is what I'm referring to. I'm not saying what he said, or he... I'm saying, did it have to be that hard?

And can we make it easier?

Robin: you're not home.

Stefon: Welcome. Alright. Alright.

Okay.

Robin: No one got any comments about the strange beings on these planets that he talks about.

John: I suppose I... I was looking at this inasmuch as that

He's sort of dropping hints as to...

How we're to work on ourself, that one...

One creature is very busy, and it does lots of things.

And another one is... is, like, very... a very solid...

Person, or a very solid animal that... that sort of isn't... isn't...

Just pushed around by external influences, and...

And each one is a possibility of a hint.

From how we should conduct ourself.

I'm sure there's other ways of looking at it, no.

Robin: No, I think you're on the right track. I think that's, I think that's very good.

You're giving me thoughts that I hadn't had.

John: Once again, like this. Oh, I'm sorry, yes.

Stefon: No, I said thank you for that, John, because...

John: Okay, totally.

Stefon: Yeah, yeah.

John: I was also thinking about, like, these three brains that...

like, the solid base one seems like the... the body, I suppose, and then, you know, there's a very active one, and they equate to the...

The head, heart, and hand of a human being.

Stefon: Hmm.

So, Robin, if these are, let's say, 3 aspects of our psyche, or our being, our personality, and there's a solid aspect.

Is it to direct more and try to enhance that, and that will diminish the other ones that tend to be

fragmentative and scattered?

An exercise, or... is that with... something there?

Robin: loop?

Stefon: Would you like me.

Robin: He's mentioned three. One has wings, one buries itself in the ground. I mean, this is what... Mmm.

John was saying, which I... it makes me think that he's talking about the three centers, but I don't know that.

The one with wings would be intellect.

John: Yep.

Robin: The one burying itself in the ground would be the moving center, so the other one, presumably, is in that one.

Stefon: And there's only 3? Is there one that might be of the Spirit?

Robin: And the three centers are functions, they've got nothing to do with what a spirit is.

That functions like your liver, or like your kidneys, or whatever, that function.

Rod: But there are others as well. We'll... we'll... we will learn. The ones on Saturn, for example, we're going to...

come across. So he's just talking about 3 examples, it seems, from different planets.

He doesn't mention what the other planet is, he talks about Mars and the Moon.

But then he says, just another planet near Mars or something.

Stefon: Which is cold. He mentions that it's cold.

Robin: And that's probably the key.

Because the sun neither lights nor heaps, comes later, but it's saying the same thing.

I think, you know, there's probably a link there?

It's... it... it's particularly the problem of, Humanity at the moment that... That the emotional center is...

almost inoperable.

Except at the mechanical level.

There's another piece It always struck me as...

sort of good GIFs, sort of...

laughing at us and making... poking fun at us. And that's where, on, page 62, where he talks about the Tesco Anno, and then you look at the back... bottom of the page, and the Tesco Anno means telescope.

Now, I think there's probably about another 200 words in this book that are not They're not known in any other language. But he hasn't done that in any of the others, has he? And Tuscaro is pretty easy to pick as a telescope.

But when it comes to the others, Whoa.

Robin: Actually, I did an analysis a long time ago, but it was like... Every single invented term He also gives you a meaning in the English language.

It's every single one, except there was one exception, I think, but every... all the rest.

He has, in some way or other, given you an equivalent in the English language.

But the... the tendency, when one... in one manner, manages to decode any of these, created words.

One begins to understand is the reason he created them is we don't have words for what he's talking about.

So, Tuscano.

In my opinion, the ending, UANO, means it's a sacred act.

There's nothing about a telescope that's sacred.

So, Tesquana probably has the meaning of being present and observing something, and by that... by that, you're able to see it far more closely than you would be able to see it otherwise.

If you see it with your mechanical attention, then you don't really see it at all.

Stefon: I remember at another meeting, we had come up with something, if I recollect correctly, that the telescope alluded to introspection.

That's actually... I mean, here's the,

The problem that we're all going to suffer from throughout the hell of the book.

The universe that we perceive and believe in.

is inside.

It isn't outside.

We receive various foods from outside, one of which is a set of information in one way or another.

But the universe that we construct, that we have a model of, is within us. That model belongs

inside us. And my model's not the same as yours, or in yours and mine are not the same as Rod's, and so on and so forth. We're all different.

So when we're actually talking about something external, we have to be very careful.

To distinguish between the actual externality.

And our opinion of it, which is our model of it, which is something within us. And we have to make those distinctions. And that's part of the work.

to do that isn't anything that we can avoid doing. Unless, of course, we want to remain known more intelligent than we already are, I guess.

So that's a problem.

Stefon: The thing you read right at the beginning, about... that we... a receiver receiving that which is from outside of us. And that ties into right where we're at right now.

And I had a question about that then. If we could,

move that around a little bit. There's... we experience what's outside of us.

And then there's a certain aspect that what we're experiencing

is emitting from within us, and that's what causes our perception, is in quantum physics, that's what they talk about, is that to some degree.

we're experiencing that which is within us. And that's what we're talking about right now, too, to a degree. I understand, Robin, and I'm not trying to make any assertions here, say this is what it is, but within the,

dialogue here as we talk about it. Okay, it's difficult, and this is good, and we're not supposed to figure it out, but every once in a while, it is nice to be able to have a semblance of connecting some dots

They're not necessarily looking for sense, or to bring the meaning of it, or what he said, or what he didn't say, but that we can nourish ourselves and each other within this journey.

In this galaxy of our... our being.

Robin: One of the impacts on me of the tales?

Is that every now and then, it delivers insights that really are beyond my capability of creating myself.

And I expect that that, with the right level of effort from anybody that reads it.

That they will experience the same.

Stefon: So that's the end.

Robin: Sorry, what was the question?

Yeah, is that the ends, in other words? You have the means and the ends, right? Is that the, what... what can be derived here? Is that... that's it?

Robin: Don't do tales as a means of working on yourself.

Right.

The outcome of working on yourself, if it's effective, is that you learn things, you become different than you were before. There is parts of you change.

The tails is a particular way of working on yourself, just like the movements is.

Just like trying to understand objective sciences, these are separate, if you like, activities where one can work on one cell.

It's the reason we need groups, is that we aren't... it's like the Japanese say, which is.

You might be smarter than any one of us, but you're not smarter than all of us.

And that's why we work in groups.

Because the group is smarter than any of the people in it.

Stefon: A little while ago, you spoke about we're all different, and you know, we see it different, but for some strange reason.

I feel an extra kinship to you, John, with what you're sharing, and what you're sharing is resonating within me. Not only the words, but there's something there, and I want to thank you for that, and you're perfectly right, Robin. This doesn't happen alone.

That's why I come here.

No matter how baffling it is sometimes, and how challenging, I do benefit greatly.

Greatly. It has shifted my way of being and seeing and experiencing.

So it is enhanced.

But I dig a little deeper, and I don't mean to... I hope... I'm sorry that I appear, unappreciative.

Because it's the opposite, or that I know more, or that I'm trying to say what Gajee said. I'm just one that, I'm an excavator.

I don't want to get down to the bottom of it. I want to understand it.

I just don't want to talk it. I don't want to skate on the surface. I wanna... I want to jump in, and that's what I'm doing.

And I thank y'all for inviting me into the pool, and thank you for the fact that it has water in it.

Robin: There is the details of the captain of the ship.

The captain of the ship is... suspiciously close to Pagossian.

So, it would be necessary to read

the, Meetings of Remarkable Men chapter on Pagosian to get some idea.

But I think that there's overlap in this.

But there's, a specific... implication.

If the captain of the ship is Pagassian.

Than the captain of a ship.

Which is capable of doing these things.

Is moving centered, because...

Pregossian represents the moving instinct of placenta. Without a shadow of a doubt, that's the case in the

In the meetings room, remarkable man.

So there's the possibility that when he's talking about what the captain of the ship has to do to

2... Direct the ship into the right...

Planet, let's call it Planet for the moment.

No, it's the moving center that has to do that, moving succinctly.

Stefon: Hmm.

Robin: This becomes more of a discussion when we go on to the next two readings.

Rod: But he... he does talk about the first... Ships.

And that they worked with.

what I take to be electromagnetism.

Robin: Yep.

There's a word that looks very much like that.

Made up of two parts of the...

Okidanok, but leaving out the third part, so sort of... One.

Take that to be sort of, like, plus and minus, but not the neutralizing.

Robin: I think that's entirely correct.

Rod: I'm also interested a little bit. I wondered, I don't know if it's coincidence, but the way that he says that the bulk of the... those ships was the equipment.

necessary, too.

obtain the fuel.

And that sort of...

Connected a bit with the... the woolly...

beings that... that look like Cussox, because their... their bottom half It's all about processing food.

And the top half is... I guess the sort of sensory.

part of the gang.

Robin: You see, when we go on to the chapter that introduces Gurner Harock.

We realized that his experiments involved two parts of Okidano.

And I don't really understand sufficiently.

John: In order to...

Robin: definitively say.

Anything, however.

Okay, do not, the term breaks down into...

That which gives soul, or that which gives spirit.

That's what the word means.

Alcadanoff is something that, inevitably.

Is part of the conception of any cosmos.

So, it could be viewed as a particle of the absolute.

But this... I'm talking theory here, I'm not really talking about I know this to be the case, it's just that I look at it this way, and I haven't found any other ways of looking at it.

Now, if you actually look... The way that plasma behaves.

There's a very good reason To distinguish between...

The activity of plasma and electricity.

Because electricity, as we understand it, consists of... Movements of electrons.

Or alternatively, Movements of positively charged particles, whichever way you want to cut it.

That's our... Understanding of electricity, but the... Understanding of plasma.

Discharged particles, whether they be subatomic, atomic, or molecular.

Like, for instance.

DNA is a charged particle. It's just a very long molecule, which is actually, if you would roll it, it's

about 6 foot in length.

But it's actually a charged particle.

And I'm just giving you an example, but...

For him to use a different term in order to describe the use of positively and negatively charged things.

actually is sensible.

But we didn't know this 10 years ago.

It's only last 10 years that plasma's become an area of... Significance for that.

That he probably knew.

Stefon: So, Ron, the thing you said about the, two, It gives way to one.

And then, Robin, you said that's... that seems to be correct. When we come upon something like that.

Perhaps to make it a route from which we

Elucidate from that within the text.

that it, it... Creates a certain graspable

Experience, and being able to culminate into

To put it together in a way.

It's like a gem, or an oyster. It has the pearl, and then you break it out and make the necklace.

That, you know, it was something there, and then we moved on, but...

I think perhaps more could have been derived

through elaboration on it, and elucidating, like when I asked John, you know, when he got that inspiration, or that insight, or that thought, what was happening there? And then an exploration happens.

Because sometimes, for me, I'm a lot slower than

than things go. So when they go faster, and these things aren't elaborated on, or explored, uncovered to discover.

you know, then I get more lost. This is just my own, court of a brain doing the best that it can.

But it seemed like there was something there that, there was more to that.

Than just the encapsulating of it in and of itself.

What it seemed to mean.

You know, in the larger context, there was something around that.

I hope I'm not, sharing my confusion and confusing.

Yo.

But there's something there that... There's more.

Rod: When he's talking about these creatures from different planets, he uses these terms, like... the creatures on Mars look like.

Karunas?

I think.

Yep.

And... And he says that... they have good eyes.

And they can... they can see... whatever the Caldazzakti.

Which I don't know what that is, either.

And then for the other beings on the other planet, he says that they look like two socks. Two souks.

I was just wondering if anyone had any clue.

As to what those things might mean.

I mean, I tend to fill in the blanks. So, I think, well, Caldar Zakti... Maybe that means... darkness, or... Foginess or something.

Michelle: Darkness.

Rod: That might fit in.

But I'm wondering, is he using that to draw attention to me doing that?

Stefon: Right now, I have an overwhelming sense of moving through the cosmos in areas that no telescopes have covered yet.

But I don't feel lost.

Ronald: The, general conversation... the general description of the planets and the beings, Made... one of the points was that they're adapted to the, planet that they exist on, and it describes the various ways that they are, and...

I couldn't help, especially when he mentions the quality of our skin, that Hussein... what Hussein takes away from this is that we're slugs.

And the entire conversation, then, where

Beelzebubov says, oh, God, don't say that! You can't believe how they treat people who would insult them in such a way. It isn't the core of what's going on in this chapter, but it did... it made me chuckle, as to where this will eventually lead.

Robin: Yeah, I agree.

The... the Calzac Zaki, or whatever it is, is, is actually daylight.

It occurs later, but spelt differently, and he... the reason he's broken it down like that is probably to help people.

Try, in some way or other, to decode what he's saying.

Stefon: Hmm.

Robin: It just... it's almost like being given terribly hard crossword puzzles for some of this.

I don't know, it's like... the, Bobby who's in the afternoon.

She does all sorts of investigations into various languages to try and find something that's close to some of these terms.

And then she comes up, you know, things out of Bulgarian and so on and so forth, where...

Maybe she's right, you know.

Why do you think we have boots instead of hoops?

Ronald: Well, it... I mean, one shot at it is that It's meant to...

it's invented in order to protect our inadequately formed natural part, but it doesn't work. I mean, he says it, but...

So...

Adapting our exte... doing things like that, adding boots to the outside of our inadequate shoes is... feet is not evidently the way to go.

Nuh-

Hmm.

Not to cover them, but to experience them in a natural way.

Is that what he's.

Well, I was... I was go... I was going beyond,

the literal sense of it to... there are lacks in our level of reasoning and level of being that are odd in the universe. So we're... we seem to be out of step.

And so, what do we do about it? Or maybe it's Kundeboffer. We were subjected to this grand mistake by a committee.

And, what do we do about it? Well, we don't cover it up.

Stefon: Right.

Hmm.

Hmm.

Rod: There's sort of references... there are references to boots. We... there was one about,

People getting into paradise with their boots on, if you can remember.

And there's a lot about galoshes, which I've never... Understood.

Robin: Which obviously... It's the same. It's... it's the same implication.

So, you know, to understand, just to make clear where this comes from, This comes from the Gospels.

And if you read Morris Nicoll, then he'll point out that In one way or another.

the feet in the gospel.

indicate your... Connection with life.

And the left foot is the part of you that's essence.

That deals with line from that.

Right foot is the personality form that deals with life.

And so you get these statements in the Gospels that if, Thy right eye offends thee.

block it out and cast it from the... it's really the eye of personality.

And if it does offend you, you actually have to change it.

You've got the statement of, damn...

It's the woman that washes the feet of Christ.

the,

mention of galoshes, and the mention of boots, and the mention of shoes in any way, and also the mention earlier when he talks about the soul, which is the lowest fault in man. That's also a connection with the,

Connection with life.

To be in galoshes is to, in one way or another, not be able to sense what's going on.

And to be in boots is the same thing.

The hoofs are part of the body.

Of an animal, and the hooves,

In... in actual fact, in one way or another, they're... they're keratin, aren't they? They're,

Hardened and what you would call dead parts of the body, in the sense that they are not... they don't have any...

Stefon: sensation.

Robin: Any blood supply to them, they just, solid.

That's why you can... Horses, hooves on them, and so on.

Stefon: There's no sensation.

There's no suspension.

Robin: fuel, but they...

Are part of the body, whereas boots are not part of the body, they're a human invention.

Stefon: They got this, brings to mind, earthing.

It's just where people walk barefoot.

for just what we're talking about, but maybe not on such a deep level, to be in touch with the earth, to be connected. So you take all... you take your shoes off and you walk barefoot in the grass, or...

You know, some...

Robin: That will have a particular effect.

Because the grass is negatively charged, and you will actually get negative ions in your body by doing that, so... all of the things aside, it's actually a healthy, activity.

Dad, you said you should earn your living with your left foot.

And by that, he was saying you should earn your living.

With your inclinations, in essence.

Stefon: Hmm.

If you're doing that, you're not compromising yourself.

Robin: You... I think you just have an easier life, because you don't have a...

A struggle with what it is that you do.

Stefon: Right.

Robin: You know, I mean, haven't we all had jobs where it really... we really didn't last very long, and we didn't stay very long, because it really wasn't us?

Stefon: Yeah.

Michelle: May I come back to the question of John, about Chlotzdakti? It's not, as you said, Robin, daylight, it's darkness, it's night, and...

When these beings have good eyes that they can see in the darkness, they have different eyes than we have.

Robin: Well, that's true. They obviously can do infrared or something.

Stefon: Nocturnal.

Robin: Well, the words that appear later on, both of them, the word for daylight and word for darkness is close to this word. It's not the same.

Michelle: Meh.

He mentioned both darkness and night.

And, on another occasion, I have made a drawing of these two souk beings.

And this was... Absolutely!

Stefon: Nice.

Michelle: Really cute.

I'm not good in drawing, as Sandy is. I was just...

doing it like this, and I found, oh, it's cute.

Stefon: Yeah.

Hmm, wow.

Michelle: So, but... even when I'm looking at it, and then I'm... I'm thinking about that...

The positions of our organs and senses and so on are adapted to our environment.

And, and these, these, beings that he is describing, they have other...

Other bodies than we have, because they have different environments from ours.

Stefon: But maybe we could learn about ours from them.

Michelle: Yes, that's, thank you.

Well, this was what I wanted not to say, but that's what I'm thinking, that we could learn also from them, and that we can stay open-minded that

Not our... only our, appearance is... is, or our appearance is not our own, achievement. It's done by the environment.

And it could change as well, when the environment changes.

Sometimes it takes a long time, but it can change.

Stefon: there's an ethnic saying, and the person will be talking, another person will say, I hear ya.

Michelle: Yeah, yeah.

Stefon: When it's a connection.

And the thought becomes, from us, two of us, like what you were talking about, Rob, through two, not as this thought, this third thing, that we can't put a finger... you can't touch it.

But it's a bridging factor.

that leads to... expansion, or... You know, a broader sense.

experiencing.

Wonderful.

Full of wonder.

Michelle: No fuando, yes.

And what it does remind me again is that we do not know enough about our bodies.

Or we do not know how it works, and how the functions are, or why are the functions this way and not a different way, so...

We should also learn about us.

And I think this... these beings that he is describing shows this, that...

We think, oh, that's strange, how is it possible? But do we know about ours? Our bodies?

Not enough.

And I know a lot of people, they do not even sense themselves.

Stefon: They're totally immersed in the outside.

And not experiencing from inside out.

They think everything is out there. And I get caught up there, but I'm slowly trying to pull... pull it back.

you know, when I hear people say, come back to myself.

I'm trying to be aware of when do I step out. When do I fall out? And there's usually some desire, some carrot, something that tantalizes the senses and makes me feel that I will be fulfilled.

And then I come to realize I'm already fulfilled.

But I lose it when I go out there.

Getting the wrong food.

So, Robin, I was curious, I had a question for you. Does it come sometimes when...

On the... as moving forward and moving forward and compiling information, that sometimes a juncture is arrived at.

Where you say, well, oh, wow.

I didn't see that, or I missed something, which caused me not to, you know, to say, oh.

And get a new realization of something that's totally different from what was in the The information, the library of... That's what it was.

Robin: Various... there are various, illuminations that occur with time.

I mean, that's all I can say, because It's... Something that...

I have personal experience of, but I don't know what the experience of anybody else is.

When we come on to the angels, it'll become clear.

the... that there is an awful lot hidden in this spot. Someone asked Gergy about

Isn't the book too hard?

And he said, some people And everybody who reads it will understand something.

But some people will understand a thousand times more.

Well, we have to go from the person that could understand the simple explanation about the Tasuli Kurds, or whatever.

Because there is a simple explanation there.

To someone that understands all of the cross-linking and all of the ideas of this book, Housed within it.

Rod: I think one thing that... I found interesting with this section.

and happens in other places, too, is that it's like he gives an exercise that you can do, and...

And here, I'm thinking about... Where he talks about, we must submit to higher forces.

And... Sort of at the top of page 60.

And it seems to me that that's an exercise that actually Can happen in everyday life.

Robin: Yes.

Stefon: You have an example of higher sources in reference and context of what you... I'm sharing.

Rod: I think just when something happens, like.

When you're waiting for an appointment at the doctors and they're late.

That, that... That time can be made use of, rather than...

being irritated, that sort of thing is what I meant.

Stefon: Okay, yeah.

Wind up in a whole different place than sitting discontented.

Rod: Don't be...

Stefon: Yeah.

Physically.

That's, that's, yeah.

In fact, I did that yesterday.

And it was really nice.

I wasn't perturbed.

Robin: The normal... I mean, Rod's completely correct. The normal behavior of a human being is that the human being is mechanical, and that they exhibit mechanicality from the moment they wake up to the moment they go to sleep.

And... Orange made a suggestion to his pupils that they spend a third of every day pondering.

Well, most people never ponder anything.

I mean, they don't need to, because they're... they're spoon-fed with everything they need to continue, in one way or another, to live the life that they do, and that's... that's...

Clearly what they want, because that's how they proceed.

But there's... the...

Rena Hems, my teacher, said to me that when she was in the line at a supermarket waiting for the cashier to get to her.

She used to do Araja's exercises.

There are a Chanda block of exercises.

So she would do counting exercises, for instance, you know, they're very revealing if you actually do them.

Because, in my mind, as you become aware of what happens when you paralyze the intellectual center, because if you get

If you give it a counting exercise.

that's complicated enough. It can't do anything else.

doesn't have the ability to do anything else. It's completely consumed.

If you do something, like, you can't...

From 1 to 100, but you count in terms of  
199, 298, 397, you count like that.

Then that's just too hard for the intellect to be doing anything else.

Stefon: Hmm.

Robin: So she used to do that in the supermarket queue.

Stefon: We've run out of time.

Robin: I suddenly discovered.

Does anybody have any final words? I'll just say about Tusa.

It's possible that clusok means double sphere, because the word suck in Russian means a branch or a knot.

And the 2 could just be, the English word 2, Tusook.

Or something similar to that.

But that's a possible explanation.

It doesn't fill me full of enlightenment.

So now we won't.

Stefon: we wound up in a flow, and it... I fell out of time and space.

And I thank you all, because you filled my heart.

Thank y'all so much. It was wonderful.

Robin: Thank you, everybody.



## Meeting #010

### US Session Transcript

Speaker 1: Were you all waiting for me? I actually do want to point out at the very bottom here the last line that we read.

Speaker 2: It just struck me. I was following along in the 1931 edition, and there's very, very little change, just a few. Punctuation marks and a few words, but Two things struck me in this last three little sentence paragraphs. In our youth, all such ships Both for intersystem and interplanetary communication were still run. And in 1931 in my youth. So he's taking it away from the immediate personal and identifying with Beelzebub, I think, there, which is not insignificant. In particularly because I think it gets backed up. But these ships did not remain in use long after you flew from these Parts having soon thereafter been replaced by ships of the system of St. Venuma, and again in 1931. But after your flight from these parts, these ships did not remain in long use. I think that's significant that points out A connection between the change in the ships and Beelzebub's departure. And we're not going to find out if there is one or not until the next chapter or two. It looks to me like a hint that that's an important thing. Everything changed after you left the system. All the trans space communications changed after you left the system.

Speaker 3: Maybe?

Speaker 2: We don't like that idea. Let's talk about Hussein. What a beautiful boy. I'm glad. I'm glad. I'm glad. And I'm not an egoist.

Speaker 4: Well, before we move on, I think you said something pretty significant, Sandra, and maybe we should talk I just wanted to gather some quick impressions from others about the difference between those two ships because I'm just coincidentally reading more of the early talks these days, and when I saw this passage, It immediately reminded me of his telling pupils that because we waste so much of our energy We seem to produce only enough energy barely to keep the mach the ship itself running, and are able to produce nothing else for our own evolution. And the analogy between that and a ship that has to carry all this material just to keep itself going seems pretty evident, and especially when the fact that the new design of the ship results in simplicity and freedom. Which are those hallmarks of living in higher places than ourselves? By not wasting so much of our energy on the mechanics. I don't know. It just came to mind as I read this.

Speaker 5: It will mute me so that I think that is the idea Um in the general sense, you know, if you look at the um in search of miraculous, then the the higher you go the fewer the laws. So there is a kind of freedom that um Exists at higher levels. Ultimately, we have to actually determine what the hell he's talking about. It would be nice to know what those ships are, because I have the feeling that they're not spaceships at all. Like everybody else, really. In fact, he doesn't claim that they're spaceships, he calls them trans-space ships.

Speaker 3: And often adds communication to that.

Speaker 5: Yeah, it's like um it's like the Pony Express in the old days.

Speaker 6: I'm not sure at what point to insert this. I don't want to take anything away from the discussion of what these spaceships are, which has pretty much eluded me. for a long time as well. But I'm interested in the captain because Robin has said that Pogassian is the captain. And there's one thing I didn't catch before, but did now. And he's saying something about piloting these ships for about six years, I think it is. It's either six or eight. I think it's six. These words were Or if Goethe

started writing in in 19 Was it nineteen oh four?

Speaker 5: Does it write it right in twenty 2020 and 23 and 24.

Speaker 6: Okay, so six years before that would be the end of his time with Ospensky in the Ospensky group. Not that that's particularly important, but it might be to ascertain something about Bogasian, who is the narrator of what these spaceships are about, or trans-spaceships. I don't know what sense to make out of that, but maybe he's telling us something else that my guess is that he's trying to mend his He's changing his direction for teaching by writing this book. He's changing his direction.

Speaker 4: Could could this this could the space station be um teach teachings themselves with the vehicle for teaching? Why am I getting a sense of such echoes? Are other people in echo when I talk? Okay. I'm going to do something in my sound, so I'm going to shut up for a second.

Speaker 3: Actually, I think it was John's somewhere infiltrated there.

Speaker 4: Oh, okay. Is it normal now? Okay. So the only thing I could come up with, and I'm not sure at all about it, is could the spaceships be the vehicle by which higher influences are reaching us over time. And could improvements in the efficiency of the spaceship somehow be related to Necessary changes in the way teachings have to reach us in order for us to be able to use them. More efficiently. I can't think of what else the spaceships could be other than the teachings if they're, because these are vehicles that are taking us someplace from one point to another. And presumably towards higher places. So, what does that other than influences?

Speaker 7: I tend to agree the interesting part that I found was the Vernoma. Was, I guess, inferring has a root of that gets back to desire or striving for. It got related to love, desire, those kind of issues. So our early ship was our emotions and our materialism. And then when the later implication being that the more sophisticated spaceships, i. e. , the more spiritually developed the person, if you'll permit me, then there was more need for a higher level of reasoning ability. So we started moving from the emotional to the reason. as our mode of transport and movement, and that enabled us to think and act correctly. I was kind of impressed with the fact that he used this Saint Vernoma to confer that because the fact that I never had any Concepts where we went from the emotional, magical, Potions, drugs, into more of a scientific world where reasoning took the lead and was actually our means of motivation. So I kind of picked up on that approach.

Speaker 8: Hey, everyone. I think I've been reflecting on what the spaceships mean as well, and it seems This is just a personal observation, but as a vehicle to move through the ray of creation in a way. As having some perspective, as being outside, looking in and being able to travel through these different spaces, dimensions. And so far as these I think as the spaceship itself being the vehicle Or the this this vessel.

Speaker 1: And uh yeah, I think I think that's uh I've spent some time with that, but also I'm glad the topic has come up because I don't have a clear understanding either. When we get round to analysing it, which we can't really do until we've read about all the spaceships

Speaker 5: We're probably going to have to conclude that the spaceships can in one way or another conform to parts of the psyche. And this particular early spaceship that he talks about here, which depends upon This appalling word that I have never yet been able to pronounce, but it's there on the page. Elequipomagtissum. Which she says is created by two parts of the omnipresent Lakidana. I think the two parts it's created from are the moving instinctive centre and the intellectual centre. And what it's actually begging is the participation of the emotional centre. I think that's what that really is. And this is a way of developing ourselves in one way or another

than the act of the intellect opposing the resisting force of the moving instinctive. Is by one definition, if you like, a part of the work.

Speaker 4: I think that's really interesting because it also corresponds to his characterization of Vedic thought in India, you know, the ancient Indian thought as something that's turned into philosophy, so that the yogi knows a great deal but can do very little, because which could be this polarization between highly developed intellect and the moving center without a participation of the emotional center.

Speaker 5: We we're in a strange situation in that we don't really know how to use our bodies well. And when you read about the activity, I mean or you witness it. I witnessed the activity of Rina Hans, who was in her eighties when I knew. And she was full of energy. And most people in their eighties are the opposite of that. They're almost without any kind of, you know, it's like, oh, life's too hard, you know. Give me a walking stick to walk about with and feed me. Just feed me. I don't want to have to clear up either. Could you just look after me? I think that would be nice. Um Gurdjieff was full of energy. The the stories of Aurage going from New York to the Priore to work with Gurdjieff on the tales, they were working together till four in the morning. And the day at the pre-ray started about two hours later than that. Well, we're not built of that kind of stuff, or at least we don't know how to use our body in that way. And I think I mean, there are things that I found out recently that I'll not go into them now, but that indicate that actually we can do an awful lot more with our bodies than We think we can. It's that we don't have the techniques is the problem.

Speaker 9: Robin Can you guys hear me?

Speaker 5: Yeah, I can hear you.

Speaker 9: Maybe uh in the same vein that you guys are talking about. And uh maybe Gurdiff was at the level of in if The ships represent the body occasion, whereas we're less developed, maybe. I don't know, younger, huh? So we're at the level of Carnac. This is just one possible interpretation. Interesting that Carnac The word carnal and carnac, I didn't hear anybody mentioning that. I'm sure you guys probably already Saw that correlation there, but I know it's one spelled with a K and rather than a C, but I don't know if that makes. But yeah, I think you're right. I think this It's a very good analogy to think about the ship being Like, we're given this body, which is the means of doing this struggling and all this stuff, or communication, or whatever. And you know, maybe when he got to a higher level of energy conservation and evolution or whatever, that he was able to Conserve his energy, sleep less. You know, I mean, that's just one of the byproducts I would think of Energy conservation. Does that make any sound like it makes any sense? Is it possible? It's just throwing that out there.

Speaker 5: Well, there are ways of sleeping less, so that's one thing. And it depends. A lot of time is taken out in sleeping with dreaming. And dreaming is normally A kind of wild attempt to resolve the issues of the day or the issues of your life internally through playing through them. And if you don't actually have that preoccupation, then you won't dream so much and you won't need to sleep so much.

Speaker 9: Yeah, I remember Gurdiff saying in one of these other books, I don't forget which one it was, that one of the meetings books. That he it took him 15 years, but he got rid of dreaming. I read heard that or read that, and I was like, wow. Got rid of dreaming, you know. That's interesting.

Speaker 4: Just one last point in connection with what Robin said before perhaps we turn to the question of who the captain is. You said, Robin, that The two parts of the Okidna could be thinking and moving center. He also says. In their simplicity and freedom on them, these

contemporary ships are just embodiments of bliss docurno. There is such a simplicity and such freedom. That you forget you are not on one of the planets. That's interesting in connection with what you said, because I think of the planets, the emanations of the planets. As emanating energy that we receive via the air through our emotional centers. So he's really saying that the new ships seem to. Seem to have added emotional energy compared to the older ships. Just wanted to tack that point down in connection to what you said.

Speaker 5: Don't want to stop speaking. I think we may in one way or another have to look at the second being body and the third being body as vehicles. The existing physical body that we've got is chained to the earth. It can't go anywhere. But the body casting can and it can go between planets. It doesn't actually have to stay on the earth. And the body of the soul can go. I mean, and I think that this is part of it. I'm not trying to be formulaic here. I think that the Karnak is the body of the soul, or it represents the body of the soul, and the Elzebub travelling on the Karnak in a way represents the highest possible achievement, which of course is what we discover at the end of the book. I think occasion. I think the occasion is always going to hurt. You know, that's all it ever seems to do. And that is probably the physical body or some connection between the physical and the body casia. And the what's the other ship called?

Speaker 10: Omnipresent.

Speaker 5: The omnipresent. Yeah, the omnipresent is probably going to be Connected to the castial body. Well, let's not try and get, you know, concrete with this. It's like there is much discussion that needs to be made about the spaceships and what they are Indicate aside from the fact that the whole of the book consists of various visits from one planet to another. Which, um, Clearly, he's trying to teach us something.

Speaker 2: It's not unreasonable to think about this as relating to exactly what you're saying, but the bodies in particular, because he essentially inserts Almost gratis when Hussein asks about the three brain beings of birth. He inserts descriptions of the bodies of several of the planets right there that are very different and very alien from anything that we can find. So you know, it's different kinds of bodies. Right there for our amusement? I don't think so.

Speaker 5: So picking up with Pogossian, the the idea that the captain of the ship is Pogosian. There is parallels between the story of Pogossian and the the mere details that this gives, but if it is Pogosinov, there's an association there that we're supposed to make. Then there's some important information here, because it means that the driving of the ship happens through the moving instinctive centre. But that's how it's, if you like, captain. If you take, for instance, the preparation that we are all supposed to do every morning for twenty minutes. It's all to do with the moving instinctive centre. The preparation is about sensing your body. It's not about anything else. There isn't anything that you're supposed to do during the preparation other than sense your body. You're supposed to devote the whole of the time to sensing your body. There's no you've got to well, there is added in one way or another that you might like to pray, Lord, have mercy, but that's um really only at the point that you've achieved the sensing of the whole body at a great a great depth of sensing. So it appears that the one technique it's not like Gurdjieff gave us a lot of techniques of that kind. There is a Joseph of Seas is wonderful book, which goes into all sorts of different Exercises. So it's not that there were none, but the one, the primary one, is the preparation that's supposed to be done every day. And it is the moving instinctive center that is the entire focus of the preparation.

Speaker 6: I liked the suggestion that there might be in the in the methods A freedom from the planets So it would be certainly not lost on Gurdjieff that fate and the planets have been linked. And he might be might be echoing that. If we're going to talk later about what the spaceships are,

I suppose we don't need to go further than that at the moment.

Speaker 2: As Jonas kind of reminded us earlier, it's like I'm not sure what those spaceships are. And I think Robin's explanation is probably the best one I've ever heard. Except it seems to fly right out of my mind every time I start reading this again. And it's like I never heard this before. I can't remember it. If you think it's rocky this week, I already read the next section. It's a bit we're in for a bumpy ride when we start describing how those spaceships are made. One thing else that Jonas remarked to me was and it's like I'm catching at straws half the time to try and understand this, and he reminded us About, I think, octaves. And the fact that I saw the number eight mentioned here by the captain just caught my attention. He was captain of the ship for eight years from the time I think if we look at it closely, it's he's saying from the time Beelzebub left. till the time he came back, I thought it was a lot longer than eight years because it says later it was a long, long, long time ago. And I'm probably reading it wrongly on I thought the last page. If you want to look at that and put me in my place here, starting with the lowest positions on the trans spaceships. I ultimately merited to perform the duties of captain. It's now eight years that I've been captain on the long distance ships. That's an octave. And earlier, he's talking about it's almost like an aphorism back at the beginning when he talks about Where did it go? Very many new things, which I still know nothing have been done in the field during my absence from these parts. Yeah, but there's another phrase that just comes right out and talks about things change. If you can find the part that talks about how. How change happens. So It's always good to start a point and not be able to finish it because you don't remember where you saw it, isn't it?

Speaker 3: I had taken as a theme of this chapter. Things change, things happen.

Speaker 2: Thank you, Bobby.

Speaker 3: I can see that, yes. Thank you.

Speaker 11: What kind of years are those, though?

Speaker 5: Yeah. Yeah, that's the question, isn't it? It's eight years, but you know, multiplied by 369 or something like that. It appears like, you know, you didn't really get promoted very quickly in those days.

Speaker 2: Yeah, Hussein is like 1,200 years old, isn't it? Something like that. Or 12,000 years old, I forget. That's a pretty old kid.

Speaker 12: Going back a second to the point about but in their simplicity and the freedom on them And then it goes on to Stephen's point that there is such simplicity for beings upon them and such freedom in respect of all being manifestations. that at times you forget what you are that you are not on one of the planets. What do you all hear in Freedom in respect of all being manifestations.

Speaker 6: Well, there is a certain freedom when An observer is created from the activities of the body and the feelings. And so this also fits with the ages of man, also known to Gurja for sure. you might be able to correlate the ages of man with the spaceships and thereby talk about freedom from the standpoint of over the higher intellectual And creating an eye, as Mr. Nyland would put it. Everybody knows the ages of man, you know, 7, 14, 21, 28. It's at the age of reason, puberty. What is it? Holy Orders of Matrimony and no Holy Orders is yeah, it's tw 28 years old I don't know where you can find this out. Manly P Hall, maybe.

Speaker 4: So Janet, where are you with your question? I mean, what's your mind doing with this strange phrase being manifestation?

Speaker 12: Well, I don't know. I don't know. But what I feel in it is what it struck me as is I found the word in respect of important, in respect of all being manifestations. It's almost like earlier or later when it says, well, maybe it's, I think it's earlier. No, sorry, hold on. You know, later when it says we must not oppose forces higher than our own, and further but even submit and receive all their results and and reverence. It you know, in respect of all being manifestations sort of fit with that for me in terms of The simplicity of sort of respecting of all that is, maybe. I don't know. I don't know.

Speaker 5: Let me make a point about the word being used in the way that Gurdjieff uses. This in English is referred to as a noun adjunct. It's when a noun is being used as an adjective. So he could talk about a manifestation. But if he talks about a being manifestation, he's talking about a manifestation of essence. Because the only thing that that in any way distinguishes One manifestation from another is whether it came from personality or it came from essence. So This is part of the language we have to learn from the tales every time we read the word being. Next to another noun, it means as it applies to essence. And that's precise. That isn't kind of something we can debate. It's precise. And if he only did it once or twice, it wouldn't be as important as it is when you realize that he does it hundreds of times throughout the tales. He sticks a being, noun adjunct, in front of another noun. We have being data, you know. We have pretty much I mean, I made a list of them at one point in time, and they're just loads of them, you know.

Speaker 12: Thank you. So it's sorry, Sandy, just one quick thing. That's helpful. And so do you read this then respect of all manifestations of essence?

Speaker 5: Yep.

Speaker 12: Yeah.

Speaker 5: Precisely that. And by the way, if you're talking about all manifestations of essence, you're talking about the level of the Planets rather than the level of the earth or the level of the moon, you're actually three steps up in the road creation, and you are inevitably three steps up because that only makes sense in terms of the influence of the planets.

Speaker 2: And I get busy when I go three steps up. I really just wanted to say, Robin, I am really grateful that you remind us of things like the noun adjunct. Again, it slips right out of my mind, and it's so important to hear you say it. And I know you have to say it a hundred times if he does. So I'm grateful for that. And I'm also curious about some of the other neologisms he's got in this chapter. I don't know if anybody wants to throw those in right now or not, but Amenzano and I mean I can see Amen in that and Bliss Guerino, I can see Bliss in that, but some of the other One or two didn't have a lot of them, but anybody want to clear those up real quick?

Speaker 5: Well, I'm going to shut up while Bobby gives us her opinion.

Speaker 2: I was hoping.

Speaker 3: Yeah, I'm just looking over like many years of notes. The Amanzano, which came up a blessing. But there is a it is also advice that comes from Zulu. I don't know how far we go with these things. The Elikilpomagtisten. In Basque, without the E L in the front, it is an eclipse magic. But in Hindi, the first part of the word is alternative, and then the final part is agitating. And also, I found for that the first part in Hindi is elephant, and the second part in Basque, of course, is agitating, but either way. Doesn't really help you much.

Speaker 7: I did a couple of uh I guess attempts at trying to understand the Blistocarino and the I'm in Zano myself, and I'm sure I colored the understanding of those based on my background,

not necessarily from JoJeff. Foundation. So bear with me on that. What I came across was the first Blisto. Wasn't a really standard term for George F. , but it kind of related to his teachings or his works on the higher conscious body. which referred to conscious labor and intentional suffering. In other words, getting out of the hypnotic sleep and developing one's ability Through to an eternal bliss or self-perfection, and that the kernel portion came from a Sanskrit boy's name which meant beam of light. Which inferred that one put together, Blisto Kernel kind of inferred nourishment to the soul to experience a simple and free life. Then I found that Armenzano, which I didn't find in the rest of the book. And so it's only, I think, mentioned here once. It could be corrected. And I looked it up in the guide and index. For George F. 's. And it said the blessing of 65. Well, that was about As helpful as anything, I didn't know where it was going. It was 65, so I went down that rabbit hole. And I was really thinking that in Germatria 65 has three main relationships. One's to Adonai, which was the Jewish another name for God in Judaism, which signified Divine sovereignty and presence. It also was the value for a mezuzah, which they put on their doors and touched and prayed when they went in and out of the house. That was to infer that the home was a sacred place as our bodies and as well are sacred places. And then there's the last another relationship that of the third one called vessel. And that really brought me to the concept of the ships. That these contemporary ships are embodiments of the Blisto Kirnal, which was stated. So that in the fact was saying that That is the way that we propel or energize Our movement through the works, I guess, to this self-perfection By associating this temple of ours as not only our homes but our bodies being what is being transformed. So I I guess I uh saw a lot of relationship there on the concepts of Developing being to a higher state through living a simple and free life. Through applying the works

Speaker 2: That's uh that's pretty interesting. So, uh, yeah. Well, thank you for that. Ann, I've still got another one though, uh, Caldazacti, and it takes us back to those uh strange creatures on other planets, one of which has a trunk and it's sort of like always thought it they're just talking about his torso, but Are they really talking about an elephant trunk?

Speaker 3: So Corona came out as compassions.

Speaker 2: Oh, okay.

Speaker 3: And that was another one. Corona? Compassions? Haruna, yeah. And cow does that have to do with terrain to walk along the dirt, that type thing.

Speaker 11: Are those Martian or Caritasian words?

Speaker 3: They take in every language I can.

Speaker 5: I don't think they're explicitly Martian. I think he he has a whole section where he goes very Martian with his words, and I don't I don't think that one goes in it. It's very close to the words for darkness and light that appear later in I don't know in the Goenher Harha chapter, I think.

Speaker 2: He's giving us some foreshadowings with some of these strange little words in strange creatures. And on that same page, I do want to ask if anybody can Talk about this one when he talks about higher being bodies, or as they are called on some planets of the solar system, souls. I mean, it's almost like he's talking directly about it, about the topic to us here. So I shouldn't have interrupted myself. Souls arise in the three brain beings breathing on all the planets except those before reaching which the emanations of our Most Holy Son Absolute owing to repeated deflections, gradually lose the fullness of their strength and eventually cease entirely to contain the Vivithic power for coding higher being brain beings. Okay, that sounds pretty important to me.

That means you don't got none of the energy from the absolute. Or am I just going in the wrong direction there?

Speaker 5: Well, it's this is a side octave from the sun, you know. I mean, if you look at the In search of the miraculous that below the level of three brain beings, there isn't really any possibility.

Speaker 2: Two repeated deflections.

Speaker 5: Yeah, d it it it's like the We are the note law in the side octave from the Sun, and everything below that just isn't vivifying enough for it to be able to evolve. In one lifetime, that's uh sounded so sad.

Speaker 2: But it's really referring perhaps to One and two brain beings, then yes.

Speaker 5: Okay. Hasn't anybody got anything to say about these three kinds of creatures that you talk about?

Speaker 4: Yeah, that's what I was going to raise next. We've got 40 minutes left, and these are very interesting creatures.

Speaker 7: I still want to know about the stuff on the TikTok. Go ahead, Sandy.

Speaker 2: I still want to know about the trunk. Is he talking about an elephant trunk or a torso trunk?

Speaker 4: Torso.

Speaker 2: Okay, for sure. We're sure of that. Absolutely.

Speaker 5: It doesn't make much sense if you think of it as an elephant trunk. The the text makes no sense.

Speaker 7: I picked up the two-sook that I think that uh caught my interest. Kim I found it supposedly came from a different spelling for Tusuk, T-U-S-U-Q. Which means dancer. And of course, in the reading we had, a scene which was supposed to be our essence. Springs up to his feet and began to dance, clap his feet, saying, He's glad, he's glad, he's glad. So I thought there was a r interest there that I needed to follow. And the Tusuk itself was a double sphere, which served that they had the principal organs in the top and the transformative organs in the lower portion. Which meant that we are transitioning from the lower being body to the higher being body in that image to me. So it was And that transition was being done through The concept of our initial souls growing into a permanent entity or a process of coding which was brought up that image of the nested Russian dolls. And I thought, well, that was very easy for me then to see what I needed to be doing with my work and myself. And how I really thought that that idea about what that coding is and that vivific word Brought that out to me, which inferred giving life or vigor, reviving, or enlightening. And that was what was being used to coat my higher being body. So I needed to. Work with that giving approach to applying my Lower being body to the higher being body, that was the way I needed to go from the Higher concepts and get away from the machine or mechanical concepts.

Speaker 4: I think you're right on with that, JD. It's interesting, and it struck me that This is double sphere. It says the upper sphere contains the principal organs, the principal ones, and yet those principal organs Include none of the organs that are necessary to digest solid food or air. In other words, the principal organs have nothing to do with what we would call the principal organs, i. e.

, the ones that keep our planetary body alive. All those are in the lower part. The upper part contains the Kosov principal organs, and it looks to me like all they do is digest impressions. So I think that's akin to what you're saying. And how about no mouth can't talk? That'd be a boon.

Speaker 2: You knew you liked those creatures.

Speaker 5: I'll introduce a perspective here that is going to lead to a certain kind of um Let's say pondering. He describes three separate creatures. One of them is intellectual. It has wings. In fact, it appears like a bird. And this is the creature of Plant Moss. And not only that, but it's its focus is on the eyes. It's the focus of the intellect. And then he talks about the ants on the moon, and they're quite clearly the physical centre. They represent in some way or other the moving instinctive center. And these creatures, and he doesn't name the planet, but these creatures. that are cold. We're going to meet this again when he talks about the sun neither lights nor heat. The emotional centre is cold. The emotional centre in man is cold. So this makes if you take those three and presume that the theory that I've just enumerated is realistic, then there should be some depth in the description here, rather than being, if you like. things that he thought up while he was, I don't know, stirring his coffee. But that that there is a very specific reason why all of these details are given. So by by making the creatures of the planet Mars intellectual, he's making them the higher emotional centre. He's not making them the intellectual centre. This is the higher emotional centre he's talking about. And the answer obviously the moving instinctive centre is forever active within us. It's making the heart beat. It's making the spleen produce red blood cells. It's making the food get digested. It's making the liver store poisons. It's making the heart Beat and pump the blood around. It's making the lungs breathe. Those are the ends.

Speaker 7: I thought it pretty obvious about the moon beings never stopping their tasks and therefore driven mad. Which inferred to me kind of like the samsara concept from the Hindu faith, where all we could do is go around and around and around. And just in a crazy rush. It's and it occurred to me that those beings on the moon Would not have the abilities then, or would never practice the George Jeff concepts of attention, reflection, observation, and remembrance. And it was that even our beings on our planet are said when they gaze up at the moon that they go mad, or our moon enchanted as well. And many times Inferred that we were dreaming when we were looking at the moon as part of our This inability to focus within, because we're always focused without us on something that really is Not observing or not working, doing the work, that the work they were doing was not the same work that we needed to be doing. That's all.

Speaker 5: We should take into account Gurdius' teaching that the moon in us is sensation. The the statement that you know in the work we have to create moon in ourselves And the means of doing that is the morning preparation, where we sense ourselves, we're creating sensation in ourselves. Because if we can create a moon in ourselves, then the earth in ourself. become can become a sun and the sun in ourselves can become a galaxy. That the kind of evolution in the way of creation. So I see the ants in that light as well. They're ever busy, but they're also the ones that are sensing.

Speaker 4: So Robin, is the notion of creating moon in oneself, does that also imply you're creating an inner world that is separate from the vicissitudes of the outer world because you're creating your own moon?

Speaker 5: Yes.

Speaker 4: Yeah.

Speaker 5: Because Gurdiov says, not in any kind of ambiguous way, but outside out directly at

some point in time, he says. The moon is sensation, period. Yeah. Well, it might be.

Speaker 4: I always thought of the moon as personality. I'm going to have to rethink that. I think I may have that wrong.

Speaker 5: Oh, well, it's your context, you see, because that's the problem. And that's the problem of the tails, it depends on the context that you're using. Okay. Is a fetus. The moon in yourself that you have to create because you don't have one is sensation.

Speaker 4: Okay.

Speaker 5: Right, in completely different context and therefore different meaning. And that's It's the nature of the tales. If we get this sorted out, then we will all be ten times wiser than we are. And who is going what's going to be safe on the world if that happens?

Speaker 4: I just was struck by the sheer genius of these three creatures as metaphors for different aspects of ourselves. I mean, they're just so full of meaning. Like these ants, he says They're rich in spirit, but he puts spirit in quotation marks. He's not talking about spirit in an evolutionary sense. He's meaning they are highly motivated. And that's our species, isn't it? It's because we have bodies. All we have done is scramble like hell to exploit the earth as fast as we can, and to exploit each other, by the way. And we are busy all the time, and we are rarely happy. We have these two little seasons where there's abundance and then things get bad again. And it's happening now, and it's happening now just the way it was millions of years ago. Nothing has changed in that respect. And I'm thinking it's the characteristic of World 48. and our tendency to think it's the only world that we can live in that is the root of human suffering. Because he's saying if that's the only world you think you live in, then you are never going to escape your prison.

Speaker 5: There's another detail which is if he was actually talking about the moon, he wouldn't say about its revolutions, because the moon doesn't revolve. Right. So he's not talking about the moon. He absolutely isn't.

Speaker 4: I think your comment about the creatures in the cold, where the emotional center is cold and it's covered with fur, it's insulated. It's concealed from the world. That just seems, I feel like the injunction to I feel like the message that it is the emotional the underdevelopment of the emotional center that is something you have to start to work with first. In this work, or that is an extremely important thing to do, is a message that just is really being stressed here. Let me say, I'll stop talking, but I was going to say one other thing before our meeting ended, but maybe it's a little bit relevant to say it now. As we go forward, I've been reading to Fathom the Gist again as well. And Robin on page 23 of this Most helpful book says one thing you might consider doing if you're going to tackle the tales is to do three things. Read the introduction to meeting with remarkable men. Reread The Arousing of Thought and read Chapter 46, Form and Sequence. And I did that over the holidays and It just I was just uh really surprised at the effect it had on me, but in a nutshell Form and sequence is all about the reason of knowing versus the reason of understanding. And in my first superficial reading of the tales, I thought, well, he's saying that the reason of understanding is superior to the reason of knowing. And there's this explanation I've never really understood about what distinguishes the two in terms of the sequence of impressions and how they're used. And outside impression. Anyway, I won't go into that now, but The two things I took away from at this time. One is reason of knowing and reason of understanding are both capital R reason. They are both valid forms of reasoning and probably necessary forms of reasoning. But the reason of understanding. . If I'm understanding this chapter at all correctly, number 46 has to include the emotional center, which means that we have to try to read this book. With our emotional centers as well as our intellectual centers. I don't know exactly how to do that

because I don't know how to use my emotional center correctly. Because I don't know very much about it. But I do suspect that one of the ways that one can start to use the emotional center in reading this book as well as the intellectual center, is by letting these metaphors kind of work on one. Before one's mind starts to clamp down on them and try to analyze them and to see what one's emotional response to them is. I may be seeing the options. You may all be doing this. I forget to do it, and it makes a huge difference. And I think it is. And that's the same thing as being said in meetings with remarkable men in his interview with the Persian, who says that Western literature contains nothing. Contains nothing because it's devoid of feeling. So I just want to throw that out there in case anybody wants to do those three things. That Robin suggested to do, we could have a side conversation about it, or we could even talk as part of next week's meeting about what the reading of those three things might do to the way we read the rest of the tales.

Speaker 2: Yeah, please don't stop talking, Stephen. You make a lot of good sense. And you also need to rename those three things for me so I can write them down. I got to read the chapter 46 on form and sequence and I didn't hear the other.

Speaker 4: That's one. A second is to reread the arousing of thought.

Speaker 2: Okay.

Speaker 4: We just read it, but.

Speaker 2: I know.

Speaker 4: And I also found a very interesting essay by a fellow named Herb Guivaux, who was part of Two Rivers Staveley's group, about his experience of reading the arousing of thought. And I will send that out to people because it's pretty interesting. So read The Arousing of Thought and then read the first chapter of Meetings with Remarkable Men.

Speaker 2: That was it. Okay.

Speaker 4: Did you get that? Okay, okay.

Speaker 2: No, no, I got it.

Speaker 6: Stephen. Is reading aloud a way to get emotion into the second octave?

Speaker 5: It's kind of indeed. I've done a lot of it. So and Bobby's done a lot of it as well. The important thing about reading aloud is that with a book like The Tales It's so complicated that your intellect is forced to parse the sentence as they occur. And even when it's doing that, it makes mistakes. Oh, it does in my case. I'm not a perfect reader in this respect. The moving center is engaged because the moving center is what moves the vocal cords. So it's necessary for the moving centre to be fully engaged in order to make the sounds that the intellectual centre has in some way or other deduced from the words on the page. In order to make no sound. But then you have the necessity to be able to put yourself in the position of the listener. and to try to articulate it so they can understand. And that's the emotional centre only can do that. Emotional centre knows about the tones. The intellectual centre knows nothing about terms. You know, it's like, well, I came out with the words. That's all you wanted, wasn't it? You know. But you know, that's the reason in one way or another why singing is or can be incredibly powerful if it's Aspirational singing. I mean, I know various pieces of music that almost make me want to weep when I hear them, you know. It's the actually articulated it's the presentation of the sound that the emotional centre does. And that's why it's important. And Stephen, you must know this. You started reading for this class. You must start to understand the effort required to do the reading.

Speaker 4: Oh, yeah, absolutely. Today I stumbled over lots of words and I was having more problem with breath control than I usually do so that I couldn't phrase the sentence the way it was supposed to be phrased because I hadn't planned ahead in terms of how to breathe for that sentence. And yes, it was very interesting to realize. How that I had very limited control over my moving center in trying to read it today. And not to mention using your voice ahead of time enough so that you're not speaking with hoarseness because you've managed to clear the lungs a little bit. So, yeah, there's much to be learned.

Speaker 5: There are not many things that we can do that force us to use the three centres together. And to do it in a productive way. There are just not many things we can do. You can certainly, you know, wash the dishes and you can wash the dishes within the tension from the intellectual center, and with activity in the mushing centre, but I've no idea what the emotional centre is going to do in w in terms of washing ditches. I mean, I really don't know. I don't know how you do that in a three centred manner compared to the three centred manner of reading aloud.

Speaker 3: If the emotional center takes an impartial action, I mean, it's still there. Doesn't have to be expressed. It has to maybe receive. I can get mad at washing the dishes.

Speaker 5: Well, that's a unique talent you have there.

Speaker 3: You never got ticked off at what was left there for you? I do.

Speaker 5: Oh, yeah, but you're living with your relatives. That's terrible. It's like, you know, it's like. . . It's something that Gurdjieff recommended for those people very advanced in the work of intentional suffering.

Speaker 3: You. But I'm learning. I'm learning that the dishwasher doesn't have to be loaded the way I load it. Just you can throw things in there. It's okay. And the same way with the trash. I mean, I am learning and it doesn't have to be a big deal anymore. It cannot be my way anymore. But maybe by example, some things have changed and very nicely so, and I appreciate it. Everything gradual.

Speaker 13

My wife has this when she washes the dishes, she puts them in the dryer like a work of art. All the plates are all lined up. Everything's like a work of art. Why bother? But it's it's emotional

Speaker 3: Well, when you take them out, they're organized. There's something about order and organization that he's even talking about in this chapter. The Cosmic Ship has order to it.

Speaker 12: A few years ago, we got a new dishwasher, and it's got one of those pull-out drawers. That gives you the opportunity to put all the knives there, the forks there, the spoons there. So it takes like seconds to scoop up all the knives and put them in the drawer. It's like, what an invention. How clever is this?

Speaker 5: I think that's wonderful. I've fallen in love with your dishwasher.

Speaker 12: Well, at the risk of getting something totally wrong, I want to come back to my favorite little section for a moment. Because if I'm getting a little bit of the gist in terms of making moon in ourselves in terms of our sensation, but then understanding how that sensation can lead to being and understanding, and then the possibility of becoming the earth becoming sun. So, is that what's meant here where it says So, all manifestations of essence, at times you forget that you're not on one of the planets. So, even though this is on the third level, you're on one of the planets.

But you're at a state of blistering, you know, you know, whatever, however you say that, that you forget you're even there Is that kind of the evolution? Forgive me if that doesn't make any sense.

Speaker 5: I mean, I kind of vaguely understand what you're saying. A certain I mean, this is a kind of nebulous thing because the conversation could go on for a very long time. And as we haven't got a very long time, We can only approach it in small manners. But the reality Is that the reason that you're on the planet Earth is that you have a body. And if your body was taken away from you, you wouldn't be on the surface of the Earth. you actually wouldn't. And the reason that you wouldn't is that your body is actually negatively charged, and there's a potential difference of about two hundred thousand volts. between the surface of the earth and the ionosphere. And you would be dragged up to the ionosphere, which is what happens to people when they die. It gradually happens to them, I believe. There's a certain kinds of ability to stick, but After three days you've left the body. You're not stuck to the body anymore, roughly speaking, three days. So you go somewhere else. Now you're still within, let's say, the boundary of the Earth, but a fully crystallized calcium body doesn't actually have to be on the earth at all. And it doesn't have to be on any other planet. It can go dancing in space. I mean, I'm just talking theory. I don't know that this is true, but I'm just talking theory. There isn't a meaningful existence that a physical body could ever have without being on a planet. But the other two bodies might be able to have a physical existence away from specific planets.

Speaker 3: Help me with this sentence for him. Tell me if they are the same, because what Janet had said, that you could forget that you are on one of the planets. But this says that you can forget that you are not on one of the planets. Are they the same?

Speaker 4: Those two sentences, with and without the not?

Speaker 3: Yeah. Does it mean the same thing?

Speaker 4: No. It means the opposite. Yeah, so this is kind of a I read it grammatically to mean that you forget that you are not on one of the planets, meaning that You can imagine that you are on one of the planets because you are feeling so free and blissful, because that is the way you would feel if you were on one of the planets. You're not, but we've completely forgotten we're not because it so resembles what your experience would be if you were on one of the planets. That's how I read it, but that may not be the way other people read it.

Speaker 3: I like it.

Speaker 4: It confused me. Is that the question you were asking?

Speaker 3: Yes, yes, exactly.

Speaker 10: That makes sense to me too, Stephen. I just want to point out embodiment. I just heard it when Janet was talking. The body is a bliss body. Now, I think I remember somewhere in Hinduism there's a bliss body. So, what Robin was saying about the Keschan or the soul could be a bliss body, and then in the paragraph before that. They took almost half their power to carry the materials necessary for elaborating. So those materials are physical food. Or whatever is building up this body. And then the new trans spaceship is a bliss body. It doesn't have so many materials necessary to coat it.

Speaker 4: Thank you. That's a great summation.

Speaker 5: That's absolutely wonderful, Robert. I think you should be awarded the Nobel Prize. Nobel Prize for perseverance with the tales.

Speaker 10: Ronald, what about the NOBLD Nobel Prize? So Hussein asks him, I found this strange. There's a couple of things that are strange. Egoism. He faces a Hoon with a mischievous look. And we know that Gurdjieff says you have to be a good egoist before you can be an altruist. So he's telling Ahun, oh yeah, I'm an egoist, okay, but I'm not an egoist. He tells him he's not an egoist, but in fact, he's saying, yes, you have to be an egoist. In order to get what you want, or in order to grab what it makes sense to you that you want. And the other thing about the higher being bodies, Robin. Hussein asks him, do they have higher being bodies? And here, the El Sabab, is he describing the higher being body or is he describing the planetary body on these moons, on these planets?

Speaker 5: Well, the a the high being body is something that's developed, isn't it? It's not something that necessarily exists in a completed form. And that's what we're kind of talking about. So it's difficult to know. When he's describing these three separate kinds of beings, it's difficult to know what he's describing in terms of body. Because I don't think any of these three separate beings that he's actually describing the body at all. I think he's describing the psyche. You know, but it's difficult. It's like it's you know, when you talk about egoism, I think this is a really good example of us. Bringing to the fore the problem that we have with Gurdjieff. He often doesn't tell us things because he wants us to work it out ourselves. And therefore, when he talks about egoism, if he's talking about the egoism of Ahasnamus, it's an extremely negative thing. But if he's talking about the egoism of a saint, it's an extremely positive thing. Now, in both cases. These things are unitary. They've achieved a unity. But the problem With the Hasnamus, is that the unity has gone and excluded the whole of the emotional centre. And therefore, they're capable of any act that the emotions would revolt against. And you only need to read some of the details of the behaviours of great monsters of history to realize. Yet You have to be something extraordinary to want to murder thousands of people and yet there you are. You can probably find ten examples of people that murdered thousands of others without seeming to care at all, you know. So you know, so we are inevitably going to have to ponder the idea of egoism and what it means. And he doesn't give us any direct help. And I think that that's we will run into this again and again in the tales. You'll run into He's not helping us. And it's all of that, you know. Oh, am I going to have to think for myself? That's not fair. Why can't we get Walt Disney to make a cartoon of this and explain everything?

Speaker 10: Robin, Hussein is dancing, so he's joyful, he's glad, that's the emotional center. All of a sudden, Ahun shakes his head, which is the intellectual center divorced from the emotional center. What is a hone supposed to be? The personality or the intellect or what?

Speaker 5: I think he's a personality, but you see, he's actually coming out with a formatory statement. It's one of those things you hear of certain incidents that you know nothing about, you weren't there, and it's reported in one paragraph in a newspaper or something. and somebody did something and you part of you goes, Well, that was a nasty person. Yeah. And you've got no idea whether that was a nasty person 'cause you weren't there. The reporter you've got no idea if the reporter is an honest individual. He probably hasn't put his name on that particular story 'cause it's a trivial news story. Yeah, it might be a complete lie that somebody made up. A friend of mine's mother, who I have to say was not what you would call Well, she was divorced, and she was divorced 'cause she ran around having affairs with everybody. But anyway she came back from a holiday in North Africa. I can't remember whether it was Morocco or Tunisia or whatever. And she went through a drink with a journalist and she said to the journalist that while she was out there, someone had offered to buy her for two camels. And she completely made it up. And it got into the local newspaper, and then it got from the local newspaper, because everything gets syndicated. It's a good story. So so she she's famous for five minutes in the UK for making up a lie while standing in the bar talking to a reporter. And the reporter is like, what can you say about the reporter other than He had to create some words, and this came into his head. You know, so um

Speaker 4: Nobody should have believed it. It should have been obvious to anybody who knew her that two camels was much too high a price.

Speaker 5: Nobody would have paid that. Even a single baby camel wouldn't have been maybe a blue box or something.

Speaker 3: In Tangiers, one of the guys there asked Murray how many camels he'd take for me.

Speaker 7: Did he?

Speaker 3: He did. How many camels for her?

Speaker 5: It was. Well, what was the answer? Because I think that's an interesting thing, really, because I would rate you at least three camels.

Speaker 3: No answers.

Speaker 2: I was going to say, I actually think that's a pretty common joke in the Middle East with tourist women. When I was over there, you know, nobody offered to buy me for any camels, but the other women in the group I was traveling with got plenty of offers. And again, I think it's a kind of a I think it's a it's a you know a way to Fluff up the lady tourists

Speaker 5: I think that's funny. Anyway, knowing his mother, she wasn't worth a box of dates, to be honest.

Speaker 2: Well, if you've ever had fresh dates, they're worth more than a camel, I think. Pretty tasty. The sound of silence, I can't stand it.

Speaker 4: Well, we don't have time to pursue this topic right now, but one of the things that interested me is that the figure of the captain remains still remains enigmatic to me because It's a high position. I mean, his father served the son endlessness. And so the captain's quite an important person. He's not just a, you know. A mechanical train conductor. He's a person of very high development. So it's interesting to me to Kind of think about who that captain represents.

Speaker 2: I like Robin's suggestion of Pagoshian, but I still got to go back to that reference to our. And it is his almost connecting to Beelzebub himself, so Gurdiev as the captain. I'm ready, let's go. Anyway, everybody make up their own mind.

Speaker 10: I looked up in the index this comon. And there's another entry to Kalman UIOR, and it relates to Haji Asvat's true was already a Kalman Nu Ayor, that is a three-brained being of that planet with whom it is not forbidden us from above to be frank. That's page 901. So there's a reference to this Kalman to Haji Asbat Truv.

Speaker 5: I like the etymology of Kalman. The Kal is Greek for beautiful. Kala. So Kalman and Kalman Yor may have to do with a certain kind of beauty in an individual. The beauty of perfection, maybe. But that's Wells bosses.

Speaker 3: Yeah, very good. Which one do you feel?

Speaker 2: I haven't heard from Derek or Kelly tonight, have I? You guys got anything to say? I just like to hear your voices to me as much as what you say, you know.

Speaker 11: Oh, I'm sorry. Did you say me? Yeah. Oh, oh, I said a couple of things. I don't know. And I think we have not much time to explore much else. That's enough. Thanks for asking,

though.

Speaker 2: Yeah, like I say, I like to hear your voice.

Speaker 11: Thanks.

Speaker 2: Yeah. And Kelly, we didn't hear your voice. You forgot to hit your mute button there.

Speaker 5: Okay, we've kind of run out of time.

Speaker 14

About evolution and higher being bodies. That's what it meant to me. Cool. That's not very brilliant. It was right there.

Speaker 3: Possible evolution.

Speaker 5: That's what the whole book's about.

Speaker 2: Yeah, that's great.

Speaker 5: Anyway, thanks, everybody.

Speaker 1: We are we have got to the witching hour. We shall all latch on to the ether on the planet but between planets.

## Suggested reading from Stephen Franz

# The First Page of Beelzebub's Tales

Irv Givot

This paper was originally published in the Proceedings of the 2012 [All & Everything Conference](#).

An [Audio Recording](#) of Irv reading this paper at the Conference was made on April 27, 2012.

“In the name of the Father and of the Son and in the name of the Holy Ghost. Amen.” Now that I’ve spoken those words, upon beginning this commentary on the first page of Chapter One, “The Arousing of Thought,” I begin from a different place in myself: more open, more grounded, more in touch with my aim and myself.

It was because of my reading of Keith Buzzell’s book, *Perspectives on Beelzebub’s Tales*,<sup>1</sup> by the way, that this writing came about. In the chapter titled “Conviction,” Dr. Buzzell gives many examples from throughout *Beelzebub’s Tales* showing the emphasis Gurdjieff placed upon convictions in general, especially those derived from one’s own reasoned deliberations, as opposed to those acquired from outer influences and conditioning.

An example that drives home Dr. Buzzell’s point is that a reference to this appears in the very first sentence of the first page of *Beelzebub’s Tales*, which starts thus:

So, after reading Buzzell’s chapter on convictions, I was moved to reread the first page of “The Arousing of Thought.” Later, I was dozing off to sleep in my outdoor bed under a brilliant canopy of stars on a warm August night. For some reason that might be attributed to Grace, or maybe planetary alignment, I found myself in a state where more sincere self-reflection became possible.

I began to peer into my own past experience in terms of the question, “how many times in my life have I begun new projects, or ‘anything new’ for that matter, by saying these words or even having the thought, ‘In the name of the Father, and of the Son and in the name of the Holy Ghost. Amen?’” Certainly not even once before I first read *Beelzebub’s Tales*, and pitifully few times since then. In fact I could only remember a small number of times in connection with group work of various kinds.

The problem, as I began to see it that night, was that one would need to wake up just at the moment of starting something new—which is precisely the point in time, for me anyway—when my head has been filled with a hundred different considerations, not to mention distractions, preoccupations and/or fixations on some aspect of the new project. And not only to wake up at that moment, which I know for myself takes many years of practice, but also to remember at that same moment to “intone” as Gurdjieff describes in paragraph two of the first page, this universal formulation. Without a specific aim to work in this way, it became obvious to me that it just wouldn’t happen.

As I lie there under the stars, memories of the way I have started new ventures came back to me, and these ways could not even politely be called “consciously,” but would better be characterized by words or phrases starting with ‘H’, as in: hit-or-miss, haphazard, helter-skelter, half-assed, or haltingly.

The humor here somehow allowed me to stay in touch with the twinge of remorse I was feeling, and enlarged the scale of my pondering. I thought to myself, “if there’s one thing I’ve learned by this time, it’s that I’m not unique or special, and if I don’t remember to say this or any other particular invocation upon starting something new, probably very few other people do either.”

I then asked myself, “how many people do I know that ‘unfailingly pronounce aloud or, if not aloud, at least mentally’ this invocation to the Holy Trinity when starting something new?” I couldn’t think of anybody that I was certain could remember to do it “unfailingly.” The next question, “have I ever known anyone in my entire life capable of always remembering to intone these words at the appropriate moment?” Maybe a small handful of people, a very small handful.

But he said in the first paragraph with such force, “an indubitable conviction—that always and everywhere on the earth ... there is acquired the tendency ... unfailingly to pronounce ... that definite utterance ...”

Here is where I began to smell a rat. Here is when I first suspected that maybe I couldn’t just literally accept what he wrote in that first paragraph as I had always done before. From this suspicion, a new understanding began to dawn on me.

As an aside, I have to say that I love the metaphor of the “dawning of a new understanding.” Because it is as though I had been in the darkness, stuck with a passively acquired belief for many years, and now, slowly, inexorably, a new light comes in that allows me to see what I’ve accepted as fact in a new and different way. And once that light enters, it is never again the same.

My first reaction—after my pondering in the starlight—was that I’d been tricked. His conviction was that there are people everywhere in all times who always invoke the Holy Trinity, upon starting something new, and I believed him. So much for “indubitable convictions.” I must have read those opening paragraphs at least twenty times, and I never before suspected anything amiss. I never questioned his conviction. My reaction now seemed analogous to a baseball batter expecting a fastball from the pitcher and being fooled by a curve. Even worse, a batter not even suspecting he’d been fooled. It was a feeling of suddenly realizing that I’d been outsmarted by someone far more clever than me.

But these analogies are not quite an exact representation. It’s more like, here in the first sentence of the entire book there is already a teaching but it requires thinking out of the box to grasp it, and I’ve been too oblivious ever to notice it after all these years.

What could this teaching be?

First, I will confess that I’ve had a lifelong habit—a trait I suppose I could blame on my ancestors—of being quick to jump to conclusions. Fortunately my son, who has suffered by acquiring this unbecoming habit, and my wife, who lives with it every day, have joined forces to gently persuade me to undermine my habit by always considering other possibilities besides my initial conclusion. Thus I’ve learned from them to question, and in this case I remembered to ask, “what are all the possibilities I can think of for why there should be this glaring discrepancy between my own experience—after decades of Work—and Gurdjieff’s “indubitable conviction?”

So I will list and discuss some of the more plausible possibilities for his clearly intentional either deception, exaggeration, metaphor, joke, symbolic truth disguised by seemingly untrue assertions, or whatever is going on in that first sentence of *Beelzebub’s Tales*.

One possibility is that this is the first example in a theme that recurs throughout the book, asserting that contemporary people have a degenerate psyche, and that some efforts that have always been possible for humans in the past are no longer possible. In other words, in past epochs when people had a higher degree of individuality, his conviction would have been true. But for us “men” in quotation marks born in the twentieth century, who in general are not even remotely in touch with genuine being impulses, the “tendency” to utter those words upon starting something new has never been acquired.

One practical value of interpreting his conviction in this way is that it can lead to a feeling of remorse, as it did for me (after the twentieth or so reading) when I finally began to question the hidden intent of that first sentence.

But there is something unsatisfying about this latter interpretation, because 1) he said that people “always and everywhere on the earth” utter those words upon starting something new—always and everywhere includes the present time also, and 2) “civilized” people at least back to the ancient Romans were about as degenerate as we are, in my opinion, in terms of cognizing the need to actualize the Obligolian strivings, or to make being-efforts in general. So it seems there has to be more to it than this.

Another possibility is that the first sentence is a teaching about suggestibility. About how easy it is for Gurdjieff to make us believe anything he chooses. After all, this isn’t just “Smith or Brown” informing us about the sacred invocation, but Gurdjieff himself.

How automatic it is to want to believe an authority that I not only trust, but for whom I have the deepest respect. Why shouldn’t I believe it? Gurdjieff said it, it sounds right, and he’s my teacher. He would not mislead me. Except that like the mythical Coyote of Native American lore, he’s a trickster.

The irony is that the stated aim for the whole First Series expressed in the Foreword, is “To destroy, mercilessly, without any compromises whatsoever, in the mentation and feelings of the reader, the beliefs and views, by centuries rooted in him, about everything existing in the world.”

However as I’ve realized, he does this throughout *Beelzebub’s Tales* not in the obvious way, as in, “you believed A, B, and C? What a fool you are!” but with “entirely new principles of logical reasoning.” This latter phrase is a concept I don’t pretend to understand in depth, but I caught a glimpse of it on the first page. He created the conditions by which we can see, if we dig deep enough, how we acquire beliefs in the first place.

How bold is that, and how subtle at the same time, to begin the first page of the entire book by slipping that curve ball past us, thrusting that new idea at the reader, and inducing us to believe it just by the force of a long, quintessentially Gurdjieffian sentence of prose. The point is that I had always accepted his “indubitable conviction” passively, without questioning. But isn’t this in general how most of our beliefs are acquired? That is, by accepting uncritically what we’ve heard or read from an authority we trust. This would be the teaching in a nutshell.

I will remind you, this is only a possibility for the understanding of this first paragraph, but there are other aspects of this particular possibility that should be considered.

First of all, how would an “indubitable conviction” like this possibly be acquired? Is this a conviction based upon a deep understanding of the human psyche? A conclusion he reached by active mentation? That every person, at some level of consciousness, has the ability to make a connection with the creative force of the universe upon beginning or creating something new? Or is his conviction a result of extensive surveying and interviewing of individuals from many

cultures—in other words, gathering of data? If the latter were true, it would have been necessary to sample people from all past epochs as well. This could only be attempted by someone whose level of reason was advanced enough to be able to consult the Akhashic record, or as Beelzebub calls it, the “Korkaptilnian thought tapes.” (By which, for example, he accessed the thought process of Belcultassi, the first person to realize the necessity of Work on oneself.)

Because my own relationship to the Akhashic record is in its nascent stage—occasionally I tap into something, usually I don’t, and I can’t yet trust what I see—I cannot independently verify whether people in past epochs had the tendency to verbalize these words upon new beginnings. In fact, I’ve come to the conclusion that this particular question of how he acquired his conviction has the quality of a dead end. Except it was a necessary part of the process to consider it.

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Another aspect of any not-to-be-doubted conviction, from the point of view of how people influence each other’s beliefs, is the following phenomenon: the more strongly and forcefully people believe and promote an idea, to the point of being dogmatic, even fanatic about it, the more likely their belief, later judged from a historical perspective, turns out to be based upon either confusion, lack of common sense, lack of data, some kind of prejudice (pre-judgment), or simply the consequences of the properties of the organ Kundabuffer. Two examples are: 1) all prior beliefs about the cosmos, inevitably placing us at the center of the universe in one way or another, and 2) all kinds of strange religious beliefs (that usually have as their central motivation the desire of a priesthood to exert control over their congregation). In other words, most beliefs turn out to be wrong.

In spite of this phenomenon, human beings, perhaps because we really are hard-wired to be suggestible, seem to have an irresistible desire to believe anyone with whom we feel a connection when they express their opinion with enough force and repetition. That is why advertising is so effective, and political propaganda, and religious dogma, “educational” training, military indoctrination, peer pressure, and on and on.

In recent times, I’ve seen people mindlessly pick up beliefs from radio talk-show hosts, from leaders of political parties, from the pastor of their church, from their doctor, from spiritual teachers, from scientific researchers, from the anchorman on the T.V. news, from facilitators of workshops they’ve attended, in short, anyone with whom they have the faintest trust, where there is some “kinship of vibrations.”

In fact, the only way not to be suggestible is to be awake to a sufficient degree, and to base one’s convictions upon one’s own reason and experience, and not upon authority.

So, perhaps this is what Gurdjieff is trying to tell us in this first paragraph: beware of any unverifiable statements made by anyone—including me—who is convinced beyond a shadow of a doubt that they are true.

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There are one or two more possibilities for understanding the first paragraph that I feel constrained to consider before moving on to the equally fascinating third and second paragraphs of the first page of *Beelzebub’s Tales*.

The next possibility is difficult for me personally to face, because this one is that maybe I misunderstood what he was implying. That is, on more careful reading I see that he wrote, not that there have always been many people who unfailingly invoke the three holy forces upon beginning

something new, but that the tendency to intone these words arises “among people of every degree of development of understanding.” In other words, it might be a select few individuals “among people.” Not every person. So if this interpretation is correct, the deception or exaggeration on his part that I inferred, was simply a result of my being unable to dig the real meaning out of a very difficult sentence.

For me, this means that the initial understanding that dawned on me, that he was deceiving us intentionally, might have been wrong. This possibility first appeared in my mind in the middle of the night after waking from a dream. I realized that maybe I had misread that passage and I would have to abandon my newly acquired conclusion. It is so interesting how much more difficult it was for me to let go of an idea that I had discovered for myself, through my own deliberations, than it had been earlier to let go of the literal meaning that had been acquired passively. (The former often happens to scientists, by the way, who occasionally go to their graves refusing to give up a pet theory they’ve invented, even when the data against it eventually becomes overwhelming. Einstein’s philosophical objection to quantum mechanics “God doesn’t play dice with the universe” is the most famous recent example of this.)

This second dawning of mine, which threatened to overturn my new “understanding,” was not exactly like a light flooding in, but this time it was more like an early winter morning in Oregon when a thick fog has rolled in, and the first inkling of dawn is a very uncertain doubt about whether it’s still pitch-black out there. Then the doubt becomes an ambiguity, and finally, much later there is a gray, foggy morning that never actually gets very light.

In other words, after all this contemplation, the whole question of the real meaning of that first paragraph became shrouded again, back into a foggy mystery, and for a moment, I doubted whether I had really learned anything after all.

However, upon further reflection, it became clear that I had learned a great deal (which I will speak more of later). Also I stumbled upon a way to read that is more active. Maybe one of the first steps of “fathoming the gist” of Gurdjieff’s writing is to confront his assertions and convictions with data from one’s own “Work memory,” and/or one’s common sense, as I did on that late August night. If there is a dissonance in this confrontation; if something doesn’t seem right, it is a question of trusting one’s own experience, and probing further. The word “fathom” has to do with depth, and with understanding something profound and mysterious. A failure to ever come to this stage in one’s reading of the *Tales* can lead to absurdities like literally believing that the sun “neither lights nor heats.”

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There are two further points that are important to note here. One is that even if I were certain of the true interpretation of the first paragraph, it would not necessarily be a service to elucidate it completely at this time. If I did, I would be robbing the reader of his/her own experience of going through their own process of “digging” to find a deeper meaning. That was one point Mrs. Staveley (my teacher) was very firm about. Let people have their own experience. Don’t just give them answers.

Therefore what I’m trying to communicate here is the process I went through as much as any result I achieved, along with presenting possibilities instead of conclusions, and thus treading the fine line between mentioning a couple of discoveries I’ve made that have lain largely hidden on that first page for over 50 years, and not providing so much information that the reader might be discouraged from initiating their own investigation.

So in that sense it is good that I'm still in a fog about his meaning in the first paragraph, but the second point that I've understood is that it is lawful to be so. In other words, to resolve the question of whether some people "always and everywhere" unfailingly invoke the Holy Trinity on starting something new, there is a limitation on how much information can be gained simply by mentation alone, and by considering that one paragraph alone. The second two paragraphs of the first page represent the other two parts of a triad, and they provide data from the other brains or centers besides the head-brain.

For example, in paragraph three, Gurdjieff tells us how it feels to have pronounced the said words upon starting to write the book:

According to my *Random House Unabridged Dictionary*, "pianola" was a brand-name or trademark for a commercial player piano in the early twentieth century. So to paraphrase the second part of paragraph three: now that he intoned the universal invocation, his writing will unwind quite automatically like a mechanical, pre-programmed piano. And if this is the case, there would be no obstacles, no resisting force, no Harnel-Aoot, and no unforeseen circumstances to contend with; and again, he is "beyond all doubt assured" of this.

Even if I was too dull for many years (decades) to question his indubitable conviction in paragraph one, this tongue-in-cheek humor in paragraph three is so blatant that any "even quite illiterate person" should get the joke, but not necessarily with their left-brain.

But is his pianola analogy a message on the emotional level—a confirmation that paragraph one also contains some "monkey business?" Or on the other hand, is it to lighten things up—as he does in other parts of the book—with some absurd humor immediately after giving us a serious teaching? More possibilities.

One way to discern is to take an impression of the paragraph as a whole. When I re-read paragraph one, then paragraph three, I see that they have a very different tone. Again we come back to his declaration that this book was written according to "entirely new principles of logical reasoning." To discern truth, I may have to learn to use different parts of my mind—as uncomfortable as that may seem.

The first part of paragraph three, about being "quite at ease" after performing an obligation, is a whole study in itself that deserves some scrutiny, but I will try to limit this discussion to a couple of pertinent examples that come to mind. Once I was listening to someone who knew John Bennett, telling me about her experience with a particular exercise where one decides in the evening—among other things—to perform a specific task the next day. She confided that she always was certain to complete it first thing in the morning, so she could be more at ease during the day and not have to worry about forgetting the task.

Is this how we succumb to "contemporary religious morality?" That is, if I have fulfilled my initial being-obligation, then I've been a good boy—nothing bad will happen—and I can calmly and peacefully fall back to sleep. When we begin in the Work we are so enveloped with these Judeo-Christian ways of thinking that for a long time it's almost impossible to observe them. (By the way, isn't it amazing how he slipped that comment in there? Already taking a shot at one of our well-rooted subconscious beliefs.) For the mass of contemporary "Christians" in this regard, for most of the twentieth century, it was church on Sunday, then complacently assured that their spiritual duties were over for the rest of the week.

This may be what Gurdjieff is satirizing in the third paragraph, but there may be much more to it

than the above.

Many years ago, I also had an experience, the memory of which was evoked by this first part of paragraph three: it was in 1977, and my “work in life” at that time was in part teaching Biochemistry to Chiropractic students. My group at Two Rivers Farm took as a weekly task, to make a sacrifice if we forgot to remember ourselves at a specified time each day. One morning of that week I decided that if I failed to remember myself while giving my lecture later that day at the College, I would intentionally not eat supper or anything else that evening. In those years I was a bit hypoglycemic and missing a meal was a big deal, a real sacrifice.

During the lecture there was a vivid moment that I’ll never forget, when I came back to myself while turning toward the blackboard with a piece of chalk in my hand. After a very brief second or two of being connected to something a little more essential, the first thought that came to my head was, “Oh, Boy! I get to eat tonight,” and in another moment or two, I was peacefully back to sleep.

Mrs. Staveley, amused by my effort, reassured me that my body knew that I was serious, so it helped me to remember. However this feeling of being “quite at ease” after an initial result (and yet underneath, not so much at ease) can go on for many years in students of the Work. As I recall there have been times, too numerous to tally, when I would perform a personal ritual in the morning, or say my grace before a meal, from a place in myself that was superficial enough that the predictable aftermath prevailed—total absorption and identification with the next thing, as in, “okay, I’ve done that, now let’s get on with it.”

In any case, by going through the process of trying “to fathom the gist” of this first page, one practical outcome is that I have rekindled a wish, and received a taste of performing my daily rituals in a deeper way. For example, by being totally there in the moment of saying grace before a meal, and saying it with the whole of myself, I touch a higher level, a finer vibration, and when I’m finished, something from that level stays with me for a while—permeates my presence as it were—and transforms my relationship with the meal. One does not feel complacent and “quite at ease,” after this quality of experience.

In relation to the above, the first page of *Beelzebub’s Tales* has been surprisingly transformed for me from an enigmatic and quasi-humorous introduction to the first chapter, into a practical guide to deepen my inner Work.

I think Gurdjieff is telling us from the first sentence, that if we continue to re-read this book passively and simply believe what is written, it will have limited value, and he will not have succeeded in his aim. But if we can delve and dig more deeply, as we become increasingly able, from our own acquired data and reasoning, there will be treasures buried where they are least expected.

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Now let us consider one further possibility in order to expand our understanding of the first page: perhaps Mr. Gurdjieff is sounding a DO in these first three paragraphs not only for the First Series of his writings, but for all three series at once. This idea came to me because the second paragraph seems to belong to the Third Series more than to *Beelzebub’s Tales*. It is already a preview of how a more conscious human being would actualize the “universal formulation.”

In this paragraph is the gem, the treasure that I have long overlooked right in the middle of the

first page. So the first paragraph, seen in this light, could simply be a means to get our attention, a way to inform us that this “Trinity” that is being invoked, is really universal, sacred and vitally important—not only a Christian expression, but simply that in this era we formulate it in Christian terms.

Actually, it is one of many formulations of Triamazikamno, the Law of Three, and it is significant that the whole first page is devoted to it.

The point is that the first paragraph now can be seen as a preparation, a way to galvanize our attention, so that we might notice that he is presenting us with an exercise in paragraph two, a ritual for beginning anything new, a ritual that invokes the creative forces of the universe and that we can practice for ourselves.

It is quite humbling to face the fact that it took me this long to notice/discover this exercise, but the popular wisdom is that we find things when we are ready for them. Hopefully, in a community of peers, one makes a discovery like this when we are all ready for it.

The heart of the exercise is the phrase, “wholly-manifested-intonation.”

From my experience, the above phrase is comparable to the effort of working in a “three-centered” way. The latter is something I strive toward, not something that can necessarily be done at will.

On rare occasions I can approach it in a movements class during very special moments when some kind of attunement becomes possible. I will try to describe one of those moments since this is my frame of reference for a “wholly-manifested” experience: after much practice, and often after much resistance, there may come a moment in a movements class when my body is completely at one with the rhythm and tempo of the movement, taking the positions in a relaxed but relatively precise way, and in synchrony with the people around me. My head-brain has overcome whatever distractions are present, and is quiet, following the body’s movement and that of the class as a whole, always holding the overall pattern of the movement with a small part of the attention, and even aware of more subtle qualities of energy passing through me and the room. My feelings are connected to the music and the particular emotions evoked by the movement itself and sometimes intensified by the Work of the group as a whole. All of the above dances within the field of my attention in these unique moments when I find myself in this higher “zone.”

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For my Work to bear this kind of fruit, all the parts of myself need to be included. And whether this “three-centered” effort is attempted in order to participate fully in a movement, as I described above, or for example, to consciously stir a pot of soup, or even to actively listen to a reading, the principles are the same.

The exercise hidden in the second paragraph, that Gurdjieff is inviting us to practice if and when we recognize the opportunity, is to verbally invoke the three holy forces upon starting something new, with a “wholly-manifested intonation.” To include every part of myself during this utterance; to include my whole being, if possible.

I can strive toward this possibility and not allow myself to be discouraged from trying because, for example, unlike Gurdjieff, I did not have the proper data rooted in my “preparatory age,” or for that matter, because of many other worthy excuses. (As an aside, this reference to data acquired in the preparatory age seems like a very brief preview of the second series, where the first part of that book, *Meetings With Remarkable Men*, is devoted to Gurdjieff’s very unusual education.

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So, after discovering this “gem” which I mentioned previously, now just before I begin something new, I first stand up in a relaxed yet erect posture and take a few moments to quiet myself. I bring my attention to my feeling center in the area of my heart, and sense its connection to my throat and tongue. I remember briefly that I am about to begin, that is, to create something, and that I have a wish to make contact with the creative force of the universe. I feel the intensity of this wish and allow it to permeate all of me.

At a moment chosen by my intention, I speak the words, “In the name of the Father,” as distinctly and consciously as I can, and listen to where they resonate in me. At the same moment I allow a wave of relaxation to instantly descend through my body, to melt any tensions that may have reappeared. Then I say, in the same way, “and of the Son.” I take a breath, relax again, re-establish my sense of presence, and focus my complete attention on pronouncing the final words, from a deep place in the center of my breast, “and in the name of the Holy Ghost. Amen.”

I take a few moments, standing quietly, to let these words and the experience reverberate through me. Now I am ready to begin the new project.

This way of approaching the invocation, I feel, is only a beginning. Gurdjieff’s way of intoning these words would have been derived from a higher level of consciousness and resulted in another level of “fullness,” but I am convinced that the only way to progress toward his level of ability is to practice. To practice what I understand.

There are two pieces of advice from Wan Su Jian, my Chi Gong teacher in China that can be an encouragement here: the first is that even if one only receives a part of a technique; practice it anyway. Proficiency will eventually come through practice—which also seems to magically attract the missing pieces. Secondly, in regard to data from the preparatory age—when I was in China I was totally awed by the abilities of twelve year olds, who began working with this teacher when they were eight. In America, children never acquire these skills of attention at all (except by accident or in rare circumstances) and as a result, very few adults here ever achieve any kind of mastery of themselves. But this teacher’s encouragement was that though we missed these important preparations in our youth, we can still begin to learn what is needed even at the age of 50, if we are sincere enough and diligent enough. Hopefully, in this era of “delayed aging,” the advice would apply to people in their early 60’s as well.

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Before concluding this account of my recent reading of the first page of *Beelzebub’s Tales*, let us consider two final questions.

First, who were these ancient Toulousites that Gurdjieff tantalizingly mentions in the second paragraph? If they were possibly the Cathars of the twelfth and thirteenth century who did indeed live in that area, one relevant fact about them is their unfortunate fate. They were the first independent Christian sect that was mass-murdered by other Christians because of their beliefs (in the so-called Albigensian Crusades ordered by the Vatican in the year 1207).

In this theme about beliefs that is woven between the lines on the first page, the teaching here would be: be careful how you express your beliefs. If they are perceived as a threat to the power-possessors, they can get you killed.

The stated reason that the ancient Toulousites were mentioned, of course, was because of their “wholly-manifested intonation,” and it is coincidental in this regard that the Cathars were very

much interested in the trinity. I will leave it to the reader to delve further into this very interesting information that might also have a practical benefit for our Work.

And second, speaking of the trinity, what is this “Holy Ghost” all about?

In the formulation of the trinity, that is, the three holy forces presented on the first page, “the Father” would represent the active force, the creator. “The Son” would be the force associated with that which was created, which has a more passive character. And the “Holy Ghost” therefore must be the third force, in this case that which connects the creator and his creation. What could that be? That is, what could that be, from our own experience?

Beelzebub intimates indirectly in the chapter, The Arch-Preposterous, that we cannot perceive nor sense the action of the forces. They are forces, not material objects, nor “formations,” and as such are completely invisible. Especially the third force, because it is difficult even to conceive what it would be. It is ghost-like. It is like an apparition. It is there and it is not there. With ghosts, a few people claim to have seen them; most of us will never see one. Likewise, with the third force, a few individuals who understand the Law of Three may “see” it, that is comprehend its action; the rest of us do not, except for rare glimpses, or by assigning synonyms to it, or by passively believing someone else’s interpretation. For me anyway, the third force is truly a Holy Ghost.

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In conclusion, there is one additional phenomenon to notice. That is, the amazing holographic nature of the book in general. Any individual page may contain material that opens as a window to the book as a whole, or at least to several other parts of the book. This may not be true of every single page, but of very many special pages, of which the first page is an example. It is as though in addition to the linear flow of the story, there is a non-linear movement, where the narrative sometimes projects ahead, sometimes jumps backward, repeats the same ideas in different ways in succeeding paragraphs, pages and chapters; and everything is interconnected through some other dimension of time as well as through the inner lines of the enneagram.

Therefore it is no wonder that the more one probes into the first page—or any of about 500 others—the more the inquiry seems to lead deeper into the teaching, further into unexpected areas, and as I discovered, further into myself.

I now understand better how monks of one isolated Taoist sect in Old China could spend five years or more contemplating a single page, or even a single passage of their scripture. One particle of truth, if pursued into its essence, can open up into the whole world.

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*Irv Givot has been studying and practicing the teachings of Gurdjieff for over 35 years. He was a member of Two Rivers Farm in Aurora, Oregon for fifteen years under the direction of A.L. Staveley, the last five years of which he was given the responsibility of leading groups. He is the author of Seven Aspects of Self-Observation, Aurora, Oregon: Two Rivers Press, 1998. He currently works with a small group in Bend, Oregon.*

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