

GER Meeting #Bk2 - 06

Transcript

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

Speaker 1: I think it's something that just When it comes to the cathedrals and the churches in in the old churches, the uh you don't have them in America. There's nothing America's held. Um you can feel something in in the stone, even even with a church that y you would never think of as having any architectural um uh virtue or strong architectural virtue, you can feel, you can feel the I think the prayers just get captured by the stone.

And you can feel it just by touching the stone. And that's a special kind of art. It's bound human beings into itself.

Speaker 4: Well America does have uh the best it can do for cathedrals. And they're certainly not like the European cathedrals or even some of the South American ones that I've heard about. But I think the American ones might be a good example of those really artificial ones really artificial art ones. You know, St. Patrick's has a reputation, so And uh I think the one in DC, I don't know what other ones do, but uh they tried, I should say.

Speaker 6: Oh, there's lots of them, Sandy And they create feelings too. But I think uh some of the historic stuff is Yeah, probably a a a different direction. Whatever.

Speaker 4: It's no, it totally is. I mean a cathedral is a European born and bred.

Speaker 6: Yeah.

Speaker 4: It is. You know, that's where it was made and belongs and took hundreds of years to make. So and I wonder I wondered what Dirk thought about these questions too. So

Speaker 2: Denn die will wissen, was du dazu zu sagen hast.

Speaker 7: Zu was denn genau? Zu allem? Dann habe ich viel zu tun. Zur Kunst.

Speaker 5: Zur Aufgabe.

Speaker 7: Ich weiß, der habe ich mich tatsächlich nicht gewidmet, aber ich kann nur so viel sein. das bei mir Kunst dahingehend nicht erreicht. Surrealismus ist eine Geschichte, wo ich sage, ja, das erreicht mich gefühlsmäßig irgendwo.

wo ich dann erkennen kann, dass es irgendwie etwas Größeres verbirgt, sag ich mal. Es sprengt Ketten, so gewöhnliche Ketten. weil es so untypische Sachen halt darstellen kann.

Also das ist eine Sache, die mich auf jeden Fall erreicht. Und Musik. dann gegebenermaßen auch halt, dass sie das Gefühl erreicht, aber das sind dann halt spezielle Musikstücke.

Also da ich muss sie hören oder so, das ist jetzt nicht irgendwie, was unbedingt modern sein muss. Es gibt Stücke, die mich dann wirklich erreichen auch. Ja, das ist so das, was ich zumindest bei mir so sagen kann, was mich auf künstlerischer Ebene erreicht.

Speaker 2: Und was meinst du mit Surrealismus?

Speaker 7: Ja, sage ich jetzt mal so Bilder, die den gewohnten Rahmen sprengen. Man musste dich

vielleicht mal Beispielbilder angucken.

Speaker 5: Das ist eine Kunstform, eine Kunstrichtung.

Speaker 7: Genau. Und ich sag mal, da sind halt Darstellungen Wie man träumt halt. Wenn man träumt, dann ist das ja auch nicht, da kann man fliegen beispielsweise.

Also man überschreitet Grenzen. In diesem Sinne. Also man kann etwas dann erfahren oder sehen, was im normalen Alltagsleben oder mit dem normalen Bewusstsein nicht zugänglich ist.

Gerade bei diesen surrealistischen Bildern ist für mich, das erreicht mich auf eine besondere Art und Weise. Ist die Stimmung, die teilweise auch in dem Bilden mitschwingt. Besser kann ich es nicht beschreiben.

Speaker 5: You need translations, Andy? And the others?

Speaker 4: Oh no, I use every word. A little hint would be good. I got uh I got the le I I got his last couple of sentences actually, but Go ahead.

Speaker 5: Some which somehow reach uh him and touch him in a specific uh sense and uh in art the uh some pieces of surrealism Where there is uh the expression is unusual and s sometimes d dreamlike. Yeah. So there is a kind of of of of mood or some atmosphere transferred which touches something in in in inside. In a few words.

Speaker 1: Well, okay, I think we have to close down the meeting because we're if we don't do that, we'll run into tomorrow.

Speaker 6: You're here to say Thank you everybody. Thank you. Mm-hmm.

It's very often mentioned this um enrollment as a member of that club. He's again and again saying After this admission or enrollment, I think so he's using in English. In German it's always Beitritt.

Beitritt zu ihrem Club, Beitritt als Mitglied dieses Clubs. It's repeated very often. before he says something what is actually happening in this club.

So it seems to be that this enrollment or or or Um admission as a member is something important.

Speaker 3: So enrollment of 139, um a psalm of 139 is, you have searched me, Lord, and you know me.

Speaker 4: What made you look at the psalm, Bobby?

Speaker 3: Oh, it was a gift to me. I mean, I have it written here from a previous meeting. I try and c collect all these things.

Speaker 4: Read it for me again if you would. You have done in what Lord?

Speaker 3: You have searched for me, Lord. And you know me

Speaker 4: Well and here we have these people searching to know. Do I like that

Speaker 2: This is the first time I see hundred and thirty-nine also written in English. Normally it's numbers In German it's always written as a word, but in English normally we have the number.

Speaker 4: Is that only in this book or is it generally written out uh that way without No, I know there's gotta be uh the numerals are written out in German too. There's not always written out as a word in German in all things, is it?

Speaker 2: Mostly I I saw it, but I can't say all. No, I can't say if it's all that's you can't need to check it.

Speaker 4: Very common though.

Speaker 1: The Chicago Book of Style insists that numbers up to ten in English are written out. But numbers greater than ten are um printed as numerals. That's the style guide So uh basically the style guide is being violated here.

Speaker 2: Yeah, it's the same in German

Speaker 5: So we found an irregularity. Now we have to decode what it means. Yeah, since I read this idea of the leguminisms, which I find very fascinating.

I often ask myself how could someone put uh meaningful ideas into usual uh things of of daily life or in such ceremonies. I mean in the ceremonies I can think of putting some some um dynamic probably, but knowledge about the events happening on the earth in the history I have really difficulties to to to f have an idea what it could mean. This could be done.

Speaker 3: Possibly in ordinary ways. Um sitting at the table for dinner. And whatever you um bring with that. Things of that nature that are so common, we don't think of them as striking, but They build our foundation.

Speaker 4: Well, they're the foundation of those family rituals that get mentioned under uh Not the alcohol columns don't know, but the one that starts with S. Where'd it go There it is. So to Noah. Social and family life of people

Speaker 2: What I find quite interesting he's saying on uh thirty sixty-four, he's saying something about um where he's where these truths can be put and he's saying also in religious and popular dances And I of course I had to think of the movements because there is a big um a big um discussion always with the movement's teachers that it should be kept in the most um original way. And he's saying something here that even if things get changed, what will be normal in a way, that things get changed, there will be still something in it that is like the true knowledge or uh impulse that I find quite uh interesting because it seems to be a um contradiction to how the Gurdjieff teachers try uh the the movement's teachers try to deal with it, sometimes in a very rigid way, I feel

Speaker 6: I think that's an excellent uh observation. And uh in fact uh the movements are are a legonism themselves And matter of fact, there's going to be a paper presented at the All and Everything Conference that is movements as leganism. And yeah, the whole idea of putting these laws into the movements and seeing them uh as uh part of you know the law of seven but certainly the Enneagram itself and the different movements That are, as you point out, to me they're sacred, certainly these movements.

But yeah, I think that is one of the means If not one of the principal means of this idea of transmission to future generations. And if I could ask a question in between, unfortunately, I got in late. uh that's becoming a habit I apologize for that but um in the reading that you did uh this is just a small thing but I'm kind of curious In the nineteen fifty edition of All and Everything, um There is a paragraph, and I don't know whether this is a uh Robin, maybe you could help me with

this.

This is a uh grammatical error or if uh not but um It reads, as the report of that already very aged Khaldi and learned being, the great Ashkbazanzar, was then the origin For all the further events connected with this same contemporary art, there. I will try to recall his speech and repeat Is to you. This word is.

Is that in your copy of the Nineteen fifty edition.

Speaker 1: Well what page are we on in the nineteen fifty edition? Four fifty-eight. Okay. Top of the page.

Speaker 6: Top of the page.

Speaker 1: Okay. He then said as follows. The past and especially the last year.

Speaker 6: Oh before before that.

Speaker 1: I will try to recall his speech and repeat is to you. It should be it. Repeat it to you. It's a typo.

Speaker 6: It's one there's only a couple in the book, I think, now that you confirm that for me, but I just wanted to make sure that there wasn't some uh something specific he was referring to.

Speaker 1: But it it'll be a type of the You know, the amount of effort put in to to getting this correct was extraordinary. In knowing because um my sister was in the publishing business, um I I therefore know to a certain extent, the amount of effort they've put in to making sure that typos or to try to ensure that typos don't make it through. And a good copy editor will pick up between 70 or 80% of typos in a text.

So they would do it twice. Right, so by doing that you would get very close to 95% correct text And it wasn't worth doing it again because they they they wouldn't likely improve. So that's the way it goes.

The amount of effort put into this, especially as it was read again and again and again out in public, um It's uh really quite amazing that there's only one or two typos in the whole thing. But uh you can have found one. Well done.

I'd never noticed that. People read past typos because Your mind tries to guess the meanings of words as it reads. It uses its habit, and that's why it's difficult to spot typos.

Speaker 6: Thank you. I also wanted to ask Barbara again on this Psalm 139 your um impetus or the motivation that for you to go to that psalm what was uh what was going on there if i if i might ask

Speaker 3: Oh, as I said, Lynn, this was given to me in a prior meeting. I did not do the research on that myself.

Speaker 6: Oh. Okay, thank you. Yeah. The 30, the 139 for me is uh for me is a very magical, for lack of a better word, uh number. And there's a bunch of them, but they got those threes are everywhere.

Speaker 4: You mean the threes, Lynn, or the song?

Speaker 6: No, I mean, you know, this this number 139, it has a personal significance for me. And I see it, you know, as uh when I see 139, uh first thing that comes to me And uh is that this is three times thirteen. Thirteen for me uh with the work and with I would say many sacred texts has a um a significance uh that I've been able to compare between traditions and sacred writings.

And the 139 itself uh is is you know numbers that I see uh Mr. Gurdjieff uh using in that's why I was so interested in the fact that this was written out as 139. I do a lot of typing on the computer and I've never followed that rule, Robin. Uh and I always, you know, I'll I'll put dashes in between.

you know, the words themselves. But I'm it's it I guess it's more of a personal kind of a thing for me, but I don't know, there seems to be some connection. When I first read this many, many eons ago, that number popped out at me then, too.

So it was interesting to hear Barbara. Bring that up.

Speaker 1: If you do a search of the internet to ask the significance of the number 139 It does turn up Psalm 139. I don't know if it's a special psalm, but it is a psalm that I recognize.

Speaker 6: Yeah. Yeah.

Speaker 3: Vanya you mentioned movements in uh the paragraph thirty-forty-nine And the last sentence in English it says ways. In German it's Rüstungen. Richtung. Directions. Direction

Speaker 2: But ways uh I mean the meaning is quite the same I I guess ways and yes but but richtung means direction Yeah.

Speaker 3: When I Googled it, it came up movement, so that's why I said, oh, this is a something.

Speaker 4: While you're there, I wanted to ask about Onanjiki. I don't have a note on that. Don't remember it at all. Remember onanism?

Speaker 2: On the masturbation. Onan chicken ah it's masturbation. See, yeah.

Speaker 4: Is that right? Followers of masturbation Didn't know there was such a club.

Speaker 3: So it came from the son of Judah. That he would not make a reproduction with his widowed sister-in-law.

Speaker 4: I remember him, Onan spilled his seed upon the ground

Speaker 3: That's it.

Speaker 4: But I did not know that was that that that was referenced to it and that that would be lumped with shamanists and Buddhists and so on Initiated beings.

Speaker 2: So what is then shamanism and Buddhists? Is that what is is it is it literally or not?

Speaker 3: The shaman to know it came through Russia. through Siberian tribes in the seventeenth century.

Speaker 4: Far as mystics go, the shamanists are a pretty respected bunch Or as religion goes, I don't know if you call the Buddhist religion or not

Speaker 3: At the basis of my training, we were taught wellness begins when you knock at the door

of the shaman. No, of the Soldeno combination of Latin and Armenian Work efforts transforming from the sun Would you repeat that on so j noha Oh soul being so soul being sun. Yeah. Jin is work effort. And of the Afalkal Afalkalm, it passes by hand.

Speaker 1: Good.

Speaker 4: Any etymological roots for that? Uh what languages are those, Bobby

Speaker 3: I don't know um where this uh fakalna what language that came from. The other I said is Latin and Armenian I think that's a very important thing. I think we're trying to talk about it.

Speaker 2: There is a few slight differences in German and English. One is this 3056. Secrecy and duplicity.

Right. And in German it's Verschlossenheit and Heuchelei. Verschlos mean also secrecy, but secrecy is more heimlichkeit, it's but it's quite the same.

Uh duplicity is more like Doppelzüngigkeit or something and heuchelei. I mean it's also kind of it's but the word would be hypo h hypocrisy. And verschlossenheit instead of secrecy would be like encloement or something being closed.

Keep silent. Yeah. And look how it's translated, but verschlossen means closed.

Yeah uh uh Google translates ret reticence, hm? Reticence. Yes.

Speaker 4: Radicence.

Speaker 2: Radicence.

Speaker 4: Okay.

Speaker 2: Radicence.

Speaker 4: Don't mean to correct you, but I know you want to say it correctly when you use it.

Speaker 2: Yes, I want. So thank you.

Speaker 3: In looking up etymology on hypocrisy or definition, I don't know, stage acting playing a part.

Speaker 1: Yeah duplicity is a an an intention to be not what you seem to be.

Speaker 3: Okay.

Speaker 1: And so it's It it doesn't mean hypocrisy because hypocrisy isn't somebody's not really aware that they're being a hypocrite normally. Um they might be, but the the it it's it it goes without that but duplicity you're definitely intending to deceive someone. And then it comes to the city.

Speaker 2: There's one bit which is not in the German text in thirty sixty-one. Um He leaves out a part. Where is it now?

That's some new means. Enshewing from the ways of our contem contemporary life on the earth. And this bit is not in the German version.

Speaker 4: So it leaves out a reference to contemporary life in the film. Okay.

Speaker 2: What I found quite interesting, the speech he's giving and explaining basically, he's giving a so many um work topics he's giving the law of seven somehow then he's He's he's talking about identification and how not to like the people who are um living in their life but being not detached to everything around them and how they will be treated as um serious and and and let's say good people and but if something changes and the the um the um Oh Vernunft, the reason of man goes bestialish? What how is it translated? Bel uh crazy in a way.

um then these people who are considered good people are suddenly um spies. So And this is something I can see in myself as an inner process, like when I go uh crazy somehow than things which seem to be good and normal and even honorable in my um in my values, suddenly they it it all turns upside down and people are mean and not nice or something. Yeah, even even even hypocrites like in that way.

So this is something which I can see if something goes like which something goes wrong in my reason then really nothing makes sense and what was good outside is then suddenly very very bad I don't know if that is understandable what I'm saying.

Speaker 1: Yeah, I understand it. Yes.

Speaker 6: The um This word um bestialized.

Speaker 2: Mm-hmm.

Speaker 6: Uh could you uh how the word in German

Speaker 2: Bestialish. Bestialis.

Speaker 6: And uh what definition does that get?

Speaker 2: I would s I would think it's g uh g from g basically the same like in English, fr coming from beast. Yeah. Wild animal.

Speaker 6: Yeah, I mean he he's he that's pretty uh everything that follows too is uh Uh pretty severe. Pretty uh I mean, wipe away everything kind of thing, throw and hurl every uh uh possible negative at this in his opinion, this uh cause of what has happened with legonisms legonisms, excuse me. Uh I mean if if uh uh for me that was and continues to be a big stop You know, and really looking for in traditionals, in the in the traditions, what uh is Real and what to use that word real, but uh and the fact that He says later on, let this means be continued as before, as it has been on the earth from the dawn of centuries and as this form of transmission by initi to be.

And of course he references Ashiyada But um and really isn't a lot a lot of this just about how misuse the word art Is and has been taken and is currently taken. Isn't this a uh An admonishment to uh anyone who thinks That this is that they understand art in this way. That this club, so to speak.

Um and the initiates. I know I'm rambling, but this whole idea of uh You can't you just can't take anything that has come from the past unless You um are constantly working on revealing your conscience. There's no There's no way.

Again, I guess that's why a thing with Barbara I and I know it's it didn't originate with you, Barbara, but that's kind of fascinating that Psalm 139 is in there just because it's I mean there's so

much here that is like Uh not like but is um reciprocal thrusts

Speaker 3: Yes, how about that? In German did that come out to mutual pressure, reciprocal thrust. Okay.

Yes. Yes. Okay.

Speaker 6: Oh, that's good to hear. Yeah. That's good to understand.

Speaker 2: And it's also not said seven independent colors but seven complete colours. And not on not only c I don't know heart tuner. Farbtöne, das gleiche wie Farbtöne. And it's not called color, it's called color shades.

Speaker 3: Oh, it has some form. So Aksaparziar, he has a lot of opinions. He says in this many times, in my opinion, in my opinion.

And may I suggest, he makes a suggestion. Um looking back on the form of the word, the Chaldeans came from the astronomers and the astrologers, learned beings, the Aksharpanziar. The beginning of the word is world or universe and Panziar is bright, clear, shining.

They're both Armenian.

Speaker 4: You read my mind, I was gonna ask what that meant at Charpanzoer.

Speaker 3: And that Askaphar in Sanskrit is indestructible.

Speaker 6: It's also a great word to say in English.

Speaker 3: It really really rolls.

Speaker 6: It's got a lot of intonation to it. I guess it's just coincidence

Speaker 4: Is it just me or uh does Axar Panzer not get the same kind of respect that uh Ashiada Shimash and some of the other memorable preachers in the stories yet. We don't remember him as well. We don't refer to him like we do uh the King Kenusian and um the other guys. I'm not referring to any of them right now, but you know who they are.

Speaker 6: Oh well said.

Speaker 3: I mean the other speaker I can think of is Abdil, who got up and spoke. I think there's somebody else who can't remember.

Speaker 1: Pamela, he was the one that got up and spoke.

Speaker 4: Okay. Well But uh he really seems to have laid the ground plan. for legominisms, I mean uh on thirty seventy six uh You use the law of seven with the help of the artificial indicators of ours.

And we shall now put what we wish. That's how you create a logomanism. That's how you preserve knowledge.

Into the future through all those wars that tend to wipe out the initiates that would pass them along Ligomanism make them more permanent more permanent. I also find interesting that the legomanisms work by means of Still a few initiates understand what they mean by through the law

of sevenfoldness, and just enough of them do to make them more useful to the rest of us, if you will. At least for a while.

Am I getting that right?

Speaker 2: Yeah, I'm also a little bit puzzled about this 3074 and we shall call them so because the whole process of such a transmission of knowledge to remote generations through the law of sevenfoldness will not be natural but artificial. I don't know why it

Speaker 3: containing art.

Speaker 2: Yes, yes, but this somehow puzzles me. Because before he's saying something that through the law of sevenfoldness, he's also not calling it the law of seven but sevenfoldness. He is saying in one I don't know now where but there's something like as long as you can think you can You can perceive it very naturally, the law of sevenfoldness. And and he's talking about it as if it's clear to everybody.

Speaker 5: No, I would say it is clear in the sense that it is natural. So everything is just running according to it. And in this sense, if we use this and introduce something which is not natural but artificial, then this is something we we uh realize ah something is not as it should be or as it feels not in the f in the flow or in the natural thing and that and in this sense it gives us a little shock we could say which which could be used to think about something.

This is how I understand this It's an interesting thing to think that art means this. Yeah so so so to so so to say purposeful fully to create something which is not natural. But not just because uh to to to um entertain people or so, but to Yeah, to it to introduce something which otherwise could be easily overseen somehow.

Speaker 2: Or even lost.

Speaker 5: Yeah, in this sense then than lost. When we oversee it, it is it is gone.

Speaker 4: Well I was just gonna refer also to 3072. I mean this might be a good spot to talk about wild exact tubes Yes. If it's artificial, we can introduce certain lawful lawful inexactitudes in order to help keep these things in people's minds for the next coming generations.

Speaker 3: When I think of inexactitude Yeah, and the term later on true knowledge. It comes up a um quote I heard uh Winston Churchill once said The truth is so precious, it must be hidden in lies. Or it must be protected with lies.

Speaker 6: That's good.

Speaker 2: Yeah, I have immediately to think of the inexactitudes which we have in the In the octave.

Speaker 6: Right. Right.

Speaker 1: I've always had this problem with the term law of several sevenfoldness. And the problem is I can't really reconcile it with heptoparaparchinor because it's not the same. The the fact that things have let let's say uh the spectrum of light or the spectrum of sound is a particular way.

And and trying to reconcile that with the way that the octave works. It doesn't seem to me that

light is anything other than a division into seven, which is divide it whichever way you please, you know. We divide it as red, orange, yellow, green, blue, indigo, violet.

I don't know whether that's correct, but that's how we divide it, how we divide it up. But the musical notes, they form a different pattern. Actually, they form a different pattern to the way that Gergy defines the octave numerically.

Speaker 3: I think if you look at it, I think it's funny.

Speaker 5: When I have seminars, I sometimes play with this idea of inexactitudes. So I when I put the table, when I have to set at the table, I put it very orderly, but I exchange purposefully some things, probably not including any higher n wisdom or knowledge in it, but to give people the opportunity to to realize ah something is not in order and my to my surprise no one so far have yet mentioned it so people see may might The most people don't see it at all. They just take the the knife when I put it in the opposite direction.

They just order it but without r uh realizing that there might be a purpose in it. I don't know In this sense, I sometimes try to play with this idea. So far with no really no real outcome except that people are asleep.

And I think this we already know.

Speaker 2: So now Dirk you have to think very hard what were the purposes in the weekend when we met in Lünburgerheide Jetzt musst du überlegen, Dirk, was Ekant in der Tanzheimat anders gemacht hat. On purpose.

Speaker 5: Mit Absicht, ja.

Speaker 2: Mit Absicht.

Speaker 5: But maybe it did not work because it was not a it was not a lawful inexactitude. Ja, Dirk, du wolltest was sagen.

Speaker 7: Zugegebenermaßen am Tisch kann ich mich ja nicht sehen. Also, was da jetzt irgendwie anders gewesen wäre, wenn, dann habe ich es versucht zu beseitigen, aber hab mir keine Gedanken gemacht, ob du das extra gemacht hast. Ja. Yeah. Yeah, it's just a few.

Speaker 4: Never occurred to me to think or ask this yet, going back to Patite, I was Nikulate, uh these clubs, uh cubes. So does that make the El Tab and Al Calden when he joins the club? Does it matter But that's an interesting speculation Or was it only the accountants who joined the clubs?

Speaker 1: It doesn't say, does it?

Speaker 4: I'm looking, I don't see it. Go back to the page 43 Weren't all the Caldans, no? Yeah.

They were initiated learned beings, but they weren't necessarily accalds. The two of them got together. Moore, Connell, El Norkel, and Pythagoras.

So no, don't worry all the callings.

Speaker 3: I don't show it in this chapter in a calling coming up.

Speaker 4: Well, they're the learned beings from everywhere that make the joint that formed the clubs

Speaker 2: Very cute in the end. A brief interval was then allowed for eating.

Speaker 5: Like in the summer week, we also allowed brief brief intervals to eat.

Speaker 2: Yeah, it's i it's interesting that he mentions this yeah. I mean it's a little bit maybe superficial, but it should could it could it indicate the food octave? Uh thank you. That's my opinion.

Speaker 4: I don't think that's superficial. I kind of think that's a good good a good a good thing to observe there, particularly since they went the other day. They were assembled all day and all night. For their noisy meetings, noisy discussions. They were so uh enthusiastic about what they were doing

Speaker 5: Maybe it just means even if you Wants to rescue the whole humankind, you have to eat in between from time to time. Yeah, and in this sense, no, it's not a joke. In this sense to stay on the earth with feet and and and to also to maintain somehow the ordinary things which have have to be done.

Speaker 6: Something that you brought up, Ecant, about the uh inexactitudes. As I remember further on in this, I think it's this chapter, I'm not sure, he uses the word um otherwise. And I think uh that could be um uh uh s the synonym for inexactitudes and I thought that was an interesting word.

I'm not sure if that's the case, but I know in the future he does use that word otherwise. So, you know, I was trying to think of the number of examples of the inexactitudes like the setting of the table. That's interesting if it has, you know, an aim and a purpose, I suppose.

uh but there are a lot of things that uh you know how do you the key is how do you as he puts earlier here he says the key to these truths Um yeah, what is the uh what is the key Uh he says y that's that's how it'll be. It'll be we shall call initiates of art. Otherwise, yeah.

I don't know.

Speaker 5: Yeah, might be I don't have this the further uh text in in in mind so clearly.

Speaker 6: Maybe we'll I just remember that's in yeah. I thought maybe somebody else would stop

Speaker 5: Yeah, but the paragraph you mentioned uh seventy three with w this puzzles me somehow because First he says we put in the in the in the things in the ceremonies or in the manufacture things we put there some knowledge. And then he says to interpret this this knowledge we put there, we put also a key to to interpret these in executives into this and we do it in the way l something like an Legomanism. So he explains the thing by coming back to it and so somehow uh yeah what is in there? Is there a key to uh to see to t or is the uh are there in exactitudes which should point us to some knowledge? So it For me it feels very difficult to see how more complex things could be uh somehow uh uh c coded or put into into a a normal uh a normal thing from from from daily life I don't know if you have any idea or any example which might be something like this.

Speaker 6: I don't. That's a good question

Speaker 5: And in this sense when we look on our modern society where so many of the old things are just uh out of dated and replaced by technical items we could probably uh sud uh think that that that m maybe a lot of of these old things passing from generation to generation are somehow

lost. So I have some some somehow I have in mind all the little things which I found as a child in the kitchen of my of my grandma which carried somehow the smell of of history. Yeah and when we look in our kitchens just cheap or maybe sometimes not not so cheap things which don't last very long and we replace them again and again by something else Or the machines.

Speaker 3: But they may be creating a same kind of memory with your children. He's like, oh this little plastic thing, I liked it so much.

Speaker 5: Who knows, yes Maybe someone thought we have to put more inexactitudes in the things. So we make m have to make them more artificial to to encode more knowledge.

Speaker 4: I'd like to go back to 50, 51, and 53 and talk a little bit more about art. And what exactly is he saying about the use of the word art being used for the first time with an exact meaning? And also, uh, I I've asked this before, I know, but kunst means art. I always used to think it meant work, like a particular kind of artwork. And I'm not sure.

Speaker 5: Yeah.

Speaker 4: Okay. But uh going back to th thirty-fifty The third day after his rollment, uh for the first time that word which has chanced to reach contemporary beings there and has become one of the potent factors for the total atrophy of all the still surviving data for more or less normal logical being mentation. So this word is causing us to be actrified in our thinking.

And that's the word art, which was then used in a different sense and whose definition referred to quite a different idea and had a different meaning. Tells me what it is. This word was uttered in the following circumstances.

On the day when the word art was used for the first time and its real idea and exact meaning were established, among other reporters. That's when uh Ashford Panziar stepped forward uh with his report. And He connected this same contemporary art there all further events.

He was the origin for all the further events connected with the same contemporary art there. Yeah, I I don't know if he goes on to tell me enough more about the art that to ask you on VR is uh telling us about but uh there's been a change in the meaning of art the way there was in kundalini and kundaber it seems like

Speaker 5: I can easily uh derive something when there is someone who puts purposeful inexactitud lawfully even Yeah, then he somehow he distorts the order, but he puts somehow an invisible higher order inside of it. And yes, this is the meaning of legominism. But when someone just understands the technical process of it to just to distort something, to b to put in exactitudes, but he has either no uh no meaning which is put in to it or it is not done lawfully, so with a certain knowledge of of the laws, then he just chaos is created and then even more distortion happens somehow. Yeah, in this sense uh I see the opposite of uh useful and beneficial towards the uh atrophy what he says. Yeah, and when we look on many products of what is called art now, it is somehow like this.

Speaker 3: In that paragraph thirty-fifty four in English it uh owing to their piety and conscious sacrifices. And what I was able to translate from German was acts of renunciation.

Speaker 4: Pronunciation you say.

Speaker 3: Yeah, that's what the that's what the Google gave me.

Speaker 2: Say again the passage. 54 I've found, but conscious sacrifices und bewusstes verzichten. Ah

Speaker 5: I would say it's is is the same. I would have the same notion in German, like what I understand from conscious sacrifices.

Speaker 2: I mean sacrifice would be more Opfer, but it's he says before zum Opfer fallen. No, that's that's more the victims. I mean the word Opfer, Opfer and Opfam, victims and sacrifice is uh is the same word root in German and verzichten is more I mean from the meaning it fits, I find, but what is verzichten? Yeah, but I think that's the it's it's nearly the same Okay. I mean it's a good uh translation in this context, I would say.

Speaker 5: The thing is also s some uh somehow uh kind of style, because in German Opfer, yeah, which can be either translated to sacrifice or It's both the same. And if you would use the same word in one sentence which which with two different meanings, yeah, it would not really reveal the meaning in this sense. I think it there has to be one of the both has to choose another word to yeah.

Speaker 2: Yes. Then you would have it double even in the sentence. You would have zum Opfer fallen, die durch ihre Frömmigkeit und durch ihr bewusstes Opfern in der Vergangenheit.

Speaker 5: And I counted what Vanya was asking Beitrit and Yeah. Enrollment. It's exactly in this on this page five times in English and five times in German and never mention never again. So

Speaker 2: Oh really?

Speaker 5: Yeah, but I also agree that it is like he often does, he repeats and repeats and repeats, so I don't know.

Speaker 2: Mm-hmm. Yeah, yeah, and in the end he concludes it on the third day after my enrollment. It's like It's like, you know, got when God made the earth on the third day.

Speaker 4: It's like

Speaker 6: Uh referring back to what Sandy was talking about, art, word art, how it was first used and what have you. I remembered that there was an expression that Gurdjev used, and he was quoted many times, about something like view art with your feelings. And you know, uh it's interesting. I while we were s talking, I looked this up on course AI And uh AI says, yeah, it's a good viewing art with feelings is a good way to connect. But they use the word emotions, which I don't think Gurdjieff would use at all.

Speaker 3: There's a distinct difference.

Speaker 6: But it says to shapes, colors, and brush strokes And it goes on and on about color and tone, brushwork and edges, the emotional contagion, then ways to try it yourself, talks about movements Notice your body, match your mood, slow down. I mean the whole idea of this word art and how it's used in contemporary civilization. It seems to be nothing.

Not seems. I don't think it's anything as was expressed at the time at this time when the adherents all got together. I mean it's very evident, very clear.

But this whole idea of it almost takes me to vibrations Like uh we want to use the octave as an expression of uh the notes and what have you, but it's really, I think it is well Robin was referring

to it earlier. A specific vibration, uh, whether it's light or color or music or what have you, there is a way To um express an exactitude uh in all those um venu so to speak. Just very fascinating to me that this art because you know I thought he without a doubt Gurchiv poop pooed uh how people view art.

It was just it was a big item for him. Anyway, I don't know if anyone else has a thought about that And by the way, aren't there 39 the 39 movements? There's that number again.

Speaker 2: Yes.

Speaker 6: Yeah. And number 39 was the last one in the series, as I recall.

Speaker 3: Yeah. Yeah. So I'm looking here, the etymology of art comes from Latin, but from the Greek artisan, it means to prepare So I can see how this would fit in.

Speaker 6: To prepare, yeah

Speaker 3: And to fit together.

Speaker 5: Oh we have ten minutes left. We have three three weeks to practice two exercises so Take your time to sh to share some something if you want.

Speaker 4: I'll just have at the end here. We do have a whole chapter on art coming up, don't we?

Speaker 3: Anyway. Yeah, it is quite extensive. We'll be there for a while.

Speaker 4: Yep.

Speaker 2: First exercise, what does art mean to you? I am very I have a very skeptical um attitude towards art even sometimes even like clu something like closed. If we had to go to museums or stuff, I always disliked it very strongly.

It was not I couldn't see why what a soul. Um important there and I still can see that that it's it's difficult for me to open up to what to so-called art. It's a it's it's weird.

So it doesn't occupy actually any time in my life, I have to say. Not much. Not much Even though even though I draw sometimes or I I play the piano or I sing, but I would never call it art in a way.

I don't know why Yeah, Sandy, cool.

Speaker 4: Oh, I I was gonna say, uh, it's occupied a lot of my time. Uh I was uh yeah it made known to me when I was probably about twelve, thirteen that I could draw, so I spent a lot of time developing that skill. and became an art teacher in the public schools and uh I don't do much of it now but you know that's a lot of years to spend in going to museums I loved it and dragged my kids to it and they hated it.

So uh yes, so I knew everything about art and I read about, you know, I read uh all the art critics and who was up and coming and stuff like that for a long time and uh kept up on things like that. So that kind of uh visual art I was very much involved with in terms of career and profession, but not so much now. I don't value it so much now, oddly enough.

Maybe because I think I see it taken over to a large extent by uh uh computers in really artificial means. If human beings are artificial creators of art Computers are even more so. So uh yeah.

And I still I'm still fascinated, uh photography is uh I I mean I like I love to take photographs and edit them simply on my uh just simple editing but I take photographs every day And uh and uh and I don't know what to say about that beyond it's not something I've talked about much in regard to the work and uh urjef and I haven't tried to figure it out particularly since I don't do much with it anymore. So there. Oh, and I do have something.

I have some bad news or that I want to share my bad news. I found out yesterday my daughter has breast cancer Yeah, and and it's like uh we're just gonna be starting on this journey and uh one more thing to deal with as I'm getting like I'm older and uh just uh finding it harder to deal with um helping things out and the real problem is that she's got no friends, she's got no people, she's a hundred and forty miles off, so it's almost like uh I'm the one that I'm the only one that can help her besides uh whatever government help she can get as she goes through this. So uh, you know, uh I've got to try and bring that kind of worry and thought in and just follow it day by day.

So no panic so far. And uh she's not panicking, but uh And it's like it's not like every other person doesn't have it every now nowadays, but uh so it's it's finally hit close to home me and me too, just yesterday. So

Speaker 6: What's her first name, Sandy?

Speaker 4: My name is Susie.

Speaker 6: Thank you. You know, on this art thing, uh I know that uh both uh Mr. Aspensky and Mr. Gurdjieff, you know, they contextualize this art word from the standpoint of objective art and subjective art. Now that's a very different thing.

And the way that this is presented in this chapter for me is this, you know, is uh why Gurdjieff said, you know, view art with your feelings, because Uh and I like what Barbara saw in the definition. I don't know whose definition that was, but preparation. I mean everything that we do can have art in it.

And there is such a thing as objective art, which some people look at scientifically, uh, no matter, you know. what they can see the story or they can see the uh what the person is trying to communicate through art even in brush strokes uh with paint or in uh using certain alliterations in poetry or writing or and in music too. So I uh I really feel like Mr. Gershev is trying to say to us, hey, let's look at the laws which and we're gonna, I know, get further into this art thing.

uh and we can we'll see probably some pretty succinct viewpoints that he addresses. However um Uh Ikon, I wanted to ask you, you said that these questions, I I know I'm taking up time, but I want to find out. I I'm not getting these c these questions that uh or these uh items to review for uh each week or at least each meeting.

Is there an

Speaker 5: An email that I need to give you or is there Yes, I have an email and I actually included you in this email. I don't know. Sometimes some of the email providers reject receiving emails from our server sometimes. But I did not got a rejection message of your provider. So

Speaker 6: Can you give me a date that it was sent or is that today? Uh and you can do that separately. I don't I don't want to take any more time.

Speaker 2: I will send you after twelve eight. Twelve eight it was uh it was twelfth of August

Speaker 5: I will send you after so we we will work it out why the messages don't reach you.

Speaker 6: Okay. Yeah.

Speaker 2: Yeah, but if you send him and he doesn't r get them, then then you can't

Speaker 5: Yeah, we will we will find it find out.

Speaker 6: Yeah, we'll find out. Anyway, yeah, so Sandy, uh Suzy Suzy is definitely in my Thoughts, feelings, prayers, what have you, and so are you. Thank you for sure And uh the first question, what what does art mean to you? Is that what it was?

Speaker 4: Mm-hmm.

Speaker 6: What was the second question, may I ask?

Speaker 2: The second one was It it was a text passage which went with it, so which which we had to read and then was the question. Um What do you derive from it for your personal life? How do you apply it? Ah and Ikant was putting it in the chat.

Speaker 6: Okay. Oh perfect. Thank you.

Speaker 5: I can tell from my personal perspective. I I had always a certain suspicion because I realized that people were so much identified with with art and their artful uh attitude to things. At the same time I found sometimes some fascinating interest to to look at an old uh painting or whatever, but and maybe also a sculpture, but I had it not easy to find a connection because the The rejective force because of the identification of other people, especially the people who brought me to the art, was so strong that I had not really uh uh much free space inside to discover and to to have an own connection.

It is but sometimes it happens that an old uh fragment of some art somehow touched me. So in this sense I can go with Lynn's idea of there have to be has to be beside the we we could say the embodiment of art, so the just the thing which is there. And beside maybe probably the meaning or the message which we sometimes can see in the pictures, there has to be an emotional comp component in it, yeah.

But I'm also not sure about this because this is for everyone somehow different. And the that's why I think the word feelings matters. Mm-hmm.

Speaker 1: Mm-hmm. Mm-hmm. And I'm surprised that nobody has made any reference to aspirational art.

There is uh various pieces of music that I just think are I think the effect is objective. There are pieces of bark, for example, particularly uh the that area from St. Matthew uh Matthew's patchy. There are things that I've experienced um that I think in one way or another uh uh are just uh uh it's a mistake if you don't experience them and spent a lot of time as for example.

looking at cathedrals in the UK, that's art. And I think some of its objective. You know, there's um I've talked to someone who had a uh very definite experiences in Sancta Sophia in Constantinople or Istanbul as they now call it.

I had a similar experience in the cathedral in Ely in the UK. I I was absolutely astounded when I discovered that um Leonardo da Vinci's painting of angels, he never painted any lines on their

faces. So they were the the lines are normally uh caused by mundane emotions and he had painted e uh angels that had no mundane emotions.

There are various pieces of poetry that have a fairly strong effect on me, particularly a couple of Shakespeare's sonnets. Shakespeare's plays are, as far as I'm concerned, as objective as you can ever make literature. And of course, we we are reading Biel Zebov's tale, which as far as I'm concerned,

is as close as we will get in our area to objective art. Didn't anybody think of any of this?

Speaker 7: Yes. Yeah, absolutely.

Speaker 2: Yes I I just I I have this uh similar to what Ekand was saying, like this um term art. I I what you describe is something which I also experienced, but I would not I mean uh in objective art, yes, but I would not use the term somehow. I don't know.

Speaker 1: Well, I mean, if you actually look at painting, because painting's an interesting thing. If you take the time of Frangelico um leading up to the time of um uh Leonardo and um Michelangelo. You you can see that that art was being invented for aspirational purposes.

And then if you follow what happened to us uh century after century from that time, you just see a descending octave and now Uh people hang insanity in in um art galleries and call it art and people get paid large amounts of money for creating insanity that's held uh um in these galleries. So it it's a bit there's a whole spectrum of any aspect of art you want to talk about, you know, you want to talk about high art in architecture, you don't talk about the skyscrapers in New York. You know, because they're just ridiculous.

Speaker 5: Yeah, I have to say the focus was on the text I put, yeah, where Gurdjieff says the now existing domination And he says this what uh for becoming Uh merely into what is called living flesh. So the m the j degenerative uh aspect of what is called art. Yeah, in this sense was the was the discovery, the sharing. I agree completely with you, yeah, the all of those. sacred and and very sometimes very um guiding moments in life.

Speaker 1: There was a rena told me that that um But I don't think she's the only person that reported this. But people used to, we used to go to Girjiff's apartment in Paris. He hung hung paintings.

All the way every space on every wall that was available, he hung paintings and these were. uh paintings that all of the people that um mentioned it to Gurdjieff said that this art is awful. Uh I'm going to have said yes.

Right. Be because there were people who were selling their works of art and Gerdiv would go and buy them to give them some encouragement in life and then he would hang them on the wall because he had to put them somewhere. You know, and um he it didn't bother him that he had lousy art on the wall

Speaker 6: He was supporting a lot of people.

Speaker 1: Yeah, they weren't the only ones. I mean y those were the artists he was supporting. There were people that came to the back door for money.

that um he would meet every evening, that he would give things that. It was um an awful lot of people had a terrible time when he died. Because he was indeed supporting a lot of people.

He was referred by the uh the children referred to him as Monsieur Bonbon because he always had candy for them. I think that was not the same because the GW open. Nowadays people would think that was very suspicious, I suppose.

Speaker 3: Akon, did you pick up on Lynn's email that he put in the chat?

Speaker 1: Well I didn't I'm I'm not looking thank you.

Speaker 3: Yeah it's different than what we have okay.

Speaker 5: I have it now, Lynn.

Speaker 6: Thank you. So it's interesting, Robin, what you brought about some of the cathedrals. Uh my grants um sharing with me a trip they had made this last summer, not this summer, the summer before.

And he so was so impacted and affected by Several of the cathedrals, most notably Sharp. And he shared with me that it he had these various feelings. And he did use the word feelings.

And I think, you know, I can relate, and so many of us can relate to this. Seeing something that has been created and having an experience with it that is I guess there are no real words that I would want to use in my own experience, but uh definitely, you know, feelings uh have been uh of a higher nature than to use that word higher, but definitely uh it's uh it's an experience and it's not just with you know paintings and sculptures and but with so many things like you pointed out I think this is very funny.

Well

Speaker 1: Well, I'm presuming that Vanya will turn up

Speaker 2: Vanja will turn up. Frieda not. She has no internet. She is very sad not to join us, but she is with her mother and there is no internet, so she Say I should give you her best wishes.

Speaker 1: Oh well. So let's take a minute to collect ourselves. I shall let you know when a minute has passed. So Bobby, can you read for us?

Speaker 3: Yes, I'd like that. And it was just for this purpose that they organized that said club and called it the Club of the Inheritance of Ligomanism. So many like thinking beings at once responded to their appeal that two days after my own admission as a member of this club, the enrollment of new members already ceased.

Chat

2026-08-18 13:11:35 From Vanya to Everyone:

Bestie f. 'wildes Tier, grausamer Mensch', mhd. bestie, entlehnt aus lat. bēstia 'Tier, insbesondere wildes Tier'. –

Biest n. 'böartiges Tier, hinterhältiger Mensch' (16. Jh.), entstanden im Nd. aus mnd. bēst 'Tier' (nd. Beest), dessen gedehntes ē sich in einigen nd. Mundarten zu langem ī entwickelt (vgl. Öhmann in: ZfdWf. 18 (1962) 96 ff.); die mnd. Form geht über mnl. beest(e) auf afrz. beste 'Tier' (frz. bête) zurück, das vielleicht auf einem vlat. *besta, mit größerer Wahrscheinlichkeit aber unmittelbar auf lat. bēstia (s. oben) beruht.

bestialisch Adj. 'grausam' (16. Jh.), vgl. spätlat. bēstiālis 'tierisch, wild', afrz. frz. bestial 'tierisch, roh' (afrz. auch 'dumm').

Bestialität f. 'Grausamkeit, Unmenschlichkeit' (Anfang 17. Jh.), vgl. mlat. bestialitas, mfrz. frz. bestialité 'tierisches Verhalten, Wildheit, Roheit', afrz. bestiauté 'Roheit, Dummheit'.

2026-08-18 13:11:48 From Vanya to Everyone:

Bestie f. 'wild animal, cruel person', MHG *bestie*, borrowed from Lat. *bēstia* 'animal, especially a wild animal'. –

Biest n. 'vicious animal, underhanded person' (16th c.), originated in Low German from MLG *bēst* 'animal' (LG *Beest*), the lengthened *ē* of which developed into a long *ī* in some Low German dialects (cf. Öhmann in: *ZfdWf.* 18 (1962) 96 ff.); the MLG form traces back via Middle Dutch *beest(e)* to Old French *beste* 'animal' (Fr. *bête*), which is perhaps based on a Vulgar Latin **besta*, but more likely directly on Latin *bēstia* (see above).

bestialisch adj. 'cruel' (16th c.), cf. Late Latin *bēstiālis* 'animal-like, wild', Old French/French *bestial* 'animal-like, crude' (Old French also 'stupid').

Bestialität f. 'cruelty, inhumanity' (early 17th c.), cf. Medieval Latin *bestialitas*, Middle French/French *bestialité* 'animal behavior, wildness, crudeness', Old French *bestiauté* 'crudeness, stupidity'.

2026-08-18 14:00:01 From Ekant to Everyone:

{7266EC3E-352E-4B65-951E-73325C459B56}.png

2026-08-18 14:09:02 From Lynn Leidersdorff to Everyone:

please use johnnylynn@hotmail.com thank you

AI Summary

Meeting Bk2 - 08

Quick recap

The meeting focused on the activities and discussions of the Club of the Inheritance of Legomenism, a group of learned beings who aimed to preserve and transmit knowledge through Legomenisms. Barbara read a detailed account of the club's formation, its daily meetings, and the challenges faced in preserving knowledge due to the persecution of initiates during times of social unrest. A Chaldean learned being, Asoparnzian, proposed a new method for transmitting knowledge to future generations by embedding it in human creations and ceremonies using the Law of Sevenfoldness, suggesting the use of "lawful inexactitudes" to encode information. His proposal was met with considerable excitement and was unanimously accepted by the club members, leading to further discussions that continued into the night.

Summary

Screen Sharing Acknowledgment Meeting

The transcript shows a brief exchange where Robin acknowledged something and then there was audio from Robin Bloor's screen-sharing, but no substantive discussion content was captured in the provided segment.

Knowledge Transmission Methods Discussion

Barbara read a report from a Chaldean learned being about the transmission of Legomenisms through initiates, highlighting how these knowledge bearers often became victims during times of mass psychosis. The speaker suggested that, given the current state of the world, it would be beneficial to supplement traditional transmission methods with new approaches, such as embedding useful knowledge in human artifacts and social customs, using the Law of Sevenfoldness as a means of transmission. The club members discussed the proposal and decided to follow the suggestion, leading to a continuation of the general meeting into the night. The meeting focused on the activities and discussions of the Club of the Inheritance of Legomenism, a group of learned beings who aimed to preserve and transmit knowledge through Legomenisms. Barbara read a detailed account of the club's formation, its daily meetings, and the challenges faced in preserving knowledge due to the persecution of initiates during times of social unrest. A Chaldean learned being, Asoparnzian, proposed a new method for transmitting knowledge to future generations by embedding it in human creations and ceremonies using the Law of Sevenfoldness, suggesting the use of "lawful inexactitudes" to encode information. His proposal was met with considerable excitement and was unanimously accepted by the club members, leading to further discussions that continued into the night.