

GER Meeting #Bk2 - 06

Transcript

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

Speaker 3: So beginning to pick apart some of this. In 30-81, he begins that paragraph within the following two days But in German does he not say after two days? Yes.

Speaker 5: There are many of these small differences again in this paragraph. I I s what I could see now while we were reading. A few

Speaker 3: And possibly we touched on this before the law of sevenfoldness Sevenfold in the Bible is completeness. It's in Genesis, it's thorough and absolute. And Ness is a state of being adjective to noun

Speaker 5: Yeah, this puzzled me during the week because Robin you said last week that it's not the same or that you don't think it's the same like the law of seven And I somehow couldn't I I was thinking about that a few times, but I did not understand how you meant this.

Speaker 2: Well I can I I can explain what I meant, but it's Um the law of seven as expressed by an octave is a sequence of different vibrations which lead to a doubling from the lower doe to the higher doe And uh and the um stopping does the space between each of the nodes varies, it's different um between Doe Ray and Ray Me and Me Fon and so on. So it's different. Um The idea of dividing things into seven different um Uh well, just like seven days of the week, right?

It's a so what's that as an octane? Because I mean, first of all, it isn't doe-to-do, is it? Um and secondly, the the um the difference between any two seems to be exactly the same in terms of length.

So it it's a difficult thing for me to reconcile. I'm not saying that there's anything wrong with this I'm just saying that I can't reconcile it. And and if I could, I would be happier than you look to be right now.

Speaker 5: Yeah. Yeah, I also no I i I didn't think of that before that to say to split something in seven parts doesn't mean That it's the law of seven. I I mean it's obvious actually if you say it, but it was not obvious to me, so I was kind of busy with that. But I also don't know how to of course not how to reconcile this. It's just keeping me um busy.

Speaker 2: So I mean I find it interesting that the German days of the week are really nothing like the English days of the week.

Speaker 1: Yeah.

Speaker 2: And and at some point in time, I presume there was once a Woden's Day, but it became Mit Rock. And That's um that's very logical. Makes perfect sense.

It is the middle of the week the way that I feel about a week. Wednesday's the middle. But all of the others are uh uh relate to names of gods except for the Saturday and Sunday are the same.

One's that's sun evening and the other's sunday. We've a very strange thing, you know. What because why didn't you do it on other days?

Speaker 5: Yeah I mean Sonnabend is also not we say normally also Samsung. No, Sonnabend is

Sonnabend is in it's also common, it's known, but it's more like older I would say and in some regions it's more common than in others but um it has a different meaning than Zumpstart Like Sonnabend just means the evening the the evening before Sunday. And uh Saturday is more coming from Samstag is c I think so from a s a similar route than Saturday, like from Saturn or something.

Speaker 2: Yeah, right. I can see that. It it's a very strange thing.

It's Cause I mean I did this, you know, ask the AI and of course seven days in the week is nothing it is like Something that probably started in Babylon. It may have started before that, but it was definitely there in Babylon amongst the astronomers or astrologers. But it isn't uh it isn't the way that lots of different cultures looked at it at all.

So he's making a point which is not historical. It may be right, but it's not historical.

Speaker 5: It was interesting in Portugal they just they don't have names for the week days. They just say day one, day two, day three. They just I I I think so, except Sunday. I don't remember. Maybe Ekan does.

Speaker 6: Yeah, it's the day of the Lord.

Speaker 5: Day of the Lord, yes.

Speaker 2: Only one, two, three, four, five, six day of the Lord. Yes. Yes. No, no.

Speaker 6: No, Sunday is the day of the Lord and the other days are the the the second day, the third day, the fourth day. So the day of the Lord is one. Yes. It's good.

Speaker 2: That's Christian.

Speaker 4: Mm-hmm. Yes

Speaker 2: Because that's uh it's also strange that the the Jewish religion and and the um Islam have a different Sunday. And it's like, why? And one presumes it's it's the Jewish Sunday that's correct Which is Saturday, the the Deer Slam one is Friday. But it's it that's the where it must have started. Because both Islam and Judaism, uh Islam and Christianity are just offshoots of um Judaism. So we can't really we don't really agree on when it begins

Speaker 7: Bobby, do you have something about the names of the weekdays from Atlantis?

Speaker 2: Yeah, probably what you got.

Speaker 3: I got a little bit. Um And some of it, you know, I look back at my notes and I'm not sure where to verify it because I didn't leave myself that link. But the first the Adasht Sikra in Hindi fashion.

And then the second one, Hindi also, resident. Um sever Turkish as well And of course the fourth one, middle, I mean the sixth one, look, you know, and the seventh is wisdom. But today when I was looking, there's something about namesake for Adashkir Suk Sikra.

Speaker 2: So I know that doesn't help, but so Adash was the um name that Gurdja's father had as an asha.

Speaker 3: Well the lost Jews.

Speaker 2: Judges' father. He was known as Ashok, uh as Adash. uh when he was in the role of uh dash yeah uh when he was in the role of uh uh an ash up No poet. When he used to do his stories and things at popular ceremonies.

Speaker 4: I think.

Speaker 2: And I think there's some relationship between all of these and Gurdjieff's family, which is odd. Let me try and find out about that because I must have got that from somewhere.

Speaker 3: So also on this page does he use the same term in German for civil on ceremonies and popular dance. Civil and popular.

Speaker 5: And popular dances volks tanzer? I that I have to check Is popular dances folks dancer?

Speaker 6: Volksstands isn't that populaire.

Speaker 4: The question is if it's the same translation Volkstümlicher.

Speaker 6: Popular meint means volkstümlich.

Speaker 4: Okay. And that's the same probably dance

Speaker 6: Ja, popular heißt Volks. Unter anderem populär oder Volks. Also sagt das englisch-deutsche Verzeichnis, Wörterverzeichnis

Speaker 3: And when he talks inexactitudes, does it come across in German as inaccuracies? Which part are you looking? Uh this is on uh page 52 at the top 197.

Speaker 7: Yeah. Ungenauigkeiten.

Speaker 5: In exactitudes, yes, ungenauigkeiten. Yes. Is the same?

Speaker 4: Mm-hmm.

Speaker 6: It's exactly the same. Without without inexactitudes.

Speaker 4: Without any inexactitudes.

Speaker 6: He gives for some of them quite uh mind mindedly descriptions. So he gives us somehow Some hints how to decipher such legomanisms if they there are really some, but I guess there are Yeah. Because the descriptions sound a little bit strange somehow, but when we take them seriously, yeah, and try to see them in in in in in daily life or whatever, then Maybe we can decipher something.

We can decode I remember in in Eastern Germany there was a child instrument which was called Triola. Yeah, so the the law of three we could say. But it was like a plastic flute of this size.

And it had had keys. And the keys were colored like the rainbow. So one octave like the rainbow and it was called triola.

So I don't know.

Speaker 3: Do you remember how many holes it had?

Speaker 6: No, no holes. There were were keys.

Speaker 3: Oh.

Speaker 6: I put a I put a picture in in the chat. Yeah, Eastern Germany has some peculiarities which are not there in Western Germany.

Speaker 4: Cool, oder?

Speaker 7: E Fahrradlosweins.

Speaker 5: Mhm. Die liegt hinten in der Hütte. Ich glaube, die müsste hier hinten bei euch in der Hütte hängen, die liegen die Triole.

Speaker 6: You heard it?

Speaker 4: No.

Speaker 6: Huh?

Speaker 4: No, it's filtered.

Speaker 6: I play the sound. Ich glaube, spielen wir das egal.

Speaker 4: Kannst du

Speaker 6: Ich müsste erst den Toton share share.

Speaker 3: Did you have one of these charming triolas? What? Or any of you, did you have one of these charming triolas? Triolas?

Speaker 6: Yes, we have one. I bought them for my child children.

Speaker 8: But they are also not sure.

Speaker 5: So these names are referring to the names of Gury's family? Adash Evo Guvok Maik

Speaker 4: Okay.

Speaker 6: I like the description of the ceremonies where it's said when there is a certain it's a certain posture, then there is a lawful order of the feet for example yeah and I think we have somehow or other completely lost this sense uh and also this this these meanings Yeah, so this is a deep degeneration. I don't know if there are cultures or religions which uh still have some of this, but in our culture, in our Isn't is not there. I mean the movements some somehow might reveal something, but I'm not sure because movements are some uh sp specific uh things yeah it's not something which is transferred by as a legumanism from from the past

Speaker 5: And we see it in the movements how difficult is it is to put our feet or arms or hands or heads in a certain position. to even do it is is difficult or to come back to some position And it's also interesting that he's saying when the priest is taking a certain posture with a arms in German he says with the hands but it that that they're the feet are actually mentioned because we could think when you do something with your arms the feet don't play any role in it somehow I just noticed from yoga postures that it's very important that how you take a posture that it's not like My teacher was very strict in taking a posture that time. But this is also not something you do in

a day-to-day Um yeah, i it's not nothing uh alltglich, nothing common in in day-to-day life.

Speaker 6: It's a little bit difficult that with legomanisms is that It would require that the that m uh man would have a deep knowledge of the law of sevenfoldness because to uh become aware of the inexactitudes one have has to know what the lawful uh construction or lawful ceremonies or lawful steps or notes, whatever should m be and then to be somehow uh curious or interested why the inexactitudes when this law of sevenfoldness is not even known and no one knows what it means, then of course we will never uh see the inexactitudes in what is built. Yeah, this is also not reconciled. I remember in the late chapter about the law of seven, uh he says people did know it one day but they lost it completely. So in in in a sense this i it does not fit together anymore.

Speaker 5: I mean we still have seven days a week But it's somehow very superficial in a way. It's just this. There's no But you say it's nothing that people know something about it, what it means or something like that. It's just mechanical somehow

Speaker 3: No definition of intention like I'm gonna spend today intending To have this part of my day. It could be any day. Yes.

Except weekend. Weekend different diff. Until you retire.

Yes.

Speaker 6: Dirk was just asking why there is what we house gap here What where there are years with three hundred sixty-six days and not with three hundred sixty three hundred sixty-five. Maybe this is one of these ex inexactitudes.

Speaker 2: But it's not when does it say three hundred and sixty-six?

Speaker 7: Every four years.

Speaker 2: No no yeah I I get that, but that's uh uh an astronomical adjustment. Um I was asking about the text. Does it say something like that in the text? No, no, no, no.

Speaker 6: It was just an idea in a question of of dear If there's any connection with this.

Speaker 2: The um the Mayans. The Mayan calendar is more accurate than the DU um Western calendar in terms of calculating the exact length of the year.

Speaker 6: Es gehrt der Maya-Kalender, das exakt da.

Speaker 7: Ist das nicht der, nach dem die Welt irgendwann jetzt untergegangen ist?

Speaker 6: Nein, der wurde blo nicht weitergefhrt bis dahin.

Speaker 2: The mines didn't have seven days in a week.

Speaker 8: Das spannt es jetzt mal am Rande, falls ich sagen darf.

Speaker 3: Well, what does it say about a week or whatever period of time the Mayans used.

Speaker 2: I think I pulled that in the text already, didn't I?

Speaker 3: Oh, could be in the chat.

Speaker 2: Uh, Mesoamerica worked with a 13-day trakenza and a 20-day cycle. So 13 days and 20 days. You wouldn't have to go to church so often if it was that way, would you?

Speaker 4: Would be a pity.

Speaker 2: Well, similarly it would be hell, wouldn't it?

Speaker 4: Yeah, that's true.

Speaker 6: Summer week would be thirty-two days then.

Speaker 2: It it always feels like 32 days anyway, so what would the difference be? Yeah.

Speaker 6: Yeah Dirk said there is interesting that some of the calculations in the Maya calendar uh come to the same conclusions than the calculations in Buddhists, ancient Buddhist calendars, which or Tibet Tibetan which never had any contact but they came to the same conclusions. The SS number four millions whatever, which which is exactly the same in both

Speaker 2: Yeah, which probably means that because the Mayans were it it was astronomical, so it just probably means that the the Buddhist was astronomical as well and they were seeing the same things

Speaker 6: Or they inherited it from the Atlant At uh pre-Atlantic time uh Atlantis time. Who knows?

Speaker 2: One of the things that's kind of vaguely interesting, it's not particularly interesting because it's still short of information, but What has actually happened is that sometime in um Uh it's somewhere between the seventeenth and and nineteenth century. Europe decided That everything that the church had said was crap. And they started to start again in terms of the way that they looked at things And so they establish certain theories and certain facts that just don't survive because every time they get new information, it gets contradicted by the facts that have become their dogma.

And so they're into this particularly embarrassing situation where for a period of time they they choose not to acknowledge information that's been found and proven um uh accurate without a doubt and then they suddenly gradually absorb it, change their story a bit And then about five years later it all goes to hell again. And this was particularly the case when they discovered the ruins at Golbecky Tepe, which was the theories had said that, you know, it up until Um, I don't know, about five thousand years ago, men were just hunter-gatherers or pit races were just hunter-gatherers and um and there wasn't anything really and they never built anything and and then they find this uh very sophisticated um relic that happens to be 12,000 years old. So first of all, they denied that it was 12,000 years old.

Couldn't possibly be that. But eventually too much kind of data accumulated, so they started to adjust their theories. It all begins 12,000 years ago, but it's all wrong.

It's obviously all wrong. And then the the studies that were done um based on DNA. They've only been done recently, and every now and then they find some DNA that has survived.

You know, you can find it in the bones of dead people, you know, or dead animals or things. You can find sometimes surviving DNA in the bones, and they've got DNA of human beings, well, men-like creatures that goes back 900,000 years. So, you know, when they said, oh, it all began 6,000 years ago, they've now got evidence that actually, in terms of human beings, the evidence so

far It is actually 900,000 years.

So they're so wrong it's ridiculous.

Speaker 5: Bobby, you said something of the days of creation. Do they fit to What he's saying?

Speaker 2: The days of creation you mean in the Bible or in the Yeah, in the Bible You've got the English version of the Torah and you've got the Torah and I I don't have accurate information on the Torah, but yeah, in the in the days that come from um the the Torah. But you see, it disagrees with Portugal And I personally, when you think about it, Portugal's probably right because it's got really nice beaches.

Speaker 5: That's how you make your considerations for and yeah, now I'm Yeah, it's it's scientific those speeches. Yes, objective scientific.

Speaker 2: Objective beaches. Yes, the beaches are objective, but the golf courses are not objective. The the the word sabbath means the end.

And it means the end because on the seventh day he rested. Right. But Portugal put it at the beginning.

Speaker 4: Yep.

Speaker 2: Because that's the Lord's Day and the other six days you go down to the beach and someday

Speaker 5: Now I was thinking if these um what they were giving they were giving each day um um an activity somehow and I was thinking if that would somehow fit to the days of creation?

Speaker 2: Oh I that's a good question. I don't know the answer. I haven't thought of it in that way.

I guess we're all going to have to think now. Look what you've done. Making people think, you can't do that.

I mean there's a question here. There's m lots of questions that come out of this, and we could probably spend a long time trying to understand it. But the question that immediately occurs to me Is why does he call models mini images?

Speaker 8: Yes.

Speaker 2: Because what's wrong with the word model?

Speaker 7: Warum die modelle Mini-Bilder genannt werden?

Speaker 6: Was ist verkehrt an dem Wappenmodel?

Speaker 5: What's it supposed to mean, minia image?

Speaker 2: Well, an image, uh a model is normally an image of something, but I'm not sure how broad the word model stretches. But then again, image is sight. So, you know, how is music gonna have a mini image?

Speaker 4: Mm-hmm.

Speaker 2: Can have a theoretical it can have a intellectual construction, but I don't see how it has any So the word model means a mold or a pattern, which is not surprising. Oh wow. Oh, this is interesting. Um So a model is quite literally a little, little measure.

Speaker 1: Oh.

Speaker 2: So it's double diminutive. So I'll put that in the chat. I should, for Dirk, I should put it in German as well. I'm sorry, I don't do that. So maybe that's where he's got it from.

Speaker 7: Is it genau eine Home findet ihr schon mal

Speaker 6: You don't understand the friction. I mean a model is not the thing itself. It's it's in in little f shape, uh what s shows what has to be done when I have a building and want to build They cannot bring uh a c cathedral but they can make a little model of the cathedral to show what Yes. Things they want want to bring.

Speaker 2: So I mean that's all done nowadays in architecture. It's always been done in architecture. They did it in Renaissance times. I'm sure they must have done it when they were building the cathedrals earlier than that, you know, because you you you need it and because it's scale, you can take measurements from it. It it has to be those models have to be to scale, to be useful.

Speaker 5: And what would be then a model of musical inst uh musical instruments, yes, but the singing of every kind of melody

Speaker 2: That's not that you see that's the point. It's not visual at all. So model and mini-image doesn't make any sense.

But if you If you look at music as having a structure, then you might be able to represent it within the structure. But that wouldn't, you wouldn't call that a model, would you? I wouldn't call it a model.

Speaker 6: No.

Speaker 2: It would even be difficult with religious ceremonies. Certainly you can uh you you can in one way or another represent them as if you were representing a movement So you could have a kind of alphabet of m uh uh of movement in a religious ceremony But again, it wouldn't be a model. It would be a series of steps and postures So we should write to Mr. Goodjeff and tell him he's made a mistake.

Speaker 4: Yes. That that we should do. We should ask Gwyn to do it.

Speaker 6: Yes, Gwyn will exhuminate him and then you she will tell him everything.

Speaker 4: To her he will listen, I guess

Speaker 6: I don't have problems with this with this model. I mean of course we we we would not call it model, but it is is clear what it's meant. Yeah for the for even for musical uh I I I make music, so I have sometimes a kind of structure in my mind or little fragments of melodies or a certain idea I want to express and I could call this the model of my composition somehow.

And I don't know how to how to write or to to paint it, but I and to put it back. No, I really I I think seriously, I think This what what Gurdjieffs wants to reveal to us. Yeah, he he repeats it again and

again with a lot of uh of descriptions and and uh examples.

So you're

Speaker 3: The second paragraph on page 50, he does differ differentiate between images and things they demonstrate of being manifestation. So on this third paragraph, among the number of models they brought and the various being manifestations they demonstrated So possibly the song, the music were less than or more than model.

Speaker 6: Yeah

Speaker 2: Yeah, exactly how would they they do these representation of various experiences foreign to them?

Speaker 4: Yes, they do.

Speaker 5: totally logical what is happening, but he's giving so many details and yet he's not saying what is what what what is to be done or how it is. Like he's saying we just do it different. Like unders. It's just unders. And then he's using this unders as a noun as if we all know what unders means. It's like Um it's like really difficult to understand what is what is happening here, I find

Speaker 2: Yeah, I mean I agree, it's confusing.

Speaker 5: Or he's saying it's a conventional alphabet, it's a conventional it's ABC. And ABC is something which you say in German it's the you know you learn it in the f first grade in school. It's like very simple. So it's the basic basically. And when I read this paragraph I have no clue what he's talking about.

Speaker 6: I understand it that they decoded in the inexactitudes using not again a a different uh cryptographic method J just encoded by putting uh normal letters of the normal alphabet. So they decoded for example words and if the word is It would be a long ceremony, and if the word is just uh tree would be simpler. So T H R how is three written?

Yeah yeah this this that I understand from this from this uh paragraph one hundred that that uh yeah they decoded not uh very difficult no they decoded some some notions using the conventional alpha alphabet, so d y the Those ideas in in German it's say jene Begriffe, which means uh was ist ein Begriff. Yeah. So yeah, so so they they they put literally the The concepts in and express them by the inexactitude.

This is what I get out of of this But I have also difficulties to understand how to get out of Of either one of these items or of these ceremonies, uh these inexactitudes, and then to decode them as we could say as a letter of the alphabet and then to put them together to have a word. Yeah, I mean with the Morse code we could say in the movement see shows us yeah we that we are dancing the Morse code so Morse is just alphabet and if we make mama papa yeah we so we have some of the things but it's that's this is not in exactitudes this is a direct transmission yes so but I but but again for this I have the difficulties that I think the difficulties of the Cipher and and decode them is that first there has to be a re-established understanding of the law of seven in us. then we can find the inexactitudes and then we can work on on decode them.

But this this is the beauty or the the the the the the force of these legomanisms Anyhow, even if we have no idea about them, they are uh uh transferred from generation to generation. Yeah, and that we have difficulties to find them in our life just means we have not enough knowledge to decode them. But I I'm sure that are they are somehow there Yeah.

Yeah. Maybe even the musical instrument which uses just the octave. So the octave is something we find very normal and natural, not knowing anything about it, but everyone uh sings a pop song according to this lawful succession of of of of notes in the octave.

Yeah, this means that the Legomanisms are uh somehow keeping the knowledge as long as people would sing according to this. And maybe sometime someone have the idea and find something in it. I don't know.

Maybe V even.

Speaker 2: You see one of the things that's just really obvious Is that when you take Gailzebob's tales, you find lots of inexactitudes. So It's difficult to find them anywhere else. But you certainly find them in the Tents.

Maybe that and I just it's beyond me. But maybe there are inexactitudes in the movement. You know, but the question is, how is anybody going to find them?

Speaker 3: This chapter, art, made me think is real art in an inexactitude. So maybe the only way you find things through, say, the movements is inside.

Speaker 2: There are other things, right? If you've seen the statue of the David by Michelangelo, if you look at it, you can see it's out of proportion. But it looks right.

Speaker 5: Die Statue von Michelangelo, wenn man die anschaut, dann sieht es so aus, als wäre sie unproportional aber ist sie ist sie nicht aber sie sieht so aus der pian so the da

Speaker 2: Um wonderful, I mean it really is a wonderful statue, very small, much smaller than I ever thought when I saw it. Also doesn't make any sense. How would How would the mother of Jesus be carrying the dead Jesus in the way that it's depicted? It just wouldn't be possible.

Speaker 8: That's one that's another.

Speaker 2: But it doesn't matter. It's in it it's not exact. But so the question is when he's talking about inexactitudes Is he talking about artistic compromise that you actually have to make?

There's very famous um Picture of the Annunciation by Leonardo da Vinci. And when you look at it, it's wrong. You don't know, it's often quite Quite easy to look at a painting and because there it is, you you don't think that there's anything wrong with it.

But if you actually think about it, you sometimes see things That it that the artist had um done. Right, that that defines reality is a famous um Renoir Cafe where there's a a table that's missing a leg. And you don't notice, but you know, uh and the art critics say, well, the leg wasn't put there because it would have ruined the painting.

It would be uh a vertical line where you don't want one. So that's why the leg isn't there. Another way of uh of interpreting that is if we got to put the leg in.

He was drunk. Yeah, drunk, yeah. They're all drunk these artists.

It's true.

Speaker 4: Yes.

Speaker 2: So there's a difficulty there because artists do things that are um poor composition and

they're not intentional in exactitudes. They're actually in intentional ways of structuring the picture that that doesn't resemble reality. Paintings have never resembled reality.

It's never happened. You have all of those paintings in the Renaissance period where the distance The distant view and the near view are both in perfect focus. Well, human beings can't do that.

They've got eyes that have to focus, whether you're looking at something diff distant or something close So those are wrong. So is that an intentional inexactitude? Or is it just a style?

I only want to confuse everybody.

Speaker 4: You're successful Robin.

Speaker 5: Very successful.

Speaker 6: Not with not with me.

Speaker 5: Yeah, of course not. Except for I can't. He's never confused.

Speaker 6: No you is my master of confusion.

Speaker 4: I try so hard.

Speaker 6: I find interesting the example of the uh the cup the kuppola, the capu cuppola? Capu cuppola? Yes.

Yeah, because usually exce especially in Germany, I have to say, uh the modern uh uh s security of building something is so Uh so strange, yeah, that the Germans have so much a sense of security. If you just want to build something in your garden which holds a little bush of of wine you have take wood which which which this size so or port for or for your or for your car a carport. Yeah, people if you see how people build this, I usually I'm very pragmatic.

I have su uh this this kind of wood. And if you would have a They g ask the government because usually you have to, then you have to build such a big piece of of wood. Uh and and what he writes here it's the opposite, that they even remove one of the usual uh uh yeah uh stability points and uh found a means to somehow adjust it but yeah okay

Speaker 4: From four columns to three columns.

Speaker 6: Yes, so we you will not find these examples in Germany anymore. Maybe in in America.

Speaker 2: The the cathedral in Florence has got a cupola or a dome, we would call it a dome. Mm-hmm. To build at the time.

The guy that was in charge of its building found a way of constructing the coupler From tiles so that the weight didn't go straight down. The weight went at an angle around the circle of the couple. And it was regarded Uh there were people when it was being built, there were people saying it's not possible to put a dome up that large.

Uh and he invented a way of doing it. Um that wasn't an intentional inexactitude, it was something that worked.

Speaker 6: Swedat has convinced me that alphabet. Oh, this is Apple.

Speaker 8: Warum ist der schiefe Ton von diesel schiefer?

Speaker 6: Dirk also why the The Tower of Pisa is is uh not straight not straight. It's an inexactitude, Dirk.

Speaker 2: It is an inexactitude. It's it's funny, you know they've done a lot of architectural work on the leaning tower of Pisa. They could straighten it by placing weights omega um on the opposite side. But it would cease to be a monument if they did that. So they put weights in to stop it leaning any further.

Speaker 4: Oh okay.

Speaker 2: And keep it exactly how it's leaning. In the it intentional exactitude.

Speaker 6: This with this conventional ABC is I such saw is twice. Maybe he repeats it after again. What is this law called Dai Vibritzkar Yeah, it's interesting the the law of the of the action of the vibrations arising in the atmosphere of enclosed spaces.

The only idea I have about this is I read that Rudolf Steiner builds uh his buildings according to a very specific idea. But this is the only uh idea I I know so far that a certain does it that the building has a certain atmosphere and what he even says a certain succession of sensations. Yeah it is Very uncommon idea.

Speaker 5: Yeah, I had to think of that immediately too.

Speaker 7: Frida? For me, it's kind of obvious. If I go in a church. It's a very different experience than if I go in a modern uh modern church.

Speaker 6: So yeah, but if you go in the in an older university from 200 years ago or 300, it's also different.

Speaker 7: Yes. Because it's built differently.

Speaker 5: That doesn't that doesn't mean that you know the law of David Daivi Pritska or not?

Speaker 6: Yeah, yeah.

Speaker 2: I mean you experience this.

Speaker 6: We experienced this, yes. But that there should be someone who knows it and apply it. This is something which

Speaker 2: And Judy also speaks about it later on when the the chapter of uh uh the Bokarian dervish Hadiads that's true he speaks of it. You can do this apparently with I say apparently because I don't know how to do it, but you can do it apparently with just materially. You take any space and you confine, you use material to create the space you you you want, you know.

There's also the report that Gurdjieff made about a place that he referred to as a Blue Room. that they'd found somewhere in somewhere in the Middle East, probably in Iran, you know, um area And everybody that went into that room came out crying. Everybody.

Speaker 3: The first work day.

Speaker 8: Oh I was gonna tell about when it's ähnlich in lesen all weed in good architectural

architecture.

Speaker 5: I think so. Now more than one person is talking.

Speaker 6: Yeah, Dirk is not aware that we have the mic open. No, Dirk says in in the in the in the Turkish bath probably they also applied those things that they felt not just have the the uh the working of the impact of the steam also from the room.

Speaker 3: Bobby, you also said something?

Speaker 6: Yeah, Bobby.

Speaker 3: Oh, the first work day attended, Robin will remember probably. A lady named Nella came down and um We had several tents that she made with different colors cloth. And you know, she arranged it so you would be within it. And To sit in there and to feel whatever that color would bring to you. And it was very interesting, good experiment.

Speaker 2: It was the colour and the space, wasn't it? I seem to remember. And I also didn't know what whether she knew anything.

Later on I spent a lot of time changing exchanging ideas with Nella. And I don't think she knew anything. I think she was copying something she'd seen done elsewhere.

possibly by people that also didn't know anything. But if you if you create an it effect, you create an effect. It's I mean, uh a guy that I met when I was working in a shipyard, so I was like 18, some kind of that at that age, he was in the British Army.

Because in those days everybody had to go into the army. Well, in the days that when he was like 18, everyone had to go into the army for a couple of years, you know. And they had uh a mess room, which is where the soldiers get together and eat and drink and sing and do whatever they want and enjoy themselves.

And one day they decided to paint it. And they painted it black and white. And he said from that time on, after the painting had been finished, bites kept breaking out amongst the soldiers in that place.

And eventually they changed the painting of the walls and the fight stopped. Now they don't know anything other than black and white in that space did that. But he he wasn't lying, he told me uh about Miss Strange again and I just kind of remember it as, well, that's odd.

Speaker 8: Wir haben irgendwas schwarz-weiß angemalt und der Feind hat gestoppt.

Speaker 7: Nee, den Gruppenraum und dann haben sie sich immer getappelt und gekämpft gemacht. Und als Sie es dann wieder umgestrichen hatten, nicht mehr.

Speaker 6: Sie haben den Zusammenhang festgestellt, dass schwarz, dass der Schwarz-Weiß gemalt wird, dass. dass irgendwie die Aggressionen schürt. Und dann, Robin meint nur, das ist ein Beispiel, wo man quasi eine Wirkung erkennt, ohne eigentlich zu wissen, was passiert. Ja, und dann so, weil Bobby hat erzählt, dass jemand so Harbige Zelte aufgestellt, also Zelte, dass es natürlich eine starke Wirkung hat, aber Robin sagte, dass er denkt, dass die keine Ahnung hatte, was sie tut, sondern sie hat halt nur verschiedene Wirkungen erzielt.

Speaker 8: Also was ich weiß, dass Goethe viel mit Farben gemacht hat.

Speaker 5: Ja, das ist ja auch das, was Steiner aufgreift Goethe, die. Die Farben der und so.

Speaker 6: Yeah. Dirk says Goethe was one who experimented and knew obviously a lot of colours.

Speaker 2: Yes, I read Goethe well, I tried reading Goethe's book on colour. I read some of it. It it was really interesting because His approach to colour was, um, as I understood what I read anyway, it was personal.

So it's what you see. So it's certain kinds of you you can find optical illusions where you you you see a pattern and it looks like one colour is yellow, but it isn't. You know, that kind of thing is um some famous kind of they call them optical illusions, but Goethe was talking about when you put colours next to each other, they change. But they haven't changed.

So you you you put some blue over here And then you put some red over here and it looks like blue and it looks like red, but you put them together, it doesn't look that way anymore. So there's something that's going on in you. And that was what I thought Goethe was w uh writing about, but I couldn't make any sense of it.

So, you know. It's probably because it was written in English and and it should have been, I should have been reading it in German

Speaker 3: So about this word Dava Briskar in the Neologians It says it's a cosmic force. It's also the deviation from the norm. Oh really?

In breaking down the word um David is God in Hindi. Divine. And if you take off the D and just use the rest of the word, it's a vibrating car in Hindi.

Speaker 2: Vibrating car. Yeah. You mean a car that's got that's got badly balanced wheels?

Speaker 4: Good thing.

Speaker 5: Bas in India certainly vibrate, that's true.

Speaker 4: Is it objective? Absolutely

Speaker 3: Maybe something to do with the road.

Speaker 2: Um No what what Nella was doing isn't isn't quite right. Because one of the things that a space will do is make a difference to sound. And if you use sheets, then sound doesn't rebound from sheets in the same way that it rebounds from something that's hard.

So there's a question when he talks about vibrations, what's he talking about? Talking about sound vibrations? He's talking about light vibrations Because those are two separate things.

Is he talking about the actual effect of the space itself? Got nothing to do with the vibrations of sound or light, but just the fact that you're in a particular space. Because I can believe that because I had an experience in a uh a cathedral in England where the space of the cathedral gave me a feeling of being very, very small, like an ant, small.

Mm-hmm. So uh I don't know what he's talking about.

Speaker 6: Maybe he means any kind of vibrations, yeah. Light and sound and uh atmospheric whatever so maybe some things we are not aware of. I when when I Uh I'm very sensitive and go into any space, especially new spaces, but also well known spaces when we come back from from

uh longer uh absence of in in home I always emphasize to take the first impressions very as uh something very precious yeah to go come in into rooms which we are so used to that we don't see any detail and then we go after a long time again then something is revealed to us. So I have uh create how to adjust whatever and what is lawful uh i in this but i can say it is quite obvious yeah that every uh different room, every different form, every different material, every different every different light construction, light illumination has has has its uh specific impact on on on someone who goes in.

Speaker 5: He's giving also a little bit of a hint in this 108 that First of all he's saying that this law is not really there anymore. It's not being transferred. And then he says They were already quite aware that the size and form of enclosed spaces and also the volume of air enclosed in them influenced beings in particular ways.

Speaker 2: So the volume of air is already a problem because the volume of air could be the same, but the shape of the space could be very different. Yes. So the question is when you're talking about the volume of air, is he talking about it within a specific space?

Speaker 5: He's always doing this. He's saying it as if it's so clear. And then you start asking questions, Robin. This is

Speaker 6: No. For me it's clear.

Speaker 4: Of course.

Speaker 6: No, when I say when I go into a space, of course the volume uh has uh to do with the size of of of of the of of the room. Yeah. A bigger room has more volume and a smaller room has less volume.

So in this. But we can have us have a room which has a very high uh that heißt Ceiling, yeah, and is then a little bit smaller, yeah, and has the same volume like a room which is a little bit uh wider, but has the ceiling not so high. So in This has a very definite uh uh opposite uh impact on me when I go there.

And I think it is because of the size of the form of this of this what he says, but maybe also of the volume. I don't know.

Speaker 7: And I don't know um if it could be understood that way, but um there is this saying that the air is thick. in a room. So it's like you sense uh that that something's different, like when there are many people in it or There's a place that's also I thought that it could also be interpreted this volume of air could be something like this. Or if it's warmer or colder or there's more humidity in the air, that's also like different air, I would say.

Speaker 4: Mm-hmm.

Speaker 2: Yeah, that's actually that's an interesting question about humidity as well, because that's another factor. Because if the air in a room is very humid, you feel hot because you are Mm-hmm. And you are hot because the sweat can't evaporate off your body easily.

So if you reduce the humidity in the a room. its temperature doesn't change, but your feeling of being hot does. Which is, you know, another factor.

In the UK, after the war, it was um there was an awful lot of rebuilding because so many things had been destroyed. And the governments used to compete um when there was elections,

boasting about how many new houses they'd built. So one government at some point in time decided to be able to improve the numbers by reducing the height of the rooms.

Because it would cost less to build a house when they did that. So they did that. And nobody wanted to live in those houses because they're horrible.

The ceilings are too low. You need eight feet. They'd taken it down from eight feet.

You need at least eight feet. And then houses that were built for wealthy people. Um uh duh, I don't know, two hundred years ago in in England, but it's probably the same everywhere else The the ceilings were fourteen feet.

You know, and the the problem was that you had to heat the air. That was a difficulty that you would have. But if you could afford to heat the air, then it was okay.

And and the rooms are just lovely when they're that high. I lived in such a house, so I know, you know.

Speaker 3: So I'm familiar with the club. The name of it is the Luxor, and it is in the form of a pyramid. And on the bottom floor is casino, restaurant, all of this.

And then the rooms are built up within the pyramid. And there's something about walking in there that um it actually makes me very upset Something I'm telling you, there I don't know what which direction is north or south and I just don't want to be there. And it is because of the way it is built.

I'll go to any other club.

Speaker 2: I've stayed there And among the things that are really awful about the looksaw is that the lifts move up diagonally And it's really disturbing. And one of the things was that at the time that I went, I discovered I was being paid for, you know, so uh I didn't realise then, but I asked about it later. But look, so it's a really cheap place to stay in Las Vegas.

And it's cheap because Most people when they go there once don't want to go there again. Including Bobby. And she's so nice, she tolerates everybody.

Speaker 3: I'll go to all the clubs, but that one.

Speaker 2: She tolerates Las Vegas, but not Boloxville.

Speaker 3: The structure, yeah. Really bizarre to be in there

Speaker 6: Exercise time.

Speaker 1: Oh, we're ready.

Speaker 4: Already. Wow.

Speaker 5: Yeah, that was a difficult exercise. I mean today we were reading a little bit further, but I really tried to figure out what could it be what could be things in our day-to-day life where we could find these legomanisms and I could just come up with eating rituals, like how to start a meal or something, no?

Speaker 7: I just thought uh telling stories for the children. Ah or also maybe singing lullabies.

Speaker 5: Thining lullabies.

Speaker 2: That's also good. You get to be top of the class.

Speaker 8: Canasta zum Beispiel in meinem Opa-Imöl.

Speaker 6: Cup Games.

Speaker 8: Canasta, ich weiß nicht. Was?

Speaker 6: Cards games.

Speaker 8: Playing cards.

Speaker 6: Card games. Playing cards. Persist.

Speaker 2: Well there's there's certain games that are legominism. I mean it's said that chess is a legomanism. that comes from far far.

Back DM. Who plays backgammon? Anyone?

Speaker 4: I do. Yes.

Speaker 2: You do. Okay, well backgammon was invented in Persia to to keep TOIC to teach children how to count. That's what it was for.

And the fact that it became a strategy game, of course, men started to gamble on it. But it was originally invented to teach children how to count. So this is um Quite correct.

There are other games. It's difficult. Most games don't last a long time, but The deck of cards is is a chain from the tarot cards.

So the tarot cards are originally entirely um esoteric images, but the deca cards which you can invent various games Or um a simplification of the turret.

Speaker 3: You and Judy, you play cribbage, right?

Speaker 2: Yeah, certainly. I'll beat you. I'd bet money on it.

Speaker 4: What is that? Privilege?

Speaker 2: Yeah. It's a fight to the death with cards and and a pegging board. So, you know, I'm going to invite Bobby around in the next meeting there'll only be one of us. The other one will have gone.

Speaker 3: Yeah.

Speaker 6: There is in Germany a very famous game which everybody knows. It is called Mensch ärgere dich nicht. And when I translate it word by word, it means Men don't get angry. But the game is uh built in the in in a way that it is often uh that that that you could could get get get angry. So Yeah, but I think this is something very uh in interesting, yeah, because uh this this notion of being angry with something and uh and whatever It's very very common uh nowadays, but this game is still there and no one understands the deeper meaning of it.

Speaker 2: Mic don't get angry. Yeah.

Speaker 5: Men don't get angry.

Speaker 2: So what about women? Do the women get angry and that's okay?

Speaker 5: No humans. It's mens mentioned.

Speaker 7: And is it these cards? It's a board game where you have figures, some play uh stones, and you have to um

Speaker 6: To reach a goal. If you hit someone you can you can throw him out.

Speaker 7: You throw a dice and then you can go the number. Yes. And if you hit someone, he needs to go back to the start and start all over again.

Speaker 2: Men don't go like that. Human beings don't get angry, we see. So yeah.

Speaker 3: So for the exercise, the only interactions that I can think that go on here on a daily or the cycling of the dishes, I call it. And it's always been the place of authority. Mother rearranges the dishes in the dishwasher no matter who puts them in or how they go in. It always has to have the last inspection before these dishes get washed. My day is full of just wonderful things.

Speaker 2: So there's an objective way of stacking a dishwasher.

Speaker 3: Yes, and I heard that every politician should learn how.

Speaker 2: I'm d I I um I want to come and study in your school of dishwasher loading.

Speaker 3: You'll never go back.

Speaker 8: I get it.

Speaker 6: Yeah, I thought of some of the old uh child toys. I don't know how it's called. There is a little man which is standing and if you press underneath a button then the strings go sloppy and it falls.

Speaker 1: And if you get it loose, it stands up again.

Speaker 6: There are a few of things which somehow are lost in our generation, but I remember them from from my grandma and so. And I think there were m some of them. And I guess There could be some of these principles or whatever encoded in them.

Speaker 5: Or this um Kreisel.

Speaker 4: Yeah, how how you say. Yes.

Speaker 2: Um spinning top. Yeah.

Speaker 6: Yeah, spinning top. Or matroska.

Speaker 2: Ah yes. I mean does does everybody have a gyroscope?

Speaker 6: Nice.

Speaker 2: Everybody should have a gyroscope because it doesn't make any sense. It just doesn't. There was a joke that was played by someone in the UK that gave somebody a briefcase and it weighs well it weighs but it had a gyroscope inside it So he he walks along the corridor and turns to his right, but he can't. He doesn't understand the the um the capability of the thing that he's carrying because it just looks like a bridge.

Speaker 8: Here's a question.

Speaker 2: They have these in um all of these weapons, the um uh missiles They they keep them going straight because otherwise they wouldn't. So it it's like everybody should have a gyroscope because they should know this strange phenomenon. It's The thing is that what we do is we live on a gyroscope. The Earth's a gyroscope.

So we live on it Uh and there's a thing that's it's one of those things that um science tells lies about So the the they have theories as to why the orbits of the planets are the way they are. But they're all wrong, every one of them, they're all wrong. And they had some very involved theories that said when you have a small planet it'll be close to the Sun and when you have a large planet like Jupiter or Saturn it'll be further away, Neptune.

All of the big they call them gas giants because they think they're made of gas but they don't know. They all have to be farther away from the sun. And then they started to use the the best telescopes they could to try and find exoplanets.

And the thing must have been in the the first five or six um uh exoplanets they found Well, gas chains and they were all close to the sun.

Speaker 8: We don't dance on the sun.

Speaker 2: I mean just they don't know what they're talking about, nothing. They just um Uh they they're just without knowledge but pretending they have some.

Speaker 3: Well, thank you for these pieces of art that are in the chat today. Yeah

Speaker 2: Oh, I think that's I said I hadn't seen that. I used to have one of those things when we went to Italy and I was a child, they were selling those. They were really cheap, a hundred lira or Um like fifty cents, nothing. Half a euro for one of these. It's extraordinary value.

Speaker 5: Did we have it in summer week? I think so, huh? Trioda?

Speaker 6: I'm not sure.

Speaker 7: I don't think so. No? Children would have played with it.

Speaker 5: Yes, I thought they did, but maybe not

Speaker 6: But we have uh have have have it.

Speaker 4: Yes, we have it.

Speaker 5: Ah, okay. There were more ah yeah this Yeah, thank you.

Speaker 2: Men don't get angry. Is that men don't get angry?

Speaker 4: Yes, this

Speaker 2: It it's already annoying me.

Speaker 7: I'm just looking at it. If you ever come visit us, you can play it with the children.

Speaker 4: Yes. We will.

Speaker 5: But anyway, we w when w when you play with the children, they are always winning because they they just put the dice as how they want it.

Speaker 4: So no chance.

Speaker 2: Good. I can use it as an exercise. The um the forceful expression of negative emotion

Speaker 6: Yes, the children will be your teacher. Diese Ding auch mal so drücken musste. Drehkreise. Ah.

Speaker 4: Die haben so.

Speaker 8: For diese Plastik Dinger mit dieser Holz.

Speaker 6: We are looking for child children toys. Unfortunately the chat does not allow to paste all the pictures we find, so yes.

Speaker 3: Those are stackables that last three weeks.

Speaker 6: This never did work, but I was I shouldn't be very fascinated by by it.

Speaker 3: But behind it there is lace and there is music. Interesting. Maybe even a book.

Speaker 4: A stone, oh is it a stone? A stone, okay. Our first toys. Our wood.

Speaker 2: Well I guess I want to bring the m meeting to the end.

Speaker 6: No.

Speaker 2: Because we have run out of time. We are not yet finished. You aren't. Okay, continue. Oh, you've got more toys?

Speaker 1: Yes.

Speaker 6: It does not allow to to to paste the pictures, otherwise 20 different ones, unfortunately.

Speaker 3: We can discover more next week, hmm?

Speaker 6: Yes, we will. The exercise. Okay. Okay.

Speaker 2: Okay. Thank you everybody.

Speaker 3: You changed it. Yes. Goodbye.

Speaker 1: Goodbye.

Vanya's Notes

30-106: "ensuing from the Law of Sevenfoldness" is translated "vom Gesetz der Siebenfältigkeit abweichenden". That is the opposite meaning: "arising out of" becomes "deviating from". "Of the laying of stones" is missing.

30-106: "some or other useful information" - "der einen oder anderen nützlichen Kunde (tidings)"

30-100: The logic of the sentence is inverted. In English the learned beings indicate the ideas in the "otherwise"; in German the "otherwise" indicates that the learned beings transmitted them. "Otheriwises" plural becomes "Anders" singular.

30-100: "The learned beings of that group" - of that group is missing in German

30-100: Alphabet - ABC - what is called is dropped in German

30-100: "The given religious ceremony" - "einer bestimmten religiösen Zeremonie" - Definite becomes indefinite.

30-80 - In English Aksharpanziar's principles are the basis of the method indication; in German they are its object - "means of indication, on the principles laid down by the great Aksharpanziar" - "eine ... Art zu finden, um die vom großen Akscharpanziar vorgeschlagenen (proposed instead of laid down) Prinzipien anzudeuten

30-80: "Of various productions" - "zu verschiedenen Kunstwerken" (works of art) - In 30-83 he is using "Produktionen"

30-80: "for exhibition and exposition" - "um sie ... zu zeigen und zu erklären" - exposition is rendered "erklären" (explain)

30-81: "which beings of that planet had before occasionally performed ... and which still manifest up till now." - "die die Wesen dieses Planeten ... gelegentlich ausführen" - "and which still manifest up till now" is missing. Also different tense - German version present tense.

30-81: "the appropriate explanations" - "den nötigen (necessary) Erklärungen"

30-82 combination of different colors - verschiedene Farbkombinationen - in English the colors are differenz in German the combinations are. Same pattern in 30-113 and 30-121.

30-83: "each seventh part" - "den siebenten Teil" - English distributive sense - in German it reads as one particular part

30-83: "shortly after ... divided themselves" - "teilten sich ... bald ... und widmeten von da an" - von da an - "from then on" has no English counterpart. "Shortly after" becomes "bald" (soon)

30-84: "who expressed in it that same Law of Sevenfoldness with which they were quite familiar" - "die auf diese Weise das damals gutbekannte Gesetz der Siebenfältigkeit ausdrückten" - "that same" is dropped; "they were quite familiar" becomes "gutbekannt" (well known). Added "damals" (at that time). "in it" becomes "auf diese Weise" (in this way)

30-85: "the days of the week were then ... called as follows" - "Damals ... hatten die Wochentage folgende Namen" - passive becomes an active phrase ... a few more times 30-90 for example.

30-97: "demonstrated various ceremonies" - "führten (perform) ... verschiedene Zeremonien aus."

30-98: "has to raise his arms towards Heaven" - "die Hände (the hands) zum Himmel zu erheben hatte

30-99: "This posture of his" - of his is missing in German: "Diese Stellung"

30-103: "thickness" is translated "Dichte" (density); in English "certain" and "definite" - in German only once "bestimmte"

30-103: "a certain construction" - "irgendeines" (any one at all)

30-104: "But they placed this said cupola" - "Sie dagegen stützten (supported) diese gleiche (this same) Kuppel"

30-104: "they took not from the columns alone, but also from other ... combinations" - "verlegten ... nicht auf die Säulen allein, sondern auch auf andere ... KOMBINATIONEN" - "take FROM" becomes "verlegen AUF" (transfer onto)

30-104 "from the force of the weight of the cupola itself" - the force of is missing

30-110: "the mechanical practice of centuries" - "die Praxis vieler Jahrhunderte" - mechanical is missing

30-110: "Purpose" - "den Zwecken" - singular becomes plural

30-110: "in a certain lawful sequence" - "in einer gewissen gesetzmäßigen Folgerichtigkeit" - in German the term "lawful sequence" is used in three different terms "Folgerichtigkeit" (logical consistency), "Reihenfolge" (sequence) 30-111 and "Folge" (consequence, sequence) 30-112.

30-111: "combined" is translated "planten" (planned)

30-112: "they placed whatever they wished" - "legten sie ... das hinein, was sie ausdrücken wollten" (which they wanted to express)

30-114: "made of such colored material" - "die aus gefärbten (dyed) Materialien gefertigt waren" - gefertigt waren implying a manufacturing process

30-115: "colors of threads" - "Farben oder (OR) Zwirn"

30-115: "drawn or embroidered" - "gezeichnet oder aufgenäht (sewn on) - different techniques

30-116: "a fact definitely distressing" "eine ... sicherlich (presumably) traurige (sad) Tatsache

30-116: "obtained in their presences" - "die sich in ihrem Bestande ... bildete" (formed itself)

30-117: "'organs-of-perception' ... the organ for the perception and distinguishing" - "'Wahrnehmungsorgane' ... das Organ zur Empfindung (sensation) und Unterscheidung" - same word perception is translated different: perception and sensation.

30-118: "the 'common-integral vibration of all sources of actualizing'" - "die sogenannte 'Gesamtheit-aller-Vibrationen-aller-Verwirklichungs-Quellen'" - vibration singular becomes vibrations plural in German, "common-integral" becomes "Gesamtheit aller" (totality of all)

30-118: "separate 'blendings of gravity center vibrations'" - "das Zusammenfließen verschiedener Schwerpunkts-Vibrationen" - "separate" becomes "verschiedener" (various)

30-118: "as separate what are called 'tonalities-of-color' - "als selbstständige sogenannte 'Farbtöne'" - "separate" becomes "selbstständige" (independent"

30-119: "the organ Kundabuffer was introjected" - "das Organ Kundabuffer ihnen eingepft worden war" - eingepft = inoculated. Psychological termin replaced by a medical metaphor?

30-120: "obtained in the presences of the planets" is translated "im Bestande dieses Planeten" " (this planet)

Mondays, Tuesdays etc. become a singular "den Montag" (the monday)

Chat

2026-08-25 12:36:36 From Robin Bloor to Everyone:

the seven-day week is one convention among many, and for most of history it was regional rather than universal.

Some of the alternatives:

Rome ran an eight-day market cycle, the *nundinum*, with days lettered A through H. It was still in use when the seven-day week arrived, and the two ran alongside each other for a while before the older one faded.

Egypt used ten-day weeks (what Greeks called *decans*), three to a month, in the 365-day civil calendar.

China had the *xun*, a ten-day cycle, alongside a sixty-day *sexagenary* count.

West Africa had market weeks of four, five, six, or eight days depending on the region — the week was literally the interval between market days.

Mesoamerica worked with a thirteen-day *trecena* and a twenty-day cycle interlocking in the 260-day count.

Java still runs a five-day *pasaran* cycle in parallel with the seven-day week, producing a 35-day compound cycle.

2026-08-25 12:50:22 From Frieda.Dirk.Ekant to Everyone:

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2026-08-25 12:53:10 From Frieda.Dirk.Ekant to Everyone:

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2026-08-25 12:54:04 From Vanya to Everyone:

Sonnabend ist wörtlich der „Abend vor dem Sonntag“. Das althochdeutsche *sunnûnâband* bezeichnete zunächst nur die Zeit ab dem Nachmittag des Vortages — nicht den ganzen Tag. Dahinter steht die kirchliche (letztlich jüdische) Tagesrechnung, nach der ein Festtag bereits am Vorabend beginnt; dasselbe Wortbildungsmuster steckt in Heiligabend und Weihnachtsabend. Erst später dehnte sich die Bedeutung auf den vollständigen Tag aus.

Sprachgeschichtlich gilt das Wort als Lehnübersetzung des altenglischen *sunnanæfen*, die im 8. Jahrhundert mit den angelsächsischen Missionaren (Umkreis des Bonifatius) auf den Kontinent kam und sich von dort nach Norden und Osten ausbreitete.

2026-08-25 12:54:19 From Vanya to Everyone:

Samstag hat eine ganz andere Herkunft: mittelhochdeutsch *sam(e)ztac*, althochdeutsch *sambaztag* — also *Sabbattag*". Zugrunde liegt hebräisch *šabbāt* („Ruhetag“, zu *šābat* „aufhören, ruhen“), das über eine nasalierte griechische Nebenform *sámbaton* und das Vulgärlateinische in den Süden des deutschen Sprachraums gelangte, vermutlich über den Donaauraum und die gotische Mission. Dieselbe Wurzel zeigt sich in französisch *samedi*, rumänisch *sâmbătă* und

ungarisch szombat.

Beide Wörter bezeichnen also denselben Tag über völlig verschiedene Zugänge: Samstag benennt den Tag selbst (nach seiner religiösen Funktion als Ruhetag), Sonnabend benennt ihn nur über den Folgetag (als dessen Vorabend).

Ein dritter Typ existiert daneben: niederdeutsch Saterdag am Niederrhein und in Teilen Westfalens — direkt aus lateinisch Saturni dies, wie englisch Saturday und niederländisch zaterdag

2026-08-25 12:54:47 From Robin Bloor to Everyone:

The series: ADASH, EVO, GOVORK, MAIKI, MIDO, LOOKO, SONI appears to refer to the names of G's own family, -tarting with his father and mother.

2026-08-25 12:54:49 From Vanya to Everyone:

Sonnabend literally means the "evening before Sunday." The Old High German *sunnunâband* originally referred only to the time starting from the afternoon of the preceding day—not the entire day. This reflects the ecclesiastical (and ultimately Jewish) method of reckoning days, according to which a feast day begins on the preceding evening; the same pattern of word formation is found in *Heiligabend* (Christmas Eve) and *Weihnachtsabend* (Christmas Eve). Only later did the meaning extend to encompass the full day.

In terms of linguistic history, the word is considered a loan translation of the Old English *sunnanæfen*; it arrived on the Continent in the 8th century with Anglo-Saxon missionaries (associated with Boniface) and spread northward and eastward from there.

2026-08-25 12:55:02 From Vanya to Everyone:

Samstag has a completely different origin: Middle High German *sam(e)ztac*, Old High German *sambaztag*—meaning "Sabbath day." It derives from the Hebrew *šabbāt* ("day of rest," from *šābat* "to cease, to rest"), which reached the southern German-speaking regions via a nasalized Greek variant (*sāmbaton*) and Vulgar Latin—likely by way of the Danube region and Gothic missionary activity. The same root appears in the French *samedi*, Romanian *sâmbătă*, and Hungarian *szombat*.

Thus, both words designate the same day via completely different approaches: *Samstag* names the day itself (based on its religious function as a day of rest), whereas *Sonnabend* identifies it only in relation to the following day (as its eve).

A third type also exists: the Low German *Saterdag* found in the Lower Rhine region and parts of Westphalia—derived directly from the Latin *Saturni dies*, just like the English *Saturday* and Dutch *zaterdag*.

2026-08-25 13:13:52 From Robin Bloor to Everyone:

English model appears in the 1570s, borrowed from Middle French *modèle*, itself from Italian *modello* — "a mould, a pattern." That comes from Vulgar Latin *modellus, a diminutive of Latin *modulus*, which is itself already a diminutive of *modus*: measure, manner, size, limit, due proportion.

So a model is, quite literally, a little little measure — a double diminutive.

2026-08-25 13:37:39 From Vanya to Everyone:

Tag 1: Gott macht das Licht. Er trennt Licht von Finsternis (Tag und Nacht).

Tag 2: Gott baut den Himmel über der Erde.

Tag 3: Gott trennt Wasser und Land. Er lässt Pflanzen und Bäume wachsen.

Tag 4: Gott setzt Sonne, Mond und Sterne an den Himmel.

Tag 5: Gott erschafft Fische für das Wasser und Vögel für die Luft.

Tag 6: Gott macht die Landtiere. Zum Schluss erschafft er den Menschen (Mann und Frau).

Tag 7: Gott ruht und segnet diesen Tag.

Day 1: God creates light. He separates light from darkness (day and night).

Day 2: God builds the sky above the earth.

Day 3: God separates water and land. He makes plants and trees grow.

Day 4: God places the sun, moon, and stars in the sky.

Day 5: God creates fish for the water and birds for the air.

Day 6: God makes the land animals. Finally, He creates humans (man and woman).

Day 7: God rests and blesses this day.

2026-08-25 13:59:01 From Frieda.Dirk.Ekant to Everyone:

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2026-08-25 14:01:53 From Frieda.Dirk.Ekant to Everyone:

ea981cd2b02f64893edf0f4954338c5c.jpg

2026-08-25 14:02:26 From Frieda.Dirk.Ekant to Everyone:

81dc78bd95562c311ff9cb355a748cf3.jpg

2026-08-25 14:06:30 From Frieda.Dirk.Ekant to Everyone:

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AI Summary

Meeting Bk2 - 09

Quick recap

The meeting focused on reading and discussing a passage from Gurdjieff's "Beelzebub's Tales to His Grandson," specifically about the creation of "mini-images" or models by learned beings to encode knowledge through inexactitudes in the Law of Sevenfoldness. The group compared the English and German texts, noting differences and discussing the concept of dividing time into a week with seven days, referencing Atlantis and various cultural naming systems. They explored the idea of encoding information in architecture, ceremonies, and art, and debated the meaning of "inexactitudes" and how they might relate to artistic choices or intentional deviations. The conversation also touched on the perception of colors, the influence of enclosed spaces on human experience, and examples from art and architecture. Participants shared personal anecdotes about spaces, colors, and toys, and considered how legomonisms might appear in daily life, such as rituals, games, and household routines. The conversation ended with reflections on the difficulty of understanding the text and the challenge of identifying inexactitudes in real life.

Next steps

Barbara

- Verify the translation and meaning of the term "davabrazkar" in the context of the text, considering the breakdown suggested (e.g., "David" as divine, "vibrating car").

Robin

- Investigate the possible relationship between the Atlantis weekday names (Adash Sikra, Evo Sicra, etc.) and Gurdjieff's family, as mentioned in the meeting.

- Look into the etymology and meaning of the word "model" in relation to "mini-images" as used in the text.

- Explore the concept of "inexactitudes" in art and architecture, as discussed, to understand if they are intentional deviations or artistic compromises.

- Research the historical and astronomical context of the week division into seven days, particularly in relation to Babylonian and Mayan calendars.

- Investigate the phenomenon of the "Blue Room" mentioned by Gurdjieff, where everyone who entered came out crying.

- Look into the anecdote about the British Army mess room painted black and white, and the resulting increase in fights.

- Further explore the concept of the law of vibrations in enclosed spaces, as mentioned in the text, and its possible applications.

Summary

Learned Beings' Knowledge Transmission Methods

Robin read a passage about a club of learned beings who created mini-images or models to

demonstrate various knowledge areas, including religious ceremonies, architecture, painting, and music. The passage described how these beings indicated specific information through deliberate deviations from the natural laws of sevenfoldness, using unconventional methods to transmit knowledge to future generations. The discussion also covered how these beings' ability to perceive color tonalities gradually deteriorated over time due to their abnormal existence patterns.

German-English Translation Differences Discussion

The group discussed differences between German and English translations regarding the law of sevenfoldness and days of the week. Robin explained that the law of seven as expressed through an octave involves different vibrations with varying space between nodes, which differs from the concept described in the text. The discussion also covered how German and English weekday names differ, with Vanya noting that Portuguese uses numerical day references except for Sunday, which is called "Day of the Lord."

Weekday Names and Calendar Origins

The group discussed weekday names and their origins, particularly focusing on connections between Jewish, Islamic, and Christian calendars. Robin explained that Adash was a name used by someone known as Ashok when performing stories at popular ceremonies, and suggested there might be a relationship with Gurdjieff's family. The discussion also covered translations between German and English terms for civil ceremonies and popular dances, with participants confirming that "inexactitudes" translates to "ungenauigkeiten" in German.

Yoga Posture Discussion Meeting

The group discussed something with holes, though the exact number was unclear. They shared pictures and references to triolas or similar items. Vanya commented on the difficulty of certain postures and movements, particularly noting how feet and arms must be properly positioned in yoga postures. The conversation ended with Frieda.Dirk.Ekant mentioning the need for deep knowledge of something related to "law of sevenness."

Law of Sevenfoldness Discussion

The group discussed the Law of Sevenfoldness and its connection to the modern seven-day week, noting that while the concept exists, people don't fully understand its meaning or significance. Robin shared information about the Mayan calendar system, which used a 13-day and 20-day cycle rather than the seven-day week. The conversation concluded with Robin explaining how historical theories about human development have evolved as new archaeological evidence, including DNA findings dating back 900,000 years, has been discovered.

Gurdjieff's Linear Images Concept

The group discussed Gurdjieff's concept of "linear images" and models, with Robin questioning why Gurdjieff used the term "linear images" instead of simply "models." Robin explained that the word "model" literally means a small measure or pattern, which could explain Gurdjieff's terminology. The participants agreed that representing non-visual experiences like music as models presents challenges, and they considered writing to Gurdjieff about this conceptual issue.

Artistic Exactitude Discussion

The group discussed difficulties in understanding a text about conventional alphabets and decoding methods, with Frieda.Dirk.Ekant explaining that concepts were expressed using exactitudes rather than complex cryptographic methods. Robin and others explored the concept

of artistic exactitude versus intentional artistic compromises in works like Michelangelo's David and Renaissance paintings, questioning whether certain artistic choices that deviate from reality represent intentional exactitude. The discussion concluded with examples of architectural exactitude, including how builders found innovative ways to construct large structures like cathedral domes that would otherwise be impossible with the technology of the time.

Architectural and Environmental Experience Effects

The group discussed the concept of architectural and environmental effects on human experience, with Robin explaining how the Leaning Tower of Pisa has been stabilized through the strategic placement of weights. They explored how different spaces, including older churches and universities, create distinct experiences compared to modern buildings. The discussion included references to Rudolf Steiner's work on vibrations in enclosed spaces and Gurdjieff's description of a mysterious Blue Room in the Middle East that affected visitors emotionally. Barbara shared an experience from a workday where a person named Nella set up colored tents to demonstrate color effects, though Robin later questioned whether Nella understood the underlying principles behind her setup.

Vibrations in Spaces Discussion

The group discussed the concept of vibrations in spaces, with Robin questioning whether Goethe was referring to sound, light, or atmospheric vibrations. They explored how different room shapes, volumes, and materials affect people's experiences, with Frieda sharing personal observations about spaces and Vanya noting that the text mentions how enclosed space dimensions influence beings. The conversation then shifted to identifying everyday examples of legomenisms, with participants suggesting various activities like eating rituals, lullabies, card games, and board games as potential examples.

Scientific Discussion and Demonstrations

The group discussed various topics including dishwasher loading techniques, gyroscope demonstrations, and scientific theories about planetary orbits. Robin shared insights about how gyros work in weapons systems and criticized astronomical theories about planet orbits, noting that early exoplanet discoveries contradicted existing models. The conversation concluded with participants sharing information about children's toys and agreeing to continue their discussion in next week's meeting.