

## GER Meeting #Bk2 - 10

### Transcript

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

When he is talking about This being organ, is he talking about the The face cut the What is Fie ich Geid, ich ganz? Huh? The capability? Yes, is he talking about the capability of auto-considering?

Ekant: capability. I think you're speaking about the eyes.

Vanya: Yes. Literally speaking.

Barbara Pennock: What is persistently coming to me is how far we are from. Reality.

Vanya: Yes. I was thinking that because it was the first time this came to me, this paragraph 30, 140. He's saying. Um, as regards that organ of theirs about which we began to speak, namely the organ for the perception of the visibility of other cosmic arisings. which were beyond them, and so on. And this other cosmic horizon somehow. struck me. Of course, the eyes see other cosmic horizons, uh... cosmic, um... what? arisings, but. Somehow I thought, I don't know, just came to me.

Barbara Pennock: That brought a question to me, too. It did, it brought the visibility of other cosmic arisings, yeah.

Vanya: Mm-hmm.

Barbara Pennock: Now, in English, he uses the word sensibility. And I think in German, it is sensitivity.

Vanya: Yeah, but that's the same.

Barbara Pennock: I think so, and then I looked them up, and really... Sensibility, I think, would be of the intellect, but it is actually to feel, to have deep emotions, moral and aesthetic stimuli. Sensitivity is easily affected. Easy responses to input put. Or stimuli.

Vanya: Mm-hmm.

Barbara Pennock: So... Maybe somewhere in a sense, but I mean, I would have taken them both as interchangeable, but... It seems to have a different degree and focus. But he uses it throughout. Mm-hmm.

Vanya: Yes. Yes, and normally sensible. Sorry, you can't.

Ekant: Yeah, in, in, in Germany. No, tell.

Vanya: No, no, you.

Ekant: My connection is not very good. It might be that you don't hear everything I say. But what I want to say is. In German, sensitive and sensible is almost the same. It has a certain different notion, but it means the. The capability to perceive. So it has it like in English that what you say about the distinction knows.

Barbara Pennock: Mm-hmm.

Ekant: We say to sensitive and sensible is almost the same.

Barbara Pennock: Mm-hmm.

Ekant: We have for sensible, we have sometimes a slightly negative connotation. Sensible means be a little bit... emotionally shaky or easy to touch. But.

Barbara Pennock: Mm-hmm.

Ekant: Also sensible, also... to be open to receive the emotional state of others. So it is both the good and the bad connotation. But both... it's not like in English. Yeah, this also confuses me when I read. which terms.

Barbara Pennock: Mm-hmm.

Ekant: I want to add to what you said. the perception of the visibility of other comic arisings, and then it says, which were beyond them. And in German, ausserhalb von inen befindlich. This means...

Barbara Pennock: Mm-hmm.

Ekant: Not inside, but outside of me, so... Then I ask myself, what would be the cosmic arisings which are inside of me?

Barbara Pennock: Mm-hmm.

Vanya: Yes, because it is put in such a way in the German version, with this outside of me. I came to this. Idea.

Barbara Pennock: Well, I guess...

Robin Bloor: It's difficult, isn't it?

Vanya: Ah, so...

Barbara Pennock: Mm-hmm.

Vanya: Yep.

Robin Bloor: There's something that's being talked about here which is not easy. In terms of, let's say, the perception of color. Unless you suffer from color blindness, we all have exactly the same. cellular means of detecting color. So there is no difference in terms of what actually hits the retina of the eye. If it's the retina of the eye that's being talked about. Now what you do in terms of interpreting the signals that are caught by the retina of the eye. That's something else. That's something that you can be. Skilled. or unskilled. That you can detect. differences or not detect them because you've not trained yourself to detect them. But this gets more difficult when you consider. The phenomenon of the aura of the body. Because I have no idea how that's seen, because I can't see it. But there may be other. organs of perception within us in some way or other that allows us to see or not see those things. I'm just saying that to make it complicated. It was already complicated.

Ekant: When we take, because he also tonalities, when we take this to music Yeah, we could say in our Western understanding, we can probably hear, so we can probably distinguish between, let's say, the different varieties between half a node, but we are so much used and fixed to the normal

scale that we find it almost, uh, embarrassing and as a... as a... as a mistake if music goes beyond these seven tones, yeah? And in this sense. Our normal music is very reduced in a way. And there it is really just seven different tones. Yeah. And so it's more obvious than just the colors for me to. To understand that it's really, when he says just 49 in comparison to several millions, it feels almost like nothing. But when we go to music and say, okay, we just use these seven. whole notes, or maybe 12 halftones, and nothing in between when we take the piano. We compare this, for example, with Chinese or with Indian music. We are not used to perceive, even if our organs of here, they could receive this, but we cannot process it in a way.

Robin Bloor: Yes, it's the processing that starts to be the thing here. It's just like if somebody is speaking a language that's completely foreign to you. You're not really going to hear all the sounds that are natural to that language. You're going to hear your interpretation of them. And this is already difficult with German, French, and English, which are very close.

Barbara Pennock: Typical.

Robin Bloor: Compared to many languages that are completely and distinctly different.

Vanya: Yes, for example, what Konohu Hahak is speaking is totally different.

Ekant: Now we have in the seminar, we have here a few Chinese people. And when they start to speak their language, there is nothing. I can... even not what we call consonances, yeah, which sometimes between French, English, and even Russian, Russian language, is some familiar sound, and when they speak, there is nothing like this, it just sounds like a noodle soup. A bubbling noodle soup. Yes.

Robin Bloor: That's... that's what they're talking about all the time, though, isn't it? Noodle soup.

Barbara Pennock: Not tonalities. When you sit with it, I can't... Can you hear music? in this other language, this Chinese, does... I traveled with the Khmer for, like, 19 days. Nine people, they all spoke Khmer, and I didn't. And I just... Translated it as tones of music. In this. Police, I was.

Robin Bloor: Well, a lot of the Eastern languages, and I presume Chinese, Japanese, Korean, and everything like that, they're tonal languages, so the same sound, but a different tone.

Barbara Pennock: Mm-hmm.

Robin Bloor: Has a different, well, it's a different word. So you you have. The only way, I mean, I know so little about this, but somebody that I knew was studying Malaysian at the School of Oriental and African Studies in London. And the thing that she said, which was just to give us, I don't know, to make conversation. She said, my time, my time, my time. So it sounds to you like the same three sounds. But it wasn't. They were words with completely different meanings. Because of the tones. So I presume that, um. That's what Ekans is experiencing as noodles.

Barbara Pennock: Mm-hmm.

Ekant: Yeah, and what he... explains with the people who feel themselves better than the others. Sometimes, because we are speaking here English, it appears that the Chinese people are so... Uh, incapable to express themselves. Yeah, and we are the... more capable ones, who speak more clear language, but I think it might be opposite, you know, that they, when they would... that they have much more tonalities and. ways of expressing themselves, probably, I don't, I don't know, but it, it's somehow, it, it sounds like, like it.

Barbara Pennock: In the German, does he use the word tonalities? It translated... Gradations.

Vanya: Yes, he is using, I think, some different. Wait looked.

Barbara Pennock: and blending as mixtures.

Ekant: Hello, please.

Barbara Pennock: Okay.

Ekant: Die Svartabstufungen is not tonality ist.

Vanya: Yes, he's not, yes, he's... He's saying fab abstufungen, that means like shades. Or blendings, yes.

Ekant: Okay, it's of color. Mm-hmm.

Vanya: Yeah, or blendings is for Schmelzungen.

Barbara Pennock: But he doesn't even use blendings. He uses mixture.

Vanya: Mm-hmm.

Barbara Pennock: Gradations was the term it translated to me.

Vanya: Yes.

Barbara Pennock: Similar to shades, similar to tonality, but it could be... Any?

Vanya: Yes. Yeah, he uses, um... Mostly what Ikan said, this fab. Which is shades

Barbara Pennock: James, okay.

Ekant: Mm-hmm. Or degrees of...

Barbara Pennock: Mm-hmm.

Vanya: #NAME?

Ekant: So this notion of tonalities is not in the German translation.

Barbara Pennock: So you come.

Vanya: Yeah, it's full of little, little... this whole chapter is full of little, little differences. I don't know

Barbara Pennock: Yeah, 126 I had to print out because... It was hard to associate.

Vanya: Yeah. I mean, there's not a big difference that you will see it actually, but I realized last week already All the small things, like he's changing timings, and then he's leaving out the... I mean, some things he's doing all the time, but here it seems like Like, more than normal, I would Sing Maybe not

Barbara Pennock: Well, I thought that was good work you did last week. I didn't get through it all. But...

Robin Bloor: It was. It was very impressive.

Barbara Pennock: Yeah. Very good.

Vanya: Okay.

Barbara Pennock: Then it kind of gives me something in the back of my head that it says it is the same context.

Vanya: Yeah. No, but it seems like tonalities is always like sometimes also, huh? No

Ekant: Yeah, we say "fabtone" in German. We even say "colored color tone", which means a certain shade of color.

Vanya: Yeah.

Barbara Pennock: Mm-hmm.

Vanya: #NAME? That he's also using tonalities of color, Fab Turner

Robin Bloor: Yeah, yeah.

Vanya: That is also using, but not always.

Ekant: This is interesting. I never thought about this, that there in German there is the.

Vanya: No.

Ekant: Somehow the connection between color cut and vibrations, or... Sounds. Because we use it completely unaware in factone.

Vanya: It's true. Yeah.

Ekant: We say just as in which you want to draw your kitchen and say, this is

Vanya: #NAME? And he is also, when... he is also using shades in the English version, it's not that he's not using it, and then it's translated also in Abstufungen, but not... Yep. But not in Fababstufungen, just Abstufungen-like shades also.

Barbara Pennock: This shade of indigo, do you describe it as dark blue or indigo?

Vanya: And they go.

Barbara Pennock: Okay.

Vanya: He's changing it somehow, he's saying Hellblow and Dunkelblow. which is... A little different than.

Robin Bloor: What do they mean in German?

Vanya: Blue and indigo. Light blue and dark blue.

Robin Bloor: Really?

Barbara Pennock: And how do you say indigo?

Vanya: Indigo.

Barbara Pennock: Okay.

Ekant: We usually don't use Ingo Maybe a professional

Vanya: I think I would say illegal.

Ekant: Yeah, maybe a professional painter can use this color, but in normal language, indigo is nothing I would be aware of

Vanya: What is the difference between blue and indigo? Is indigo dark blue?

Robin Bloor: Uh, yes.

Vanya: Okay. And blue is light blue, no.

Robin Bloor: Well, that's a question for you, if you like. Because this is the English version here is our idea of a color spectrum. Those are the words we use.

Vanya: Okay.

Robin Bloor: But there isn't per se a definition of red or orange or yellow in terms of its vibrations. It gets complicated because of computers. Gurdjieff talks about there being. 1500, roughly 1500 shades between white and black. But on a computer, there is only 255. Was it 256? 256. Because there are only 256 grays on a computer screen because they are made up of. the brightness of the pixel. They put together red, green and blue. With the same brightness. And that makes grey. And that's kind of it's going to be confusing if you try and use a computer because the computer is arbitrary. The reason there's 256 different. gradations on the computer is that that's a power of two. So it's if they'd wanted to, they could have made it. Any number. 319 But, you know, it makes it a lot easier to do it as a power of two. So the colors that we experience on the computer. are probably, we should probably just ignore them. in talking about this.

Barbara Pennock: Okay.

Robin Bloor: Any idea what this vibration that only the absolute can see? Any idea what it means?

Barbara Pennock: I could not.

Ekant: can somehow derive it from. my... Idea about. coming from word one to three and then further, and that there is a kind of limit from back from the lower world to a higher, and the step from word three to one is just the. the creator, so there has to be something which he just... is just, uh, perceptive. So this... this I can somehow... in this sense, I can agree... can accept this idea, but what it really means, I also have no idea. Maybe everything together, which we cannot perceive.

Barbara Pennock: Yes.

Ekant: The paragraph which... caught my attention the most is number 128, where he brings Jack in. So far, what I read about Shklum, it always was connected to the Okidank. And here he somehow takes this principle and. Makes it somehow more general or... So, I mean, it's the same, it's the same, same big idea, yeah, but this is somehow striking to me that it's not in direct connection with. the usual explanation of it. When you say it, it remains as a presence. But its essence disintegrates and produces processes for evolution and involution.

Vanya: Just a slight difference. In the English version, he says one of the gravity center vibrations is derived from the others. And in German is aus eineranderen, so we have a plural in English. And the singular in German.

Ekant: I have an example comes in my mind what this could mean that it remains itself. as a presence, but it's essence somehow. does something else. We just watched. Together... The movie which we made last year in the same three weeks seminar where we worked for some time on movements and then we performed them just for filming, for having an archive. And what was interesting to see. in the movement, there are some persons working, and I remember very well. Many of us, I included, had. a lot of different inner states, from excitement to being afraid of making mistakes, to being whatever, a lot of emotional states. But the movement, when we now look just at. At the filming, it somehow presents itself. as a whole, as something which is. not completely, but almost independent of the inner states. Of course, not completely, when someone is not able to. be in alignment with the movement, this would be very obvious, but if this fits more or less... Yeah, this, this, I guess yesterday evening, I, I saw this, and I thought this was amazing to see. When everyone cooperates more or less with movement, then the inner state is not really very important for overall appearance.

Barbara Pennock: Thank you.

Ekant: Maybe it would make a big difference if everyone would be very collected and calm, even this. Maybe a qualitative step further. This just came in my mind when I read. remains itself as a presence, but inside. some processes go on.

Vanya: Yeah.

Barbara Pennock: Mm-hmm. And with this word presences, I find that he often in German uses compositions. Rather than what I consider present.

Vanya: Yes, "bestand" is what he uses for presence. Yes.

Ekant: Mm-hmm.

Vanya: That's in the... in the whole... mostly he's using that, yes. Like everywhere.

Barbara Pennock: It really gives me a different sense, you know.

Vanya: Yes. Yes.

Barbara Pennock: Presence gives me sort of a singular and this opens it up.

Vanya: Yes. And which word do you use?

Ekant: Had the German word pushed. I wanted to say the German word "bestand" is even a quite uncommon word. Yeah, I'm now familiar because Gudjiev often uses it, but in our normal language. We just use it when we say a certain store, a certain shop, a store has a certain bestand of a certain variety of products in the store. Then we say bestand, but otherwise we actually.

Vanya: Larger restaurants. Yep.

Ekant: Use it not really

Vanya: Yeah, it's like an inventory.

Barbara Pennock: Yes.

Vanya: Yeah, stock or inventory, and...

Barbara Pennock: Mm-hmm.

Vanya: How we would say presence, we would say... Gegenwart, yes, that could... yeah, but that is more the timing. The presents, we would say, no? We would use... The Anwesenheit, maybe. Oda das ein konanu. But for starters...

Ekant: the starter. #NAME?

Vanya: Yeah, it's very unusual word, but I find it has a certain force

Barbara Pennock: Mm-hmm.

Vanya: Like we could use a more yes, yes. It's very stable in a way.

Ekant: stability #NAME? Maybe if you could say what really persists

Vanya: #NAME?

Ekant: consists of

Vanya: How we use it like when we say something has dauerhaft, yes. You just said, yeah. There's one word which he changed in German, this... No, no, no. Where is it?

Barbara Pennock: Hummus. Hummus.

Vanya: Do you have the paragraph, Bobby?

Barbara Pennock: I can't find it yet.

Vanya: Me too.

Ekant: 3, 6...

Barbara Pennock: Oh, 136, yes.

Ekant: Can be a skin mistake on the English side with this X It can be a new humanists

Vanya: #NAME?

Ekant: And this is new human

Vanya: That it's a C, you think, the X?

Ekant: Could be

Vanya: Could be.

Barbara Pennock: So, without the N, the Nushum is the... Translate to a nuclear chemist in Romania.

Robin Bloor: That must be it.

Barbara Pennock: Oh, I've got another. I have another good one. The Oles das Nachsten in German translates to a Finnish beer tasting night.

Ekant: Wow

Barbara Pennock: And I'm sure there's different grades of that.

Robin Bloor: That's a surprise. I can't make anything of these numbers. Tried this before. I'm trying it now. I can't do anything with them.

Vanya: Yes.

Barbara Pennock: Well, the 343...

Robin Bloor: Oh, seven times seven times seven, I get that.

Barbara Pennock: Okay. Start there.

Robin Bloor: When you go, when you go to these millions, then it is. I can't find any meaning in the number at all, in any way, not in terms of its factors. And the fact that he has actually used 343 and 49. Makes you think, well, maybe he's... heading in that direction. But he isn't.

Vanya: No. Yeah, we had that before. Whenever he's using my numbers, we are kind of lost. Like in a multiplication, everybody's lost. Which number am I? Where I have to go.

Barbara Pennock: Lynn, do you see any numbers in this that attract you?

Lynn Leidersdorff: Yeah, matter of fact, uh, I'm looking at my, um... Working copy of the tails, and...

Barbara Pennock: Mm-hmm.

Lynn Leidersdorff: The number of... Important notes... made. In the book. deals just with this idea of the numbers. But I can't. I can't get a consistent. I like the idea of taking the one, the 9, the 21, and 6. And seeing if I could do something with it. I can't do anything with that. It almost. Came to 49. But. It definitely. Makes me feel. the, um... Like, it's almost like... The Law of Three at Work.

Barbara Pennock: Right.

Lynn Leidersdorff: Confirming... The denying and the reconciling. And this is on a scale of vibration, where. Uh, it's so, uh... Fine. Fine vibration. That it just illustrates for me. a feeling of release. Because of the... reference to million and hundred and twenty one thousand. And 600 tonalities. I mean, it is such a... It's a voluminous way to say. something that I feel feels just. He's trying to point out this. Gravity Center Vibrations is a white ray. Here we are at this. Fine, I... Intensity. And, you know, that paragraph that starts, but if the three brain beings complete the perfecting of their highest part. Their perceiving organ of visibility thereby acquires the sensibility of what is called. The Oloyudzikhinian site. Then they can already distinguish between two-thirds of the total number of tonalities. It's almost like... You know, another hurdle to overcome. But it's, you know, doable, and it's pointable, and it seems lawful about, uh... This total number of tonalities existing in the universe. And he comes up with this. 3,843,200.00 differences of tonality of color. Well, okay. For me, again, it's illustrative of this blending, intentional blending. The courage of does. And this whole idea of the. Evolving and involving. you know, when you see that

word, I would assume in the German. But don't let me assume. Let me ask the question. Are there any distinctions that you see in those 2 words as presented in the German. uh, version.

Barbara Pennock: What are the two words?

Lynn Leidersdorff: Evolving. involving.

Vanya: He's using "evolutzionierende" and "involutzionierende". Which is... Basically... It's evolving and imperfect. Oh.

Barbara Pennock: Right.

Ekant: This evolution is a normal word in German, but involution isn't a word either. So it's just a direct transfer of

Vanya: Yeah.

Ekant: Understood the German language, and as we are working with this, for us, it's familiar, but it's the normal word So I'm not aware of this word in German

Vanya: Yeah, me too.

Barbara Pennock: Hmmm...

Lynn Leidersdorff: Well, yeah, maybe I didn't know. here correctly. You say the... The involving, the word involving. How was it? What word would you transpose or translate it into the English? From what the German was, if it... But it can't be presented right as involving I-N-V-O-L-V-I-N-G. I don't have the copy from... Sorry for the questions. Detail.

Vanya: Involving would be, in German, Einschlieslich. inclusive somehow.

Barbara Pennock: Mmhm.

Lynn Leidersdorff: Well, I want to ponder that. That's, uh... And, you know, it's always come up every time we've been at this. Place in the, uh... In the chapter art. Always lots of notes. Go ahead, I'm done.

Ekant: No, I just also would

Barbara Pennock: Thank you.

Ekant: Say that the words and the notion of involving and evolving, this is something very specific to Godieff's wording. We could probably find some specific areas where these words might be also be used in German, but it's not common use. I just looked at the dictionary for involution and there is somehow In geology, for example, there is somehow a translation, but For the normal German wording. I would not be aware of of some some meaningful translation space. Yeah, so I when I read these words in English or in German, I just have the notion of what you have in my mind

Barbara Pennock: Hmph.

Lynn Leidersdorff: Good.

Ekant: If you have a very specific passage, then we could look if there is something which Can

distinguish properly

Vanya: I gave these numbers to AI. And just for fun, and that's what came out, I was putting it in the chat.

Barbara Pennock: Mm-hmm.

Vanya: I don't know if you can see it, it's pictures.

Robin Bloor: I can see it. It's very close to seven to the power four times. 2 to the power of 4. It's very close. It's not the same, but it's very close. It's in that area. Which probably means it means something.

Ekant: Maybe in this time they had not the good calculators we have. the justifications. Or they put inexactitudes in it, probably.

Vanya: Yes, I like that. To make it unders.

Ekant: Yeah, make it different. Otherwise...

Vanya: Different. I don't know how it says. Otherwise, he says in English, yeah.

Ekant: these other voices.

Vanya: These other voices, yes.

Barbara Pennock: And is that a term in German? Otherwise?

Vanya: Anders. Yes, I would send.

Ekant: Windows.

Barbara Pennock: I've read it here as otherness.

Vanya: Ah, okay. Mm-hmm.

Ekant: You could ask Vanya if you entered it, and you could say he can add to the numbers the clean potencies of 7D. Clean powers of seven. And draw out the differences between the given number and the pure. policies.

Vanya: Wat ist ein aberz aufdrag? Nee.

Ekant: You understand? Yeah.

Vanya: Sackmoth do it.

Ekant: Happy again. Happy again. Du kannst das soll zu dem Diagram, zu dem Sein noch in zu fugend die Potenzenfahrnseben, weil die Sein in der Mitte, dass ich nicht, dass Robbinsach, dass nicht naub die Potenzenfahrnseben.

Vanya: Yeah, I'll try it. Die Zahl, das... Schopferst einfach durchdrei. Schopfer. Ja, ik je frage. But these inexactitudes, when I read today, he's, for example, he's saying, um... Unso fort, unso weiter. And normally we say unsowalter, unsofort, and so on and so forth. We say it... the other way around, and I noticed because I nearly was mechanically repeating it like we normally say it, and

he's saying it, putting it the other way around. So I thought maybe... These things, like this, could be something he's doing otherwise. But what it means, I don't know. And maybe it's just the style, but at that point I was thinking, oh, maybe.

Barbara Pennock: Savannah, look at, um, 123. Uh, the second line, and here again is sensibility. In the German, I translated it as subtlety. Which would be something different.

Robin Bloor: Wow.

Vanya: Alright. Why is the sensibility of... What is called?

Ekant: What was the question

Vanya: Ah, but how he translates the sensibility, Die Feinheit. Ah, Die Feinheit. Okay, I couldn't find it. Die Fahnheit. And what is Fahnheit in English? It can be subtle, yes.

Ekant: means fineness.

Vanya: Ah, yes. Fine. Yes. Yes.

Barbara Pennock: Okay. Okay.

Ekant: accuracy

Barbara Pennock: Thank you.

Vanya: So I was giving you what. I asked AI what I can told me to ask, where are the differences? And this is the Picture it's giving and the explanation I also Put in So is that helpful or not?

Ekant: Interesting.

Vanya: Interesting.

Ekant: Might be just a place's numbers, but who knows? At least it is not something arbitrary, so there is a certain calculation, a certain system behind it.

Vanya: Yes.

Ekant: You would not expect this from Goodyear.

Vanya: Bobby, did you have something last week on Hultan Panas, what it means? Because that's where it all starts.

Barbara Pennock: Well, let me look.

Ekant: I find... Interesting. And I don't know if it's of use is somehow this. There is a certain structure in in the in the in his in his. Tails, which I... which are repeated again and again. First he says. First of all, you must know. So then he says. But in the meanwhile, I say this and this.

Vanya: Mm-hmm.

Ekant: And there comes... Well then, my boy... So. And then come. It is here. It is interesting to note.

Vanya: Mm-hmm.

Ekant: And then... There's the most interesting here is blah, blah, blah. So there is a certain, a certain. introductory comments to what he says, which he repeats again and again. It would be maybe interesting to analyze and to see if there is a certain. Yeah, it's structure in.

Vanya: Pattern.

Ekant: or it's just to make it more more fluent somehow.

Vanya: Oh, I was thinking that too the other day, not today, but one of the last times. What if he composed it like a musical piece? With these introductions, like, sometimes you have that in musical pieces, that when... This is repeating, it's always, it has always a certain... rhythm and flow and tonality or something like a mannette is like this and a symphony is like that and yeah. I was also thinking that.

Ekant: Mm-hmm. Certain structure.

Vanya: Yes, that it's... and then, if you see, ah, now this is coming again, then maybe you can grab some kind of meaning. So from the nature of. Uh, this part. Don't know.

Ekant: All parts are interconnected.

Vanya: Yes. Yeah, that would be nice to figure that out. And today, he is also using, then, in the end, Now, here, in just which way the learned beings, then, in Babylon, that was also sticking out that time.

Ekant: Is there a disease called Daltonism, or is this... something here. makes a joke of.

Barbara Pennock: It's... it's...

Ekant: in one, four, one.

Vanya: A titonismus, yeah. No.

Robin Bloor: Uh, it's, uh, um, um. A name for color blindness.

Ekant: Ah, okay. Okay.

Vanya: Okay. Definitely smooth.

Robin Bloor: The word involution isn't used in English at all. It's an invention of Gurdjie's in the sense that. The word involve. Comes.

Vanya: #NAME?

Robin Bloor: I guess you could say it would derive from the word involution, if there were such a word, but there isn't.

Ekant: instrumental.

Robin Bloor: Oh, there is, actually. 14th century. It's never used.

Vanya: Oh In German, I would have said also that it's like this, that you don't use it. You can't also

said it before. But there are some parts where it's used like in medicine, for example Do you call You call involution like when the oh God wicked involutes.

Ekant: So in medicine.

Vanya: Yes, but what is the word "Gebermutter"?

Ekant: This is is nicht is nicht so wichtig.

Vanya: Yeah, yeah, so... Yeah, but the word Rykbildung would be different. Wait, I look. Like you have a... Okay. a back formation or. something which is after, after.

Ekant: These generations...

Vanya: Yep. Like a degeneration or like a. In medicine, like a postnatal recovery, something like that.

Robin Bloor: Hmm. Okay.

Barbara Pennock: So the best I could make out of Hultantanas... by removing the double O, Holtampa, dead man in Hungarian. And the panna... Until Romanian. That's all I got.

Vanya: Hmm. Any ideas on the story with the smells? Except that it's very humorous.

Barbara Pennock: I like where you began to suggest that. Possibly interconsidering is... Part of... this information. the grades of the way we... Take a look at ourselves, yeah.

Vanya: Oh.

Barbara Pennock: And smells is more directed to that.

Vanya: And more dangerous.

Ekant: I'm back to... The chart column of the white rail.

Barbara Pennock: Okay.

Vanya: Yeah.

Ekant: In next person. In one, two, nine. He says that the white ray, the light which is coming from wherever. that it. interacts with some... in and sub-planetary. Arising. And so it melts and becomes part of the whole common presence of these. the finite intraplanetary and or subplanetary formations. So the color, we could say, becomes part of some writings on the earth. It's an interesting notion.

Vanya: Where are you working now?

Barbara Pennock: 129

Vanya: Which paper? 29. 29.

Ekant: Oh, 9. I mean that different colors have different... impact on processes and on humans. In general, this is a notion which is unfamiliar, but. To express it that way It becomes part of presence of of a formation And there might even be a quite clear connection or interpretation in terms of

what Vanya at the beginning proposed about psychological processes, but I have not yet found the space and time through this direction, but it might be that there is a good chance to find something which can be more easily understood. When we say the color could be say the different moods in which we are and that we influence others with this, so in this sense... I don't know, you said inner and outer considering at the beginning one, yeah. And we look on modern psychology who tries to make a kind of map of feelings. Yeah, which is mostly very quite reduced. And. When we look on ourselves, the experience is much more. Much more rich somehow, but we have even not really words to express it. Clearly odd to for ourselves to represent a certain state. This could be compared to that we are reduced to just seven. Or maybe 49, but not even this, just to 7. clear, distinguished emotional states. Yeah, when we take this above seven, then.

Barbara Pennock: Well, I like your explanation in the chat, Robin. Doesn't that clear it up?

Robin Bloor: No, it kind of does, or maybe it does.

Barbara Pennock: I think it...

Robin Bloor: 7 to the power 8. Minus one. That paragraph is really a difficult paragraph, isn't it?

Barbara Pennock: Mm-hmm.

Vanya: Yep.

Robin Bloor: The white ray in relation to intraplanetary arises. When he says arisings, he normally is talking about living things.

Vanya: Hmm.

Barbara Pennock: Which paragraph are you looking at?

Robin Bloor: Uh, 1, 2, 9, 3, 30, 1, 2, 9.

Barbara Pennock: So, what I got on German translation, um, arising and decompositions. with formation and disintegration in its vicinity. And kindred vibrations came up as... Affinity vibrations.

Robin Bloor: I mean, I don't really know what he's trying to tell us when he uses that term, kindred vibrations.

Vanya: Which way, please? Yeah. Okay.

Barbara Pennock: So it's 129. You see Vanya?

Vanya: Yeah.

Barbara Pennock: Does he use the word affinity instead of kindred?

Vanya: Ah, yes, he's, uh, basically, uh, he... yes, Kindred is, uh, Verwandschaftoder. He's basically describing the vibration more. Vibrations affinitiatias. It's an affinity, yes.

Barbara Pennock: So that helps or not, Robin?

Robin Bloor: Well it actually does help but it doesn't clear much up you know it's like it's more information and that's a good thing.

Vanya: Stat kindred vibrations. Yeah But it's true, what does it actually mean, kindred vibrations or also

Barbara Pennock: Absolutely. Thank you.

Vanya: Also, gravity center vibrations, what he wants to say Common integral vibration

Barbara Pennock: So in German, I read that as general total vibration.

Vanya: #NAME? Because I'm pretty platziolin, yeah.

Ekant: I would understand this, what we already read somewhere else, that. vibration of the same rates. Somehow this is meant with kindred vibrations of affinity, that the vibrations, they found themselves according to a certain similarity. And so red and red, orange and orange and so on. And in this sense, the colors, they interact with something which is. in this visit, which is somehow in the same vibration rate. You have exercise time if you have something to share or a little group. Yes, this has again some.

Vanya: It was also

Ekant: She sent her apologize not to be there, and Frida is in the seminar. I had a special allowance from the seminar. Uh, from the movements teacher, but for Frida, I didn't want to... To use the tools. So and I am not there the next two weeks. So we will have then the next meeting together on the 22nd of September.

Vanya: Yeah, I found the exercise again very difficult because this whole chapter is difficult, maybe that's why

Ekant: It was not easy to find out some... find some passage which has... Could be the... used as an exercise.

Vanya: Yeah, yeah, of course. It was a good exercise, I don't say it was a bad, it was a very good exercise, but I couldn't somehow

Ekant: I mean, one example, you found a text when...

Vanya: Yeah.

Ekant: And a normal. kind of normal or familiar order of words is somehow. Uh, yeah. changed. Or when we just think of the beginning, where he says, in the name of the Father, and the Son, and in the name of the Holy Ghost. Yeah, so when he... introduces something which is not really a common phrase.

Vanya: #NAME? Yes, and it kind of looks as if it's something normal, but it isn't. And we have that in the tails quite often, actually. Yeah, somehow there was also this part in the question you gave, what is the difference? to chaos. And without... without... I'm not able to basically say what is this otherwise is so much. But I can say it's more a belief, or... But not only. When we read the tales, there are... I believe there are many things... which he was putting in such a way. And if we read the tales, or at least if I read the tales, it brings more order instead of chaos. Even though there are things... Otherwise... Otherwise...

Lynn Leidersdorff: And, uh...

Ekant: In daily life, there is... Okay, Lynn.

Lynn Leidersdorff: Okay, thank you. Um, I know we're getting... Close to... Finishing, and uh... I've been on a... 2,500 mile road trip, and. That just ceased. Less than. 48 h ago. I have not been. Uh, even cogent of... of, uh, keeping up with things, but, uh... I have taken the time. Uh, as... We've been meeting today to... I really bring myself back into a place of receptivity with the tails. I'm so glad, though, that, uh... The participation... It's very resonant with me. Other people. So many things. Have. You know, fall into place, or. Bring a question to mind, which. You know, for me it's all about the questions. And, uh... Yeah, I'm looking forward. to the next meeting. I'm again on, uh, travel duty. Uh, in... September and... and in October, but... I so enjoyed being with you and want my contribution to be a little bit more. Uh... cogent! Thank you.

Barbara Pennock: So similar with Vanya. I read this and... It's too much. It just... It sits there for a little while, and maybe it... It doesn't really cause chaos. It just, um... Makes the road a little bumpy. And I don't know if it'll ever make good sense, but good sense is that... It allows me something different than an ordinary life. And to look into... What is it that I really want? So that question always persists.

Ekant: Somehow this question...

Vanya: One.

Ekant: Okay, Anya.

Vanya: No, no, I can't.

Ekant: You have this question somehow? Puts us in the... the force field of. having somehow intentional or conscious decisions, or being just thrown between. what happens accidentally in life. Yeah, and. do I just react? And then it is not always chaotic, because life itself has also its inherent odds. But somehow, inside of us, this is just, uh... accidental and, in a sense, chaotic. And it also feels often like chaos. Or do I have my inner order, which I sometimes bring in alignment with the outer happenings and outer order, or sometimes. I intentionally are flexible, so I change something in order to be in harmony with what happens. So then this something which I would call a lawful. derivation somehow or difference. This is completely different from just arbitrary changing anything. One example I have from my personal life, and I have a seminar. When I prepare myself, I have a certain idea and a certain plan. But life and people are also so different than often the expectations that. When I don't bring a certain flexibility, then the plan is more a restriction than a guidance. So in this sense, I have to be flexible to change the plan, but not arbitrary, just to allow something else. No, to somehow to have an intention not to lose somehow the basic idea, but then to allow some inexactitudes or some mistakes maybe also to. finally bring the process to what it was intended to

Lynn Leidersdorff: That's a great organic description.

Ekant: Yeah, it's hitting that Yeah.

Barbara Pennock: Yes.

Ekant: And finally, it leads to the question, is there something you could call an eye or a will, or are we just Mechanically reacting

Barbara Pennock: Well, I just connected. You said there's so many different people. And this thing that we've been reading about, gradations of color and smell. Yeah. They don't even amount to. The difference of people.

Ekant: Anya?

Vanya: Yeah, I was just remembering again the movements. Because there are so many habitual movements we are... Doing in our day-to-day life and when we practice the movements. then... Uh, one arm at a time, or one arm, and then the legs separate from the arms, but when it's brought together. the habits of how we would move it together, like in right arm, right leg together, front, back, or something, is opposite, is otherwise. So it breaks somehow this. mechanical pattern, and it might look like chaos for a while, but it brings a deep order somehow. Yeah, and probably we can find something like that in the music too.

Barbara Pennock: Somehow we feel it.

Lynn Leidersdorff: The, uh... distinction, for me. Uh, comes from something, uh, I heard Ravi Ravinder, he wrote it and he said it, but... The difference between. Reaction. And responding. I mean, for me, it's always an effort and labor. A daily, uh, task. To constantly keep that... Uh, in mind and present. Yep. Really, really important for me. Meeting for us.

Barbara Pennock: It's...

Lynn Leidersdorff: Without that distinction, then, you know, we turn into this reactionary. Uh, and everything's reactionary, or is it a reflex? But no, we can definitely. signify the difference. in responding as versus reacting.

Barbara Pennock: Brilliant.

Lynn Leidersdorff: So... It's always valuable for me. Stop right there.

## Vanya's Notes

a few more differences in the translation ...

blending or tonalities - Farbverschmelzungen oder Farbabstufungen (30-122) - Farbmischungen und -abstufungen - Farbtöne (30-131)(30-124) - Geran specifies both terms as colour, different translations for the same word

It is necessary to say, first of all - Vor allem musst du wissen (30-126) - the impersonal statement becomes direct address to the grandson

is formed and consists of seven ... complexes-of-results - aus sieben sogenannten Resultat-Complexen gebildet wird und entsteht - consists - entsteht (emerges)

instead of Plural in EN using singular in German (for example 30-127 the most holy unique-seven-propertyed-vibrations - die höchstheilige einzigartig-siebeneigenschaftige-Vibration, 30-125 in the presences of - im Bestande der

30-134 the tonalities ensuing from black up to white - die Abstufungen, die es zwischen der schwarzen und weißen Farbe gibt - in english it's a direction from black to white, in German it is a fact of different shades between the color black and the color white

shades - different translations: Abstufungen (30-135), Schattierungen (30-138), Nuancen (30-137)

30-136 which produce definite effects in their general psyche - die bestimmte Wirkungen in ihrer allgemeinen Psyche verursachen wollten - wollten adds an intention

30-137 - the moment of the action of warmth of decomposition - dem-Moment-der-Wirkung-beim-Hitzezerfall - warmth becomes heat and fuses with decomposition

30-139 they had begun to notice and unwittingly to expose - sie ... bemerkt hatten und bloßstellen wollten - an unintended exposure becomes a deliberate one

30-139 - had begun to notice - had begun is miss in German

30-140 that is forty-nine tonalities - in German "nur" - only is added

30-143 The list of colours ends in the German version with a final stop each.

30-144 fragments of the knowledge they had attained - Wissens-Bruchstücke, die auf sie gekommen waren (handed down to them) - reversed direction

30-144 seven independent definite colors - definite miss in German

30-146 in the crosslines as well as in the horizontal lines and even in the intersection lines of color - sowohl in den Längslinien als in denen, die kreuz und quer gehen - German only names two kinds of lines, the horizontal lines are dropped - crosslines are longitudinal lines

30-146 wove or embroidered with colored threads - webten oder mit farbigem Zwirn stickten - in the German only the embroidering is done with colored threads

30-147 the days which the learned beings of this group assigned for sacred and popular dances -

den Tagen, die den heiligen und Volkstänzen gewidmet waren - by the learned beings of this group is dropped, uses a passive without agent

30-147 of this group - zu diesen Gruppen - singular in English, plural in German - was opposite during the chapter, that the english plural became singular in the German

small words like also, other, said, already, in person, there regularly dropped on the German side

## GER Chat

13:19:11 From Vanya : This AI made out of ...

[Full message cannot be displayed on this version]

13:29:31 From Vanya : The gap in the middle. The chapter names the highest power and the lowest three. The four in between —  $7^4$  through  $7^7$ , i.e. 2,401 to 823,543 — appear nowhere. The beginning of the series is told and so is its end; the middle stays empty, though arithmetically it belongs.

The difference of 1.  $7^8 = 5,764,801$ , but the calculation runs on 5,764,800. That single tonality is the only figure in the whole chapter that names no quantity but a reservation — and without it the number would not divide by three. The division into thirds, on which the entire reading rests, exists only because it is subtracted.

13:29:35 From Vanya : The difference between what should be and what is. Ordinary beings ought to perceive 1,921,600 (30-122); they actually perceive 49 (30-140). Difference: 1,921,551, a factor of roughly 39,216. From Babylon (343) to the present (49) it is only 294 — exactly one sevenfold step. The great loss therefore does not lie between Babylon and today; it had already happened before.

And a regularity in the difference column itself: every difference is six times the step below it.  $343 - 49 = 294 = 6 \times 49$ ;  $5,764,801 - 823,543 = 4,941,258 = 6 \times 823,543$ . The same six appears in  $5,764,800 = 6 \times 960,800$ , where 960,800 is the sum of all powers from  $7^0$  to  $7^7$ . In a sevenfold system the six is nothing accidental — it is the distance between two steps when the base is seven.

13:34:04 From Robin Bloor : So.  $7 \times 7 \times 7 \times 7 \times 7 \times 7 \times 7 = 5,764,801$ . Subtract one (the vibration visible only to our endlessness and you get 5,764,800. Take two thirds of that and you get 3843200. One third is 1921600.

13:47:02 From Lynn Leidersdorff : Numbers & Vibrations & Seven Foldedness...

# **AI Summary**

## **Meeting Bk2 - 10**

### **Quick recap**

The meeting focused on analyzing and discussing Gurdjieff's text about color perception and cosmic vibrations, with participants comparing English and German translations to understand key concepts. Robin led the discussion as participants examined passages about the deterioration of color perception organs in three-brained beings, with specific focus on numerical references like 343 and 49 tonalities, and the concept of "gravity center vibrations" of the white ray. The group explored translations and interpretations of technical terms including "sensibility," "vibrations," and "affinity vibrations," while discussing how Gurdjieff's writing style often used intentional inexactitudes and repeated structural patterns. Participants shared insights about the connection between color perception and psychological processes, the concept of responding versus reacting, and how the text's complex numerical patterns and philosophical concepts relate to human perception and inner development.

### **Next steps**

Robin

- Send out an exercise for the weeks that the group will not be meeting.

Vanya

- Add the clean potencies of 7 to the diagram of numbers and show the differences between the given numbers and the pure potencies.

### **Summary**

#### **Color Perception Deterioration Over Time**

Robin read a passage about the deterioration of the human ability to perceive color tonalities over time, explaining that while ordinary beings can perceive 1,921,600 tonalities, three-brain beings can only distinguish a fraction of this number due to progressive sensory decline. The passage described how during the Babylonian period, artists founded movements to explore color and smell to seek truth, using specific shades between black and white, and between freezing and warm decomposition. Robin noted that contemporary beings who could still distinguish a limited number of tonalities looked down on those who had lost this ability, calling them diseased with Galtonism.

#### **Human Color Perception Evolution**

Robin discussed the evolution and degradation of a sensory organ in human beings that allows them to perceive color variations. He explained how in ancient Babylon, artists created new artistic movements focused on finding truth through color gradients between black and white, and later through scent variations. Robin described how the fineness of this organ declined over centuries, with people in the Babylonian period able to distinguish only 343 color variations, reducing to just 49 variations by the time of their last visit to Earth.

#### **Philosophy of Perception and Sensibility**

The group discussed philosophical concepts around perception and cosmic arisings, with

particular focus on the distinction between sensitivity and sensibility in German versus English. Ekant clarified that in German, "sensitive" and "sensible" are nearly synonymous, though "sensible" can carry a slightly negative connotation of being emotionally shaky. The discussion explored how perception extends beyond physical sight to potentially include awareness of cosmic arisings both inside and outside oneself, with Robin noting that while physical color perception follows the same cellular processes for everyone, the interpretation of these signals varies in skill and training.

## **Tonal Languages and Perception Challenges**

The group discussed challenges in perceiving and processing sounds and languages that are foreign, particularly focusing on tonal languages like Chinese. They explored how different languages and musical tones can be difficult to interpret, with Ekant comparing Chinese speech to "noodle soup" sounds due to the lack of familiar consonances. The discussion also covered translations of German terms related to color shades and tonalities, with participants clarifying the differences between blue, indigo, and light/dark blue in German. Robin explained the limitations of color representation on computers, noting that while Gurdjieff mentioned approximately 1500 shades between white and black, computers can only display 256 grays due to their binary pixel system.

## **Text Concepts and Vibration Discussion**

The group discussed concepts from a text, focusing on the meaning of "vibration that only the absolute can see" and how presence is described in German using the word "Bestand" rather than "presence." Ekant shared an analogy about movements in a film appearing independent of participants' inner states when everyone cooperated. The discussion concluded with participants examining numerical references in the text, particularly the numbers 343 and 49, though they were unable to find meaningful patterns or connections in the numbers.

## **Numerical Patterns and Vibration Analysis**

Lynn discussed analyzing numerical patterns in a text, specifically focusing on the numbers 9, 21, and 6, which appeared to relate to the Law of Three and vibration concepts. The group examined German terminology, with Vanya clarifying that "evolutzionierende" meant evolving and "involutzionierende" meant involving. Robin noted that the numerical value 3,843,200 was very close to  $7$  to the power of  $4$  times  $2$  to the power of  $4$ , suggesting it might have significance. The discussion concluded with a suggestion to calculate the exact powers of  $7$  and compare them to the given numbers to identify differences.

## **Gurdjieff Text Translation Discussion**

The group discussed translations and interpretations of Gurdjieff's text, focusing on specific terms like "sensibility" and "Hultan Panas." They explored patterns in the text's structure, with Ekant noting recurring introductory elements that might follow a musical composition format. The participants examined concepts around color vibrations and affinity vibrations, with Vanya providing German translations to clarify some terms. The conversation ended with participants reflecting on the distinction between reacting and responding to life's challenges, with Lynn emphasizing the importance of intentional responding rather than automatic reaction.