

GER Meeting #Bk2 - 11

Transcript

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

Vanya: That's my thing. I don't know how to say it. I don't know how to say it. I don't know how to say it. I'm not sure if you can hear me.

Ekant: Yes, for me too, was the same.

Barbara Pennock: 100%. So. Thank you. That'd be good.

Ekant: No, it's good. So you have to read again.

Vanya: Why didn't you say anything in between?

Ekant: It was really hard to understand. Maybe you expressed the otherwise.

Vanya: Yeah, thank you. Well.

Paul: and even when it's in your own language, so I just kind of tried to absorb the essence of it. But I just wanted to say hi, everybody. Sorry I'm late, and it's very good to... very good to be...

Barbara Pennock: With this sale.

Paul: With you all again. So listening to the reading, I don't know if this is exactly what was in the reading, but some of the things that I have in my mind-body-soul complex, how there's parts of that that are forgotten, right? How there's deeper laws that go into the design of it, like maybe the law of seven in proportion within the face or something, and there's these deeper principles in it that I have, for the most part, completely lost touch with and just interact and react to the world. The opportunity to be with you all again, and to be able to share these impressions like that, to kind of give me a reminder. It's been a long, hot summer, and I haven't been reading any Gurdjieff books at all for months. And my regular group here is taking a break. And then, of course, I was out of this for a while, so I've just been reading St. Augustine's City of God, which has a lot of great stuff in it, but doesn't maybe challenge

Sandy W: Well, my response today was, is anybody in here dizzy from reading this? Besides me, it makes me dizzy.

Ekant: I experienced the same this time. Yes. beef. Yeah.

Sandy W: You know, I realized, you think you have a grasp on at least some concept of Legomenism otherwise is heptopara Parshanoke. And as you read through these details of it, no, I don't get it.

Ekant: I see the deepest difficulty still in finding something where there is in me, or maybe also in others, in our cultural behavior, anything of a lawful understanding and a lawful processing. Maybe it is lawful. But I have difficulties to see the lawfulness, and in this sense, I have even more difficulties to construct or to imagine some other ways which could contain some deeper messages. In this sense. Yeah. makes the... so I have a general understanding but I have difficulties, yeah, too, somehow to bring it into a personal experience, which I always try to do with those notions.

Sandy W: I mean, he says over and over, these otherwise this were implanted in the arts, in the legomenisms, but we've lost them anyway. I'm not sure where we go from there. And I gotta tell you, I was an art teacher for 25, 30 years. And it's like, I don't think I could use these directions as... But they all boil down to indicating have the paraparsional and the... the seventh, I think don't vote. The rule of the law of seven.

Robin Bloor: I mean I have no clue as to seven reciprocal trusts or whatever he comes up with at various points in time. I never, in terms of the physics of, or what you would call mechanics, I guess, of gravity, haven't contemplated seven reciprocal thrusts, I mean, really. Doesn't mean a thing.

Sandy W: Is it 7 thrusts or 3 thrusts?

Robin Bloor: Well, it talks elsewhere about the buildings and reciprocal thrusts and so on. But to say that it's a resultant of seven forces...

Sandy W: All right.

Robin Bloor: I don't see that. I don't see that anywhere. So it's beyond my experience. It's the same, he talks about postures, and it breaks into seven, and it breaks into a lower seven, it breaks into a lower seven, well... I've done movements, I could say, for quite a long time. I didn't see any 7 reciprocal this, that, and the other in movements either. And they may well be there, but if they are, they're not announcing themselves.

Barbara Pennock: You know, he mentions the line, the movement, the line movement. And I think, well, we're in movements and our standard is six... six in a line. But altogether we are seven.

Vanya: Hmm.

Barbara Pennock: No, he

Sandy W: Banks like myself, which means he has achieved.

Robin Bloor: That makes him man number five, six, or seven.

Sandy W: What he has achieved, I guess, but that struck me. He's one nature, he's a one-natured being.

Barbara Pennock: And I went to the German to translate it as innate. Which would be inborn or natural. But I don't know if that's a correct translation. Okay, thank you.

Ekant: Yeah, I understand this in connection to what he says, I think afterwards, about the split and about these 3 different personalities.

Vanya: Ah, what is coming later on?

Sandy W: I was trying to connect it to that too, Ekant. Do you want to say anything more about it yet, or is it...

Ekant: Yeah. Yes we can. I find this notion very, very clear because I can observe in myself too, but even more in others, the inconsistency

Sandy W: Premature, yeah.

Ekant: either over a certain period, that a certain repetition, yeah, it's sometimes not so easy to which of these expressions to rely, so there is not really a reliability. Maybe when I count everything together and say I can rely, reliability and somehow consistency in not just my expressions, also in my behavior and also in my attitudes toward things. This is something. And then, in addition to this, he just says the three natures, I would even say it might split off even more, that even in one expression at a time, there is often not consistency. There are somehow contradictions there, yeah, so someone says something, but the emotional attitude is something else, and the bodily expression is, again, something else. So this I observe very much in people. So I can relate clearly to what is said there.

Sandy W: That's helpful. And I'm wondering, does it relate to 30-171? From the time when your favorites of yours completely ceased consciously to actualize in their common presences the being parked dog duty. And then he talks about the brains a little bit there. to ceasing to relate, to actualize consciously being park dog duty.

Ekant: Of course, yeah, I think this is one of the big parts of Partkdolg Duty, to observe myself and to realize that there are many contradictory impulses and not to express them. We could say simply by this rule, don't express negative emotions, it might be just one example. Yeah, so it's also important to somehow first reconcile these different impulses inside of myself, and then somehow to decide which of the outcomes is to be expressed in accordance to what is happening in the outside. In this sense, of course, it's directly connected.

Vanya: Going back to 3160, where he is explaining why he likes the Saturdays. It's also like maybe something we also can experience when there's something like spontaneous and sincere laughter.

Sandy W: Hmm.

Barbara Pennock: Mm-hmm.

Vanya: We are basically united for a moment. At least that's something I can observe in myself. But then there is no longer this, what Ekant was now giving.

Barbara Pennock: Yeah.

Ekant: It reminds me also on... there are somewhere passages in Ouspensky's writing where he gives examples, I think sneezing and laughter, and he describes that laughter is often the expression of that inside of us there is a contradiction which we cannot somehow reconcile. And so the laughter is the getting rid of this tension. I am reminded by this. Yawning, yes.

Robin Bloor: It's not sneezing, it's yawning.

Ekant: Yeah, it's true.

Sandy W: Yeah.

Robin Bloor: The laughter thing is kind of interesting in the sense that really...

Vanya: But yawning, yes.

Robin Bloor: All jokes are contradictions. And basically he explains... oh, it's Gurdjieff explaining to Ouspensky. In that circumstance, what you actually have is the same impression falling on both sides of the same center, so the center wants to accept it and reject it at the same time, and that's why it's funny. And that means really that there are three jokes. There were only

three jokes. And the three jokes are either a moving activity — this is kind of slapstick, where a person falls over and doesn't hurt themselves, or whatever. Most of the silent movies are like that. And then the intellectual joke is normally some kind of pun which falls on one side or the other side of the intellect. And the emotional jokes are really... normally they're shocked, something's good and bad at the same time. A lot of racist jokes are like that, although you aren't supposed to laugh at those anymore, but it's the same effect. Something's falling on one side of the center and on the other side of the center that contradicts it. So there's three jokes.

Sandy W: Well, I've got one for you. You tell me which side this falls on. I just heard this a couple days ago, and I repeated it once, and we'll see if you even laugh at it. A man and his wife were sitting in their kitchen. They're both 60 years old. It's her 60th birthday, and she's got her cake in front of her, she blows out the candle, and an angel descends and says, I'm gonna grant you a wish. What would you like? And she says, oh, I would love an up-to-date kitchen, modern with all the appliances, chrome, shiny, clean.

Robin Bloor: Very good.

Sandy W: I like that one.

Barbara Pennock: That is good.

Sandy W: Emotional? I don't think it's intellectual.

Ekant: I thought he wished to have the old kitchen again back.

Sandy W: Yeah. I like your joke better.

Barbara Pennock: He probably did then.

Ekant: Yeah, it's often the unexpected which brings the shock. This, I think, is more a mental shock, that we expect something and then very unexpectedly

Vanya: Yeah.

Ekant: the quite unexpected is expressed.

Sandy W: and stories about wishing for something and not getting what you wish. I mean, that's sort of one of those, and it's, be careful what you wish for.

Vanya: Yeah, and some movements teachers are doing that in movement classes, that they copy the movements of the students when they are...

Sandy W: You might get it good and hard.

Vanya: kind of wrong. And if they do it in a good way, then it's really fun for the class. That's really nice.

Robin Bloor: In seven aspects of the face, yeah.

Barbara Pennock: Hmm.

Vanya: The doctor was saying something about Leo and the facial parts, that when there's something there in the face, then he says it means something from another organ. I had to think of that.

Robin Bloor: Well, I guess we had this issue — we had this thing that's difficult to understand in the whole of Chinese medicine, where the energy for particular organs is, in one way or another, manifested in various parts of the body, and apparently a person who's highly skilled in acupuncture would only need to treat the ear, because everything's in the ear. Or there's a form of acupuncture called reflexology, where they only treat the bottom of the foot.

Barbara Pennock: Mm-hmm.

Robin Bloor: But it's treating the whole body. So there's some kind of almost fractal composition of the body, which isn't the way we think of it, but it is the way that we're taught about octaves.

Ekant: What means "of course only after a fashion", because this is not translated into German in 169. Is this something which has a specific meaning in English?

Robin Bloor: Well, what's the German meaning? Only after a fashion means not perfectly.

Ekant: In German, it's just translated what they call sleep.

Vanya: I couldn't type.

Ekant: And then, of course, "only after a fashion" is not translated. It's not there.

Vanya: I thought it's this *halb und halb*. Half and half. I thought that's the...

Barbara Pennock: Oftenhouse.

Vanya: Okay.

Barbara Pennock: I think that correlates, but I don't know how.

Vanya: It's like a free rendering or something.

Ekant: Yeah.

Sandy W: I would agree with that. Half and half, half and half. After a fashion, sort of.

Vanya: That's how I read it. Yeah, it was a little bit funny, because "after a fashion" is at the end, and "half and half" is in the middle of the sentence.

Sandy W: As a gesture. That's what it means. Right, right.

Robin Bloor: It's difficult, isn't it? Because we would need to know more than we know is to be doing is just the taking away the energy from the shock. So it comes up in your dream, but if you hadn't had that shock, it wouldn't have entered the dream. That's about as close as we get, and I don't know enough about REM sleep for me to add anything to that. But he's saying, and it's quite correct, if you have, let's say there's a particular event that occurs between you and somebody else, and you find it emotionally uncomfortable, let's just say that. Then, okay, it could come up in your dreams, but you could also just relax and kind of review what happened, and diffuse it without needing to...

Sandy W: I wondered if there was a reference to subconscious here too, and that he talks about the importance of subconscious not here.

Robin Bloor: It's the same issue. The word subconscious is a poisoned word. It's completely a

poisoned word because psychology in one way or another has grabbed onto that word and assigned various things to it that we, from the perspective of the Work, would say is not true.

Sandy W: But of that being the true means of understanding things to some extent, I'm overstating it, but how important subconscious is in knowing what's going on. I mean, and that's not the same thing as dreaming exactly.

Robin Bloor: So once you use the word subconscious, you're already into a conversation where the ability for people to misunderstand each other is magnified in one way or another. If you had an interaction with somebody, let's say, which was emotionally uncomfortable, and let's say you didn't in any way try to resolve that while you were awake, then it might come up during your sleep, in which case you would say it was unconscious, it would be the subconscious that dealt with it. But in actual fact, if you did resolve it by bringing your essence and your personality together while you were awake, you wouldn't say it was your subconscious that dealt with it.

Ekant: I understand 169 when I read it again.

Sandy W: You're right.

Ekant: That there is usually the capability to not hinder these processes by our will. And I think it is what we call meditation or the collected state. So we try not to think, not to feel, not to do anything, so coming... yeah, he says intentionally resting. And then all the functioning is working freely somehow. And it's obvious that someone who is not used to what we could call meditation or resting in the collected state, that he is always so busy either through emotional associations or just being active and doing, or mental associations, that this can never happen. And so it just happens in sleep, even, and even then, only after a fashion, or half and half. This is how I understand this. And so it's somehow a call to intentionally resting, to let these being energies freely transform without hindrance by our will.

Robin Bloor: Brilliant pondering, it comes within the field of pondering. If you look at what happens in the world, you can see, in terms of the way that we experience the collective news media, there are various people, I mean, particularly this president, but it's always been the same. If they don't want something talked about, they do something else to distract it. They raise another issue, something else becomes really important. They might even decide to drop bombs on someone, just to move the conversation along. And that's the way we behave in a completely mechanical fashion. We've gone and really done something, I'd say, that upset a few people, and rather than actually, in some way or other, try and neutralize the impact we've had, we say, oh, look over there, there's a bear, or whatever. And that's our behaviour pattern. Apes over there. Which immediately makes me think badly about the way that women behave.

Vanya: Yes, of course. Hmm. Yeah, it's interesting, because in this paragraph, after Ekant now said something also about it, we have these three parts which Bennett is giving — function, being, and will — and somehow it is giving a direction how to deal with these three parts.

Robin Bloor: Well, this statement, "without hindrance by our will" — in terms of our personal situation in the Work, we are in a permanent struggle with the random wills that come from our associations, and the actual will we're trying to implement in order to achieve some kind of...

Vanya: In order to... Okay.

Robin Bloor: personal unity. So our will normally is a hindrance.

Ekant: Because it's often self-will.

Robin Bloor: Yeah, it's not real will, but that's another word that's a difficult word. Probably as much in German as in English. Because the assumption that people have... well, there's a whole thing like, if you look at the way that the law works in America, having different forms of murder — first degree, second degree, third degree. Didn't even get a degree.

Vanya: Yes. And in German you say, *Ich will das*. I, this will, this.

Ekant: I wear this.

Robin Bloor: Is that because all Germans actually have will and the rest of Europe doesn't actually have any?

Ekant: Some kind of, at least.

Vanya: From the...

Ekant: Now, I remember Bennett was speaking about his meeting with the Shivapuri Baba, and he said someone was asking, how can I distinguish between whether it's my own will or the will of God?

Vanya: Yeah, I want to... Yeah, maybe.

Ekant: Which I follow. And Shivapuri Baba said, it is always your will. Always. So in this sense, the process that he describes in 169 is somehow a preparation not to interfere, at least for a while, with what should be actualized. There's also in the *Manual of the Warrior of Light* by Paulo Coelho a passage like this. He says there are times when the warrior meditates — this means he sits still and does nothing — and in this way he gives way to let his capabilities be actualized. This is by doing nothing. It's a similar description somehow.

Paul: To me, it strikes me similar to passages in the Gospels of "thy will be done." That whenever I'm like, I want this, or I will this, it's really... I don't... I'm just surrendering to this. I don't really know what to do, and I just am trying to ask and open myself to this possibility of something higher descending and moving through words forever, all these laws about it. It's also clearly not accurate. It doesn't clearly fit in with how we actually

Sandy W: Well, this is totally unimportant, but I like it. 3150. The reference to clay. *Ton*, T-O-N. Bon ton, there goes my association. And such a different word in German, that it means clay, and the fact that they seem to make their mini-images...

Ekant: Yeah, *Ton* in German has two different meanings. One is sound. Yeah, you give a tone. If you play a note on the piano, this gives a tone, *ein Ton*, and the same word, exactly the same, as for this material, *Ton*. Don't know why.

Vanya: And then we had this... We also have that... Yeah, okay. *Farbton*, colour, colour tone.

Barbara Pennock: So, etymology on clay: sticky earth or moldable...

Sandy W: Or I like the word mini-image builder even better, and sculptures only out of clay, apparently. Bob Chan. Where's the... Oh, okay.

Barbara Pennock: Moldable soil.

Sandy W: That's kind of significant when you think about it. It is the earth that you're working with in your hands. I mean, that is kind of ecological, if you will. Important there, unlike say

plaster.

Ekant: And I think when God was creating Adam, he also used this material. I just remembered.

Sandy W: of clay to make ceramic tiles for their writing, for their walls, and for their images, but they also used rock and carved their stones as well. So, yeah, it's a very important material. different animals, sort of like the Akkadian sculpture. So I was struck by that's the only allegorical form of sculpture you can do, is to mix and match parts from other beings.

Robin Bloor: Well, the allegorical beings are all over Greek mythology. The Chimera is a composite, the Centaur is a composite, Pegasus with wings is a composite, and so on. It's all over Greek myth, but he doesn't mention the Greeks here, so one presumes that the Greeks just copied this from the Sumerians.

Vanya: There are a few small, slight differences in the translation. You have "individual beings or various groups". And here it's then only *einzelner Wesen in Gruppen*, which means individual beings in groups.

Barbara Pennock: And I don't get that.

Ekant: beings either similar to them, or of other beings of all kinds. I mean, we could read it implicitly, but not very clear. Because I thought these are somehow three different groups of expressions: beings similar to ourselves, then other beings, and then the allegorical beings. Okay, this leads directly to 153. It reminds me somehow that sometimes Robin says that in the age of the dinosaurs they could survive, but not afterwards, because the idea is that the earth grows and that the gravity is higher than this huge being could bear anymore. So also somehow a law of dimensions, if we take this as an example.

Robin Bloor: Yeah, it's scale, isn't it? Just as a simple idea, the whole thing about the various creatures from the era of the dinosaur is that they weighed too much for them to be feasible to live on the planet now. So there has to be some explanation as to why that is. A dinosaur, Tyrannosaurus rex, for instance, would break its neck if it tried to turn. Its momentum would be far too great. You can have something that large, but it has to live in water on the current planet. But prior to that, there are some extraordinarily large animals, or reptiles, I'm not sure, that have been found. They don't even know whether these were warm-blooded or cold-blooded animals. It's a mess really. But there are laws of scale. And I'm not sure whether this is what he means by laws of dimensions. But if you take the behavior of a human being, particularly somebody that has a spiritual edge in terms of the way they live — I'm not saying perfect, but they will live according to some kind of morality. And there are certain things that they really will not do because of morality, but which other human beings will do. But if you go one level up and you start thinking about countries, there's absolutely nothing a country won't do. Countries quite happily murder people all the time. They go to war, they steal. The whole history of the world is a history of theft. Every single thing you read about in a history book is normally somebody trying to steal something from someone else. That's what a war is, normally. It's what it is now. It's what it's always been. So the rules that you apply to human beings, and that you apply to those groups of human beings called nations or tribes, are completely different, because they behave differently. And the lifetime of a species seems to be reasonably correlated with the number of breaths it takes. If you have a being that breathes more, it lives less time compared to our time. Which is why the big, slow, ponderous things like elephants live long. Turtles live longer than human beings. But it's not a law that I can explain, it's just something to point to and say there are some kinds of differences here between one cosmos and another.

Ekant: I guess probably we could also see this law of dimensions when we look into the solar system, the moons in comparison to planets. We might find something

Robin Bloor: Yeah.

Ekant: of that thought.

Vanya: In this next paragraph, 154, again, he's using at the end *und so fort und so weiter*, which is upside down. He's doing that a few times. Normally, you would say *und so weiter und so fort*. So that's something, but that's something he's doing more often. But he leaves out "already known", that this already is not there.

Robin Bloor: Things seem to divide into threes and sevens when you look at the body, depending on how you look at it. There are 3 different foods that we feed on, and there are 3 means of taking in those foods in your face. But if you actually look at the acceptance of impressions, it's pretty much the ears and everything above. So you've got a lot of organs that are associated with the taking in of impressions, but for the taking in of breath there's actually only two organs, and for the taking in of normal food there's only one organ associated with it. But it's in threes. Your arm is in threes: the upper arm, the lower arm, and the hand. And your legs are in threes. And you could say that the body is in threes: the abdomen, the thorax, and the head. So you can think in terms of there being tertiary parts as well as there being seven parts. You've got the number of apertures in the face: two eyes, two nostrils, one mouth, two ears. You've got seven. You can put them on building blocks and allow children to play with them. Maybe that. Oh, yes.

Sandy W: Or you can teach it in a drawing class.

Barbara Pennock: Yes, definitely.

Sandy W: Your face is divided into three parts. One, two, three. And if you want a natural-looking face, you will put it that way. And then there are certain divisions that go this way. The ears go between the eyebrows and the nose. And there's something called the golden mean that the Greeks used for their idealized figures, and I thought that was eighths or ninths.

Robin Bloor: So the golden mean is a mathematical thing in the sense that it's derived from the Fibonacci series. And that's always confused me, because I don't see the relationship between the law of octaves and the Fibonacci series. But they have generally come to the conclusion in the world of art that you will find the golden mean in every art from every culture. It will be there. So there's some kind of natural... apart from the fact that it's all over nature, it's in sunflowers, it's in snail shells and so on and so forth. I've never known how to reconcile the law of octaves with that, and it's driven me insane. It's why I'm often no longer coherent. I've just had enough of the world. Take your goddamn golden mean and shove it up your infinity.

Sandy W: This is from when I was absent. I have a question if anybody wants to tell me what you remember, whether it's on 3111, and a couple of paragraphs down, but it's that idea of... they have a brisk car. Combined interiors, this is about architecture: required sensations were evoked in those beings who entered them, not in the anticipated familiar lawful sequence, but in some order.

Robin Bloor: in the centred experience, something which they also believed was the pressure of space on them. But if every space has a pressure, then what is actually happening to you right now in the room that you're in that's different to if you go to the next room, which is a slightly different size? Is it making any difference?

Sandy W: Or you simply can't

Robin Bloor: Well, I mean, there's something that I noticed...

Sandy W: sense it. If it is.

Robin Bloor: That had happened in the United States at some point in time, that people would build rooms with galleries. And that was a natural internal design of a house. And I happen to think that that space is actually better. It just is. It's a taller space compared to the ground, if you like. But I don't know how to say anything other than it feels better to me. It's like the Capitol in Washington and the Capitol in Austin, Texas, are designed to be almost the same building, except the one in Austin, Texas is 2 feet taller.

Sandy W: More room for the hat.

Robin Bloor: That's right, they had to make room for the hat. That was probably it, wasn't it?

Barbara Pennock: Probably. So, Sandy, on that week, I talked about going into the Luxor, which has the structure of a pyramid. And I almost literally became ill every time.

Robin Bloor: Oh, yeah.

Sandy W: Interesting.

Robin Bloor: Whereas for most people, being in Las Vegas isn't comfortable.

Sandy W: Yeah. I could see that too.

Barbara Pennock: No, I never lived on the Strip.

Sandy W: But probably not on the Strip, right?

Ekant: We do something from time to time, we offer this for people, what we call trance dance. The basic point is to have a space where the music is almost not possible to locate, so it comes from all the sides, intermixed, and the people who are in this space dancing to very loud and intense music, so it somehow occupies all the senses, and people have blindfolds for 2, 3, 3 and a half hours. So in this sense, because you said just now, Bobby, when there is no orientation, we do it somehow purposely, with quite a silent and deliberate preparation. The usual flow of association is not so strong, and after a while, it even disappears. And I thought just now, it may have a little bit the same effect which we read in, I don't know, 150 or so — this intentionally doing nothing, and letting the flow of associations not be influenced by our will. Somehow, we experience something similar doing this. And the effect is that usually people feel somehow cleaned afterwards. I don't know... Frida and Vanya usually dance like this, because I lead this, so I can't let myself fall into it completely.

Vanya: It's basically the normal orientation. It's weird, because I know the room very well. So it's not a big thing, because the room is not huge. You're in this corner and that corner, but the sensation of it is totally different. And it's like this: in the start, the associations are quite active, but they can't grasp anywhere. They don't have a place to...

Robin Bloor: I mean, this is just a known phenomenon. If you take away one sense, then your body's stuck with...

Vanya: stick, so it's just going and going, and at one point either it's nothing

Robin Bloor: a situation of not being able to balance the senses in the way it automatically does.

So you are immediately made more aware. And if the situation is safe, so that there isn't anything to be afraid of in terms of the environment, then you're likely not to have that emotional dimension impinging on you, and you're living a different life. It's a different one.

Vanya: Also, we also don't have an orientation with the hearing, because it's everywhere, so it's basically two senses, the eyes and the ears, going. Yeah, it's basically gone. It's just disturbed by — or not disturbed, it's basically occupied by...

Ekant: We have to do it in the next summer week. This time we couldn't manage to do this, but I think it would be an interesting experience, just deliberately and intentionally to work beforehand with perceptions and with understanding the different kinds of impressions to different senses, and then to go into this space and somehow to experience the difference.

Robin Bloor: I think that would probably be worthwhile. I think it would be worthwhile. It's hard to think. You could also just do small things, which would be having people put wax in their ears so they can't really hear. Silence is another one, of course.

Ekant: It's time for speaking about the exercises and your experiences for three weeks now. If you... Yeah. We will see.

Robin Bloor: Yes, everybody will have loads of things to say. Oh, no.

Sandy W: Some pretty tremendously difficult things today. This last couple of weeks, so... and relating, I'm afraid. I was wondering why we hadn't heard from you yet, so just realize you're with us, we're with you. Yeah, I told you my daughter has cancer. And she started her chemo on Monday, and that was yesterday, and today, and I was supposed to be up 140 miles north of here to help her out. demonstration of her mental illness, and it's like, for me to live in it is like, I'm afraid this is gonna give me a heart attack in the middle of the night. And besides which, she can't speak civilly to me. I mean, it's all about all the terrible things I've done to her, and here's the laundry list. And there's nothing I can say or do that can help that. basically to go through it by herself, when I would do everything I could to be with her. And I just don't see a way that's gonna be possible, so that's where I stand, and I don't know if we call that otherwise or not, but I really was observing being in that place — like I said, Stockholm Syndrome? things where it's sort of like telling myself, no, no, no, can't do this, can't do that, because it will upset her and offend her. through it, though. So we will, one way or another. We'll get through it.

Barbara Pennock: Sorry, Sandy. I do understand when forced separation becomes needed, and apparently that gives us a different space. My observation came some time ago, and it had to do, I guess, with art. When I was young, I did see everything pretty much in black and white, that was two-dimensional. And then came Polaroid, Kodachrome, colour photography, colour television, everything became so involved with colour.

Vanya: Hmm. Okay.

Barbara Pennock: And I thought, my life is no longer simple. And now again, this is age — as we progress, it is simpler. And it just happened to coincide with this transition from black and white to colour.

Sandy W: That's a good observation. I like it.

Vanya: many things different or otherwise. But our girl is now in first grade. She started school two weeks ago. So everything changed: the time when we wake up, the structure of the day. Then also Ekant was not there, he was in France for two weeks, which also makes quite a difference in

our day-to-day life, how we organize it. Then one after the other fell sick. Now Frida is also having it. So it was really a lot of otherwises from the routine we established, and where we felt quite comfortable. And I have to say, having this different life suddenly, or structure outside, which is not actually... I didn't think of it as rocket science! It's really not so difficult, but yet it was so much effort. It was such an effort to be in this situation. It really was amazing. And then the normal reactions of getting rid of what is happening, and not liking it, and disliking it, and projections, and identifications, and the whole thing, and knowing that I... And I want to say, Sandy, that I was thinking of you and your daughter a few times. So.

Sandy W: Thank you. I really just wanted to keep you apprised of the situation. I'm not gonna talk on and on about this as we go through the next few months, but that's how we've started out.

Vanya: I know.

Sandy W: And I gotta say, starting school is like establishing a new normal. And I love that term, a new normal. So until it becomes...

Vanya: Yeah.

Sandy W: smoothed out, it's rough.

Ekant: I was curious to try to experience, to feel otherwise, somehow to guide it, sometimes through certain thoughtful ideas, sometimes through relaxation. Not somehow to reject what came up as a feeling, but to find somehow a different attitude, and then experience that the feeling attitude also changed. So I was curious about this, and I realized how difficult this is, how much things really proceed — you could say lawfully or in a mechanical way maybe, but also maybe in a lawful way. So it's not easy to escape these lawful happenings. And I had one experience which is similar to what we discussed about trance dance, or what Bobby was telling about, or Sandy was referring to — the impact of rooms. We were practicing the movements for about 3 weeks, and at the end, I felt very sovereign doing them. And then on the very last day, we changed to go into a big theatre with no public. We prepared the room for filming ourselves, to create a film, an archive. And so I found myself with the group of people which I had been together with for three weeks, doing the same movements with the same music, just filmed by cameras which were basically standing still, so it was not much happening. But it was a quite different experience, and I felt myself in a way somehow falling back to myself. And I realized how important, or how influencing, the room is in which I usually am. Just one sec. Quite a touching or inspiring experience, to see that also the room where I am... and I mean, we all live in our flat, where we always are in our house, and even the ways outside, we go to our shop and to our friends, and so everything is somehow quite well known. And even if we maybe go on holiday to a hotel, we might choose something which is also somehow familiar to our ideas and expectations. So to be drawn into a space which is quite unfamiliar — even if it was nice, it was a big space, there was nothing, a lot of space — gave me quite a different experience of myself. And I have also some personal things to share, not as an answer, just as something which I experienced, regarding what Sandy was sharing. I had also a period when I was in my mid-30s, starting my path of therapy and then spiritual search. I had a long period of having difficulties with my parents. I went together with them when I was 30, so we were buying a house together, very beautiful, and renovating it together, and after a few years, I became very sick, really very sick. I was almost dying, and then when I started therapy, many things from childhood which I was not aware of — not at all, I even rejected them when my sister was speaking about them — came up, and got me in touch with a lot of pain inside of me which I was not aware of. And I needed many years to somehow work with this, to experience this. And I was lucky that I was not able to throw my parents out of the house, which I wanted strongly when this started. Very strongly, I wanted to split off from them, but I

could not, for financial reasons, basically. And after a few years, this process became more silent, more peaceful, and now, what I want to say, I have a quite peaceful, much more mature relationship with my parents. It's not that... it's not that cozy, which we have as a child. It often feels not that warm, but it is somehow much more real than before. And I'm very grateful for this period, which was a horrible period for me, and I know also for my parents, who also had to go unwillingly through this process. And I can say, looking back, somehow it was needed. It was a kind of cleaning, and of course many things were an outer

Vanya: Action.

Ekant: rejection of what I would have felt inside, of course. Yeah. And now I do it otherwise. This is my parents, with my children, with my beloved. Many things I do otherwise now.

Vanya's Notes

30-148

EN you must know vor allem (above all) not present in the English
DE mußt du vor allem wissen

EN they indicated what they wished
Ausdruck brachten, was sie zum Ausdruck bringen wollten
The German repeats the same phrase twice where the English uses two different verbs (indicated / wished). This is also the third German equivalent for indicated in chapter 30, after andeuten and erreichen.

DE sie zum

EN the minutest sizes sizes becomes Teile (parts)
DE die aller kleinsten Teile

30-149

EN during their dances, in the movements during their dances is missing, the paragraph loses its reference to the dances that are its subject
DE in ihren Bewegungen

EN in a certain way indicated in a certain way is missing
DE deuteten ... an

30-150

EN the learned beings belonging to this group learned is missing
DE die zu dieser Gruppe gehörenden Wesen

EN brought and demonstrated demonstrated is missing; only the bringing remains
DE brachten ... mit

EN what were then called then is missing
DE sogenannte

30-151

EN individual beings or various groups of beings The alternative (individual beings or groups) becomes a single statement (individual beings in groups)
DE einzelne Wesen in Gruppen

EN either similar to them or of other beings The first branch of the alternative, similar to them, is absent from the German
DE oder verschiedene andere Wesen

EN for exhibition and familiarization familiarization becomes Erklärung (explanation)
DE zur Ausstellung und Erklärung

30-152

EN the head of one form of a being there of a being there is missing; only the form remains
DE dem Kopf einer Form

EN which were represented with represented becomes zusammengesetzt (composed)
DE die ... zusammengesetzt waren

30-153

EN the 'Law of Dimensions' In the English the law is called the Law of Dimensions. The German

quotes only ‚Dimension‘ and leaves Gesetz outside the quotation, truncating the name of the law
DE des Gesetzes, das damals ‚Dimension‘ hieß

30-154

EN it was already known to all the three-brained beings The passive construction (it was known to them) becomes an active predicate
DE alle dreihirnigen Wesen ... wußten

EN it was already known already is missing
DE wußten

EN the same great Law of Sevenfoldness great is missing
DE immer demselben Gesetz der Siebenfältigkeit

EN any definite part of any whole being whole is missing
DE jedes bestimmten Teiles eines jeden Wesens

EN the seven dimensions of other of his secondary parts other is missing
DE sieben Dimensionen seiner zweitrangigen Teile

EN seven tertiary parts The German adds Dimensionen; the English names only the parts at this point
DE sieben Dimensionen drittrangiger Teile

30-157

EN the dimension of each separate part of the face is the result of In the English the dimension of the part is the result; in the German the part itself is
DE jeder einzelne Teil des Gesichts ist ... das Resultat

EN seven definite what are called ‘surfaces’ definite becomes verschiedene (different)
DE sieben verschiedene sogenannte ‚Oberflächen‘

30-159

EN the most ‘popular’ popular becomes best-attended (popularity becomes attendance)
DE ‚best-besuchtesten‘

EN these Saturdays these is missing
DE die Samstage

EN all the other terrestrial three-centered beings who were in the given section of the club who were in the given section of the club is reduced to anwesenden (present); the location within the club is dropped
DE allen anwesenden irdischen dreizentrischen Wesen

EN which is proper to arise only in one-natured beings to arise is missing
DE der nur den einnaturigen Wesen ... eigen ist

30-161

EN demonstrated before the other members demonstrated appears here as ausführen, in 30-159 as vorführen, and in 30-150 not at all
DE führten ... vor den übrigen Mitgliedern ... aus

EN did they indicate in those being-experiencings ... what they wished Indicating within the material becomes explaining about it. The English says they indicated it in the experiencings; the German says they explained what they wished to indicate

DE erklärten sie, was sie ... andeuten wollten

EN intentionally allowed deviations allowed is missing
DE absichtlichen Abweichungen

30-162

EN reach some of their generations mechanically mechanically becomes automatisch
DE automatisch auf einige spätere Geschlechter kamen

30-163

EN incorporated in the process of their ordinary existence centuries earlier centuries earlier
becomes von jeher (from time immemorial), definite span of time becomes an indefinite one
DE die dort von jeher mit dem Prozesse ihrer gewöhnlichen Existenz verwoben waren

EN began gradually to disappear gradually is missing
DE begannen ... zu verschwinden

EN as they are now called there now is missing
DE wie sie dort ... genannt werden

EN the progressive 'shrinking' of their psyche shrinking becomes Verflachung (flattening)
DE der fortschreitenden Verflachung ihrer Psyche

30-164

EN 'a-fifth-to-a-tenth' A range from a fifth to a tenth becomes an alternative between the two.
The English also hyphenates the expression as a single term
DE ein 'Fünftel' oder ein 'Zehntel'

EN began to think of imitating them ... and set about doing, as it were, the same The English
says they began to think of imitating and set about doing; the German says they imitated and
wanted to do the same.
DE sie diese auch darin imitierten und gleichsam dasselbe tun wollten

30-165

EN 'players,' 'comedians,' 'actors' The English names three designations, the German two;
players is missing, actors before comedians
DE 'Schauspieler', 'Komödianten'

30-168

EN I must therefore first of all explain it to you explain becomes sprechen (speak)
DE muß ich dir vor allem darüber etwas eingehender sprechen

30-169

EN 'after-a-fashion' free rendering
DE 'halb und halb'

EN can now arise only now is missing
DE nur ... entstehen können

30-170

EN these impressions ... compose the total Material is not present in the English
DE machen diese Eindrücke ... das Gesamtmaterial aus

EN as it is also proper to proceed in the presences of every kind of being proper to proceed
becomes geschieht (happens)

DE wie es im Bestand aller Wesen ... geschieht

30-172

EN an inclination for a corresponding manifestation inclination becomes Wunsch (wish)

DE den Wunsch nach einer entsprechenden Äußerung

EN in accordance with the definite parts of their total presence definite becomes verschiedenen (various)

DE in Übereinstimmung mit den verschiedenen Teilen seines ganzen Bestandes

30-173

EN differently sourced associative experiencings sourced becomes bedingt (conditioned); in 30-171, by contrast, verschieden-quellige

DE verschiedenartig bedingten assoziativen Erlebnisse

30-175

EN a participant evoked in one or another of his 'brains' some new impression In the English the participant evokes the impression; in the German the fulfilment of the role does.

DE die Erfüllung der Rolle eines Teilnehmers ... in einem seiner Gehirne irgendeinen neuen Eindruck hervorrief

EN one or another of his 'brains' one or another is reduced to einem (one)

DE einem seiner Gehirne

EN some or other definite manifestation or movement definite is missing

DE diese oder jene Äußerung oder Bewegung

EN this manifestation or movement Singular in the English, plural in the German; or against und (and)

DE diese Äußerungen und Bewegungen

EN whatever they considered necessary for transmission considered necessary becomes wollten (wanted)

DE das ... was sie ... vermitteln wollten

EN distant generations distant becomes kommenden (coming)

DE kommenden Geschlechtern

GER Chat

- 12:01:05 From Ekant : Vanya comes soon, Computer problems...
- 12:40:12 From Lynn Leidersdorff : My internet connection is poor.... trying to fix... difficult to participate.
- 13:15:05 From Lynn Leidersdorff : very poor internet connection continues... unable to meaningfully participate.
- 13:16:01 From Vanya : It's still very meaningful that you are joining anyway ... "otherwise"
- 13:16:42 From Lynn Leidersdorff : Reacted to "It's still very mean..." with 👍
- 13:32:44 From Paul : Have to drop thanks everyone! 🙏📺😌
- 13:44:42 From Frieda : for me it can also be an outlet for emotions. Not just the body.
- 13:45:42 From Frieda : I look forward to it! ;D
- 13:47:17 From Frieda : I'm doing the silence today 😌
- 14:00:21 From Frieda : What i did differently before I fell sick was that I was a lot more active then usually. Instead of going to bed and reading or watching a movie in the evening I went to the garden hut and danced for an hour...
- 14:03:30 From Sandy W : Get well soon, liebchen
- 14:03:38 From Frieda : Hat auf "Get well soon, lie..." mit ♥ reagiert
- 14:04:42 From Lynn Leidersdorff : I, too will be silent. Thank you all for sharing.
- 14:05:27 From Ekant : 🙏

AI Summary

Meeting Bk2 - 11

Quick recap

The meeting focused on discussing and analyzing passages from Gurdjieff's writings, with participants sharing their interpretations and experiences related to concepts like the law of seven dimensions, facial proportions, and the phenomenon of "otherwise." Robin led the discussion while participants including Barbara, Sandy, Paul, Vanya, and Ekant provided insights and translations from German text, exploring topics such as the relationship between subconscious processes, meditation, and physical spaces. Sandy shared personal challenges with her daughter's cancer diagnosis and the impact on family dynamics, while Vanya and Ekant discussed their experiences with routine changes and the influence of environment on mental states. The group examined how physical spaces and sensory deprivation can affect consciousness and associations, with participants sharing practical experiences and philosophical reflections on living an "otherwise" life outside mechanical patterns.

Next steps

Ekant

- Organize and conduct an intentional exercise in the next summer week, involving preparation with perceptions and understanding of different kinds of impressions, followed by experiencing a deliberately prepared space to observe the effects.

Summary

Incoherent Meeting Summary

The transcript appears to contain fragmented and unclear speech, making it difficult to extract coherent information or meaningful discussion points. The content does not present clear decisions, alignments, or action items that can be summarized effectively. Without more coherent context or clear dialogue, it is not possible to provide a meaningful summary of the meeting's content.

Reading Material Discussion Insights

The group discussed their reactions to reading material, with several members, including Sandy and Robin, expressing difficulty in understanding certain concepts like the "law of seven" and "reciprocal thrusts" mentioned in the text. Paul shared his reflections on face proportions and deeper design principles, noting how these concepts reminded him of Gurdjieff's teachings despite taking a break from regular study. The discussion touched on movement patterns, with Barbara mentioning their standard of six in a line and seven overall, and Vanya connecting the reading to experiences of spontaneous unity through sincere laughter.

Types of Humor and Medicine

The group discussed different types of humor, with Robin explaining the three main categories: slapstick physical comedy, intellectual puns, and emotional jokes that create contradictory feelings. Sandy shared a joke about a woman's birthday wish for a modern kitchen, which the group debated whether it was intellectual or emotional. The conversation then shifted to Chinese medicine concepts, where Robin explained how energy from particular organs manifests in various body parts, similar to how acupuncture and reflexology treat the whole body through

specific points.

Subconscious and Philosophical Concepts Discussion

The group discussed the concept of the subconscious, with Robin explaining that the term "subconscious" is problematic due to how psychology has misused it, and distinguishing it from "unconscious" processing during sleep. The conversation focused on Kant's ideas about intentional resting without hindrance to allow natural processes to work freely, with Ekant connecting this to meditation and the collected state. Robin and others explored how will and self-will can hinder personal unity, and the group made connections to similar concepts in other philosophical and spiritual texts, including Bennett's meeting with Shiva Puri Baba and Paulo Coelho's "Handbook of the Warrior of Light."

German "Ton" Etymology Discussion

The group discussed etymological connections between the German word "ton" (meaning both sound and clay) and its significance in biblical and artistic contexts. Sandy noted the allegorical nature of using mixed materials in sculpture, comparing it to composite beings in mythology. Vanya and Ekant pointed out some translation differences between German and English versions of the text regarding individual versus grouped beings.

Scales of Existence Discussion

The group discussed the concept of "otherwise" and its relationship to different scales of existence. Robin explained how laws of scale apply to different levels of being, from individual humans to countries and species, noting that behaviors change significantly when moving from personal to national or species levels. The discussion included exploration of how physical spaces affect human perception and experience, with participants sharing personal experiences about how room dimensions and architecture influence sensations and mental states. Sandy shared challenges with her daughter's cancer diagnosis and the resulting family tensions, while Vanya described adjustments to routine with her daughter starting school. The group concluded by reflecting on how people change over time and the concept of living "otherwise" as not necessarily a positive transformation.