

GER Meeting #Bk2 - 12

Transcript

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

Speaker 4: Well, I'll ask a uh not very important question about the language. I sort of uh I felt like this reading in German was uh almost as easy as reading it in English, not quite, but uh some of them are harder for me to to uh get a sense in German and this one it just felt like it followed very nicely and um that clarifies the English for me when that happens Uh sometimes I realize I'm just more familiar with uh the vocabulary, if if not the uh uh the word orders can't remember the word but um the question i had was arts arts and that 's positions A R T Z and Artson

Speaker 3: Ah, I didn't get the question. Say it again.

Speaker 4: Oh. Glauben Artsen, A-R-T-A-R-Z-T-E-N. I forgot. I did not When I saw the word arts in arts and it did not strike me as related to the word physicians in English.

So uh Was there another word for physicians? This one's in uh 30-205. It appears earlier though.

Speaker 2: Okay

Speaker 3: Uhhuh.

Speaker 4: Yeah, I is there another word for doctor?

Speaker 3: Doctor

Speaker 5: Is is is physician it not not an not an

Speaker 3: not a doctor?

Speaker 5: Not an art

Speaker 3: No, you can say in German you can say Arzt or Doktor, but Arzt ist Ärzte is plural.

Speaker 4: Ärzte.

Speaker 3: So

Speaker 4: it's just uh uh I I I guess I'm relating it more to something like artists or uh work

Speaker 3: I

Speaker 4: was relating it more to workers And uh I'm just I'm just way off on it. So uh I'm going on and on about basically nothing there, but uh that that was that was a good word for me and I'm fixing it in my mind by talking about it so much as folks. Thank you.

Speaker 3: No, it's it's nice that you asked because I didn't notice that he is um using erzte again in thirty two hundred and five.

Speaker 4: Yeah.

Speaker 3: In this in this roleplay he is using One, but later on I didn't notice that he's referring to

it again.

Speaker 4: Yeah. Yeah. I picked up right on it.

Uh both of those last two paragraphs, uh 205 and 206, I just have a lot of good questions about those. And one of my favorites is uh about three lines up from the bottom on 205. The not yet crystallized, doch noch nicht.

I can't say it. Crystal is scared and by every broth. I can't say it.

Uh the not what yet crystallized vibrations. I mean that just strikes me as an odd thing. uh that in music you have these not yet crystallized vibrations evoking uh something in the brain called remorse.

So I'm struck by that. You that that that you have vibrations that aren't yet crystallized that affect us. If that makes sense.

Does anybody have anything any quan question about that?

Speaker 2: So you're saying the near Usnian is not yet Are you?

Speaker 4: Well, he's saying it in the English part.

Speaker 2: Okay. Yeah, he does say it's not crystals.

Speaker 4: The thought is tomatoes functioning from their reaction upon them of similar but not yet crystallized vibrations. It's a process of perception on our organs of hearing, I guess. And it causes remorse. And it's sort of like uh the music that we don't really hear in the music. Is that what that is?

Speaker 5: I find it also questionable, but I have not yet thought through. So I would need a little time to understand it. Yeah. as you as you say to say.

Speaker 4: Yeah, we can come back to that because I think that bears some thought and pondering. And uh just going on to the next and final paragraph in the reading, in accordance with the foresight of great nature, the uh flawed disc matcules served in the presence of beings as real factors for assisting the arising of the processes of associations at those moments And either the promptings arisen within them are absent or the shocks coming from without do not reach their brain. I had to ponder what the heck does that mean? in I don't know about you, but what I'm thinking is he's saying music helps us when uh when we don't quite get it and it relates to that uh not yet crystallized vibrations up there so does music help us to um understand things, particularly remorse. Uh When the shocks don't get it or we don't recognize them. I I those two paragraphs just really fascinated me

Speaker 3: Yeah. The second one also I I what you were reading, the last one, 206, was also uh shocking me in a way or giving me some kind of Um yeah, I don't know. It's because I was thinking the same, but I I I think I I I um experience these moments quite often when there are uh times where I either don't have inner um how he's calling it in English? Inner.

Speaker 5: Motivation.

Speaker 3: Inner motivation. He is calling it in German that there is no inner motivation. Or that the shocks from outside don't reach me, and I can say that with music if if I listen to music then

then something reaches me where something where nothing else can And then for moments I can feel something like a pain or remorse or something that brings some more, let's call it awareness in myself. No

Speaker 4: , I don't think we're working on that.

Speaker 3: Or remembrance or something.

Speaker 4: The power of music.

Speaker 3: But he's not just referring to music, he's especially referring to these vibrations. So Maybe it's a little

Speaker 4: Yeah. Maybe we should go back up to that word on through 204, vibro echo nitako. I don't know if Bobby found anything out on that, but that might be. That sounds like it would relate to what we're reading here.

Speaker 2: From the Neologian 's um property of hearing called remorse, but we found that in the book, um, vibrational echo which I am not thinking of. So it's something without thinking, then it's anku without thinking.

Speaker 4: Vibrational echo. Yeah, I didn't even put that together. Okay.

Speaker 2: The ankh at the end of the word is that you are in Arabic. And of course we know echo is a repeat reverberation or reminiscing.

Speaker 5: I think it it can be misleading when we interpret remorse in the moralic sense which we often do. I When I take it not as what it is associatively uh connected with when I just take it um more neutral as a kind of v um um resonance Then I can understand this this better that there is something which is somehow crystallized in us. This means we we um experienced something.

in our life and so some things are somehow stored in in us and when we hear something similar then through a certain resonance with these uh already crystallized, already stored things in us. Um this gives us gives us a s a certain intensity which was not there before. I would say in this sense resonance or intensity instead of remorse.

And and this can serve like as the last Paragraph says and Vanya describes from her personal experience that then there is no inner motivation or we are somehow enclosed in ourselves. And uh outer impressions do not reach us or so then through these melodies or sounds and I agree with Sandy because on this page he started with uh the on Sundays they invent melodies and sing melodies so I also think it's about uh music and and these resonances. And so when we hear certain mus music then something comes into resonance in us.

And then this gives us a certain um uh yeah inner motivation or shock which uh It's is usually from other channels uh we are not so easy to to to reach. And in this in this um In this connection I remember when there are people with dementia. This means their intellectual brain is somehow uh Sleepy or damaged or uh incapable or maybe goodie would even say already dead Then with music which they heard it is amazingly intense to reach them or something in them and make them for a while alive Yeah, so this is something which comes uh as association to me when I try to understand this these two last paragraphs.

And I can tell from myself that I have similar experiences like Banya say that from time to time then it it it serves as a certain emotional um emotional stimulation, maybe in this sense remorse

is is is used. That sometimes I I cannot even feel that I have some um some um emotional charge or uh something I hold back and when I then listen to some music then suddenly something breaks through or something uh starts to be released so and and I I feel then touched or stimulated. I

Speaker 4: like what you said. And I'm pondering the idea of remorse as other than uh a moral thing. Um and I think you're on to something with it. Yeah, I I I just think you're on to something and it's uh gonna sink in because my brain is in that uh Old timers place right now.

Speaker 2: Conscience fighting. I mean we thought of that as remorse, but that is what I translated in the German.

Speaker 4: What'd you say, conscience biting?

Speaker 2: Right.

Speaker 4: Okay. Which isn't the same thing as moral and all, I don't think

Speaker 6: I'm not sure.

Speaker 5: It's meant in the in this sense. Yeah, the bite of the conscience is a moral inner uh awareness or shock or whatever.

Speaker 6: I'm pretty sure we had uh a chapter about remorse of conscience already, but I can't quite remember all the details. But uh I also uh do remember that we discussed it, that that it can't be just moral or it can't be like we usually interpret it today.

Speaker 3: Yeah, I also was thinking of that. It was somehow um quite different from What is my associative thinking about? More like a phenomena or some something even lawful. I remember there was something about It being lawful, but I can't put it together either. Well

Speaker 4: it's a shock to me that as I get older I keep falling back into my old associative ways that I thought I left behind, especially when I forget things, Frida. So something to look forward to when you get to be an old lady. Not

Speaker 2: So he has mentioned remorse of conscience in arousing of thought, the first descent. Man's existence, but that's not what it's called. He 's culprit. So yeah, we've met this term many times.

Speaker 4: Many times, many times I count 23 appearances and we even have uh a song to go with it, the uh I can think of what it sounds like and I can't name it for you, but you all know it. Sing it with me. Robin, tell us who those people were back in the old days that got thrown under the bus and left behind that wonderful. Uh the A-E-I-O-O -Y song. And I I keep wanting to say the sheep herder's song, but it's not sheep herders. Can

Speaker 2: you hum a couple bars?

Speaker 4: Give me long enough I can find it on my YouTube probably.

Speaker 1: The astonishing idea is that remorse of conscience corresponds to the to the sun and the way that the sun emits light. The the song suffers from remorse of conscience and that's why it shows.

Speaker 4: Okay, wait a minute. Have I heard this before?

Speaker 1: I don't know. Maybe I've only said it once or twice. Or

Speaker 4: a million? Okay, the sun r uh emits remorse of conscience. Is that what you said?

Speaker 1: The process of the sun shining is remorse of conscience.

Speaker 4: I don't remember that.

Speaker 1: You're the one that brought it off.

Speaker 4: Well, I'm struck by the fact that it's on Sunday. As you say that

Speaker 3: Someone else hear this ocean? Okay. It's it's such a uh I don't know what is ocean?

Speaker 5: Noise.

Speaker 3: Noise somehow today

Speaker 4: Well let's uh Robin tell me one more time. What's the process of the sun shining as remorse of conscience? How does that work?

Speaker 1: It's the whole process

Speaker 4: The whole process?

Speaker 1: Yes, if that's why the sun shines, because of remorse of conscience.

Speaker 4: Where's that taken up? I just want to look at it again when I have time.

Speaker 1: I was going to try and find it. Give me some time and some of you know.

Speaker 4: Oh, okay. That's fine. We'll get back to it So, and then we're talking about it on Sundays. Cathars. Yeah. I

Speaker 5: found something The

Speaker 2: in my notes sequence seems to be written here quite a bit, that the sequence of a vibration of sound evokes a sequence. Of association

Speaker 4: I'm sorry, would you repeat that again, Bobby? The sequence of a

Speaker 2: vibration of sound evokes a sequence of associations.

Speaker 4: Well, yeah, that makes sense. And in my old listings on YouTube, I see that uh what I'm what I was talking about the song earlier is the Tula site. I S I T E I guess and uh and uh the Cathars, the Cath are Cathars, the A T H A R S Is that reference if anybody wants to look it up and listen to that pretty song?

Speaker 2: I think he states the tone. The tool of sites.

Speaker 5: What I by by the way, what I found very remarkable that This time he does not put the otherwises. Already twice no otherwises And I had this kind

Speaker 2: Go ahead.

Speaker 5: Yeah, and I had a kind of feeling when I I remember I had always as maybe you remember too, my difficulties with this notion of lawfully proceeding and I thought it is difficult to understand because there is no knowledge of the law and today I felt everything which we do is in a way lawful. So in this sense, yeah this this this means somehow Or it could mean that there is a complete dependence on what happens. So when he describes this the this the with the mysterious with the place that someone says something and then their reaction is somehow lawful.

So this this means we cannot escape these reactions in us. Maybe we can learn how the learning here to do something else but the association is provoked in us and flows according to to the law. So and I had a feeling that this could mean that describe our more than we like and think our dependence.

Yeah that we are not free as we think.

Speaker 3: Yeah, that I also found um uh a uh uh impressive um paragraphs that he is saying because he is talking about these beings who are mist uh mystery players. See that they have quite a high um um state of being And yet these associative reactions are arising in them. So I I again and again I fall into this trap that I think If I would be more um aware of something or I would be more awake, then these reactions would not be there anymore. That's really something I believe very strongly. I I I know from the work that this is not how it's supposed to be, but the belief in me is like something w which I can't overcome so easily because it's again and again just in my uh attitude towards things I mean I start to recognize it and to observe it, but it's not yet changed somehow.

Speaker 5: I think that this could partly be called self-calming. The illusion of the illusion of becoming free.

Speaker 3: Mm-hmm.

Speaker 5: I don't know.

Speaker 3: Or the belief that I can do something. If I try hard enough, then I then something will change. So This is also

Speaker 5: Yeah. And I felt somehow when we read this today. That we are under these lawful succedings and associations always somehow.

Speaker 2: So in English in 184 and 185, this had always bothered me that he uses this term respectively and he does not use it in German. But he changes the players. One time he says this respectively and then he changes it and it's another respectively. So I wouldn't say that that's an exactitude, but It does it isn't necessary and it's wrong.

Speaker 3: Yes, he doesn't do that in German. True.

Speaker 2: And I don't know why he placed it in English Danya, I must say you did quite a good policeman I really injured as you met the policeman.

Speaker 3: I was not the it I was the doctor, not the policeman. I was

Speaker 5: you sounded like the policeman.

Speaker 2: Right, right, the doctor.

Speaker 3: I was talking to the policeman.

Speaker 2: Yeah. It was great.

Speaker 5: You sounded like a policeman.

Speaker 2: Who could be doctoring?

Speaker 3: Thank you anyway. But in uh I noticed in the uh the German version is also stronger. He says du Schuft. There's not in English. You don't have that

Speaker 5: I d I'm just looking for your problem, Bobby, with respectively. It is in in the German a little bit diff differently formulated. Yeah in in in the English text he says they assume the roles respectively and in German he say The one took the role of the cobbler and the other of the soldier. So in this sense this is meant by respectively. I don't know if this was your problem

Speaker 2: Well and I you know, I mean it's such a simple thing, but uh respectively talking back on what we did, we had um Maybe the soldier, the cobbler and the soldier, respectively, in that order. And then in the following thing, he says the soldier and the cobbler in that order. So that was the discrepancy I have and I mean I don't even know why he added it if it isn't really effective.

Speaker 5: Yeah, but also in the second time there is this very little word je. And this means respectively. So the meaning is in in both the same in in German.

Speaker 2: Right.

Speaker 3: Oh yes.

Speaker 5: Yeah, but it's a good observation that the um The order

Speaker 2: changed.

Speaker 4: Well, remember in a past discussion we talked quite a bit about the I guess uh the symbolism of the soldier and the shoester the shoemaker. Do we want to do that again? The cobbler

Speaker 1: Well they the that particular story is a story out of Meeting Remarkable Men. The the co cobbler and the soldier in disrepu uh in dispute.

Speaker 4: Yeah, the soldier uh attacked the cobbler and took his money and beat him up pretty severely, didn't he?

Speaker 1: The soldier refused to pay for work that the cobbler had been done. And when the cobbler made a uh uh a scene of it, the the the soldier beat him up and nearly killed him

Speaker 4: And the policeman doesn't do his duty. And Ivania, what does uh schuft mean? Du schuft, you idiot, you fool.

Speaker 3: Something like that blackguard or what did I look? Scoundrel?

Speaker 5: Scump. Scump.

Speaker 2: Yeah.

Speaker 5: Scump.

Speaker 2: And he does he he doesn't say it in English, does he?

Speaker 3: You also have double this um Explanation marks, not only one, two. But on the other hand, in the English version you have the whole part with these dashes. It looks very impressive on the English side And in the German you don't have the dashes. And there 's the scam later on.

Speaker 4: Oh yeah. So she wait.

Speaker 2: So at the beginning, hi you. And in German he says, hi you gondrel. Or hi you something.

Speaker 3: He does. Hi you use scamp.

Speaker 5: Scamp

Speaker 2: So he says scamp twice there. Okay.

Speaker 5: No, he the second time when on the left side in English is scamp, he say herumlungeras. This is someone who is mooching around. Or hang just hanging around. You you around hanger, he says in in in German the second time.

Speaker 2: A loiterer I have here, yeah.

Speaker 3: Yeah, it's loiterer.

Speaker 2: Uh-huh.

Speaker 4: Well, I don't think we've used the S word yet. The soliloquy. I that's what I'm thinking uh when the uh two men come out on the stage and one of them starts giving his associative general psychic s experience experiencing at the beginning 30-178. That's basically a soliloquy, isn't it? What Shakespeare would have called it?

Speaker 2: I don't know.

Speaker 3: Mentor, I don't know.

Speaker 4: Just struck me as that He's coming out and announcing his own reflectors of reality. His dark though Lucinian state And I find it pretty odd that his uh inclination is to hit another being in the face.

Speaker 5: Yeah, this is also this is is very strange, yeah, from where all this starts, that he is standing still and listening inside and then this urge to to beat someone comes up. It's so f it 's strange from where this comes. Yeah, in in 179.

Speaker 1: Why is that strange? People are always Associating in one way or another. So why the particular association comes up, why would that be strange?

Speaker 5: I find I'm I mean it these are learned beings who want to demonstrate something. So one of this always uh already with reason uh the learned being is standing there and looks inside and then he uh something comes up, he want to beat someone in the face. I would never find z something when I find to stillness in in me. So this is I find it very confusing.

Speaker 2: I don't think he established stillness. I think he was running around with something in his head. But a learned being can do that, I suppose. Um

Speaker 4: well I think you gotta remember this guy is acting He's reflecting reality. He's not really putting himself out as a learned being here.

Speaker 2: Right?

Speaker 4: He's coming out as an actor who is reflecting reality of different types that are basically foreign types. I forget where he uses that term about foreign types. So uh yeah.

They're demonstrating various beings' experiences and manifestations according to the flow of associations. from among a number of which and we'll get back to this fragments for future mysteries were selected. But uh Then this particular one is just an example that uh Beelzebub is giving us that he saw.

For example, basically Uh the guy comes out and stands on the stage and starts talking about uh uh his reality and um uh wanting to hit somebody in the face, although How he came to that, uh, how how he made that clear to his reason is what his soliloquy is about. And we don't really hear that, but the disagreeable experiencing experiencings.

Speaker 3: Yeah, I was also for a moment I was a little bit feeling like offended that someone who is a learned being can have this kind of impulse. somehow. But this is something what I was saying before that there is somehow this belief in me that this is uh how he calls it disagreeable and even he calls it disagreeable in Germany he says inconvenient he doesn't say disagreeable but as um But what I find amazing how he is basically dealing with it because he's not going anywhere, not hitting anybody. He's kind of absorbing this inner state And thinking about uh or associating a situation where it arises, seeing a policeman And then

Speaker 5: he wants to do some moral injury to this to this to this policeman to give him pleasant experiencing.

Speaker 3: And then he is expressing it. in a in a way that is appropriate for the social situation he's in. So it's basically a quite uh quite um reasonable way of expressing this without uh hurting anybody. It's quite um

Speaker 4: well not hurt the moral A moral injury is.

Speaker 3: Yeah, but I mean he is it's it's a role he's playing, so it's clear that they're playing roles, what what Sandy was just saying. So

Speaker 1: Did you think that learned beings only think of unicorns and fairies dancing about? Is that what learned beings do?

Speaker 3: Yeah, somehow I have this idea. I know that this this is not true, but it's I it's something which comes up again and again. Something like that.

Speaker 4: They're better than the rest of us, aren't they, Vanya?

Speaker 3: They're better, yes. They must be better than this

Speaker 2: There's times I've even wanted to slap myself in the face.

Speaker 4: Well yeah, uh yeah, and just a reminder, he says that he's th that the roles that they're

playing when he talks about roles if he's playing roles that are uh foreign to the actors, they're They're uh they're they're types that they're not really, that's not really them, and they're judged by how well they uh make them believable to their audience Uh and the other thing about what you're saying, Vanya, is uh he's he's a physician, isn't he supposed to be better than wanting to come out and hit somebody in the face?

Speaker 1: Well, actually he isn't a physician until after he's had the thought.

Speaker 4: Because

Speaker 1: when he uh goes through his associations on how he thinks of a policeman. He now thinks of how he would in some way or other get the policeman into trouble. So he has to report him to someone and he thinks Chief's physician and now now that he's had that thought he becomes the physician. He doesn't become the physician until

Speaker 3: Yeah.

Speaker 4: That's right.

Speaker 1: I think that um uh uh I can only go by myself, but it 's like I have associations about every kind of person depending upon circumstances. And he's talking about types here. He's saying that a typical policeman is like this.

Well, that's true. It's policemen are in one way or another. They have of course it it differs country to country, but they have this um Uh , they're not the most upright of people, they're not the most honest of people.

I mean I've known policemen in the UK, but I'd have never known policemen in the US. So maybe US policemen are different. I should think that they're more corrupt rather than less corrupt

Speaker 4: Yeah, depends on the policeman.

Speaker 2: Yeah.

Speaker 1: And as for looking at the passing of people's wives, um pretty much Um, well, a large proportion of men that I know, I mean, there's a guy that I knew who was particularly uh um It it seemed to me that he had, you know, that that that instead of having breakfast he took some kind of special ingestion of testosterone. And every time a female walked by found it necessary to tell you how he would like to have sex and perhaps perhaps in what way he would like to have sex. The female just walked by and it's like Personally, I don't want to know.

However, that's going through his head because it's coming out of his mouth. And he used to do it all the time. And there's a lot of guys that are like that.

Speaker 5: I have to say there is a in me there is a certain instinctive respect or fear against police because I was raised in eastern Germany yeah is something which which we somehow learned as as as children But I met, I don't know, twenty, thirty policemen in Germany. These are normal men, good men. They are always wanting to help.

Yeah, even we had something with an accident a few months ago and they are just normal persons, maybe a little bit neurotic, but no not more than other persons. So I I have I cannot s say that I had any bad uh experiences with someone who works as a have even a neighbor where both w women and men are both policemen. And I I realized the most of my uh my uh inner attitude is is more

kind of of projection to the role of a policeman but the the persons were just normal persons so this is my direct experience yeah and In spite of all the movies we know and maybe also some reality of it.

Speaker 3: Yeah, but also I will say in in uh the the I also have that experience what Ekant says a few times, very unexpected, and I was always scared and it was really very um friendly and helpful. But I just remembered when you were saying in Germany we have a saying, the policeman, your friend and helper Die Polizei, dein Freund und Helfer. And this is quite a strong image, they are also um giving out and I find really it it it is like this in the in the moments where I had contact with them I can't say if there's what do you say if there's corruption, I don't know for sure. That I don't know that I can't say.

Speaker 1: In Meetings Remarkable Men, Gurdjieff refers to the local policeman and his behaviour. Uh and he said that the the the police in Armenia um their behavior even made the cat laugh.

Speaker 4: That's that implies incompetence rather than corruption

Speaker 1: Well he's describing, you know, the uh the the kind of interaction of uh uh you can go and read it. It's you know it it is I mean the interesting thing about that that whole side of humanity, that part of humanity, the um The implementation of the law is pretty much imperfect in most countries

Speaker 4: I'd say all countries probably.

Speaker 1: Oh it's it's it's flawed in all countries, of course. There's no no perfection anywhere, but you know It's and it's normally um corruption in that area is normally more disturbing than in any other area because they're supposed to be just And corruption means that they're not just that they're perhaps even the opposite.

Speaker 2: The police in Las Vegas were very harsh. I mean, scary harsh. I was stopped sh shortly after going there and um They saw the Texas plates I had and they started working on that.

And um I was really young and so I would talk back and then after a few minutes I said, oh no, these guys, you don't talk back to them. Um They were intending on arresting arresting us for a murder in Farmers Branch, Texas, that it happened. And that's just, okay, well, we'll just be really quiet.

And we were. And they found things of our daughter in the car. And enough stuff that would clear us of the incident.

But I realized at that moment I was really vulnerable to what their reactions were. But they are harsh there.

Speaker 1: They have no right to sear search your car. I mean they may have done that, but they had no right to.

Speaker 2: Yeah. So in the early days it was run by Sheriff Ralph Lamb. And it it's just like the Wild West, you know, if something goes wrong and they don't like it You may not turn up in the jail.

You may go someplace else. A lot of people are buried in that desert. While I'm talking, I'll tell you something about vibrations that um So I was nurse in a place they did um cranial surgeries, people with aneurysms and such.

And I had a young lady, maybe she was 30 or 40, she was an instructor at um Sacred Heart University and she was a music instructor. And the um situation had left her unable to speak. So we tried to communicate and um Finally we were able to work.

I was really surprised that she responded that we hummed the Lord's Prayer together and she could do that very well with me. It was like, that is so good Well

Speaker 1: that made me smile.

Speaker 2: I'm so happy. It made me smile too

Speaker 4: We can comment now if you want to, Bobby.

Speaker 2: I'm waiting for you to

Speaker 4: come to A-E-I-O-O, yeah. Well we were talking a little bit earlier. The idea uh came to mind that uh These Saturday demonstrations may be impromptu. They may be improv rather than scripted. Because Robin said the The guy that came on first assumed the role of physician later after the roles of the other uh player was assigned. It's like that's an interesting idea that to these Saturday representations may have been partially scripted or may have just been improv And one

Speaker 1: of the semi I don't think there's any evidence that there was any scripting at all. It was entirely improv

Speaker 4: Okay. And one of the things that I really found fascinating about this and would like your comments on uh starts right up there in 176 uh among the number of which fragments for future mysteries were selected. And that idea is repeated back on 30-200 Adherents of Ligomanism who checked and selected the fact fragments of the future mysteries could more easily and better follow them and make the best selection of everything they saw. That to me is an interesting thing that basically the audience, the adherents of Ligomanism who are watching this, as well as probably the actors, are deciding on What future presentations to make in order to plant their ligomanism for future generations? That's pretty complicated, isn't it?

Speaker 1: Well it is. And um I mean I think in order to uh fully discuss what's going on here, it's probably necessary to speak about Greek um drama Because, you know, the modern theatre has got absolutely nothing to do with the theatre of Shakespeare, and the theatre of Shakespeare derived from the Greek. And I would presume that what the Greeks did derived from this older civilization.

They they in Greek drama they wore masks And the the face was never seen. And they were uh supposed to Um be able to manifest the um the required emotions For the part that they were playing with that body. You never saw the face was a mask, so you didn't see the face.

So it wasn't playing on the face. You had to be able to manifest through the body. And they had all sorts of things, you know.

They had the chorus that and the chorus was a kind of commentary on the play. And they had the Deus X machina where I I I think the term's used slightly incorrectly now. But there's a part of the play where everything had got completely messed up and all of the characters had done whatever they had done.

And one of the gods from Olympus appears in a kind of machine and just tells you what the

ending is. um no matter how unlikely, in order that it ties off correctly. And this is a really strange idea compared to Um and theatre scenes, I suppose There was a guy, was it there was a guy in the 70s in the UK that was doing he was the one that did Equus.

Did anybody see the play Equus? It was it was an an astonishing thing and it kind of in a way reminds me of this. They had four guys, four g six guys, six guys And they had put wireframe masks of horses And they were on six stands.

And when the play opens, these six guys come forward And no wearing hooves on their feet so that their feet make a noise on the ground And they just all of them come forward and they put the wireframe on top of their head. So their face is the horse's neck. And the head is coming out.

And and the the playwright was called Schaefer. And it it's an astonishing thing to see. You can only you have to see it live.

These guys became horses. And you believed it. And all that you can see is a man um standing up with the uh with a wireframe horser.

horse's head on the top. But he he the director took them to stables and they learned how to behave like horses. It's a a most astonishing thing to see.

And there's a scene, uh the the story is about uh a disturbed boy, adolescent. who blinds six horses and there's a scene where the horses are moving around and and a boy takes a knife and blinds them all and they all go crazy on the stage. Really amazing thing to watch Um you could say it was a little improved

Speaker 4: I don't think I could stand that part.

Speaker 1: You would be you would be amazed. It's like you come away from that kind of theater. You come away thinking, I don't know.

Thanking the gods that there are people that can be that creative. It's just an astonishing um uh experience. Whereas most of the theatre is just I don't know.

Andrew Lloyd rather musicals and stuff like that. Or Shakespeare Done Badly. You did have that hangover in Shakespearean times, one of the things being that There were no female actors allowed on stage and all the female parts were played by men, but Not in the in the ridiculous pantomime way that women can be played by men, but by men taking female postures.

But we don't do theatre like that anymore much. I have a question It's a simple thing, the Lodymascules. The Lodymuscules.

It's got CH in German. How is that pronounced, Dania?

Speaker 3: X tried, it's not easy. So

Speaker 1: it is a claw. Because it definitely isn't a claw in English.

Speaker 3: It's not claw. I I thought it I can speak it easier claw because but it starts in English with with an H, so I assumed it's clo.

Speaker 1: Yeah, it might be one of those Armenian H 's which is really okay. Probably is.

Speaker 4: No, I was thinking Hebrew or Middle Eastern.

Speaker 3: You have that in Dartel Chluschen also. You have also the C H as a ch

Speaker 1: Yeah. It's a Gurdjeev couldn't pronounce um an H. He he didn't have the ability. He was um, I don't know, grew up in uh never came in contact with the language that had the letter H. So he used to refer to Jane Heath as Miss Keith. He couldn't do the H

Speaker 4: So interesting he chose it in English there to begin the Kalima schools.

Speaker 3: Mm-hmm. I mean you can speak a CH in three ways basically in German. You can say shh like a Yeah, it's it's it's like a sh but sh then you can say uh chlaw or you can say claw can be also you speak it as a k but That's not I mean you have it from Latin where you have it also in like Latin words are with CH which you speak as a K can be also

Speaker 1: Yeah, because then didn't have a letter K, which was part of the problem.

Speaker 6: And in German there are rules when it's h and when it's

Speaker 3: And how is it here?

Speaker 6: I would say ch because uh after an L I would say it's h

Speaker 3: no before the L.

Speaker 6: Uh yes before the L

Speaker 5: I won't say that.

Speaker 4: Say the whole word for us, Frita. Say the whole word for us if you would

Speaker 3: Okay

Speaker 6: Uh I already closed the text. I can't uh do it from memory.

Speaker 3: Stolmatikulen. But I think so Claudie, Claudie , yeah, Claudie is still Marty Kulin would be. I don't know. Ikant how you would say it?

Speaker 5: I would say kl.

Speaker 3: Kl.

Speaker 5: Like like like core core Because it's almost it's almost not not pronounceable for us, so we would not speak it like this. No, we would say datel klusten.

Speaker 3: Okay. Yeah, so I tried with a ch because it I thought from the age in the starting it would be ch but it was very difficult to say. speak it like

Speaker 5: no there is uh for example there is uh claw which we put in the in the pool this is written like c h l or r and this is called called claw So in this sense it's clear how it it's it's cle clear It's clueless

Speaker 4: makes the pool queer

Speaker 5: I have a personal experience which is related to this these games. I was in a therapy group f where we have been together for many weeks so it was a quite intense togetherness. And

we used sometimes in the evening to To have such things where everyone wrote on a on a piece of paper a typical difficulties which he faces in life And then we were picking up one of these things and the one who wrote this he was the main actor and he could use others to to support him.

So and then he was playing this scene And it was amazing that after a short time many of these these persons who try just to to act and to show were Coming in in contact with their emotional difficulties with these scenes. And then we had the this was one of the rules of this this game that On any time someone from the outside could jump in and replace any person in this in this scene So and then continue playing from this exactly from this from the point where where it it it was. So not not changing, just continuing playing.

And the interesting thing was that whenever someone uh jumped in replacing the person who had these difficulties, yeah, because there was not such a deep identification He had uh much more uh choices. Yeah. It was not that he uh uh intentionally made it uh then a a good scene or an easy scene.

No, he had just more choices and in this the whole scene uh used to to turn somehow, yeah. So the the whole atmosphere of this scene was was was turned. This was an amazing uh experience which I had, which I had not s any more after this these these groups.

Yeah, this is something which is maybe uh useful in whatever group work we do Yeah, that is often the identification which which binds us. And in this sense, I okay, this I this I wanted to share.

Speaker 2: Yeah, thank you. Really a good experience

Speaker 5: And when I then um adapt this to what Gurdjieff describes, then I understand better that it has to be a very reasonable learned being who is able to really play fully these typical roles uh and probably good if chose one of something where as we already felt there is this kind of of of deep identification with things Yeah, and to play them, but to remain somehow inwardly unattached, yeah, which is seen here in the description when uh they are just called to play something and then they change roles also yeah which is a little bit like pointed to in this description

Speaker 3: Yeah, yes um i in this paragraph one ninety-nine when he says that um the participants have to be fully engaged with with what they are doing. Do also playing these accurate automatic manifestations that I also find quite a Strong way to say it. And then he says that they even have to change the clothes.

Find the time to change the clothes to make it obvious for the others. that they are playing this role. I I felt like giggling while I was reading it.

I don't know why, but it was really uh amusing somehow. And I also uh read it as a as a guideline how to act in our day-to-day life somehow that that uh being in a role you fully play it you but you don't get attached to it somehow and you even put on all kinds of whatever needed to that they understand what is the role. I find it very Yeah.

And it's also i instructive. And it's also kind of the topic which is going on in me from from a while. How to find an appropriate way of dealing with things or people on the outside But being inside neutral towards and passive maybe even passive towards what is happening on the outside.

Really something Which is keeping me up. And also how he says it, it's so it's so amusing I find that that he was fulfilling that role to give himself time. Under some plausible pretext to change

into a corresponding costume.

Dass er einen Vorwand finden muss, sich zu entfernen und eine. And it's it's really I don't know why, but it's

Speaker 5: okay. Maybe you go now changing your clothes.

Speaker 3: For the for the question and answer, you know, for the weekend.

Speaker 5: We can find some some reasonable excuse

Speaker 3: Yes, I can.

Speaker 4: Well before we even go to that, I'd still like to go back to the idea of the mysteries were selected. I mean, fragments for future mysteries were selected. We never really said anything about the that they are watching these uh productions and selecting for future mysteries. I mean that doesn't happen very often in production of any kind of art that you're watching to see what you're going to do next or and they're doing it every week, so Do we have anything to say about that? Or is it just uh something to think about later?

Speaker 1: Well the mystery plays in Europe, in the UK for sure. There's only three mystery plays. And they are the Garden of Eden, the crucifixion of Christ, and um Uh the birth of Christ.

Those are the three mystery plays. And the word mystery is not it's a corruption. Because what used to happen and I mean this goes back 500 years, maybe even longer.

The various craftsmen with you know jobs like the smith and the carpenter and things like that They were referred to as masters of their trades. And uh they Uh at various times during the year, I think it's only three times during the year that they do it, they'd put on these plays, and they were originally called mastery plays because they were masters. And the word just changed to mystery.

So there's a uh that's just a confusing thing. Um, because when he's talking about the mysteries here, he's not talking about that But there were only three plays. Uh and nobody they i um I saw one once.

There's nobody involved who's an actor. Uh in those plays, in SJ plays.

Speaker 4: Well guess what I'm trying to do in my mind is draw that into the adherents of Ligomanism actually selecting uh what they are going to bury in these uh place for future generations if that makes sense

Speaker 1: Well, you know, in terms of the the mystery plays that are put on, they all have a very definite message. You know, so i i if you could you could think of them as l logomanisms, the Productions have been handed down for hundreds of years for those plays. And that's the only thing it's like, you know The modern theatre is just um whatever it chooses to be So it it's not that, you know, the only things that are traditional are Shakespeare's plays, I guess you could say. There's a few other plays that, like, you know, some of the Oscar Wilde plays uh tr have become traditional. The importance of being an earnest, but most of the plays that are actually put on Theaterwise, uh new inventions from new people, new playwrights

Speaker 4: Would we therefore have to say that their attempt to implant the ligomanisms in the mystery plays doesn't really appear in our modern day productions.

Speaker 1: You know, it's the We can go reasonably we can go only as far back as the Greeks, and this isn't what he's describ he's not describing Greek theatre here, although it does have that element where you are supposed to portray the character you represent by your bodily movements, which is a trick and a hop, really

Speaker 4: Thanks, they're folks. And I'm sorry I missed Equist, but I don't think I could have gotten through that one.

Speaker 1: You would have loved it. I started you walked away and it was like, oh, I've seen real theatre.

Speaker 4: Yeah.

Speaker 1: It's just an astonishing thing.

Speaker 4: Yeah. Yeah, some difference from South Portland High School production of Bye Bye Birdie, huh?

Speaker 1: That sort of communism, surely. Well

Speaker 4: they did like Miza as well too, yeah. I still remember one of my students singing uh singing uh the stars song. The policeman song. There was a policeman for us, Lemiz, in the play. Anyway, I should hand it over to Eckant, shouldn't I?

Speaker 5: You can continue if you want to sh share something about the exercise.

Speaker 4: This is uh I met a policeman this week last Thursday when I ran a stop sign and got T-boned by the guy that was turning left from the other side. Uh And that that was an interesting experience. So uh and I had an hour to uh think about the experience when uh uh when uh uh before the policeman arrived so uh i i it was it was something else so intentionally resting to allow the whole functioning of your common presence freely to transform without hindrance by your will.

I think that really happened in that hour Because it was uh it was pretty strange. I was handing out uh tangerines and donuts to the guy and eating them myself. And uh Trying to tell the policeman what uh what he was trying to say because he didn't speak very good English.

And uh Now I'm worried about am I going to lose my driver's license? So leave us with no driver in the family. That's the one thing.

I was aware of intentionally resting in that hour and how calm I remained uh after after the experience. So Even though I was dreading getting in touch with the body shop and things like that, but it's just uh it just keeps going on. There you go Varieties of high-being energy required for all our all-round active existence.

Just seemed like the energy seemed to come at that point. And I've also noticed that my energy ebbed and has ebbed and flowed. since that time, so, uh, just because of all the stuff that's going on right now and So, you know, my life is way too interesting.

I think you've all heard the Chinese uh proverb, maybe you uh are curse, the old Chinese curse May you live in interesting times. Well, don't I just do that right now?

Speaker 1: Well I thought the Chinese curse was may you live in South Texas.

Speaker 4: Well that's exciting times, isn't it?

Speaker 3: I had uh uh just last night I had um somehow I I can't I uh I don't sleep. so much the last three nights because I'm quite I don't know I I can't find to sleep but I'm not worried about it but last night I was lying for a bit And then um my feet started hurting and my leg and my shoulder and I had this in my in my uh ears all the time like my nervous system was constantly making a sound and then I remembered this passage of resting and I decided just to rest and I felt very rested this morning. So even though I didn't sleep much, I felt like after a while everything started to calm down and relax in a very different way somehow And what I found interesting when we started to read the text today, he's starting with that he's watching these demonstrations on Saturdays. in order to rest from his intense activities. So it's it's uh it it was an interesting thing which I w when we were starting to read, when Bobby was reading it was coming, ah that's also a possibility to rest.

Speaker 2: I rest. I go to the point and then I rest. I rest for ten minutes and just breathe And I have no energy at that moment or something's holding me back, but after about 10 minutes, I can get up and move along again. And this proceeds throughout the day. It has happened now for the last several years that I realize how important it is and uh things will wait.

Speaker 5: Yeah, I also used this this advice. It all almost became a kind of attitude to me whenever I feel either tired or exhausted or in confusion or not knowing what to do at the moment. So in in maybe it's some some somehow chaotic or overwhelming.

And then I I learned it for many years. Uh it took me many years to learn it, but now I somehow uh let go of all wanting and uh uh the urge to change and to improve so I just let myself be fall into this this this rest quiet resting state yeah with the help of breathing with the help of body relaxation and sensation and I also find that It's not often that it not always that after I have more clarity or I don't I know now what to do or so. It's not for the per for the purpose of this.

But I feel more gathered, I feel more centered again so for this I use it quite often also throughout the day. Not that I'm always so much exhausted but somehow maybe just on the physical level I would say, but there are many levels where it is very helpful to me to to find to this exercise, to this attitude.

Speaker 1: There is a change in pattern that just happened with age. I used to sleep quite normally, maybe six hours a night. I can't do that anymore.

I just can't. I kind of run out of energy sometime around four o'clock. uh and then I eat uh and then I'll relax and mostly go to sleep and then wake up and then Go to sleep about one in the morning for a couple of hours. It all changed.

I don't know why it changed. Just did. I mean you could say it was intentional, but you could also say it's just it's just how it falls out

Speaker 2: How have you changed with it?

Speaker 1: Me, I'm just much a nice a much nicer person and everybody likes me now.

Speaker 2: Like that. I know this.

Speaker 1: I have feverish thoughts in the night. It's uh you know, by about three or maybe f three or four in the morning. something starts up.

I don't know why. Sometimes it's important and sometimes it's not. And these are I was struck by I think it was um Clark Maxwell It may have been Clark Maxwell.

It was somebody like that. It's one of those guys from that sort of time during the 19th century. And he used to build machines and he used to build them in the following way.

He'd set them up in the head. In his head, he'd set them running. He'd just have a clear picture of what the machine was and he'd set them running.

And then he would go to sleep. He'd wake up in the morning and take the machine apart and see what had broken and what uh uh where there was friction and so on and so forth. And he had something in him that could do that.

And that's not a common capability. I have something that in one way or another feels the ray of creation. And sometimes it wakes me up and I think about that.

And But I could be woken up by something trivial. So you know, it's nice to imagine that I would be um a learned being and that I'd be waking up by visions of unicorns dancing about But that rarely happens.

Speaker 2: Rita, are you getting better? Are you feeling a little better? Okay.

Speaker 6: I'm on the mend finally.

Speaker 2: Okay.

Speaker 1: How long have you been ill?

Speaker 6: Uh since Sunday the week before, so yes.

Speaker 1: Is this a bac is this kind of like a bacterial illness or a virus or something? Is that what's happening?

Speaker 6: Uh it's like a severe cold with coughing and uh the nose and everything is

Speaker 1: One of the things that I used to be absolutely astonished by when I used I don't get colds anymore, but when I used to get colds , That your nose seems to be able to create gallons of stuff that just pours out of it and it just like where's it coming from? It's like you know, it's like something someone's pouring liquid in the top of your head and it's coming out of your nose with a horrible green slimy

Speaker 6: stuff.

Speaker 1: And it's like, yeah, where's even all the water coming from? Never mind all that green slimy stuff

Speaker 2: Oranges and almonds are what I eat for a cold.

Speaker 1: Yeah, oranges are oranges are good. Oran or lemon. Orange is a lemon, definitely good. I don't know why they just are.

Speaker 2: But if you can get the almonds in the shells they're better.

Speaker 1: Are they?

Speaker 2: For me, it's work.

Speaker 1: I didn't know that. I do so where do you get almonds in the shell nowadays?

Speaker 3: Everywhere.

Speaker 2: You have to wait a couple months.

Speaker 1: Oh, you mean you actually have to wait for them to come onto the trees? I thought almonds only grew in shops. Is that not true?

Speaker 2: No, they grow in jars too and in bags, but sometimes they have, you know, they are the pit of it all. Well

Speaker 4: Frida, I meant to tell you you look very pretty and you look very healthy. So glad to see you.

Speaker 5: She does not smell very healthy.

Speaker 6: No. The little I can smell i is not good.

Speaker 2: You haven't been in the hot bath.

Speaker 6: Yes, I was. No, I think it's just what Robin described, all the green slime.

Speaker 2: It does.

Speaker 6: And because that's inside a hot bath doesn't help very much.

Speaker 5: Yeah but the whole family was somehow uh passing through it more or less intense so

Speaker 1: Well, I best I guess I'd better um Close the meeting because everybody's run out of things to say.

Speaker 4: Gotta say we seem to be hanging on today. Just glad to see you all. Very cheerful.

Speaker 2: Thank you, Lynn. Lynn, he's been putting some things in the chat. Thank you.

Speaker 4: Yes.

Speaker 3: Thank you.

Speaker 1: Yeah, I'll publish those.

Speaker 4: Yeah.

Speaker 2: Okay.

Speaker 3: Yeah.

Speaker 1: Bye everyone.

Speaker 4: Bye bye, all right.

GER Chat

12:53:12 From Vanya : Documentary About the use of Music in care for People with Dementia - what Ekant was just telling: <https://www.youtube.com/watch?v=x9IHUPamCB4>

12:55:08 From Lynn Leidersdorff : I have larangitis and cannot speak. I am listening intently, and will attempt to stay for entire session. Very strange indeed that vocal chords are mentioned

12:55:35 From Ekant : Reacted to "I have larangitis and cannot speak. I am listening intently, and will attempt to stay for entire session. Very strange indeed that vocal chords are mentioned" with 🙏

12:55:47 From Frieda Billing : Hat auf "I have larangitis ..." mit 🙏 reagiert

12:56:11 From Vanya : Removed a 🙏 reaction from "I have larangitis and cannot speak. I am listening intently, and will attempt to stay for entire session. Very strange indeed that vocal chords are mentioned"

12:56:15 From Vanya : Reacted to "I have larangitis and cannot speak. I am listening intently, and will attempt to stay for entire session. Very strange indeed that vocal chords are mentioned" with 🙏

12:59:56 From Ekant : 'Sacred Aieioiuoa.' [17. The Arch-absurd, p. 141] "And this cosmic law is, that there proceeds within every arising large and small, when in direct touch with the emanations either of the Sun Absolute itself or of any other sun, what is called 'Remorse,' that is a process, when every part that has arisen from the results of any one Holy Source of the Sacred Triamazikamno, as it were, 'revolts,' and 'criticizes' the former unbecoming perceptions and the manifestations at the moment, of another part of its whole – a part obtained from the results of another Holy Source of the same fundamental sacred Cosmic Law of Triamazikamno.

13:00:25 From Ekant : "And this sacred process 'Aieioiuoa' or 'Remorse' always proceeds with the 'Omnipresent- Active-Element-Okidanokh' also. "The peculiarity of this latter during this sacred process is that while the direct action either of the sacred Theomertmalogos or the emanation of any ordinary sun is round about the whole of its presence, this Active-Element is dispersed into its three prime part...

13:08:07 From Sandy W : Sorry Lynn. Keep typing:)

13:08:52 From Sandy W : Thanks Ekant

14:06:06 From Lynn Leidersdorff : the actors in the school of objective drama had to learn to act consciously in one, two, or three centers. thank you all for sharing. Lynn is looking forward to x week.

14:06:23 From Ekant : Reacted to "the actors in the school of objective drama had to learn to act consciously in one, two, or three centers. thank you all for sharing. Lynn is looking forward to x week." with 👍

14:07:08 From Sandy W : Thanks

14:07:22 From Lynn Leidersdorff : "Conscious drama has to do with playing roles".

14:12:12 From Lynn Leidersdorff : " The Christian mystery, birth, life, and death of Jesus

Christ, was first rehearsed in an esoteric school of the Essenes" (A.R .Orage)

AI Summary

Meeting Bk2 - 12

Quick recap

The meeting focused on reading and discussing Chapter 12 from the second book, where Robin Bloor led the group through a detailed passage about Saturday demonstrations performed by learned beings in Babylon. Bobby read the German text while Robin provided clarifications and context about the theatrical demonstrations where participants took on different roles like physician, policeman, soldier, and cobbler to demonstrate various psychological states and associations. The group discussed the concept of "reflector of reality" stages, the property called "ikrotas kra" that allows beings to restrain impulses and fully impersonate foreign types, and the role of music and vibrations in evoking associations and emotional responses. Sandy raised questions about the German terminology, particularly regarding the word "ärzte" and its translation to "physicians," while the group explored the philosophical implications of the text's discussion of conscience, remorse, and the human tendency to project negative associations onto others. The conversation included personal anecdotes about police interactions and theater experiences, with participants sharing how they incorporate rest and relaxation techniques into their daily lives based on the text's recommendations for intentional resting to allow the common presence to transform freely.

Summary

Babylonian Demonstrations and Psychological States

Robin and Barbara discussed a reading from the second book about demonstrations performed by learned beings in Babylon. The participants would take on different roles, such as policeman, soldier, and cobbler, to demonstrate various psychological states and associations. They explained how these demonstrations helped select fragments for future mysteries and how the Babylonian learned beings accurately reproduced the subjective particularities of different types. The discussion also touched on the importance of a being property called "ikrotas kra" in restraining impulses and the use of music and singing on Sundays to convey hidden knowledge.

Scholar Performances for Mystery Selection

Vanya provided a detailed explanation of Saturday performances by learned scholars in Babylon who demonstrated various experiences and expressions to select fragments for future mysteries. The scholars created a special platform called the "Reflektor der Wirklichkeit" where they performed roles of different professions, including doctors, police officers, soldiers, and shoemakers, to accurately represent the subjective characteristics of foreign types. Vanya described how these performances helped select appropriate fragments for mysteries, and he explained the psychological and neural aspects of how three-brained beings process associations and perceptions. Sandy asked a question about the German language and pronunciation of certain terms.

Music and Emotional Interpretation

The group discussed the meaning of "physicians" in the text, with Sandy initially confusing it with "artists" before clarifying it meant doctors. They examined challenging concepts in paragraphs 205 and 206, particularly the phrase "not yet crystallized vibrations" and how music can evoke emotional responses like remorse when other forms of stimulation fail. Ekant and Vanya shared perspectives on interpreting "remorse" in a more neutral emotional resonance sense rather than a moral context, with Vanya explaining how music can reach people when other forms of

stimulation don't connect.

Remorse of Conscience Discussion

The group discussed the concept of "remorse of conscience," with participants noting that it differs from modern interpretations and appears to have been previously covered in their materials. Robin suggested a connection between the sun's process and remorse of conscience, though the specific details were not fully clarified during the discussion. The team agreed to revisit and further explore this concept during their Sunday meeting.

Sound Vibrations and Associations

The group discussed concepts related to sound vibrations evoking sequences of associations, with Barbara explaining this idea and Sandy referencing specific musical examples. Vanya shared observations about mysterious beings and personal struggles with associative reactions, while Ekant commented on the illusion of becoming free from certain states. Barbara noted some inconsistencies in the author's use of terms between German and English versions of the text.

Text Translation Discrepancies Discussion

The group discussed discrepancies between English and German versions of a text, particularly focusing on language differences and word choices like "shuft" (meaning scoundrel or fool) which appears in the German version but not the English one. They examined the order of characters in the story, noting a discrepancy between the original and revised versions regarding the soldier and cobbler's placement. Sandy suggested the story about the soldier and cobbler might be from "Meeting Remarkable Man," where a soldier refused to pay a cobbler and beat him severely.

Character's Internal Conflict Discussion

The group discussed a character's internal conflict and strange urge to hit someone in the face, with Ekant finding it confusing while others questioned why this association would be strange for a learned being. Sandy explained that the character is acting and reflecting different types of experiences rather than representing a real learned being. Vanya noted how the character deals with the disagreeable impulse by not acting on it, while Robin clarified that the character only becomes a physician after having the thought about reporting the policeman.

Police and Theater Discussion

The group discussed experiences and perceptions of police in different countries, with Robin sharing observations about US police potentially being more corrupt, while Ekant and Vanya described positive experiences with German police who were helpful and normal. Barbara shared a personal story about being stopped by harsh police in Las Vegas, leading to a discussion about police behavior in different regions. The conversation then shifted to Greek drama and theater, with Robin explaining how Greek theatrical traditions, including masks and the chorus, differ from modern theater and influenced Shakespearean drama.

Theatrical Production and Language Discussion

The group discussed a theatrical production involving wireframe horse masks and actors learning to behave like horses, which Robin described as an astonishing creative experience. The conversation then shifted to pronunciations of German words, particularly focusing on "Chlor" and how the CH sound is pronounced differently in various languages. Vanya shared insights about a theatrical technique where actors fully engage with their roles and may need to change costumes to maintain character authenticity. The discussion concluded with Sandy raising a

question about how fragments from theatrical productions are selected for future mysteries, though this topic was left for further consideration.

Mystery Plays and Theater History

Robin explained the historical context of mystery plays in the UK, clarifying that there were only three original mystery plays focused on the Garden of Eden, crucifixion, and birth of Christ, which were performed by craftsmen rather than actors. Sandy discussed connecting these traditional plays to the concept of legomenisms and questioned their survival in modern productions, while Robin confirmed that traditional theatrical messages have largely been replaced by new plays from modern playwrights. The group then shared personal experiences with resting and finding calmness, with Sandy describing a recent car accident experience and Vanya and Barbara discussing their practices of taking short rest breaks throughout the day to maintain energy and clarity.

Sleep and Health Updates

Robin discussed changes in his sleep pattern, noting he now struggles to sleep for 6 hours and often wakes up around 4 AM with feverish thoughts. Frieda reported she has been recovering from a severe cold with coughing and nasal symptoms for over a week. The group briefly discussed home remedies for colds, with Barbara recommending oranges and almonds, particularly almonds in the shell.

