

Original Indications for Eurythmy given to Lory Maier-Smits through Carina Schmidt

The following is not meant for publication, just a help for those who do not understand German – to be read in conjunction with the 19 videos made of Carina Schmidt's course on her experiences with Lory Maier-Smits during her training in Hamburg. I have not taken the trouble to edit it properly – you must always keep in mind that this was a lesson, comments made while showing or correcting – with the video it becomes more obvious. At the same time, so much of what Carina says and just being made aware of what she is bringing is also valid.

I personally would like to thank Carina for bringing this. I find it inspirational, so much which can deepen our eurythmy, bringing such depth and inwardness, attention to details that make all the difference between movement and ensouled movement – even apparent via technology. Thank you also to Melissa Lyons for help with the typing and editing.

Dorothea Mier 2022

The link to the videos can be found at:

<https://srmk.goetheanum.org/projekte/carina-schmid-videos-lory-msmits-angaben>

Video #1

D. Describe the landscape. Make it concrete, feel taken by the hand and touch the objects [imagined] D, a calm movement da (there) learn to experience this gesture as D. Go with it. Hand gentle, the whole hand, then I am there. Direct hand, not the heel of the hand and then the fingers. The whole hand radiates, be in it, the whole body, also the feet (Lory never did a D as we do it now) as in the eurythmy figure.

F

Reaction. The body goes with it into the knees.

G

It pours with rain, mud, a beetle – a frog etc..., G also the feet, don't touch the animals, very gentle arms and feet, arms in all directions, up, down, Concrete. See it.

K

A snake entangles the foot – K go away [a hacking gesture]

H

Also stamp the foot. H throw the arms towards the back, also the foot throw the foot away. D F G K H do with people who are frustrated or excited (angeregt) from their work. Concrete. Reaction to nature.

D don't over stretch, relaxes, a movement that calms

F not abstract [F wild – forceful] repel something not pleasant

H push away (abstossen) [more throw away].

Lory practiced [alone] for months.

D Imagination, the landscape, D, the whole hand, the hand does not stream, the whole hand blesses, it lands, don't push it away. Tips of the fingers, with the hand. F reaction, everything around one is in uproar (in the middle of the storm).

G Always new through the cave. G do not disturb the surroundings. Concrete imagination. Push aside and go on further, go through, don't wake the animals. Now something stirs, K Kuschdich [A German expression, 'get lost']. H

R up down, back and front, the arm flies, walk down a hill and go over into running, the in-between, not walking or running but the in between.

Video #2

L

Look at a tree – what is it – Birch – do you know what the roots look like? – She didn't know – you need to know what the roots look like (which she did immediately afterwards) you must study – Birch roots are fine. Go with your hands into the roots, the water goes through the roots, the forces go up the trunk, then a metamorphosis and goes into the branches and leaves, then release (loslassen) let go (otherwise it is like chewing gum) you must release in order to grasp another. See a violet – L with fingers. Go through nature, follow the life force – where are the roots, into the earth, then bring it up – metamorphosis (Umstülpung) inside out. Life forces go in and then, out Nature jumps. Have you followed a tulip opening – it springs, jumps [the word 'sprung' can also be gentle, it does not have to be a hefty jump]. Carry the forces up, metamorphosis – it is so real.

M

Rudolf Steiner just came back from London, he experienced real fog, thick. Feel [tasten, as in touch] yourself, in this fog (hinein tasten in etwas) feel yourself in something, immediate pictures, connect yourself with the outer. The fog lifts and there is the sun – less resistance. Your biggest, middle finger, feel yourself through – your experience goes with it, sensing. (handwritten, a lot left out!)

R

Walk, into run, there is a breath, not a new impulse (Ruck). A nice movement up and down (into the knees) add to this back and front. It should be beautiful, not strained. Add the arms, feet not lazy, be carried by air, don't work so hard [R stand and then move forwards, stand and move forwards], not too low (), or otherwise you fall into it, relaxed. Every ah, always wonder – surprise [upper body leaning backward] always – learn to experience.



R


Over back, upper body – R is the harmonious balance between the two sequences [DFGKH (R) LMNPQ for balance within the sequence itself!] you learn to know the life stream (etheric) that goes through, through the whole body, and the soul goes through the whole body.

Video #3 i a o

Stand with weight on the whole foot, as normal. Put the weight over the ball of the foot, a stream to the head, flowing. The physical weight released, becomes light, streams up to the head. Learn to experience as an I (ee), weight on heels, A (ah), over toes, O. This Lory practiced for months. A soul experience, whole foot, weight on the ball, weight becomes light – it tingles, lightens, streams through the weight, changeable unstable (labile) balance.

Ah, how are you towards the world, what happens in the soul? What a different approach to the world, always new. That is the beginning of eurythmy. Out of this I, now move, walk – out

of the release of weight. Practice, practice, practice. The column is alive – (ball) now walk, alternate walking with the heels first and then ball. This is alchemy. ‘l’ is overcoming weight. Any stretching, every stretching. I come from the weight into the release, two arms, look ‘l’, ‘l’

with the eyes, ‘l’ with the ear. Sich ‘s’ ‘l’ ‘ch’ (‘ch’ in the released hand)  , ‘Ah’ astonishment (Abwehr) warding off, weight on heels, always. The world streams in, but not too much.

Ü

Diphthongs (touch the larynx and speak) U, Ü, much lighter. Lory responded when asked. Rudolf Steiner was always delighted with her responses –almost (he said). U stretches into Ü. Übe Schüler mit Mühe (practice, student, diligently). Of course not three Üs the same.

Ö

Ö is O made lighter, but it jumps. O is lighter and jump (sideways) very light or move a circle and jump into it, joyfully. Röslein (little rose). What a big rose – make it smaller just hands. O torn open. Ö so that something spiritual can enter.

AE

Limbs in front of each other (legs). Then later also arms.

ÄU (O is in ‘boy’)

He always asked, “What is your experience?” (Einstimmen der Glieder) arms akimbo Lory told about market women, when listening to each other, surprised at what the other is saying, they respond with an interjection similar to äü and place their fists on their hips. Marie Steiner found that a bit crude so Rudolf Steiner said, maybe a little more aesthetically would be to place one’s hands rather than fists on the hip – but he was delighted with her observation.

In the poem there were three times läuten, läuten, läuten (ring) first the fist, then the elbows pressing the chest then close the eyelids.

Video #4

V B S

V

Sitting on a chair, he took up a thick pencil – touch an object and let go. All that I take – a respectful touching, perceiving – without feeling (Empfindung) it is nothing [in other words touch very sensitively, awake to your experiences, really perceive (wahrnehmen). To take as true] learn to experience this as V (original language (Ursprache) touch with veneration, reverence) put your hand on someone’s shoulder and you experience (Empfindung).

B

I need an object – he took the pencil in his hand – if you connect it with yourself, that creates a sheath (Hülle). Learn to experience this as B. Interesting that it is with an object, you must feel enveloped – connect, relate it to yourself. A rounded gesture

S

with the object make a movement up or down, control of the world around you, you have power over it – experience every moment, be in the point [of rod or pencil]. Slow or quick, you can also add a curve ζ . You have become a magician. S is a magical sound. Lory made a golden hammer, every B S V she leapt forward, grasped the hammer whenever a sound came and then let it go.

Poem by Albert Steffen:

Sieh, der Vater betriff die Stube.

In between, the other sounds and form.

Later one did the same with one's veil.

Video #5

Connecting sounds: learn every single sound, in every detail, love it, each sound must become a friend. Then connect BL, GL. She practiced, practiced. GL push the unimportant away so that you appear – separate (G) you are bigger than you think, there is an 'I' (first person singular) push aside – appear L, connect GL, don't cover the G with the L, now grasping, new creation. Then add A (ah). Add an N and Z. Glanz with one arm, Z the other or G and L also 2 arms. Lory was very strict; she wouldn't let things pass. Now one does eurythmy always with both arms explore practice full of life creative. Bienchen (little bee) with fingers one after the other. Thumb B index finger I in the middle finger ch ring finger e 4th and 5th fingers crossing n little finger. Her hands were very lively. Every 'I' is curious and done with joy. 'Naschte' in the hand. Every strike / impact (da kam ein Bienchen und naschte fein) is a T. Ah between with the fingers and the whole body participates. Fein also fingers, it tastes good. One hand one hand both all end syllables with fingers, unaccented. Practice where is the accent and where not.

Video #6

Carina expresses appreciation of Lotte Korf who was their teacher in Hamburg, who was the one to invite Lory to give courses in her school.

Feet. Walk through a forest, sand, earth, irregular, taste it with your feet, they become a sense organ of taste. Perception through the feet. Then there is a little stream, not cold but fresh – experience how different that is.

Then, no more water but pointed stones, come back to water, then through the forest, on the forest path, then asphalt. No that doesn't taste good. Clumps of earth, the crust, walk on it. (Don't stretch the feet that is habit). Be interested. Now something grows – is growing, quite different to walk on green growth. Now through golden (not green). Through the feet – word of the feet. Then back to the fresh green and back to the furrows of earth crust.

Steffen Poem:

Ich gehe durch roten Äcker, es schläft der Keim
Ich geh durch grüne Saaten es sprosst der Halm
Ich geh durch goldene Felder es reift das Korn.

I walk through red fields, the seed sleeps [red iron in the earth]
I go through green seed, the blades sprout
I go through golden fields, the corn ripens

Through the feet and then later the sounds. All poems were started in this way. The impulse comes from the feet and then the arms reveal. The jaw is a metamorphosis of the feet, origin in the feet – arms reveal.

Sleeps, sleeps, sleeps, sprouts, ripens.

One must see the 'I' I go, I walk.

Rudolf Steiner gave the indication to write with the feet very early on. R (right foot) normal. L (left foot) mirror. Lory had written with her feet nearly all her life. Fine feeling for the earth, the feet are your destiny – where do my feet take me – destiny.

This is not just for me in my closet so that I can do nice eurythmy. It is also for the world; I develop as a human being – discover – what is the human being? Everyone brings something special, individual with them. Observe how people walk, a soldier, a farmer, etc...

I (Carina) do say it, because it belongs to eurythmy. With Golgotha, the whole earth was changed, the earth became alive. The deed of Golgotha has (in that sense) nothing to do with religion [church, etc...]. When someone, a Being such as Christ, walked the earth, He brought peace to the earth. Bring peace with your feet (we all want peace, don't we?), go into this experience. With every step you bring something to the earth; the foot has a conversation with the earth. All you think, feel and will, you imprint into the earth. The earth enjoys the human foot, your heart goes into your feet – the arch in the foot, you can hear what the earth wants to say to you, at the same time bring peace to the earth – it is exciting. The earth has a world heart, you also have a heart, and they speak with one another through the feet – listen, receive what is being said, and then give a new impulse, you tell the earth something quite new, and the earth answers, through your humanity. Don't go into the knee, let it stream through – now it breathes. Through the space (arch of the foot) it rises to your heart, comes from the earth and you tell the earth something, not into the knee, through. Out of this came threefold walking. Very slow walking. It comes to your heart, it becomes humanized and then you speak to the earth, then up through the earth. I go to the earth *heart*, not the intellect, I give something, I also hear – there is a circulation – lift, carry, place.

Rudolf Steiner – Lory moves correctly, like a wild animal in the jungle. Either you do it consciously or I need to make a film! Through the word of the feet – the world speaks in the human being – arch – an organ of hearing – feel the heart, the lung takes it to the head, where it does something else, always heart to head, never the other way around One can do that for

hours – What do you feel? Warm, calm, balance, give and take balance – you don't need to speak or say the same as others – but what you experienced was visible. I can do that eternally. I transform weight.

Lory: Before you do anything, every morning do this walking until you really feel you are in yourself – then you are ready to do eurythmy. Otherwise, my body is not prepared –of course we did not dare to come, not having practiced. Try this out, observe what happens. These are all stimulations (Anregungen) then, for then and now and still valid today, isn't it so? Lory was around 60, she had written so much with her feet, every step is an expression, one masters one's destiny differently when one has a good contact with the heart of the earth. And one felt, how she spoke out of experience, she had lived it. This is my (Carina) hobby horse, I'll soon stop talking about it.

"I walk through red acres". She walks, where are you going?" I, do a form – normal – first step, I, then the whole sentence, not I go /walk, I walk through red fields/acres for speaker and eurythmist. I – acres – (schwung) swing/breathe, anticipate – movement of the word – the seed sleeps, is not awake (Satz Bewegung) movement of the sentence, sense also comes through the feet, continues in the movement I walk through red acres – not stopping. I walk through red acres, the seed sleeps, but go on. I must know from the beginning that it goes on to the end. That is the ego force (Ichkraft), when I go to the next sentence, new imagination. I grasp afresh, awake. One becomes practical through eurythmy, also for daily life – I will clean well, cook well. Lory: I cook well because I am awake – she became awake through eurythmy.


When you move, do you see it? The red earth? The green blades? I am glad you see it, I don't! how do you make it visible – she shows – stiff – she gestured around her, not feeling herself within herself. Take the world with you, don't remain in your feelings, but out into the world. Before you begin, have the whole pictures....that was much better –what did you do differently? You don't have to answer (someone did) – more concrete, exactly, one sees it. Eurythmy is an expressive art, senseless unless you show it.

Video #7





Move (Gestalten) a form that goes forwards and backwards, a form straight or curved, then retrace step for step so I can *remember* where I was and this makes the human being an 'I' conscious being. (Ich fähigen Menschen, a being capable of having an I). Dementia, I cannot remember. – I express that I have an ego, place with intention, you have to remember. I create (Gestalte) a line – I was there – I must go back the same way. I go out into the world with you, and I can remember (not only stay with myself). I know that I remember. Joy.

Make a connection to another [two together] say you to each other, you – just arms, no – go forwards. I go to you, but I know I went to you, *towards* – go back and cross only once – not retrace. What connection do I have to you ☺ You go around, he, very different, a curve ☺ he. I, you, he, you must change [switch over from one to the other] (umstellen). They must find poems with personal pronouns (they always had to do that overnight) and they

noticed that they didn't find ones for 'he', a text was missing – so Rudolf Steiner created the poem "Der Wolkendurchleuchter" (The Cloud Illuminator). Take something living (flowers) Rudolf Steiner said 'never place something like a chair in the middle, always something living. A

curve around  we will do it as Lory brought it – nowadays I believe it is done differently. Go towards the middle. The roses become a being, first without sounds, if I want to express reverence, I need to have some distance. Der Wolken Durchleuchter (steps: long on 'Wolken' short on 'Durch' long on 'leuch' short on 'ter' – backwards (in a circle) then a curve to the right, over backwards and an 'er' (sounds) in front of the chest, not high above as nowadays, Lory said, why do people do 'es' [the indication of 'e' above the head for the impersonal 'it']. Then, whether short-short-long or not, but we will do 'short-long-short' to the right. Lory said 'mich', later also 'uns' (me, us). The fact that we go together to the center, the 'I' becomes 'we' – that was the beginning.

A poem found written in a clock. I and you frontal.

I am a shadow (form) 
You too (form) 
I reckon with time (form) 
And you? (form) 

You, go out, don't stay with yourself
Look towards 'you' not right and left – with joy

Video #8

They had already done quite a lot, and then Rudolf Steiner said – you can also express a lot with just the feet, that which goes into will. He only said – place your right foot diagonally (one could speak for hours why right or left but) he only said: place your right foot diagonally, not with weight, and then back. Left foot diagonal. Now with weight on the speaking (aussagenden) foot. What is that? She had to feel the difference. Do I put my will with it?. It can't speak, it is burdened. Diagonal, just placing, now it is ready to say something. Now with weight, now it cannot say anything. Same with the left foot. That was very important. What is diagonal, what does that mean? I am not going to say, Lory didn't tell us either. Right foot diagonal, now experience, sense, courage, courage into your foot, from the heart, send courage into the foot – *experience* the diagonal. Left, feel your heart, much weaker. I can express my suffering and pain, my feeling, sensing side. Don't think, the heart goes into the foot, express a suffering. Other diagonal, experience courage, there is force in the right foot. Now left, the heart on the left drips into the foot, weaker. And back. If I just stand and do it, right and left it has not (Aussagekraft) speaking force. Courage must come from within, without weight. Later on, expression of a whole poem. Feel how the heart goes to the foot. Two steps, short-long into the diagonal – command (Aufforderung) challenge – still without weight, with weight – terrible.

Without weight, it is free, a free challenge, not, I will that you come, with weight not on the 'speaking' foot. Again, and again.

Video #9



Head, the head must be involved in the 'you'. Now it comes into its own. The head, looking straight out, 'greatest dependence on the All,' or 'greatest unity with the All,' in me, myself. If I take it out of that, I free myself from it. If I turn to right or left, up or down. The head, what does it say – I will – not thinking, feeling, willing, but will forces in thinking. Turn left, I feel I want to do this, why, I may not know, I feel I would like. To the right, I will – that is abstract. Rudolf Steiner and Lory said, the *way* there, not the position, when the position is reached, then it is finished, dead. The way – do you notice how you push something away, and now you are freer – 'listen' into the movement. Once it stops, it is dead. Direction of will. This is the original, later it changed – not right or wrong. I will not – Lory bent her head to the right, down sideways, remaining frontal, and on the left side (Lory saw Rudolf Steiner's artery swelled). Again, it is the *way*. The other side – I feel not. Nowadays, we also face to the right (or left) which is also wonderful, there is a defiance when kept frontal [ear towards shoulder], the space lessens, the will space gets smaller, will space – you *don't* want. Doing or saying it once, is nothing, I have to conquer it – observe yourself (and others). Observe people (wherever) how do they stand, or bend, or their head position – how they eat. I will, I will (want) to understand you, add a bending towards – a bit to the right, a leaning towards *you*, bending the head [with feeling] now you are in it. Forehead remaining reserved, uninvolved, then you are not *in* it. You *really* want to understand – same to the left, forehead is important (not sad) movement, how far can I go in order to feel [when it is dead]. Try out, when is it too little and when too much. Bending of the head [Carina said, but when showing, her upper body went a little with]. I don't understand, let the head fall forwards. That is pretty easy. Two together, one does I will, the other I feel (towards each other) then turn. Greatest dependence – you do not interest me. I have become independent. I will, others I feel, back to middle – I will you – others I feel you and back. I feel myself, I feel you, nothing to do with thinking, feeling, willing. – a gentle up (me) or down (you), facing forwards. I will, I will you, I will myself. {Note Carina did only the head, not upper body}. Same with feeling. I don't understand, I feel (empfinde) you, frontal.

Video #10

Contraction/expansion. Intimate in-out. Arms not above the shoulder, open horizontally. Now above shoulders, notice what the shoulder blades do – horizontal, the shoulder blades contract, contract, the shoulder blades expand – relaxed – you want to teach the muscles. [horizontal, they learn more]. The elbows should also contract (otherwise they are cramped) also the head, bend, bend back (out) bend (in) the lungs expand. Laughing and weeping, Lory's mother came to Rudolf Steiner after hearing that lecture {see in the beginning of the book *Birth and Development of Eurythmy*}. – stretch – laugh and cry - out laughing, jump – down as far as crouching. Do it in many different ways. That was the original – but then maybe just one arm, in-out, or one arm in front, one behind, in, out. That we did, again and again.

Video #11

Hallelujah Lory and Ilona (Schubert)

Do a 'H' and immediately 'Ah', seven 'L's, and E, three big 'L's, 'U', and 'Ah', a joyous exclamation in 'I' 'Ah'. Hallelujah – are you not finished? [Carina spoke the word slowly but of course, no one had finished all the sounds]. The first Hallelujah was much quicker. 'H' from the middle, (throwing away the 'H') 'Ah', seven 'L's growing, very quickly 'E', three 'L's a bit slower, 'U' up and 'I' 'Ah', also in the fingers , jubilate [fingers separated between ring and middle finger making an 'Ah'] jubilate – 'L' each time a proper 'L' and the original 'Ah' (warding off), but reverently  quicker but not superficial (flüchtig) – the root is always low, forwards backwards (with the feet) 'U' from below upwards – a word, the first in eurhythm. The content of this word 'I cleanse myself from all that hinders me from beholding the highest.' Marie Steiner commented – that must be incredibly powerful. Rudolf Steiner, yes, what do you think we are doing? Eurhythm is healing.

The pedagogical also came right at the beginning and now the therapeutic, it is not abstract. Lory did the seven 'L's in the area of the solar plexus and heart, then growing, the higher she went, also the lower. – the L everything is falling out, *grasp* the beginning, keep it in your hand and then carry up (Umwandlung) change, transform and out – otherwise it is not effective. Another Hallelujah was with Ilona Schubert, someone quite different and brought quite a different destiny with her. She was 'lighter', light filled eurhythmist, everyone liked her. Rudolf Steiner liked them all, but Ilona animated him. As a three year old, she was running in a forest. Suddenly a man picked her up –the path didn't go on –and he saved her from falling into an abyss. It was Siegfried Wagner [Richard Wagner's son] you have a karmic connection to the house of Wagner [said Rudolf Steiner]/ He spoke of Richard Wagner's connection to Merlin – the magician, which is connected to the Grail stream. He gave her quite a different Hallelujah – many years later – he also gave another to Kisseleff but I am not sure about that so we won't do it. With Ilona she is sure, she did it with her. Start with 'reverence', 'devotion,' throw everything away of sorrow, worry, so that you can cleanse yourself. 'Ha' (the gentle 'h', and opening into 'Ah') bring the 'Ah' down, and now the first L, like water around the whole foot, around the calves, third around the knee – fourth around the thigh. Different, five in front of [nevertheless experience] around the heart, six larynx, seven brow. * 'E' reverential, expectation, a bit more out, 'L' encompassing, grasping the whole, below the earth, 'U' now the whole human being from below up, 'I' (left), majestically and 'Ah', release slowly. Lory –jubilate, Ilona, deep soul-spiritual expectation in 'E'. 'U' the whole human being from below up – stretch towards God. L grasp and release (no chewing gum) [what I call nyonging].

* 1-4 more horizontal, 5-7 more vertical.

Video #12

Evoe – around flowers or a crystal. Two steps back, take reverential distance from what you want to touch, go towards and bend towards the object (not touching), a step back with 'O' (middle) and reverential distance with 'E'. 'O' (aufnehmen – receive, perceive, take it in)*. You can also do it with two (people). I have respect for the one I am facing, reverential touching

(they did both arms on both shoulders. 'O' horizontal take it in, and then distance, E. Go on to the next (in the circle). In pedagogy, careful not to do it with older children otherwise they will fall in love with each other – already in the 7th lesson, Rudolf Steiner was practical [bringing eurythmy into everyday life]. Another version, in a group (in a circle facing the center) reverence toward the higher 'I' of the other (outstretched arms sideways) I receive from you, give and take simultaneously. A stream goes through me. I receive it in 'O' and then reverential 'E'. Do not become paralyzed. Be happy that there is another 'I' – 'E' become aware of the other 'I's, give and take – wonderful, take it into myself, many thanks – put life into it. Something happens, my face changes. Also the holiest, with *life*, and years later, watching a performance together, Lory said – why is everyone so holy, they are not so holy, they think they are, everyone (is) bubbling life.

*[I take it to mean the experience of the 'V' into the 'O'.]

Video #13

Wolkendurchleuchter (Cloud Illuminator)

Yesterday personal pronouns, 'he' was missing?! The whole [Smits] family had to join us, whether they wanted to or not, also the little Thea. Overnight, Lory had had to look at poems, and Rudolf Steiner said – you have forgotten 'he', a poem is missing. Yesterday I [Lory? Carina?] gave a version, now the original. Step back, with reverence. Der Wolkendurchleuchter –. Two steps back, now along the circle [to the right] that is also a 'he' form, and now short-short-long for 'er durchleuchter'... 'auch mich' to the center. That was the very first, with sounds O, Eu, Er, Eu. Er, ú (up) er, ä (chest), au, I (up) I with joy. Every 'I' with children, not too early, but when, always with joy. Why? Because one is joyful that one is on the earth. Again, pedagogical, concrete. These the first three forms, as you notice, all in a circle and facing the center, that means Dionysian, not frontal to begin with always someone [a being] in the middle.

Video #14

Soul gestures, yesterday foot positions, important that they stay in movement (auslaufen - run out) 'I will', it is the movement, once it stops, it is dead. Movement, slow movements – soul gestures, moods, very quickly. What you *feel* you can express in a gesture. Inward, take a child in your arms, you have an inner connection to the child, not sad, connect, a text experience (empfinden) sense, let go and move on and new inner feeling (stepping) always new, otherwise it becomes position! Devotion, piety (Andacht) two arms, fingers touch, a kind of 'Ah', devotional mood. You can also do it with 'O' or any vowels, depending on the text. Ceremonial (Feierlich). Goes from the breast, right hand too high! This disturbs the breathing, release, the ceremonial mood is revealed through the flame (left hand). The whole chest area is involved, feeling. What does the left hand do? Because you learnt it that way? What do you feel? Why hand out? Turned in – more inward, it depends...do you want to announce? Hand out, or more inward, then palm facing inward. Connect the left hand to the whole, don't let it fly away, upper arm not go with or push the hand. It is a mood from the breast.

Wundervoller Hain der Nacht	ai goes over into 'ceremony' (diagram)
Drinnen Tag für Tag zu beten	devotion (Andacht)
Den wir Tag für Tag betreten	devotion
Zu einander voll erwacht.*	inwardness

Vowels, but only a few. Feel how you are involved, with feeling

* Wonderful grove of night
 In which to pray from day to day
 In which to enter from day to day
 Wholly awakening to each other

Video #15

Three big principles in the world – where are you when you listen, what does your ear do – you are completely out there where the sound sounds, you follow the tone, you are in the tone. If you look, see – the tree, you see the tree, can describe it, but you are not in it. Seeing, little movement, but big gestures [for eurythmy] when you hear, big forms, big gestures. You are in the space around you. The third element is the balance (ausgeglichen) 'feeling' – normal size of form, normal gestures.

Example, Prologue in Heaven from Goethe's *Faust*

Raphael:
 The sun sings as it sang of old
 With brother spheres in rival sound,
 In thunderous motion onward rolled
 Completing its appointed round.
 The *angels* draw *strength* from the sight.
 Though *fathom* it no *angel* may;
 The *great works* of *surpassing* *might*
 Are grand as on creation day.

All Three:
 The angels draw strength from the sight,
 Though fathom it no angel may;
 The great works of surpassing might
 Are grand as on creation day.

'The sun sings' – hearing, big gestures and forms 'The sun sings, as it sang of old,' do not observe, be in the space around. No – no, that is a beautifully guided form (Form Führung) – let the sound *take you*, go into it – if someone sings, you are drawn to it. Hear, listen before you move – better, but too much guided – everything becomes ear – go on – it sounds on, do not stop, your feet may stop, but you go on. – I won't begin speaking until you move – go with the arms – no guiding – the arms are also organs for hearing. Eurythmy is an *expressive* art. — You


haven't done this before, good, then it is new (uncertain about the form) – the moment the arms come forwards, in front – you stop hearing – the whole body moves. Line 5 – small forms, big gestures – 'the great works', see them, have you seen them? Then show it, the world created by the Gods, works of the Gods is wonderful, incomprehensibly – a big world, big gestures, almost standing. Line 7 and 8 soul is in balance, now guiding the form is fine – but you must be in it, must be filled with the content, balanced, gestures and form Seeing, the eyes go with it, big gestures because I can see it – practice, you can't do it immediately, practice.

Lory was desperate, I (Carina) was doing everything, it wasn't enough. She hung up lots of pictures, I should look there, or there, – you must help yourself. Lory would then do Apollonian forms in the basic form Apollonian *in* hearing – (sinnvolle Formen) forms with sense / sense forms.


Video #16

I, you, he, from I, you, he, to we, two-and-two, a partner, I and you – we take hands, radiate, we have found each other, arms up, in and out, holding hands, and we are allowed to speak, we, joyfully, with heart, with each other. Serious but with joy. In Dornach we are so serious – and they just took hands after crossing – but where was the joy, Lory was shocked.

Video #17

Apollonian (Sinn Form) sense forms. Up till now, all was in a circle facing the center, except solos which are 'I' to the world, from me. Now comes the second principle, Rudolf Steiner called it the Apollonian, a principle of light, sense. We all speak a different language [in the class, I think there was only one German speaker] the folk spirit is speaking but grammar is light. Baum, Tree, Arbre or whatever it is in the different languages. A tree is always something concrete. Rudolf Steiner never explained, he just said, do an angle – no you must light it, with light.  , light on the head you have a candle! And there is something concrete around which you move, light – (not a stiff, 'objective,' impartial body). [bending back very slightly when moving backwards] Apollonian, the light is always guided by the light. Light, a curve over the back – spiritually real, guide with light, not so stiff go into the curve – God – now it is spiritually guided – oriented.


Condition – what is it? It is a part of the world, leaves [touches and releases, does not remain as the concrete does]. I open, condition is open behind, and goes away [concrete remains]. Curve over the front, light [allow the head to incline]. Apollonian draws the clouds and winds and

weather to oneself. Apollonian is the most mobile that exists – Dionysian is fire.  . All encompassing – it still isn't enough. Apollonian forms with the head, head free, the body follows – relaxed head – inscribe (zeichne), very difficult. Lory practiced – frontal, abstract (begrifflichen Bogen) conceptual curve, the body is always alive. Verbs, active, passive, longer = duration. I run (backwards). I dream (forwards), I live (sideways), *time* [not just move passively]. Soul, a double curve, show that it is ensouled. Lory pestered me – so that she almost wanted to throw me out of the window. Preposition – now (Rudolf Steiner) at last you are allowed to bend (from

the waist). Dative, upper body – not the whole body. Hands on hips [to ensure that the lower body is not moving]. *On* the table, concrete, a book on the table [on, there and back before table]. A movement of the Gestalt – bend, a *connection*, don't look down. I connect in space accusative is *time* – I go into town – into the stream of time. I *go*, not I think! That people aren't so happy with the Apollonian is perhaps because one doesn't *go into* it enough. Dative, relationship in space, accusative relationship to time. Genitive. I am the daughter of my father, bend backwards [straight backwards]. [I phoned Carina about this because I had learnt it diagonally backwards and she just augmented, genitive has to do with the spirit, so upper body bent backwards, diagonally or not seemed irrelevant – makes sense to me]. The *connection* is important, I am the daughter [^] of my Father [^], of my, bend backwards. Practice. Bend (abknicken)[at the waist]. Relationship. –one becomes mobile. Lory said no, no, no, she touched me, more roughly than I am doing – not bow to someone but take up contact – much too stiff – she did this with us for hours and hours. First forms frontal with the Soul Calendar forms [*Originally the Soul Calendar was done with Apollonian forms]. – they did them 'stiffly' – I see lots of sacks of flour. Rudolf Steiner forbade them to do the Soul Calendar for two weeks because the Apollonian forms were taken up too stiffly instead of mobile, lively. The Soul Calendar has both the Dionysian and Apollonian in them. 26th week. Nature, spiritual curve, maternal, move forwards, I bear – soul curve – essence of my will – Dionysian. [This could also apply to the form Rudolf Steiner gave.] What does the form tell me, where is the Apollonian, where the Dionysian element? The outer forces, outside – I take in – I take the world forces, I take them *in*. Im Menschen (into the human being). Conjunction – not just nod, but we go with it. I have a brother *and* a sister, uns (us) just with the hand. Discern, when big, when small sounds, mobility. How do I do personal pronouns in Apollonian forms? Concrete – I am a bit of the world. Apollonian – a way there and back and then a third way – cosmic I, a whole circle, this has got lost.

Video #18

Enveloping sounds. W, B, P (German W)

Lory asked – so many words with W, how do I do that? Rudolf Steiner, yes, one needs the wisdom of the whole world, I cannot tell you. At the end of the lesson he said – the first, he said a heavy U, after a short time he said – you can also do it differently. It is the sound on whose back the waves are carried. Through the back, my back carries the waves and here (the arms) is the revelation, the reaction – put your hand on the water – underneath – don't do so much, don't work, allow yourself to be carried along – the body goes with it, you can become sea-sick. W is an archetypal sound, W stands before all other sounds, all others follow W – origin, over the head, completely in amniotic fluid (Fruchtwasser) – origin (Urbegin – In the beginning...) – not in the shoulder, the arms 'follow' the movement, relaxed, don't work so hard – a ('Hüllenlaut') – enveloping sound. B is another enveloping sound, you envelope yourself but you can also envelop someone else. P also an enveloping sound, but I can only envelope myself. Grasp, take the cloth and envelop yourself  [the letting go or repetition came later]. Three enveloping sounds. W, I am in it, B envelope myself or another, P only myself.

Video #19

That is what I [Carina] experienced, not the whole, all that Lory brought. She was a Dionysian being, at the same time she radiated the Apollonian, she had both. She was slim, but very keen, fiery – do, try out. When I was in Dornach, the training was only three years then, she came to Dornach. I was used to Lory, who gave a poem in the evening and expected you to have worked with it by the next morning with forms, foot and head positions, soul gestures. In the second year we expected [were expected?] to know it all. Then I came to Dornach, to Zuccoli. I loved what she did, movements up and down, right and left. Wonderful to watch on the stage. She gave us a poem – What have you done? I came prepared with all the elements – the other students said – What *are* you doing? Foot positions! What is that? – So that is how it was. Within three months I moved as Zuccoli did, imitating, nothing to do with Apollonian or Dionysian. Drama! Lory visited – so, what have you learnt? When she was dissatisfied, she always did [a movement in the hand] (she was a smoker, smoked a lot) and where are all the details (Feinheiten). What would I be without you, what will I be without you. [not quite sure who is saying this, Lory or Carina]. She (Lory) Carina? Past and future (arrows) etc. – Then alla Zuccoli. Fear circle with a jump into the center at the end. Anxiety as Zuccoli or Lory, all sounds. Then she did a poem alla Zuccoli, alla Lory, alla Dubach – completely different – and everyone had something. So, I learnt early on that there are many different ways of expressing something but the ‘Feinheiten’ (fineness) which was there at the beginning has really got lost!

Question [I cannot hear the exchange!]

Eurythmy destiny... ‘Ah’ is always ‘Ah’, but the intonation can be so different, that is the individual quality. She asked, Herr Doctor, is that too personal? He answered, the more individual the better. You can’t do ‘Ah’ and cross your arms, ‘Ah’ is always an angle, but ‘where you do the angle [and how], that is the individual, and that is good (schön). Each one does it their way, the laws are the same, but the how is free.

For a time, one invited her (Lory) to the schools, but then no more. Lory was very involved till 1924, but after that she was no longer so involved. She married, had children, and different tasks – But she always had people coming to her. – you receive from Rudolf Steiner, the eurythmy develops and you ‘rejoin’, come back after fifty years, ‘innocent’ of the whole process – no longer invited – maybe because the school leaders were not too happy about it [her contribution?]. That is how it was. [I remember her giving a few sessions in my training in 1955], Then after her husband died, she thought she might start a school but she became ill and then died, nothing came of it. So, it is good to go back to the beginnings and develop from there. I of course got to know her when she was older – those eyes – she never looked down on you, always with interest, who are you? Awake – awake – the awakesness goes over into the body. In my first lesson, she sat in the corner, and jumped up suddenly – ‘O’, I thought she was old! Ran towards me (outstretched hand) who are you? – Carina – and I am Lory, enthusiastically, then turned to Lotte Korf (Carina’s teacher) take note, she will become a eurythmist.

Her fingers! FingerspitzenGefühl [this is a German expression – fingertip feeling – being very sensitive, a good senser!] Do you have that in your languages? With sensitivity. My little finger always separates, dreadful, how do I control my little finger (Carina speaking)? We went to

Bremen together [a town not so far from Hamburg, where these lessons took place]. Lory was a very normal person, but so alive, always the whole Gestalt. The alchemy, eurythmy. Then she had something with the larynx, she could hardly speak. What are you doing in eurythmy? Lying in bed – and then with her fingers, like the ‘Bienenchen,’ so expressive – the hands speak. Then, right from the beginning, write with the feet. Lory did not do it for five months, she did it her whole life. Carina’s ‘wow.’ Lory: – and do you know, you acquire a feeling for your destiny. How do you connect to the earth – through your feet? You connect yourself to earth’s destiny, and earth destiny speaks to you – do you go here? Or there? Then you see, if you do it, long enough, your feet take you to your destiny – one ‘writes’ into the earth. [I cannot hear what is said]. Then came the next generation and of course – they also did foot and head positions, but the finesse – fineness has become lost – then it became so boring – one gave them up – but if it comes from the (ausfluss) emanation, the outflowing, the result – then it is convincing. Begin with the feet. Example: ‘Arm am Beutel’ ‘poor in pocket’ [she moved in sympathy]. No, wrong, that was with sympathy. No, antipathy from the beginning and land in or with the foot position [I would suggest changing the term to foot gesture]. It is hard work! One did it so abstractly – it felt silly, and then they stopped doing them. But with light, with connection, with life. That happens when one carries something over or on. You don’t go *back* to the beginning and hammer it – it is no longer appropriate, but you can lift the veil that is covering it over and let go [not quite sure what this is referring to]. Question: What do you recommend? Practice more, but with the whole soul, the soul makes the Gestalt, the movements. Do it in life, not only in the eurythmy lesson. Go to a tree – touch the trunk, the bark, rough? Interest in the world. ‘Arbol’ Spanish for tree, astonishment, movement – then ‘bol’ [in the hand] you get acquainted with the genius of the language – always interesting. What does the Englishman say: T (Einschlag) impact, R [whole body], ‘l’ lively lively, lively, interest? [Question I cannot hear]. Be concrete. The whole point of these videos is what I have experienced with Lory. There is of course a lot more, but I haven’t done it with her. – She always spoke of the ‘Doctor’ – I was 18-19, I didn’t really know who the ‘Doctor’ was, in a way of course I did, but through that he (Rudolf Steiner) became really close, and she was so alive, it was so alive, at 20, I feel the ‘Doctor’ is also my friend, through her.

You notice how alive everything is, always the whole body. If there is any part of your body that remains un-ensouled, it is not eurythmy. The soul must go through the whole body, practice, practice, practice. How does that taste? Lively – concrete, awake, alive – take time to go out into the world, the forces are *there*. The world is me and I am the world, When I get to know the world, the world will know me. Learn to know the trees, the roots. Observe little children who touch everything – they just touch – and then put it into their mouths, taste – we adults also need to taste – but we don’t need to put it into our mouths. Concrete tasting, eurythmy is alchemy, the material changes in me. A doctor in Stuttgart (Eurythmeum) she looked at blood before doing eurythmy and afterwards – the blood is quite different, whether tone or speech. Scientifically proves that it has an effect. One participates in human and world forces. That fills one with enthusiasm. ‘L’ transformative, forces (Umwandlungskraft) something happens with me, co-creating world and human forces – then I develop a connection to my angel – concretely. Everything is incredible! Something deep, high, but always with joy. Again, and again the word ‘joy,’ hopefully you will take that with you. That was of course destiny, I didn’t

know beforehand who this lady was. I loved her. Then after the training and all sorts of things, I had a child and Lory always visited me, and was so positive. She had had four children and said – observe – always animated never ‘leaning back.’ Another connection I had with her; she was a human being. Another story may be of interest. She was in the audience, and Marie Steiner wanted her to show something, and Rudolf Steiner said, no, Lory is now busy with other things. That was very hard for her. Then she had a long conversation with Rudolf Steiner –she never spoke to me about it. When I had my own child and we had a new connection, she said ‘one thing that I would like to bring from the conversation. He said, you must become completely a human being (ganz Mensch werden) nothing more. Interesting! To someone else he might have spoken differently, always individual. Out of the private chest [question?]. There was a development, you cannot deny progress. Zuccoli also did all the elements, but completely differently. Zuccoli, up down, always dramatic. I loved it. Zuccoli was also a great artist, Lory was also an artist, but different. I took that up – Lory came, I took that up. Dubach was also there – she gave lessons but was not in the school – she was so different – then I went into that stream but beware that I did not bring that when going to Zuccoli. In this way, I got to know all these people, the original eurythmists, eah one has something, none had everything – that is not possible. Twelve people are a unity (Einheit). Soon it became clear, I loved everything they brought. Then I took this from the one, that from another – then the alchemy – but from all the different directions and streams. All I was confronted with, I loved it. I never stepped back – this is strange, I always embraced it. I took it home and practiced, not abstract, but *how* I do them [the different styles] is individual. Therefore, one cannot say – that is not eurythmy because they do it differently – they do it differently, but it must always be within eurythmy. Whether the laws are transformed (umgewandelt) or quite different laws –it may be super – but it is not eurythmy but something else – something other. Rudolf Steiner’s eurythmy can expand unendingly – expand, not create anew. Perceive (wahrnehmen) always perceive –here they do a job cleaning – O dear, there is something in the corners – all this you perceive immediately *through* [having done] eurythmy, you become more practical, not (according to Rudolf Steiner), it is so esoteric – no, you become practical.