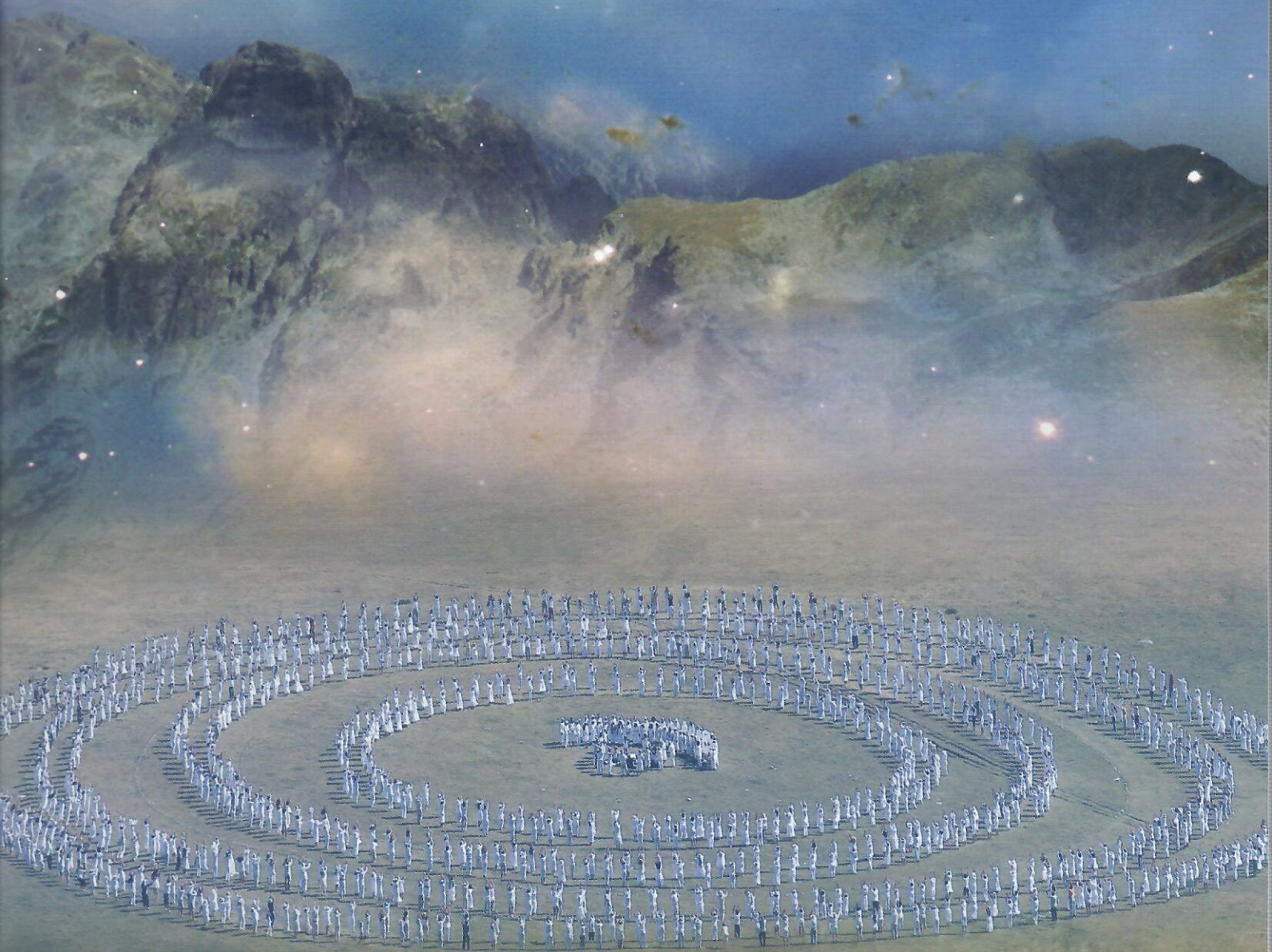


Beinsa Duno

# PANEURHYTHMY



Music • Ideas • Movements

BEINSA DUNO

P A N E U R H Y T H M Y

Music, Ideas, Movements

BYALO BRATSTVO PUBLISHERS

Sofia, 2015

Paneurhythmy textbook, copyright 1996, Library of Congress, Washington DC, USA  
First published in English in 1999 by Byalo Bratstvo Publishers, Sofia, Bulgaria  
Second edition in English in 2004 by Byalo Bratstvo Publishers, Sofia, Bulgaria

Compilation, translation, and presentation are by Ernestina Staleva and Antoaneta Krushevska.

The pictures of Yarmila Mentzlova and Maria Todorova illustrating the exercises are provided by the family Arlette and Jean-Louis Gobeau.

The pictures of Iglia Besson and Yavor Stoyanov demonstrating the movements, as well as other visual illustrations, are provided by Zhivko Stoilov.

Cover design: Zhivko Stoilov

Diagrams: Vsevolod Yatsevich

Compilation of songs: Ivan Dzhezhev and Ivo Bonev

Instrumental arrangements: Todor Pappazov

Interior book design: Zhivko Stoilov

Consultants: Svetla Baltova, Lyudmila Chervenкова, Georgi Petkov, Alexandar Stoychev, and Todor Papazov

Editor: Sananjaleen June Hughes

## A c k n o w l e d g m e n t s

This work is a collective effort to keep the living spirit of Beinsa Duno accessible to everyone. We would like to thank all disciples for preserving the teachings of Beinsa Duno for future generations.

Thanks to all other contributors for their help, support, and encouragement.

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Printed in Sofia, Bulgaria

**ISBN 978-954-744-282-5**

For more information about Beinsa Duno and available materials:

<http://www.beinsaduno.org>

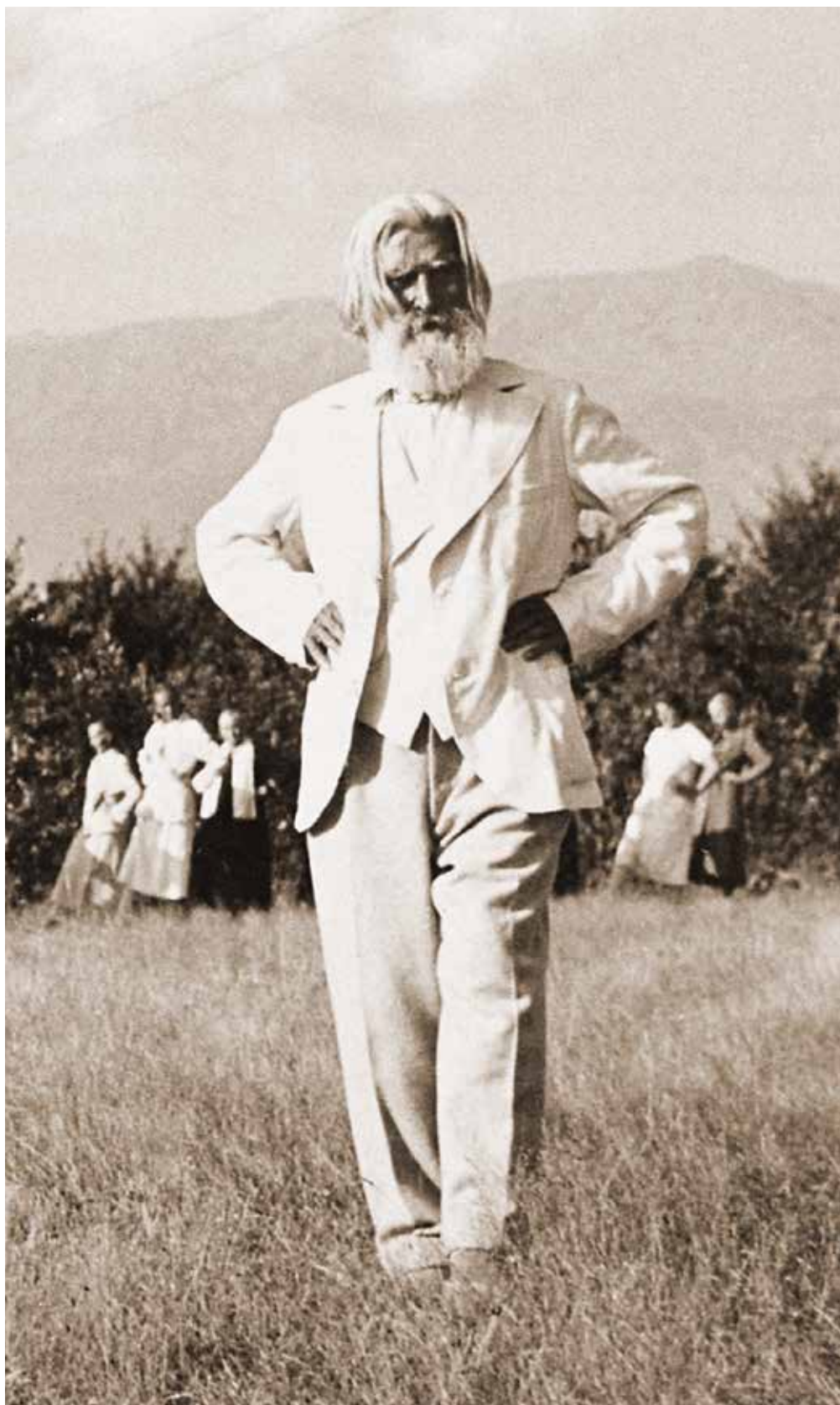
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**The Master Beinsá Dunó**  
Paneurhythmy at Izgrev

# THE MASTER BEINSA DUNO

*"I am beyond time and space.  
Only my body is with you.  
Have you seen me? Do you know me?  
My life manifests in a Higher Dimension."*

*Beinsa Duno*

**A**mid the doubts, despair, conflicts, and chaos of our times, the presence of a Great Soul brings Light, dispelling the darkness. The spiritual Teacher Beinsa Duno gave knowledge of the coming of a New Culture based upon three principles: Love that brings Life, Wisdom that brings Light, and Truth that brings Freedom.

Beinsa Duno with a secular name of Petar Konstantinov Danov<sup>1</sup> was born in the village of Nikolaevka in the Varna district of Bulgaria on July 11, 1864<sup>2</sup>, fourteen years before Bulgaria's liberation from the Ottoman Empire. Danov's father was active in the movement for national revival and spiritual freedom. He was an enlightened priest who was the first to read the Gospel in Bulgarian instead of Greek, as was the rule at that time.

Petar Danov obtained his secondary education in Bulgaria and his higher education in Theology and Medicine in the United States. He returned to his own country after an absence of seven years and engaged in systematic studies of the phrenology of Bulgarian people. It was to them that he presented the Divine Teaching of Love.

In 1900 the Master<sup>3</sup> summoned his first three disciples: Penyo Kirov, Todor Stoimenov, and Georgi Mirkovich, M.D., to a meeting in Varna in July. It was the First Gathering of the Brotherhood of Light, which he called: meeting of the Chain.

After moving to Sofia in 1906, he began delivering talks, sharing the Teaching. When Beinsa Duno gave these talks, he lived in one of the poor outlying quarters of Sofia. He had a basement for a dining room and a small room above it where he used to speak sitting at a simple table. The room was full when he spoke, and the window was open so that the people filling the front yard could hear him as well. They were there, listening even when it snowed. One woman who was in attendance stood enraptured in his words, and when the lecture was over, she could not lift her feet from the ground, for the heels of her shoes had frozen.

At that time, one of Beinsa Duno's devoted disciples described his outward appearance as follows: "A man of average stature, about fifty years of age, with slightly graying hair, gentle eyes, composed, quiet, and with a profound expression on his face. His calm was conveyed to me. He seemed to emanate some unearthly purity.

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1. The names of the Master are given according to the currently used European ISO 9 system for transliteration of the Cyrillic characters into Latin ones. You can see the same names given differently in other publications and references: Beinsa Douno—Peter Deunov/Dunow/Dunoff.

2. This is according to the Gregorian calendar for the 19<sup>th</sup> century (June 29 by the Julian calendar—Saint Peter's day).

3. The Bulgarian word for Master is Uchitel which means Teacher of Divine Wisdom.

He never called the Word he gave us his own. Since then I have seen, understood, and known what humility means!”

On March 29, 1914, the Master began to give regular Sunday lectures to the general public in Sofia. “Behold the Man!”—Beinsa Duno used this profound phrase from the Bible as an opening. These lectures were recorded in short-hand by his stenographer disciples and published in the series called *Sila i Zhivot* [Power and Life]. They present the fundamental principles of the Teaching he brought, marking the coming of a new cosmic cycle known as the Age of Aquarius. In the words of the Master: “The entire Solar System has entered a new sphere of Spirit. Until this time, Earth has been in a decline, but is now on the path of ascension.”

Eventually, his followers grew to include many thousands in Bulgaria and abroad. In 1927, a settlement called “Izgrev” [Sunrise] was established near Sofia (today a residential area of the city) as an intentional spiritual center. He settled permanently at Izgrev, where he talked on various subjects in a specially built hall. The Master established a school which, for the first time, offered an esoteric studies class for youth, a general esoteric class for adult disciples as well as Sunday morning lectures at 5:00 a.m. and 10:00 a.m., which were open to the public.

Music held a special place in the life of the community. The Master was a great musician and composer who created many spiritual songs and melodies that he would play for his followers on his violin. Playing musical instruments and singing was an integral part of the community’s daily activities. He also introduced the Paneurhythmy as a method for spiritual development and continued evolution of humankind. Paneurhythmy is a system of gentle meditative movements set to music and performed outdoors during the spring and summer months. The Master encouraged people to perform Paneurhythmy and to exercise in the mountains, where the cosmic forces may be received in their purest state.

The Master never failed to address the ordinary things in life. In his lectures, a special place was devoted to nutrition, the causes of disease, the function of marriage and parenthood, and the education of the coming generation. As he lived during the time of the First and Second World Wars, the Master would explain the causes of those events and offer methods for avoiding further destruction.

A total of 184 books containing his lectures and musical works were published between 1896 and 1948. His lectures and talks represent the work of half a century.

It is remarkable that these lectures, which were held so long ago, bear all the features of contemporary presentation. They begin in a simple and clear manner with a fundamental concept and then expand into large waves that touch and awaken one’s higher self.

In the Master’s words:

“From now on, we need to connect our minds and hearts with those of all people on Earth because salvation lies within our common prayers. There is a Supreme Consciousness which interconnects the consciousness of all people and, in this manner, creates an inner intimate connection among them. This Consciousness is a Candle in which all things are illuminated and manifest their true meaning—the meaning they inherently possess.”

The Master also said:

“There are souls in the world who want to grow and live with awakened, higher consciousness. It is for them that great Masters come down to Earth. They are also helped by all loving and enlightened Beings who are working in the world.”

The Master ended his earthly path on December 27, 1944, Sofia.



# INTRODUCTION

The paneurhythmy movements, introduced by the spiritual Master Beinsa Duno, are simple, gentle, and can be practiced by everyone regardless of age and belief system. These exercises work on all levels of our well-being by promoting health and joy, bringing us into contact with the vital forces of Nature—those energies that give balance and harmony.

This book contains the spoken Teachings of the Master Beinsa Duno on the inner meaning of the paneurhythmy movements and a detailed description of the entire three movement sequences of Paneurhythmy itself: the *28 Exercises*, the *Sun Rays*, and the *Pentagram*. The first part focuses on processing the earthly energies and takes approximately 45 minutes with recorded music. Timing is more flexible when there are live musicians. In the 2<sup>nd</sup> part (approximately 10 minutes) we become part of the Sun Rhythm; and the triumphantly glorious music of the 3<sup>rd</sup> part (approximately 10 minutes) brings awareness of being part of the Cosmos.

This edition has a documentary character and includes the description of the paneurhythmy exercises as presented by recognized authorities on them and reflects the tradition and generally accepted performance of the exercises in Bulgaria—the “living Paneurhythmy.”

General guidelines for each part are based on lectures and talks of the Master and books on Paneurhythmy. (1-8)<sup>4</sup>

The first part of Paneurhythmy is based on the description given by three sisters who were taught by the Master in person: Maria Todorova, Elena Andreeva, and Katya Griva—the last participating mostly as a consultant. Part of the team is also Yarmila Mentzlova who, as a ballet dancer and choreographer, played a significant role in presenting the exercises in the most suitable manner. This description of the 28 exercises prepared by these first teachers, known as the “Paneurhythmy of the sisters,” has existed for a long time only as a sheet copy reproduced and handed to people. (9) Their description was used in later publications. (8, 10)

The description of the second part of Paneurhythmy: the “Sun Rays”—is based on the only original known so far, published in 1942. (11) The impression that Vesela Nestorova has compiled this description was clarified by her that she is the author only of the lyrics to the music, but not of the rest of the book.

The third part—the “Pentagram” is based on the description of the movements in the book published in 1938. (12) Additional sources providing more detailed description of the movements, explanation on the meaning and symbols of the Pentagram are also used. (8, 13-20)

In places where the original descriptions are unclear or incomplete, additional explanations are included. These additions are minimal and are not in contradiction with the authentic description.

This English edition includes, for the first time, pictures of Yarmila Mentzlova and Maria Todorova demonstrating the exercises as described in the “Paneurhythmy of the sisters.” (21) The existence of these pictures was known and finally, thanks

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4. See the list of cited works in the Bibliography.

to the family Gobeau from France, recently became available. On the back of some pictures Yarmila Mentzlova herself made notes which are included with their corresponding pictures.

The publication of 1941, which includes both music and lyrics for the exercises, is used for the songs of the Paneurhythmy. (22) Exceptions are the exercises 18, 19, and 24 that are given in the original keys written for two violins. (12) According to professional musicians, who have been playing Paneurhythmy for many years, these three exercises have been always performed in these keys.

The original lyrics in Bulgarian are by Olga Slavcheva and Vesela Nestorova. The text of the songs *Think*, *Aum*, and *The Sun Is Rising* in Part I, and the *Idyll* in Part II are given by the Master: some of the words are in Bulgarian, and others are from an ancient sacred language.

The written description of the exercises cannot give a complete and clear idea of the movements. It is necessary to participate in the “living Paneurhythmy,” in other words, to join the groups performing these exercises all over the world.



## FORWARD

The Master Beinsa Duno began to introduce the first ideas of Paneurhythmy in 1922 in the form of songs and movements, which later became the foundation of these exercises. The process became more systematic in 1927 and after some interruption, continued in the early thirties. A description of these exercises was published in 1933 by an unknown author under the title *Nay-novite*



The Master performs Paneurhythmy at Izgrev.

*gimnasticheski muzikalni uprazhnenia* [The newest callisthenic musical exercises]. (23) In this publication some of the movements were given with variations, which were eventually discarded as new elements were added.

This brief historic review indicates that the Paneurhythmy as we know it today is not a ready made, fixed system, but a living collective work in progress guided directly by the Master Beinsa Duno. He was observing how every single detail was received, and how ready people were for the specific elements of the exercises. In this way, the exercises were tested in practice and modified for achieving the best possible effect. Beinsa Duno was transforming the exercises and creating the Paneurhythmy with the assistance of some of his disciples.

Milka Periklieva (1908-1976), a kindergarten teacher, after receiving permission from the Master, prepared a description of the first 28 exercises of the Paneurhythmy. She finished this work around 1936, unfortunately alone, without consulting anyone. Later, Boyan Boev (1883-1963) added a text on the Principles of the Paneurhythmy and the finalized book was published in 1938. (12) This addition often led to the incorrect assumption that the entire book was prepared by him. To correctly present the movements of the exercises was not an easy task, however. The lack of choreographic knowledge can explain why the descriptions were incomplete, often imprecise, and sometimes inaccurate. Nevertheless, the work of Milka Periklieva as a foundation for further publications is really valuable and highly appreciated.

Elena Andreeva (1899-1990), one of the three stenographers of the Master Beinsa Duno, shared in *Izgrevat na Byaloto Bratstvo pee i sviri, uchi i zhivee* [The “Sunrise” of the Brotherhood of Light sings and plays, studies and lives], v. 1:

“The Master gave the exercises gradually, one by one. The process was the following: Firstly we, namely 5-6 sisters, were learning the movements directly from the Master in the Izgrev hall. Afterward, our group taught these exercises to the others. At the end, we went to the clearing outside and put all the exercises together. Usually the Master was sitting on a chair or bench observing us. At times he would arise to demonstrate some movements and then observe us again. When the exercises





The Master performs Paneurhythmy at the summer camp in the Rila Mountains.

were arranged as a whole, the Paneurhythmy was organized by Boyan Boev under the guidance of the Master.

“Katya Griva (1902-1974) knew the exercises the best. She had learned them directly from the Master and then taught them to the rest of us. The Master was also showing the exercises to that group of 5-6 sisters and Katya was also one of them. There was great enthusiasm and zeal in learning and performing them. I was assigned to write the explanation of the exercises. (24:552/646)

“Obviously, the development of the Paneurhythmy passed through many stages. The most exciting time was when the Master himself was showing the individual exercises in the hall. There, in the hall, were Katya Griva and few other sisters learning the movements from him. The Master also used a different approach: when listening to the melody being played, the sisters had to make their own choice for the best corresponding movements. In this way the Master was encouraging them to be creative. After a few of their attempts, the Master would then show the exercise as it should be performed. The Master also used another similar approach: he showed the exercise, but not its completion and the sisters were to find the final pieces. After they had offered their versions of the last part of the exercise, the Master gave them the final correct movements and then the whole finished exercise was studied and written down.” (24:555/649)

There were many reasons why the Paneurhythmy was not performed in total harmony, especially after the departure of the Master Beinsa Duno in 1944; and many of the participants were making mistakes.

Maria Todorova (1898-1976), one of the sisters involved in the process of Paneurhythmy, reminiscences:

“Years passed. For us the Paneurhythmy was a celebration of the soul. The circles at Izgrev and in the Rila Mountains—we thought that this would last forever. One day the Master asked a sister to come and see him. Her name is Yarmila, Czech by birth. She had grown up in Sofia, Bulgaria, and was a ballet dancer and choreographer at that time. Yarmila went to the Master and he told her in the presence of a few other sisters, ‘Sister, you need to correct the paneurhythmy exercises.’ With this, the Master intended to say that she should describe them properly because they were not being performed entirely correctly. ‘But Master, I am not sure I can do that.’ ‘You can. We will send you helpers for that.’ These words of the Master remained deep in our minds and all those who were present remembered them. The Master departed from the Earth. Some time passed. Once while performing the paneurhythmy exercises an argument occurred. We stopped and looked at each other. We saw that some were making mistakes, but so were the others. We found that everyone was performing the Paneurhythmy according to what they felt was

correct. In fact, the brothers and sisters did not know them very well—they had not learned them properly. Many years had passed since the time when each exercise had been learned separately and in the presence of the Master. Later on, newcomers were joining the circle and were repeating the movements of those in front of them. And that was how the differences came to be. Then we remembered the task assigned by the Master to Yarmila. Also in 1938, a book ‘Paneurhythmy’ was published. But the exercises given in it were not correctly and clearly described for beginners. It was confusing even to us. At that time we did not want to hurt the compiler, Boyan Boev. But now, after the Master’s departure, it was necessary to do something in order to perform the Paneurhythmy in a uniform way. The goal of Paneurhythmy is harmony in thoughts, feelings, and actions, is not it? Then I (Maria Todorova) invited Elena Andreeva and Yarmila Mentzlova, and we decided to start fulfilling the assignment of the Master. Yarmila as a ballet dancer knew how to describe movements precisely and in detail. However, we discovered that she did not know the exercises very well. Then we, Maria Todorova and Elena Andreeva, began to show them to Yarmila. We included also a young sister, Magdalena Ivanova Petrova, to serve as a model demonstrating the exercises. She performed them and we watched, making comments on each exercise—how it should be performed and how to properly describe it. In such manner we worked for a few months and finished this very important work for Paneurhythmy. Then we prepared a Protocol signed by Maria Todorova, Elena Andreeva, and Yarmila Mentzlova. Each one of us received a copy of the text with a description of the exercises. The photographer, Vasko Iskrenov took photos of the performance of each exercise, which I did with Yarmila. With each exercise we posed in a position characteristic for that movement and in such way the photographer took photos of about 80 poses. Afterward he prepared the numbered pictures. A new detailed text with descriptions and explanations of each exercise was prepared to help with the process of learning Paneurhythmy. Thanks to the pictures and the detailed description, we were sure that the problems related to Paneurhythmy would be solved. We were relieved that we three had finished the assignment left by the Master as it should be.” (24:213-214/246-247)

Katya Griva also participated as a consultant in the description of the 28 paneurhythmy exercises given by the three sisters, as did some other sisters. Katya Griva’s participation in the “Paneurhythmy of the sisters” was very valuable.

Another clarification on this subject is that the basic text of the “Paneurhythmy of the sisters” was created in the period 1946-1947. Afterward, the authors made some small additions and clarifications to the descriptions of the exercises in the years 1954-1955 which led to the existence of two texts of the “Paneurhythmy of the sisters.” (9)

Maria Todorova also shared:

“In 1934 the Master called and asked the poetess, Olga Slavcheva (1894-1967), ‘Sister, would you write the lyrics for our exercises?’ Olga was not sure whether she could get the lyrics in synchrony with the melodies without losing the rhythm. The Master smiled and said, ‘We will help you. We will send you a Being [Asavita] to inspire you in writing the lyrics and to give you the words for each exercise.’” (24:210/243)

In 1935 Olga Slavcheva, under the pen name of Asineta, published a small book “Paneurhythmy” presenting the lyrics of the exercises introduced so far, including the Pentagram and three others of the Master’s songs. (25)

Regarding the 2<sup>nd</sup> part of the Paneurhythmy, Elena Andreeva shared in her reminiscences (24:554/648):



Paneurhythmy at Izgrev: the “Sun Rays”

“The ‘Sun Rays’ were given in 1942. When all gathered after work at Izgrev in the clearing outside, a huge electric lamp was lit and the exercises were given one after the other. At the end they were assembled, their description was written down, and together with the music given by the Master Beinsa Duno, and the lyrics written by Vesela Nestorova<sup>5</sup>, a separate book *Slanchev lachi—muzika, dvizheniya i govor ot Uchitelya* [The Sun

Rays. Music, movements, and words by the Master] was published in 1942. (11)

Elena Andreeva continued:

“There are pictures preserved of how we were learning the Paneurhythmy. While dancing, we were moving in a circle and the Master was sitting in a chair. Other pictures show how the Master was demonstrating the movements and we were moving behind him, repeating the movements. Sometimes the Master demonstrated the exercise to someone, who then passed it on to us; so, we performed and the Master observed. He did not correct us personally, but let us correct ourselves. His approach was very delicate and gentle. The whole Paneurhythmy was finished and put together in 1942.” (24:554/648)

Maria Todorova also shared some profound words of the Master:

“The Celestial Paneurhythmy has not been given to us yet. It is performed Above, in the Invisible World. It serves as an ideal for the human soul and spirit. Through it, the human soul and spirit can come in communion and harmony with the World beyond. It will be brought to Earth when the new humankind comes. The new human being will have a different body—a spiritual one. With the present physical bodies you cannot withstand the vibrations of the Celestial Paneurhythmy. The Paneurhythmy as we perform it is a Paneurhythmy of the human soul and spirit that have descended to Earth. And the other, the Celestial Paneurhythmy, is for the human spirit and soul Above abiding in the Invisible World, and searching for communion with God. We are searching for communion with God with our Paneurhythmy and the inhabitants of the Invisible World are searching for communion with God with their Paneurhythmy. When humankind unites, when the human being becomes an awakened soul and a living creative spirit, then the Celestial Paneurhythmy will be introduced onto the Earth. However, many years and centuries, in fact thousands of summers will pass until then. (24:210/242)

5. Vesela Nestorova (1908-2002) recalled in her recorded interviews that the Master gave her the first two stanza of the “Sun Rays”: *Zora se e chudna zazorila, tya zhivota nov e proyavila*, which inspired her to accomplish his assignment for writing the lyrics to the music. The words of the Master published in *Acordirane na choveshkata dusha* [Harmonizing the human soul], v. 2 (1:62) pointed out that the “Idyll” *Ti si me Mamo chovek krasiv rodila...* were given by him.



In spite of the difficulties faced by the followers of Beinsa Duno in the years following his departure, the Teaching was kept alive. The Paneurhythmy and the Word he spoke were passed on not only in Bulgaria, but also in other countries thanks to the disciples Mihail Ivanov (Omraam Mikhael Aivanhov) (1900-1986) and Yarmila Mentzlova (1907-1983) in France; Anina Bertoli (1912-1989) in France and Italy; Jorge Kurteff (1916-2003) in Argentina; Veselin Dimitrov (1928-2008) in Macedonia; Viola Bowman (1911-2002) and Ernestina (Erna) Staleva (1914-2005) in the United States. The latter became my teacher when I came to the same area in Massachusetts where she lived. Erna had received a text copy of the “Paneurhythmy of the sisters” from Elena Andreeva with whom she had a close relationship and long years of correspondence. Based on this text, Erna prepared in 1993 a handout book in English describing the first 28 exercises (copyrighted later in the Library of Congress, USA). (26) I had the opportunity to dance also with Viola Bowman and Vesela Nestorova when Vesela visited the USA in 1992 and stayed at Erna’s home. These three performed the exercises as they remembered them from the time with the Master at Izgrev and similarly to the generally established practice in Bulgaria today. In 1983 Viola Bowman and Erna Staleva recorded a film where they demonstrated the 28 paneurhythmy exercises. In this film and also with her groups, Viola Bowman performed some of the movements differently to how she had presented them in her book on Paneurhythmy. (27) When I asked her about these discrepancies, she replied that as she had a great respect toward Boyan Boev and accepted him as the sole author of the 1938 publication on Paneurhythmy, she had just translated the descriptions from that book into English. Later, in a letter published in volume 8 of *“Izgrevat” na Byaloto Bratstvo pee i sviri, uchi i zhivee* she pointed out, “The First Day of Spring is one whole cycle and as such it is important to start it with the right foot. However, by following the music some movements start with the left foot, which is also correct.” (28:528) While working with Erna on the translation of the Master’s words, I was also involved in the preparation of a book about Paneurhythmy which included all three parts. The first 28 exercises in the book were based on the “Paneurhythmy of the sisters” and Erna’s reminiscences. In the process of comparing various sources I asked Erna, who was a close friend of Yarmila Mentzlova, why there were some differences between the “Paneurhythmy of the sisters” and the book she (Yarmila) published in 1984 in France. (29) Erna told me that before the publication of this book Yarmila persistently invited her to come to France and help with the description of the exercises; she felt she needed support in that task. As Yarmila wrote in her letter from Veynes, France, on March 29, 1979, “We renew our invitation and are waiting for you with joy. When will you come? Come as soon as possible. Please, answer me soon.” And in her letter from June 28, 1979 she continued to insist, “You know that a person alone cannot do a lot for the Master. But if we are a team, we can ‘move a mountain’... And do not apologize to me if you are not coming, but to the Master... Do not postpone the Divine; do not miss this important occasion for coming together this summer...I wish that your coming this summer will be arranged, it is very important.” Unfortunately, Erna was not able to go and felt much remorse about that. Later Yarmila was influenced by other people visiting France to change some of the paneurhythmy descriptions in this assignment given to her by the Master. This is not an unusual happening as Erna and I faced something similar in 1999, when we prepared to publish our book on Paneurhythmy in Bulgaria. (30) For this to happen, we were requested to change the position of the arms and feet in the text of the exercise “The Sun Is Rising” at

“Zun Mezun.” Erna was not happy about this as she remembered it differently. Yet, in order to preserve the harmony and allow the book to be published, she yielded in the end for sake of the book itself. Unfortunately, this resulted in a discrepancy between the changed descriptions of the movements and the corresponding drawings of the figures, which were from the “Paneurhythmy of the sisters.” However, Erna continued to perform and teach “Zun Mezun” as before. Fortunately, years later, thanks to some additional sources that became available and consulting disciples from the time of the Master, this particular change was corrected and the movement was restored to its original description, reflected in the 2004 edition of our book on Paneurhythmy.

All this shows that many factors have contributed to the existence of certain differences in the description and performance of some of the paneurhythmy movements. This in turn, led to discussions and publications on the various possible ways of performing the paneurhythmy movements. The existing differences appeared contradictory in nature and caused at times discord within and among the groups performing one or another variation. However, we need to remember that Paneurhythmy is a Language of Love and harmony. If we can speak this Language, the details are not so important.

I realized that profound truth when at some point circumstances forced me to leave Massachusetts and move to other places. I joined groups where I observed some small differences in the physical performance of the exercises, but I learned to be a part of the whole and to synchronize my movements with the other participants. Therefore, when I am invited to teach Paneurhythmy, my instructions follow the Living circle in the Rila Mountains in Bulgaria, especially on the Festive Days (August 19-21). I also point out that although there may be some variations in the movements in other groups, the most important thing is the harmony and unity of the group.

In the United States the first 28 exercises of Paneurhythmy are performed the most, and mainly on the weekends. We even encourage people to do the exercises alone, by themselves (they might invite an invisible partner to dance with them), in order to experience their positive effect on a daily basis. People can also do only the first 10 or 12 exercises finishing with “The Blessing.” This is especially advisable when a person is learning Paneurhythmy alone: to add new exercises after the previous ones have become familiar, until the whole set is learnt. It does not matter how many exercises are performed from the Part I, the 28 exercises, but one should always finish with “The Blessing.” However, if the “Square” is danced, it is advisable not to stop there, but to continue with the next three exercises: “Beauty,” “Agility,” and “Overcoming,” as they process the forces created by the “Square” and utilize the energies released after its performance.

Often at Paneurhythmy workshops, for the exercises from the Part I that do not require interaction between the partners, the instructor shows these movements in a single circle. Sometimes small groups perform also in a similar manner in order to form a circle.

As the Master Beinsa Duno said, “I will tell you where your mistake lies: you have placed the exercise upon your back in order to carry it. No. You need to ascend to the exercise instead, and it will teach you. Let it carry you! It knows how to turn your arms, how to lift them. Board the train, and do not tell it how to move its wheels. Which means: let the music move you, let the music guide your dance. These

movements of Paneurhythmy, which are given to you now, are connected to the present epoch of humankind. They are taken from Nature herself and exist within Nature as a united whole. Paneurhythmy exercises are flowing and gentle—not complicated, but meaningful movements producing excellent results. Through these movements of inner concentration and awareness, one makes contact with Nature. Paneurhythmy is not just movements, but a conscious,



Paneurhythmy circle

mindful connection with the intelligent forces of Nature. Every force acting in Nature: light, thought, and others do not flow regularly—some of them flow in stronger waves, then there is a short break, and after that, again strong waves appear; so, there is a periodicity. Cosmic Rhythm exists throughout Nature, and through such beneficial rhythmic exercises we come into contact with the Cosmic Life. The more Cosmic Rhythm the music and movements possess, the more they connect us with Cosmic Life and the more powerful an impact they have upon us.” (1:54-55)

I came across a story giving us the right approach to the differences existing in the paneurhythmy movements. In this story, a Teacher from the School of Light was walking with one of his students and they met a teacher from the school of darkness. The latter raised his hand and greeted them with the words, “There is no God.” The Teacher from the School of the Light also raised his hand and replied, “There is no God.” Then they continued peacefully on their ways. The student was puzzled and asked his Teacher, “Master, all these years you have been teaching us about God, and now you said that there was no God?” The Teacher replied, “God is Harmony!”

We will conclude with the words of the Master Beinsa Duno:

“The Advanced Beings from Above also perform Paneurhythmy; they make similar movements, so, if our movements are in accordance with theirs, we will connect with them and receive their blessing. In order to make this connection, it is not only necessary that our paneurhythmy movements be correct and rhythmic, but that harmony exists between the mind, heart, and will of the performer. The performer should possess Love, Purity, and an enlightened state of the spirit.

“The way in which Paneurhythmy exists Above cannot be done here on Earth because humankind is not yet ready for it. We are given as much as is possible for us in its most accessible form.” (31:94)

May we embrace the true, profound essence of these exercises and unite in the living harmonious Circle of Paneurhythmy!

Antoaneta Krushevskia





## BACKGROUND TO PANEURHYTHMY<sup>6</sup>

**E**ven in the midst of a busy daily life we should recognize certain indications for the future development of humankind. One needs to possess keen awareness in order to distinguish the characteristics of the driving forces of the epoch among all the diversity around. These indications are only signs, but from them the clear-sighted person can determine the essential processes underlying modern society and foresee the coming future. Such an indication is Paneurhythmy<sup>7</sup>.

Before discussing the background to Paneurhythmy, an explanation of its linguistic origin would be useful. Etymologically, “Paneurhythmy” is derived from three roots:

*Pan*—meaning cosmic, universal, whole, all-inclusive.

*Eu*—meaning true, supreme, the Source of everything, the essence, the real and substantial in the world.

*Rhythmy*—meaning periodicity, proper regularity of movement and of every other external aspect of life.

The prefix “pan” implies an expression of rhythm which is innate to Nature and is present in all of Nature underlying the total Creation. According to this etymological analysis, Paneurhythmy can be translated as Supreme Cosmic Rhythm.

Explanations on the principles and laws of Paneurhythmy are given below. Paneurhythmy is a harmonious creative manifestation of the Divine Origin of the entire Creation.

The living circle of Paneurhythmy is usually formed in the beautiful sacred hour of sunrise, when all of Nature is filled with joy and anticipation. Early in the morning, amid blossoming flowers and trees, the paneurhythmy movements begin. Who are the people forming the living circle of Paneurhythmy? They are those who strive to enter a world of beauty, poetry and music, freedom, and creativity.

The following seven principles underlie Paneurhythmy:

### **1. The Principle of Universal Intelligence [Razumnost]<sup>8</sup>**

It states that our Universe is consciousness-based and everything in it is infused with Reason and Wisdom.

### **2. The Principle of Correspondence**

This principle determines the existence of correspondence or analogy among all things. In the hermetic philosophy there is a saying, “As above, so below. As within, so without.” For instance, there are certain relationships between ideas, tones, forms, movements, colors, and numbers. A correspondence exists among the chemical elements and colors. We find phenomena corresponding to birth and death in various spheres of life. Other examples are: the ebb and flow of ocean tides, ebb and flow of

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6. As given by the Master.

7. Not to be confused with Rudolf Steiner’s Eurhythmy.

8. *Razumnost*, *razum*, *razumen* is used by the Master to denote various meanings: Supreme Intelligence, Mind, Consciousness, Pure Reason, Awareness, Wisdom, Love, Divine, angelic, rational, sentient, elevated, advanced, noetic, mindful, profound, and more. Therefore, this word has been translated in different ways according to the context.

energy with the change of seasons, ebb and flow of the inner human life, and more.

### **3. The Principle of Vibration or Movement**

Everything moves; everything vibrates. Nothing is absolutely still. Scientific facts confirm this. The vibrations of matter, energy, mind, even the vibrations of spirit differ in frequency. They increase in frequency from matter to spirit. There is a multitude of types and levels of vibrations according to their frequencies.

Natural phenomena can be investigated from a vibration perspective as well as by other methods. For instance, one can study the vibration of light, sound, electricity, magnetism, the vibration of matter in its different states, in various organisms, and so on.

### **4. The Principle of Polarity or Duality**

Everything in Nature is dual and polarized. Duality is a basic Universal Law. For instance, masculine and feminine principles exist within Nature as well as positive and negative electricity. The Earth, the human body, plants, eggs, crystals, magnets, and others, all have two poles—they are polarized.

### **5. The Principle of Rhythm and Cycles**

Another Universal Law in Nature is rhythm or periodicity. Everything in Nature is rhythmic. For instance, there is a rhythm in the vibration of light, in the change of seasons, in the cycles of day and night, life and death, in the ebbs and flows of tides. There is also a rhythm in the movements of the planet Earth: the terrestrial axis makes fine little vibrations which form a whole circle around the poles for approximately twenty five thousand years. In addition, there are rhythm and periodicity in the movements of comets, in human life, in the historical process, and others.

### **6. The Principle of Cause and Effect**

Everything in the world happens for a reason and has its rational cause. Sometimes we think that the cause is meaningless, but there is always a Higher Reason behind it.

### **7. The Principle of Unity or Connectedness**

All things in Nature are similar and related to each other on the basis of unity. For instance, although the chemical elements seem to be very different, they are all based upon electrons and condensed ether. In fact, all elements are only various combinations of the same electrons. The relationship is more obvious with things in close connection to one another, but with those which are further apart, the connection lies much deeper.

From the second principle, the “principle of correspondence,” it follows that there is an interrelation between tone and movement. From this perspective, is the tone not a specific motion? The deep insight to this relationship is innate in every human being. If one follows the natural flow, one will find intuitively the proper combination of words and tones in music with physical movements. Whoever has a developed sense of rhythm and tone will unconsciously move their arms or legs while listening to music. Some children with a developed sense of rhythm, tone, and grace will even begin to make movements in harmony with the words and music when listening to songs. They may be very little—three to four year olds—but intuitively they feel the connection between music and movement. In such cases the Universal Principles and Laws of Creation manifest themselves through the children.

If we try to associate any song with movements, we will experience the enormous impact of this transformation in which the words and tones become more



vivid and obtain a new life. They begin to express a deeper unrevealed meaning, a new and unexpected content. Thus we begin to recognize the hidden potential of lyrics and music and we will begin to change and transform under their power. When combined, words, tones, and movements have a miraculous effect on the human body, on the human thoughts, feelings, and will. They can touch deeply one's core essence and activate one's inner resources—both

physical and spiritual. In such a moment, one begins to better understand oneself, as well as other people and the world around. Every form in Nature—a star or a stone, grass, flower, insect, human being—everything begins to speak to that person revealing its hidden profound meaning.

The movements of Paneurhythmy are taken from Nature. Only natural movements are really powerful, full of energy and rejuvenation. The Laws for the paneurhythmy exercises are inscribed in the Cosmos. These exercises are based on the deep knowledge of forces behind the human organism and all Creation.

In addition, the combination of the paneurhythmy movements with music, lyrics, and ideas is not coincidental, but based upon the second principle of being—the principle of correspondence. In these movements there is a strict, law-governed relationship between the ideas and music. Paneurhythmy is based upon the Law of Correspondence between ideas, lyrics, musical tones, and movements. In fact, only when movements correspond exactly to the words of the lyrics and musical tones, we can experience their rejuvenating effect.

There is Paneurhythmy everywhere in Nature. The Earth is orbiting the Sun at speed of 29 km/sec. The entire Solar System moves toward certain constellations. The Earth and other planets, the Sun and other celestial bodies move according to the paneurhythmy Laws. The Earth has more than ten different movements. If we imagine them to be combined together, the result will be a beautiful form of motion. This is reflected by the life on Earth and it is manifested in all forms and processes around us. For instance, in the upward spiraling of plant shoots, one can see a reflection of the spiral cosmic path of Earth. There is harmony and rhythm in the entire of Creation. The whole Cosmos is permeated by music and motion creating a unified oneness. This is what Paneurhythmy presents. During the motions of the celestial bodies, the harmony of spheres takes place—that music which is permeating the entire Universe.

The light also represents Paneurhythmy because it contains motion, rhythm, and music. It is proven in physics that the light from the Sun pulsates, in other words, it possesses a rhythm similar to that of the human heart. As the heart sends



Paneurhythmy in the Rila Mountains, Bulgaria



at regular intervals blood through the whole body, so the light from the Sun is sent periodically in smaller or greater quantity. The motion of the etheric light-waves is Paneurhythm. The red, orange, yellow, and other rays of the solar light have their specific motions and own music which, when combined, create that great harmony permeating the whole Universe.

The mechanical study of this phenomenon has not yet included data on Paneurhythm. It possesses only facts which cannot be used in such a way as to substantiate Paneurhythm. For instance, the mechanical method does not understand why the body should move with a certain song, and which movement corresponds to which tone, word, and idea. A more profound Science with a different approach studies the Laws of this correspondence.

In the exercises of Paneurhythm, the arms, legs, and other parts as well, the body as a whole, take part in the movements and postures which correspond to the words and tones. In Paneurhythm, all geometric lines—straight, curved, wave-like, and mixed—are put into motion. The movements are of different character: strong, soft, and bright. In the soft movements, the curved lines are predominant; in the strong movements—the straight lines; and in the bright movements, the lines are a combination of both. There are also movements of electricity and magnetism, of cold and warm currents.

There exist three general types of movements: mechanical, organic, and psychic. Mechanical or automatic movements are not conscious, organic movements are semi-conscious, and psychic movements are fully conscious and mindful. From another point of view, mechanical movements are those in which the mindfulness acts outwardly, not inwardly. Organic movements are those in which the inner self participates, but it is not yet a clear conscious thought. Conscious, mindful movements are those that are connected to a specific thought.

There are no superfluous movements in Paneurhythm; in other words, movements that are not conscious, mindful, or have a positive effect. Its exercises are most economical in motion, but also most efficient because they give the best results. In Paneurhythm, every line of movement strictly corresponds to certain forces in the human organism and consciousness, awakening them for creativity and action. In this way, Paneurhythm brings to life both physical and spiritual forces in the human being. Paneurhythm is a science that regulates the physical, spiritual, and mental processes in us—a science of harmonious movements and their accord with human thoughts and emotions.

Performing Paneurhythm, one needs to think, feel, and move at the same time. If one's thoughts and emotions are not present and do not participate accordingly in the appropriate movements, then the movements become mechanical only and do not exercise that powerful, revitalizing, and rejuvenating effect on the human body, mind, heart, soul, and spirit.

The following basic cosmic Law is true here: the Law of Rhythm. It says that there exists one rhythm of the Whole, one pulse of Life in the cosmic organism. The human being is a part of that Whole. It is like a cog—like a small wheel—in the great edifice of the Whole. The rhythm, the pulse of the Whole, is transmitting and flowing through all parts. For instance, the heartbeat is not arbitrary, but is connected with the solar rhythm—there is a correlation between the heart and the solar rhythm. When we are in harmony with the Whole, then everything in our body

functions smoothly because the cosmic rhythm and the cosmic pulse of life flows through our heart, our blood circulation and breathing—it takes part in the functions of all organs—and so they work properly. As a result, a person is healthy and fit to act and create on the great stage of life. Thus the rhythm and pulse of Nature are transmitted to everyone in a way similar to the transmission of the movements of a very complicated mechanism to every small cog or wheel which is a part of it.

You may ask, “When is one in harmony with the Whole and in alignment with the cosmic organism, so as to follow its rhythm and pulse?” It is when someone is good-hearted, just, and mindful—when someone is a channel of Love—because Wisdom and Love are the Universal Principles reigning in Nature. They are wellsprings from which all other creative forces flow. Everything in Nature is Love and Wisdom! When we are in harmony with the Whole, the Universal Rhythm—the lines of the cosmic Paneurhythmy—flow within and manifest through us.

From this explanation the following Law of Paneurhythmy becomes evident: the paneurhythmy movements can be performed with grace and beauty only when the individual is thinking and acting properly.

Paneurhythmy energizes us; it organizes and harmonizes our inner forces, coordinating and directing them toward a life of conscious awareness. Therefore, it can be said that Paneurhythmy is a method for self-improvement and education of all intelligent beings. Paneurhythmy is the Sublime Law to be applied for the self-improvement and education of both: individuals and society.

In the ancient esoteric schools, the songs were accompanied by movements. It was known there that the combined use of words, musical tones, and physical movements could activate powerful inner forces. The chanting of certain sacred devotional affirmations has been accompanied by songs and special movements, which had an enormous effect on the performer as well. In the ancient esoteric schools, Paneurhythmy was used as a method for the spiritual growth of all disciples. They learned by doing rhythmic movements corresponding to specific ideas and combined with chanting.

The esoteric schools exist not only on Earth, but also on other planets. All inhabitants on the planets and the Sun perform Paneurhythmy. Nature is not a dead mechanism. There is life everywhere in it. Intelligent and highly evolved Beings inhabit the entire Cosmos.

Regardless of whether we are cognizant of it or not, a vast world of Beings with Infinite Intelligence exists around us. We are surrounded by their thoughts, activities, and life. And we need to become aware of this. Some of them have finished their evolution long ago; some are finishing it now. Humankind traces the bright path of enlightenment that was mapped out and traveled by them. In other words, human beings follow them on the beautiful path of advancement and enlightenment. Now is humankind’s turn to go on the great ladder of evolution. These Enlightened Beings are workers and assistants in the great laboratory of Nature. They present the intelligent forces acting in the universal realms with great harmony that is beyond words and with sublime beauty, extraordinary order, precision, and wisdom. We need to connect with their World so that they could transmit their ideas and impulses, their power and light to us. Whenever we attain inspiration, enlightenment, illumination, and flashes of great ideas, in fact we receive gifts from their World. In such moments we accept some of their elevated thoughts and ideas.

It is especially through Paneurhythmy that we begin to open ourselves for all

these gifts. We know that only when the antenna of the receiver is attuned to the transmitter, the radio station receives the expressed ideas or music sent through the ether. Through the harmonious performance of Paneurhythmy, we become capable of receiving the thoughts of these Advanced Beings and we come into contact with the Infinite Intelligence. Radio is a device and also an opportunity for international exchange. In the same way, Paneurhythmy is an opportunity for receiving the thoughts of these souls of genius.

Paneurhythmy affects us in the following ways:

1. It connects human beings with the Beings of Infinite Intelligence.
2. It awakens our innate creative forces, abilities, and gifts. We need to know that human nature is endowed with great potentials and capabilities, which are still budding toward their awakening and blossoming. Human beings have not yet manifested their core essence.

It is believed that humans are the highest manifestation of life on Earth. Stones are the lowest manifestation. Plant and animal kingdoms represent the intermediate stages. Nature evolves gradually toward its higher manifestation.

The Great Universal Intelligence, the Divine, acts on Earth in all kingdoms of Nature, but from the outside. The Cosmic Oneness operates here inwardly only in the human being. The good in humankind is a manifestation of the Divine. When we think rightly and perform good deeds, we manifest the Divine Source through oneself. We should not separate from this Divine Source. It manifests itself through us, human beings, whether we believe it or not. Paneurhythmy awakens the Divine Essence in the human beings.

3. The ideas, music, and movements of Paneurhythmy permeate the entire human organism; and in this way, we become receptive for the rejuvenating cosmic forces.

The Paneurhythmy exercises resonate in Nature and she replies to them. Her reply is represented by the uplifting and the light in the human mind, heart, and will; by the joy and elevation that flow through the human being. Through Paneurhythmy, one begins to communicate with the creative forces of Nature and speak her language. These movements are an introduction into the world in which all forces, capabilities, and opportunities of Nature are at our disposal. Paneurhythmy serves as a genuine, concrete, and—at the same time—beautiful method for the physical renewal and improving of the human thoughts, feelings, and power to act.

The paneurhythmy movements call forth insights about the Universal Rhythm and the eternal music permeating every creative process in Nature.

As with everything else, personal experience is the final criterion. With practice, we come to understand that every paneurhythmy movement awakens new inner resources and that we begin to feel rejuvenated. These movements infuse us with their harmony, rhythm, music, and sublime ideas. This makes us healthy, with strong, slender, and beautiful body. Paneurhythmy brings beauty not only to the human body, but also to one's external movements and internal life: one's thoughts, feelings, and actions.

Paneurhythmy is an external, physical expression of that which is Sublime, Eternal—the great Reality. It connects us with this Divine Reality.

It was mentioned before that in the ancient esoteric schools Paneurhythmy was used as a method for self-improvement. Yet, we need to consider that humankind at that time was in a period of involution; in other words: a period of decline from the world of spirit toward the world of matter. Today, humankind is in its evolutionary period of development which leads to ascension of consciousness. During the involutionary—descending period, humankind moved from the center to the periph-



Paneurhythmy at the I.D.E.A.L. Society, in Jaffray, British Columbia, Canada

ery; and in the evolutionary period—it is moving in the opposite direction. During involution, people ploughed and sowed; during evolution, they harvest the fruits.

History is nothing else, but a manifestation of the human spirit. Human cultures change with the periods of humankind's development. For instance, the architecture of every epoch is a manifestation of the creative forces which are at work at that time. For example, there is a big difference between the architecture of the past and now. The same is true for poetry and all other aspects of the human culture. The same refers to the Paneurhythmy too. In the past, it has been involutionary. Therefore, the rhythmic exercises in the ancient esoteric schools are not suitable for the uplifting of humankind of today.

The Paneurhythmy of today is evolutionary; it has a totally different character and effect. It corresponds to the modern epoch of humankind's development. It is connected to the new creative forces which awaken in the human being.

This new epoch that is coming represents the “cosmic spring.” The Earth along with the entire Solar System is going now into a new cosmic era that will bring favorable conditions for awakening the beautiful innate to the human nature. We need to know that all Cosmos is alive, and permeated by universal forces. And the cosmic space through which our Solar System is moving is important and significant. A New Culture of Light is emerging. Symbolically we may say that ice and snow are melting, flowers are blooming and the migratory birds are returning to bring new elements into our lives.

Because we are at the dawn of the new, sixth generation—one of Love<sup>9</sup>, a new foundation for Paneurhythmy has been laid.

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9. The Master explained that so far there have been five stages in human civilization. According to him, at the next stage, the new—sixth generation, which he called also the people of Love, will emerge from all nations.



Paneurhythmy is a current expression of the New Culture that is coming. The ideas of the new humankind are expressed in the music and movements of Paneurhythmy. And when one performs these exercises, the ideas and creative forces for the New Culture are sent out into the world. The participants in the living circle of Paneurhythmy awaken these new creative forces within themselves. Furthermore, they become a transmission center, sending these forces and ideas out into the world where they reach and find a response in every soul. Through these movements, the living circle of Paneurhythmy sends to the world a beautiful and heartfelt appeal for renewal, uplifting, and progress. Through Paneurhythmy one can create and develop new spiritual values to apply in life.

The new humankind that is coming will be a manifestation of Paneurhythmy. The humankind of today has a material and objective knowledge, as it was studying Nature from outside, in other words, in an intellectual external way. The new, sixth generation is one of Love. Number six is related to Love. The forces and ideas of Paneurhythmy will become reality with the new humankind. Paneurhythmy prepares the path for its emergence.

Paneurhythmy has a higher form too, which will be given in the future development of humankind.

Paneurhythmy brings the new which should be introduced into the human culture. It should play an important educational and instructive role in schools. Through it, students will become physically strengthened. At the same time they will be inspired to have a meaningful life, full of creativity and noble ideas. All ideas of Paneurhythmy will come alive through the new generation. The noble pure seeds in their souls will sprout from their dormant state and grow. The introduction of Paneurhythmy at schools and communities of adults will give an enormous impulse for infusing our modern society with new cultural principles. It will give a new impulse; it will bring new possibilities and horizons for the young generation of students as well as for the older generations. This will be an important step toward recognition of the new which is now awakening in life like a beautiful dawn of the souls. The gymnastic exercises and choreography of today are a push forward, preparing the path for Paneurhythmy.

Of course, Paneurhythmy cannot be learned only by reading books on the subject. For its study, special schools with a series of lectures and seminars are needed. In these seminars, which are to be offered in every city, town, and village, Paneurhythmy should be explained scientifically. Its basic principles and laws need to be studied; and at the same time, practiced. The offering of such seminars for children and adults at schools and in adult communities is now a necessity so as to infuse the present-day culture with new vital impulses. Such seminars are required because Paneurhythmy should be performed with an awakened consciousness in order to produce its powerful impact on people. Paneurhythmy should be a sacred activity in which the participants are vividly aware of, and deeply feel contained in every movement as well as the effects of it and the forces it awakes.

The performance of Paneurhythmy should awaken a sacred feeling in the participants. The consciousness of the participants needs to be completely focused so that the living circle of Paneurhythmy may act as a receiver and transmitter of the great cosmic forces. Through the movements and rhythm of the music, the participants come into contact with the sacred, crystal-pure, powerful sources of Nature that are creating and constructing the coming bright future.

The lyrics of the paneurhythmy songs are simple and easily understood. The paneurhythmy movements have a much deeper verbal expression which will be given in the future.

In this epoch, there are ascending and descending forces that are in action. The ascending forces are like a newly born that is still weak and powerless, but the future belongs to it. In the epoch in which we live, we need to discern the ascending forces at present and perceive what is helpful for their manifestation in life.

Paneurhythmy is in harmony with the ascending forces in human beings and in all living beings. These forces are implanted in the core of life. Paneurhythmy awakens these forces and puts them in action toward manifestation. What are the ascending forces? They are detailed as follows:

### **1. Goodness**

This is the solid foundation upon which every intelligent life is laid. Whatever is created upon the foundation of goodness is indestructible. Whatever is destroyable is not good. Goodness links human beings to the ever-lasting source of creative forces. The strength of goodness makes one as firm as a rock in the face of any difficulty or obstacle. It makes one strong enough to withstand and overcome everything in life in a triumphant way.

### **2. Justice**

This is the proper distribution of light, warmth, energy—all goods generously provided by Nature. They are gifts for everyone. Every being that comes to Earth has the right to life, Sun, and all other goods. Divine Justice is a precondition for true growth and blossoming—it provides the conditions for growth itself. Fluent growth, natural development, and spiritual advancement are possible only where justice exists.

### **3. Universal Intelligence**

It implies the expedient and proper use of light, warmth, energy, and the other blessings Nature provides. Only in the realm of Universal Intelligence is there fruit; and only there does fruit ripen. In other words, only in the realm of Wisdom can lasting and beneficial results be found.

Universal Intelligence includes the great spiritual Wisdom, and Knowledge which presents the forces, laws, and methods of creative work. This includes a deep understanding of Nature and the essence of human beings and their path in life. Universal Intelligence is a manifestation of the harmonious combination of Love and Wisdom.

### **4. Harmony**

When all strings of an instrument are tuned harmoniously, beautiful melodies can be played. Only with such an instrument can the virtuoso player show his power of performance and vastness of his inspiration. In the same way, when the instruments of an orchestra are harmoniously attuned, the conductor can raise his baton and express through it the great idea which illuminates and inspires him.

All beings represent the great cosmic orchestra. When harmony exists among them, the great Conductor will perform the music of conscious Life through this Orchestra and will manifest His own greatness as well as the beauty of His thought and His great Love.

### **5. Brotherhood and Unity among All**

The culture of Brotherhood among all nations is coming. They will all consider themselves as members of one great family. The powerful nations will help the

weaker ones. All nations are organs of one cosmic organism. And as every organ has its assigned place, function, and special mission, so does each nation. This idea is currently arising in the consciousness of humankind.

### **6. Freedom**

Freedom is the removal of all barriers, limitations, and obstacles that obstruct the manifestation of the Divine essence in the human being to its full beauty, splendor, and power. Freedom is a discovery of the great treasures hidden in the human soul. In freedom, the soul takes charge. Freedom is the breaking of all chains, narrow-mindedness, delusions, and the entering into the unlimited horizons and opportunities contained in the human spirit. Freedom is the opening of beautiful prospects for uplifting and achievements.

### **7. Cosmic Love**

In its development, the human consciousness is transformed into Love. Cosmic Love embraces the above mentioned forces and contains them all. These forces are its manifestation. Today, Cosmic Love is emerging from within human consciousness as a new insight into the essence of Life. It implies overcoming death and entering Life, leaving the life of shadows and joining the Life of the One Great Reality, merging into the Source of Life itself. Love is what reconciles all contradictions and overcomes all obstacles. It is the ascension.

Only that one who is pure in body, mind, and heart will experience the essence of human happiness and Cosmic Love. When people enter the realm of purity, the crystal life-giving flow of Cosmic Love will pour down through their hearts.

Paneurhythmy is a musical graceful expression of the ascending forces in life. It supports their unfolding in the soul and in life. As a result, Paneurhythmy prepares the path for the new beautiful Life to come that is the Life of Freedom, Justice, Wisdom, Harmony, Brotherhood, and Cosmic Love. (22:9-30)





## PRINCIPLES OF PANEURHYTHMY<sup>10</sup>

**A**t the present time, there is much talk about renewal, about new directions, and so on. However, it is not enough for renewal to occur only in the mechanical, in the external aspects of life. If people remain in their old consciousness with their old view of life, nothing will be gained. A new awareness, a new understanding of life and its purpose is necessary.

With regard to the issue of renewal, it would be useful to study the Laws of the rise and fall of nations. Consider the generations and nations that have risen to an exceptional height only to vanish at a later point in time. All their achievements have crystallized into forms incapable of further development because of their deviation from the Universal Laws of Life.

Esoteric science gives methods for resolving all of the problems of modern life. These methods touch every aspect of life: material and spiritual. Everything new which now enters life—all of these new ideas, which enter into the world today, have the power to uplift the human culture to a higher phase, to develop those precious endowments hidden within the human soul and left unrevealed for centuries.

Modern culture is a transient one. The transition between two cultures is marked by times of trouble and turmoil, confusion and contradiction. This is a sign that we live on the border between the old culture, which is descending, and the New Culture, which is ascending. These are the times when new, great ideas are born. There are many indications that a new, higher level of awareness is at hand. In fact, further advancement, in and of itself, brings the expansion of the consciousness. For example, if we trace the development of all natural kingdoms, we will see that as movement is made toward the higher kingdoms, the consciousness gradually expands.

Every culture is recognized by the “new” it is bringing to humankind—a new revelation of the human spirit. What is the “new” which the coming Culture brings? There are indications from which you can perceive the new, just as one can envision the coming spring from the first spring flowers. The new that is coming is the awakening of the Cosmic Consciousness. It is then when the individual limited consciousness will be outgrown and humankind will enter into the endless Life of the Whole, of the Universal. The existing signs confirm that the new, which is coming, is the spirit of brotherhood, of unity.

New ideas are entering now as a powerful wave in order to transform our culture and they are manifesting themselves in every area of life. Everywhere one can see the effects of their life-giving action. However, these new ideas need to find a corresponding form for expression; that is; they need to find an external expression through which to influence the deeper forces of human nature. Such a form—such a manifestation—is Paneurhythmy.

Literally translated, Paneurhythmy means Supreme Cosmic Rhythm. Paneurhythmy is the great universal harmony of movements. Everything in life is Paneurhythmy.

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10. Compiled and presented by Boyan Boev.



© Photo by Zhivko Stoilov

What actually is Paneurhythmy?

Each year at Izgrev, near Sofia, on the 22<sup>nd</sup> of March<sup>11</sup>, a new page of life opened. This is when the Paneurhythmy exercises begin—on a beautiful spring morning when the rays of the Sun cover in gold the top of the Vitosha Mount; when the flowers begin to open to the solar warmth; and when everything around emits freshness, joy, harmony, and music.

Each morning, after the 22<sup>nd</sup> of March, a few hundred people will perform Paneurhythmy in a wide-open field surrounded by pine trees. The participants are arranged in two or more circles; the musicians in the middle would play the paneurhythmy music. The music consists of 28 pieces<sup>12</sup>, all of which have been provided with words, some of them by the Master himself. The participants will usually sing these words.

Why do the Paneurhythmy exercises begin on March 22? And why are the exercises done early in the morning? There is an explanation in this excerpt from the book “In the Kingdom of the Living Nature”:

“In the morning at sunrise, the Earth is negative and is therefore the most receptive. This is a very important fact that we need to keep in mind in order to fully appreciate the meaning and importance of sunrise. This is the reason why in the morning at sunrise the human body is the most receptive to the solar energy. There is more prana. In other words, there is more life energy in the morning relative to the afternoon and the living organism can more effectively absorb this positive energy.

“The Earth, at the beginning of spring, is more negatively charged (relative to the Sun) and is therefore more receptive. For this reason, in the spring—more than in any other seasons—the sun rays are curative. Therefore, the beneficial influence of the Sun begins from March 22. From then on, the Earth is productive. The best time

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11. In the Southern Hemisphere Paneurhythmy will begin on September 22 because the seasons are reversed.

12. When this text was published (1938) only the first part of the Paneurhythmy was performed. Later the two other parts were added and finished in 1942.

for renewal is between March 22 and June 22. In the spring, when we see plants putting forth buds and blossom, an inner joy is to be born in the human soul that the day of its liberation is approaching. When you open to the feeling of Love of this life-giving force which envelops you, you can then receive its beneficial influence for rejuvenation of feelings, thoughts, and energy.”

The effect of Paneurhythmy on people is enormous and many-sided. First of all, it influences physical development. These exercises develop the body in a harmonizing way because they are characterized by a great diversity. The paneurhythmy movements are beautiful and graceful. All parts of the body: head, neck, chest, low back, arms, feet, and so on participate. The muscular system is developed. Breathing and blood circulation are improved. The nervous system is strengthened, too, because the solar energy before dawn and for one hour after the sunrise has a special revitalizing effect.

These effects of Paneurhythmy also have a deeper and more profound side. These movements are not random; they are a result of the knowledge of the vital forces in Nature and of the active or dormant forces in human body. Therefore, in these exercises, there is something fascinating, something that awakens the higher self.

The influence of the paneurhythmy exercises is threefold:

1. They are like batteries through which one connects with the creative and constructive forces in Nature. One receives them, and they influence one's development. These forces are vital.

2. It is because the paneurhythmy exercises are in harmony with the Cosmic Rhythm that brings to action the whole of Life, these movements activate the dormant forces of the human soul.

3. The paneurhythmy exercises are such that through them one sends forth certain energies, thoughts, and ideas into the world; and they continue to work there and transform it.

Let's focus on the first principle of Paneurhythmy.

The paneurhythmy movements connect the Living Nature and human beings, in more ways than just an exercise for the muscles, lungs, and so on. They should not be confused with ordinary exercises—aerobics or ballet, for instance. They are based upon deeper Laws that connect humans with the energy of Nature and show them how to use this energy for their development. Everything moves; this is a Law of Nature. However, when these movements are done consciously, we acquire something. Through the exercises of Paneurhythmy, we come in contact with the vital forces of Nature.

In earlier times, we were not only in contact with the physical forms and shapes of Nature, but also with her spiritual forces. Today humankind has alienated itself from Nature to a certain extent. Our inner connection and communion with Nature have become weakened.

From the investigations of Gurvich, Lakhovsky<sup>13</sup>, and other scientists, it is known that the human body like all other organisms emits a specific frequency of energy,

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13. Alexander Gavrilovich Gurvich (1874-1954) was a Russian biologist and medical scientist who originated the morphogenetic field theory and discovered the biophotons or weak biological electromagnetic waves.

Georges Lakhovsky (1869-1942) was a Russian engineer and scientist. He published books and articles demonstrating that living cells emit and receive electromagnetic radiations.

specific radiations. Paneurhythmy is based upon a deep knowledge of these radiations and energy fields. For example: when one extends the arms, great bundles of light or rays emanate from the fingers, but they are of a different character for different fingers. In addition to this, such radiations emanate from the brain, the ears, the nose, and the body as a whole.

These radiations are polarized. The human body has three polarities. According to the investigations of Reichenbach, Durville<sup>14</sup>, and others, the right side of the body is positive, and the left is negative. The front side is positive, the back is negative. The upper part (toward the head) is positive, the lower is negative.

Energy and all things in Nature are polarized. This is the fourth of the seven major principles of esoteric science. Here are a few examples. There are two types of magnetism—north and south; two types of electricity—positive and negative; the roots and the stem of the plants and so on. In general, the two types of energy, which are seen in Nature in a variety of forms, can be called positive and negative. They can also be referred to as the “creative” or “masculine” principle in Nature and the “constructive” or “feminine” principle in Nature. The phrase in the Bible, “In the beginning God created the Heavens and the Earth” indicates the action of the creative forces in Nature. Then follows, “The Earth was without form, and void.”<sup>15</sup> The gradual organization of the Earth is a Manifestation of the constructive forces. In reality, both kinds of energy are at work every moment.

We can see the effect of these two principles in every culture. For instance, the creation of new ideas in a culture is the result of the creative principle, while the application of these ideas with the purpose of changing life in accordance with them is the effect of the constructive principle. The same applies to the life of every individual. When one reaches new insights, the creative principle is at work within. When one changes one’s life in accordance with these creative forces—this is the result of the constructive forces.

As we pointed out, the energy emitted by our bodies is polarized. Generally speaking, the right side of the human body—the right leg and the right arm, and so on—are an expression of the creative forces of Nature, while the left leg and arm, and so on are an expression of the constructive forces. That is why, in the paneurhythmy exercises, it is important which side participates in the movements. The movements of the right limbs or the turning toward the right express the connection with the creative forces in Nature, while the movements of the left limbs or the turning toward the left—with the constructive. That is why Paneurhythmy always begins with the right foot because the creative forces are the first to act. They lay the foundation and the elements upon which the constructive forces act. Stepping sometimes with the right foot, sometimes with the left, when done with the participation of our consciousness, changes the currents of energy from positive to negative, from creative to constructive.

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14. Hans Reichenbach (1891-1953), was a leading philosopher of science, publishing works on the nature of scientific laws.

Gaston Durville (1887-1971) and his brother Andre Durville (1896-1979) were French physicians who were two of the initiators regarding leading a life close to nature. They published many books, amongst them were those pertaining to the character and the health issues of the individual, as shown in the face; and on appropriate exercises for children.

15. See Genesis 1:1. (NKJV)





THE FIRST FUNDAMENTAL PRINCIPLE of Paneurhythmy is:

The rhythm of these exercises alone, independent of all other aspects, causes a renewal of the body. Everything in Nature is based upon the Law of Rhythm. Rhythm is the fifth Principle of esoteric science. There is an interrelationship between the heartbeat and the rhythm of the Sun's rays. The energy of the Sun emanates in a rhythm, in other words, periodically with a stronger or lesser intensity. There is a rhythm everywhere around us. There is a miraculous

power in rhythm. Every work, even the hardest becomes easier when rhythm is introduced to it. In this way, it does not become tiring. Rhythmic movement is not fatiguing. This has been proven many times.

THE SECOND FUNDAMENTAL PRINCIPLE of Paneurhythmy is:



The movements in it correspond to certain cosmic Laws. One should know that the movements of the human body are not just mechanical. Each movement is connected with particular forces in Nature. If the movements are performed with the knowledge of the Laws of Nature, they can connect us with the powerful creative forces in Nature and we can receive them. One should remember that with each movement something flows into the human organism. Each harmonious movement—each movement made in accordance

with the Laws of Nature and of the human body—brings life to us.

The movements one commonly makes are not without meaning. However, movements exist which are lacking in universal character. They do not connect one with the Cosmos, with the whole of Life. They are of a personal character and have significance for that person alone. There are, however, other movements which express cosmic movements and Rhythm.

There are certain cosmic movements and a cosmic Rhythm which are basic to the foundation of life. We find them everywhere in life: in the movement of the celestial objects; in the wave-like movement of light; in the currents of the electromagnetic field; in the movement of atoms and electrons; in the transformative movement in the tips of a plant's shoots and roots, and so on. These movements and this Rhythm have a creative element in and of themselves. They have created and organized everything. They transform and build everything in Nature. Thousands of the forms around us are made through their influence. They are the eternally working Laws of the Cosmos. If the movements one makes are in harmony with these cosmic movements and Rhythm, one comes into contact with the forces of living Nature and receives them.

This is exactly the character of the movements of Paneurhythmy. They are in harmony with the cosmic movements and Rhythm which create, build, and organize the whole of Nature. That is why the paneurhythmy movements have an enormous influence upon humans. Thus the movements of Paneurhythmy are not coincidental, but are taken from the Rhythm which underlies the cosmic Life. When one performs these exercises, one harmonizes oneself with the whole of Creation

and receives something valuable. Therefore, when we perform Paneurhythmy, we feel ourselves as living centers which send forth thousands of fibrils, thousands of antennae, into the ocean of life force in which we are immersed; and as a result, we receive something vital and pure.

For this reason, we should periodically connect with the energy of the Earth and the Sun. Through some of the exercises, we receive a supply of earthly magnetism. When we direct our arms upward with awakened consciousness, we come into contact with the energy of the Sun; and when we direct our arms downward—with that of the Earth. In this way, we receive the beneficial energy from the Earth and, at the same time, return energy that is worthless and disharmonious.

In many of those movements which we do unconsciously, there is a hidden meaning which we do not comprehend. Also, this meaning is not always the same. For instance, when someone unconsciously touches some part of the head, one can disperse the energy which has accumulated in that place or draw energy to where it is insufficient. If you have the knowledge, you would be able to rid yourself of a headache by regulating certain currents. Sometimes you unconsciously touch a certain center of your head and activate it with the energy that emanates from your fingers. You should guard against movements which consume or deprive you of necessary energy. Movements should be mindful.

Our movements, even when unconscious, are not random. Different movements, touching the head, moving the leg or the arms, and so on—are related not only to physiological processes, but to some psychic processes as well. Forces emanate from each finger that are an expression of something psychic.

Every movement of a person, even if unconscious, has an inner meaning. For example, holding your hand behind your back—this is a covert, underhanded behavior. The one who wants to stab someone with a knife, hides it behind his back, and at the same time, says to the other person, “Welcome.” A speaker who holds his arms behind his back also has hidden thoughts. These movements are remnants of the distant past.

When one raises an arm, certain spiritual forces are activated and sent into the world. And at the same time, one receives certain forces from Nature through one’s fingers; in other words, an exchange takes place.

We should know which forces emanate from the arm and which come from particular fingers in the movements of Paneurhythmy. With these energies that you transmit from your arm, or some other organ, you have an impact upon Nature—and she responds to you, accordingly. We are not separate from the Cosmos. A connection exists between each person and the Cosmos.

THE THIRD PRINCIPLE of Paneurhythmy is:

There is an interrelationship, a correspondence among tone, form, movement, color, number, and an idea.

The importance of Paneurhythmy becomes more clear when one takes into consideration that which we call “correspondence” in Nature. There is a correspondence among all things, which underlies the whole of Creation. For instance, in the periodic system of chemical elements, after each seventh element, we get an element with analogous features. We see a similar pattern in the color spectrum and in the



octave of music. In an octave, every tone is similar to the eighth tone that follows it. We can also witness similar octaves in electromagnetic vibrations. Here, as well, every higher octave of vibrations is analogous to the lower ones.

Countless correlations exist within Nature. For us, the most important of them are the above six as listed in the third Principle.

When our movements correspond exactly to certain ideas, tones, and so on, the effect is a lot more powerful. Then the body is more receptive to the forces of Nature; it receives them, and it is revitalized and rejuvenated.

The so-called “esoteric architecture” is also based upon the Law of correspondence among these manifestations in Nature. Paneurhythmy, too, is based upon this correspondence.

What then is Paneurhythmy? It is the harmony of tone, form, movement, color, number, and an idea.

The Russian clairvoyant and scientist Unkovska proves that there are correlations among tone, color, and number. A certain color corresponds to a tone and number. For example, she can play certain paintings; in other words, she can turn the colors into music.

The following is a few words about the relationship among movement, tone, and form.

Saint-Yves d'Alveydre<sup>16</sup> in his work, “Archeometre,” opened new horizons for music. I do not want to go into details here about his ideas; I only want to point out that he has shown the relationship existing among tone, form, and an idea. According to his ideas we can have forms which can be considered as “crystallized, frozen music.” He points out that the measurements of the tabernacle given in the Book of the Bible, “Exodus,” Chapter 25, are not arbitrary. All these measurements of the length, width, height, and so on of the tabernacle and its parts form, as a whole, a musical symphony. Using this method, Saint-Yves performs an analysis and determines which tones and musical chords are implemented in the tabernacle of Moses. He performs the same analysis of the description of the temple of Solomon from the “Book of Ezekiel,” Chapters 40-43. Saint-Yves shows a method of how to embody certain music in the form of a building, a cup, or any other object. Thus, one can see how broad the sphere of influence of music is in life. Through the artistic forms which surround us, we may find new perspectives of the beneficial effect of music in a culture.

One can find crystallized music in organic forms as well. For example, the intervals between the fronds of the fern leaf or in the shell of the snail, where the width of the turns gradually narrows toward the top, are analogous to the number of vibrations of the different harmonious overtones of a given tone. It is also proven that musical laws are embodied in the distances of the planets from the Sun.

As it was mentioned above, Lakhovsky discovered the so-called “radiation” of organisms; in other words, the radio waves they emit into the surrounding space. Through these radio waves, he tries to explain the capability of some animals for orientation: pigeons, dogs, bees, and so on. This radiation implies the existence of

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16. Alexandre Saint-Yves d'Alveydre (1842-1909) belonged to the most influential spiritual teachers and philosophers of France in the 19<sup>th</sup> century. He introduces the concept of “Agartha” or “Shambala” to the Western world.

that which is called the “etheric body” of organisms. According to esoteric science, each crystal, flower, animal, and human being emits radio waves, and these radio waves are musical. There are scientists who try to detect the musical tones which emanate from flowers.

Our body is musical because, as already mentioned, it emits musical radio waves, musical radiations. That is why music has such a profound impact on our organism. The incredible power of music is obvious in the experiment of three scientists: Schrödinger, Heisenberg, and Jordan<sup>17</sup>. They played music of a specific monotone for a long time over a stone staircase; and as a result, it collapsed.

The powerful influence of music on the spirit and the physiological processes of the body is well known. Music has an enormous influence upon every life form because it penetrates the whole life and all organisms.

One basic Law needs to be remembered: The musical radiations of the body are the true architect of the human body. They are the builders. They sculpt the forms; for in reality, music is part of the etheric building forces of the organism. Through the rhythm of these waves, the human body is built. The same is true for a flower, grass, tree, and so on. Therefore, when a person receives harmonious tones—musical waves—this music merges with the music that permeates the body and, in this way, contributes to the building and the correct development of each organ. Therefore, through the rhythm of the harmonious movement of Paneurhythmy, the body-form will change: it will become stronger, more slender, and better built.

It is proven by experiments that a healthy organ emanates specific musical vibrations and radiations which change and become feeble in the case of illness. This has been used to ascertain the health condition of the body. We have said that when a person plays an instrument, sings, or listens to music, this music enters his body and brings harmony to its organs. This harmony within the organism is what we call health. Therefore, it would be true to say that music brings life! Music is curative even when it is not accompanied by movements, but it is much more effective when accompanied by movements. With movements, the music permeates the body more easily, as well as each separate cell and each organ. Therefore, Paneurhythmy has a very strong curative power. Those who perform these exercises systematically can cure themselves of all illnesses. Thus, Paneurhythmy is a powerful tool for sustaining the health of the body!

Not only is there a relationship between music and the body, but also between music and human thought. Music is a materialized movement of the spirit. It is the proper way of organizing matter in humans as well as his thoughts, feelings, and actions. It has been proven through experiments in telepathy by eminent scientists in America, England, Germany, Austria, and other countries that when one thinks, one sends out into space a certain kind of thought-wave which varies according to the character of the thought, the feeling, and so on. These thought-waves are also musical. The finer and more precise the thought, the more musical it is. Therefore, through music we build not only our physical organs, but our mental organism as well. Through music something penetrates our mental as well as our spiritual life. That is why music is a bearer of true Life. It is the beginning of every culture. Through music all things can be accomplished.

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17. Erwin Schrödinger (1887-1961), Werner Karl Heisenberg (1901-1976), and Ernst Pascual Jordan (1902-1980) were theoretical physicists and key creators of quantum mechanics.



It is important to know that the music of Paneurhythmy is not in the spirit of the ordinary music of today. It bears a new element in accordance with certain deeper and more profound Laws; and for this reason, it speaks directly to the higher self and awakens it. It brings us into those sublime realms that we have always been longing for in our sacred moments. This music connects us with the World of the Absolute Reality.

The music of Paneurhythmy is not arbitrary: it corresponds to physical movements on one hand; and on the other—to the ideas which are implanted within them. When this correspondence exists, these movements have a powerful, miraculous effect; then they become the bearer of these ideas. Thanks to the correspondence between movements and ideas, the movements become the embodiment of these ideas and penetrate the performer as well.

While performing the paneurhythmy exercises, we should keep in mind some ideas: not arbitrarily, but only those which strictly correspond to each movement. While doing the exercises, the mind needs to be focused on the movements and to their corresponding ideas. And so, because the movements of Paneurhythmy are an external expression of an idea, we may say that they are a certain kind of speech, a special language: thought expressed through movement! That is why the movements can produce a strong influence and bring a person into contact with the powerful forces of Nature. If the movements did not have ideas implanted in them, they would remain mechanical and would not possess the power to renew. When they express thought, these thoughts and ideas become visible in the beautiful movements. Through this special language, we give expression to our inner life, to the life of the soul. When there is correspondence between the idea and the movement, then each movement brings joy, exhilaration, liveliness, good spirits, and life. It manifests within us as well as in the world, which is outside of us!

Each of these exercises is connected with a certain process in the consciousness. Therefore, each one of these exercises has an influence upon certain forces of the human spirit. For this reason, the exercises are related to the awakening, the liberation, and the creativity of the human soul. Even though these are inner processes, it is good to perform movements that correspond to these internal psychic processes and facilitate them.

Each idea, each mental characteristic corresponds to a certain movement. There are movements of Good. There are movements of Compassion. There are movements of Justice. Love also has its forms of movement; Beauty, too. All virtues have their typical forms of movement. One should study that. We need to experiment—once, twice, ten times, hundred times, and more—until we discover which forms of movement correspond to a given virtue. Paneurhythmy is based on such experiments.

Elderly people who have not lived properly will lose their radiance; furthermore, their movements will become less graceful. Their lives will leave marks on their countenances and in their movements. Children are lovely—and so are their movements because they have recently come from a harmonious World.

Experiments and observations can be performed in order to see the significance of various movements for the receiving and emitting of certain physical and psychic forces. Let's analyze one of the songs of the Universal Brotherhood: *Dobar den* [Wonderful day]. This song is usually accompanied by special movements. One can feel the difference if it is not accompanied by movements. When combined



The paneurhythmy exercise “The Sun Is Rising” in the Rila Mountains

with movements, it has an enormous impact on both: the performer and others. This is because during the movements, energy is activated which one receives and sends forth through one’s hands and entire body. In the Eastern esoteric schools, it is known that certain sacred words become more powerful when pronounced in combination with movement and music. The formula are sung and transformed simultaneously into a movement. These are the so-called “mantras” in the Eastern schools. The movements which are combined with a mantra are not arbitrary, but in harmony with the music and idea instilled in the song.

Each organ of the body has its own spiritual aspect and is connected with spiritual processes; and each of their movements is connected with the mental and spiritual development of human beings.

Subconscious movements are abundant in people. They are even more numerous in the lower kingdoms of Nature. There is something important to keep in mind: people with the new awakened consciousness will gradually introduce higher consciousness to the area of the subconscious life: they will aim to expand the horizon of higher consciousness.

In order to facilitate the process of receiving and giving that which is being activated during the paneurhythmy exercises, one needs to remain consciously aware. Only then can an appropriate energy exchange occur between human beings and Nature. That is because the character of the energy which one sends and receives depends upon the alertness of one’s consciousness and the ideas which occupy one’s mind during the paneurhythmy exercises. For this reason, the paneurhythmy movements are not a mechanical gymnastics, but an activity in which all the forces of human nature participate: physical, spiritual, mental, and Divine. All of these

forces are awakened and become active and creative during Paneurhythmy; they come into the receptive state. Therefore, in order to do the exercises correctly, one should think. A movement without thought has no meaning. Inner concentration is necessary. While performing the movements, one's power lies in the ability to concentrate. While exercising, one's concentration needs to be as deep as if one were alone! When we perform the exercises, Living Nature participates in the movements. She observes if rhythm and awareness are present. If these are lacking, she does not participate. If Living Nature does not take part, all the work is wasted: for then it is done mechanically!

One example will show the importance of deep inner concentration for the accumulation of the creative forces of Nature in the human body. In the Scriptures, there is a story about a woman who has bled for 12 years. She is healed by touching Christ's garment from behind. Christ said, "Who touched My clothes?" His disciples said to Him, 'You see the multitude thronging You and You say, 'Who touched me?'"<sup>18</sup> But Christ looked behind Himself to see who did it because he felt that energy had gone out of Him. That is because the other people had touched him mechanically, but the woman had touched him with the participation of her consciousness and with a deep faith that Christ would help her.

When Moses raised his arms, the Jews were victorious in battle because power was emanating from his hands. Christ, too, extended His arm when He touched the leper to cure him.

The arms are energy lines through which the vital forces flow. When you possess an awakened consciousness, a contact is made between your hand and the living forces of Nature, and the vital forces, prana, flow through each finger. If you are not mindful—if you do not believe—nothing will happen. As soon as you apply your will, these currents will immediately start to flow. When you connect with Universal Intelligence—the Divine Origin, this energy will come to you as a result.

Now let us consider another, more profound aspect of the Paneurhythmy. It is intended to awaken the dormant forces and gifts innate to the human nature. We know that there are motor control centers in the brain: one controlling the movements of the legs, another one—controlling the movements of the arms, and so on. For every kind of movement, there is a motor control center in the brain. As the paneurhythmy movements are performed with conscious awareness, the motor control centers responsible for them are in the cerebrum. For example, the control motor centers for the movements of the arms and legs are in the upper part of the cerebrum; and when we move with conscious awareness, we activate the corresponding motor centers in the brain.

We will consider three aspects of this subject:

1. Each center of the brain is connected with a particular Higher World and the Beings who live there. Every movement activates a certain center of the brain, and through that center we come into contact with a particular Higher World and with the Beings who inhabit it. Thus, through the movements of the arms, legs, and so on, we make contact with the Higher Worlds and with the Beings who live there, and this helps us to receive energy and assistance from these Realms.

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18. See Mark 5:30-31.

2. When we move our limbs—arms, legs, and so on—we activate their related brain centers and more blood and energy to them, so in this way these centers are better nourished and developed. Each center also corresponds to a particular spiritual quality such as compassion, love, faith, hope, intellectual abilities, appreciation for music, the inclination for mathematics, and so on. And so, through these movements—if we do them correctly—we can work on the activating the efficiency of our brain centers: we can awaken them from their sleep and thus cultivate the corresponding endowments.

Because of the paneurhythmy movements—if they are performed in accordance with the above-mentioned principle of correspondence—the nervous system becomes more refined, more sensitive and capable of vibrating in harmony with the higher Divine Idea of which each movement is an expression.

3. Each of these brain centers is related to a specific organ of the body. If the center is activated to its full capacity, it works beneficially for its related organs and they develop properly: strengthening, rejuvenating, and becoming more efficient in the regulation of its functions.

It is very important how one moves, and to do so with awareness. Some say that it is of little significance how we move, that the movements in general are without purpose, often automatic, and mindless. On the contrary, each and every movement has a strong influence upon the nervous system and upon the entire spiritual life, as long as they are done with full conscious awareness of their meaning. If someone does a movement that is incorrect, abnormal, or negative, the associated center will be subjected to abnormal development and this will be reflected in the health of the organ involved and in the individual's spiritual capabilities and endowments. As a result, Paneurhythmy brings not only spiritual growth, development of enlightened thoughts and feelings; ennoblement of our character; but also life, health, and energy to each organ of the body. It rejuvenates us!

From the above, it is clear why we feel renewed and refreshed after performing the paneurhythmy exercises. It is obvious why an abundant life force begins to flow into all organs from these exercises and why they have such a deep psychological impact on us. First of all, these exercises awaken joy and harmony. One feels something has been gained and feels inspired throughout the day with new ideas, new impulses. One's creative forces begin to flourish. Because in Paneurhythmy a close interconnection exists among movement, music, and idea, the sources of everything sublime and noble begins to flow through the exercises. Through them, one develops talents and endowments, noble moral values and becomes ready to open one's soul to Good, Justice, Beauty, Truth, and to the Light that is coming into the world.

One may use Paneurhythmy as a method for transforming one's condition. When you feel discouraged, troubled, or in despair, Paneurhythmy can easily transform these feelings.

Aesthetic feeling is also developed through Paneurhythmy. The feeling for rhythm and music are especially nourished. Beautiful is the scene at which the paneurhythmy exercises are performed: the rising Sun, the mountains illuminated by its rays, the songs of the birds above, the surrounding flowers and grass. All this makes one lively, inspired with noble feelings, and ready for work.

While doing the exercises, we feel as if the whole surrounding has been transformed. You feel as if you were in a temple and everything around you is a part of



its beautiful architecture. A curtain opens before your eyes, and you can see the inner aspect of the Paneurhythmy. They become a prayer for one's soul which longs for Light, for eternal Good, for Love, for a new Reality. At such a moment, you understand that the movements are a prayer through which one comes to understand that the human essence is music, purity, and love. In such instances, one feels the innumerable bonds which connect us with the whole of Creation.

Radiance emanates from the living circle, and its rays carry forth the calling of these souls. A circle of Light forms above them that rises upward to the Eternal, and the sincere appeal of these souls reaches out to every heart and speaks to them about the beauty of the new Life which is descending to us and is so close!

This calling is not in vain. It will participate in the building of the beautiful edifice in the future of the humankind. The sacred appeal of every soul reflects in each awakened soul. When you put your thoughts and the ideals of your higher self into beautiful movements, you release life forces into the Universe that create and build.

The living circle of paneurhythmy participants brings their souls into union. They become one. The obstacles and differences disappear, and they feel the eternal bonds which connect and unite them. Is it not the paneurhythmy circle a symbol of the beauty of the Unity which is coming?

These wonderful moments experienced in Paneurhythmy bring poetry and wholeness into our lives. Through them, we learn to see in everything a new beauty that has not been known before.

Why is it necessary to have a feeling of reverence, of sacred awe and sacred excitement while performing Paneurhythmy in order to gain something? Because in this way, through our higher consciousness, our noble thoughts and feelings, we come into accord with the higher powers of Nature and become receptive to them.

At the end of the paneurhythmy movements, musical breathing exercises are done as well. The accompanying music is created especially for that purpose. During the breathing exercises, all sing together. People of the esoteric science can perceive their benefit. These breathing exercises are of immeasurable significance, when they are performed each morning before going to work. Their special significance becomes clear when they are considered from the esoteric point of view in relation to the prana and psychic energies which permeate the air. The influence of the breathing exercises is made stronger and deeper when accompanied by the music.

Let's consider the influence of the paneurhythmy exercises upon the outer world. When there is harmony and correspondence between movements and ideas, then we transmit through the movements these ideas to the outside world, to the whole of humankind. Through these movements, new creative forces and ideas, which will assist in the renewal and transformation of the world, are sent forth. All new ideas that are to be implemented in the existing culture, all these life-giving principles which have the power to renew and elevate humankind to the New Culture are included in Paneurhythmy.

It is necessary to have centers through which the Divine may enter in order to move the world toward its renewal. One such center is Paneurhythmy. It has an enormous impact on people. Through Paneurhythmy the new ideas are sent in a miraculous way into the world and people receive their beneficial influence.

Paneurhythmy is such a form which is capable of expressing the new ideas and transmitting them through music, movements, and words to human nature and

all Creation! This is because the ideas which create and build the New Culture are expressed in the movements of Paneurhythmy. In its movements, are hidden the “word codes” which have a miraculous power that will awaken the new creative forces of the human soul, forces which are awaiting their unfoldment.

The Universal Brotherhood of Light brings the new into the world in every way—through thoughts, feelings, and deeds, and through movements as well, in other words, through everything. In a comparable way, the wind blows and stirs the leaves, enabling the sap to move. Through these exercises the new ideas will permeate life, the world, and all awakened souls; and will start to give results. Therefore, Paneurhythmy is a method by which the new may come, a method of building a new world, a new Earth!

All mentioned above shows that Paneurhythmy may become a powerful method for the education of the new generation, the community, and the whole nation. There will be a great impact if Paneurhythmy is introduced on a large scale. Its permeation into society will produce an enormous influence for its physical and spiritual renewal.

Modern people are more open to accepting new ideas with something that is real and concrete and at the same time powerful and beautiful! The Paneurhythmy exercises are such a thing.

These exercises should be introduced into schools and adult communities in order to prepare a completely new generation with physical health and endurance, noble thoughts, spiritual progress, strong will, initiative, and a strong nervous system.

Paneurhythmy should be introduced and practiced in every town and city, every village. Awakened souls everywhere need to work for its introduction into people’s lives. In this way, we will become a society of people full of optimism, vitality, and creativity; people with noble hearts and enlightened minds, with free spirits and strong wills; people ready to become the builders of the new life on Earth.

Paneurhythmy should be introduced in the schools and especially in the high schools. It will be wonderful to observe the students performing these exercises and then going to class refreshed, vitalized, and renewed!

What a beautiful picture it would be if early in the morning at sunrise people from every town and village would go out and perform these exercises and then go to work with new ideas and thoughts.

Now especially, society needs the impetus and awakening which Paneurhythmy can provide. Through it societies, nations, generations can be rejuvenated, and people can be physically and spiritually revitalized to new creativity.

Here is a new method, among others, to help people in any society or generation to renew physically and spiritually, to develop their endowments. Paneurhythmy prepares for the blooming of a higher, more ennobled, more harmonious culture: the Culture of Light and Joy!

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The inner meaning of the exercises is presented with the description of each movement. Only their general significance is given in the above text because the comprehension of their sacred meaning presumes one’s deeper preparation and self-realization. (12:61-75)

## EXCERPTS FROM TALKS OF THE MASTER ON PANEURHYTHMY

“**T**he impact of sun rays on the Earth is different in the different seasons. If we take the Northern hemisphere, it is more negatively charged at the beginning of spring; and thus it receives most life energy at that time of the year. Therefore, for the Northern hemisphere the sun rays have the most healing effect during spring in comparison with the other seasons. From March 22, (in the Northern Hemisphere) the Earth becomes gradually more positively charged. During the summer, it is already quite positive, and therefore, it receives less prana. (The summer solar rays are still effective, but to a lesser extent.)

“In the beginning of spring, there is more prana and the organisms receive it more. During summer, only the heat is more abundant, but not the prana or life-force which is abundant at the beginning of spring. There are certain signs from which one can recognize when there is more prana accumulated in Nature.

“So, the solar energy in each of the four seasons manifests four types of influence. Spring and summer represent the influx of solar energy toward the Earth, while autumn and winter—its reflux.” (32:9)



The Master in the Rila Mountains

“After our morning exercises at the ‘Lake of Purity,’ the Master began to speak about Paneurhythmy:

“You should come to know the scientific side of Paneurhythmy. Nature likes to reach great achievements with the smallest efforts. In Paneurhythmy, the powers of human mind, heart, and will are set to work in harmony. Through Paneurhythmy people will get to know how to receive the natural forces. We perform these exercises outdoors and in the morning because of the best conditions existing at that time of the day. These exercises should be done from the 22<sup>nd</sup> of March until the 22<sup>nd</sup> of September. According to the Law of Evolution we begin first by working with the body.

“The paneurhythmy movements are simultaneously mechanical, organic, and mental. Everyone who perceives the essence of these movements will be able to come in contact with the Evolved Beings. As these movements have a great influence on human consciousness, they transform into a psychic process of inner awareness.

“If you hold your arms loosely during the exercises, you will not establish contact with the forces of Nature. The arms should be held well-extended. Only then will you come in contact with the forces of Nature during the exercises. Also, when you perform Paneurhythmy, often you think about your everyday things: about houses, bills, and so on. When you do these exercises, your thoughts need to be focused. Movement implies life. Without movement, life cannot manifest itself. Your movements need to be conscious. Yet in order to move ahead one centimeter, you need to have some goal, something to achieve.

“Movements are powerful because they can harmonize you with all intelligent Beings who move. Power comes from this harmony. If you do not come into contact with these Enlightened Beings, you will remain disorganized and will continue to live in the world of contradictions.

“When you perform Paneurhythmy, your movements should be neither too quick, nor too slow. Project your thought into the forward arm and hand pointing upward and into the backward arm and hand pointing downward. When you bring your arms and hands down, project your thought through them; then the energy will go through them to the center of the Earth. Yet when the arms and hands are directed upward, the energy will go through them to the center of the Sun.

“I am telling you only the general principles. During the exercises, you will be left free to learn by yourselves and get accustomed to them. Pass your thought through your arms and legs. You need to know that by doing so the Universe is manifesting through you.

“You are hurrying in your movements. You rush to finish the exercises. Sometimes it is better to do only three exercises, but properly and carefully. If the paneurhythmy exercises are performed quickly, they will not be beneficial. They need to be done slowly and consciously—with the participation of the mind. The consciousness attracts the energy.

“When you move the right leg or arm forward, you call some forces of Nature into action. When you move the left leg or arm forward, some other forces of Nature are being activated.

“When you lift up your arm, it should create an angle of 45° with your body. This angle should not be smaller or bigger, because the 45° position is most harmonious. The arm which is behind should be at an angle of 45° as well. When both arms in front and behind are at the angle of 45°, we will perform the correct movement: and there will be a circular movement of the electromagnetic forces. This electromagnetic circle will surround the whole body: front, back, above, and below. When this circle has been formed correctly, you will feel yourself in harmony.

“The rhythm needs to be right.

“You should step on the toes, not on the heels. First on the toes, then on the heels. Stepping on the heels first puts the spinal cord in stress.

“When you extend your arm upward, the movement should be first horizontal and then upward. The front part of the arm denotes the Divine World; the middle part (the forearm)—the spiritual world; and the base (the upper arm)—the material world. When you move your arms, project your mind into them as well. (2:248-250)

“You need to have a clear view of the world in order not to be misled. There are three things to be studied in the world: thoughts, feelings, and movements. Thoughts give form and direction to things, feelings provide content, and movements



are the 'garment' we cannot be without, moreover, the 'garment' plays a very important role in nature.

"When I observe the exercises I see the need to correct them. The way you do them is not energy-efficient: you lose much energy instead of gaining it. You are hardly using one tenth of the energy provided, in fact, you are wasting a lot of it. These movements come from different sources: plants, animals, and humans which are very much intertwined and interconnected in life. I say to you, the genuine, true movement needs to be restored.

"The fingers need to be together, not separated or spread out...

"Study the exercises step by step in order to learn them properly, to perform them with grace and in no way jerky. A lot of energy is lost by sharp movements; they are of a different character. Arms and legs are two opposite poles and play a very important role. Those who do not know how to command their arms and legs will achieve not much. The head is between these two poles—it is the center."(3:365-383)

"It is necessary to balance the physical movements with those of the feelings and thoughts. They need to be harmonized. Then the conflicts existing today will be resolved. For example, two people are in discord. They could come into harmony by beginning to sing together.

"Every exercise represents a psycho-physiological act. Each thought and energy should be embodied in order to be expressed.

"If you can move your arms in all directions, it indicates that your will power is as it should be. Otherwise, it would be a sign for some mental, emotional, or volitional problem. Therefore, you need to perform the paneurhythmy exercises regularly, day after day so that you would be able to remove such problems.

"With these exercises, you are going to correct your thoughts and feelings.

"When you balance the energy of your legs, the relationship between you and the Earth will be restored because the energy of the legs is related to the center of the Earth. Before that, a correct relation between your energy and that of the Earth cannot exist.

"There is a conscious relationship between the Earth and the Sun. Therefore, you should restore your proper relationship with the Earth. When you move your legs, you need to focus on them, and you will begin to feel well-disposed.

"Our nervous system is still in development. We have not yet finished the makeup of our nervous system. In every individual life, new neural dendrites and elements are being formed, and also organs for the new ideas are being formed. Therefore, we need to guard well our brain system.

"Some consider exercising as a burden. This is a misunderstanding. Whatever the exercises are, as far as they can attune you to the energy of the Earth and the Sun, they are good. However, exercises which cannot achieve this are needless. When you meet someone who is attuned to the energy of the Earth and the Sun, this person is like a blooming flower or like a ripe fruit.

"In the past, religions had the goal to bringing people into alignment with the earthly and heavenly forces. As they have currently lost their original significance, they just want people to become of good moral character. However, if you cannot bring someone into alignment with the universal forces, how could they become so? If you do not tune the violin, how will you play something nice? First you tune the violin and then the second process follows—playing the violin.



Paneurhythmy at Izgrev: the “Sun Rays”

“Now you are going to study the first process: attunement. It is the simplest one. Everyone can do it. In the morning, you will first do the exercises with your arms and legs, and then during the whole day, everything will be perfect. God and all good people will be with you.

“When we step on one or the other foot during the paneurhythmy movements, all chakras are stimulated and changes occur in the positive and negative energy currents, in the creative and constructive currents.

“In Paneurhythmy, mental activity is connected to the music and physical movements.

“You need to perform the exercises in order to rejuvenate. With Paneurhythmy, one gradually obtains softness and gentleness.” (2:251-252)

“There is a science of movement which people need to study. Movements should not be monotonous, mechanical. Sometimes you need to perform some work with the right hand, and sometimes—with the left. Sometimes you should leave your home stepping first onto your right foot followed by the left foot, and sometimes vice versa: first with the left foot and then with the right.

“Many people today do not understand these principles; they are not familiar with the science of movement, and as a result, they meet with great contradictions. For example, someone heads to do a good work and begins with the right foot which is a carrier of positive forces. In such a case, that person will not have any success in his work. Why? It is because repulsion always exists between two positive quan-

tities. In order to succeed in your work, you need to begin with the left foot which is a carrier of negative energy; the opposite quantities always attract each other. Therefore, when you are beginning a particular task, you need to know with which foot to step first: the right one or the left.” (4:109-110)

“People today do not understand what Bulgarian music is. Do you know how much time is needed to purify it? To be purified in such a way that only the genuine Bulgarian music remains that expresses how the Bulgarian has searched for solutions in life? He has passed through two phases: a long search—this is the prolonged music; and then his decision to dance—this is the playful music. And then he said, ‘No, not like that. More search is needed,’ and he began again the prolonged music. The Bulgarian stays between these two states: he is locked in, and there is no exit. Now it is necessary for a third state—the solution of Life—to come into the Bulgarian music. Bulgarian folk music has not yet resolved the questions of life. It has two motifs, but the Bulgarians need a third motif as well: a third type of music which brings resolution of the questions of life. After forty years of work in this direction, I gave a resolution through the exercise ‘Sun Rays.’ Through the movements, music, and lyrics of this exercise, I gave an example of how to find a resolution, of how to exit the ‘closed’ circle.” (1:30)

“The circle of Paneurhythmy was quickly forming. The Master was taking his place in the middle, close to the orchestra and was performing the movements, and we followed by watching him. For the ‘Sun Rays,’ we lined up in 12 rays with a circle of people in couples around them. We finished with the glorious march of the ‘Pentagram,’ and afterward, we gathered around the Master to sing *Himn na velikata dusha* [Hymn of the sublime soul], *Az moga da lyubya* [I can love] and other songs. After that, we began to talk. In one such talk, among other things, the Master spoke about Paneurhythmy:

“Paneurhythmy is a Science which regulates the physical, spiritual, and mental functions in human beings and is a synthesis of human thoughts, emotions, and actions. The harmonious movements of Paneurhythmy are a method of the Enlightened Beings for self-education. These movements are in connection with the human thoughts and emotions. If not, they would be mechanical and would not possess this stimulating and rejuvenating influence upon mind and soul. All advanced nations and the people of the next, sixth generation will become spokesmen of Paneurhythmy, which requires that one should simultaneously think, feel, and move in a harmonious way. Paneurhythmy needs to be applied in the education of the individual, society, and humankind.

“Every tone has a movement. It is an art to be able to combine music and movements. If you speak the Language of Nature, she will respond and ask, ‘What do you desire, please?’ But if you do not speak her Language, she will be silent. All the gifts acquired in the world will one day become available to the whole of humankind. That which each one of us acquires, will become available to all. In Paneurhythmy, all three Worlds are combined in harmonious ways, and no better system exists. When all music, movement, and internal life are present, then the entire human being is participating. Truth needs to be put into movements; then these movements will remove obstacles and a Path will open.

“In Nature, all movements are meaningful. Slavic dances should have meaning as a foundation. In the future, when people move and perform their activities, all of their movements will be harmonious because thought, emotion, and will will

participate. Each corresponds to a spiritual quality: there are movements of goodness, of compassion, and of justice. There is no virtue which does not have a line of movement. You should study this and make experiments once, twice, ten times, one hundred times until you find them.

“In Paneurhythmy, all geometric lines—straight, curved, and mixed—are put into motion. Each line has an influence upon the human consciousness and brings to life new forces: physical and spiritual. Songs need to be transformed into movements in which the arms, the legs, and the entire body participate...

“During the paneurhythmy exercises concentrate, think upon the movements and the sublime ideas implanted in them, and then your thoughts will pass into the arms, the legs, and so on. If you are not concentrating upon every movement, then there will be no benefit in this, as each movement determines the next one because they are connected. With these exercises the Bulgarian opens the closed circle and finds an exit.

“One’s strength lies in one’s concentration during the exercises. And when we perform them with Love, with the heart, and not mechanically, Living Nature participates in our movements. She sees if the correct rhythm is present. And if it is not, she does not participate; and all our work is then in vain. When you lower your arms toward the Earth with an awakened consciousness, you will receive from her the positive energies, and you will send to her your negative energies. When you sit down upon the earth, you need to be content. Then you will have a correct exchange of energies, and as a result, you will immediately feel rested. Every action you do should be a sacred act. One can walk and run barefoot in the morning dew. Every day pass your thought at least three to four times through your arms, through your legs, and so on.

“The one who loves has musical movements of certain amplitude, and they have a beautiful effect. When one expresses these movements in music, then their effect will be different. I have rarely listened to music which begins with the essential tone of Love. If music began in such a way, then the song would bring relaxation.

“Paneurhythmy exercises transform the energies from mechanical into organic and from organic into psychic. Paneurhythmy sustains the harmony among the respiratory, central nervous, and digestive systems; and among the mind, soul, and spirit...

“When you perform gymnastic and paneurhythmy exercises, the muscles, fingers, and toes should be outstretched, your toes extend. This is an entire science—osteology, the science of the bones. When you make even the smallest extension of the bones and muscles, more blood is then drawn into them, and in this way, you are healing yourselves. Through these exercises, you can become a master of your entire body. Then there will be flexibility in your movements, and you will move with grace. When the arm is extended and pointing upward, there is a contact with the solar forces. And when it is extended and pointing downward, there is a contact with the earthly forces. If it is not extended, it is not in contact with any forces. And it is not enough to stretch it out; the consciousness needs to be allowed to participate as well...

“Some make bigger steps, other—smaller; synchronization is required. If a couple consists of a tall and a short person, then the tall one will naturally make big steps and the short one—small. Therefore, it is advisable that couples be compatible in size.





Paneurhythmy at Izgrev

“Let the whole body participate in each movement and let each cell move in the space where it is situated; if not, you cannot be a true dancer. All the parts of the body need to become conductors. In certain movements, you should begin to move your neck in different directions. If not, the influx of blood to the head will be restricted. When you are alone, do various movements with your neck.

“Each one of our movements needs to be Divine. In Paneurhythmy, do not allow disharmonious movements. Those who perform them in such a way cannot serve God. Be diligent. God likes the diligent ones. First learn the exercises and then the theory behind them. All ancient mystical schools had rhythmic exercises as a method for instructing their students in music and flexibility. The exercises which I am giving you now have also been performed in the ancient times in secluded places by holy adepts for the purpose of great achievements. Modern science does not have data on Paneurhythmy and does not know what kind of movements the body needs to make during a certain song. Because we are in the time of the coming of the New Epoch, a new foundation of Paneurhythmy is being laid. Previously, it had been involutionary; but now it is evolutionary. The ancient dances had been involutionary. And now, in the evolutionary period, we collect the energy which we applied during the involutionary.

“Those on the Sun are eagerly observing our endeavors to dance the Solar Rhythm. On the Sun, great paneurhythmy exercises are performed on a vast plane. The movements are a silent communication which needs to be studied. Each movement expresses a certain idea, a certain thought. The movement is an expression of the music, a musical form. From all of the ancient nations: Hindu, Egyptian, Assyrian, Babylonian, Greek, and from the today’s nations as well, movements need to be taken. However, only such ones which today are passing into a new form

because certain exercises, which have been right in the past, need to be changed for today. In Paneurhythmy, I am giving only the fundamental movements, only the seed. And each movement—when it is seeded—will develop; will be formed into a new movement. Within the esoteric science, certain movements exist; and when you perform them, they have a beneficial, a magical effect. Paneurhythmy is brought down from other Worlds and your eyes need to be opened so that you are able to see how many Sublime Beings are participating and are present here. That which these paneurhythmy exercises give, no other exercise can give to you; but they need to be performed well, in accordance with all the principles...

“One sister shared, ‘Master, it is amazing that we feel refreshed, uplifted, and rejuvenated every time after Paneurhythmy. Throughout the entire day, we are with an uplifted spirit. And sometimes, when for some reason I do not do Paneurhythmy, I feel a deep loss within.’

“The Master said:

“The paneurhythmy exercises bring the body and the will into attunement with the mind and the emotions; and these four—into attunement with the Spirit. The problem is that people have lost their connection with the Divine World. There are movements, thoughts, emotions, and actions that are not in harmony with God; and as a result, one separates oneself from Him. The most difficult thing is to attune our movements with our thoughts and feelings. When we coordinate them, then all disease will disappear. If you can command your legs as how to stretch, then you can command many other things...

“The one who intends to do good can be recognized by the way he walks. Whatever one intends to do is recognizable by his way of moving. In the movements, all three worlds need to be represented: physical, spiritual, and Divine...

“It is because they do not move enough, people today are suffering from atrophy of the small muscles, and this disturbs their blood circulation. In Paneurhythmy, the small muscles participate. Music combined with movements is the best massage. Then electricity and magnetism will flow freely through the solar plexus and throughout the entire body. We suffer from unnatural movements. The painful movements are a result of the atrophy of the small muscles, and the paneurhythmy exercises strive to bring them into motion. Today the gymnastic exercises in the world are static; and therefore, the muscles become stiff as energy is not brought to them. People die due to the sole cause of their muscles becoming static. And all parts of the body need to be in motion. Each meaningful movement is always connected with the Intelligent Nature and the beautiful movements which bear Life.

“When I perform paneurhythmy movements, I am focused; but some look like people who are only circling around a safe full of precious things without knowing how to use them. Through Paneurhythmy, you will find the key to the safe, and all that is inside will begin to flow into you. These exercises are magnetic. They rid you of all worries. They liberate you, and you feel relieved.

“Paneurhythmy is a blessing. And it is good for each one of you to instruct at least one person in Paneurhythmy. It is necessary that a group of brothers and sisters be formed who will learn the exercises well and then show them by traveling throughout Bulgaria.

“The laws of physical education need to be followed. All exercises are a method of education. It is necessary to begin from there. Mind, heart, and body will understand these exercises and will assimilate them.

"At present exercises are usually excluded from many religious communities as they are considered to be mundane; but sometime in the past, the callisthenic exercises were spiritual.

"If the exercises are performed rhythmically, they always have a beneficial effect; and within our exercises, there is rhythm and measure. Within Nature, wherever Life of higher consciousness exists, the most beautiful exercises are present. Our callisthenic exercises have a physical, mental, and spiritual meaning. The hand from the wrist to the tip of the fingers is spiritual; the elbow part is mental; and the shoulder is the physical part.

"I observe that some perform the movements of Paneurhythmy not with Love, but in haste. No, you should devote the time for these exercises to God. You lift your arm and say, 'God, you have given me such beautiful arms!' The exercises should be performed with Love in order to be meaningful.

"In America, there was a young woman who when she placed her hand upon a tree, it began to grow. She extended her hand, and from it, energies emanated through which she could work. This has an application in Paneurhythmy as well. When you dance it, send into the world a positive wave and people will begin to live better. With these exercises, you send new ideas into the world. When the water begins rushing, it does work. And when it becomes stagnant, it can do no work.

"The 'Sun Rays' and the 'Pentagram' were given by the Master recently, and not all of us had managed to learn them well. Therefore, the Master announced that we would gather in the evening to practice. Around 8:00 p.m., we lit bright electric lamps at the clearing, and under their light, we danced the 'Sun Rays' and the 'Pentagram' many times. First a few small groups of people who knew them well presented them to us, and after that, all participated. Afterward, we gathered around the Master and a conversation began:

"With the exercise the 'Sun Rays,' we have the circling of one of the participants around the other. This represents our being in a condition that is still nebulous, but after that, one enters the new world. You circle around and around, but you come to the same place and you say, 'Is there no way out?' You find the exit. You rejoice, and this is expressed in the exercise 'Sun Rays.' While you are confused, you are circling as a horse that thrashes and flails. In the 'Sun Rays,' the circling of one around the other is a closed circle, and after that, they hold hands and begin singing: *Ti si me Mamo chovek krasiv rodila* [You have given birth to me, Mother, as a beautiful human being]. This is the exiting from the closed circle into an open world. This is liberation.

"I will tell you about another aspect of the song which is sung during the 'Sun Rays': 'You, Mother, have abandoned me for a long time, but now you are back. I suffered without you. What I have passed through! How much I have suffered!' But we will leave this aspect of the song for now. 'What I have passed through! And how much I have suffered!' This we will leave behind, and we will look at the New instead.

"The 12 rays of the 'Sun Rays' show that the 12 Gates of Life are open. These are the signs of the zodiac, and the 12 Gates are written about in the Revelation as well. This exercise has two currents: arterial and venous. When you perform it, you will remember that which you have learned earlier, in the past. Through the 'Sun Rays,' I set you free and I brought you to the World of Gifts. You should perform it with such grace that something will begin to quiver within you and within that one who watches you. Step in such way as if you were not touching the ground. During

the clapping, the right hand should move more and toward the left. And the hands should be elevated a little higher after the clapping than at the beginning. The exercise has the rhythm of the Sun.

“The Bulgarian folk dances *rachenitsa* are restricted, and this shows that the Bulgarian is confined, has no exit. This is an internal process. Bulgarians have lost the original movements which have been religious and have turned instead to *rachenitsa*, to stamping very fast in one place. But there is no idea present in these fast movements of the *rachenitsa*. I decided to give an example of these movements in their pure form. I went to the clearing and began humming three melodies while I was performing movements as well. This is how the ‘Sun Rays’ gradually took form. I had given the music to ‘Idyll’ more than thirty years ago, and many have asked me what kind of lyrics should accompany it. I replied that the time would come for that. And now, in these new exercises, the ‘Sun Rays,’ I gave the text for the ‘Idyll’: *Ti si me, Mamo, chovek krasiv rodila*. In order to be able to create the motifs in the ‘Sun Rays’—which is known as an ‘open’ motif in the Bulgarian music—I have worked a full thirty years for the uplifting of the Bulgarian consciousness and its adjustment with these new motifs. This will reflect upon the Bulgarian psyche as well.

“The one who dances these exercises will attain freedom. They will be performed throughout the world. Teachers of them will come from this country. With the ‘Sun Rays,’ I am laying a foundation; and therefore, they need to be danced perfectly. All Beings of Light are attracted by them. Through these exercises of the Sun, we lay a foundation; and those Beings will come down to become present within us. When we perform them, the obstacles are removed because the exercises neutralize evil and the Great Advanced Beings perform them as well. The music of Paneurhythmy and especially the ‘Sun Rays’ will awaken souls. Through the exercises of the Sun, the Earth is permeated with solar energy. The solar energies, which come down to the Earth, are used through these exercises which we first take in and then send into space. In this way, many beings are uplifted. These exercises liberate a person from worries.

“The movements, which I am giving you, exist within Nature. And only movements taken from Nature are beneficial. Movements which cannot be found within Nature are not harmonious and are harmful to people.

“The circling of one of the participants around the other during the exercise, the ‘Sun Rays,’ is analogous to the movements of the Earth around the Sun, to the movements of the other planets around the Sun, and to the Moon around the Earth. The exercise, the ‘Sun Rays,’ should be performed in special garments with large toga-like sleeves and with cinctures at the waist. The garments can be in blue, rose, and white colors. In the ‘Sun Rays’ when it is spoken about the ‘Mother,’ it means that Mother within the Intelligent Nature. Within the name ‘Mother,’ is hidden the Name of God. The exercises, the ‘Sun Rays,’ are from the Temples of the initiated and are the music, speech, and movement of the Sun. When you perform them, you become conductors of Love and Light, and you spread those rays and ideas transmitting them throughout the world. And when you sing the ‘Idyll’: *Ti si me, Mamo, chovek krasiv rodila, umen da stana, dobre da mislya, dobre da lyubya. Tuy zhivota e na raya* [You have given birth to me, Mother, as a beautiful human being, that I may become wise, know how to think right and love well, for this is the Life of Paradise]—then in that moment, luminous words and ideas will begin to

quiver within the consciousness of many people in the world. These exercises heal all disease and misunderstanding. The leg which is bent and in the air during the exercises receives the solar energy, and the other leg, which is on the ground—gives.

“One sister asked, ‘Master, what is the meaning of the exercise the Pentagon?’

“The Master said:

“This exercise is performed with five couples, is it not? They signify the five major virtues: Love, Wisdom, Truth, Justice, and Virtue (in the narrow meaning of this word). And these couples move and exchange places, do they not? This means that the virtues in a human bring should be put into motion. Until now, the virtues have only been spoken about, but their application today is already needed. Through the exercise, the ‘Pentagon,’ the virtues in a person become alive and begin to work within him. This is the psychic effect of the ‘Pentagon.’ In addition to this, this Idea is being sent into the world and is contributing to the virtues of humankind that they may begin to manifest. Until you learn the ‘Pentagon,’ your success will be limited. (1:51-63)

“Our thoughts and feelings should be present in every single movement. Every movement you make influences Nature. The slightest movement of one’s index finger, for example, affects Nature in her wholeness. The waves of radiant energy that emanate from the fingers will circumnavigate the Earth. In the end they will return to the person from whom they have emanated, with an increase in the good or bad sense.” (31:93)

“We perform these exercises as they are done in the Divine World. These exercises have not been invented: they have been brought down from Above. You could do other exercises as well, but you would see the difference because in Paneurhythm the material, spiritual, and Divine worlds are integrated. Within Paneurhythm, there is a flow of energy from one world into another. With respect to the physical, the world is paramount; but with respect to the spiritual, it is not...

“The movements of Paneurhythm need to be mindful. They are with a preparatory role. They have miraculous power and will influence the entire world, not only the individual. These movements are taken from Nature, from the Universe itself, and so they are in harmony with the Cosmic Rhythm of Life.” (2:250-252)

“Special courses on all parts of Paneurhythm are needed. A special school on Paneurhythm will be created because it is a bearer of the new that needs to be introduced today into the culture.” (1:64)









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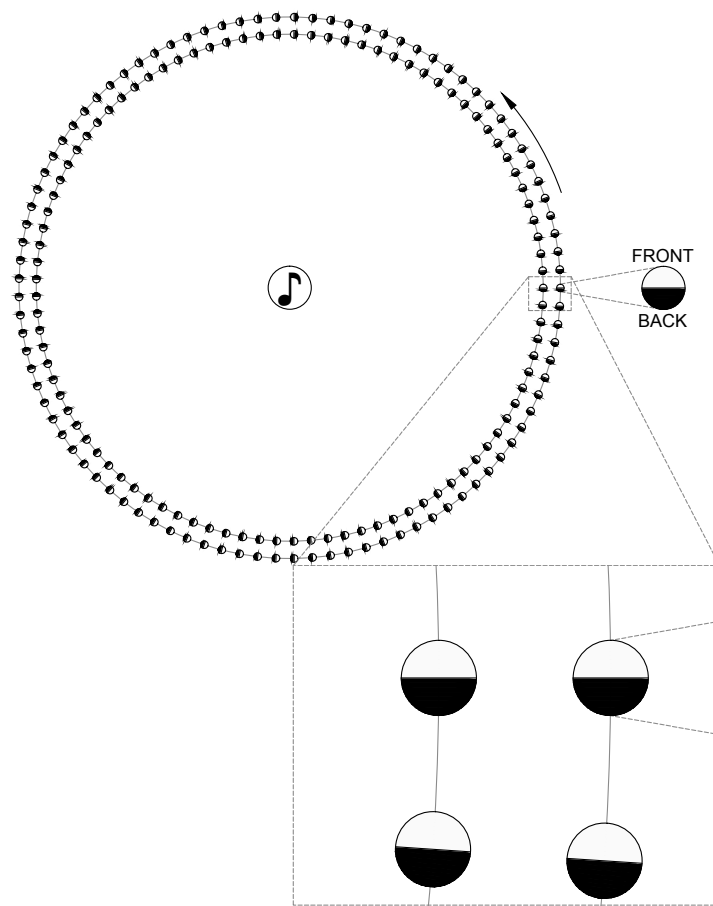


Diagram 1

# STEP BY STEP DESCRIPTION OF THE EXERCISES

## PART I. THE 28 EXERCISES

### General Guidelines

**P**aneurhythmy is performed outdoors, preferably in the morning after sunrise from March 22 until September 22 for the Northern Hemisphere. For the Southern Hemisphere the dates are reversed. However, teaching and learning the movements can be done throughout the entire year.

Paneurhythmy is performed in a circle with the musicians and a choir (when there is one) in the center. Only the Master Beinsa Duno has performed Paneurhythmy inside the circle—between the musicians and the outside circle of participants. A recording of the music may also be used. Singing by the participants is encouraged, but needs to be very soft or even silent.

The participants are arranged in couples around the circle. With a male and female in a couple, the man should be on the right side and the woman—on the left, positions that will be reversed after the exercise “Weaving.”

The distance between the partners and the couple in front and behind them should be minimum two extended arms in order to allow free and unobstructed movements.

When there are many people, two or more circles can be formed.

The couples move counterclockwise around the circle (diagram 1)<sup>19</sup>. In some exercises however, the participants have their faces or their backs to the center as given in the descriptions. When the distance between the couples needs to be corrected, it is done in the pauses between the individual exercises and in the direction of movement (meaning forward around the circle). If someone needs to change position, he or she should not cross the already formed circle, but go around it from outside following the general direction.

Comfortable clothing in light colors, especially white, is usually preferred as an expression of our striving toward perfection and purity.

When performing the paneurhythmy exercises the body should be kept upright. The exercises should be done with well extended arms and legs, projecting your thoughts through them, yet with flexibility and grace, but not as a ballet. One should step first on toes, and then the weight is transferred onto the entire foot. The fingers need to be close together, but not clenched. The movements are natural and neither too quick nor too slow. One should perform the exercises with concentration, awareness, and in harmony.

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19. The individuals in all diagrams in the book are schematically depicted by circles to represent the upright human body with feet together and arms beside the body, and the relative position of the participants. The division of the circles and the orientation of their front and back sides help point toward the direction of movement.

## THE FIRST DAY OF SPRING (THE FIRST 10 EXERCISES)

### 1. Awakening [*Probuzhdane*]

“This exercise represents turning inwardly toward one’s self and then manifesting outwardly. The hands first rest upon the shoulders and then open to the sides. This indicates that first we give. This is the masculine principle, the creative beginning: that which we possess needs to be shared. Then we bring our hands back to the shoulders. This indicates: we receive again what Nature is giving us. This is the feminine principle, which is receiving and building. These two states alternate. When the hands are extended to the sides, they send and receive energy. The fingers are transmitters through which we transmit energy. The spaces between the fingers are receiving antennas.

“When this exercise is performed with awareness, it inspires a person to receive and then give to others what Nature offers us. Through these movements, the idea of receiving and giving is sent out into the world.

“This movement is called ‘Awakening’ because in the moment the idea to give what you have received arises in your mind, it is a sign that your consciousness has awakened. This means that you have outgrown the framework of your limited personal life and entered into the broader scope of an all-encompassing Life. This is the beginning of the manifestation of the human soul. It will awaken and manifest its beauty.” (12:75)

“People are just now beginning to comprehend that they belong to the Great Body of Life. Thus begins the awakening of Cosmic Consciousness that strives to make all of humankind into One Family, capable of working together and living in harmony.” (31:193)

#### **Description**

Music: Melody 1 “The First Day of Spring” (time signature 3/4)—total 40 measures.

#### Starting position

All participants are arranged in couples facing counterclockwise, feet together, left shoulder turned toward the center. The hands are on the top of the shoulders; elbows are at shoulder level forming a straight line with the shoulders. The fingers are lightly curled (thumb, index, and middle fingers brought together) and touching the shoulders (figure 1.1).

#### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the fingers begin to unfold as the arms extend horizontally to each side, while





Fig. 1.1



Fig. 1.2



Fig. 1.3

the palms open and turn downward<sup>20</sup> (figure 1.2). (The final positions of the hands at their opening and returning coincide with the stressed beat of each measure while the arms and feet move in synchrony.)

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the hands return to their starting position on the shoulders (figure 1.3).

These movements are repeated until the end of the music, for 40 measures altogether. On the last beat, as the left foot steps forward, the hands are immediately brought down from the shoulders to the front of the chest, with palms inclined downward, fingers forward and slightly upward, thumbs and index fingers touching<sup>21</sup>.

Note: The pictures in the 1<sup>st</sup> part present Yarmila Mentzlova (in this picture) and Maria Todorova demonstrating the exercises as described in the "Paneurhythmy of the sisters."



*Awakening*

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20. At first the Master showed this exercise with upward palms, yet later he himself was performing it with palms turned downward. Palms turned upward indicate receiving and palms turned downward indicate giving.

21. The movement is also performed with palms facing each other, slightly separated at the base, with fingers turned upward and forward and thumbs, index, and middle fingers touching.



## 2. Reconciliation [*Primirenie*]

“These fluid, soft, and curved lines the hands make in front, to the sides, and back again are magnetic. They are lines of softness and reconciliation. They are helping us to resolve all the contradictions of life through gentleness and reconciliation rather than through force. When performing the movements in this spirit, we will learn these qualities.” (12:76)

“The second exercise of Paneurhythmy signifies peace and stillness.” (1:61)

“It may happen at times when you cannot reconcile with your neighbor. Once you begin to sing, the song within you will awaken the readiness to reconcile. This is the power of music...

“Unless you reconcile with people, you cannot enter the Kingdom of God.” (31:43, 382)

### Description

Music: Melody 2 “The First Day of Spring” (time signature 3/4)—30 measures.

### Starting position

This exercise follows directly from the first without interruption, so the last position of the previous exercise is the starting position for this one (figure 2.1).

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the hands open making two descending semi-circles in downward arcs and then rising out horizontally to the sides, while palms are always pointing downward (figure 2.2)

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the hands retrace the semi-circles in upward arcs and return to the starting posi-



Fig. 2.1



Fig. 2.2

tion. These movements repeat until the end of music #2.

In the last measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the hands come back, but are placed on the chest, palms toward the chest, fingers pointing up.

### *Reconciliation*



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2

## 3. Giving [*Davane*]

3

“In this exercise, the hands move forward and are then brought back to the chest. This shows how we can make the proper exchange between the inner and the outer worlds, between us and Nature. Everything received from Nature needs to be processed and then shared with others.

“These movements work miraculously upon one’s personal growth because they promote a strong impulse for giving to the world. Through them, people come to understand the great idea of giving and receiving. These movements are highly idealistic. They awaken those virtues in people which will be a foundation for the New Culture: the culture of giving, sacrificing, and self-renunciation for the benefit of our neighbors.

“Through these movements, you come into contact with forces whose existence you have never suspected. Through them, you will enter into the world of abundance. The more that one gives, the more one will receive. If someone is like a full vessel whose content is not emptied, that one can accept nothing more from the outside. As soon as the vessel is emptied, it may be filled anew; if not, a person remains in the old ways. Everything that someone receives needs to be shared with others so that one may partake in the new.

“This is a process of invigoration, renewal, growth, joy, and strength. If the wellspring does not continuously give what it receives, it will not be able to receive fresh new streams. It would be like a stagnant swamp. What a difference between a wellspring of fresh water and a swamp. In the swamp, we find decay. In the pure spring, we find movement and life.” (12:76)

“The only thing that gives of itself is Love. All that we have is due to Love. What is always giving, always flowing, and never ceases to flow—this is Love. Love says, ‘I take away everything, and I give everything.’ For you to come to understand Love, you need to give...

“Two Laws exist by which human beings must abide: receiving and giving. One receives and gives. Within Nature, an interchange always needs to take place: you need to receive and you need to give.” (31:153, 164)



Fig. 3.1



Fig. 3.2

### Description

Music: Melody 3 “The First Day of Spring” (time signature 3/4)—34 measures.

#### Starting position

The last position of the previous exercise is the starting position of “Giving,” transitioning into it without interruption. The weight is on the left foot, elbows close to the body (figure 3.1).

#### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms unfold horizontally to the front, hands at elbow-height, palms upward as if something is being offered (figure 3.2). The final position of the arms in their successive unfolding and folding coincides with the strong beat of each measure while arms and legs move in synchrony.

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: return the hands to the starting position (figure 3.1).

These movements are repeated to the end of the melody #3, when the hands are brought back to the starting position.



## 4. Ascending [Vazlizane]

“The successive raising of the right and left arms vertically upward, speaks of the eternal way of Life. It speaks about ascending and descending as two processes in Nature which alternate continuously. Suffering is the valley; joy—the mountain peak. Poverty is the valley; richness—the summit. These processes exist everywhere in Nature. When we walk, we lift a leg, do we not? This is ascending. Then it comes again down—this is descending.

“While ascending and descending, we should know that this is the path we need to follow, that this is the way of Life. It is because, if we do not come down, we will not be able to ascend. This exercise helps us to understand the eternal way of Life and to have the correct attitude toward it.” (12:76)

“There are two great streams—one from the infinite, which gradually reduces itself and descends to the infinitely small, to the cell; the other, the constantly growing stream from the infinitely small, the cell, to the great, the limitless. And when these two cosmic streams meet in humans, then the great abilities and virtues of the human soul are born.” (33:70)

### Description

Music: Melody 4 “The First Day of Spring” (time signature 3/4)—26 measures.

### Starting position

The last position of the previous exercise is the starting position of “Ascending,” transitioning into it without interruption. The weight of the body is on the left foot.



Fig. 4.1



Fig. 4.2



Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the right arm is raised in a natural swing forward and almost upright, palm facing to the front. At the same time the left arm goes down and back with palm facing back so that both arms form a straight line (figure 4.1).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the left arm is extended forward and upward with palm to the front. At the same time the right arm moves downward and backward just as the left hand in the 1<sup>st</sup> measure (figure 4.2).



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Note: Both hands circumscribe ascending and descending semi-circles. The body is stretched forward and the weight of the body is on the front foot while the one behind is on its toes, touching the ground.

These movements are repeated until the end of the melody. On the last measure step with the left foot, the right arm moves downward, but this time the left remains down, waiting for the right arm. Both arms are now down to the sides as a starting position for the next exercise.

*Ascending*5. Elevating [*Vdigane*]

“Both arms are moved upward at the same time and then brought downward and back. The lifting of the arms is the receiving of the new, the inspiration which is coming from the Divine World. The bringing of the arms down and back signifies that as we receive the new we put the old behind us. This movement of the arms expresses the great Power that moves people forward along the Path of Life just as a boat is moved forward by the lifting and bringing down of the oars. It represents the awakening of the longing within the human soul for the Divine. It is a call to all souls to begin walking along this Path.” (12:77)

“Involution is turning away from God and evolution is returning to God. Involution is leaving home and going to work. Evolution is returning home from work with the experience that one has acquired. Moving down symbolizes moving into darkness; climbing up is rising toward the Light. (31:38)

**Description**

Music: Melody 5 “The First Day of Spring” (time signature 3/4)—26 measures.

Starting position

The last position of the previous exercise is the starting position for “Elevating,” continuing without interruption; weight onto the left foot (figure 5.1).





Fig. 5.1



Fig. 5.2

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats both arms are raised in a natural swing forward and almost upright, palms facing to the front (figure 5.2).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the parallel arms are brought downward and behind the body, palms facing backward.

As in the previous exercise, both arms circumscribe a natural arc while ascending and descending. These movements continue until the end of melody #5.

On the 3<sup>rd</sup> beat of the last measure, the hands do not go back. Instead, the right hand is placed in front of the chest with the palm down and the thumb touching the chest, while the left hand is placed on the hip, thumb pointing backward.

*Elevating*

## 6. Opening [*Otvaryane*]

“With the right hand and then with the left, one makes horizontal bow-like movements in front of the body. This exercise is meant to resolve certain contradictions of thoughts and emotions. The movements of the right hand resolve contradictions of the mind, while the movements of the left hand resolve those of the emotions. Human hands send out certain energies which remove obstacles. This is a movement for removing obstacles from the luminous path of the soul so that it can begin to ascend.

“The movement of the hands from the chest outward represents opening, while bringing them back to the original position represents closing. In order to become part of Nature, you need to open. Once you have entered, you close: that is to say, you should not think about what you have left behind, about the old. The door of the past needs to be shut and that of the future needs to be opened. It is the present which does the opening. That is why this movement can also be called a ‘method for the right opening and closing of the door;’ in other words, making logically right and mindful conclusions in the area of thoughts and feelings.” (12:77)

“In my opinion, every heart that is not open from morning until night, giving everything it has and accepting everything which falls upon its lot, is not a true heart. When you enter into the all-embracing Love, you become connected with the whole Universe. You will then feel the suffering of all living beings.” (31:224)

### Description

Music: Melody 6 “The First Day of Spring” (time signature 3/4)—41 measures.

### Starting position

The last position of the previous exercise is the starting position for this exercise, continuing without interruption (figure 6.1). The weight is on the left foot.



Fig. 6.1



Fig. 6.2

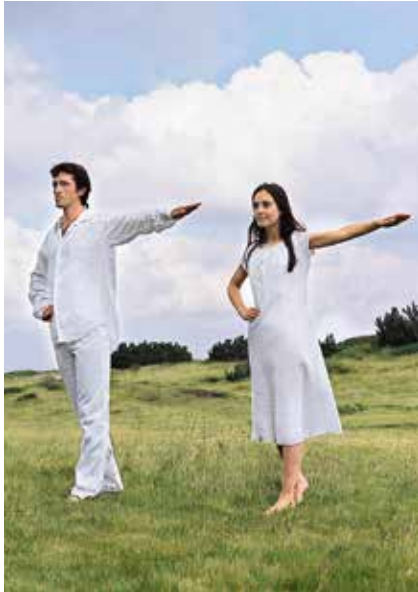


Fig. 6.3



Fig. 6.4

### Movement sequence

On the 1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the right hand makes an arc slightly downward and then moves horizontally out to the right side with palm down. The left hand remains on the hip (figure 6.2). (The final position of the arms in their successive opening and closing coincides with the strong beat of each measure while arms and legs move in synchrony.)

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the right hand retraces the same arc and returns back in front of the chest as in the starting position. The left hand remains on the hip until the end of the 19<sup>th</sup> measure. On the last beat of this measure the left hand goes to the chest and simultaneously the right hand is placed on the hip (figure 6.3). (On the 2<sup>nd</sup> and 3<sup>rd</sup> beats of the 19<sup>th</sup> measure and the 1<sup>st</sup> beat of 20<sup>th</sup> measure the right hand is placed on the hip with thumb pointing backward.)

From the 20<sup>th</sup> measure the movements of opening are done with the left hand (when the left foot steps forward) while the right hand remains on the hip until the end of 41<sup>st</sup> measure (figure 6.4).

Opening



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## 7. Liberation [*Osvobozhdavane*]

“One places both hands in front of the chest with closed fists and moves them apart forcefully opening the fists. This movement symbolizes destroying everything that was holding you back. This is liberation from the old and attainment of the new. It is entering Freedom. We can also call it breaking away of all unnatural relationships, and everything old. This movement awakens within us those forces through which the unnatural karmic ties of the old can be eradicated in order to enter into the Life of freedom.

“This is an appeal for liberation, an appeal to leave the prisons. It says to us: Leave the life of eternal sunset and enter into the Life of eternal sunrise. Drop the chains of death and enter into the freedom of Life. Come out of the dark caves, where love does not exist, and enter into the joy of Love.

“Through this exercise, a powerful impulse is transmitted into the world to work upon the consciousness of all humankind.” (12:77)

“If you desire to be strong, allow God’s Love to manifest through you. Love makes you your own master. You are influenced sometimes by dark forces; you do things that you do not wish to do. This indicates that you are influenced. The Invisible World comes now to set you free from this influence. You need to become masters of these circumstances. Do not permit beings that stand beneath you to command you. In order for one to liberate oneself from those lower beings, one needs to have Love.” (31:64-65)

“In human nature there is no Freedom, whereas in the Divine there is, and no violence exists there. In the world, God fights for our Freedom as well. He is the One, who constantly works within us, in order to liberate us from slavery...

“You should never impede the Divine within. When you impede it, you destroy yourself. When you want to arrange your affairs in a human way, you create your own unhappiness; therefore, you need to liberate the Divine in yourself and it will arrange your matters.” (34:19-20, 402)





Fig. 7.1



Fig. 7.2

### Description

**Music:** Melody 7 “The First Day of Spring” (time signature 3/4) repeats melody 6—41 measures.

#### Starting position

The last position of the previous exercise. Hands are brought together in front of the chest, fists clenched with thumbs on the outside<sup>22</sup> and palms down.

The weight of the body is on the right foot (figure 7.1).

#### Movement sequence

On the 1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. Both hands swing open to the sides with a forceful gesture, as if tearing something apart. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats, the hands move to a horizontal position making slight arcs, the fists open and the fingers extend, palm downward (figure 7.2).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: hands return to the starting position.

These movements are repeated to the end of the music. On the 3<sup>rd</sup> beat of the 41<sup>st</sup> measure: the arms remain extended horizontally out to the sides.



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*Liberation*

22. The Master points out that as the thumb represents our connection to the Divine World, one should not hide it among the other fingers, but to keep it always above them.



## 8. Clapping [*Plyaskane*]

“Clapping expresses the triumph of freedom. These movements indicate that we have been set free from all unnatural confining relationships. They show us the frontiers of freedom and where it originates from. They bring the affirmation that it has been achieved just as the waves, which splash upon the shore, show that they have reached their frontiers and are now free to disperse.

“These movements express the joy of the soul that has acquired freedom and the joy of the butterfly emerged from its cocoon. This is the joy of the grass showing its first tender shoots above the dark cold soil and the joy of the flower opening to the Sun’s rays for the first time.” (12:78)

“Do not deny the least loving feeling that arises in your soul. Some will say, ‘This feeling is of little significance.’ This is not correct. This small feeling of Love will bring you great blessings in the future. These small feelings and thoughts of Love are like the sparks of light that flicker here and there in the darkness. This light in the darkness awakens joy within you because you have found the Path. People today disregard these thoughts and feelings and search for happiness and success in the external...

“Today, people have sorrow. When the Divine comes, Joy will come. The meaning of your life and your true happiness depends upon the fundamental understanding of Love. Where there is Love, there is also Life. And where there is Life, there is also Joy. In a home where Love abides, all are joyful.” (31:182-183, 328)

### **Description**

Music: Melody 8 [repeats melody 6] “The First Day of Spring” (time signature 3/4)—41 measures.

### Starting position

The last position of the previous exercise, movements continuing without interruption.

### Movement sequence

On the 1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the first beat both hands clap lightly, level with the face (figure 8.1). On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the hands separate, bouncing open in front of the face to the position of an open flower, with palms slightly turned upward (figure 8.2).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the hands open horizontally to the side in slightly downward arcs (figure 8.3).

These movements are repeated to the end of the music. At the end of the last measure, after the final clap, the hands come in front of the face.



Fig. 8.1



Fig. 8.2



Fig. 8.3



Claping



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## 9. Purifying [*Chistene*]

“One moves the tips of one’s fingers from the mouth outward, at the same, time blowing gently. The blowing of the air signifies the Word, and the moving of the arms outward represents sowing the seeds of the Word.

“This exercise speaks about receiving the Word and its sowing. It expresses that the Divine Word, which is given through language, needs to be sown. It can be named as well: introduction of the pure Word into life or the right way of introducing pure thoughts, feelings, and actions into life.” (12:78)

“We need to become still as the motionless surface of the water that God’s image may be reflected in us. If He is reflected in us, we will progress. If the image of God is not reflected within, we will remain as we are. We need to be pure so that God’s image may be reflected in us. Peace and purity are the two conditions for God’s image to be reflected in us...



Fig. 9.1



Fig. 9.2

“Some people say, ‘Let God set the world right.’ God has inscribed His Word within people’s hearts, and in doing so, He has already set it right. It now remains for what He has written within humans to be made manifest.” (31: 31, 35)

### Description

Music: Melody 9 [repeats melody 1] “The First Day of Spring” (time signature 3/4)—40 measures.

#### Starting position

One passes from the previous exercise to the new one without interruption. The hands, which are on front of the face, come close to the mouth with the thumb, index, and middle fingers touching. The other fingers are free; palms slightly open and turned forward (figure 9.1).

#### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats both hands open out horizontally to the side, palms turned downward. At the same time, exhale through the mouth, blowing lightly (figure 9.2).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup>

beats the hands return to the starting position, at the same time inhaling through the nose.

Participants do not sing while performing this exercise.

These movements are repeated until the end of the music and lead directly to the next exercise. In the last measure the hands come back to the front of the mouth.



## 10. Flying [*Letene*]

“These wave-like movements of the arms as they are extended sideways represent the Law of acquiring Light and Knowledge within. It is the Law of right understanding of Light and Knowledge. This exercise expresses the uplifting impulse that makes everything grow. What has been sown needs to grow. These movements can also be called: the right way of spreading the Word and helping it to grow into Life.” (12:78)

“When you tread on a muddy or dusty road, become a bird and fly up to where there is no mud and dust. If you face some obstacle or contradiction in your mind, you need to elevate yourself to a higher realm. When you enter the realm of sublime Thought, you become free from all contradictions...”

“An illuminated epoch is coming. The idea of brotherhood will come into realization. This Divine Spring will come gradually, not all at once. People will change without noticing. They simply will not notice how they will change. One day they will awaken, and they will find themselves in a new stage similar to the caterpillar, which enfolds into the cocoon, and, once inside, transforms itself into a butterfly that cannot feed on leaves any more. What is coming now can be called ‘Manifestation of the Divine Origin in the human being.’” (31:276, 295)

### Description

Music: Melody 10 [repeats melody 2] “The First Day of Spring” (time signature 3/4)—30 measures.

### Starting position

The last position of the previous exercise, movements continuing without interruption.



Fig. 10.1



Fig. 10.2



Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms open to the sides at shoulder-height with palms turned downward, making undulating movements to imitate the flight of a bird (figure 10.1).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms remain at shoulder-height, making the same flying movement as in the first measure (figure 10.2).

These movements are repeated until the end of the music. At the end, the feet come together, the arms—down.

Note: The first ten exercises are performed without interruption as they represent one cycle.

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*Flying*

## 11. Evera [*Evera*]

“The body turns to the left and to the right, and every turn is followed by a step forward. Here we have the action of the two principles: Love and Wisdom, or the feminine and masculine that work for the uplifting of the world. Turning to the left represents the feminine principle, the receiving of Love; turning to the right is the masculine principle, the receiving of Wisdom. The forward movement that follows signifies the movement toward Truth. Thus the application of Love and Wisdom in our lives leads us toward Truth, in other words, toward the Sublime Reality on which the whole of Creation is based. The movement forward stimulates our growth, our mental progress, and the whole of evolution, in general.” (12:78)

“In the world, only one power exists: the power of Love. I recognize no other authority. There exists no other government greater than Love. Every other power bows before Love. For the building of the New Order, the Law of Love must be applied. The second Law is the Law of Wisdom. Love brings Life, whereas Wisdom brings Light and Knowledge. The third Law is the Law of Truth, which brings Freedom. Apart from these Laws, no society or nation can be built. They are the fundamental principles upon which the future life will be based.” (31:218)

“‘Eve’ signifies the principle of birth. ‘Ra’ signifies the Sun. ‘Evera’ means ‘born of the Sun.’” (1:61)



## Description

**Music:** Melody 11 “Evera” (time signature 3/8)—68 or 136 measures.

### Starting position

All dancers are arranged in couples facing the center, one standing behind the other. The weight of the body is on the left foot with the right foot pointing to the right with only the toes touching the ground. Bring both arms horizontally to the left side of the body with the left arm extended and the right arm slightly bent in front of the chest; palms turned downward (figure 11.1). Throughout this exercise, the wrists and elbows should bend in gentle fluid movements.



Fig. 11.1

### Movement sequence

**1<sup>st</sup> measure:** on the 1<sup>st</sup> beat: with a slight swinging motion, the weight of the body moves to the right foot. The left foot remains to the left side, toes touching the ground. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms make a downward arc; then go to the right and upward until the right arm is outstretched and the left arm is slightly bent in front of the chest (figure 11.2).

**2<sup>nd</sup> measure:** make a quarter turn to the right, step forward with the left foot so that the toes of the right foot are touching the ground. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms, with a gentle movement, push forward and upward to an angle of 45°. The left arm is extended; the right arm may keep a very slight bent at the elbow, palms forward. The whole body expresses a reaching upward (figure 11.3).

**3<sup>rd</sup> measure:** pivoting 90°, make a quarter turn to the right. The weight of the body passes to the right foot, with the left leg extended to the side, its toes touching the ground. All are turned with their backs toward the center. On the 1<sup>st</sup>, 2<sup>nd</sup>, and



Fig. 11.2



Fig. 11.3



Fig. 11.4

3<sup>rd</sup> beats the arms make downward arcs to the right, with the right arm outstretched and the left arm slightly bent at the elbow (figure 11.4).

4<sup>th</sup> measure: 1<sup>st</sup> measure is repeated with backs facing the center and gestures reversed.

5<sup>th</sup> measure: reversed repeat of 2<sup>nd</sup> measure, stepping forward with the right foot.

6<sup>th</sup> measure: reversed repeat of 3<sup>rd</sup> measure, facing again the center of the circle.

The movements of these six measures are repeated to the end of the music, total 68 measures.

The exercise can be repeated, 136 measures altogether.

*Evera*

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## 12. Jumping [*Skachane*]

“Jumping represents the triumph of Love and Wisdom as they have been applied in life. First we all bow before the Great, Eternal, and Divine Principle that is working in the world. The jump that follows is our offering and expression of joy to the Creator.” (12:79)

“Strive for pure life so that you may unite with God and hear His Voice. Become like good soil, to be able to receive His Word. If you are like stone, the Word will pass by you without a trace. It is easy to irrigate good soil, but the stone diverts the water away from it. To be like a stone not receiving the water into yourself, represents a life full of contradictions. To let go of the contradictions, you should be good swimmers. Entering the stormy sea of Life, you should hold your heads above water in order not to drown.” (35:338)

### **Description**

Music: Melody 12 “Jumping” (time signature 3/4)—15 measures.

### Starting position

All participants face the center of the circle, feet together, and both arms outstretched above the head with palms forward (figure 12.1).





Fig. 12.1



Fig. 12.2



Fig. 12.3

### Movement sequence

1<sup>st</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the body bends slowly forward from the waist to a horizontal position. The arms remain well extended and follow the movement of the body downward.

2<sup>nd</sup> measure, 1<sup>st</sup> beat: the body continues to bend forward and downward while the arms swing back to a horizontal position (figure 12.2). On the 2<sup>nd</sup> beat the knees bend slightly and simultaneously the arms and the rest of the body start to unfurl. On the 3<sup>rd</sup> beat: jump up into the air while the arms swing forward and are raised above the head with a gentle clap (figure 12.3).

3<sup>rd</sup> measure: land on the ground, hands outstretched over the head, palms forward as in the starting position.

These movements are repeated five times until the end of the music. At the end, the arms are brought down to the sides of the body, palms down.

*Jumping*



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### 13. Weaving [*Takane*]

“This exercise expresses the organic process within Nature, the process of building. Does not a circulation of electricity and magnetism occur between the North and South Poles of Earth? This is expressed in this exercise through the crossing movements from left to right, and vice versa.

“Furthermore, polarity exists within every particle of matter. Between the two poles, electric and magnetic energy flows. These forces work within every human being as well. Every organ has its polarity.

“This exercise leads us to perceive, on one hand, the constructive principle within Nature; and on the other hand, it indicates the right way of introducing harmony and rhythm into this process, both internally as well as externally, in the life of humankind.” (12:79)

“Beautiful garments are made of fine threads. Should you separate the threads, they will represent nothing in and of themselves. But if the threads are well-woven together, the result will be something beautiful. Each being makes sense only as part of the life of the whole. Live for the whole of humankind, for the whole of the Universe; that is to say, a higher ideal exists than that you now live for. In striving for this ideal you will then be of benefit to all. Should people stray from the Path, they will be abandoned and forgotten. Those who would like to be benevolent, let them direct their energy for the uplifting of the whole of humankind: that is to say, for the good of all.” (31:205)

#### **Description**

Music: Melody 13 “Weaving” (time signature 2/4)—60 measures.

#### Starting position

All participants are standing side by side, in couples, with the left side toward the center. Before the music starts, the participants in the outer circle step forward so that they are positioned ahead of those in the inner circle. Start with the feet together. The elbows are bent in front of the chest. The elbows are horizontal and held at chest-height. Palms are facing down with middle fingers touching.

#### Movement sequence

##### **Sequence I**

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot and simultaneously the arms are extended horizontally to the sides, palms down (figure 13.1). On the 2<sup>nd</sup> beat: step forward with the left foot and the arms return back to their starting position (figure 13.2).

These movements are repeated for four measures, with seven steps moving forward and on the eighth placing the left foot next to the right foot.

##### **Sequence II**

(The partners look briefly at each other when changing places according to Katya Griva’s lessons.) The arms continue to open and close as before. The foot that crosses is always in front of the other.





Fig. 13.1



Fig. 13.2

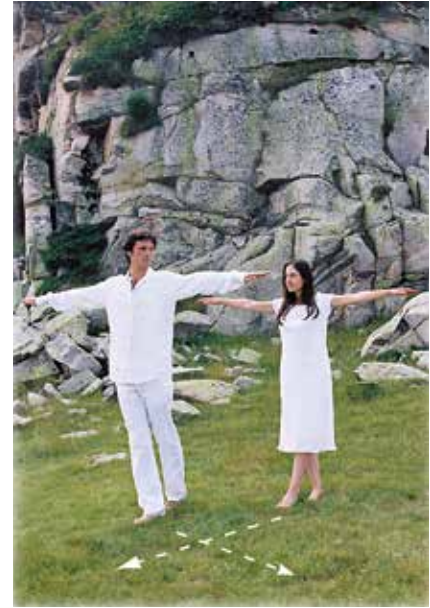


Fig. 13.3

*Inner circle:*

5<sup>th</sup> measure, 1<sup>st</sup> beat: step to the right with the left foot crossing in front of the right. At the same time arms extend horizontally to the sides, palms downward as in the first beat of the first measure (figure 13.3). 2<sup>nd</sup> beat: step sideways with the right foot to the right, at the same time the hands return to the chest.

The movements of the 5<sup>th</sup> measure are repeated for the 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> measures. On the 2<sup>nd</sup> beat of the 8<sup>th</sup> measure, the right foot comes besides the left.

*Outer circle:*

5<sup>th</sup> measure, 1<sup>st</sup> beat: step to the left with the right foot crossing in front of the left foot; simultaneously the arms extend to the sides horizontally (figure 13.3). 2<sup>nd</sup> beat: step sideways with the left foot to the left, at the same time the arms return to the chest.

The movements of the 5<sup>th</sup> measure are repeated for the 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> measures. On the 2<sup>nd</sup> beat of the 8<sup>th</sup> measure, the left foot comes besides the right.

By performing the movements of the 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> measures, the inner circle becomes outer and the outer circle becomes inner: the dancers exchange positions (figure 13.4).

The 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, and 12<sup>th</sup> measures are the same as the first four measures; which means that the movements of both circles are only forward as in Sequence I.

The 13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>, and 16<sup>th</sup> measures are the same as in the 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup>; which means that the movements of Sequence II, the crossing-over, are repeated but in the reverse direction.



Fig. 13.4

Sequence I and Sequence II repeat consecutively to the end of the music. At the 60<sup>th</sup> measure feet come together and arms are lowered down to the sides. After the music ends, the participants finishing in the outer circle step forward to stand beside their partners before starting the new exercise. The original inner partner is now the outer partner, and vice versa, and should remain in these new positions for the rest of the Part I of Paneurhythmy.

The outer circle partner from the beginning of the exercise always passes in front of the inner; thus the inner partner is always behind the outer, regardless of the exchange of position. When making the sideways step, the dancers move slightly forward on the diagonal so that the movement is simultaneously forward and sideways.

During these movements the starting position distance between the partners should be kept (diagram 2).

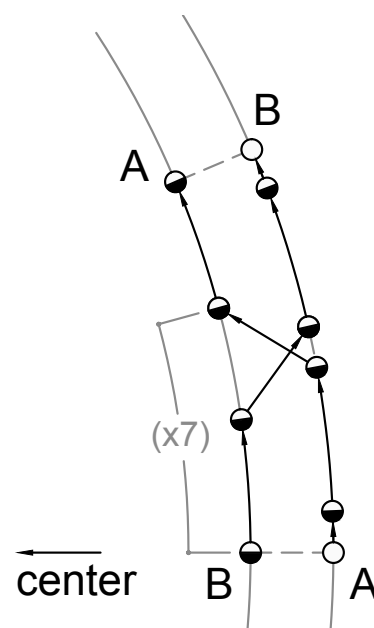


Diagram 2

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*Weaving*

## 14. Think [*Misli*]

“This exercise begins with the slow movement of the arms from right to left and then back to the right. Then while walking forward, scooping motions are made with the hands, followed by the arms pushing outward as if supporting something.

“This movement connects us with the world of thought and we enter it. Through this movement, a rhythm is brought to our organism that comes from the Intelligent World, the World of just and sublime Thought.

“The first part of the exercise, with the slow movement of the arms from the right to the left and back again, is the receiving of that which is sent from the World of Thought. The second part is the applying of that which we receive into our lives and activities.” (12:79)



“Every Thought that brings the Essence of Love to the human soul comes from God. Every Thought that brings the Light of Wisdom comes from God. Every Thought that brings the Freedom of Truth to the human soul comes from God...”

“You need to be connected not only with the physical world, but the spiritual as well. You need to maintain contact with the Advanced Beings who are helping you along on your path. Many of our thoughts are the fruits of the thoughts of Sublime Beings. When a seed from one of these fruits lands in your mind, in your heart, or in your soul, it will organize its growth in and of itself. These are the Divine ideas which have come to grow within you. They are great treasures. Even if only one of these small, precious thoughts is accepted by you every day, within ten years, your life will have become drastically changed.” (31:34, 315-316)

### Description

**Music:** Melody 14 “Think” (time signatures 3/4, 9/8, and 12/8)—20 measures repeated twice.

#### Starting position

The dancers are in couples, side by side, with the left side toward the center of the circle and feet together. Arms held diagonally upward to the right at an angle of 45 degrees. The right arm is outstretched, and the left slightly bent at the elbow; palms facing outward (figure 14.1).

#### Movement sequence

##### **Sequence I:** in place (3/4)

1<sup>st</sup> measure: the feet are as in the starting position and do not move. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats in a semi-circular movement the arms swing freely downward extending in front of the body (figure 14.1); continue moving to the left and up reaching the corresponding angle of 45° similar to the starting position, but to the left (figure 14.2). During this movement one sings *Misli* [Think].



Fig. 14.1



Fig. 14.2

2<sup>nd</sup> and 3<sup>rd</sup> measures: with the feet still in place, the arms swing down and up to the right, similar to the 1<sup>st</sup> measure, as one sings: *Pravo misli* [Think right].

4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> measures: the movements of the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> measures are repeated. One sings the same as before.

The raising of the arms finishes with a light moving up of the hands from the wrists.

**Sequence II:** moving forward (9/8 and 12/8)

7<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. Simultaneously the arms bend at the elbow with hands at the height of the solar plexus and trace a circle with the hands as if gliding over a visualized sphere, starting from the top and going downward on its surface palms down. After that the hands meet at the bottom, palms up and move up through the middle of the sphere ready to start again (figures 14.3 and 14.4). On the 2<sup>nd</sup> beat step forward with the left foot while the hands again make circles as in the 1<sup>st</sup> beat of the same (7<sup>th</sup>) measure. On the 3<sup>rd</sup> beat the movements of the 1<sup>st</sup> beat are repeated.

These movements are repeated to the end of the 10<sup>th</sup> measure, total of 13 steps, and then again on the 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup>, and 14<sup>th</sup> measures—altogether 26 steps forward.

During these movements one sings *Sveshteni misli za zhivota ti krepi* [May you sustain sacred thoughts about life] four times in accordance with the music.

**Sequence III:** moving forward (9/8 and 12/8)

15<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. At the same time the arms extend horizontally out to the side, wrists bent vertically upward, palms facing outward. With a light fluid movement of the wrists and elbows, the arms move to the sides as if touching and supporting something. One sings *Krepi* [Sustain] (figure 14.5). On the 2<sup>nd</sup> beat step forward with the left foot. As the arms repeat the movements of the 1<sup>st</sup> beat, one sings *Krepi*. On the 3<sup>rd</sup> beat repeat the movements of the 1<sup>st</sup> beat and sing *Krepi*.



Fig. 14.3



Fig. 14.4



**Sequence II** (repeat)

16<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the left foot, hands perform the same movements as in the 7<sup>th</sup> measure, 2<sup>nd</sup> beat: step forward with the right foot, the hands make the same movements as in the 1<sup>st</sup> beat. This is repeated until the end of the 17<sup>th</sup> measure—7 steps altogether.

One sings *Sveshteni misli za zhivota ti krepi*—once.

**Sequence III** (repeat)

18<sup>th</sup> measure: the same movements as in the 15<sup>th</sup> measure.

One sings *Krepi*—three times.

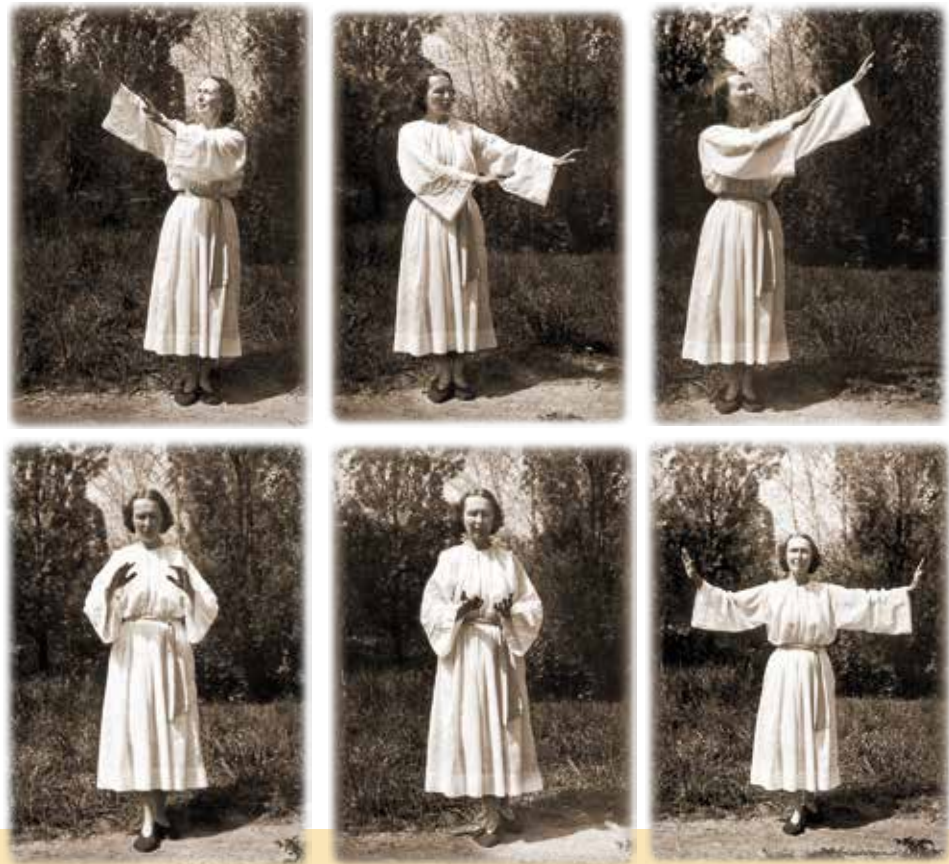
**Sequence II** (repeat)

19<sup>th</sup> and 20<sup>th</sup> measures: the same movements as in the 16<sup>th</sup> and 17<sup>th</sup> measures. One sings *Sveshteni misli za zhivota ti krepi*—once.

The entire exercise is then repeated for 40 measures altogether. At the end, the arms are brought down to the sides.



Fig. 14.5



Think

## 15. Aum

“There exists a flow of energy which comes from the Sun and passes through the center of the Earth and another flow which comes from the Earth and passes through the Sun. When we extend one arm upward at an angle of 45°, we receive the Divine through it. Through the leg on which we are supported, we receive the energy of the Earth. Through the arm and the leg which are extended downward and back at an angle of 45°, we cast off the impure, all of our accumulated unprocessed and disharmonious energies into the Earth. Through the repeated lifting of the arms forward and upward and the repeated lifting of the legs, we express the desire of our spirit to reach the heights. One works on Earth, but one’s inner vision is always directed to the world of the stars. One builds on Earth, but desires to embody that which one has received from the sphere of the stars. This movement is the correct way to be in harmonious contact with Nature.” (12:79)

“When ‘Aum’ is sung with movements and one of the arms is raised upward and forward, and the other moves downward and backward, you should raise yourself up on your toes because they are connected with the Mental World. The raising up on the toes represents uplifting to the Mental World.” (1:61)

“This is an exercise that one needs to keep sacred within oneself. It is taken from an ancient sacred song written in a minor scale. The Master gave it in a major scale. He explained, ‘If I had given this song as it was—in the minor scale—you would not have been able to withstand its vibrations: they would change the pulse of your heart.’

“When you sing sacred songs, you need to open your soul like a flower before the light of the Invisible World to become like an innocent and carefree child who is without fear of its surroundings. In such a state, you will merge with the Beings of the Intelligent World; and only in this way, will you understand what music is, what singing is, and what science is. If you are sorrowful, ill, or with an indisposed spirit, then pronounce ‘Aum’ few times. Sacred words exist—one of which is ‘Aum’—that you need to pronounce often even if you do not understand their meaning. Your spirit understands them, and that is enough. ‘Aum’ is a word of the Spirit. When you sing this Word of Its Language, the Spirit will understand you and will help you because It understands and knows your needs.” (36:186-187)

“*Aum* is a mantra. The Master explained: ‘It is a great moment to feel this Supreme Intelligence; to feel the connection among all beings—from the least to the greatest; and to experience that great vibration we call *Amen*, *Aum*, or as the Hindu say *Aumen*, and yet others call *Om*.’” (37:102)

“In ‘Aum’, the arm is bent at the elbow, moving forward and up, slowly outstretching (with a little bend remaining at the elbow) to an angle of 45°. The palm is facing forward and is not an extension of the straight line of the arm. The movement is continuous, and the arms are not—even for a moment—stationary.” (38:16)

## Description

**Music:** Melody 15 “Aum” (time signatures 3/4)—7 measures repeated 4 times, total of 28 measures. The words *Aum*, *Aum*, *Aum*, *Om*, *Om*, *Aumen* are sung.

### Starting position

All couples are in a circle, left side toward the center, body upright, feet together, arms down at the sides.

### Movement sequence

Upbeat (unaccented part of measure)—bring the right foot forward and simultaneously raise the right arm forward, singing the vowel A (pronounced *Ah*).

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot and extend the right arm forward and upward at an angle of 45°, palm facing forward. The left foot remains behind with toes touching the ground. The left arm extends downward in the opposite direction with the palm turned outward and backward. In their final position arms form a straight line. The body is reaching upward and forward (figure 15.1). At the end of the 2<sup>nd</sup> beat, the body and the arms are fully extended and the left foot is lifted briefly from the ground as a natural result of the graceful and smooth transference of the body’s weight to the front leg (figure 15.2). At the 1<sup>st</sup> and 2<sup>nd</sup> beat one sings *Um*. On the 3<sup>rd</sup> beat, bring the left foot forward as in the upbeat, singing A. The right arm comes down and back and the left hand extends forward and upward.

2<sup>nd</sup> measure, 1<sup>st</sup> and 2<sup>nd</sup> beats: the movements of the 1<sup>st</sup> and 2<sup>nd</sup> measures are repeated, but with the opposite arms and legs (figures 15.3 and 15.4).

The above movements of arms and feet are repeated to the end of the music *Aum*—7 steps.

The whole exercise is repeated four times, 28 measures altogether.

In the upbeat and the first three measures one sings *Aum* three times; in the 4<sup>th</sup>



Fig. 15.1



Fig. 15.2





Fig. 15.3



Fig. 15.4

and 5<sup>th</sup> measures one sings *Om* twice, in the 6<sup>th</sup> measure one sings *Au*, and in the 7<sup>th</sup> measure, 1<sup>st</sup> and 2<sup>nd</sup> beats, one sings *Men*.

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*Aum*



## 16. The Sun Is Rising [*Izgryava Sluntseto*]

“The arms make an arch-like movement upward and to the sides, and then come back to the chest. After that, the hands make scooping movements which imitate the bubbling of the water of a wellspring.

“The first part represents the process of giving birth to the new. All of the Sun’s energy enters us that we may grow and develop. The second part represents the life-giving forces which flow through us like mighty waters.” (12:80)

“*Izgryava Sluntseto* [The Sun is rising]. Here with perfect simplicity in music and lyrics, a magnificent picture of the rising Sun is created. The most beautiful, the most solemn moment in Nature—the rising of the Sun. And within the consciousness of the human being, a sun is rising as well. It sends light to our life and gives us impulse to work.

The words of the song are: *Izgryava sluntseto, prashta svetlina, nosi radost za zhivota tya* [The Sun is rising, sending its light, and bringing joy to life]. These words are powerful because they have only one meaning. In the esoteric music, lyrics, and melodies with two meanings are never allowed. The song *Izgryava sluntseto* is an example to follow.

“*Sila zhiva, izvorna, techushta* [Live force—springing and flowing]. The music has an external expression, but music needs to be present within the human thoughts and feelings as well. The musical tones of this song express movement, elevation, and expansion. This means: that what has been suppressed in someone is liberated, and an impetus to the right path is given.

“In order for one to sing this exercise, one needs to enter into a harmonious relationship with Divine Nature. There is no Being more intelligent, tender, compassionate, and wise than she. Therefore, humans need to listen to her call.

“Music is one of the greatest Divine methods for energizing. The modern conditions, in which you live, require this stimulation. While singing, you are rejuvenated; when you stop singing, you weaken. You could make an experiment when you are indisposed.

“The words of the esoteric music *Zun me zun* regulate and balance the energetic forces. They are the measure. *Tu meto* has one of the best, one of the most beautiful meanings.

“Esoteric music is capable of awakening certain sublime feelings which give new impulse to human life. Through it, the beauty of the human face and the human internal life are restored...

“*Zun me zun, zun mezun* means: The whole of our life, all our life.

“*Binom tu meto* can be translated as: Let it now be so! And man became a living soul.

“The song is imbued with significance, but it needs to be discovered, to be found. This is the relationship of the Great toward the least—the soul. And the least is filled with thought for the Great, for God. The human soul remembers the primordial instant of God’s inbreath of Life the soul has received: the first Breath of God’s Divine Breath.” (36:187, 188-189)

“Every word represents a picture, an image of something living, either from the physical or from the Spiritual world. Do you remember your first musical exercise at the Esoteric School? The first musical exercise was from the physical world: *Sila zhiva izvorna techushta* [Live force—springing and flowing]. It represents a vibrant

image of flowing water—motion. The second musical exercise was *Izgryava sluntseto* [The Sun is rising]. As you pronounce the words *izgryava sluntseto*, begin to think and visualize in front of you the living image of the rising Sun. You see mentally how the Sun is rising, how it sends its light to all Creation, and what its Light does. *Izgryava sluntseto, prashta svetlina, nosi radost za zhivota tya.* [The Sun is rising, sending Light, and bringing joy to life]. What is the reason for this joy? The joy is a result of this uplift in Nature: all plants are shooting forth, growing, and developing. This is perceived from the perspective of the astral plane, where the energies are more sublime and finer than those of the physical world.” (39:99)

### **Description**

The exercise is performed twice and consists of three sequences, which follow immediately one after the other.

**Music:** Melody 16 “The Sun Is Rising” (time signatures 3/4, 2/4, and 3/4)—40 measures, repeated twice.

### Starting position

The participants are arranged in couples with left side to the center, feet together. The arms are bent at the elbows in front of the chest, relaxed to the side of the body, palms down<sup>23</sup>, fingers of the hands slightly bent and touching (figure 16.1).

### Movement sequence

#### **Sequence I**

On the upbeat, the right leg is brought forward with the weight of the body on the left foot. On the 1<sup>st</sup> beat of the 1<sup>st</sup> measure and continuing on the 2<sup>nd</sup> measure step forward on the right foot, toes first. During this slow step, the weight gradually and graciously passes to the right foot.



Fig. 16.1

On the 3<sup>rd</sup> measure the right foot is completely on the ground, the left foot is held backward and resting on its toes.

Simultaneously, beginning from the upbeat to the 3<sup>rd</sup> measure the arms move slowly up past the front of the face and form an arch above the head with palms facing down. The head is held straight and only the eyes follow the movements of the hands (figure 16.2).

From the beginning of the exercise one sings slowly *Izgryava sluntseto* [The Sun is rising].

4<sup>th</sup> measure: the left foot steps slowly forward touching the ground with its toes, the right foot remaining behind on the toe. The weight of the body gradually passes to the left foot. On the 1<sup>st</sup> beat of the 4<sup>th</sup> measure, the arms begin to open, palms turning outward.

23. The position of the hands with “palms down” is presented in references 6, 7, 9, 10, 14, 21, 27 and with “palms toward the chest” in 8, 23, 29, and 39.



Fig. 16.2



Fig. 16.3



Fig. 16.4

5<sup>th</sup> and 6<sup>th</sup> measure: the arms slowly go down at the sides to shoulder height with palms facing downward (figure 16.3).

On the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> measure, one sings slowly *Prashta svetlina* [Sending Light].

On the 7<sup>th</sup> measure, step slowly with the right foot and change the weight of the body as in the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> measure, the left foot behind with toes touching the ground. On the 1<sup>st</sup> beat palms turn to face outward. From the 2<sup>nd</sup> beat of the 7<sup>th</sup> measure until the end beat of the 11<sup>th</sup> measure, the arms slowly come together back to the chest making quarter of circle each—both arms together make a half circle (figure 16.4).

On the 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, 10<sup>th</sup>, and 11<sup>th</sup> measures the words: *Nosi radost za zhivota tya* [And bringing joy for life] are sung.

From the last beat of the 11<sup>th</sup> measure to the end of the 22<sup>nd</sup> measure, the Sequence I is repeated: the movements of arms and feet are the same as in the 1<sup>st</sup> measure to the 11<sup>th</sup> measures except that this time on the last beat of the 11<sup>th</sup> measure one starts with the left foot. At the end of the 22<sup>nd</sup> measure, the left foot is forward, the weight of the body is on the left foot, and arms are in the starting position.

### Sequence II

On the 23<sup>rd</sup>, 24<sup>th</sup>, and 25<sup>th</sup> measure one takes six steps forward starting with the right foot.

23<sup>rd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. At the same time the arms, bent at the elbows, descend to the hip height with palms up slightly cupped (figure 16.5). With every step, the hands in a flicking, scooping movement make a small upward push with the wrists and elbows as if to imitate the bubbling up of a wellspring. The hands are raised a little higher with each beat so that at the sixth step they are approximately at the level of the solar plexus (figure 16.6). The words *Sila zhiva izvorna techushta* [Live force—springing and flowing] are sung. The hands are then lowered and recommence their upward flicking movements.

This sequence is performed four times, total 12 measures from the 23<sup>rd</sup> to 34<sup>th</sup> measure. At the second and fourth repetition 7 steps instead of 6 are made. The extra seventh step creates a small gap before the arm movements resume.





Fig. 16.5



Fig. 16.6

### Sequence III

One starts on the 4<sup>th</sup> beat of the 34<sup>th</sup> measure. Step forward with the right foot and at the same time bring the hands to the chest, palms toward the body, fingers up (figure 16.7). One sings *Zun me*.

35<sup>th</sup> measure: 1<sup>st</sup> beat, step forward with the left foot and simultaneously bring the hands forward, but not below the diaphragm, palms are up as if offering something (figure 16.8). One sings *Zu*. 2<sup>nd</sup> beat, step forward with the right foot, bring the hands to the chest as at the end of the 34<sup>th</sup> measure. One sings *un*. 3<sup>rd</sup> beat, step with the left foot and bring the hands forward as in the 1<sup>st</sup> beat. One sings *Zun me*.

36<sup>th</sup> measure: 1<sup>st</sup> beat, step with the right foot, the hands are brought to the chest as in the 2<sup>nd</sup> beat of the 35<sup>th</sup> measure. One sings *Zu*. 2<sup>nd</sup> beat, step with the left foot, the hands are extended forward as in the 1<sup>st</sup> beat of the 35<sup>th</sup> measure. One



Fig. 16.7



Fig. 16.8



sings *un bi*. 3<sup>rd</sup> beat, step forward with the right foot, the hands are as in the 2<sup>nd</sup> beat of the 35<sup>th</sup> measure. One sings *nom tu*.

37<sup>th</sup> measure: 1<sup>st</sup> beat, step forward with the left foot, simultaneously bring the hands forward, and sing *me*. 2<sup>nd</sup> beat, step forward with the right foot, bring the hands to the chest, and sing *to*. 3<sup>rd</sup> beat, step forward with the left foot, bring the hands forward, and sing *o*. 4<sup>th</sup> beat, step forward with the right foot, bring the hands to the chest, and sing *Zun me*.

38<sup>th</sup> measure repeats the 35<sup>th</sup>.

39<sup>th</sup> measure repeats the 36<sup>th</sup>.

40<sup>th</sup> measure as the last measure does not follow exactly the 37<sup>th</sup> measure: 1<sup>st</sup> beat, step forward with the left foot and simultaneously bring the hands forward. One sings *me*. 2<sup>nd</sup> beat, step forward with the right foot and bring the hands to the chest. One sings *to*. 3<sup>rd</sup> beat, the left foot joins the right while the hands remain on the chest. One sings *o*.

*Zun me zun, zun me zun, binom tu meto* (a phrase from an ancient sacred language affirming that the aspiration will be fulfilled) is sung twice.

All of the three sequences are performed again.

### The Sun Is Rising



lever du soleil: 23 mesure  
N° 16  
3 et 4 temps  
à "Jisa"

lever du soleil: 23 mesure  
N° 16  
1 temps  
à "Jisa"

lever du soleil: 34 mesure  
N° 16  
4 temps -  
à "Zun me"

lever du soleil: 35 mesure  
N° 16  
1 et 2 temps  
à "Zun me"

## 17. Square [*Kvadrat*]

“This exercise teaches us how to have the right standard by which to measure everything on Earth. During the movements the face turns successively to the four directions—east, west, north, and south—connecting with their energy. The east represents Justice; the south—Virtue; the north—Truth, and the west—the earthly existence. The west demonstrates how Truth, Justice, and Virtue benefit human-kind. When the Sun sets, one then appreciates its blessing.” (12:80)

“The exercise “Square” has a very good effect upon us.” (1:61)

“Those who seek to perfect themselves should first re-establish in their mind the direction of the four right-angles. Only then can one move rightly. The square has two diagonals, four sides and four right angles. The first angle represents the human mind; the second—the human heart; the third—the direction of the spirit; and the fourth—the direction of the soul...

“Applying the right-angles you will see that each force has its own place: the spirit and soul, the mind and heart, each one of them has its own place. Number one indicates the place of the spirit; number two—the place of the soul; number three—the place of the mind; and number four—that of the heart. Therefore, use the sacred geometry of the square as a guiding concept by which you can fulfill your tasks. Apply the square as a figure where the external and the internal conditions are balanced.” (40:26)

### **Description**

The exercise is composed of two parts. The first sequence is performed in place, and the second—while moving forward. These two sequences are performed in the same manner in four different directions. The first direction—facing the center, the second direction—right shoulder toward the center, third direction—the back is toward the center, and the fourth direction—left shoulder toward the center.

Music: Melody 17 “Square” (time signatures 3/8)—64 measures repeated twice, total of 128 measures.

### Starting position

The participants stand in couples, one partner behind the other, both facing the center. The feet are together, arms are bent in front of the chest, elbows horizontal, palms down, middle fingers touching (figure 17.1).

### Movement sequence

#### **Sequence I**—in place:

1<sup>st</sup> measure: the right foot is extended sideways to the right with toes lightly touching the ground, the left leg bends slightly at the knee. At the same time the arms extend out horizontally to the sides at shoulder height, palms down (figure 17.2).



Fig. 17.1



Fig. 17.2

2<sup>nd</sup> measure: the right foot comes back to the left and the arms return to the starting position.

3<sup>rd</sup> measure: the left foot is extended to the side with toes lightly touching the ground, the right leg bends slightly at the knee. At the same time arms extend out horizontally to the sides at shoulder height, palms down.

4<sup>th</sup> measure: the left foot comes back to the right and arms return to the starting position.

On the 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> measures, the movements of the first 4 measures are repeated.



Fig. 17.3



Fig. 17.4



**Sequence II**—in motion:

9<sup>th</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats step with the right foot toward the center. Simultaneously, palms turn forward and the arms sweep up vertically in an arc past the front of the face and above the head continuing the arc outwardly and opening until fully outstretched at shoulder height on both sides, palms still facing forward (figure 17.3).

10<sup>th</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats step forward with the left foot toward the center. At the same time the arms retrace their path back and are placed in front of the chin, middle fingers touching, palms still outward (figure 17.4).

The movements of the 9<sup>th</sup> and 10<sup>th</sup> measures repeat on 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup>, and 14<sup>th</sup> measures, total of six steps toward the center, with one partner moving behind the other.

15<sup>th</sup> measure: step forward with the right foot, making a quarter turn to the left, arms move as in the 9<sup>th</sup> measure. In this movement the partners are now side by side, right shoulders toward the center and still keeping a distance of at least two extended arms between each other.

16<sup>th</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the left foot comes back to the right, arms return to their starting position in front of the chest moving vertically in front of the face.

**Sequence III**—in place as in Sequence I

17<sup>th</sup> to 24<sup>th</sup> measures: repeat movements of 1<sup>st</sup> to 8<sup>th</sup> measures.

**Sequence IV**—in motion as in Sequence II

25<sup>th</sup>—31<sup>st</sup> measures: repeat movements of the 9<sup>th</sup> to 15<sup>th</sup> measures.

On the 31<sup>st</sup> measure one makes a quarter turn to the left.

32<sup>nd</sup> measure is as 16<sup>th</sup> measure.

The partners are again one behind the other with their backs toward the center (figure 17.5).

**Sequence V**—in place as in Sequence I

33<sup>rd</sup>—40<sup>th</sup> measures: the same as 1<sup>st</sup>—8<sup>th</sup> measures (figure 17.6).



Fig. 17.5



Fig. 17.6



**Sequence VI**—in motion as in Sequence II

41<sup>st</sup> to 48<sup>th</sup> measures: the same as 9<sup>th</sup> to 16<sup>th</sup> measures.

47<sup>th</sup> measure: make a quarter turn to the left. The partners are again side by side, left shoulders toward the center.

**Sequence VII**—in place as in Sequence I

49<sup>th</sup>—56<sup>th</sup> measures: the same as 1<sup>st</sup>—8<sup>th</sup> measures.

**Sequence VIII**—in motion as in Sequence II

57<sup>th</sup>—64<sup>th</sup> measures: the same as 9<sup>th</sup>—16<sup>th</sup> measures.

On the 63<sup>rd</sup> measure make a quarter turn to the left. Partners are again one behind the other, facing the center.

In doing this exercise, each performer moves around the sides of a square, turning to the left at each corner (diagram 3).

The whole sequence is repeated again.

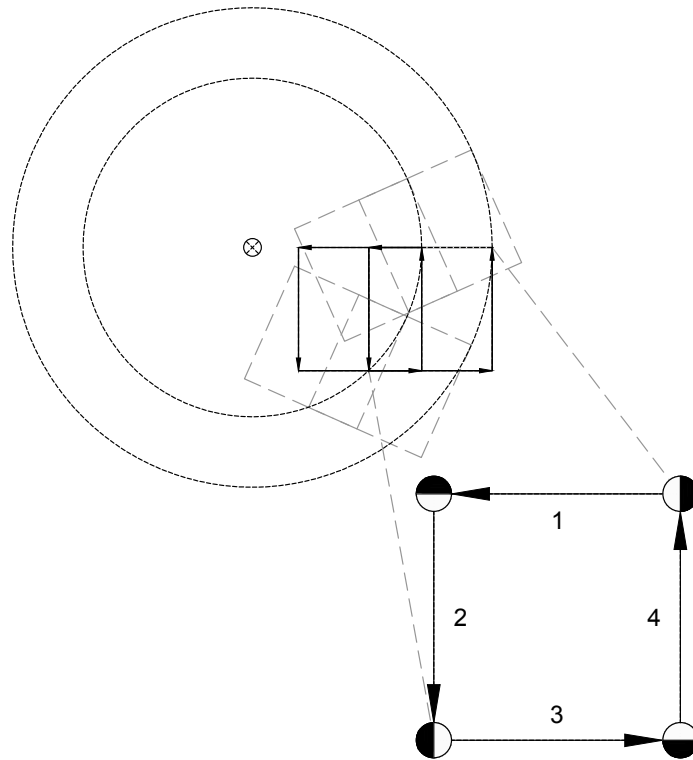


Diagram 3



Square

the archives

## 18. Beauty [*Krasota*]

“The hands, alternately, reach forward and upward while the body gently rocks forward and backward, from one leg to the other. This movement represents the processing of the forces of the square. The ‘Square’ gives us the materials, and this exercise processes them. This processing is a work of art, mastery. The lines of the movement are straight; therefore, we may say that the masculine principle which processes the ‘Square’ is expressed here. This is the electricity.” (12:80)

“Search for that Beauty which bears the Image of God within itself. There is something beautiful in Nature’s forms. An invisible Hand is at work and it creates that combination of forms that we observe. The Image of God is expressed in Nature. Sometimes Nature appears more beautiful to us: the sky and the Sun appear to be lovelier, more radiant, and more beautiful. There are other times when Nature appears gloomy and stern to us. Does this change truly occur in Nature? No. When we do not live well, we cast a shadow and perceive the Image of God as gloomy.

Perfect Beauty is a human ideal. In the future, people will be beautiful.” (31:340)

“The Advanced Beings know that the human soul is a sacred book in which God, in a special manner unknown to them, has written the development of all of Creation. Because of this, they await the blossoming of the human soul with divine anticipation. The blossom into which this soul will bloom, will shine forth with all its beauty, and God will infuse it with His Light and His Love. There is a beauty in the human soul which no other being in life possesses. It is incomparable beauty. Even God rejoices when He looks at the form of the human soul. (33:6-7)

### **Description**

Music: Melody 18 “Beauty” (time signature 3/4)—90 measures.

### Starting position

The dancers in couples stand with left sides toward the center, feet together, arms relaxed at the sides.

### Movement sequence

1<sup>st</sup> measure: on the 1<sup>st</sup> beat the right foot steps forward; on the 2<sup>nd</sup> beat the weight of the body is transferred on it, while the left foot is elevated from the ground. At the same time, on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the right arm reaches forward and upward at an angle of 45° with palm facing forward, the body expressing a forward momentum. The left arm extends backward in a straight line with the right arm, palm toward the body—45° (figure 18.1). Elbows and wrists remain relaxed during the whole exercise.

2<sup>nd</sup> measure: on the 1<sup>st</sup> beat step backward with the left foot (yet slightly forward from the position before its lifting); on the 2<sup>nd</sup> beat with a light swinging motion the weight of the body passes onto the left foot; and on the 3<sup>rd</sup> beat the right foot lifts off the ground. The arms remain as in the 1<sup>st</sup> measure (figure 18.2).

3<sup>rd</sup> measure: on the 1<sup>st</sup> beat step forward with the right foot; on the 2<sup>nd</sup> beat with a slight movement forward the weight of the body passes back to the right foot; and on the 3<sup>rd</sup> beat the right foot rests on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats arms change their positions simultaneously—left arm reaches forward and upward at an



Fig. 18.1



Fig. 18.2



Fig. 18.3

angle of  $45^\circ$  with palm facing forward; the right arm extends backward in a straight line with the left arm, palm toward the body (figure 18.3).

4<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 2<sup>nd</sup> beat the weight of the body passes to the left foot. On the 3<sup>rd</sup> beat the right foot lifts off the ground. The arms remain in the position of the 3<sup>rd</sup> measure (figure 18.4).

5<sup>th</sup> measure, 1<sup>st</sup> beat: step backward with the right foot (yet slightly forward from the position before its lifting from the ground). On the 2<sup>nd</sup> beat the weight passes to the right foot. On the 3<sup>rd</sup> beat the left foot comes off the ground. The arms remain in the same position.

6<sup>th</sup> measure, 1<sup>st</sup> beat: a slow swing forward with the left foot; on the 2<sup>nd</sup> beat weight passing onto it; on the 3<sup>rd</sup> beat the right foot's toes touch the ground. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the right arm goes forward and upward, the left—downward similar to the movement in the 3<sup>rd</sup> measure.

The movements of the first six measures continue without interruption to the end of the music.



Fig. 18.4



## 19. Agility [*Podvizhnost*]

“This exercise begins with fluid movements of the arms and legs, first facing the center of the circle and then turning with your back to the center. This exercise is a continuation of the previous one. In this exercise—in contrast to the previous one—soft curved lines are at work. The feminine principle that processes the square is at work here. This is the magnetism.” (12:80)

“The feminine principle in Nature is a great and mighty thing. If you were to take the feminine principle out of life, death would come in an instant. The feminine principle entered into life from the moment of its Creation. Do not separate woman from life; in other words, Love from life...

“God does not always give; sometimes He takes. He gives in one respect, but takes in another. In the same way, the ocean sends moisture to the land, yet gets it back through the rivers. In this meaning, the masculine and the feminine are two principles at work: the masculine is creative and the feminine is receptive. Therefore, we should be aware of and true to these two principles in life. Only thus we can attain our heart’s and mind’s desires. Only God can fulfill your ideas and desires.” (41:9, 22-23)

### **Description**

Music: Melody 18 “Beauty” (time signature 3/4)—90 measures.

### Starting position:

The participants are arranged in couples standing one behind the other, both facing the center. Feet together, arms horizontal to the left, left arm outstretched and the right arm slightly bent in front of the chest, palms down (figure 19.1).

### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: step with the right foot to the right. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat the weight of the body is moved to the right in a swinging motion, the left foot on toes. Simultaneously, (1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats) the arms with a graceful movement swing in a semi-circle downward and then upward horizontally to the right (figure 19.2).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: continuing the previous movement, make a half turn to the right on the right foot (figure 19.3). 2<sup>nd</sup> beat: the left foot steps to the left and on the 3<sup>rd</sup> beat the weight of the body passes onto it. The back is now toward the center. On the 1<sup>st</sup> beat, while turning, the arms bend in front of the chest with elbows in a horizontal position, palms down and middle fingers touching. On the 2<sup>nd</sup> beat hands separate, and on the 3<sup>rd</sup> beat the arms spread out horizontally, palms down (figure 19.4).

3<sup>rd</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the right foot steps to the left crossing in front of the left in a criss-cross step. At the same time the arms remain in a horizontal position and make a wave-like movement with elbows and wrists (figure 19.5).





Fig. 19.1



Fig. 19.2



Fig. 19.3



Fig. 19.4



Fig. 19.5



Fig. 19.6

4<sup>th</sup> measure, 1<sup>st</sup> beat: step with the left foot to the left. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the arms repeat the wave-like movement to the sides as in the 3<sup>rd</sup> measure.

5<sup>th</sup> measure, 1<sup>st</sup> beat: with a swinging motion the weight of the body is transferred to the right foot; on the 2<sup>nd</sup> beat, the left foot rests on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: simultaneously the left arm moves down in an arc and comes in front of the chest, the right arm remains outstretched to the right<sup>24</sup> (figure 19.6).

24. In another, equally accepted version: on the 5<sup>th</sup> measure the palm of the right hand turned downward is placed over the palm of the left hand facing upward, thus hands form an ellipse in front of the chest. The right hand glides over the left palm and the fingers of the left hand caress the fingers of the right—the thumb caresses the middle finger of the right. On the first beat of the 6<sup>th</sup> measure hands separate.

6<sup>th</sup> measure, 1<sup>st</sup> beat: step to the left with the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat the weight of the body in a swinging motion is transferred to the left foot, the right foot on toes. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the arms make a semicircle as in the 1<sup>st</sup> measure, but in the opposite direction.

7<sup>th</sup> measure, 1<sup>st</sup> beat: half turn to the left on the left foot. All dancers turn to face the center of the circle. On the 2<sup>nd</sup> beat the right foot steps to the right and on the 3<sup>rd</sup> beat the weight of the body passes onto the right foot. On the 1<sup>st</sup> beat, while turning to face the center, the arms move so that the elbows are horizontal, bent in front of the chest, with palms down and middle fingers touching. On the 2<sup>nd</sup> beat arms begin to separate and on the 3<sup>rd</sup> the arms spread out horizontally, palms down.

8<sup>th</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the left foot steps to the right crossing in front of the right in a criss-cross step, the arms remain to the sides, held horizontally, and make a wave-like movement at the elbows and wrists.

9<sup>th</sup> measure, 1<sup>st</sup> beat: step to the right with the right foot; on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the arms repeat the wave-like movement.

10<sup>th</sup> measure, 1<sup>st</sup> beat: with a swinging motion the weight of the body is transferred to the left foot; on the 2<sup>nd</sup> beat, the right foot rests on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the right arm moves down in an arc and comes in front of the chest, the left hand remains outstretched to the left as in the starting position.

The movements of these 10 measures are repeated until the end of the melody “Beauty,” altogether 90 measures. At the 90<sup>th</sup> measure, the couples are facing the center. After the last measure, the arms are lowered at the sides of the body, feet come together and the dancers turn to the right.





## 20. Overcoming [*Pobezhdavane*]

“Both arms move forward and upward as if pushing the air. This represents taking possession of everything that has been attained and gaining mastery of that which we have achieved.” [12:80]

“The human being is Divine. You possess hidden within all the possibilities for a high-principled Life. What you have lost, you will find. When? When you realize that God has implanted untold riches within you. All possibilities exist for a person to become an artist, poet, scientist, and so on. Malice in people is on the surface. It is something external. The Divine in human beings is unconquerable. No matter what trial a person passes through, in the end, he will return to his original state...

“Through the Light, the Advanced Beings—the Forces of Light—fight with the forces of darkness. The Light is the most powerful weapon. The Forces of Light have already had the upper hand over the forces of darkness. Victory is on the side of the Good.” (31:246, 297)

### Description

Note: In this exercise the torso is always facing forward, it does not turn to the side as in *Evera*. The forward and upward movements of the hands are in parallel.

Music: Melody 20 “Conquering” (time signature 3/8)—80 measures

### Starting position

All participants are arranged in couples, left side toward the center, feet together or left foot slightly forward<sup>25</sup>, both hands to the right side and held down and back at an angle of 45°, palms toward the body (figure 20.1).

### Movement sequence

1<sup>st</sup> measure: 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the arms swing in an arc-like movement forward and upward at an angle of 45°, palms forward, and feet in place.

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the toes of the left foot behind touch the ground. Simultaneously on the 1<sup>st</sup> beat the arms move parallel and forward; on the 2<sup>nd</sup> and 3<sup>rd</sup> beat they continue moving upward as if pushing something with a graceful movement of the elbows and wrists. The body follows the vigorous, yet graceful movement of the arms (figure 20.2).

3<sup>rd</sup> measure, 1<sup>st</sup> beat: with a swinging motion the weight of the body passes onto the left foot. On the 2<sup>nd</sup> beat the right foot is lifted and bent at the knee and on the 3<sup>rd</sup> beat its toes point downward. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms swing downward in an arc to the left side, the left arm goes further back (figure 20.3).

25. In the “Paneurhythmy of the sisters” and published later books based on that source (7-10, 27, 30) the starting position is described with feet together. However, some of the authors of these publications start the exercises and teach it with left foot forward that is also presented in references (6, 29).



Fig. 20.1



Fig. 20.2



Fig. 20.3

4<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 2<sup>nd</sup> beat with a swinging motion the weight of the body passes on it. On the 3<sup>rd</sup> beat the left foot rests on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms swing in an arc-like movement forward and upward at an angle of 45°, palms forward as in the 1<sup>st</sup> measure.

5<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the toes of the right foot behind touch the ground. Simultaneously on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms move in parallel, upward and forward, as if pushing something, with a graceful movement of the elbows and wrists. The body follows the vigorous movement of the arms.

6<sup>th</sup> measure, 1<sup>st</sup> beat: with light swinging motion the weight of the body passes to the right foot. On the 2<sup>nd</sup> beat the left foot is lifted and bent at the knee and on the 3<sup>rd</sup> beat, its toes point down. Simultaneously the arms move downward to the right side as in the starting position.

The movements of these 6 measures are then repeated until the end of the music.



*Overcoming*



## 21. Joy of the Earth [*Radostta na Zemyata*]

“This exercise begins with swinging movements, first facing the center and then with backs turned to the center. This is the reward for all that we have attained. It is the making use of, and processing all that we have received, and the joy of its fruit. These movements are arc-like, magnetic. Throughout the exercise, both arms move together, parallel to one another. This represents the unity that should exist in our inner life.” (12:80)

“The Law states: When you rejoice that a person has realized his aspirations, you will realize your own as well. Should you desire to realize your aspirations, you need to understand the Plan that God has already set in motion. When you walk on the Divine path, you will attain all your aspirations...

“When you enter into the all-embracing Love and find yourself in Nature, you will listen to the singing of the birds, the humming of the insects, and the flying of the butterflies. And you will rejoice. You will then look at the flowers in bloom, the trees that bear fruit, the Sun that shines, and again you will rejoice. And lastly, when you go among people and listen to how they speak, you will again rejoice.” (31:198, 224)

### Description

Music: Melody 21 “Joy of the Earth” (time signature 3/4)—80 measures.

### Starting position

The participants are arranged in couples facing the center of the circle, one standing behind the other. The weight of the body rests on the right foot, the toes of the left foot point to the left. The hands are to the right. The right arm is extended horizontally; the left arm is bent in front of the chest (figure 21.1).



Fig. 21.1



Fig. 21.2

Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup> beat: with a swinging motion to the left the body weight is transferred onto the left foot. 2<sup>nd</sup> and 3<sup>rd</sup> beats: the right foot moves slightly toward the left foot without touching it or the ground. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms swing freely in an arc-like movement downward, then up to the left horizontally, the left arm extended, and the right bent in front of the chest, palms down (figure 21.2).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: with a swinging motion step to the right with the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the left foot lifts from the ground and comes near the right foot without touching it. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms come back to the starting position with an arc-like movement (figure 21.1).

3<sup>rd</sup> measure: as the 1<sup>st</sup>.

4<sup>th</sup> measure, 1<sup>st</sup> beat: the right foot with a swinging motion steps to the right, but slightly turned in the general direction. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the body makes a quarter turn to the right, pivoting 90° to the right on the right foot, with the weight on the right foot, the left foot follows the movement of the body. The arms are in motion from left to right coming to the front of the body.

5<sup>th</sup> measure: the body is now turned in the general direction of movement, the left foot steps forward taking the body weight while the right one remains behind with pointed toes touching the ground. At the same time the outstretched arms continue moving forward and upward reaching an angle of 45° (figure 21.3).

6<sup>th</sup> measure, 1<sup>st</sup> beat: make another 90° pivot to the right so that the back is now toward the center. The weight of the body is on the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the left foot is lifted and moves slightly toward the right without touching it. At the same time the arms swing down in an arc-like movement and then rise up horizontally to the right (figure 21.4).

7<sup>th</sup> measure, 1<sup>st</sup> beat: step to the left with the left foot. On the 2<sup>nd</sup> beat with a swinging motion the weight of the body passes on the left foot; on the 3<sup>rd</sup> beat the right foot moves slightly toward the left foot without touching it or the ground. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms swing freely in an arc-like movement downward, then up to the left horizontally (figure 21.5).



Fig. 21.3



Fig. 21.4

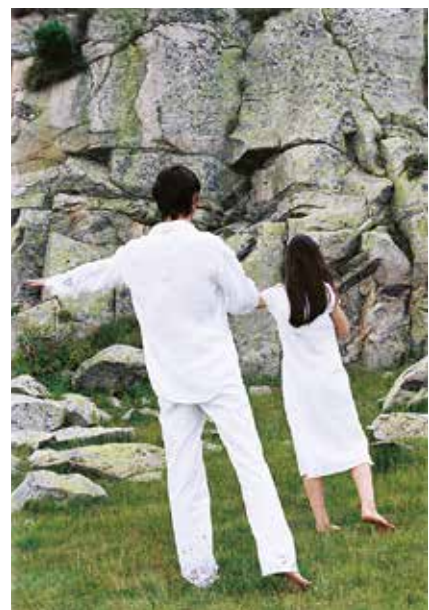


Fig. 21.5

8<sup>th</sup> measure: the back toward the center. 1<sup>st</sup> beat: with a swinging motion step to the right with the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the left foot lifts from the ground and comes near the right foot without touching it. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms come back to the right with an arc-like movement.

9<sup>th</sup> measure, 1<sup>st</sup> beat: the left foot with a swinging motion steps to the left, but slightly turned in the general direction. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the body makes a quarter turn to the left, pivoting 90° to the left on the left foot, the weight on the left foot, the right foot follows the movement of the body. The arms are in motion from right to left coming to the front of the body.

10<sup>th</sup> measure: the body is now turned to the general direction of movement, the right foot steps forward taking the body weight while the left one remains behind with toes touching the ground. At the same time the arms, kept parallel, continue moving forward and upward reaching an angle of 45°.

11<sup>th</sup> measure: make another 90° pivot to the left, now facing the center. The weight of the body is on the left foot. The right foot is lifted and moves slightly toward the left one without touching it. At the same time the arms swing down in an arc-like movement and then rise up horizontally to the left as in the 1<sup>st</sup> measure.

12<sup>th</sup> measure—the same as the 2<sup>nd</sup>, and so on—the movements of the first 10 measures are repeated without interruption until the end of the music.

The arm movements should be performed with flexibility in the elbows and the wrists and moving freely, with ease and grace.

The exercise finishes in the forward direction with the weight of the body on the right foot, the left one remains behind with toes touching the ground, both arms up at an angle of 45°. After the last beat arms are brought down to the sides and feet come together.

### *Joy of the Earth*





## 22. Acquaintance [*Zapoznavane*]

“In pairs, the dancers face one another holding hands. Then releasing their hands, they turn their backs to one another. This exercise is a natural way of developing self-awareness. It indicates that everyone should perceive and appreciate the good in others in terms of views and virtues.

“When the two turn their backs to each other, the one on the left processes the Good, while the one on the right processes Truth. The Center is between them. Within this Center, Love abides. When they face each other, they move toward the Center—toward Love.

“While facing each other, they form an ellipse with the movements of their hands. Turning their backs to each other, the hands then form a hyperbola. The hyperbola is a method for resolving the tremendous contradictions in life. Within it, we have two halves. This is the human being divided: the two polarities of the human being and the Creation of the polarities as male and female. When they unite as one, the human being is formed.” (12:81)

“People of today still live with the delusion of awaiting love from others. Open your hearts to God for His Love, and then people will love you. They are the multitude through whom God manifests Himself. Therefore, for you to come to know people, you should first come to know the One. This means that in order to understand the multitude, you first need to understand the Unity. I, too, draw close to you through Him—through God...

“One of the new precepts states: Love others, as you would like to be loved. Every person should know that the good he desires for himself should be good for others as well. (31:111, 168)

“True Love is a model through which people help each other to learn. True Love requires a mindful exchange between souls. To love someone means to experience a proper exchange with him. When the interchange between two people who love each other is proper, then they are joyful, fulfilled, and ready to sacrifice for each other and to be helpful to all people.” (41:30)

### Description

Music: Melody 22 “Acquaintance” (time signature 3/8)—60 measures repeated twice.

### Starting position

The participants in couples are arranged to form two concentric circles. The people in the inner circle have their backs to the center and those in the outer



Fig. 22.1



circle are facing the center. The participants hold hands while facing each other with elbows gently bent, feet are slightly separated. Those in the inner circle hold the right hand higher than the left, while those in the outer circle—the opposite, thus forming a nice wreath (figure 22.1).

Note: Because the right hand is active—giving, and the left hand is passive—receiving, anytime when partners hold hands, the right hand should always be on top.

### Inner Circle

The weight of the body is on the right foot, the left is outstretched to the left with pointed toes touching the ground. The right hand, raised to face-level with the palm down, is placed on the left palm of the partner. With elbow curved, the left hand is brought to the height of the solar plexus, palm up, and holds the fingers of the right hand of the partner with the thumb on the top.

### Movement sequence

This description of the movements is for the partners in the inner circle. The partners in the outer circle make the same movements, but in reverse.

1<sup>st</sup> measure, 1<sup>st</sup> beat: with a lightly swinging motion the weight of the body shifts onto the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat the toes of the right foot touch the ground. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats both hands swing gracefully in an arc-like movement downward, then upward and to the left at the height of the chest (similar to the starting position, but to the left side), and then on the 3<sup>rd</sup> beat separate.

2<sup>nd</sup> measure: pivot 180° to the left on the left foot, to face the center of the circle. On the 3<sup>rd</sup> beat the right foot steps to the side and to the right and the weight of the body shifts on to it. On the 1<sup>st</sup> and 2<sup>nd</sup> beat the hands come toward each other in front of the chest, palms down and middle fingers touching (figure 22.2). On the 3<sup>rd</sup> beat the hands separate horizontally to the sides, palms down. The partners are now back to back (figure 22.3).



Fig. 22.2



Fig. 22.3



Fig. 22.4



Fig. 22.5

3<sup>rd</sup> measure, 1<sup>st</sup> beat: with a light swinging motion the weight of the body shifts onto the left foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat the toes of the right foot touch the ground. On the 1<sup>st</sup> beat the “backward” hand, which is the left one, bends in front of the chest, palm down. On the 2<sup>nd</sup> beat the “forward” hand, which is the right one, with palm up, moves down in an arc, reaches for and touches, thumb on top, the fingers of the left hand<sup>26</sup>. On the 3<sup>rd</sup> beat the hands form a diagonal in front of the chest whereby the “backward” left elbow is at shoulder level and the “forward” right elbow is pointing downward. This movement gives the body a slight tilt sideways (figures 22.4 and 22.5).

4<sup>th</sup> measure, 1<sup>st</sup> beat: with a light swinging motion the weight of the body shifts onto the right foot. Pivot 180° to the right on the right foot to face your partner and with your back to the center. The left foot follows the movement of the body. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the hands begin to separate with a smooth gliding motion.

5<sup>th</sup> measure: the back is now toward the center. On the 1<sup>st</sup> beat the left foot steps to the left. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat with a swinging motion the weight of the body shifts onto the left foot, the right foot is on its toes to the right. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the hands reach for the hands of the partner according to the description that the right hand should always be on top (figure 22.6). The joined hands move gracefully up to the left—the left hand raised to the height of the face and the right hand—to the height of the chest (figure 22.7).

6<sup>th</sup> measure, 1<sup>st</sup> beat: with a swinging motion the weight of the body shifts onto the right foot. On the 2<sup>nd</sup> and 3<sup>rd</sup> beat the left foot is on its toes. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beat the hands make an arc-like movement to the right and come back to the starting position.

### Outer Circle

The dancers in the outer circle are facing the center. They make the same hands and feet movements as those in the inner circle, but in reverse.

26. In some of the references one can find variations in the description of the hand positions.



Fig. 22.6



Fig. 22.7

These six measures are repeated until the end of the exercise. At the end the partners from both circles, who are now facing each other, turn toward the primary direction of movement.



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Acquaintance

## 23. Beautiful Day [*Hubav den*]

“This exercise consists of alternately extending one leg in the air with spring-like motion of the other leg by bending its knee. Through these movements in which one stands on one leg while the other is in the air, the energy of the nervous system is correctly set in motion. The action of the will becomes intensified. These movements are for strengthening the nervous system because of its magnetizing effect. In this way, one becomes capable of making a correct evaluation of his actions: by perceiving what he has done right or wrong in order that he may improve them.” (12:81)

“Human beings are like interconnected channels; therefore, whenever we work to improve ourselves, we also work to improve others. This Law has another application: Whatever one does in one’s worldly existence affects one’s inner life. For example, when we work to clean up a wellspring, or a path, or the countryside, this will produce a corresponding effect upon the state of our thoughts and emotions. In accordance with this Law, one is held culpable before humankind for all of one’s actions...

“Divine Science provides the means for building a strong and healthy body, for restructuring the human thoughts and emotions, and for stabilizing the nervous system. This can be applied to the individual as well as to entire nations. Study Divine Science and its methods so that you may apply these methods in your daily life.” (31:149, 195)

### **Description**

This exercise consists of four sequences. Each of them differ only in the movements of the hands, while the movements of the feet alternate without interruption throughout the whole exercise, as described in the first sequence.

Music: Melody 23 “Beautiful Day” (time signature 3/8)—the whole 56 measures are played twice to the end and then only the first 32 measures (to the FINE): total of 144 measures.

### Starting position

The participants are arranged in pairs around the circle, with the left shoulder toward the center, feet together, hands resting on the hips, thumbs behind.

### Movement sequence

#### **Sequence I**

1<sup>st</sup> measure, 1<sup>st</sup> beat: the right leg is extended forward, with the foot slightly lifted off the ground, toes slightly pointing down, the knee outstretched. On the 2<sup>nd</sup> and 3<sup>rd</sup> beats the left leg bends at the knee and then extends again, with a soft springing motion. As a result of this springing motion, the toes of the right foot draw closer to the ground and are then lifted away (figure 23.1).

2<sup>nd</sup> measure: on the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats bend the left knee in springing motion while the right leg remains extended forward.

3<sup>rd</sup> measure: same as the 1<sup>st</sup>.





Fig. 23.1



Fig. 23.2

After performing 3 springing motions of the left knee (from the 1<sup>st</sup> to the 3<sup>rd</sup> measure) follows preparation to change feet's positions.

4<sup>th</sup> measure, 1<sup>st</sup> beat: the left leg bends at the knee. On the 2<sup>nd</sup> beat step forward with the right foot and the weight of the body shifts onto that foot. On the 3<sup>rd</sup> beat the left foot is behind on its toes, ready to move forward.

5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> measure: the movements are the same as in the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> measure, but with the reverse feet (the left leg is extended and the right knee is springing). The hands are still as in the starting position (figure 23.2).

8<sup>th</sup> measure—as the 4<sup>th</sup>, but with the feet reversed.

The movements in these 8 measures are repeated without interruption three more times, altogether for 32 measures.

### **Sequence II** (alternate extending one hand)

33<sup>rd</sup>, 34<sup>th</sup>, and 35<sup>th</sup> measures: the feet make the same movements as in the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> measures. At the 1<sup>st</sup> beat of the 33<sup>rd</sup> measure the right hand is extended forward and upward at an angle of 45°, with the wrist bent and lifted up, palm facing forward. Until the end of the 35<sup>th</sup> measure the right hand remains elevated and the left hand on the hip with thumb behind—a position of the thumbs every time hands are placed on the hip (figure 23.3).

36<sup>th</sup> measure: the feet make the same movements as in the 4<sup>th</sup> measure. Simultaneously the right hand comes back to the hip.

37<sup>th</sup>, 38<sup>th</sup>, and 39<sup>th</sup> measure: as the 33<sup>rd</sup>, 34<sup>th</sup>, and 35<sup>th</sup> measure, but the left hand is brought forward and upward at an angle of 45° and the left leg is brought forward lifted from the ground and the right foot bends at the knee, the right hands on the hip.



Fig. 23.3

40<sup>th</sup> measure is as the 36<sup>th</sup>. The left hand is placed on the hip.

The movements of the second sequence are repeated two more times to the 56<sup>th</sup> measure (altogether 24 measures).

On the last beat of the 56<sup>th</sup> measure, both hands are placed on the hips.

**Sequence III** (holding inside hands)

57<sup>th</sup> measure until 88<sup>th</sup> measure: the music repeats from the beginning and the exercise starts anew. The third sequence is like the first, the feet make the same movements, but on the 1<sup>st</sup> beat of the 57<sup>th</sup> measure, the partners take hold of their inside hands at the face level. The partner in the outer circle lifts the left hand up with palm open and turned upward and the partner in the inner circle places the right hand over it with palm turned downward. The outside hands remain on the hips (figure 23.4).

On the last beat of the 88<sup>th</sup> measure, the hands come down to the sides.

**Sequence IV** (alternate holding outside, then inside hands)

89<sup>th</sup>, 90<sup>th</sup>, and 91<sup>st</sup> measures: the feet make the same movements as in the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> measures.

On the 1<sup>st</sup> beat of the 89<sup>th</sup> measure the outside hands, making upward arcs, join at the height of the forehead, this time the right palm of the outer partner faces down and the left palm of the inner partner is turned upward. The inside arms of both partners are free beside the body (figure 23.5).



Fig. 23.4



Fig. 23.5



Fig. 23.6

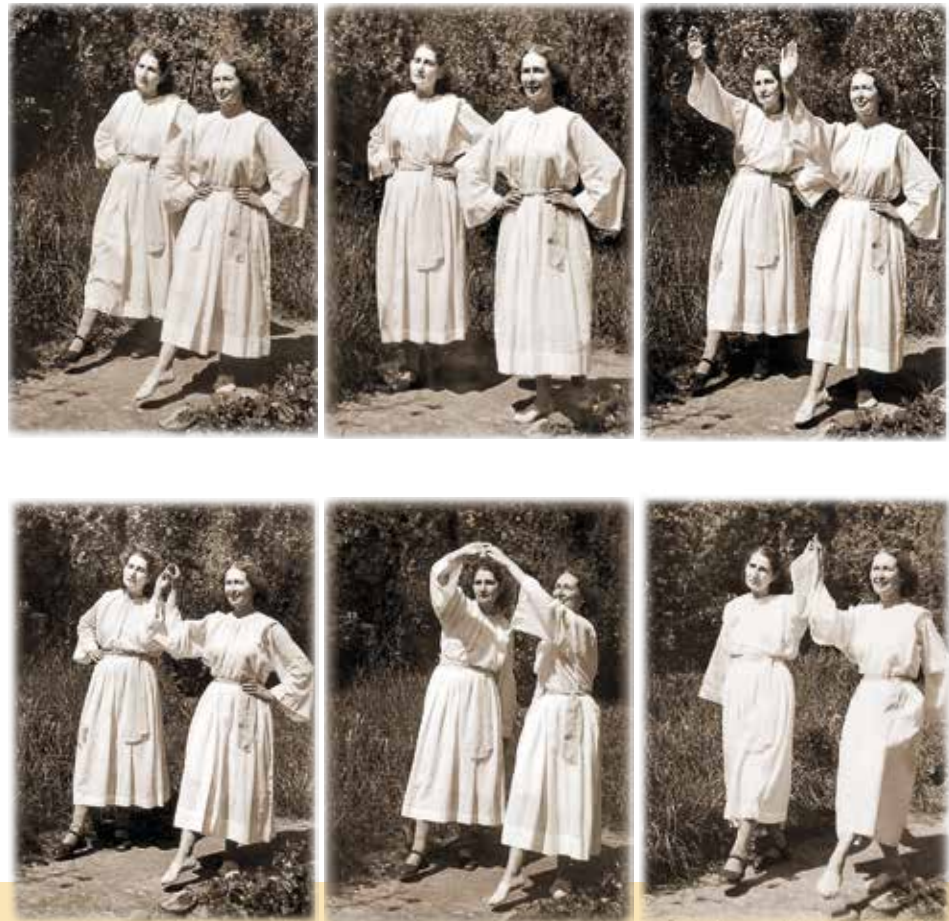
92<sup>nd</sup> measure—feet make the same movements as in the 4<sup>th</sup> measure. The arms return in downward swinging motion to the side of the body.

93<sup>rd</sup>, 94<sup>th</sup>, and 95<sup>th</sup> measures: the feet make the same movements as in the 5<sup>th</sup>, 6<sup>th</sup>, and 7<sup>th</sup> measures with the left foot extended forward and the right foot bending. At the same time on the 1<sup>st</sup> beat of the 93<sup>rd</sup> measure, the inside hands connect as in the Sequence III while the outside hands hang free at the sides (figure 23.6).

96<sup>th</sup> measure: the left foot steps forward, the right is behind on its toes. The inside hands separate and move in a swinging motion down to the side of the body.

97<sup>th</sup>, 98<sup>th</sup>, and 99<sup>th</sup> measures: repeat the movements of the 89<sup>th</sup>, 90<sup>th</sup>, and 91<sup>st</sup> measures.

The movements of Sequence IV are repeated to the end of the exercise, a total of 144 measures. At the last measure: step forward with the left foot and as the right foot joins it, both arms come down to the side of the body.



*Beautiful Day*

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## 24. How Happy We Are [*Kolko sme dovolni*]

“One steps forward and then rocks back and forth from one foot to the other. In the first sequence, the hands are free; in the second, the partners hold inside hands. The first part is the preparation. The second part teaches us how to acquire the ability of correctly appreciating Nature’s forces and how to give them the correct expression. These movements develop the ability to appreciate Nature’s bounties. (12:82)

“Connect with Nature and receive from her knowledge and energy. You need to connect with Nature; if you make the right connection with her, you will learn in one day as much as you would from a professor in twenty years. Nature is generous to those who love her and to those whom she loves. If a person does not love Nature, she will wait for as long as necessary, until the time comes when that person’s consciousness awakens...

“People of today desire happiness in life, but they do not understand its Laws. Happiness includes the following elements: faith, wisdom, imagination, and love. It includes also an understanding of the natural laws—those of solid, liquid, and gaseous matter—as well as those of light, electricity, and electro-magnetism...

“The meaning of your life and your true happiness depends upon the fundamental understanding of Love. Where there is Love, there is also Life. And where there is Life, there is also Joy. In a home where Love abides, all are joyful.” (31:107-108, 175, 328)

### **Description**

Music: Melody 24 “How Happy We Are” (time signature 7/16)—32 measures repeated twice, total of 64 measures.

Note: The exercise is performed also in a longer version (160 measures) with additional lyrics given by a disciple of the Master.

### Starting position

All participants are arranged in couples in the circle, the left arm toward the center, feet together, and hands on the hips with thumbs behind.

All steps in this exercise should be performed without bouncing yet with light springing and elasticity in the joints.

### Movement sequence

#### **Sequence I**

Note: The hands remain on the hips throughout the whole sequence.

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 2<sup>nd</sup> beat with a gentle swinging motion the weight of the body shifts onto the right foot. On the 3<sup>rd</sup> beat the left foot, which is behind, is slightly raised on its toes (figure 24.1).

2<sup>nd</sup> measure: step forward with the left foot, the right is slightly raised.

3<sup>rd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 2<sup>nd</sup> beat with a





Fig. 24.1



Fig. 24.2

gentle swinging motion the weight of the body shifts onto the right foot. On the 3<sup>rd</sup> beat the left foot, which is behind, is slightly raised off the ground.

4<sup>th</sup> measure, 1<sup>st</sup> beat: the left foot steps backward. On the 2<sup>nd</sup> beat with a light swinging motion, the weight of the body shifts onto the left foot. On the 3<sup>rd</sup> beat the right foot is slightly raised forward (figure 24.2).

These four measures are repeated three more times, for 16 measures altogether.

### Sequence II

17<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. On the 2<sup>nd</sup> beat the weight of the body shifts onto the right foot. On the 3<sup>rd</sup> beat the left foot behind is slightly lifted. On the 1<sup>st</sup> beat the participants take each other's inside hands (following the guidelines given in exercise 23) and on the 2<sup>nd</sup> and 3<sup>rd</sup> beats—swing them forward and up in a circular motion. The free outside arms mimic the motion of the inside arms, palms facing forward (figure 24.3).

18<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. On the 2<sup>nd</sup> beat the weight of the body shifts onto it and on the 3<sup>rd</sup> beat the right foot behind is slightly lifted. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats the arms in an arc-like motion move higher forward and upward, to an angle of 45 degrees. The inside hands are joined, and the outside hands are free, both making the same movements, palms forward.

19<sup>th</sup> measure, 1<sup>st</sup> beat: the right foot steps back. On the 2<sup>nd</sup> beat with a swinging motion the body weight shifts onto the right foot. On the 3<sup>rd</sup> beat the left foot is lifted forward, bent slightly at the knee. On the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: the arms swing down and move back and behind the body (figure 24.4).

20<sup>th</sup> measure is like the 17<sup>th</sup>, but with feet reversed, in other words, stepping forward with the left foot.

21<sup>st</sup> measure is like the 18<sup>th</sup>, but with feet reversed.

22<sup>nd</sup> measure is like the 19<sup>th</sup>, but with feet reversed.

23<sup>rd</sup> measure is like the 17<sup>th</sup>.

24<sup>th</sup> measure is like the 18<sup>th</sup>.



Fig. 24.3



Fig. 24.4

These 8 measures are repeated to the end of the 32<sup>nd</sup> measures. At the end of the 32<sup>nd</sup> measure, both hands of the participants are placed on the hips as it is described in the starting position.

Sequence I and Sequence II are performed again until the end of the music. The exercise finishes with a step forward with the right foot, the body weight shifts onto the right and the hands are raised forward and upward.

After the end of the exercise the arms are brought down to the sides of the body, feet together.



## 25. Step by Step [*Stapka po stapka*]

“One stands with the feet together and moves one foot at a time, first to the side and then to the front, followed by movement forward. When the feet separate, moving to the side or to the front, the energy of the Sun comes down to us. When both feet are together, the Earth’s energy is transmitted to the Sun. In this way, an exchange occurs. When the feet are apart, we and the Sun are positive in relation to the Earth: we receive from the Sun and give to the Earth. When the feet are together, the Earth’s energy is positive and flows to the Sun.

“Through these movements, one develops the ability to perceive when the Sun is active and when the Earth is active. They help us to adopt the real methods that are hidden within Nature.” (12:82)

“The music for the Paneurhythmy sequence, ‘Step by Step’, is in a minor scale. Taking a step forward or to the side is related to departure, in other words—to involution. Stepping back to the starting position is related to returning—in other words, to evolution.” (31:94)

### Description

Music: Melody 25 “Step by Step” (time signatures 6/8, 3/8, 6/8)—96 measures

#### Starting position

The participants are arranged in couples in the circle, left arm toward the center, feet together. The hands are on the hips, thumbs behind. The hands remain on the hips until the end of the exercise, without change.

#### Movement sequence

1<sup>st</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: the right foot is extended sideways to the side and its toes touch the ground (figure 25.1). On the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> beats the right foot comes back to the left, returning to the starting position.

2<sup>nd</sup> measure is like the 1<sup>st</sup>.

3<sup>rd</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: the right foot is brought forward, toes touching the ground (figure 25.2). On the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> beats: the right foot moves back next to the left.

4<sup>th</sup> measure is like the 3<sup>rd</sup>.

5<sup>th</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: step forward with the right foot. On the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> beats: step forward with the left foot.

6<sup>th</sup> measure, 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> beats: step forward with the right foot. On the 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> beats the left foot comes back beside the right.

From the 7<sup>th</sup> to the 12<sup>th</sup> measure repeat the steps from the first six measures, but this time reverse the feet.

The movements of these 12 measures are repeated to the end of the music.

At the end of the exercise feet come together, arms at the sides of the body.



Fig. 25.1



Fig. 25.2

## 26. Early in the Morning [*Na ranina*]

“This exercise has three sequences: semi-circular movements of one foot in front of the other; swinging motions with alternating feet; and parallel movements of arms and feet.

“In the first sequence, the energies of the human body come into harmony. In the second sequence, we step once onto the heel and once onto the toes. The heel represents the physical world; the toes—the world of the mind. When we step onto our heels, we receive from the physical world; and when we step onto our toes, we receive from the mental world. In this way, we resolve the contradictions which exist in both worlds. All three positions open the way for the right use of Nature’s bounties.” (12:82)

“This living energy only comes in the morning. For every task, there is a fixed appointed time. Those who desire to become great need to go out every morning and greet the Sun. They need to allow these powerful forces to work upon them.

Get up early! Go out! Greet the Sun! What wonderful things are hidden within the rising Sun! If one goes out regularly in the morning, one will receive inspiration...

“Wherever you go, whatever work you begin, you need energy. If you let the world influence you, the mundane affairs of your life will pull you off course. When you arise in the morning, you need to have one essential thought—that you may open like a flower.” (31:96, 102-103)

“The physical world has one quality: movement. The world of the soul has two qualities: movement and feeling. The mental world has movement, feeling, and thought. This is the simplest explanation...

“In the physical world, one gathers experiences assimilated later in the astral and mental worlds and extracts from them materials to build the body of Love.” (42:12, 27)

### **Description**

Music: Melody 26 “Early in the Morning” (time signature 2/4)—24 measures repeated four times.

The music is played once for the first sequence, once for the second sequence, and twice for the third sequence.

### Starting position

The participants are arranged in the circle, the left arm toward the center, feet together, and hands on the hips with thumbs behind.

### Movement sequence

#### **Sequence I**

The hands are on the hips as in the starting position until the end of Sequence I.





Fig. 26.1



Fig. 26.2

1<sup>st</sup> measure, 1<sup>st</sup> beat: the right foot, outstretched, draws almost a semi-circle (a 120 degree arc) in front of the left foot and touches the ground to the left with its toes (figure 26.1). 2<sup>nd</sup> beat: the right foot sweeps back making a semi-circle to the right and is placed to the right, slightly to the side, toes touching the ground (figure 26.2).

2<sup>nd</sup> measure: 1<sup>st</sup> beat as the 1<sup>st</sup> measure, 1<sup>st</sup> beat (semi-circle in front of the left foot). 2<sup>nd</sup> beat: the right foot sweeps back making a semi-circle to the right and then returns to the left foot.

3<sup>rd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. 2<sup>nd</sup> beat: step forward with the left foot.

4<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. 2<sup>nd</sup> beat: the left foot returns to the right foot.

5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> measures: repeat the same movements as in the first four measures, but with the feet reversed.

These eight measures are repeated three times until the end of the melody (24 measures).

### Sequence II

1<sup>st</sup> measure, 1<sup>st</sup> beat: the partners join their inside hands as described in exercise 23, namely the right hand of the inner dancer over the left hand of the outer. The hands are raised at the height of the head, while the outer hands are on the hips. Simultaneously step forward with the right foot (figure 26.3). 2<sup>nd</sup> beat: step forward with the left foot, hands continue to hold.

2<sup>nd</sup> measure: as the 1<sup>st</sup>. The participants are holding hands. On the 2<sup>nd</sup> beat, when the left foot steps forward, they slightly lift on their toes.

3<sup>rd</sup> measure, 1<sup>st</sup> beat: step forward with the left foot. Rock backward on the heels while the toes of both feet are lifted. At the same time, the hands still together are brought down and back (figure 26.4). 2<sup>nd</sup> beat: swing forward on the toes of both feet, the heels are lifted. The joined hands are raised forward and up (figure 26.5).

4<sup>th</sup> measure: as in the 3<sup>rd</sup>.



Fig. 26.3



Fig. 26.4



Fig. 26.5

These movements are repeated to the end of the melody, altogether 24 measures. After finishing sequence II the hands are released.

### Sequence III

1<sup>st</sup> measure, 1<sup>st</sup> beat: step forward with the right foot, simultaneously the hands are placed on the hips. 2<sup>nd</sup> beat: step with the left foot (figure 26.6).

2<sup>nd</sup> measure, 1<sup>st</sup> beat: step forward with the right foot. 2<sup>nd</sup> beat: the left foot comes back next to the right foot.

3<sup>rd</sup> measure, 1<sup>st</sup> beat: the right foot steps to the side, the toes touch the ground. At the same time the arms stretch horizontally to the side, palms down (figure 26.7). 2<sup>nd</sup> beat: right foot comes back next to the left foot. At the same time the hands return to the hips (figure 26.8).

4<sup>th</sup> measure: as in the 3<sup>rd</sup>.

5<sup>th</sup> measure, 1<sup>st</sup> beat: the right foot, outstretched, is brought forward, toes touching the ground. At the same time both arms extend forward parallel and horizontal,



Fig. 26.6



Fig. 26.7



Fig. 26.8



palms down (figure 26.9). 2<sup>nd</sup> beat: the right foot returns next to the left and at the same time the hands are placed back on the hips.

6<sup>th</sup> measure: as in the 5<sup>th</sup>.

7<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the right foot and at the same time both arms go horizontally forward stretched out and parallel, palms down. 2<sup>nd</sup> beat: step forward with the left foot and at the same time the hands are placed on the hips.

8<sup>th</sup> measure: as in the 7<sup>th</sup> measure, but on the 2<sup>nd</sup> beat the left foot comes back to the right.

9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup>, and 14<sup>th</sup> measures are performed as 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> measures, but with feet reversed. From the 15<sup>th</sup> to the 24<sup>th</sup> measures, the movements of the 3<sup>rd</sup>-12<sup>th</sup> measures are repeated.

Then the whole Sequence III is repeated without interruption (altogether 48 measures), but this time one starts with the left foot and the hands move as in the 7<sup>th</sup> and 8<sup>th</sup> measure. (15<sup>th</sup> measure, 1<sup>st</sup> beat: step forward with the left foot, and at the same time both arms go horizontally forward stretched out and parallel, palms down. 2<sup>nd</sup> beat: step forward with the right foot and at the same time the hands are placed on the hips. 16<sup>th</sup> measure: the same as 15<sup>th</sup> measure, but at the 2<sup>nd</sup> beat the right foot comes back to the left.)

As the music ends, the feet come together and the arms to the sides of the body.



Fig. 26.9

### *Early in the Morning*



## 27. Breathing [*Dishane*]

“Through this musical breathing exercise, one becomes acquainted with the musical methods which one needs to apply in life. Through them, one comes into harmony with Nature.” (12:82)

“During breathing, one needs to observe the following Law: Love the air, and receive it with joy. This is the only way in which we can receive those blessings that the air provides...

You should have gratitude toward God. The air has been provided by Him. It is required that God enters into you continuously and that you enter continuously into Him. When I inhale, God reveals Himself to me. When I exhale, I reveal myself to Him.”(31:125, 126)

“The human being is immersed in music by nature and that is why one can sing and play music. So, one needs to step back, return to one’s initial state of music and song, of harmony and melody and from there, move forward. Knowing this, cherish the sacred thought that Life is music and song. Within Life, all is good and harmonious.” (35:318)

### Description

Music: Musical exercises for correct breathing and singing. Each of the three musical phrases is repeated three times.

### Starting position

The participants are arranged in couples in two circles, both facing the center, feet together, hands on the chest, palms toward the body, middle fingers touching (figure 27.1).



Fig. 27.1

### Movement sequence

During the playing of the first long note the dancers inhale through the nose and simultaneously spread their arms horizontally outward until palms face the front (figure 27.2).

Beginning at the next note and continuing until the end of the musical phrase, the participants exhale slowly while singing the tones of the scale sounding the vowel “A” (as in “Ah”), and gradually bringing their arms back to the starting position.

The exercise is repeated three times consecutively for each musical phrase. At the end the hands come to the sides of the body.



Fig. 27.2



## 28. The Blessing [*Promisa*]

27

28

“Bring the hands together over the head and move them downward. This movement expresses that we should freely accept God’s Blessings in all their abundance. As the hands move upward to come together above the head, we come in contact with the energy of the Sublime World which we pull down to the physical world. When the hands reach the physical world, they separate. This means that we have polarity in the physical world. When we are in the physical world we are further from that Reality which underlies the Whole of Creation.

“This exercise can also be referred to as a ‘method for making contact with the World of Oneness.’” (12:83)

“The exercise I gave you for invoking the Divine is of major importance. It is truly powerful as long as your thoughts and feelings participate. This exercise needs to be performed with sacred anticipation and then the Divine Blessing will embrace you. And know, that the Beings from the Invisible World are observing you, they want to see how you will perform it.(3:376)

“Prayer should include within itself the qualities of Love, Wisdom, Truth, Justice, Virtue, and Compassion—as well as many other virtues...

“Prayer is the most powerful act in a person’s life. It brings human thought, human feelings, and human will into one. Such prayer is powerful—through it, miracles come to pass. The human soul is nourished by prayer and devotional singing.” (43:8, 12)

“Through prayer, we acquire energy from the Divine World. The Law of Prayer is similar to the Law of Nourishment. When deprived of food, one feels that something is lacking. When the soul is deprived of prayer, a need is also felt. Prayer is the inner necessity of the soul.” (31:99)

### Description

#### Starting position

The participants in couples are facing the center. Body straight, feet together, arms by the sides, mind concentrated.

#### Movement sequence

While pronouncing the invocation *Da prebade Bozhiyat Mir* [May Divine Peace abide], the arms are raised slowly out to the side and over the head until the fingers, with palms facing each other, touch, forming a sharp angle (figure 28).



Fig. 28

While pronouncing the rest of the invocation *i da izgree Bozhiyata Radost i Bozhieto Veselie v nashite sartsa* [and may Divine Joy and Divine Gladness arise in our hearts], the hands, with fingers still touching, are brought down and touch gently the crown chakra (*Sahasrara*) on the top of the head. Then they slowly separate, traveling down to the sides of the face as if pouring something over oneself; continue gliding down to the sides with palms toward the body; and finally return to the starting position.

This movement and the invocation are repeated three times.

Invocation:

*Da prebade Bozhiyat Mir i da izgree Bozhiyata Radost i Bozhieto Veselie v nashite sartsa.*

May God's peace be with us. May God's Joy and Gladness arise in our hearts.

Note: Other invocations, carrying the spirit of the original meaning, are also used.

"Divine Peace, Divine Joy, and Divine Gladness to rise in our hearts." (27:78)

"May the Peace of God abide and may His pure Joy and sacred Exaltation arise in our hearts." (14:81)

"May the Peace of God and the pure Joy of God live in our hearts forever." (44:153)

"May the Peace of God and the pure Joy of God rise and rest in our hearts forever."

"May the Peace of God and the pure Joy of God arise in our hearts forever."









## PART II. THE SUN RAYS

### PRINCIPLES OF THE SUN RAYS

When the first spring flowers open their buds and the songs of the first migratory birds bring us a greeting from the warm places in the south, our hearts begin to fill with joy. These early signs herald the coming of the wondrous spring. This is a great celebration of life! Then all life shows its splendor and magnificence and generously offers its hidden treasures to all. But is not humankind going through a similar process? There is a similar correspondence in other areas of life as well. Many signs confirm that a Cosmic Spring is coming. Today a new Wave is entering the world. Regardless of the thunder of current events (World War II), awakened souls sense with joy the first rays of a new coming.

The exercises described below are aptly named the “Sun Rays.” They herald the new day that is coming with gentle steps; they talk to us in their own language about its beauty. Is it possible to express in one word the Greatness which is now being born within our souls?

Love is the new which is now coming into the world! Centuries before the coming of Christ, Love’s gentle Light began to illuminate human souls. First as a small spark, it gradually ignites within the human soul becoming the bright flame that will illuminate the world. The Wave of Love is already working on Earth and it is unconquerable! It is the only force in the world that melts all things, overcomes all obstacles, and conquers all difficulties. It is the only power that is ever-victorious. Now that phase in human history has come, in which according to the Laws of development, Love blossoms within the human soul.

Human consciousness is awakening to a new revelation, a new insight into the depths of Creation that it may perceive the Core of Life: the Revelation that all is Love! Love has created all things in life; we are immersed in it. It comes from the stars, from every ray of the Sun, and from every fruit.

We, too, should embrace Love voluntarily, outwardly as well as inwardly. It is the only key, the only solution to all problems: personal, familial, social, national, and universal. The new understanding which is now being born within souls is: all that is done without Love is not real—it bears no fruit.

Love is like a precious stone which has been buried deep within the Earth’s womb for many years under great pressure and tension. In the same way that Love has withstood them, it now emerges to lead us toward freedom and expansiveness. It is the new that will save the world from all contradictions, suffering, and disappointments. Love will teach humans something new. For thousands of years, everyone has served only themselves; but from now on, humankind will learn how to serve the One Great Intelligence in the world.

It is this great idea about the emergence of a wonderful new world on Earth which forms the foundation of these exercises and with which the music, movements, and lyrics are imbued. In other words, the beautiful process, which is happening now in the collective soul of humankind—a process of awakening, enlightenment, and liberation finds its external expression and manifestation in these exercises. This idea is like a unifying thread running through them from beginning to end.

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Movement is an expression of life. Water preserves its freshness only while in motion. Only then is it useful. If it stays in one place, it cannot do any useful work. Everything in Nature moves: the movement of the celestial bodies, the clouds, the lightning, the blowing of the wind, and the flow of the rivers. The only valuable movements are those taken from Nature. Movements that do not come from Nature are not harmonious. They are the opposite: they are harmful. Sometimes one makes unnatural movements or takes unnatural postures bringing one into contact with inferior currents. People are suffering because of unnatural movements. Beautiful, natural movements give meaning to life, infusing energy, and liberating us from limitations.

Each type of movement is connected with certain forces in Nature and awakens a person to action and creativity. All movements are a specific language and communication. There are movements for each virtue, for each psychological state. For example, when someone reaches out to another person with good will, how can that be expressed in a movement? Specific forms of expression exist for compassion and so on. Every idea, every suffering or joy has a specific form of movement.

The movements in the exercise the "Sun Rays" are taken from Nature. They contain within them the Rhythm of the Sun in a pure original form. This Rhythm is embedded within the music and the movements.

These exercises have been taken from the temple of the initiates; they have been brought down to us from the higher realms of Nature.

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The movements in these exercises should not be sharp or jerky; they should be gentle and graceful, with beautiful lines. One should step first on the toes, and then on the heels. If one steps first on the heels, a compression of the spine occurs; and as a result, the steps are rougher, mechanical, and agitated. Stepping on the toes first activates the thought process; it connects us with the finer energy of the soul.

When performing these exercises, the whole body should participate in each movement. With each movement all the cells need to be put into motion, and each part of the body needs to move within the energy field in which it is located.

When every thought, every idea is able to find external expression in a specific movement, then this movement has a powerful influence in the world. That is why these exercises should be performed with complete concentration, with a vigilant consciousness. When one performs them, one should not think about trivial and mundane things: about clothes, shoes, and so on.

When singing during these exercises, the energy needs to descend from the central brain to the solar plexus, and from there, return to the larynx. This means that while singing, the energy should pass first through the realms of Love, thereby acquiring life and the miraculous power to transform and heal, before it then passes through the larynx. In other words: when performing these exercises, one needs to dwell within one's consciousness in the sublime world of Love.

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The participants are arranged in pairs and form two groups. One group arranges themselves in 12 rays facing the center, and the other group forms the outside circle around the rays. First, the couples in the rays move along the radii, and the outside participants follow the circle around the circumference. After that, the left partner starts circling around the right who remains in place, then the partner on the right circles around the left, and at the end, both partners circle simultaneously in opposite directions. Then each couple holds hands and sings the words: *Ti si me, Mamo, chovek krasiv rodila* [You have given birth to me, Mother, as a beautiful human being] and so on, followed by clapping. They then make movements similar to blooming and finally to flying. Additional explanation about each one of these movements is given below.

The twelve rays represent twelve gates through which life enters into us. These are the 12 gates of life as expressed by the 12 signs of the zodiac. In “Revelation,” Chapter 21:12, there is a reference to the 12 gates.

There are two currents of energy, which exist within Nature: one that flows from the Divine Wellspring of Life outward, and another that brings the energy back to the center. The first current is represented by the movement of the twelve rays toward the center. They go toward the center in order to receive the Divine Forces, and then return in order to infuse them into the outer circle, which is set into motion. The outside circle is set into motion by the forces received through the twelve rays from the Divine Center, from the One Infinite Intelligence.

This process has its reflection—its analogy—in each area of life. For example, the human body has two currents: arterial and venous. The first current moves from the center to the periphery carrying pure blood; and the second—from the periphery to the center so that the venous blood may be purified and again enter into the circle of life.

This cosmic process has its reflection in the Solar system. The Earth is orbiting the Sun. In this case, the Earth’s orbit represents the outside circle. Here the movements of the 12 rays signify the electromagnetic currents from the Sun to the Earth, and vice versa. The first current—from the Sun to the Earth—can be called “arterial.” It brings electromagnetic solar energies. The second can be called “venous”—it carries electromagnetic energies which, on the Earth, have lost their primordial rhythm. They pass through the center of the Earth and return to the Sun in order to regain their original rhythm.

It is obvious that the movements of the 12 rays toward the center and back express the global cosmic process which occurs within the least and the great, within the individual and the collective, within the parts as well as the whole. It takes place within every organism, within the collective humankind, within the Solar system, and within the whole of Nature. This process supports the Wheel of Life—it is the great Rhythm of Life.

Clapping with the right hand over the left as the participants first advance toward the center signifies the transmission of the positive energy of the right hand to the negative energy of the left hand. In this way, both hands are brought into attunement, and only in this way, can we step forward. This attunement is also expressed by the movements of the arms to the right without clapping, as if trying to fly. In other words: until we balance our energies, we cannot fly and cannot move forward.

The action of returning takes place through the semi-circular movements of the feet that are made in sweeping arcs backward. This denotes that what has been taken from the center is now being transmitted to the outside circle.

The lines that the feet circumscribe while approaching the center for the second time represent the magnetic forces: the forces of the heart.

The movements of the feet during the third advance toward the center express the balancing of the electromagnetic forces; they express the will.

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As a result of the eternal cosmic process, humankind moves forward: from unstructured or unorganized life toward the structured or organized life. The next movements of the “Sun Rays” represent the historical path of humankind moving toward enlightenment. The movements 4, 5, and 6—the single and the double circling of the partners—represent that phase in the history of humankind when it exists within a closed circle of dense matter, and there is no way out.

If we follow the history of human development, we will see how in the past human consciousness gradually descends into matter, loses its spiritual values, and becomes a material culture—even conscious awareness about the reality of the sublime realms of spirit is lost. In this phase humankind has been predominantly working with the material forces and laws. The forces of the spirit are limited and humankind exists within a closed circle. This is represented by the circling movements. The circling is individual and collective, in other words, humankind exists within a closed circle, in the individual life as well as in the collective.

Yet the moment comes for the liberation from the limitation of the closed circle. The circling stops. The participants come to hold hands and sing the song: *Ti si me, Mamo, chovek krasiv rodila*.

This process, through which humankind is passing, is to some extent, expressed in Bulgarian folk music. Folk music, in general, expresses the path of the nation’s soul. The path, which the soul of the Bulgarian nation treads, is expressed within the Bulgarian folk music. What is its special quality? It is the longing for something lost. In some songs the Bulgarian expresses his sadness about something lost; he exists within a closed circle. Sometimes he comes to moments of illumination and a spark of hope for liberation shines within him. This can be felt within the music. But afterward, the motif of sadness for something lost returns. This process is common to all humankind. The “Sun Rays” can also be defined as: the path of humankind from the closed circle toward Freedom.

When we are troubled within, we exist within the old. We move around and around in a circle, and when we come to the same old place, we ask, “Is there no way out?” When one exists within the closed circle, one is like a horse that thrashes and flails. But when one finds a way out, one rejoices.

Leaving the closed circle is the awakening of the human soul. It is liberation. Now is the time when this process of awakening is in store for the whole of humankind. The awakened human beings have come to know their essence, purpose in life, mission, and work in the world. They leave the world of torment, limitations, and tears; enter the world of music; and begin to sing with joy: *Ti si me, Mamo, chovek krasiv rodila, umen da stana, dobre da mislya, dobre da lyubya. Tuy zhivota e na raya*. [You have given birth to me, Mother, as a beautiful human being, that I may become



wise, know how to think right and love well, for this is the Life of Paradise]. This is the great day for which the human soul has been longing and waiting throughout the centuries. This is the solemn tone expressed in Beethoven's ninth symphony, in which after a long painful struggle of much suffering and disappointment, a light enters within and a gleam of understanding descends regarding one's purpose in life.

The "Sun Rays" exercise represents the great drama along the path of the individual and humankind. These rhythmic exercises possess the power to move this process forward and help in the transition from the realm of the closed circle to the joy of liberation. This is the moment when one breaks away from the chains of the closed circle and enters into the unlimited world of Liberation and Freedom, and when the first ray of Love emerges and shines within. After many long struggles from within and without, the solemn song of liberation from the chains of the past begins to sound. This is expressed by the words of the song: *Ti si me, Mamo, chovek krasiv rodila.*

The chains have fallen away forever. One perceives life in a completely different way. Imagine a person who is set free after many years in a prison. With what joy does he appreciate the smallest blade of grass! How each ray of the Sun, every puff of the wind, and every glimpse of the stars are a source of great joy for him! Or imagine a seed buried in the cold wet ground, pressed into the darkness by the layers of soil. And yet, the forces inside the seed are powerful. They overcome all obstacles and the new shoot sprouts and begins to reach upward toward the Sun, vastness, and freedom. Something similar takes place when the Ray of Love shines for the first time within the human soul. This is like the emergence from a long, dark tunnel into a smiling, sunny, and full of flowers meadow.

The song speaks about the Mother. It refers to the great Universal Mother—Intelligent Nature—from which the human soul has emerged. After finishing School, the soul comes to its Mother with fruit collected from its study and is ready to serve.

The clapping, which follows, is an expression of the joy of entering into the New World that is coming now to Earth. This is our return to Paradise. And Life within Paradise is this: to dwell in Love!

Positioning the hands one over the other represents the balancing of the two currents: the warm and the cold, the magnetic and electric. The lower part of the hand signifies the warm current—the heart; whereas the upper part—the cold current of the mind. After bringing these two currents into attunement, the hands open like a flower to the sides. This signifies the readiness to receive. The soul is blooming and receives the energies necessary for its uplifting, similar to the process of the opening of a flower bud so that it may receive the rays of the Sun.

After that, the arms make movements similar to flying. This represents the path of light and the ripening of the fruit. One enters into the path of all opportunities for accomplishments, free of all limitations. All this is symbolized by flying—leaving the life of shadows and entering into the life of the Great Reality.

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With each right thought, emotion, or movement, one needs to gain something, to achieve something. Only that which brings gain is valuable. The criterion for the rightness, beauty, and harmony of a movement is the joy one feels when performing it. Everyone who does these exercises feels joy, refreshment, and uplifting—physically and spiritually.

These exercises have a healing and healthful effect for two reasons:

1. They awaken the dormant forces of the human organism.

2. They connect us with the living forces of Nature. Through these movements, we come into contact and harmony with the Laws of Nature in order that she can give us what we need, and that we can give back to her what she needs.

These exercises revive and rejuvenate. They heal not only disease, but also all physical and mental imbalances. Through them, the human body as a whole vibrates musically—and there is no disease or poor health in the musical world. Therefore, through these exercises, we leave the world of disturbance, confusion, disappointment, discontent, worry, and anxiety and enter into the world of harmony. Those who perform the exercises consciously for a year will be healthy; they will free themselves or will be prevented from many diseases through raising the vital forces of the organism.

People today suffer from atrophy of the small muscles of the body, due to lack of use; and this disrupts the blood circulation. These exercises have as a goal, among others, to exercise all the muscles of the body, not only through external movements, but through the vibration of the music as well. This music brings into motion the physical matter of the body, and then the electromagnetic energies are able to flow freely through the solar plexus and throughout the whole body. This heals and rejuvenates. In the future, a special healing music will exist for the various diseases—a specific music for each one of them.

There is a Law of receptivity in respect to waves of a specific length and frequency of vibration. If we attune our “antennae” to certain wavelengths, it will receive them; otherwise, it will be indifferent. These exercises bring the organism and the consciousness into a condition of receptivity to the sublime solar energies necessary for the uplifting of the whole of humankind. Through these exercises, we come into contact with the Divine Intelligence, which exists in the world, and thus receive precious gifts. One enters into a higher realm. Through these exercises an exchange with the Advanced Beings takes place. They unite with us, and are then a part of us, and we—a part of them.

These exercises liberate us from all chains, from all deep-rooted ideas of the past, and we enter into the world of Truth where we attain Freedom. They awaken the endowments hidden within the human soul that are awaiting development.

These exercises bring peace on Earth!

Nature is full of bounties which remain unused because people do not know the right methods. And yet, with all these bounties of Nature, Earth is a valley of tears! This is due to the unwise methods which people use. These exercises are a preparation of the body and the soul for a New Culture.

These exercises need to be performed, starting on the 22<sup>nd</sup> of March, in every settlement, in every town, and village. They will contribute to the introduction of a new element into humankind. They will be like a ray of light in the daily life. They will introduce a great uplifting into the material life of society. They will awaken the powerful forces of progress. It is advisable for all those who desire the well-being of a nation to introduce these exercises into schools as well as adult community. All this is for the benefit of society. Introduction of the exercises into the schools and among adults will bring about great welfare and prosperity: a healthy and conscious generation which is ready to do the Work. (11:11-18)



# DESCRIPTION OF THE MOVEMENTS OF THE SUN RAYS

“The participants are arranged in couples, which form ideally 12 rays, facing a common center. There are six pairs in each radius of the rays. The distance in a couple is approximately two steps (an arm length), and between couples, it is approximately four steps (two extended arms length). A circle of couples is formed around the perimeter of the rays. The distance between the rays and the outer circle is about four extended arms (approximately a few meters) in order to allow free and unobstructed movements of the couples in the rays and in the outside circle (diagram 1).

“The participants in the rays are turned to face the center, while those of the outer circle—with their left shoulder toward the center. While advancing, the rays

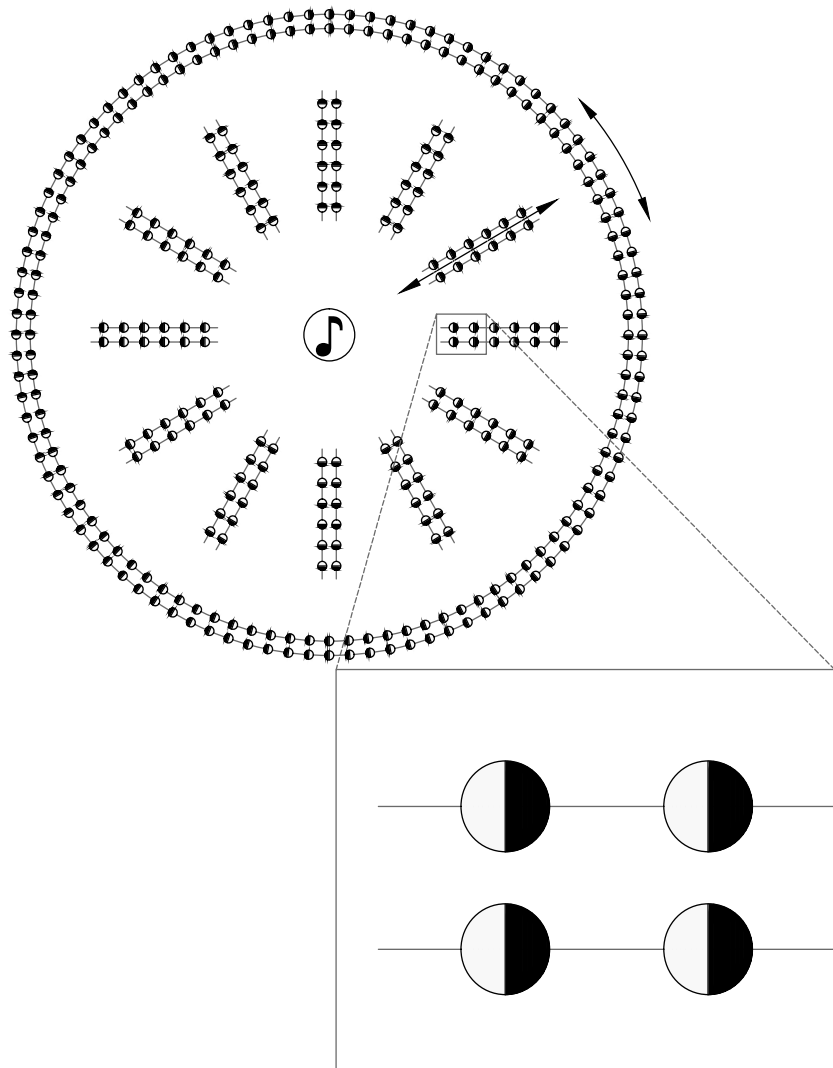


Diagram 1



move toward the center; while returning—in the opposite direction. The movements, forward and back again, of the couples in the outer circle follow the circumference.

“The movement always begins on the right foot.

“The participants in the rays are arranged according to their height, with the shorter in the first front rows and the taller at the back. When the couple is a man and a woman, the woman takes the left position similar to the one at the beginning of the Paneurhythmy.

If the participants are limited in number (not enough for the six couples for 12 rays), then there can be fewer couples, even just one, in the rays. In such a case, the outer circle also can have at least one pair corresponding to each ray.

When the exercises are performed with live music, the singing begins from the musical piece 7—the meditation; whereas without instruments, the singing begins from the very beginning.” (5, 7, 11, 13)

“The text of the song is: *Zora se e chudna zazorjava* [A wondrous dawn is coming]. Dawn is always *svetla* (bright), but seldom wondrous. The Master gave the first words of the ‘Sun Rays’ after a lecture and afterward I received inspiration for the rest of the lyrics...

“For movement IV, Figure 1, Vessela Nestorova explains that the right foot returns to its original place during the circling. There is no forward movement with the right foot: ‘There is no forward movement of the couples in the rays before the meditation and the song *Ti si me mamo*. There is no moving forward to the center—everyone remains in their place...’

“During the meditation, the hands are as follows: the outside hands are extended high above the head to form a natural arc, while the inside hands form an undercurve.

“During the singing of the words *Kazhi mi sladki dumi dve*, the arms are forming a cupola: the hands up to the wrists are higher and the elbows stay close to the body...

“With *Tuy e ray*, there are no sharp movements. One makes five wave-like movements. There is no fluttering of the hands at the end of the movements.” (38)



## MOVEMENT I

Starting position

Body straight, right foot back, arms parallel with fingers straight are placed by the right side slightly downward (figure 1).

**Sequence I.** Advancing

Music: Musical section 1 is played once.

Movement sequence

1<sup>st</sup> and 2<sup>nd</sup> measures: step forward with the right foot. Parallel arms and hands swing up gracefully at an angle of 45° to the left finishing with a light clap. At the moment of clapping (on the 2<sup>nd</sup> measure, 1<sup>st</sup> beat) the right foot steps forward and the left foot is lifted in place (figure 2).

3<sup>rd</sup> measure: arms and hands, still parallel, move down in an arc to the left side at an angle of 45°. At the moment of their lowest position, the left foot steps back on its place (figure 3). The whole body swings gently backward. The right foot lifts and bends at the knee, toes pointing toward the ground.

4<sup>th</sup> and 5<sup>th</sup> measures: step with the right foot. Arms and hands are thrown forward. In their movement forward, at the moment when the hands pass in front of the chest, the left foot moves and steps forward; the right foot is raised in place. Simultaneously the parallel hands move forward and up, slightly to the right, to an angle of 45°, palms down and forward, no clapping (figure 4).

6<sup>th</sup> measure: in an arc-like movement the parallel arms swing down to the right side of the body as in the starting position.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

These movements are repeated until the end of the musical section 1, which includes three times to the left with a clap and two times to the right without clapping. At the last beat, the right foot remains forward, the hands are placed on the hips and the weight of the body is shifted backward onto the left foot.

### **Sequence II. Returning**

Music: Musical section 1 is played once.

#### Movement sequence

1<sup>st</sup> measure: hands are gently placed on the hips and remain there until the end of the musical section. The right foot traces out a semi-circle and is positioned on the 3<sup>rd</sup> beat behind the left (figure 5).

2<sup>nd</sup> measure: the left foot makes semi-circle and is positioned on the 3<sup>rd</sup> beat behind the right foot.

These movements continue until the end of the music.

At each step the body makes a slight bouncing like springing. Each semi-circle is performed in one measure, altogether 15 arc-like steps backward.



Fig. 5



## MOVEMENT II

### Starting position

Hands continue to be placed on the hips. The weight of the body is on the left foot.

### **Sequence I. Advancing**

Music: Musical section 2-33 measures (16 measures played twice and 1 measure musical pause at the end).

### Movement sequence

1<sup>st</sup> measures: the right foot, which was left behind in the last sequence, moves in a semi-circle in front of the left foot, slightly to its left side and touches the ground with the toes (figure 6)

2<sup>nd</sup> measure: again in a semi-circular movement the right foot returns behind the left foot.

The weight of the body remains on the left foot throughout the movements.

3<sup>rd</sup> and 4<sup>th</sup> measures: the movements of the right foot are repeated.

5<sup>th</sup> measure: the right foot steps forward while the left foot is lifted from the ground. The weight of the body is now on the right foot.

6<sup>th</sup> to 10<sup>th</sup> measures: repeat the movements of the 1<sup>st</sup> to 5<sup>th</sup>, but with the left foot.

Sequence I is repeated until the end of the musical section 2: four times with the right foot and three times with the left. The last, the fourth movement of the right foot is incomplete: it makes one semi-circle forward (31<sup>st</sup> measure), one backward (32<sup>nd</sup> measure), one forward (33<sup>rd</sup> measure) and then immediately starts Sequence II—Returning.

### **Sequence II. Returning**

Music: Musical section 3 is played once (20 measures).

### Movement sequence

The returning is as described in Sequence II of Movement I. One makes 20 steps altogether backward. At the last measure the left foot remains behind.

## MOVEMENT III

### Starting position

Hands continue to be placed on the hips.

### **Sequence I. Advancing**

Music: Musical section 4 is played twice with all the repetitions, total of 18 measures.



Fig. 6



Movement sequence

1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> measures: the weight of the body is on the left foot. The right foot is brought forward: slightly bent at the knee, with toes pointing downward, while the left springs lightly and rhythmically (figure 7). During this springing motion the right foot touches the ground with its toes twice and the third time steps a little forward and receives the weight of the body.

4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> measures: repeat the same movements of the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> measures, but with reversed feet.

This is repeated 6 times with the right foot and 6 times with the left foot.

At the last measure the right foot remains behind, but quickly makes a semi-circle forward, ready to assume the returning.



Fig. 7

**Sequence II.** Returning

Music: Musical section 5 is played once (13 measures).

Movement sequence

Returning is performed as described in Sequence II of Movement I. Thirteen steps backward are taken. Then the right foot is placed by the left: participants are ready to start the next movement.

## MOVEMENT IV

Starting position

Hands continue to be placed on the hips, feet together.

**Sequence I.** Single Circling

Music: The first part of the musical section 6 is played (10 measures).

Movement sequence

1. With the first measure until the end of the music, the left partner from each couple makes a clockwise circle around the right partner in 10 rhythmic springing movements, starting with the right foot. The steps are graceful, with a slightly bent knee. One steps gently on the toes with a slight springing of the body. The circle is traced out in such a way that the left partner turns to the right, passing in front (figure 8), then turns behind the other, and after that returns to his or her starting position as presented for two couples in diagram 2.

2. Meanwhile the right partner remains in place. On the 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> measures: the weight of the body is on the left foot. The right foot is extended

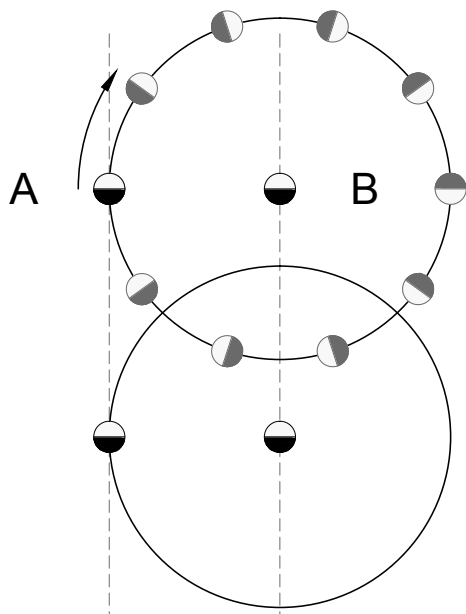


Diagram 2



Fig. 8

forward with a knee slightly bent, while the left one springs lightly and rhythmically. During this springing motion the right foot touches the ground lightly in front and taps four times with the toes, and on the fifth one it steps back<sup>27</sup> on the ground instead, returning to the starting position.

On the 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, 9<sup>th</sup>, and 10<sup>th</sup> measures: the weight of the body shifts onto the right foot. The left foot is extended forward with a knee slightly bent, while the right one springs lightly and rhythmically. During this springing motion the left foot touches the ground lightly in front and taps four times with the toes, and on the fifth one returns to the starting position.

### **Sequence II. Performance in Place**

Music: The second part of musical section 6 is played (8 measures).

#### Movement sequence

11<sup>th</sup> to 14<sup>th</sup> measure: both partners extend the right leg forward, slightly bent at the knee, while the left one springs lightly and rhythmically. As a result of this springing motion the right foot touches the ground and taps three times with the toes, and on the fourth one it steps back on the ground, returning to the left.

15<sup>th</sup> to 18<sup>th</sup> measure: the left leg is lifted, slightly bent at the knee, (but not extended forward), while the right one springs lightly and rhythmically. As a result of this springing motion the left foot taps three times the ground close to the right. On the fourth measure the left foot steps on the ground to resume its starting position.

27. The description underlies that there is no moving forward at the end when the foot comes down to the ground.

## MOVEMENT V

Starting position

Hands on the hips, feet together.

**Sequence I.** Single Circling

Music: The first part of the musical section 6 is played (10 measures).

Movement sequence

The right partner from each couple makes similar movements around the left as described in Sequence I of the previous movement (Movement IV). That partner starts tracing out a counterclockwise circle around the left one moving first in front, then behind the other partner, and afterward returns back to his or hers starting position—in 10 well-measured steps (diagram 3 for two couples). While circling, one steps lightly on toes and the body springs slightly (figure 9).

Meanwhile the left partner remains in place and makes the same movements as described for the right partner in Sequence I of Movement IV.

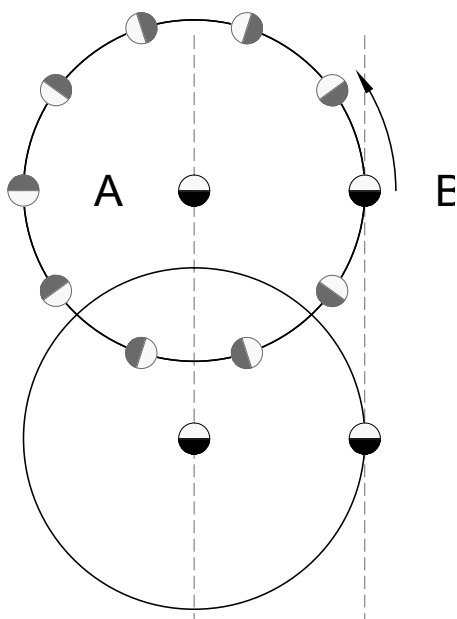


Diagram 3



Fig. 9

**Sequence II.** Performance in Place

Music: The second part of musical section 6 is played (8 measures).

Movement sequence

Both partners make the same rhythmic tapping as described in Sequence II of Movement IV.

## MOVEMENT VI

Starting position

Hands on the hips, feet together.

**Sequence I.** Double Circling

Music: The first part of musical section 6 is played (10 measures).

Movement sequence

In ten measures with ten steps, both the right and the left partners of each couple circle simultaneously in opposite directions (figure 10). Each one of them moves in the same way as in their single circling, but with the following rule: when both partners are moving in the front part of the circle, the right one traces out the external semi-circle and, while at the back—the left one traces out the external semi-circle (diagram 4 for two couples). In other words, the centers of the circles they describe individually are now shifted lengthwise. The center of the right partner is shifted to the front, and the left partner's center is shifted to the back, thus allowing space for the partners to pass each other when they meet in front and on the back before returning to their original places.

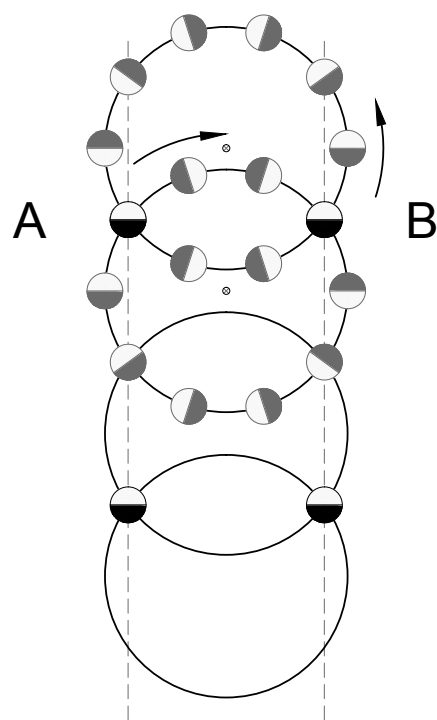


Diagram 4



Fig. 10



**Sequence II.** Performance in Place

Music: The second part of musical section 6 is played (8 measures).

Movement sequence

All make the same rhythmical tapping as in Sequence II of Movement IV.

Note: Movements IV, V, and VI are repeated once more.

MOVEMENT VII

Music: Musical section 7.

Movement sequence

The participants come close to each other and take hands, slightly turned toward the center. The inner hands (the left hand of the right partner and the right hand of the left one) are raised high above the heads and the outside hands are held low down so that they form a lovely wreath with the right palms on top (figures 11 and 12).

In this position all sing the lyrics of musical section 7.



Fig. 11



Fig. 12

## MOVEMENT VIII

Music: Musical section 8 is played—13 measures repeated twice.

Movement sequence

The partners release their hands. The couples in the 12 radial rays turn with the whole body toward the center and those in the outside circle are with the left shoulder toward the center. The hands with elbows bent are placed just above and in front of the chest. At the beginning of each of the 26 measures, the hands lightly clap with the right hand more active than the left. After each clap the hands open slightly and are raised a little higher. In this movement the principle of liberation is expressed. At the same time everyone sings musical section 8: *Ray, ray, ray* [Paradise, paradise, paradise] and so on (figures 13 and 14).



Fig. 13



Fig. 14



## MOVEMENT IX

**Sequence I**

Music: The first part of musical section 9 is played twice—total of 10 measures.

Movement sequence

The words: *Kazhi mi, kazhi mi, kazhi mi sladki dumi dve* [Tell me, tell me two sweet words] are sung twice.

1. Both hands are placed in front of the chest, one over the other, palms turned downward and with the right palm on top. At the same time one sings the word: *Kazhi* (figures 15 and 16).

2. When singing the word *mi* the hands open from the elbows in an arc-like movement as the opening of a flower, each one tracing an arc slightly more than 90°. This movement expresses blossoming (figure 17 and 18).

The same movements are repeated to the end of the musical section, but the hands alternate positions: first the right hand is on the top, then the left, again the right, and so on. The hands are one over the other with every odd number word and are open at the even number word of the lyrics. Only at the last word *dve-e* one does both movements: placing the right hand over the left followed by opening of both hands.



Fig. 15



Fig. 17



Fig. 16



Fig. 18

## Sequence II

Music: The second part of musical section 9 is played—8 measures.

### Movement sequence

All sing the words: *Tvoyte dumi dve, sladki dumi dve* [Your two words, sweet two words] twice.

Both hands are placed one over the other with palms turned down with the right palm on top. In this position one sings: *Tvoyte dumi dve*.

Then the hands open and the words *sladki dumi dve* are sung.

All this is repeated twice. At the repetition (from the 5<sup>th</sup> measure) the left hand is over the right one.

## MOVEMENT X

Music: Musical section 10 (5 measures) is played twice.

### Movement sequence

All sing the words: *Tuy e ray* [This is paradise] three times and once the words *Tuy e ray, ray*. On the 1<sup>st</sup> measure, to assure enough distance for the movements, the partners take a step to the sides and open their arms horizontally outward at shoulder height, palms down. The arms make 5 wave-like movements imitating flying (figures 19 and 20). When one sings *tuy*, the hands move slightly downward and with *ray* the hands move upward except for the fifth time when they move down and up.

The song and the five wave-like movements are repeated once more.

Note: The description of the exercises is not enough to give a complete and detailed idea of the movements involved as they are by nature uninterrupted and flowing from one to another.

Therefore, it is advisable for those who want to learn the exercises to first observe and practice, and then this description will be truly helpful.



Fig. 19



Fig. 20





The “Sun Rays” in the Rila Mountains, Bulgaria



## PART III. THE PENTAGRAM

### THE PENTAGRAM—SYMBOLS AND MEANING

The Pentagram as a figure of sacred geometry, a five-pointed star, dates back to antiquity. The spiritual Teacher Beinsa Duno—Petar Danov gave it in its higher form at the beginning of the 19<sup>th</sup> century, at the threshold of the approaching New Age of Aquarius, the New Era of Light. At the spiritual gatherings (1910-1922), in the town of Veliko Tarnovo<sup>28</sup> Beinsa Duno gradually presented the new image of the Pentagram and explained some of its component symbols. At the gathering in 1911, next to the portrait of Christ, a new drawing was hung—the graphic black and white representation of the Pentagram in its new form. The Master clarified some of the symbols shown on it for the first time. At the spiritual gathering in 1914 Beinsa Duno gave some more detailed explanations about the hidden meaning of the Pentagram and its correct use. In 1922 a new, bigger (180x140 cm) color Pentagram was placed in the prayer room of the building, where the spiritual gatherings in Veliko Tarnovo were taking place. It was an inspired work of art created by the Czech artist Franz Schlambora at the Master's special request and directions.

What is the Pentagram in its spiritual interpretation? It is a symbolic presentation of the Way to living a meaningful life—the Path of the spiritual student. It gives the five Great Principles inscribed inside the five rays of the Pentagram: Love, Wisdom, Truth, Justice, and Virtue. Each Principle has a corresponding color: pink for Love, yellow for Wisdom, blue for Truth, green for Justice, and orange for Virtue. These are expressed in human evolution as the five qualities of perfection which one needs to develop in order to become complete.

When we take a close look at the Pentagram we can see that it corresponds to the human body. In fact, the Pentagram resembles a human figure with open arms and legs. Thus positioned—with the central ray pointing upward, the spread arms indicate that the person is moving, in other words, the Pentagram is a symbol of the human being in motion, in evolution. It also indicates the harmonious distribution of all intelligent forces acting in the awakened human being—this is someone who works for the Whole and serves God.

The affirmation: *In the fulfillment of the Will of God lies the power of the human soul*, is inscribed in the circle surrounding the five-pointed star. As a form of sacred geometry, the circle symbolizes favorable Divine conditions for manifestation. Therefore, it is a symbolic presentation of the Divine in which we live; thanks to the Divine we all have life and favorable conditions to develop and achieve perfection. “Immersed in God”—that is the sacred meaning of the circle.

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28. Veliko Tarnovo: the former capital of Bulgaria where the Master held spiritual gatherings during the period of 1909-1925.

If we look closer at the words inscribed inside the Rays of the Pentagram: Love, Wisdom, Truth, Justice, and Virtue, the meaning of Love, Wisdom, and Truth is clear, but what can we say about Justice and Virtue?

Justice or Equality has a deeper meaning than its present interpretation in the modern science of law. Justice is manifested by the respect and honor we should have for all that is living in the world: the ox, sheep, spider; the small flies, and the blades of grass—as God lives in all of them, there is a Divine Plan for their future. So, by insulting animals we are violating the Law of Justice. The bounties which God provides are given to all, so they need to be rightly distributed among all living beings and everyone should benefit from them. The third meaning implied in the notion of Justice is that everyone is given a certain budget or a certain credit at one's birth. As everyone is credited by the Invisible World, society should also provide all necessary conditions for one's personal development and growth. When this is applied in practice, the Law of Justice is observed.

What is the true meaning of Virtue? Love, Wisdom, Truth, Justice, and Virtue, these are all virtues. The word “virtue” is used in both: a broad and narrow sense. In its broad meaning it includes all virtues, moral qualities, and perfections. In the narrow sense virtue means good actions or doing good, and in an even more specific sense it implies a service to God.

The numbers 1, 2, 3, 4, and 5, which are also inscribed inside the Pentagram, are numbers of the virtues.

Then, there are three Cyrillic letters: *В, У, Ж* inscribed inside the circle around the Pentagram. They stay for: *Великото Училище на Живота* (*Velikoto Uchilishte na Zhivota*) meaning “The Great School of Life.” The Pentagram in fact depicts the Great School of Life in which we are enrolled to study.

In the School of Life, we learn from our experiences. Everything that we encounter serves for our learning, advancement, and the development of our qualities, gifts, and virtues. Through this experience, we develop our mind, heart, and will. We learn and receive something from every person we meet because we are all interconnected in Oneness, though every human being is a specific and unique manifestation of God. By communicating with others, we come into contact with the Divine that is at work within each person. We learn not only from our contact with people, but also from our contact with all that exists: flowers, trees, stars, and mountains. Everything that surrounds us has a specific influence and teaches us, developing new aspects of our being. The obstacles and difficulties we encounter in life strengthen our will, make us think rationally and ingeniously in order to find out a way to remove them and go ahead. This is the meaning of the words *Velikoto Uchilishte na Zhivota* [The Great School of Life].

The Cyrillic letter “В” in the Pentagram can also stand for a Spiritual Leader, “У” for a Teacher and Savior, in other words: the spiritual Leader, Savior, and Teacher of Life. This is Christ who is the Leader of the Universal Brotherhood of Light. For all those who are willing to serve God, the first guideline and rule is written in the surrounding circle of the Pentagram: *В изпълнението Вolyata на Бога е силата на човешката душа* [In the fulfillment of the Will of God lies the power of the human soul]. These are extremely powerful words, and if we pronounce them with great concentration and faith, we can experience their extremely uplifting influence.

As mentioned before, the circle as a form of sacred geometry presents the favorable conditions in which one is placed when advancing on the Way to Perfection.



Human life, as it is described in the Pentagram, is surrounded by this circle. This indicates that with spiritual progress one will have favorable conditions and Providence, the Advanced Beings, and God Himself are going to protect and support that person. Throughout life such a person will always feel the guidance and support of the Invisible World.

The Pentagram, as it is given by the Master Beinsa Duno, consists of three parts: the outer circle, the inner part, and the center which, taken together, represent the path of the human soul to perfection. These parts and the meaning of their components will be explained in detail below.

### THE OUTER CIRCLE OF THE PENTAGRAM

The outer circle, in which the Pentagram is placed, represents the world or the School of Life on Earth. When one is still a young soul incarnating to gain some experience in life from now on, this one walks the outer path of the Pentagram. The symbols of the outer circle of initiation—*a sword, cup, book, candle, and scepter*—are outside the five pointed star. It means that one walks this path before becoming a spiritual student, while still living “in the world.”

#### First Picture—The Sword



At the beginning of one's development one starts with exercising the primitive and egotistic force, making use of it, either rightly or wrongly, and this is symbolized by the sword. The sword presents the path of violence and aggression, the primitive and egotistic force, which serves only the individual or a small group of people, but not all people. A young and inexperienced soul uses this force without thinking about the consequences. The individual

has not yet learned the Law of Karma—the Law of Cause and Effect.

#### Second Picture—The Cup



However, those who use violence in the world will learn their lesson, sooner or later. It is a Law: Violence begets violence. The so called “bitter cup” symbolizes the suffering that results from causing sufferings to others. The suffering is a method through which the human soul is awakened. Through suffering, one begins to understand that oppression and injustice are better not to be used. It is through suffering that one learns.

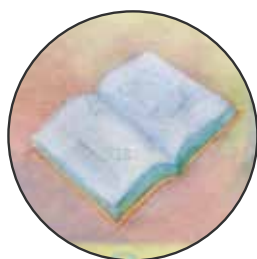
Perhaps one does not always see the connection between the caused violence and the suffering which follows as a consequence. After passing away, one will clearly see this connection and will probably make a decision to come again to Earth and lead a better, more meaningful life. In this way, one can avoid suffering.

Suffering also has another meaning. There is an esoteric Law, according to which suffering can be transformed into Love. All suffering endured by human-kind is a preparation for the new human beings to come—the bearers of Love. The Master Beinsa Duno gave the following comparison: when milk is churned, the result is butter. In this case, the butter symbolizes Love. Suffering is a temporary

phenomenon in life. The time will come when suffering will disappear because that which is causing it will also disappear one day.

Suffering has yet a third meaning: the New Ideas will come from the Sun. Human beings cannot perceive them if their bodies are not refined and prepared for the higher vibrations. This refinement and attunement comes by passing through suffering. There is another Law which states: Suffering always precedes the birth of a New Idea in this stage of the human development. It signifies that the third meaning of suffering represents the labor pains of bringing the new human ideas to life. In the future, when human beings become more refined, suffering will not be necessary any more. That is why Beinsa Duno calls suffering a “Whip in the raised Hand of God.”

### **Third Picture—The Book**



Through suffering we begin to study the Book of Life so that we can learn the Laws of Life and observe them. However, at this stage of development, we are still at the beginning of our awakening and have only read the first lessons from the Book of Life.

Probably one will sometimes feel the connection between the violence employed, and the suffering that comes afterward. And so, by learning in this manner, the person in the third stage of development acquires practical knowledge and becomes wiser.

However, this is still the beginning of one's spiritual awakening, by learning the first lessons given in the Book of Life.

### **Forth Picture—The Candle**



By reading the Book of Life and studying the language of Nature, one is coming to enlightenment. The light source represents the human mind; this is someone who reasons, who thinks because to think right implies to emanate light. This person is already aware of where to go and what to do. In the Pentagram, this phase of one's spiritual development is symbolized by the lit candle.

It means that a new light has illuminated the human consciousness so that the person may become a lit candle or a light-bearer. Through this light, one begins to see the greatness and beauty of the Divine Plan which leads from darkness to Light, from slavery to Freedom, from imperfection to Perfection, from sinfulness to Purity, and from ignorance to Knowledge.

### **Fifth Picture—The Scepter**



When one is enlightened from within, this one comes to a scepter symbolizing power. Two is the symbol of power: sword and scepter; but these are two different types of power—the mundane power that kills and takes away; and the spiritual power that gives and resurrects. These two types of power are mutually exclusive. The scepter also indicates attaining a certain level of self-control and mastery over some of the forces and Laws in Nature. While the sword should stay in a horizontal position, the scepter is kept in a vertical position, which symbolizes the striving of the human being toward God.

In the Master's words: "You need to become a king of yourself—a self-master." The scepter indicates the attainment of a certain degree of self-control. The self-masters can restrain and transform the manifestations of their lower nature: the self-masters have learned how to control it and rule it. The scepter also has another meaning. In this stage of development, one is learning how to interact with certain powers and forces in Nature and how to make use of them.

After passing these five phases of development depicted on the first circle of the Pentagram, the individual completes the external studies in life, most often without a conscious recognition of this. After that, one undergoes, in one or another way, an inner crisis of discontentment and dissatisfaction with oneself. Through this discontent the individual begins to search for the deeper meaning of life. Whoever has gone through the sword, the cup, the Book, the candle, and the scepter has already stepped on the Path of the spiritual student.

### THE INNER PART OF THE PENTAGRAM

After completing the outer circle of Life studies, one can enter the inner part of the Pentagram. So far, the external life has influenced the human being without the active involvement of the human consciousness, but from now on one becomes responsible for one's evolution. It already means an enrolment in the Divine School. This person will become a spiritual student, in other words, he or she will begin to consciously work on attaining the Divine virtues characterizing perfection.

An English writer said the following, "When I see that someone works upon oneself toward perfection, I am filled with reverence. I feel that I am beholding something great. All ephemeral works fade before it."

In the inner circle of the Pentagram, there are again five steps in the development of one's inner life. Each step is illustrated by a symbol. In the graphic black and white Pentagram, the symbols of the second circle are inscribed in the pentacle itself, whereas in the color Pentagram, which was given later, they are next to the tips of the Rays. The names of the five Divine Principles and virtues are inscribed into each Ray of the Pentagram.

#### **First Picture—A Staircase with Broad Steps Leading to a Door**



When the individual has succeeded to kindle the light of mind and to attain the scepter of wisdom, the first cycle of development—the worldly one—comes to an end and the second cycle of development—the spiritual one—the Path of the Disciple starts. This marks the beginning of the spiritual trials and exams. At first, the trials are easier so that the student can pass the exams; this is symbolized by a staircase with comfortable steps. The process is illustrated by the tip of Virtue, at the beginning of the Blue Ray of Truth, which leads upward to attaining freedom.

The spiritual exams are of various types, similar to those encountered in daily life. Three examples are given below to illustrate this.

When you have any kind of problem—big or small ones, or when you encounter obstacles and adversities on your life path and you do not take up to face them, but lose your courage, inner peace, composure, contentment, and joy of life becoming depressed and negative, you have failed your test.

Another example for a test is your attitude when you lose something valuable. For example, you have performed scientific investigations for 20 years and have assembled them in a scientific work which is then lost. Without batting an eye, you should continue your daily routine as if nothing has happened. To retain your presence of mind and composure signifies that you have passed this exam. A third example for being tested is when you pass by a person in need, and you feel an impulse to give support, but you disregard it and continue on your way—then, you have failed the exam.

During this stage of development, Truth begins to dawn in the human being. What is the significance of this? God is Truth; therefore, the dawning of Truth indicates the awakening of one's Divine awareness. The spiritual student receives an impulse to follow God's Path, to observe God's Laws and to do God's Will. This is only a glimpse of the dawning of Truth—the disciple will come to know Truth in its fullness only after embracing the ways of Love and Wisdom.

### **Second Picture—The Teacher**



The second image in the middle circle of the Pentagram is that of a Teacher, whom the student meets. It is depicted at the beginning of the Green Ray of Justice. The Spirit of Christ begins to guide the disciple from within toward gradual inner changes. But this is just the beginning of the manifestation of the Christ Consciousness within the human being. In this phase of development, the spiritual student gradually enters the Path of Justice

and Equality.

As mentioned before, Justice is respect and honor for everything that is alive in the world. On the other hand, Justice is the right distribution of the bounties provided by God among all living beings in the world. The third meaning of Justice is that every individual is given a certain credit at birth by the Invisible World. So, society needs to give to all its members according to their needs: each should be given the necessary conditions and rights for their proper development and well being. If this is followed, then the Law of Justice is observed in this society or nation. At this stage of development, the disciple is learning to live according to the Law of Justice. In the near future, one will make the first steps in this direction, and will gradually come to know the depth and the true meaning of Justice as a part of the one's progress.

### **Third Picture—The Steep, Stony Path Leading to a Narrow Door**



In this phase of development, the spiritual student begins to encounter more difficult and serious trials. This is indicated in the Pentagram by the steep and stony pathway, and the narrow door at the end. The steep path to the narrow door means renunciation or rejection of those worldly things which presented temptations for the disciple before that stage. After passing the

path of renunciation, the student takes the Path of Love. Here the words of Christ



are valid: “Strive to enter through the narrow gate, for many, I say to you, will seek to enter and will not be able.”<sup>29</sup>

Here are a few examples of those more difficult tests to be taken:

One important task for the disciple is to have Love for one’s adversary. When someone has caused you harm intentionally, you should not become embittered and offended, but you should forgive that person and begin to love and bless him or her. The Master said that Love for your enemy is one of the most difficult tasks to be solved in life. There is a Law which states: True forgiveness exists when you apply Love toward the person you forgive. As the Master put it: Who is great? Those who have Love for God.

Another example for a difficult test is the thirst for power, fame, and wealth. If someone, in striving to acquire them, becomes unfaithful to one’s belief system and relationship with God, this one has failed the spiritual test at that level.

A third example is when a great misfortune befalls you such as a serious illness or another hardship. In such case, do not lose faith and become discouraged, but rather preserve your peace and joy, strengthening your faith and prayers and believing that everything is for good and will be transformed into good. This is the trial of Job. Every spiritual student will inevitably face the trial of Job on the path of ascension. This is a required test for someone to receive initiation. The trial of Job is the greatest one in this phase of spiritual development. One of the Master’s followers asked him, “Is not our suffering similar to the trial of Job?” The Master replied, “No, your suffering is only that of an actor who is playing a role on the stage.”

In the ancient esoteric schools, the disciples were required to pass through various trials purposely created by their Teachers. Today, when life is so complicated and many-faceted, there is not really a need of artificially created trials—life itself presents them to all.

After passing through the trials, the disciple has been purified and prepared to embrace Love. Immersed in Love, the spiritual student comprehends that all past life was a preparation for entering the True Life of Love.



### **Forth Picture—The Eye**

When Divine Love has been developed to a certain extent in the spiritual student, it brings Wisdom. The *Eye* symbolizes Wisdom. It is the Divine Eye, the place of the Divine Spirit, “...that will teach you how to understand the Divine Truths.” This is the symbol of the inner knowledge given only to the people of Love because they will not abuse it or misuse it.

The disciple now has a deeper understanding of things—a more profound outlook on life, and has received Divine Wisdom within. In the outer circle, one receives only superficial knowledge, but in the inner circle one enters the Realm of Divine Wisdom, depicted by the Yellow Ray. The portals to the Temple of Wisdom are open to the people of Love. These gates open only to those whom the keys of Higher Knowledge—the Knowledge of the Great Divine Science can be entrusted. Why? It is because they will not misuse this Knowledge for personal purposes, but will use it to serve God and others. If this Knowledge is entrusted to someone who has not passed through Love, that person could misuse this sacred knowledge and bring great misfortune not only upon oneself, but upon all others.

29. See Luke 13:24.



### **Fifth Picture—The Tree of Life**

When Love and Wisdom are attained, the *Tree of Life* begins to blossom. The life of the spiritual student is bearing fruit—virtue is manifested in the mystical sense of the word. In other words, the individual comes to the realization of the purpose of life—to the understanding that the meaning of life is in service to God and others, by accomplishing good deeds.

Virtue is inscribed in the Orange Ray of the Pentagram as the fifth quality which the disciple develops after Love, Justice, Truth, and Wisdom. The greatest good that one can achieve is to serve God. Therefore, at this stage of life, the disciple is already enlightened and comes to know that the only thing which can give meaning to life is the fulfillment of God's Will in service to the Lord. The Master says, "To act according to Love is already serving God. When you manifest Love, you serve God." The highest form of such service is to show others the way to God, to assist in the awakening of their consciousness so that they may come to know God and begin to do the inner work by themselves.

After passing through the five Rays of the Pentagram and deeply instilling those virtues in their hearts, the spiritual students perceive the words of the Master given at the end of *The Testament of the Color Rays of Light*:

"Love the perfect way of Truth and Life.

"Make Good the foundation of your home, Justice your measure, Love an adornment, Wisdom your shield, and Truth your light.

"Only then will you come to know Me, and I shall reveal Myself to you."

The second circle of development—the Path of Dawn, ends with this.

### **THE CENTER OF THE PENTAGRAM**



After passing through both the outer and inner circle of the Pentagram, the disciple enters the center, called also *Sanctuary of the Pentagram*. This is the starting point of the Path toward Perfection, Eternal Life, and Immortality. This is the starting point of the Path passing through total surrender and resulting in complete devotion to God's Work and service to humankind. In this phase of development, the disciple takes the most difficult and extreme tests. Here is the Divine Center where one merges with God, yet that one still maintains one's identity and uniqueness in the process of integration in which the human soul becomes one with God.

In the center of the Pentagram we see two snakes as well as a straight line, a circle, a cross, and a half-circle. The two snakes show that human beings are struggling with their lower nature, which needs to be transformed, and the ego-based life should be replaced by Love and sacrifice. Here the spiritual student undergoes the greatest sufferings and goes through the most difficult test—the trial of Golgotha. When the higher nature is victorious in the human being, such person defeats the dark side within oneself and passes through the cross. The cross implies full self-renunciation. As a result, the human being becomes one with the Divine and completes one's development.

On this path to Perfection and Divinity, the disciples, as mentioned before, pass through the greatest suffering. They are left all alone; as if nobody takes care of

them and they feel totally abandoned. It feels like everything has gone wrong and their aspirations and intents have vanished: all their hopes now seem to be in vain as if everything was lost. Great is the darkness around them; they pass through a dark tunnel. At this moment, they might feel very lonely, but in fact, many Light Beings are watching over them. They are anxious for them not to fail the most arduous of all tests. If, at that moment, they become discouraged and desperate, they have failed the test. But if, at this crowning moment, they realize that, in spite of the separation they are experiencing now, there is One Who has always loved them and Who is always with them, even now, and that is God—then they have passed the trial. At this moment they realize that one's only support is God. If they achieve this revelation, they enter into the New Life of bliss, joy, light, and freedom. They become Immortal and finish the human phase of their evolution. This is the trial that leads to Ascension.

All these trials, through which the disciples pass, enhance their progress, that is why they are needed. Through them they develop and improve their mind and heart, and strengthen their will power. On the other hand, these trials, which are accomplished through suffering, purify and transform the human lower nature and dark side. All worldly thoughts, feelings, and impulses burn in the fire of suffering through which they pass. These lower ego-based manifestations were obstacles to the fulfillment of the Divine. Now the Divine, the Higher Nature of the human being can be revealed and when the human soul becomes one with the Divine, it fully completes its development. The Eternal Day has come at the end. That is why we say that the Pentagram shows the Path of evolution of the human soul or the Great School of Life through which one needs to pass in order to become perfect.

When the awakened souls have progressed in the Great School of Life and have passed through all trials, which are presented in the Pentagram, the affirmation: "In the fulfillment of the Will of God lies the power of the human soul," becomes their guiding star. This is the final goal, the end result of the entire path of spiritual development, which has been traveled. This is the wisdom that was attained from the entire life journey. This is in fact, the final result, and the crowning achievement of the human evolution.

Note: This chapter is a compilation of excerpts from references (15-20).

## Instructions for the Performance of the Pentagram

General directions: The Pentagram is a symbol of the Cosmic Man. It is performed in a circle. As the circle represents infinity, when we perform *The Pentagram*, we express the development of the Cosmic Man.

Each individual pentagram consists of 10 people arranged in two parallel rows with five participants in a line. Each group of 10 performs independently. Both rows of each group are turned to face the same direction and move counterclockwise along concentric circles (diagram 1).

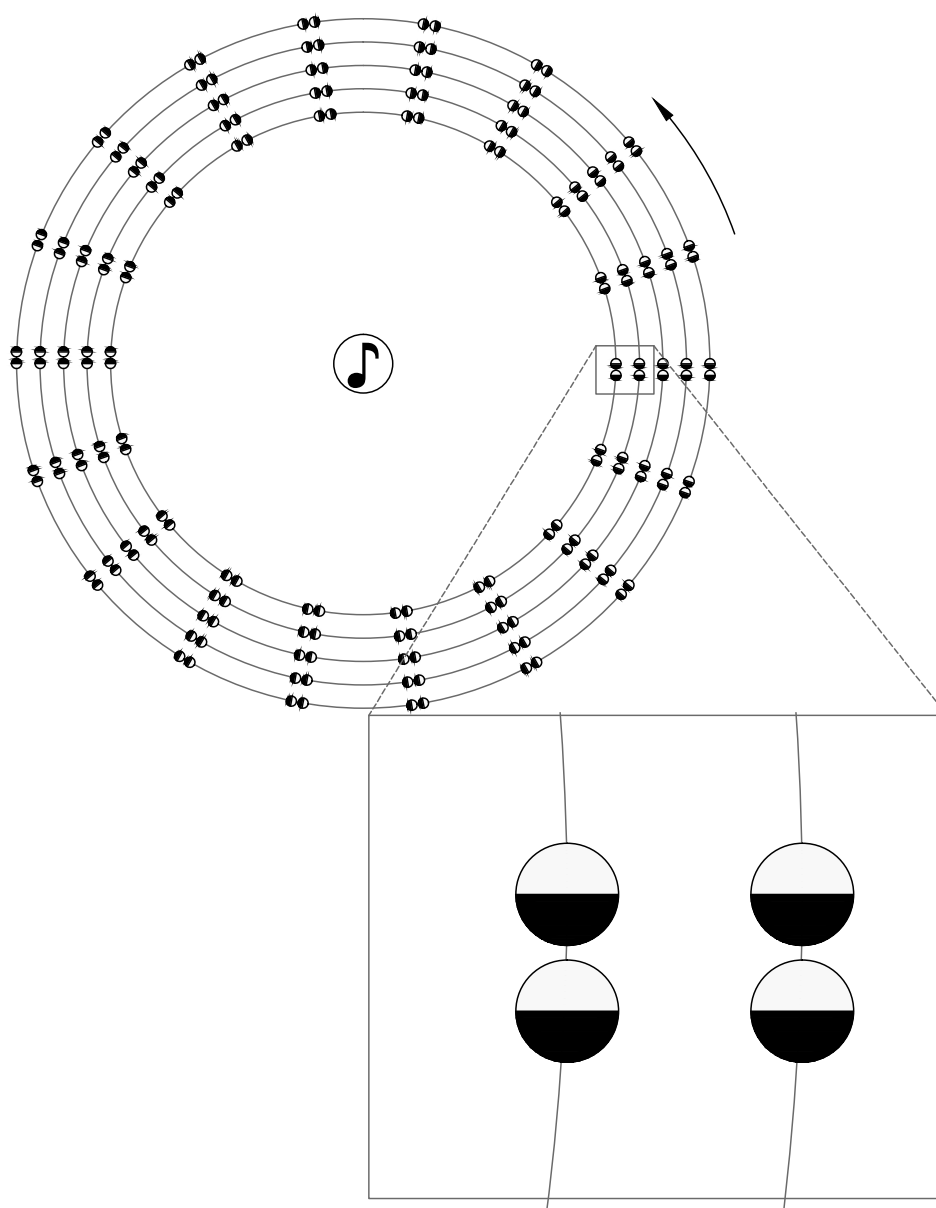


Diagram 1



The distance between the front and back participants is approximately two steps (an arm length), and between the participants in each row is approximately four steps (two extended arms length), thus allowing free and unobstructed movements. The movement always begins with the right foot. One makes 2 steps in a measure. Arms move without interruption.

The middle couple symbolizes the “Head” of the Cosmic Man. On each side of the “Head” are the “Legs” of the Cosmic Man, and the two pairs at the ends are the “Arms.”

Music: The Pentagon (Barhan Berou)—56 measures, repeated five times, a total of 280 measures.



Fig. 1

#### Starting position

Body straight, feet together, arms in front of the chest with palms down, middle fingers touching, and elbows horizontally to the sides (figure 1).

The middle pair (numbers 3 and 8) is the “Head;” numbers 2 and 7, 4 and 9 are the “Legs,” and the end numbers 1 and 6, 5 and 10 are the “Arms” (diagram 2).

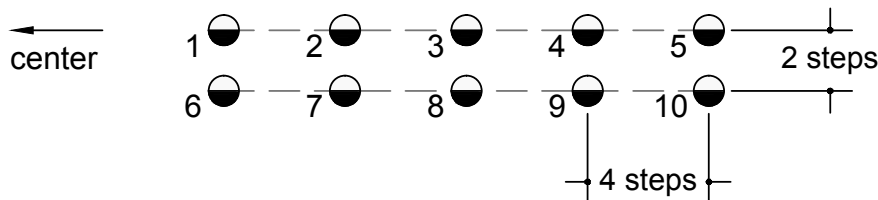


Diagram 2

Together the “Head” (3 and 8), and the “Arms” (1 and 6, 5 and 10) are called “Triad.”

#### **Sequence I.** Forming the Pentagon

Music: Musical theme 1 is played—16 measures.

#### Movement sequence

1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> measures: at the first beat of the music starting with the right foot, all participants take 8 steps forward following the arcs of the individual circles. At each step of the right foot the hands open horizontally to the sides forming a straight line (figure 2). At each following step with the left foot, the arms bend at the elbows horizontally returning back in front of the chest, palms down.



Fig. 2

On the 4<sup>th</sup> measure, 2<sup>nd</sup> beat: the “Legs” make the 8<sup>th</sup> step in place by bringing the left foot to a halt beside the right foot while the “Triad” makes the 8<sup>th</sup> step forward. During these 4 measures, the “Legs” move 7 steps forward plus 1 step in place, and the “Triad” moves 8 steps forward (diagram 3).

Note: The empty circles ○ denote the previous position of the participants marked by ●. The arrows point the direction of the movement and the position of the center.

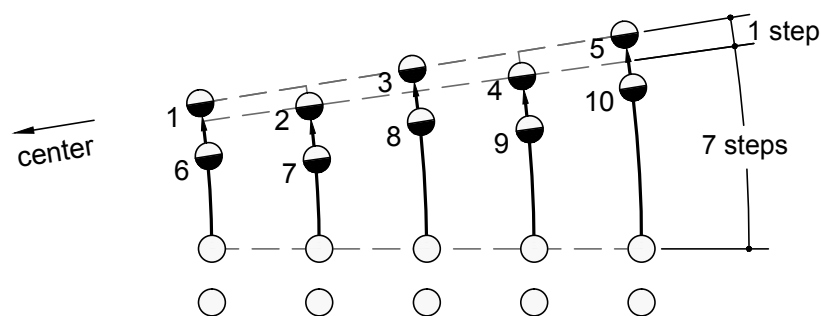


Diagram 3

5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, and 8<sup>th</sup> measures: the “Triad” (3 and 8, 1 and 6, 5 and 10) takes 8 more steps with the same movements of the arms as described above. The “Legs” (2 and 7, 4 and 9) stay in place, but continue moving their arms simultaneously with the “Triad.”

On the 8<sup>th</sup> measure, 2<sup>nd</sup> beat: the “Arms” make the 8<sup>th</sup> step in place by bringing the left foot to a halt beside the right foot while the “Head” makes the 8<sup>th</sup> step for-

ward. During these 4 measures, the “Legs” stay in place, the “Arms” move 7 steps forward plus 1 step in place, and the “Head” moves 8 steps forward (diagram 4).

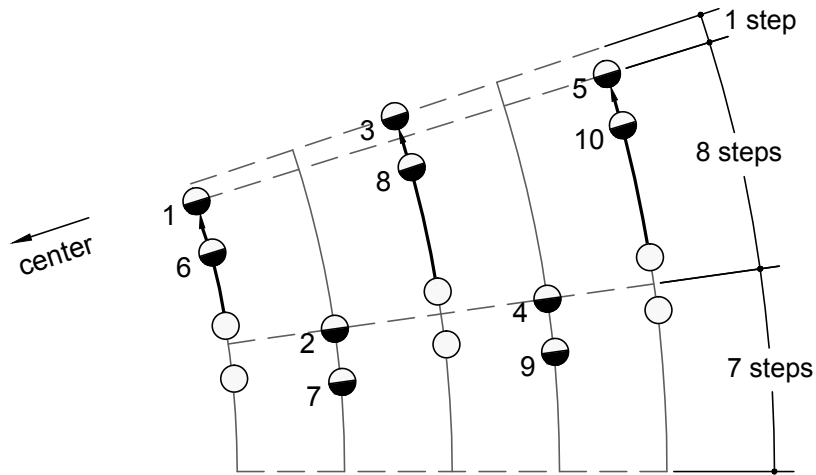


Diagram 4

9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, and 12<sup>th</sup> measures: the “Head” (3 and 8) takes 8 more steps with the same movements of the arms as described so far. The “Legs” and the “Arms” stay in place, but continue moving their arms simultaneously with the “Head.” On the 12<sup>th</sup> measure, 2<sup>nd</sup> beat: the “Head” makes the 8<sup>th</sup> step in place by bringing the left foot to a halt beside the right foot. During these 4 measures, the “Legs” and the “Arms” stay in place, and the “Head” moves 7 steps forward plus 1 step in place (diagram 5).

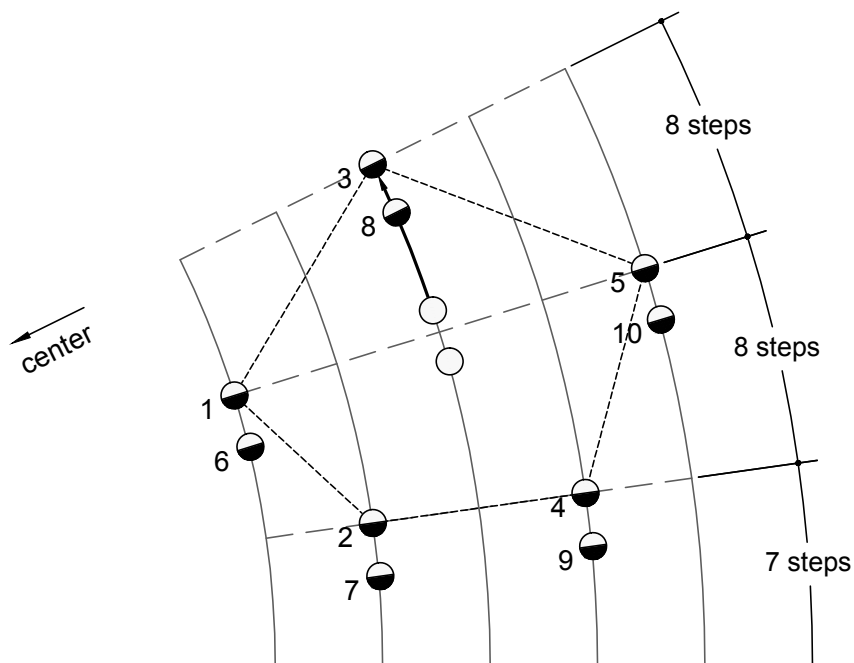


Diagram 5

13<sup>th</sup>, 14<sup>th</sup>, 15<sup>th</sup>, and 16<sup>th</sup> measure: the next 8 steps are used to make adjustments and form the Pentagram. From the previous final position, shown in diagram 5, each one moves as indicated by the arrows to the new position corresponding to the end of each ray of the Pentagram (diagram 6). During this leveling the participants in each couple turn to face the center of the Pentagram and position one behind the other. The arms continue the same movements to the sides and returning to the

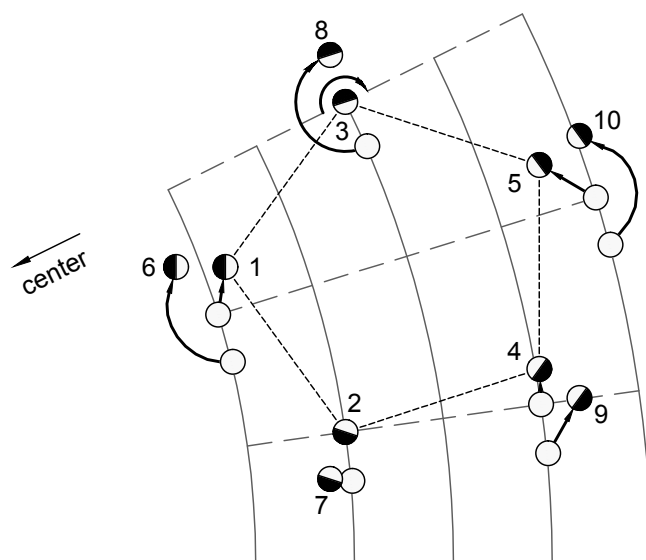


Diagram 6

chest as before. The participants in the “Head” position (3 and 8) keep their place, but turn to face the center of the formed Pentagram always moving to the right. The participant in the front row (3) remains in place, turning only to face the center of the formed Pentagram, while the partner in the back row (8) follows. The remaining pairs (“Arms” and “Legs”) move correspondingly so that each pair is now on an equal distance from the neighboring participants. The final positioning is shown in diagram 7.

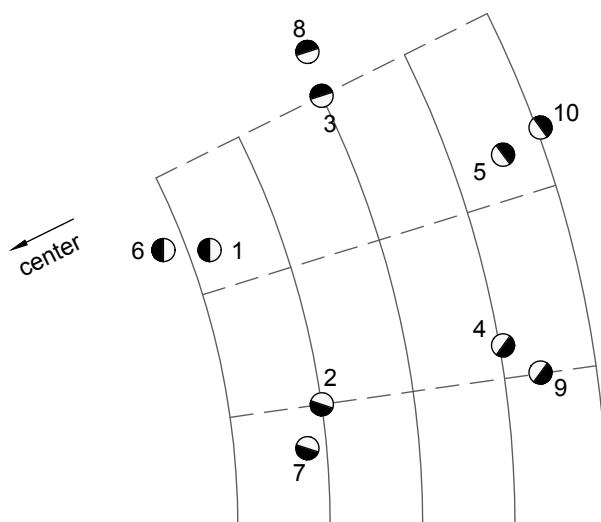


Diagram 7



**Sequence II. Exchange of Places**

Music: Musical theme 2 and 3—16 measures.

Movement sequence:

With the Pentagon already formed, an exchange of places follows which happens in two stages as illustrated in diagrams 8 and 9.

First stage:

The inside performer from each pair moves forward in an arc-like movement and takes the place of the outside member of the second couple to the left skipping the first one. At the same time the outside participants move forward two steps, thus taking the emptied space by the inside partner (who has already moved) so that the inside participants from another pair can come into place behind them (diagram 8).

This is illustrated by the arrows in diagram 8. The movements of the inside partners are:

- 1 takes the place of 10
- 2 takes the place of 8
- 3 takes the place of 9
- 4 takes the place of 6
- 5 takes the place of 7

At the same time the movements of the outside partners are:

- 6 takes the place of 1
- 7 takes the place of 2
- 8 takes the place of 3
- 9 takes the place of 4
- 10 takes the place of 5

All this takes 16 steps while the arms of all participants continue to move to the sides and back to the chest.

The final position after the movements described above is presented in diagram 9.

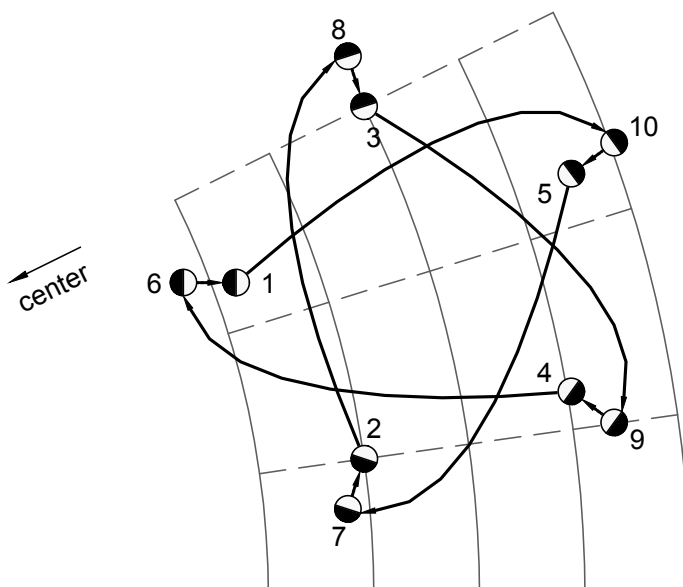


Diagram 8

Second stage:

This exchange is repeated with the new inside and outside participants (diagram 9). This takes another 16 steps. In this way the members of the original couples are together again.

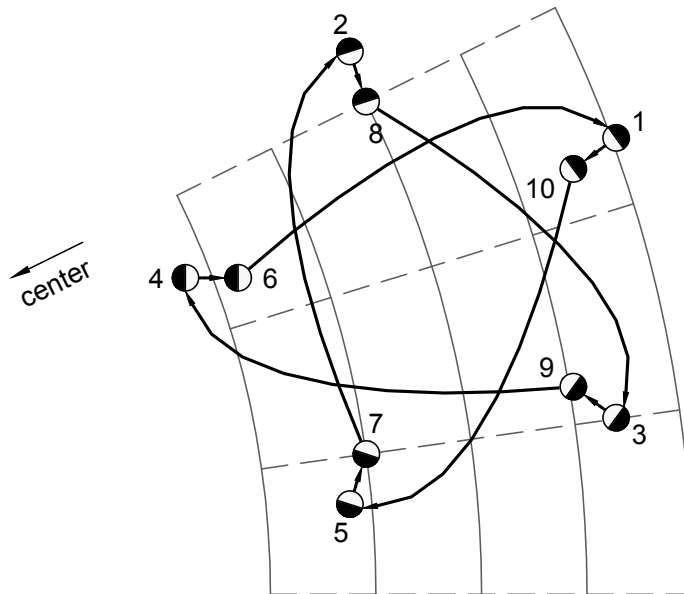


Diagram 9

At the end of these movements the participants are arranged as shown in diagram 10.

With the exchange of the couples, now the Pentagram has for the “Head” 2 and 7; for “Arms” 4 and 9, 1 and 6; and for “Legs” 5 and 10, 3 and 8. In other words: the “Head” from the starting position has become the “Right Leg”; the “Right Leg”—the “Left Arm”; the “Left Arm”—the “Right Arm”; the “Right Arm”—the “Left Leg”; and the “Left Leg” has become the “Head.”

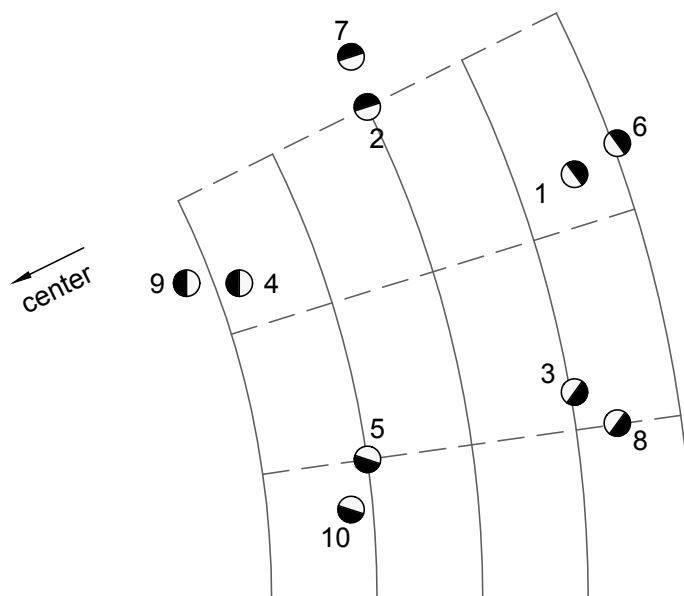


Diagram 10

**Sequence III.** Folding the Pentagon

Music: Musical theme 3—8 measures (16 steps).

Movement sequence:

33<sup>rd</sup>, 34<sup>th</sup>, 35<sup>th</sup>, and 36<sup>th</sup> measures: in 8 steps the participants prepare to resume the parallel line formation. In this part all turn to face the general direction of movement by revolving around each other as illustrated in diagram 11 so that the leading members of each group are again in the front position.

The pair in the new “Head” turns to the right and remains in place. The “Arms” (4 and 9, 1 and 6) turn as follow: the “Left Arm” to the left, the “Right Arm” to the right. During this turning the inside participants (4 and 1) turn to the forward direction in place while their partners (9 and 6) move taking position behind them.

At the beginning of the 33<sup>rd</sup> measure the “Legs” (5 and 10, 3 and 8) now facing the general direction start moving forward. In 8 steps (4 measures) they reach and come in line with the two “Arms” (4 and 9, 1 and 6), thus placing themselves between them.

At the end of the 36<sup>th</sup> measure the four couples form two parallel lines.

The arms of all participants move continuously to the sides and back to the chest.

37<sup>th</sup>, 38<sup>th</sup>, 39<sup>th</sup>, and 40<sup>th</sup> measure (8 steps): the “Arms” join the “Legs” and now all four couples move forward and in 8 steps align with the “Head” which waits for them by staying in place. If necessary, the “Left Arm” and “Left Leg” (4 and 9, 5 and 10) make smaller steps than the “Right Arm” and “Right Leg” (1 and 6, 3 and 8) in order to be on one line with the “Head.”

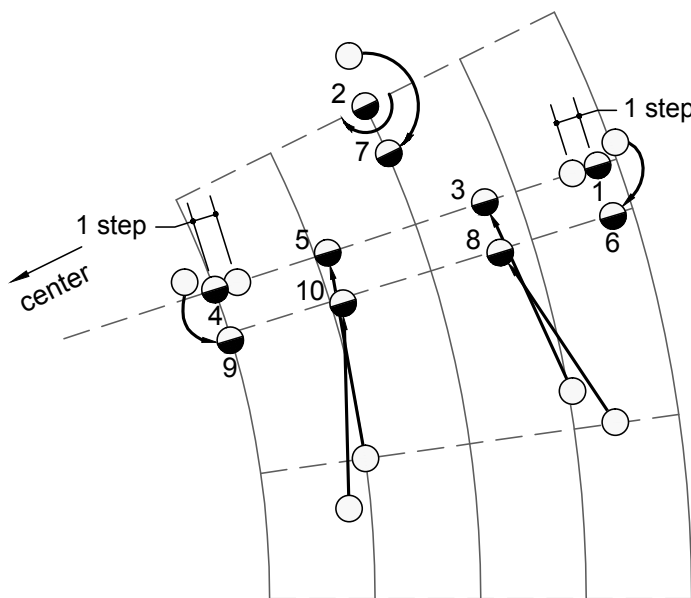


Diagram 11

The arms of all participants make the same movements. The five couples line up, side by side, in two rows (diagram 12).

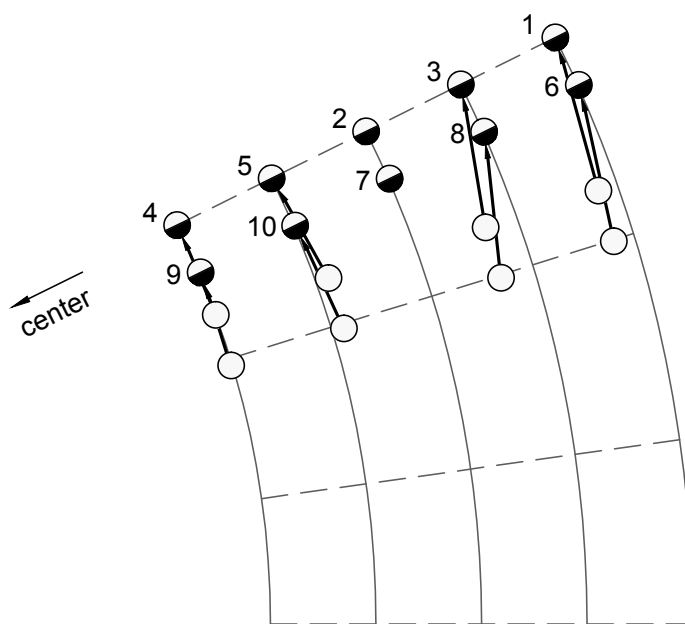


Diagram 12

### Sequence IV. March Forward

Music: Musical theme 1 is played until *Fine*—16 measures (32 steps).

#### Movement sequence

As in the starting position the body is straight, feet together, arms in front of the chest with palms down, middle fingers touching, and elbows horizontally to the sides.

After Sequence III, all participants start marching forward.

41<sup>th</sup> through 56<sup>th</sup> measures: at the first beat of the 41<sup>th</sup> measure, starting with the right foot, all participants march forward following the arcs of the individual circles while making circular movements of the arms as described below. On the 56<sup>th</sup> measure, 2<sup>nd</sup> beat: all participants make the last step in place by bringing the left foot to a halt beside the right foot.

During these 16 measures, all participants move 31 steps forward, and bring the feet together on the 32<sup>nd</sup> step: a total of 32 steps (diagram 13).

The arms make full circles in front of the face and the body, palms outward. With the first step, the arms make energetic wide circular movements, starting from below, then pass in front of the body, rise up above the head with fingers touching and palms outward. Then arms separate and descend completely to the sides of the body without touching it and resume the circle upward—fluently and without interruption (figure 3). When hands are in a raised position, the right foot steps forward and when hands are down—the left foot steps forward.



Fig. 3



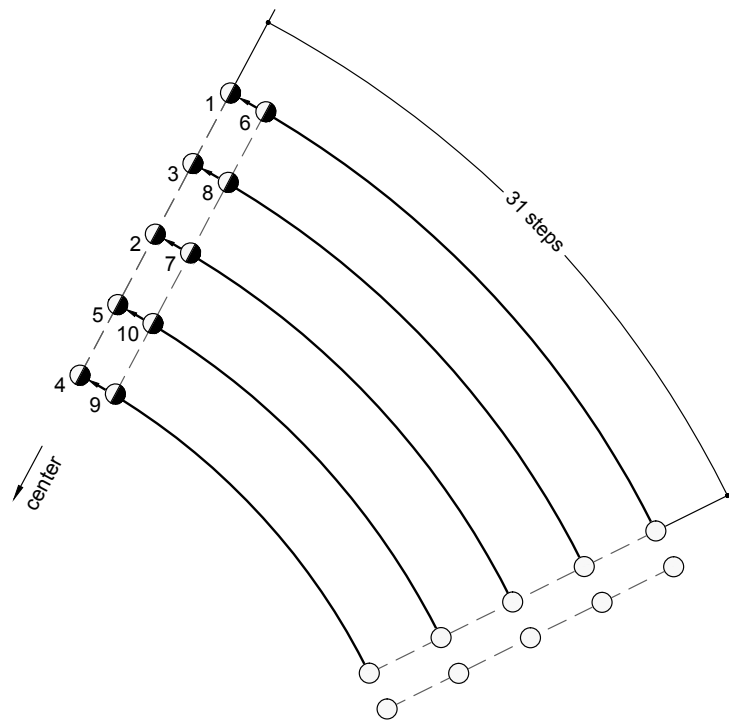


Diagram 13

The ending position of the pairs after the march forward is the starting position for the next cycle. The final position after the first repletion of the whole cycle is presented in diagram 14.

The radial position of each row toward the center should stay constant. The

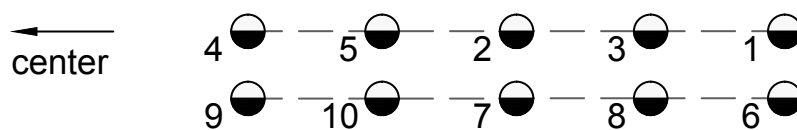


Diagram 14

partners on the left, or inner circles, need to make smaller steps so as not to force those on the right, or outside positions, to almost run. The movement of the entire row is determined by the “Head” which is responsible for the correct alignment of the participants.

From Sequence I until Sequence III the arms move continuously as described (figures 1 and 2). In Sequence IV they describe circular movements (figure 3).

The whole cycle (Sequences I to IV) is repeated five times, during which each pair in turn becomes a “Head,” “Left and Right Leg,” “Left and Right Arm.” This signifies that every human soul passes through the basic experiences related to the Cosmic

Man: Love, Wisdom, Truth, Justice, and Virtue.

When one moves from the position of the Left Leg toward the position of the “Head,” one is following the Blue Ray of Truth.

From the “Head” toward the “Right Leg” one is following the Green Ray of Justice.

From the “Right Leg” toward the “Left Arm” one is following the Pink Ray of Love.

From the “Left Arm” toward the “Right Arm” one is following the Yellow Ray of Wisdom.

From the “Right Arm” to the “Left Leg” one is following the Orange Ray of Virtue.

In this way, one receives the corresponding experiences needed to become a whole and complete human being.



The Pentagon in the Rila Mountains, Bulgaria





Paneurhythmy at Bonfen, France





Paneurhythmy in Mexico



Paneurhythmy in the United Kingdom



Paneurhythmy in Costa Rica





Paneurhythmy in Iceland



Paneurhythmy in Kongo





Paneurhythmy in Viena, Austria



Paneurhythmy in Belarus





Paneurhythmy at the Contra Costa Labyrinth in Walnut Creek, USA



Paneurhythmy in Amherst, Massachusetts, USA





Paneurhythmy at the National Gathering in St. Louis, Missouri, USA



Paneurhythmy in New York, USA



Paneurhythmy at Sophia's Garden, Sebastopol, USA





Paneurhythmy at the Black Sea, Bulgaria



Paneurhythmy in Plovdiv, Bulgaria



Paneurhythmy in Plovdiv, Bulgaria



Paneurhythmy in the Rila Mountains, Bulgaria



## MUSIC AND LYRICS OF THE PANEURHYTHMY

The music of the Paneurhythmy and the text of the songs *Think*, *Aum*, and *The Sun Is Rising* in Part I, and the *Idyll* in Part II are given by the Master. Some of the words in them are in Bulgarian, and others are in an ancient sacred language. The rest of the lyrics in Bulgarian are written by Olga Slavcheva and Vessela Nestorova, as requested by the Master. The lyrics in English are provided by Vessela Nestorova, and later refined by Barnaby Brown<sup>30</sup>. The English version of *Think* and *The Rising Sun* is included as well, but it is preferable that they be sung in the original form.

Any part of the melody may be sang an octave higher or lower in order to be comfortable for the individual voice. Instrumental arrangements are included as well. Some melodies when played on a violin are one octave higher.

Phonetic keys are provided below to help proper pronunciation of the text given in Bulgarian.

Bulgarian letter	Spelling in English	Pronounced
а	a	as in <b>card</b>
в	v	as in <b>v</b> ictory, wave
е	e	as in <b>be</b> d
ж	zh	as in <b>de</b> cision
з	z	as in <b>ze</b> bra
и	i	as in <b>he</b>
й	y	as in <b>joy</b>
о	o	as in <b>thou</b> ght
с	s	as in <b>ri</b> ce
у	u	as in <b>pu</b> ll
х	h	as in <b>lo</b> ch
ц	ts	as in <b>ts</b> ar
ч	ch	as in <b>che</b> ck
ш	sh	as in <b>sh</b> ort
щ	sht	as in <b>vanis</b> hed
ъ	â <sup>31</sup>	as in <b>fu</b> r
ю	yu	as in <b>new</b>
я	ya	as in <b>ya</b> rd

30. The lyrics in English are not an exact translation of those in Bulgarian, but carry the spirit in meaning

31. The lyrics use the Latin transliteration of the Bulgarian letter “ъ” with the letter “â” instead of “a.” This is a modification of the official *Streamlined System*, and it is recommended by the Institute for Bulgarian Language to avoid confusion between the sounds of the vowels “a” and “ъ.”



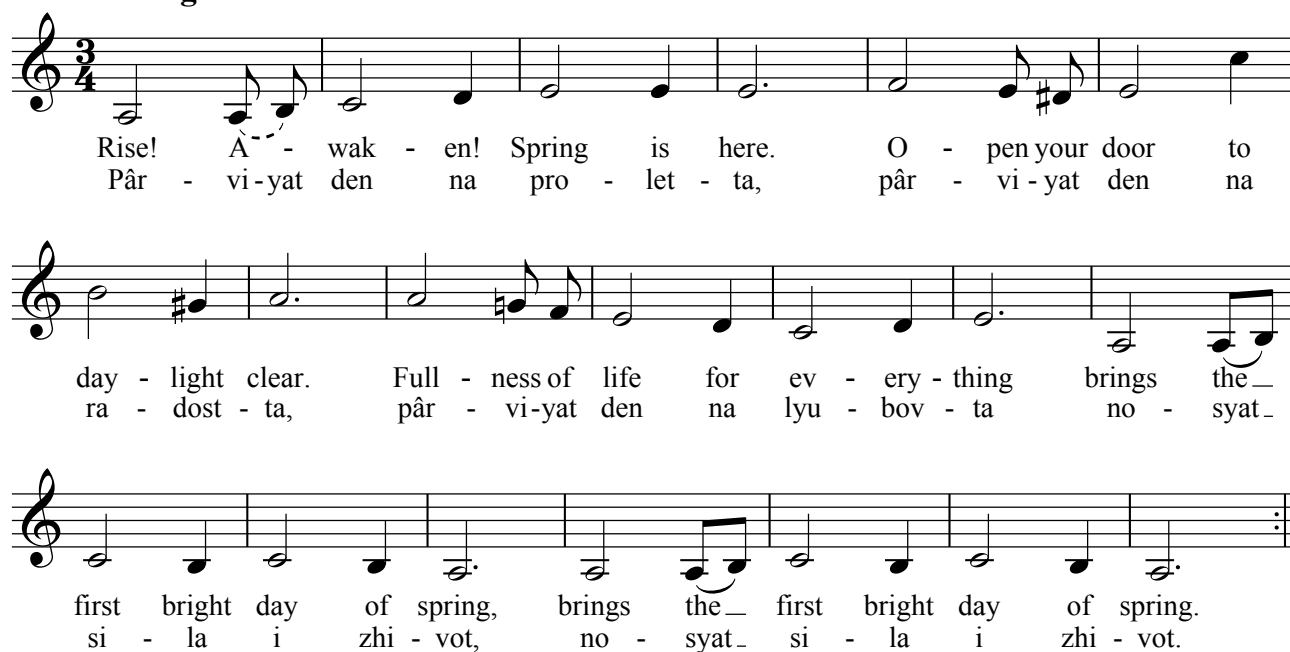
## PART I. THE 28 EXERCISES

# THE FIRST DAY OF SPRING

(The first 10 exercises)

## 1. Awakening [*Probuzhdane*]

**Allegro moderato**



Rise! A - wak - en! Spring is here. O - pen your door to  
 Pâr - vi-yat den na pro - let - ta, pâr - vi - yat den na

day - light clear. Full - ness of life for ev - ery - thing brings the  
 ra - dost - ta, pâr - vi-yat den na lyu - bov - ta no - syat -

first bright day of spring, brings the first bright day of spring.  
 si - la i zhi - vot, no - syat - si - la i zhi - vot.

Rise! Awaken! Spring is here.  
 Open your door to daylight clear.  
 Fullness of life for everything  
 Brings the first bright day of spring,  
 Brings the first bright day of spring. } 2

Pârviyat den na proletta,  
 pârviyat den na radostta,  
 pârviyat den na lyubovta  
 nosyat sila i zhivot,  
 nosyat sila i zhivot. } 2

## 2. Reconciliation [*Primirenie*]

**Allegro moderato**



Na - ture is smi - ling, Sun is shi - ning, hea - vens are blue, wa - ken-ing  
 I o-zhi - vya - va, i ni bu - di sâs lyu - bov. Sta - vay -

Earth to life a - new, wa - ken-ing Earth to life a - new.  
 te ot sân, de - tsa! Pro - let mi - la vech doy - de.

Flo - wers, trees, and birds, and bees in co - lours bright and voi - ces clear,  
 Tsy - la - ta pri - ro - da pe - e; Slân - tse top - lo ve - che grey.

ce - le - brate the spring that's here, ce - le - brate the spring that's here.  
 No - si tsve - tya i plo - do - ve, no - si pes - ni i ig - ri.

Nature is smiling, Sun is shining,  
 Heavens are blue,  
 Wakening Earth to life anew,  
 Wakening Earth to life anew.  
 Flowers, trees, and birds, and bees  
 In colors bright and voices clear,  
 Celebrate the spring that's here,  
 Celebrate the spring that's here.

I ozhivyava, i ni budi sâs lyubov.  
 Stavayte ot sân, detsa!  
 Prolet mila vech doyde.  
 Tsyalata priroda pee;  
 Slântse toplo veche grey.  
 Nosi tsvetya i plodove,  
 nosi pesni i igri.

3. Giving [*Davane*]**Allegro moderato**

Now be o - pen to re - ceive all the bless - ings spring days—  
 Pâl - ni vsya - ka tvar s zhi - vot, bu - di ra - dost vâv du -

leave, beau - ti - ful gifts of life, thoughts bright and pure, \_\_\_\_\_  
 ha, raz - ve - se - lya - va sâr - tsa - ta ni. \_\_\_\_\_

feel - ings sure, feel - ings of love that will en - dure, \_\_\_\_\_  
 Gre - e, grey Slân - tse - to bla - go - dat - no, \_\_\_\_\_

thoughts as rays of sun - shine in the spring. \_\_\_\_\_  
 tse - lu - va nezh - no tsya - la - ta Ze - mya \_\_\_\_\_

Gifts— of gold that glad time now to us will bring. \_\_\_\_\_  
 i ya o - kich - va spre - lest - ni, bez - broy tsve - tyä. \_\_\_\_\_

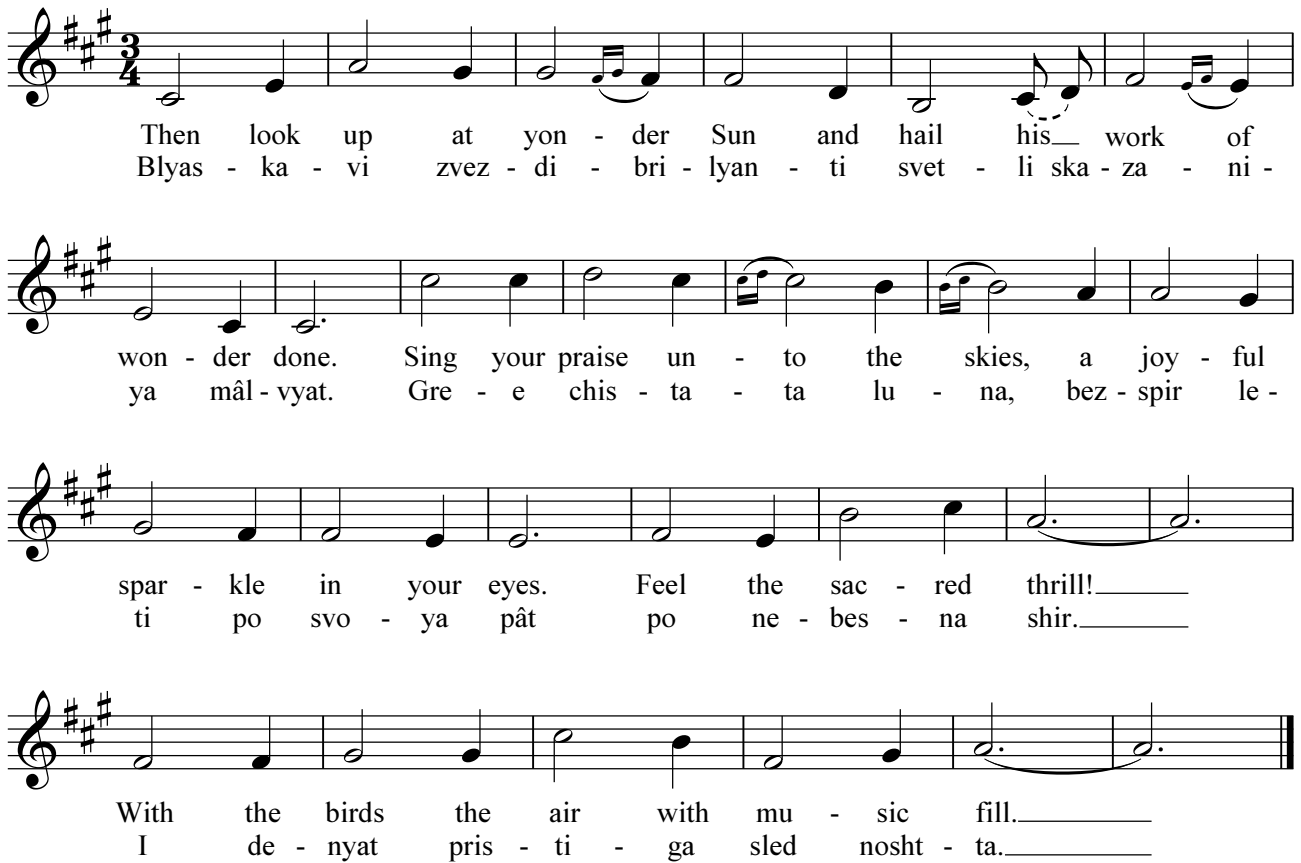
Now be open to receive  
 All the blessings spring days leave,  
 Beautiful gifts of life,  
 Thoughts bright and pure,  
 Feelings sure, feelings of love that will endure,  
 Thoughts as rays of sunshine in the spring.  
 Gifts of gold that glad time now to us will bring.



Pâlni vsyaka tvar s zhivot,  
 budi radost vâv duha,  
 razveselyava sârtsata ni.  
 Gree, grey Slântseto blagodatno,  
 tseluva nezjno tsyالاتا Zemya  
 i ya okichva s prelestni,  
 bezbroy tsvetya.

#### 4. Ascending [*Vâzlizane*]

**Allegro moderato**



Then look up at yon - der Sun and hail his work of  
 Blyas - ka - vi zvez - di - bri - lyan - ti svet - li ska - za - ni -

won - der done. Sing your praise un - to the skies, a joy - ful  
 ya mâl - vyat. Gre - e chis - ta - ta lu - na, bez - spir le -

spar - kle in your eyes. Feel the sac - red thrill! \_\_\_\_\_  
 ti po svo - ya pât po ne - bes - na shir. \_\_\_\_\_

With the birds the air with mu - sic fill. \_\_\_\_\_  
 I de - nyat pris - ti - ga sled nosht - ta. \_\_\_\_\_

Then look up at yonder Sun  
 And hail his work of wonder done.  
 Sing your praise unto the skies,  
 A joyful sparkle in your eyes.  
 Feel the sacred thrill!  
 With the birds the air with music fill.

Blyaskavi zvezdi-brilyanti  
 svetli skazaniya mâlvyat.  
 Gree chistata luna,  
 bezspir leti po svoya pâť  
 po nebesna shir.  
 I denyat pristiga sled noshtta.

## 5. Elevating [*Vdigane*]

### *Allegro moderato*

High - er, ev - er high - er ev - ery-one as - pire.  
 Si - la i ra - dost, mla - dost i o - bich

Ne - ver think to stop un - til you reach the  
 Slân - tse - to no - si i vdâh - no - vya - va,

most ex - alt - ed moun - tain top.  
 i vâz - rast - va v kra - so - ta.

Higher, ever higher  
 Everyone aspire.  
 Never think to stop  
 Until you reach the most  
 Exalted mountain top. } 2

Sila i radost,  
 mladost i obich  
 Slântseto nosi  
 i vdâhnovyava,  
 i vâzrastva v krasota. } 2

## 6. Opening [Otvaryane]

**Allegro moderato**

Cast off the clothes of the cold win - ter - time,  
E - to go, razh - da se kra - si - viy den.

bathe in the rays of to - day's sun - shine. Deep - ly  
E - to go, Slân - tse - to kâm na - zi grey. Him - ni v go -

breathe, ab - sorb - ing all in sight, thank - ing  
ra - ta ve - se - lo pti - chen-tse pey. Bod - ro ig -

God for the free - dom and joy of light.  
ra - em po ros - ni tre - vi i tsve - tya.

Shin - ing a - bove, the Sun shows us the way,  
Svet - la - ta ra - dost o - bil - no ni grey.

fill - ing our hearts with joy this spring - time day.  
Si - la v du - sha - ta bez - spir - no iz - li - va ni tya.

Cast off the clothes of the cold wintertime,  
Bathe in the rays of today's sunshine.  
Deeply breathe, absorbing all in sight,  
Thanking God for the freedom and joy of light.  
Shining above, the Sun shows us the way,  
Filling our hearts with joy this springtime day. }<sup>2</sup>

Eto go, razhda se krasiviy den.  
 Eto go, Slântseto kâm nazi grey.  
 Himni v gorata veselo ptichentse pey.  
 Bodro igraem po rosni trevi i tsvetya.  
 Svetlata radost obilno ni grey.  
 Sila v dushata bezspirno izliva ni tya. }<sup>2</sup>

## 7. Liberation [*Osvobozhdavane*]

### **Allegro moderato**

Fi - nal - ly, freed from the chains of the past,  
 Niy pla - ni - ni - te o - bi - cha - me.

break - ing a - way, li - ber - at - ed at last, fly o - ver  
 Div - ni - ya Mu - sa - la vâz - pya - va - me. Pri sed - mo -  
 ossiâ:

lakes to moun - tain peaks sno - wy white; there, at the  
 strun - na ar - fa - na Ri - la se - dim. Mosht - no - to

door - step of God, fold your wings and a - light.  
 Slân - tse po - sre - shta - me na ra - ni - na.

Blessed is the soul that, one with God, at - tains  
 Ve - cher si - yay - ni - te zvez - di sle - dim.

life ev - er - last - ing, life on high - er planes.  
 I Lu - na - ta pre - kras - na v ne - bes - na - ta shir.



Finally, freed from the chains of the past,  
 Breaking away, liberated at last,  
 Fly over lakes to mountain peaks snowy white;  
 There, at the doorstep of God,  
 Fold your wings and alight.  
 Blessed is the soul that, one with God, attains }  
 Life everlasting, life on higher planes. } 2

Niy planinite obichame.  
 Divniya Musala vâzpyavame.  
 Pri sedmostrunna arfa na Rila sedim.  
 Moshtnoto Slântse  
 posreshtame na ranina.  
 Vecher siyaynite zvezdi sledim. }  
 I Lunata prekrasna v nebesnata shir. } 2

## 8. Clapping [*Plyaskane*]

### **Allegro moderato**

Joy like a spring from the heart let flow!  
 E - to go, razh - da se kra - si - viy den.

In ev - ery - thing is new life a - glow. Share the  
 E - to go, Slân - tse - to kâm na - zi grey. Him - ni v go-

joy, the soar - ing of the soul; bless ev - ery -  
 ra - ta ve - se - lo pti - chen-tse pey. Bod - ro ig -

one on your way, give your love to all.  
 ra - em po ros - ni tre - vi i tsve - tya.

Sing - ing the song of free - dom, clap your hands,  
Svet - la - ta ra - dost o - bil - no ni grey.

send - ing rays of joy to far - thest lands.  
Si - la v du - sha - ta bez - spir - no iz - li - va ni tya.

Joy like a spring from the heart let flow!  
In everything is new life aglow.  
Share the joy, the soaring of the soul;  
Bless everyone on your way,  
Give your love to all.  
Singing the song of freedom, clap your hands, }  
Sending rays of joy to farthest lands. } 2

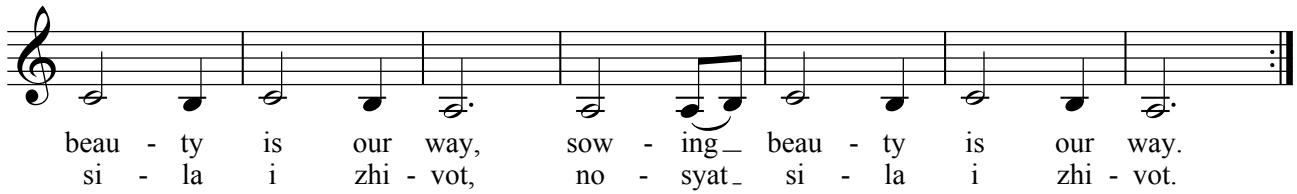
Eto go, razhda se krasiviy den.  
Eto go, Slântseto kâm nazi grey.  
Himni v gorata veselo ptichentse pey.  
Bodro igraem po rosni trevi i tsvetya.  
Svetlata radost obilno ni grey.  
Sila v dushata bezspirno izliva ni tya. } 2

## 9. Purifying [*Chistene*]

**Allegro moderato**

On the breath of God we rise through all clouds and  
Pâr - vi-yat den na pro - let - ta, pâ - vi - yat den na

stor - my skies, pu - ri - fied if, come what may, sow - ing  
ra - dost - ta, pâ - vi-yat den na lyu - bov - ta no - syat

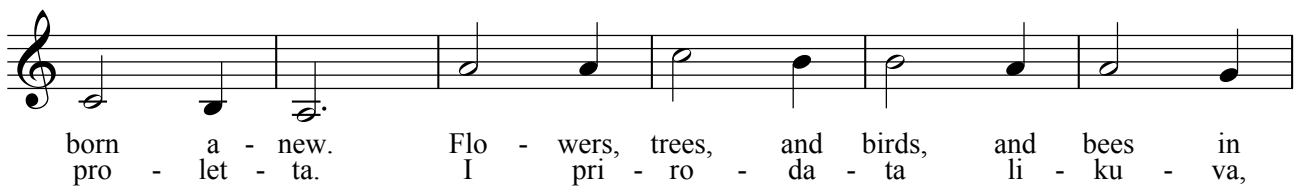
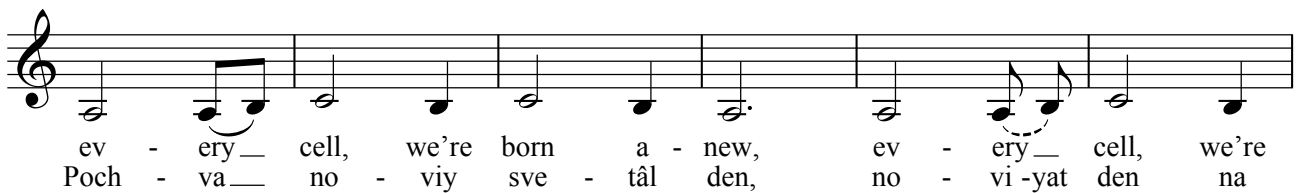


On the breath of God we rise  
Through all clouds and stormy skies,  
Purified if, come what may,  
Sowing beauty is our way,  
Sowing beauty is our way. } 2

Pārviyat den na proletta,  
pārviyat den na radostta,  
pārviyat den na lyubovta  
nosyat sila i zhivot,  
nosyat sila i zhivot. } 2

## 10. Flying [*Letene*]

**Allegro moderato**



co - lors\_ bright and voi - ces\_ clear, ce - le - brate the  
che ya\_ slân - tse top - lo\_ grey i lâ - chi o -

spring that's here, ce - le - brate the spring that's here.  
bil - no ley. Vsich - ko\_ rad - va se i pey.

Flying, soaring,  
Sunshine pouring in and through  
Every cell, we're born anew,  
Every cell, we're born anew.  
Flowers, trees, and birds, and bees  
In colors bright and voices clear,  
Celebrate the spring that's here,  
Celebrate the spring that's here.

I zemyata se sâbuzhda ot sânya.  
Pochva noviy svetâl den,  
noviyat den na proletta.  
I prirodata likuva,  
che ya slântse toplo grey  
i lâchi obilno ley.  
Vsichko radva se i pey.



11. Evera [*Evera*]**Allegretto**


1. Dance in the dawn, dance on the green and spark - ling, decked with dew - drops  
 Slân - tse - to grey, ga - li slâ - chi tsve - ten - tsa i tre - vi, i  
 2. Dance in the dawn, wel - come the ri - sing Sun with hap - pi - ness and  
 Slân - tse - to grey, pra - shta ve - se - li - e po tsya - la - ta ze -

lawn; af - ter a night of rest \_\_\_\_\_ a - gain in light \_\_\_\_\_ be  
 nas. Na ra - ni - na vâz - tor - zhe - no ig - ra - em  
 song; join in the har - mo - ny \_\_\_\_\_ of na - ture's dan - cing  
 mya. Tse - li - ya mir sâ - buz - da, vi - ka sâs \_\_\_\_\_ lyu -

dressed. \_\_\_\_\_ Breathe the mor - ning air; \_\_\_\_\_ let the bree - zes  
 niy. \_\_\_\_\_ Vâz - duh - bla - go - dat. \_\_\_\_\_ Ptich - ki hvâr - kat  
 throng. \_\_\_\_\_ Breathe the mor - ning air; \_\_\_\_\_ let the bree - zes  
 bov. \_\_\_\_\_ Vli - va ni zhi - vot, \_\_\_\_\_ da - va ra - dost,

waft a - way your care; \_\_\_\_\_ rhyth - mic - 'ly dance with brooks and  
 ve - se - lo nad nas. \_\_\_\_\_ Pri - ro - da - ta si - ya - e  
 waft a - way your care; \_\_\_\_\_ rhyth - mic - 'ly dance with brooks and  
 mir i kra - so - ta. \_\_\_\_\_ Za - lyaz - va to, no vech - no

flo - wers fra - grant, fair; \_\_\_\_\_ grace - ful and free, step light - ly  
 tsya - la v kra - so - ta. \_\_\_\_\_ Ros - na tre - vi - tsa bles - na -  
 flo - wers fra - grant, fair; \_\_\_\_\_ grace - ful and free, step light - ly  
 se ya - vya - va pak. \_\_\_\_\_ Bles - ti, iz - pra - shta zhi - va

on your way \_\_\_\_\_ on this in - spir - ing bright spring day. \_\_\_\_\_ **D.C.**  
 la vel - maz. \_\_\_\_\_ Tsve - tya - ta le - yat a - ro - mat. \_\_\_\_\_  
 on your way \_\_\_\_\_ on this in - spir - ing bright spring day. \_\_\_\_\_  
 svet - li - na - \_\_\_\_\_ slu - zhi - tel mil na blag Ba - shta. \_\_\_\_\_

Note: Some musicians begin the repetition of the music at the 17th instead of 21st measure.

1. Dance in the dawn,  
 Dance on the green and sparkling,  
 Decked with dew-drops lawn;  
 After a night of rest again in light be dressed.  
 Breathe the morning air;  
 Let the breezes waft away your care;  
 Rhythmic'ly dance with brooks and flowers fragrant, fair;  
 Graceful and free, step lightly on your way  
 On this inspiring bright spring day. } 2

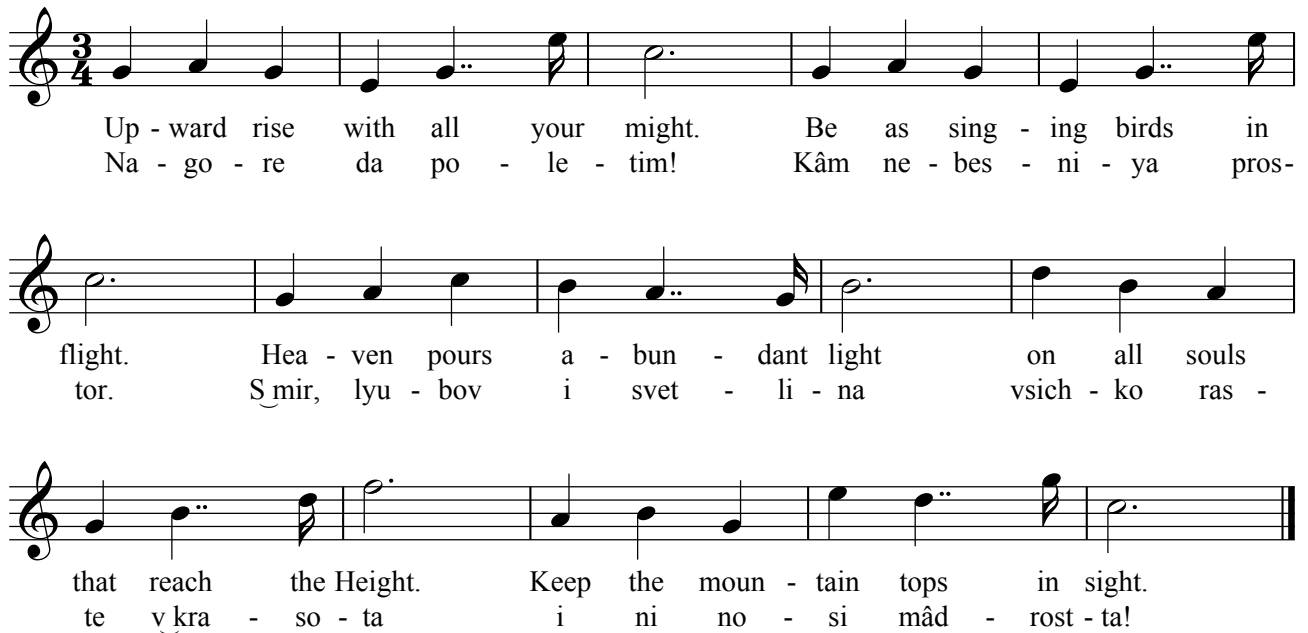
2. Dance in the dawn,  
 Welcome the rising Sun  
 With happiness and song;  
 Join in the harmony of nature's dancing throng.  
 Breathe the morning air;  
 Let the breeze waft away your care;  
 Rhythmic'ly dance with brooks and flowers fragrant, fair;  
 Graceful and free, step lightly on your way  
 On this inspiring bright spring day. } 2

1. Slântseto grey, gali s lâchi  
 tsvetentsa i trevi, i nas.  
 Na ranina vâztorzheno igraem niy.  
 Vâzduh – blagodat.  
 Ptichki hrârkat veselo nad nas.  
 Prirodata siyae tsyala v krasota.  
 Rosna trevitsa blesnala v elmaz.  
 Tsvetyata leyat aromat. } 2

2. Slântseto grey, prashta veselie po tsyalata zemya.  
 Tseliya mir sâbuzhda, vika sâs lyubov.  
 Vliva ni zhivot,  
 dava radost, mir i krasota.  
 Zalyazva to, no vechno se yavyava pak.  
 Blesti, izprashta zhiva svetlina –  
 sluzhitel mil na blag Bashta. } 2

## 12. Jumping [*Skachane*]

**Maestoso**



Up - ward rise with all your might. Be as sing - ing birds in  
Na - go - re da po - le - tim! Kâm ne - bes - ni - ya pros -

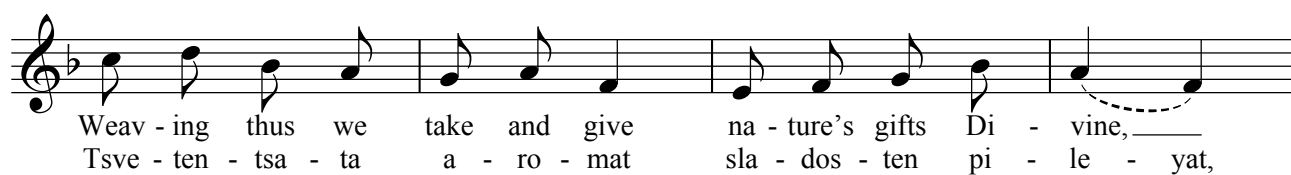
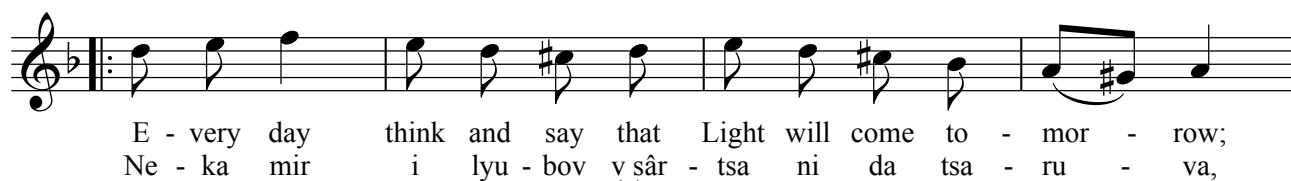
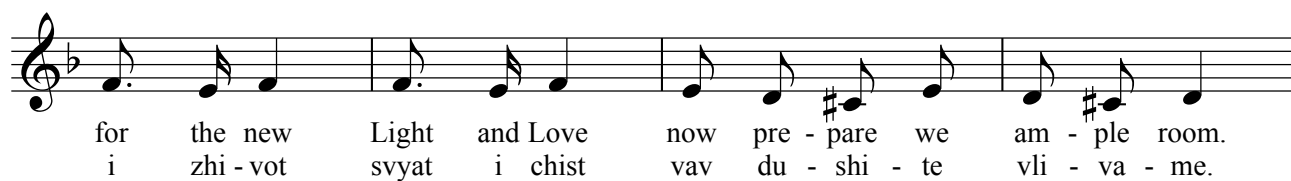
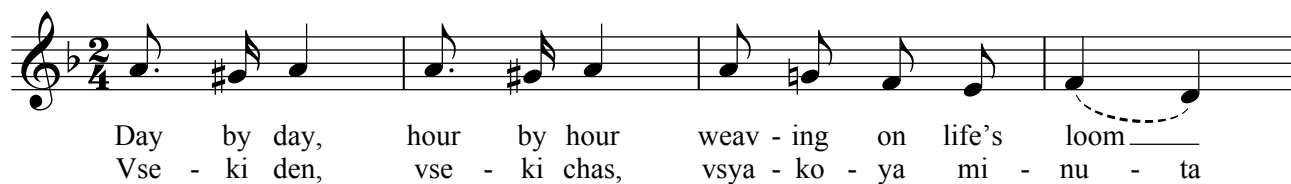
flight. Hea - ven pours a - bun - dant light on all souls  
tor. S mir, lyu - bov i svet - li - na vsich - ko ras -

that reach the Height. Keep the moun - tain tops in sight.  
te v kra - so - ta i ni no - si mâd - rost - ta!

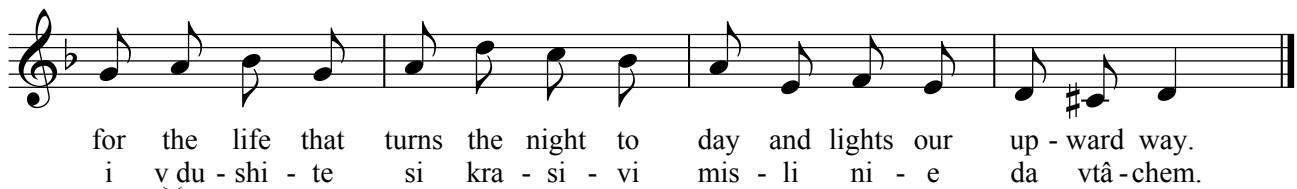
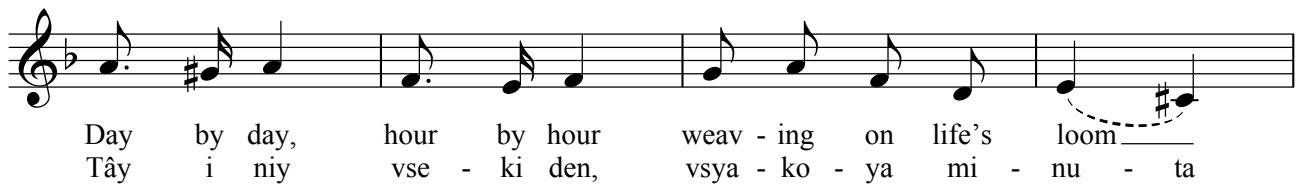
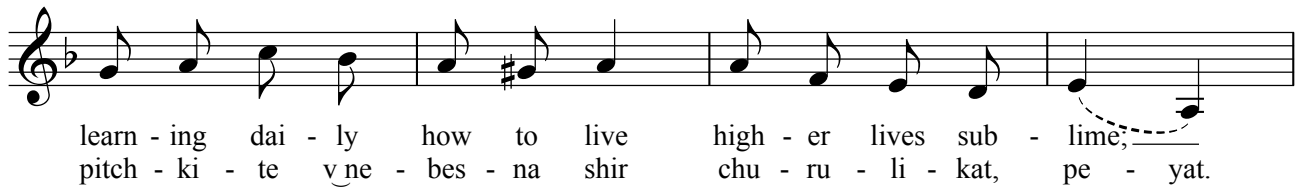
Note: According to most musicians performing Paneurhythmy, this exercise is better represented with a 2/4 or 4/4 time signature.

Upward rise with all your might.  
Be as singing birds in flight.  
Heaven pours abundant light  
On all souls that reach the Height.  
Keep the mountain tops in sight.

Nagore da poletim!  
Kâm nebesniya prostor.  
S mir, lyubov i svetlina  
vsichko raste v krasota  
i ni nosi mâdrostva!

13. Weaving [*Tâkane*]**Andante**





Day by day, hour by hour weaving on life's loom  
Thoughts Divine, feelings fine coming into bloom;  
For the new Light and Love now prepare we ample room.  
Every day think and say that Light will come tomorrow;  
Love is now on its way to banish fear and woe;  
So we work and we pray for brighter thoughts to know. } 2

Weaving thus we take and give nature's gifts Divine,  
Learning daily how to live higher lives sublime;  
Weaving thus we all receive the blessings of this time.  
Day by day, hour by hour weaving on life's loom  
Thoughts Divine and feelings fine,  
For the new life making room,  
For the life that turns the night to day  
And lights our upward way.

Vseki den, vseki chas, vsyakoya minuta  
niy snovem i tâchem nay-krasivi misli,  
i zhivot svyat i chist  
vâv dushite vlivame.

Neka mir i lyubov v sârtsa ni da tsaruva,  
dobrota, milosârdie v nazi da zhivey. } 2  
Svetlina i veselie navred da grey.

Tsvetentsata aromat sladosten pileyat,  
ptichkite v nebesna shir  
churulikat, peyat.

I dâzhdetsa romoli nad nivi i livadi.

Tây i niy vseki den, vsyakoya minuta  
shte rabotim, shte rastem i dobro shte seem,  
i v dushite si krasivi misli nie da vtâchem.

## 14. Think [*Misli*]

### Adagio


Think right, al-ways think right. \_\_\_\_ Think right, al-ways think right. Sus-  
Mis - li, pra - vo mis - li. \_\_\_\_ Mis - li, pra - vo mis - li. Sve-

### Allegretto

tain most sac - red thoughts of life that ra - diate light. Sus - tain most sac - red thoughts of  
shte - ni mis - li za zhi - vo - ta ti kre - pi, sve - shte - ni mis - li za zhi -

1. life that ra - diate light. \_\_\_\_ Sus - life that ra - diate light. \_\_\_\_ Sus -  
vo - ta ti kre - pi. \_\_\_\_ Sve - vo - ta ti kre - pi. \_\_\_\_ Kre -

tain, sus - tain, sus - tain, sus - tain most sac - red thoughts of  
pi, kre - pi, kre - pi. Sve - shte - ni mis - li za zhi -



1. life that ra - diate light. \_\_\_\_ Sus - life that ra - diate light. \_\_\_\_  
vo - ta ti kre - pi. \_\_\_\_ Kre - vo - ta ti kre - pi. \_\_\_\_

2. D.C.

Think right, always think right.  
Think right, always think right.  
Sustain most sacred thoughts of life  
That radiate light. } 2  
Sustain most sacred thoughts of life  
That radiate light. } 2  
Sustain, sustain, sustain,  
Sustain most sacred thoughts of life } 2  
That radiate light.

Misli, pravo misli.  
Misli, pravo misli.  
Sveshteni misli za zhivota ti krep. } 2  
Sveshteni misli za zhivota ti krep. } 2  
Krepi, krepi, krepi. } 2  
Sveshteni misli za zhivota ti krep.

Note: The words of “Misli” are given by the Master, and their vibration can best be experienced when sung in the original lyrics.

## 15. Aum

**Andante sostenuto**



A - um, A - um, A - um, Om, Om, Au - men.

**4 times**

Aum, Aum, Aum, Om, Om, Aumen.

(4 times)

16. The Sun Is Rising [*Izgryava Slântseto*]

**Andante**

Be - hold the ris - ing Sun, send - ing glo - rious light,  
Iz - grya - va Slân - tse - to, pra - shta svet - li - na,

fil - ling life with joy and pure de - light. Be - light.  
no - si ra - dost za zhi - vo - ta tya. Iz - tya.

**Allegretto**

Liv - ing pow - er, spring - ing, flow - ing pow - er, liv - ing pow - er,  
Si - la zhi - va iz - vor - na te - chu - shta, si - la zhi - va

spring - ing, flow - ing pow - er. pow - er. Zun me  
iz - vor - na te - chu - shta. chu - shta. Zun me

zun, zun me zun, bi - nom tu me - to, zun me  
zun, zun me zun, bi - nom tu me - to, zun me

zun, zun me zun, bi - nom tu me - to. D.C.  
zun, zun me zun, bi - nom tu me - to.

Behold the rising Sun, sending brilliant light, }  
Filling life with joy and pure delight. }  
Living power, springing flowing power. (4)  
Zun me zun, zun me zun, }  
Binom tu meto. }



Izgryava Slântseto,  
 prashta svetlina,  
 nosi radost za zhivota tya. } 2  
 Sila zhiva izvorna techushta. (4)  
 Zun me zun, zun me zun, } 2  
 Binom tu meto.

Note: The words of “The Sun is Rising” are carefully chosen by the Master: some of them are in Bulgarian, and others are in an ancient sacred language. In order to experience their profound vibration, they should also be sung in their original lyrics.

## 17. Square [Kvadrat]

### Allegro moderato



1. Bright is the morn, \_\_\_\_\_ filled with the frag - rance sweet of  
 2. Red is the east, \_\_\_\_\_ God's lov - ing lips its bril - liant  
 Slân - tse - to grey, \_\_\_\_\_ trep - ti zo - ra - ta ot zhi -

flo - wers just born; white pearls of dew, a gold - en crown her  
 fore - head have kissed, fil - ling the mor - ning air with vib - rant  
 vot i lyu - bov. Trep - ti zo - ra - ta, grey - na - la v bri -

glo - rious head a - dorn. \_\_\_\_\_ All na - ture sings, \_\_\_\_\_  
 life and sac - red bliss. \_\_\_\_\_ Vsich - ko dnes pey, \_\_\_\_\_  
 lyan - te - ni lâ - chi. \_\_\_\_\_

all na - ture now with mu - sic rings, \_\_\_\_\_ prais - ing the  
 vsich - ko dnes slad - ko - glas - no pey \_\_\_\_\_ za Bo - zhiy

dawn, \_\_\_\_\_ prais - ing the mor - ning new - ly born, \_\_\_\_\_ prais - ing the  
 den, \_\_\_\_\_ za no - viy sve - tâl Bo - zhi den, \_\_\_\_\_ za ra - dost



Bright is the morn,  
 Filled with the fragrance sweet of flowers just born;  
 White pearls of dew,  
 A golden crown her glorious head adorn.  
 All nature sings, all nature now with music rings,  
 Praising the dawn, praising the morning newly born,  
 Praising the rising Sun, the radiant father of the morn. } 2

Red is the east,  
 God's loving lips its brilliant forehead have kissed,  
 Filling the morning air with vibrant life and sacred bliss.  
 All nature sings, all nature now with music rings,  
 Praising the dawn, praising the morning newly born,  
 Praising the rising Sun, the radiant father of the morn. } 2

Slântseto grey,  
 trepti zorata ot zhivot i lyubov.  
 Trepti zorata,  
 greynala v brilyanteni lâchi.

Vsichko dnes pey,  
 vsichko dnes sladkoglasno pey  
 za Bozhiy den,  
 za noviy svetâl Bozhi den,  
 za radost nova,  
 shto v sârtsata ni bezspirno ley. } 2

# 18. Beauty [Krasota]

**Allegro**



Grace - ful, beau - ti - ful, and free, na - ture's  
Vsy - ka sut - rin v ra - nen chas Slân - tse -



mu - sic fol - low we. High a - bove an an - gel  
- to pos - re - shta - me. Lâ - chi, vâz - duh i ro -



sings; rais - ing each hand a bles - sing brings.  
sa rad - vat na - shi - te sâr - tsa.

(ad lib. 8<sup>va</sup> al Fine)



Know - ing on - ly flow - ing mo - tions soft as gold,  
Vdâh - no - ve - ni mis - li v nas da po - te - kat  
Slad - ki zre - li plo - do - ve da da - vat



lov - ing - ly we let a bud of beau - ty un - fold.  
i kra - si - vi chuv - stva da ras - tat.  
i zhi - vo - ta vred da u - kra - sya - vat.



Like a live - ly brook in flow, thus our  
Grey - na - li lâ - chi na - vred. Bis - tro



hearts and minds will grow, so we dance each day to  
iz - vor - che shur - ti. Ra - dost bli - ka v tse - liy



be grace - ful, beau - ti - ful, and free.  
svyat. Ptich - ka ve - se - lo le - ti.

Graceful, beautiful, and free,  
 Nature's music follow we.  
 High above an angel sings;  
 Raising each hand a blessing brings. }<sup>2</sup>

Knowing only flowing motions soft as gold, }<sup>2</sup>  
 Lovingly we let a bud of beauty unfold.

Like a lively brook in flow,  
 Thus our hearts and minds will grow, }<sup>2</sup>  
 So we dance each day to be  
 Graceful, beautiful, and free.

Vsyaka sutrin v ranen chas  
 Slântseto posreshtame.  
 Lâchi, vâzduh i rosa }<sup>2</sup>  
 radvat nashite sârtsa.

Vdâhnoveni misli v nas da potekat  
 i krasivi chuvstva da rastat.  
 Sladki zreli plodove da davat  
 i zhivota vred da ukrasyavat.

Greynali lâchi navred.  
 Bistro izvorche shurti.  
 Radost blika v tseliy svyat. }<sup>2</sup>  
 Ptichka veselo leti.



# 19. Agility [*Podvizhnost*]

**Allegro**



Soft - ly — spring - ing from the — ground, — mu - sic —  
Vsyā - ka — sut - rin v ra - nen — chas — Slân - tse -



ring - ing all a - round, — to the — sky we lift our —  
- to pos - re - shta - me. — Lâ - chi, — vâz - duh i ro -



eyes, — spread our — wings and, fly - ing, — rise. —  
sa — rad - vat — na - shi - te sâr - tsa. —

(ad lib. *8<sup>va</sup>* al Fine)



Know-ing on - ly flow-ing mo - tions soft as — gold, —  
Vdâh - no - ve - ni mis - li v nas da po - te - kat —  
Slad - ki zre - li plo - do - ve da da - vat —



lov-ing - ly we let a bud of beau - ty un - fold. —  
i kra - si - vi — chuv - stva da ras - tat. —  
i zhi - vo - ta vred da u - kra - sya - vat. —



Like a live - ly brook in — flow, — thus our  
Grey - na - li lâ - chi na - vred. — Bis - tro



hearts and minds will — grow, — so we — dance each day to  
iz - vor - che shur - ti. — Ra - dost — bli - ka v tse - liy



be — grace - ful, — beau - ti - ful, and — free. —  
svyat. — Ptich - ka — ve - se - lo le - ti. —

Softly springing from the ground,  
 Music ringing all around,  
 To the sky we lift our eyes,  
 Spread our wings and, flying, rise. }<sup>2</sup>

Knowing only flowing motions soft as gold, }<sup>2</sup>  
 Lovingly we let a bud of beauty unfold.

Like a lively brook in flow,  
 Thus our hearts and minds will grow, }<sup>2</sup>  
 So we dance each day to be  
 Graceful, beautiful, and free.

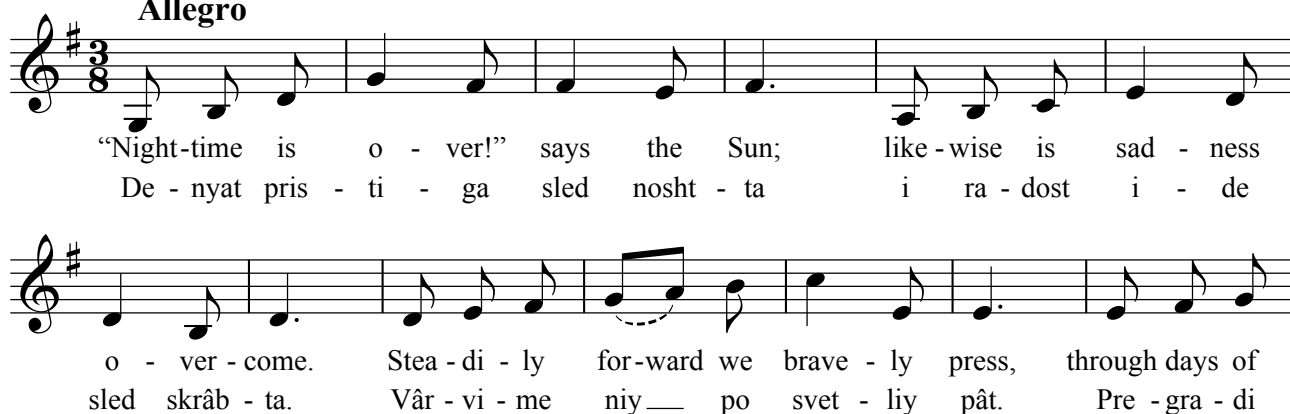
Vsyaka sutrin v ranen chas  
 Slântseto posreshtame.  
 Lâchi, vâzduh i rosa }<sup>2</sup>  
 radvat nashite sârtsa.

Vdâhnoveni misli v nas da potekat  
 i krasivi chuvstva da rastat.  
 Sladki zreli plodove da davat  
 i zhivota vred da ukrasyavat.

Greynali lâchi navred.  
 Bistro izvorche shurti.  
 Radost blika v tseliy svyat. }<sup>2</sup>  
 Ptichka veselo leti.

## 20. Overcoming [*Pobezhdavane*]

**Allegro**

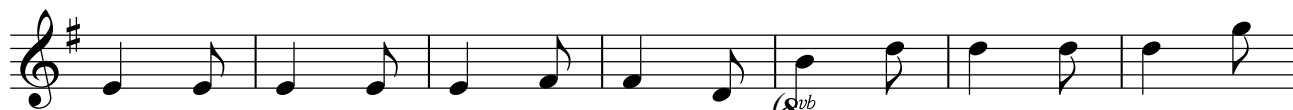


“Night-time is o - ver!” says the Sun; like-wise is sad - ness  
 De - nyat pris - ti - ga sled nosht - ta i ra - dost i - de

o - ver - come. Stea - di - ly for-ward we brave - ly press, through days of  
 sled skrâb - ta. Vâr - vi - me niy — po svet - liy pâť. Pre - gra - di



hap - pi - ness, through dis - tress. Life is end - less love and beau - ty,  
nya - ma da ni sprat. Tây bez - spir - no shte vâ - vi - me



and to do God's will our du - ty, life is end - less love and  
s\_yya - ra i lyu - bov v\_gâr - di - te, kâm po - be - di shte le -



(8) beau - ty, and to do God's will our du - ty. So press  
ti - me, do - kat' gle - dat ni o - chi - te. Bod - ro



(8) on, a - chieve your goal, fill with light your hun - gry soul.  
vdi - ga - me che - la, sme - lo trâng - va - me na - pred!



Hea - ven will help you on your way; Lo - ve will cast all  
Do - ri v\_ne - vo - lya i be - da za nas e hu - bav



fear a - way. Hap - py are they who see the track,  
Bo - zhiy svet. Mil - va ni ti - hi - yat ze - fir.



ne - ver a thought of turn - ing back, al - ways of liv - ing  
Pe - yat ni ptich - ki s\_ye - sel glas. Ley se v\_du - sha - ta



for the Whole: this is vic - to - ry for the soul.  
e - lik - sir pri iz - grev slân - tze v\_ra - nen chas.

"Night-time is over!" says the Sun;  
 Likewise is sadness overcome.  
 Steadily forward we bravely press,  
 Through days of happiness, through distress.  
 Life is endless love and beauty, }  
 And to do God's will our duty. }<sup>2</sup>  
 So press on, achieve your goal,  
 Fill with light your hungry soul.  
 Heaven will help you on your way;  
 Love will cast all fear away.  
 Happy are they who see the track, }  
 Never a thought of turning back, }  
 Always of living for the Whole: }<sup>2</sup>  
 This is victory for the soul. }

Denyat pristiga sled noshtta  
 i radost ide sled skrâbta.  
 Vârvime niy po svetliy pâť.  
 Pregradi nyama da ni sprat.  
 Tâť bezspirno shte vârvime  
 s vyara i lyubov v gârdite,  
 kâť pobedi shte letime,  
 dokat' gledat ni ochite.  
 Bodro vdigame chela,  
 smelo trâgvame napred!  
 Dori v nevolya i beda  
 za nas e hubav Bozhiy svet.  
 Milva ni tihyat zefir. }  
 Peyat ni ptichki s vesel glas. }  
 Ley se v dushata eliksir }<sup>2</sup>  
 pri izgreť slântze v ranen chas. }



# 21. Joy of the Earth [*Radostta na Zemyata*]

**Allegro**



Build a new home where Joy can live, build it of mu - sic  
Li - ku - va tsya - la - ta Ze - mya i se - rad - va

an - gels give, build it of Pu - ri - ty, build it of Light,  
ot sâr - tse, i ti - cha tya po - svo - ya - pâť

make it a pa - lace large and white. Let its win - dows  
ka - to de - vi - tsa vâz - lyub - le - na. Tya zha - du - va

o - pen wide wel - come in the mor - ning light:  
Slân - tse - to i kâm ne - go - se stre - mi.

(8<sup>va</sup>)  
Joy will come, that love - ly queen; rea - di - ly she will  
To ya - mil - va ot - da - lech i tse - lu - va

(8)  
en - ter in. Now with mu - sic work be - gin.  
ya s lâ - chi. Tya se - rad - va i mu - pey:

Build with glad - ness, build in the spring - time mor - ning;  
"O, slân - tse na - zhi - vo - ta moy!

as in Hea - ven, sun - light your home a - dorn - ing,  
Le - tya, le - tya kâm te - be ne - pres - tan - no

through ev - ery win - dow — pour - ing. Slow - ly ris - ing,  
 i ————— pâl - na — s ra - dost. Re - ki te - kat,

Hea - ven's hand in your la - bor, rea - dy to share with your  
 iz - vo - ri bli - kat chis - ti, vâr - ho - ve be - lo -

neigh - bor, this home of Joy Di - vine, ————— beau - tif - ly  
 snezh - ni vâv ro - zo - vi si - ya - niya ob - li - vash

flood - ed with sun - shine, shall be for - e - ver — thine. —————  
 i - zo - bil - no s mi - luv - ki ————— nezh - ni."

Build a new home where Joy can live,  
 Build it of music angels give,  
 Build it of Purity, build it of Light,  
 Make it a palace large and white.  
 Let its windows open wide  
 Welcome in the morning light:  
 Joy will come, that lovely queen;  
 Readily she will enter in.  
 Now with music work begin.

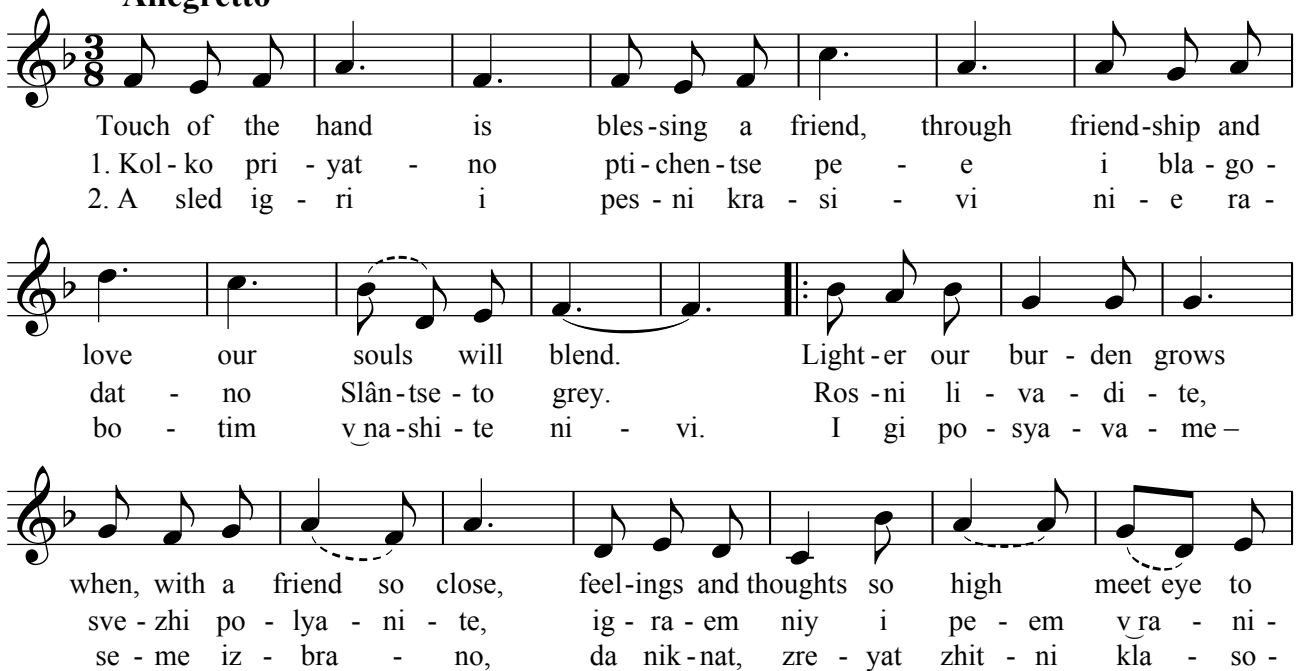
Build with gladness,  
 Build in the springtime morning;  
 As in Heaven,  
 Sunlight your home adorning,  
 Through every window pouring.  
 Slowly rising,  
 Heaven's hand in your labor,  
 Ready to share with your neighbor,  
 This home of Joy Divine,  
 Beautifully flooded with sunshine,  
 Shall be forever thine.

Likuva tsyalata Zemya  
i se radva ot sârtse,  
i ticha tya po svoya pât  
kato devitsa vâzlyublena.  
Tya zhaduva Slântseto  
i kâm nego se stremi.  
To ya milva otdalech  
i tseluva ya s lâchi.  
Tya se radva i mu pey:

“O, Slântse na zhivota moy!  
Letya, letya kâm tebe neprestanno  
i pâlna s radost.  
Reki tekak,  
izvori blikat chisti,  
vârhove belosnezhni  
vâv rozovi siyaniya  
oblivash izobilno  
s miluvki nezhni.”

## 22. Acquaintance [*Zapoznavane*]

### Allegretto



Touch of the hand is bles-sing a friend, through friend-ship and  
1. Kol - ko pri - yat - no pti - chen - tse pe - e i bla - go -  
2. A sled ig - ri i pes - ni kra - si - vi ni - e ra -

love our souls will blend. Light - er our bur - den grows  
dat - no Slân - tse - to grey. Ros - ni li - va - di - te,  
bo - tim v na - shi - te ni - vi. I gi po - sya - va - me -

when, with a friend so close, feel - ings and thoughts so high meet eye to  
sve - zhi po - ly a - ni - te, ig - ra - em niy i pe - em v ra - ni -  
se - me iz - bra - no, da nik - nat, zre - yat zhit - ni kla - so -

eye. Bles-sings a - bun - dant flow through ev - ery soul,  
na. Zhi - vo - ta e kra - siv i i - zo - bi - len,  
ve. I dre-ben dâzhd - ro - sa shte gi po - le - e,

we feel the Hand Di - vine mak - ing us whole. **D.C.**  
che Bog nad na - zi e mi - lo - stiv.  
i Slân - tse - to shte gi vâz - ras - ti.

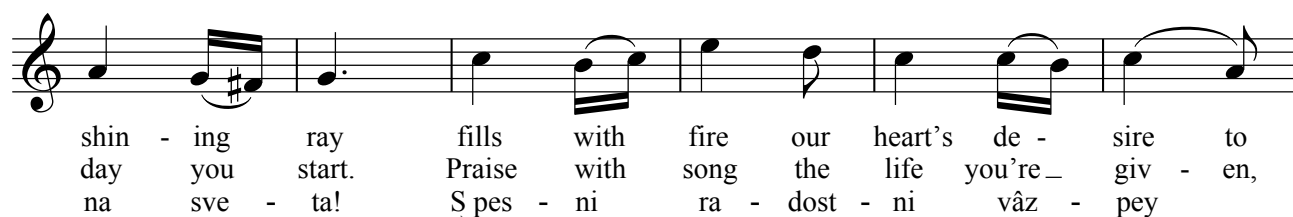
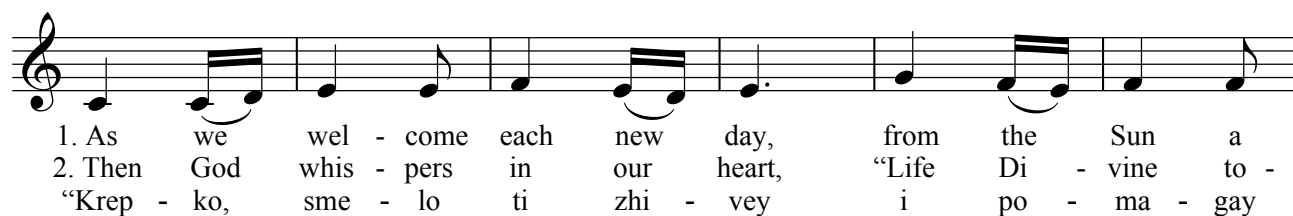
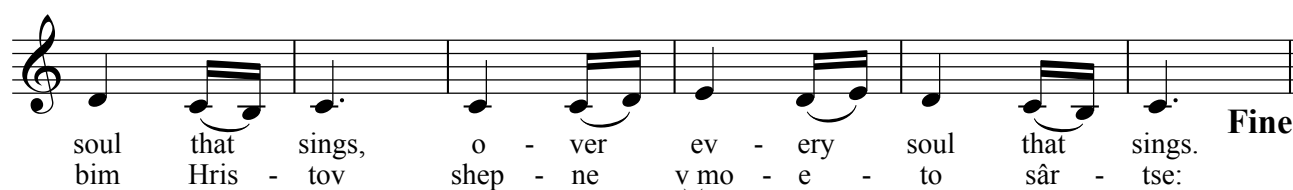
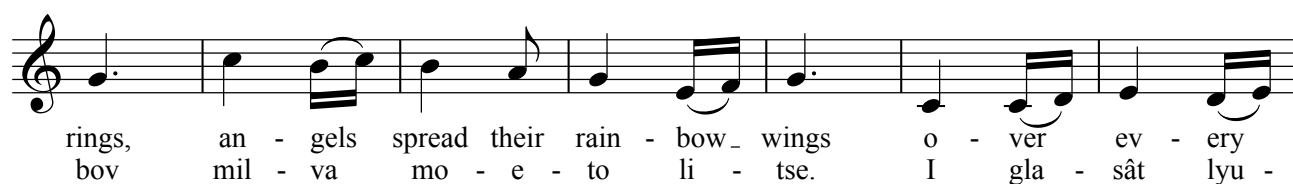
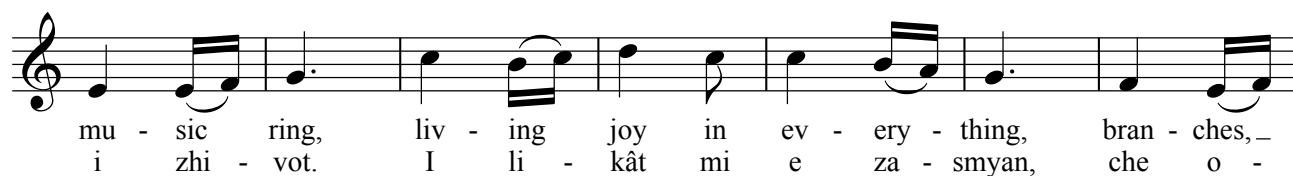
Touch of the hand is blessing a friend,  
Through friendship and love our souls will blend.  
Lighter our burden grows  
When, with a friend so close,  
Feelings and thoughts so high }  
Meet eye to eye. }  
Blessings abundant flow  
Through every soul,  
We feel the Hand Divine }  
Making us whole. }

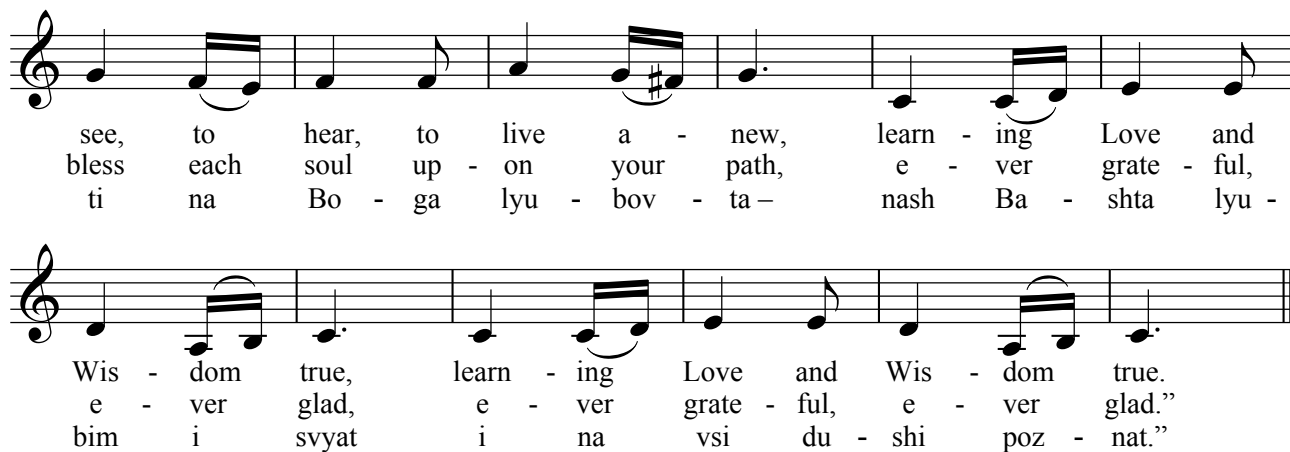
1. Kolko priyatno ptichentse pee  
i blagodatno Slântseto grey.  
Rosni livadite, svezhi polyanite, }  
igraem niy i peem v ranina. }  
Zhivota e krasiv i izobilen, }  
che Bog nad nazi e milostiv. }
2. A sled igri i pesni krasivi  
nie rabotim v nashite nivi.  
I gi posyavame – seme izbrano, }  
da niknat, zreyat zhitni klasove. }  
I dreben dâzhd-rosa shte gi polee, }  
i Slântseto shte gi vâzrasti. }



# 23. Beautiful Day [*Hubav den*]

**Allegretto**





see, to hear, to live a - new, learn - ing Love and  
 bless each soul up - on your path, e - ver grate - ful,  
 ti na Bo - ga lyu - bov - ta - nash Ba - shta lyu -

Wis - dom true, learn - ing Love and Wis - dom true.  
 e - ver glad, e - ver grate - ful, e - ver glad."  
 bim i svyat i na vsi du - shi poz - nat."

**D.C. twice, the third time to Fine.**

Endless beauty brings the spring:  
 Heav'n and Earth with music ring,  
 Living joy in everything,  
 Branches, blossoms, bubbling springs.  
 All around in dazzling rings,  
 Angels spread their rainbow wings  
 Over every soul that sings,  
 Over every soul that sings. (*Fine*)

1. As we welcome each new day,  
 From the Sun a shining ray  
 Fills with fire our heart's desire  
 To see, to hear, to live anew,  
 Learning Love and Wisdom true,  
 Learning Love and Wisdom true.

Endless beauty brings the spring:...

2. Then God whispers in our heart,  
 "Life Divine today you start.  
 "Praise with song the life you're given,  
 "Bless each soul upon your path,  
 "Ever grateful, ever glad,  
 "Ever grateful, ever glad."

Endless beauty brings the spring:...

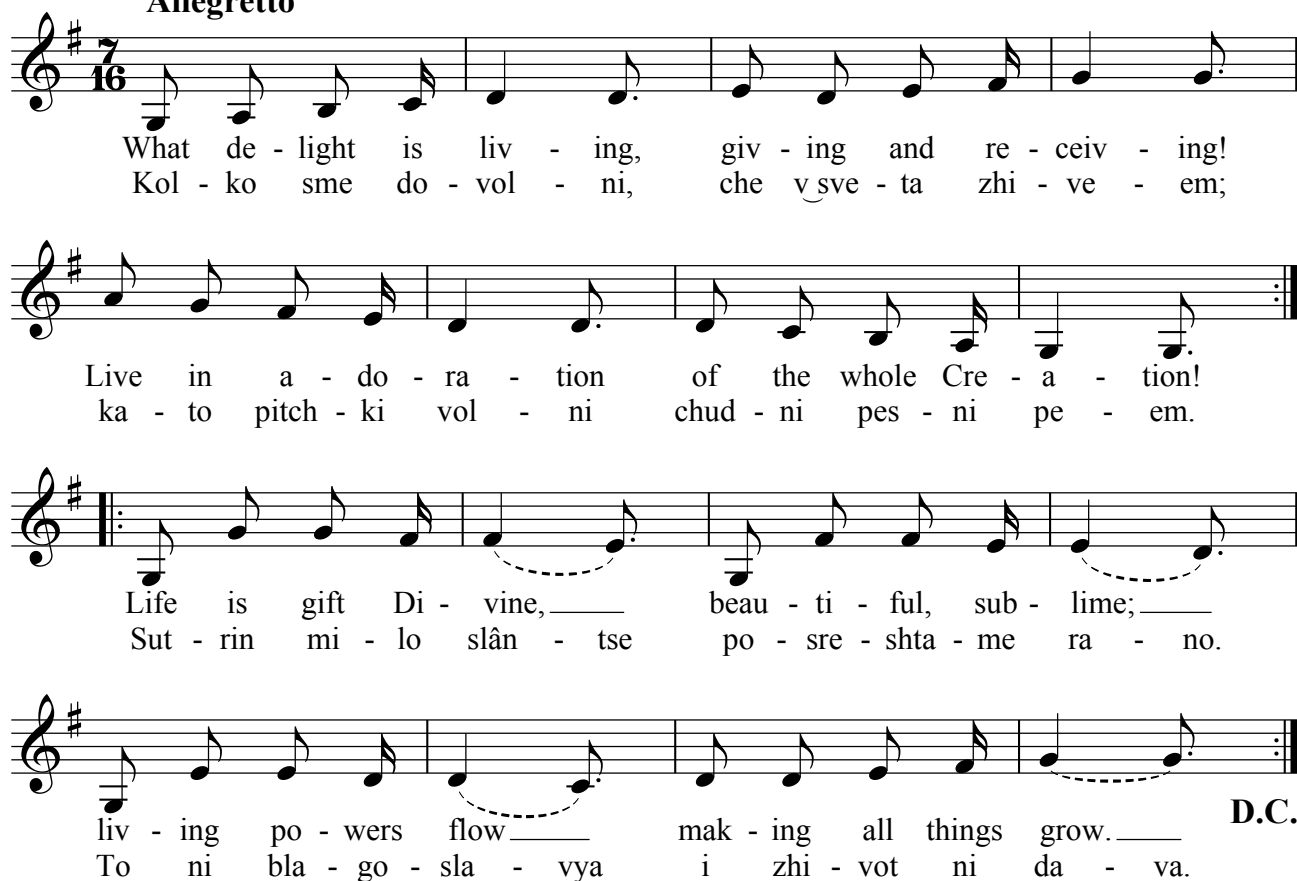
Vseki hubav Bozhi den  
disham radost i zhivot.  
I likât mi e zasmyn,  
che obicha men Gospod.

Slânchitseto sâs lyubov  
milva moeto litse.  
I glasât lyubim Hristov  
shepne v moeto sârtse: *(Fine)*

“Krepko, smelo ti zhivey  
i pomagay na sveta!  
S pesni radostni vâzpey  
ti na Boga lyubovta –  
nash Bashta lyubim i svyat  
i na vsi dushi poznat.”

## 24. How Happy We Are [*Kolko sme dovolni*]

### Allegretto



What de - light is liv - ing, giv - ing and re - ceiv - ing!  
Kol - ko sme do - vol - ni, che v sve - ta zhi - ve - em;

Live in a - do - ra - tion of the whole Cre - a - tion!  
ka - to pitch - ki vol - ni chud - ni pes - ni pe - em.

Life is gift Di - vine, beau - ti - ful, sub - lime;  
Sut - rin mi - lo slân - tse po - sre - shta - me ra - no.

liv - ing po - wers flow mak - ing all things grow.  
To ni bla - go - sla - vya i zhi - vot ni da - va. D.C.

What delight is living,  
Giving and receiving!  
Live in adoration  
Of the whole Creation! }<sup>2</sup>

Kolko sme dovolni,  
che v sveta zhiveem;  
kato ptichki volni  
chudni pesni peem. }<sup>2</sup>

Life is gift Divine,  
Beautiful, sublime;  
Living powers flow  
Making all things grow. }<sup>2</sup>

Sutrin milo slântse  
posreshtame rano.  
To ni blagoslavya  
i zhivot ni dava. }<sup>2</sup>

## 25. Step by Step [*Stâpka po stâpka*]

### Allegretto

Step by step in life we rise, e - ver grow - ing  
Stâp - ka po stâp - ka, e - to, niy vâr - vim kâm no - vi -

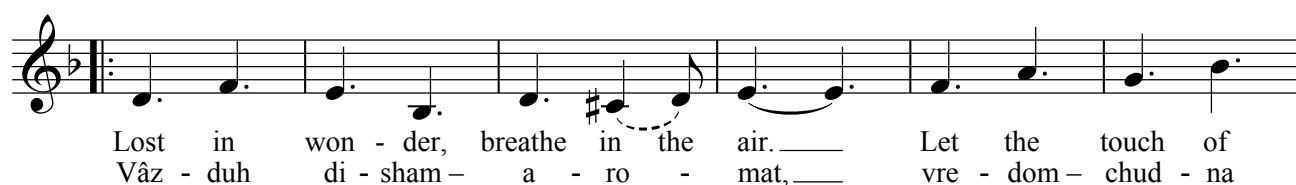
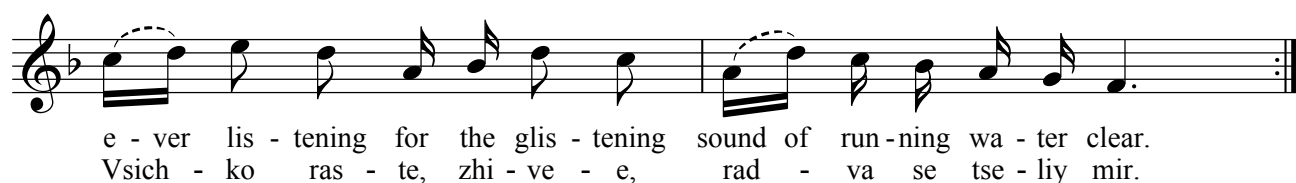
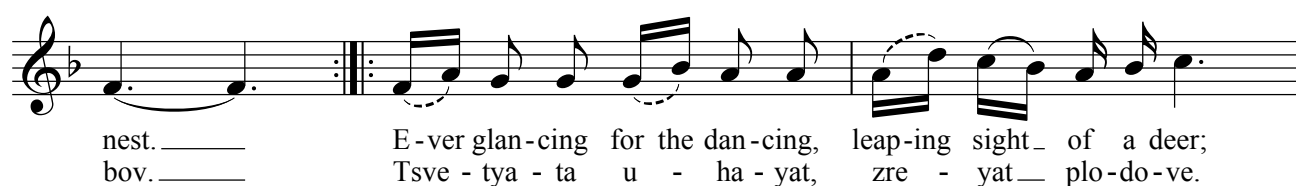
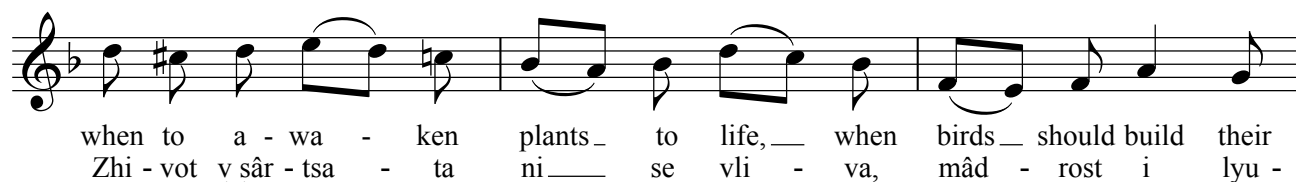
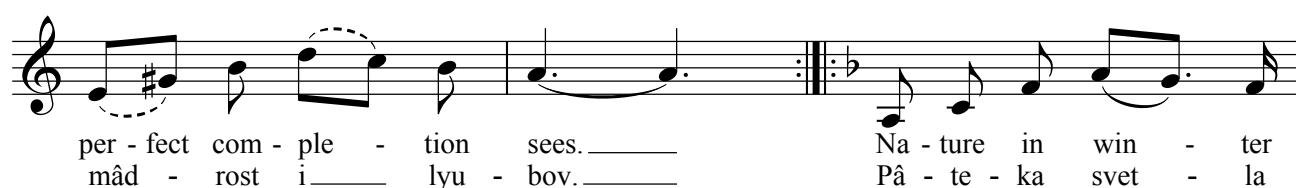
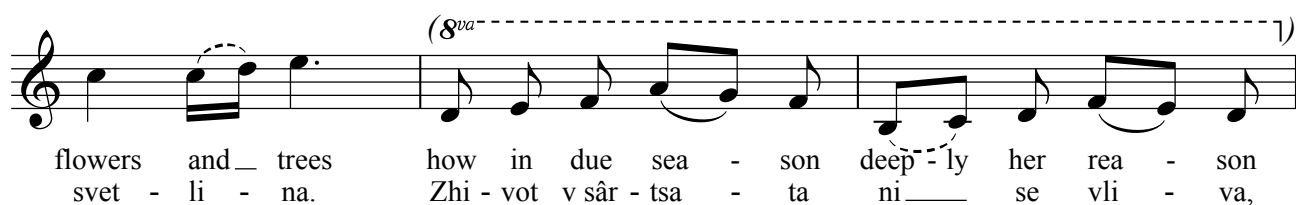
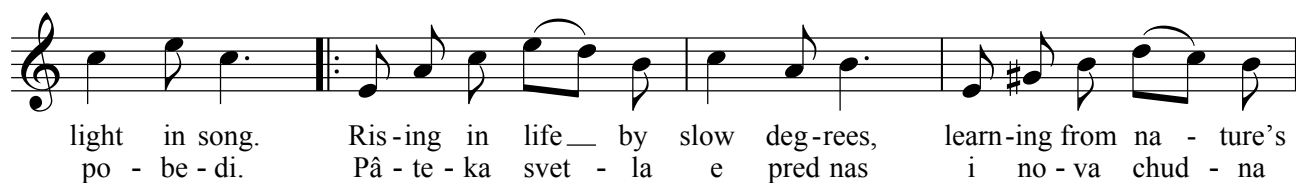
good and wise; ne - ver hur - ry, ne - ver stop,  
ya zhi - vot. Cher - ta - em svet - li båd - ni - ni

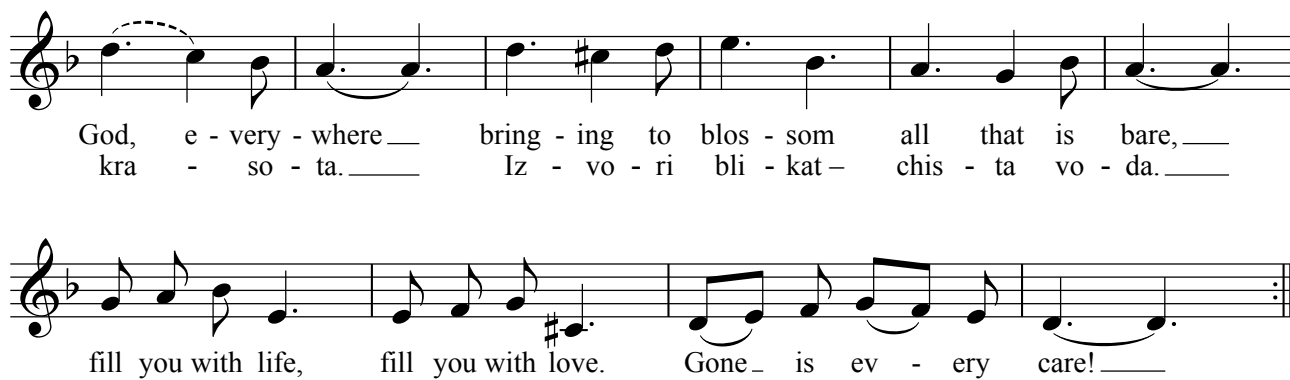
till we reach the high - est top. Fear - less and po - wer - ful,  
za nas i tsyal cho - vesh - ki rod. Vsich - ki pre - gra - di

no - thing an ob - sta - cle, con - scious - ly right - ing ev - ery wrong,  
pre - o - do - lya - va - me, ne se stra - hu - va - me ot be - di.

step out stea - di - ly, help out rea - di - ly, blaz - ing a path - way of  
Mis - li kra - si - vi vre - dom po - sya - va - me. Lyu - bov sve - ta da







Step by step in life we rise,  
 Ever growing good and wise;  
 Never hurry, never stop,  
 Till we reach the highest top.  
 Fearless and powerful,  
 Nothing an obstacle,  
 Consciously righting every wrong,  
 Step out steadily,  
 Help out readily,  
 Blazing a pathway of light in song.

Rising in life by slow degrees,  
 Learning from nature's flowers and trees  
 How in due season deeply her reason  
 Perfect completion sees. } 2

Nature in winter is at rest,  
 Like a good mother she knows best  
 When to awaken plants to life,  
 When birds should build their nest. } 2

Ever glancing for the dancing,  
 Leaping sight of a deer;  
 Ever listening for the glistening  
 Sound of running water clear. } 2

Lost in wonder, breathe in the air.  
 Let the touch of God, everywhere  
 Bringing to blossom all that is bare,  
 Fill you with life, fill you with love.  
 Gone is every care! } 2

Stâpka po stâpka, eto, niy  
vârvim kâm noviya zhivot.  
Chertaem svetli bâdnini  
za nas i tsyal choveshki rod.

Vsichki pregradi preodolyavame,  
ne se strahuvame ot bedi.  
Misli krasivi vredom posyavame.  
Lyubov sveta da pobedi.

Pâteka svetla e pred nas  
i nova chudna svetlina.  
Zhivot v sârtsata ni se vliva,  
mâdrost i lyubov. } 4

Tsvetyata uhayat,  
zreyat plodove.  
Vsichko raste, zhivee,  
radva se tseliy mir. } 2

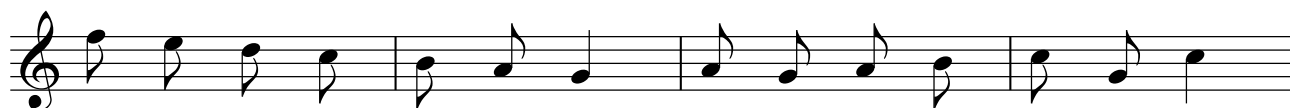
Vâzduh disham – aromat,  
vredom – chudna krasota.  
Izvori blikat – chista voda.  
Bistra rosa vsyako listo  
sâs brilyant krasi. } 2

## 26. Early in the Morning [*Na ranina*]

### Maestoso

Rise! New strength is born with the first rays of dawn.  
1. Koy na ra - ni - na sta - va da ig - ray,  
2. Ra - no ti sta - ni, Slân - tse - to pos - resht - ni,

Rise! New strength is born with the first rays of dawn.  
koy na ra - ni - na sta - va da ig - ray  
ra - no ti sta - ni, Slân - tse - to pos - resht - ni



Lov - ing ev - ery liv - ing soul, sing and work to serve the Whole!  
 po ze - le - na - ta tre - va i na bis - tra - ta ro - sa,  
 i za - pey sâs bo - dâr glas, po - i - gray si ti zav - chas.



Glo - ri - fy - ing God's great name we a - chieve our high - est aim.  
 po ze - le - na - ta tre - va i na bis - tra - ta ro - sa,  
 i za - pey sâs bo - dâr glas, po - i - gray si ti zav - chas.



All who love the light are free, for\_ their\_ way they clear - ly\_ see.  
 toy shte bâ - de vech - no mlad, zdrav\_ i\_ hu - bav, i\_ bo - gat;  
 Bod - ra gim - nas - ti - ka, raz, dva, tri. Po - dvi - zhi se i\_ se\_ spri.



All who love the light are free, for\_ their\_ way they clear - ly\_ see.  
 shte se u - chi nay - dob - re, nya - ma\_ niv - ga da\_ um - re.  
 Sme - lo pak trâng - ni na - pred, rad - vay\_ se na Bo - zhiy\_ svet.

**4 times**

Rise! New strength is born }  
 With the first rays of dawn. } 2

Loving every living soul,  
 Sing and work to serve the Whole!  
 Glorifying God's great name  
 We achieve our highest aim.

All who love the light are free, }  
 For their way they clearly see. } 2

(4 times)

1. Koy na ranina stava da igray (2)  
 po zelenata treva i na bistrata rosa, (2)  
 toy shte bade vechno mlad,  
 zdrav i hubav, i bogat;  
 shte se uchi nay-dobre,  
 nyama nivga da umre.



2. Rano ti stani, Slântseto posreshtni (2)  
 i zapey sâs bodâr glas, poigray si ti zavchas. (2)  
 Bodra gimnastika, raz, dva, tri.  
 Podvizhi se i se spri.  
 Smelo pak trâgni napred,  
 radvay se na Bozhiy svet.

(2 times)

## 27. Breathing [*Dishane*]

**Adagio**

Inhaling Exhaling

3 times

Ah

Inhaling Exhaling

(poco mosso)

(poco rit.)

3 times

Ah

## 28. The Blessing [*Promisâl*]

May God's Peace be with us.  
 May God's Joy and Gladness arise in our hearts.  
 (3 times)

*Da prebâde Bozhiyat mir i da izgree*  
*Bozhiyata radost i Bozhieto veselie v nashite sârtsa.*  
 (3 times)

Note: Other invocations, carrying the spirit of the original meaning, are also used.

# PART II. THE SUN RAYS

[*Slânchevi lâchi*]

**1** *f* **Allegro**

Bright and glo-rious spring-time dawn is break - ing, for new life the sleep-ing Earth a -  
 Zo - ra se e chud - na za - zo - ri - la, tya zhi - vo - ta nov e pro - ya -

wa - king; with a light and rhythm-mic step we hail the ris - ing day, \_\_\_\_\_  
 vi - la. Slân-chev ta - nets v pla - ni - na - ta za - ig - ra - va - me \_\_\_\_\_

on the moun-tain mea-dows in ar - ray, \_\_\_\_\_ with hearts full and gay. \_\_\_\_\_  
 i za - druzh - no niy za - pya - va - me \_\_\_\_\_ slân - che - vi - te pes - ni.

**2** *mf*

Sum-mits, lakes, and foun-tains flow - ing ring with mu - sic, sun-shine, on the  
 Te sâr - tsa - ta ni raz - tva - ryat za lâ - chi - te, Slân - tse - to ni

wa - ters glow - ing, life in - fus - ing, na - ture ring - ing with our sing - ing.  
 pro - go - va - rya chrez ig - ri - te. Nov zhi - vot ni to da - rya - va,

What a glo-rious spring! — What a glo-rious spring! — Hea - ven o - pens  
 no - va svet - li - na, \_\_\_\_\_ no - va svet - li - na. \_\_\_\_\_ Skâr - bi zem - ni

wide its por - tals bles - sings down to bring. \_\_\_\_\_  
 raz - to - pya - va s'svoy - ta top - li - na. \_\_\_\_\_



Draw from na - ture's bound-less wealth life a - bun - dant, glow - ing health;  
Vyar - na stâp - ka ti vze - mi, svet - la mi - sâl pri - e - mi;



give your gifts\_ of Love to all peo - ple who are nee - dy, thus you  
tya zhi - vot\_ shte ti da - ri, ra - dost no - va i kra - si - vi



will a - chieve your high - est goal. Draw from na - ture's bound-less wealth  
bâd - ni - ni shte iz - gra - di. Vyar - na stâp - ka ti vze - mi,



life a - bun - dant, glow - ing health; give your gifts\_ of Love to all  
svet - la mi - sâl pri - e - mi; tia zhi - vot\_ shte ti da - ri,



peo - ple who are nee - dy, thus you will a - chieve your high - est goal.  
ra - dost no - va i kra - si - vi bâd - ni - ni shte iz - gra - di.



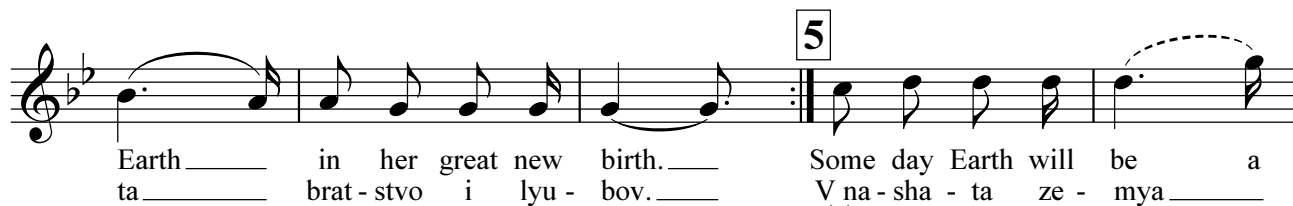
Step with grace, turn your face to the Source whence all boun-ties flow.\_\_\_\_  
Vse na - pred, vstro - en red sme - lo niy trâg - va - me na - pred.\_\_\_\_



Send your call to reach all souls in need, help - ing them to grow.\_\_\_\_  
Kâm zhi - vot chist i nov mo - shten zov pra - shta - me na - vred.\_\_\_\_



Share the joy of Earth\_\_\_\_ in her great new birth,\_\_\_\_ share the joy of  
I - de vech v\_sve - ta\_\_\_\_ brat - stvo i lyu - bov,\_\_\_\_ i - de vech v\_sve -





u - men da sta - na, dob - re da mis - lya, dob - re da lyu -

bya. Tuy zhi - vo - ta e na ra - ya. Ray, ray, ray, ray, ray, ray,

[illegible][illegible]

**9 Andante**

ray, ray. Ka - zhi mi, ka - zhi mi, ka - zhi mi slad - ki du - mi

1.  2.   
dve. \_\_\_\_\_ dve. \_\_\_\_\_ Tvoj - te du - mi dve, \_\_\_\_\_ slad - ki du - mi

dve. \_\_\_\_\_ Tvoy - te du - mi dve, \_\_\_\_\_ slad - ki du - mi dve. \_\_\_\_\_

**10** (Meno mosso)

Tyu e ray, tyu e ray, tyu e ray, tyu e ray, ray. \_\_\_\_

1.  
 Bright and glorious springtime dawn is breaking,  
 For new life the sleeping Earth awaking;  
 With a light and rhythmic step  
 We hail the rising day,  
 On the mountain meadows in array,  
 With hearts full and gay.

} 2

2.  
 Summits, lakes, and fountains flowing  
 Ring with music,  
 Sunshine, on the waters glowing,  
 Life infusing,  
 Nature ringing with our singing.  
 What a glorious spring!  
 What a glorious spring!  
 Heaven opens wide its portals  
 Blessings down to bring.

} 2

3.  
 Draw from nature's boundless wealth  
 Life abundant, glowing health;  
 Give your gifts of Love to all  
 People who are needy,  
 Thus you will achieve your highest goal.

} 2

4.  
 Step with grace,  
 Turn your face  
 To the Source whence all bounties flow.  
 Send your call  
 To reach all souls in need,  
 Helping them to grow.  
 Share the joy of Earth  
 In her great new birth,  
 Share the joy of Earth  
 In her great new birth.

} 2

5.  
Some day Earth will be  
A paradise of people free,  
With the angels in full harmony,  
Spreading Love,  
Building God's Divine Creation we,  
Guided from above.

6.  
Flowing streams  
Of bright beams  
Bless us, unbiased, from the Sun.  
Keeping time with the rhyme  
We can begin to live as one.  
Share the joy of Earth  
In her great new birth,  
Share the joy of Earth  
In her great new birth.

} 3

In the round we are bound  
Till God's Love gently turns the key.  
Eyes as high  
As the sky,  
We're then drawn into harmony.  
Love will let us free!  
Love is how to be.  
Love will let us free!  
Love is how to be.

} 3

7, 8, 9, and 10 to be sung in Bulgarian.

The meaning of the verses:

You have given birth to me, Mother,  
as a beautiful human being,  
that I may become wise,  
know how to think rightly and love well.  
This is the life of paradise.  
Paradise, paradise...this is paradise.  
Tell me, tell me two sweet words;  
your two words, sweet two words.  
This is paradise.

1.  
 Zora se e chudna zazorila,  
 tya zhivota nov e proyavila.  
 Slânchev tanets v planinata  
 zaigravame  
 i zadruzhno niy zapyavame  
 slânchevite pesni. } 2

2.  
 Te sârtsata ni raztvaryat za lâchite,  
 Slântseto ni progovarya chrez igritye.  
 Nov zhivot ni to daryava,  
 nova svetlina, nova svetlina.  
 Skârbi zemni raztopyava  
 s' svoyta toplina. } 2

3.  
 Vyarna stâpka ti vzemi,  
 svetla misâl priemi;  
 tya zhivot shte ti dari,  
 radost nova i krasivi  
 bâdnini shte izgradi. } 2

4.  
 Vse napred, v stroen red  
 smelo niy trâgvame napred.  
 Kam zhivot chist i nov  
 moshten zov prashtame navred.  
 Ide vech v sveta bratstvo i lyubov,  
 ide vech v sveta bratstvo i lyubov. } 2

5.  
 V nashata zemya nov zhivot  
 koga izgree,  
 vsichko zhivo shte zapee za Slântseto.  
 V znanie, lyubov i svoboda  
 vseki shte zhivey.



6.

Pâtya nov e gotov;  
ot krâga tesen izleznî.  
Kâm vârha, kâm vâzhod  
v družhen hod smelo dnes trâgni.  
Gore te zovat svetli visini;  
ti kâm svoboda pâtya poemi.

} 6

7.

Ti si me, mamô, chovek krasiv rodila,  
umen da stana, dobre da mislya,  
dobre da lyubya.  
Tuy zhivota e na raya.

} 2

8.

Ray, ray, ray...  
Tuy e ray, ray, ray.  
Ray, ray, ray...  
Tuy e ray, ray, ray.

9.

Kazhi mi, kazhi mi,  
kazhi mi sladki dumi dve.  
Kazhi mi, kazhi mi,  
kazhi mi sladki dumi dve.  
Tvoyte dumi dve, sladki dumi dve.  
Tvoyte dumi dve, sladki dumi dve.

10.

Tyu e ray, tyu e ray,  
Tyu e ray, tyu e ray, ray.  
Tyu e ray, tyu e ray,  
Tyu e ray, tyu e ray, ray.

## PART III. THE PENTAGRAM

## 1 Andante

Here we come, beam - ing bright, ro - yal bear - ers of Light!  
E - to vech i - dem niy, svet - lo - zar - ni lâ - chi;

From the heights we des-cend, help to Earth we would lend.  
tsar - ski dar no - sim blag - ra - dost, mir i lyu - bov,

Will you hear our friend - ly call to - day? We bring Love  
svet - li - na i zhi - va kra - so - ta, svo - bo - da

and free - dom. With the Truth clear your way. **Fine**  
za vsich - ki - te ra - zum - ni du - shi.

## 2

Truth and Jus - tice, Wis - dom, Love, and Vir - tue are the paths Di - vine  
Niy sme slân - che - vi lâ - chi na lyu - bov - ta, dosh - li v sve - ta

as the stars they shine, as the stars they shine!  
zlo da po - be - dim, mir da vâ - dvo - rim.

## 3

Earth is re - born to - day, new life be - gins; heav'n - ly an - them,  
Fling high the ban - ners white, let mu - sic ring! Peace and friend - ship,  
Sâs bla - gost, svet - li - na, nez - na lyu - bov nov zhi - vot na

an - gel hymns to Earth this new life brings. **D. C. al Fine**  
joy un - end - ing brings the com - ing spring.  
mi - lost - ta v sve - ta da vâ - dvo - rim. rim.

(The music is repeated 5 times.)

1. Here we come, beaming bright,  
Royal bearers of Light!  
From the heights we descend,  
Help to Earth we would lend.  
Will you hear our friendly call today?  
We bring Love and freedom.  
With the Truth clear your way. (Fine)
2. Truth and Justice, Wisdom,  
Love, and Virtue;  
Are the paths Divine  
As the stars they shine,  
As the stars they shine!
3. Earth is reborn today,  
New life begins;  
Heav'nly anthems, angel hymns  
To Earth this new life brings.  
Fling high the banners white,  
Let music ring!  
Peace and friendship, joy unending  
Brings the coming spring.

Here we come, beaming bright,...  
(5 times)

Eto vech idem niy,  
svetlozarni lâchi;  
tsarski dar nosim blag –  
radost, mir i lyubov,  
svetlina i zhiva krasota,  
svoboda za vsichkite razumni dushi. (Fine)

Niy sme slânchevi lâchi na lyubovta,  
doshli v sveta  
zlo da pobedim, mir da vâdvorim.  
Sâs blagost, svetlina, nezhna lyubov  
nov zhivot na milostta  
v sveta da vâdvorim.  
Sâs blagost, svetlina, nezhna lyubov  
nov zhivot na milostta  
v sveta da vâdvorim.

Eto vech idem niy,...  
(5 times)



© Photo by Vladimir Machokov





# Paneurhythmy Music Supplement

## *Instrumental Arrangements*

Compilation, notation, and arrangements by Todor Papazov

[www.paneurhythmy.us](http://www.paneurhythmy.us)

## FOREWORD

**T**his supplement offers instrumental arrangements of paneurhythmy music. The leading melody is the music as given by Beinsa Duno, while the second melody and harmonization are composed and arranged by Filip Stoitsev (1907–1992), a disciple of the Master. The paneurhythmy movements in Bulgaria are often played by two violins with other accompanying instruments.

There are different arrangements, but the goal here is to offer the instrumental music and harmony as they are most often played.

The music notations for the second violin were acquired in the 1980's from musicians who performed the paneurhythmy music during the time of the Master.

As a harmony referral for the instrumental arrangements, the recording of Filip Stoitsev from 1971, with string orchestra, piano, and flute was used. It is because the second violin is composed by him, these arrangements stay very close to the orchestral harmonization. As on the original music notation for two violins there were no chords, in order to include them on the scores, that particular audio recording was used.

The musical tempos and their values are taken from an audio recording of the Paneurhythmy in the Rila Mountains, 2011. Since there are some differences in metronome markings in publications and during performances of live paneurhythmy music, I recorded the rates in which they are actually played during the biggest celebration of Paneurhythmy—the gathering in the Rila Mountains in August. Thus, each musician is able to get an idea of how the Paneurhythmy is performed in Bulgaria.

Some bow indications for two violins are included as an aid only, but they are not required. Each artist can change them, based on his or her own understanding.

Todor Papazov

# The First Day of Spring

## [*Pârviyat den na proletta*]

**Allegro moderato** (♩.=54)

1. Awakening [*Probuzhdane*]

Violin 1

Violin 2

Am Dm Am

7

E Am Dm Am E

13

Am Dm E Am Dm E7 Am

2. Reconciliation [*Primirenie*]

21

C F G7 C Am E Am

28

Dm E Am Dm E7 Am



35 F G<sup>7</sup> C G<sup>7</sup> C

41 Am E Am Dm E Am

3. Giving [Davane]  
48 Dm E Am Am A Dm

55 G<sup>7</sup> Am E Am Dm Am E

62 Am E Am C G C Dm

69 C B<sup>7</sup> C A Dm Dm A Dm A Dm

76 E E7 Am E7 Am E7 Am E7

82 Am E7 Am A 4. Ascending [*Vâzlizane*] A E

89 E7 A F# Bm

96 E7 C° A E

103 A D E A

5. Elevating [*Vdigane*]

111

117

6. Opening [*Otvaryane*],7. Liberation [*Osvobozhdavane*], 8. Clapping [*Plyaskane*]

124

130

137

143

G D A

149

1. D 2. D

D.S. § 3 times

9. Purifying [*Chistene*]

156

Am Dm Am E

163

Am Dm Am E Am

169

Dm E Am Dm E<sup>7</sup> Am



10. Flying [*Letene*]

176 C F G<sup>7</sup> C Am E

This system contains measures 176 through 181. The key signature has one sharp (F#). The melody in the right hand consists of quarter notes and half notes, often beamed in pairs. The left hand provides a steady accompaniment with eighth and quarter notes. Chords are indicated above the staff: C (176), F (177), G<sup>7</sup> (178), C (179), Am (180), and E (181).

182 Am Dm E Am Dm

This system contains measures 182 through 187. The melody continues with quarter and half notes. The left hand accompaniment features eighth notes and quarter notes. Chords are indicated above the staff: Am (182), Dm (183), E (184), Am (185), and Dm (186).

188 E<sup>7</sup> Am F G<sup>7</sup> C

This system contains measures 188 through 193. The melody includes some beamed eighth notes. The left hand accompaniment continues with eighth and quarter notes. Chords are indicated above the staff: E<sup>7</sup> (188), Am (189), F (190), G<sup>7</sup> (191), and C (192).

194 G<sup>7</sup> C Am E Am Dm

This system contains measures 194 through 199. The melody and accompaniment patterns are consistent with the previous systems. Chords are indicated above the staff: G<sup>7</sup> (194), C (195), Am (196), E (197), Am (198), and Dm (199).

200 E Am Dm E Am

This system contains measures 200 through 205, ending with a double bar line. The melody and accompaniment conclude the piece. Chords are indicated above the staff: E (200), Am (201), Dm (202), E (203), and Am (204).

11. Evera [*Evera*]**Allegretto** (♩. = 56)

8va ad lib. F F C F B $\flat$  F

Violin 1

Violin 2

9 C $^7$  F C $^7$  F

18 B $\flat$  F F C $^7$  B $\flat$  F

27 B $\flat$  C C $^7$  F D $^7$

36 Gm D Gm C $^7$  F C $^7$  F 1. 2. F

D.C.

12. Jumping [*Skachane*]**Maestoso** (♩=72)

Violin 1

Violin 2

5

9

C F G<sup>7</sup> G<sup>7</sup> C Am

F C G<sup>7</sup> C

13. Weaving [*Tâkane*]**Andante** (♩=70)

Violin 1

Violin 2

7

14

20

Dm A Dm Gm

A<sup>7</sup> Dm B<sup>b</sup> Gm A Dm A Dm Dm

A Dm Gm G<sup>o</sup> A Dm A<sup>7</sup>

Dm A Dm A<sup>7</sup> 1. Dm 2. Dm

V V

26 C F C F A Gm A Dm Gm C<sup>7</sup> F A

32 Dm A E A Gm Dm Gm Dm A<sup>7</sup> Dm

38 Dm A Dm A

42 Dm Gm A Dm

46 Gm Dm Gm A Dm A<sup>7</sup> Dm



# 14. Think [*Misli*]

**Adagio** (♩=50)

Violin 1

Violin 2

**Allegretto** (♩=60)

7

10

1. A D V 2. A D V A7

13

1. A D V 2. A D

D.C.

## 15. Aum

Andante sostenuto (♩=46)

Violin 1

Violin 2

Chords: V, C, C, C, F, Fm, C, G<sup>7</sup>, C, V

9

Chords: C, C, A<sup>7</sup>, Dm, C, G<sup>7</sup>, C, V

16

Chords: C, C, A<sup>7</sup>, Dm, C, G<sup>7</sup>, C, V

23

Chords: C, C, F, Fm, C, G<sup>7</sup>, C

16. The Sun Is Rising [*Izgryava Slântseto*]

**Andante** (♩=60)

Violin 1

Violin 2

8

D G D G C G D<sup>7</sup> | 1. G V | 2. G

**Allegretto** (♩=80)

14

G D G C D G D G D

19

1. D<sup>7</sup> G | 2. D<sup>7</sup> G V | G

22

1. G V | 2. G

D.C.

17. Square [*Kvadrat*]

Allegro moderato (♩.=58)

Violin 1

Violin 2

10

Em Am Em/B B Em/B B Em G D

21

D+ G Em B Em B Em

32

B Em Am Em/B B Em/B B Em 1. 2. Em

D.C.

18. Beauty [*Krasota*]  
19. Agility [*Podvizhnost*]

**Allegro** (♩.=58)

Violin 1

Violin 2

Dm Gm Dm A A<sup>7</sup>

8

Dm D Gm Dm

15

A A<sup>7</sup> Dm

21

Dm

26

A Dm



31 Dm

36 A

41 Dm A7

46 Dm A

49 1. Dm 2. Dm

20. Overcoming [*Pobezhdavane*]

Allegro (♩=60)

Violin 1

Violin 2

9

17

25

33

G D<sup>7</sup> G

D G C D<sup>7</sup> G

G C D<sup>7</sup>

G C D<sup>7</sup>

G D

41 G C D<sup>7</sup> G

49 G D<sup>7</sup>

57 C Am/C Am D<sup>7</sup> G

21. Joy of the Earth [*Radostta na Zemyata*]**Allegro** (♩.=54)

Violin 1

Violin 2

8

15

23

30

G D G C

G D G

D G D D<sup>7</sup>

D<sup>7</sup> G C D

G D G

37 8va ad lib. G D G C G

8va ad lib.

46 D G D C G

3

55 D G C D<sup>7</sup> G D

3

63 G D G C G G C

3

71 C G D D<sup>7</sup> G

3



22. Acquaintance [*Zapoznavane*]

Allegretto (♩.=56)

Violin 1

Violin 2

9

16

23

31

F C<sup>7</sup> F C F C<sup>7</sup>

1. F 2. F F B<sup>b</sup> F C

F B<sup>b</sup> C<sup>7</sup> F C<sup>7</sup> F

D.C.

23. Beautiful Day [*Hubav den*]

Allegretto (♩.=56)

Violin 1

Violin 2

9

17

25

C A<sup>7</sup> Dm G<sup>7</sup> C

F C G C

C F C F G<sup>7</sup> C C

F Fm C G<sup>7</sup> C F Fm C G C **Fine**

33 C G<sup>7</sup> C A Dm

39 G C F

45 C G C F Fm C

51 G C F Fm C G C

D.C. 2 times,  
3rd time to Fine

24. How Happy We Are [*Kolko sme dovolni*]

**Allegretto** (♩ = 54)

**1**

Violin 1

Violin 2

7

13

17

21

**2**

**Fine**

G D G C G

D G G D G

E<sup>7</sup> Am D G

Am Em B<sup>7</sup> Em

25 Em Am Em B Em Am Em

31 Am B Em B<sup>7</sup> D G

37 E Am D G Em B<sup>7</sup> Em 3 Em C

43 D G E Am D G



49

D G C D

55

G 4 G C D G D

61

G C D G D G G

67

D G G D G D D<sup>7</sup> G D G

**D.C. al Fine**

Note: A short version of this exercise can be performed by repeating No. 1 twice.

25. Step by Step [*Stâpka po stâpka*]**Allegretto** (♩.=56)

Violin 1

Violin 2

7

13

18

23

C G C F C Am C G<sup>7</sup>

C G C C G<sup>7</sup> C G<sup>7</sup> F G G<sup>7</sup> C

C G C F G<sup>7</sup> C Am E<sup>7</sup>

Am E Am Dm E<sup>7</sup>

Am F C C<sup>7</sup>

28 C<sup>7</sup> F B $\flat$  C F C<sup>7</sup> F

Measures 28-32. Treble and bass staves. Chords: C<sup>7</sup>, F, B $\flat$ , C, F, C<sup>7</sup>, F. Includes repeat signs at the end of each system.

33 F C F C<sup>7</sup> F

Measures 33-36. Treble and bass staves. Chords: F, C, F, C<sup>7</sup>, F. Includes repeat signs at the end of each system.

37 Dm A Gm Dm A Dm F C<sup>7</sup> F

Measures 37-44. Treble and bass staves. Chords: Dm, A, Gm, Dm, A, Dm, F, C<sup>7</sup>, F. Includes repeat signs at the end of each system.

45 Dm A Gm Dm Gm Dm

Ad libitum

Measures 45-48. Treble and bass staves. Chords: Dm, A, Gm, Dm, Gm, Dm. Includes a third staff labeled "Ad libitum" with a continuous eighth-note pattern.

49 Gm A A<sup>7</sup> Dm A<sup>7</sup> Dm

Measures 49-52. Treble, bass, and a third staff. Chords: Gm, A, A<sup>7</sup>, Dm, A<sup>7</sup>, Dm. Includes repeat signs at the end of each system.

## 26. Early in the Morning [*Na ranina*]

**Maestoso** (♩=74)

Violin 1

Violin 2

C G C G C

5

G C G<sup>7</sup> Am G F C F C F G C G C G C G Am G F C

11

F C F G C G C C G<sup>7</sup> F C G<sup>7</sup> C

16

G<sup>7</sup> C C E F C G<sup>7</sup> C G<sup>7</sup> C

**D.C. 4 times**

## 27. Breathing [*Dishane*]

**Adagio** (♩=66)

Violin 1

Violin 2

3 times

3 times

3

(poco mosso)

(poco rit.)

3 times

G G D G D G C D<sup>7</sup> G G G B<sup>m</sup> C G D G D<sup>7</sup> G

G G D G D G B C D C G C D<sup>7</sup> G

## 28. The Blessing [*Promisâl*]

May God's Peace be with us.

May God's Joy and Gladness arise in our hearts.

(3 times)

*Da prebâde Bozhiyat Mir i da izgree*

*Bozhiyata Radost i Bozhieto Veselie v nashite sârtsa.*

(3 times)

Note: Other invocations, carryng the spirit of the original meaning, are also used.



The Sun Rays [*Slânchevi lâchi*]

**1** Allegro (♩ = 56)

Violin 1

Violin 2

7 B♭ Gm Am Dm V Gm Dm Gm

15 Dm **2** Dm A Gm A<sup>7</sup> D

22 A V V V V

29 Gm A<sup>7</sup> Dm Dm V **3** D Gm C<sup>7</sup> F

37  $B\flat^\circ$   $A^7$   $Dm$   $Gm$   $Dm$   $D$   $Gm$


45  $C^7$   $F$   $B\flat^\circ$   $A^7$   $Dm$   $Gm$   $Dm$


53  $\text{4}$   $\text{8}$   $Gm$   $D$   $Gm$   $Cm$  1.  $Gm$  2.  $Gm$

59  $D$   $Gm$   $Cm$  1.  $Gm$  2.  $Gm$  **D.S.  $\text{8}$**

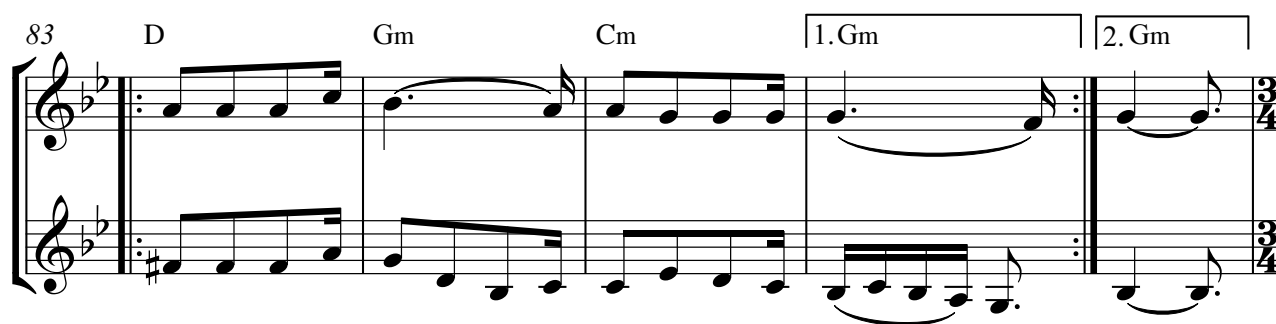
64  $\text{5}$   $Gm$   $\nabla$   $D$   $Gm$   $D$   $Gm$

71  $D$   $Gm$   $D$   $Gm$   $Cm$   $Gm$   $\nabla$


77 **6**  Gm D Gm Cm 1. Gm 2. Gm

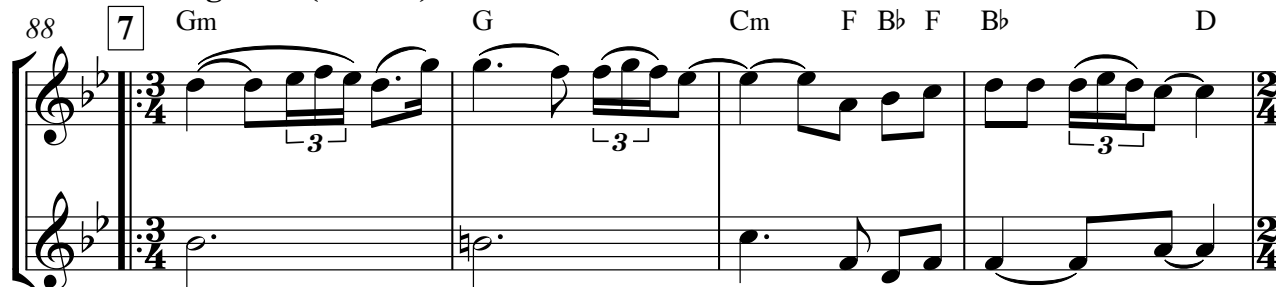


83 D Gm Cm 1. Gm 2. Gm

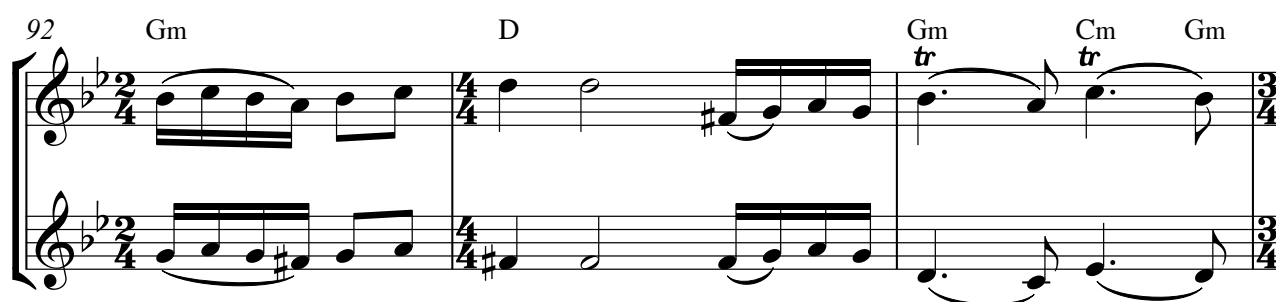



D.S. % 6 times


88 **7** **Larghetto (ad lib.)** Gm G Cm F B $\flat$  F B $\flat$  D *ossia:* 



92 Gm D Gm *tr* Cm *tr* Gm



95 *ossia:*  D **6** D $^7$  Gm G $^\circ$  D **6** Gm



**Allegro (Tempo I)**

99 **8** Gm D Gm D Gm

106 D Gm D Gm Cm 1. Gm 2. Gm

**Andante**

113 **9** Gm D Gm Cm 1. Gm 2. Gm

119 D Gm Cm 1. Gm 2. Gm

**Meno mosso**

124 **10** Gm D Gm Cm 1. Gm 2. Gm

# The Pentagram [*Pentagram*]

**1 Andante** (♩=72)

Violin 1

Violin 2

8  $G^7$  C E Am E F C G  $G^7$

15 C  $G^7$  C **Fine** **2** Cm Cm G Cm Fm G  $G^7$  Cm G Cm Cm

22 Fm  $G^7$  **3** Cm D Cm Fm Cm C°

28  $G^7$  Cm Fm D Cm  $G^7$  1. Cm 2. C

**D.C. al Fine**

(The music is repeated 5 times.)





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Beinsa Duno

Paneurhythmy

Third edition

Compilation, translation, and presentation by Ernestina Staleva and Antoaneta  
Krushevska

Cover design: Zhivko Stoilov

Photography of the paneurhythmy movements: Zhivko Stoilov

Diagrams: Vsevolod Yatsevich

Compilation of songs: Ivan Dzhedzhev and Ivo Bonev

Instrumental arrangements: Todor Pappazov

Interior book design: Zhivko Stoilov

Consultants: Svetla Baltova, Lyudmila Chervenкова, Georgi Petkov, Alexandar  
Stoychev, and Todor Papazov

Editor: Sananjaleen June Hughes

Byalo Bratstvo Publishers

1113 Sofia, Izgrev

Gen. Shteryu Atanasov str., No 2

Tel. (+359) 24180110, 897847647

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