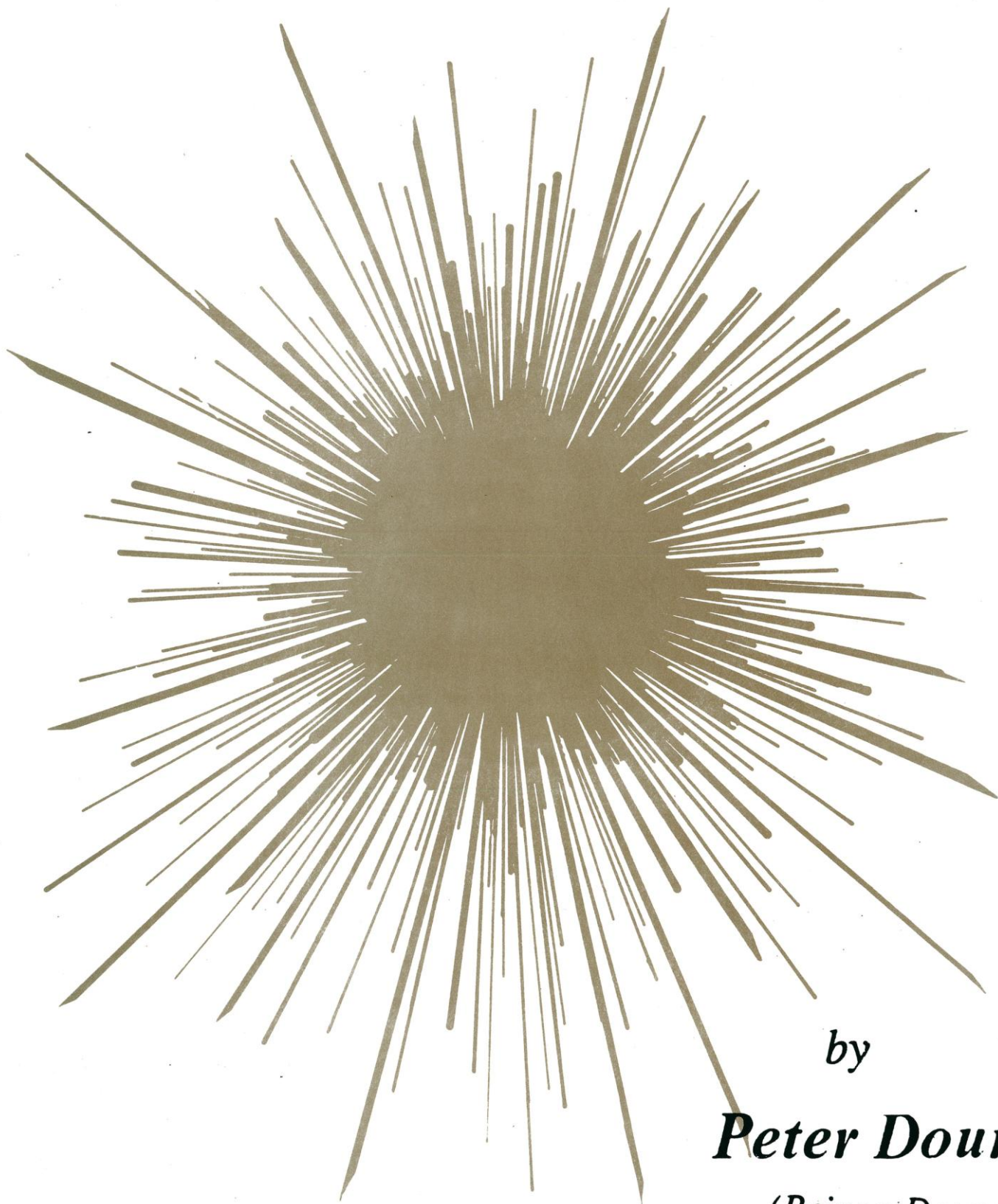


# *Paneurhythmy*



*by*

*Peter Dounov*

*(Beinsa Douno)*

# *Paneurhythmy*

*Volume II revised*

## *The Rays of the Sun and Pentagram*

*Translated from the Bulgarian  
by  
Viola Jordanoff Bowman, M.A. of Music*

## ACKNOWLEDGEMENT

I am indebted to Felix Mille for his generous contribution of the portraits of Peter Dounov, to J. Christopher Schwab for his editorial refinements, to Marie Lethis Farlow for her drawings, and especially to Nancy Cassetta for her final revision and devotion to the Master's work. We deeply appreciate the support of our friends and their encouragement for the publishing of these educational dances created by the Master Peter Dounov.

V.J.B.  
Vernal Equinox 1996

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Printed in the U.S.A.

# *Paneurhythmy*



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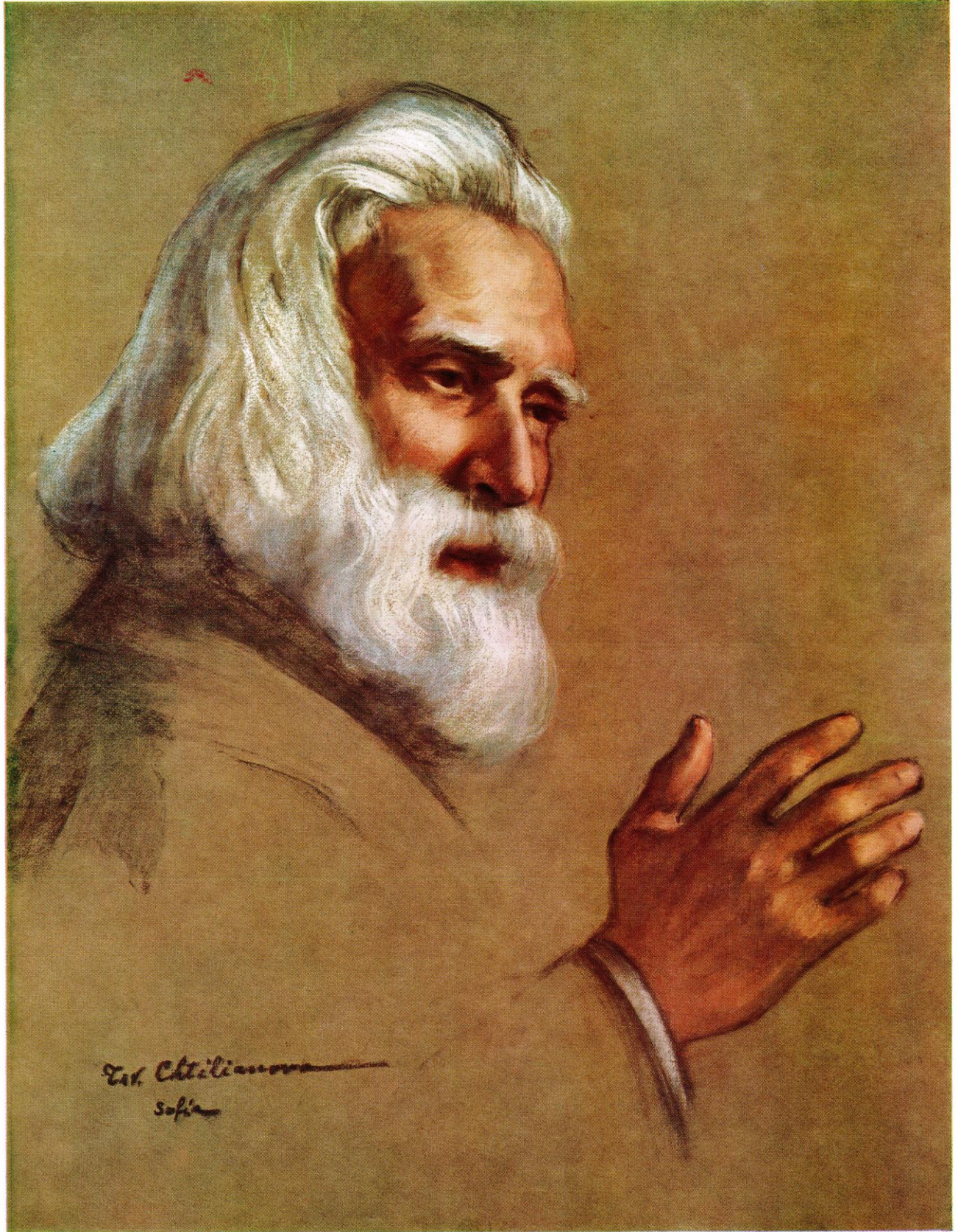
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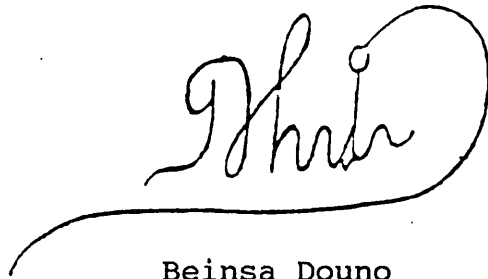
Beinsa Douno



*"My best wish and highest aim is to link you  
with God, the Wholeness of Life.*

*I want to show you a path -- to give you a  
method by which you can put yourself in touch  
with the Prime Cause inherent in all the things  
of Creation -- God.*

*This method is Paneurhythmy."*

A handwritten signature in cursive script, reading "Beinsa Douno". The signature is written in black ink and is positioned above a long, horizontal, slightly curved line that extends to the left and then curves back to the right, ending under the signature.

Beinsa Douno

Peter Dounov, born in Bulgaria (1864-1944) was a great teacher of Cosmic Knowledge. He had all the marks of a superlative man. His radiant personality emitted great wisdom, love and peace, according to all those who knew him. His presence had the rarified effect of evoking inner excellence in all who happened to be with him.

# *Biographical Sketch of Peter Dounov*

*Teaching based on Wisdom, Love and Truth  
is never misleading.*

*Peter Dounov*

## BIOGRAPHICAL SKETCH



### After He Finished High School

In 1864 the wife of Konstantin Dounovsky, a minister of the Bulgarian Orthodox Church, gave birth to a baby boy. He was called Peter.

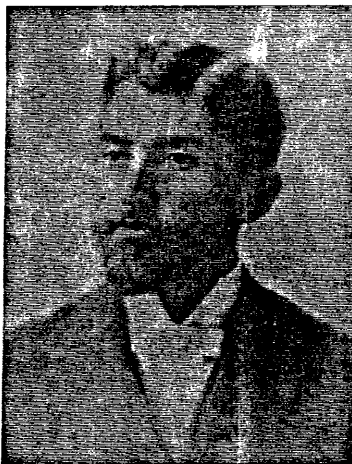
His mother was of prominent family. She was known as a quiet, tender and loving person.

His father was well respected, especially by his parishioners, to whom he dutifully fulfilled his obligations as a minister. He was a man of deep religious feeling and uncompromising principles.

Nurtured by such virtuous parents, Peter Dounov grew up in a moral Christian atmosphere.

After finishing high school he taught in the elementary public school for about five years.

At the age of twenty-four he left Bulgaria to study theology and medicine at Drew and Boston Universities in the United States. During his seven-year stay his mission became clear. He would become a teacher of spiritual concepts.

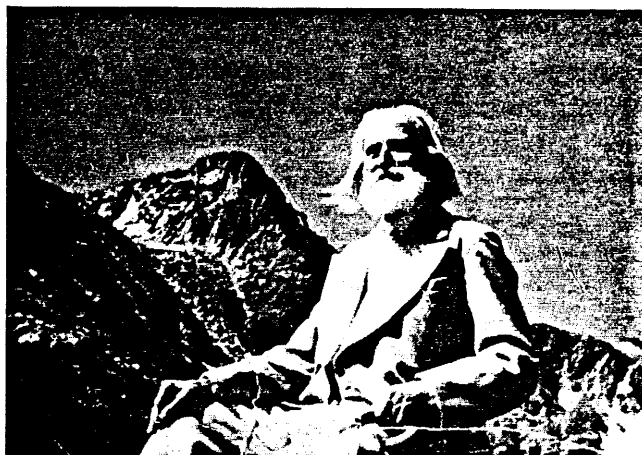


As a student in the U.S.A.

In 1895, returning to his native country, he spent five years in seclusion. There he crystallized his most important goal:

TO DIRECT THE EFFORTS OF CONTEMPORARY MAN  
TOWARD ESTABLISHING THE FOUNDATION FOR A NEW  
HIGHER CULTURE -- BASED ON WISDOM, LOVE AND  
TRUTH -- THE PRIMARY FORCES OF LIFE, THE THREE  
ULTIMATE ATTRIBUTES OF ONE GOD.

While in seclusion he also made plans to realize his concepts and to propagate them. For this purpose he travelled for twelve years throughout Bulgaria, giving lectures and gathering disciples.



In July 1912 the first official meeting of his disciples was held. From 1912 until 1920 these gatherings were organized each year in different towns in Bulgaria. In these meetings Peter Dounov encouraged his disciples to experiment and apply their newly acquired knowledge in day-to-day life. With their help he formed a commune in which living standards were based on high spiritual



goals. This commune was called IZGREV, meaning SUNRISE. After two years he opened classes for adults and young people. These classes were an important part of the community routine. During the twenty years of its duration, about 500 families shared a common spiritual and social existence under his guidance, while living independent economical lives. Included in the group were doctors, lawyers, dentists, poets, writers and other people from all walks of life.

Until December 27, 1944, the last day of his earthly presence, Peter Dounov gave some 7,000 lectures, which were subsequently published in approximately 300 volumes. They can be found in La Biblioteque National de Paris. Each book contains a treasure of Cosmic Knowledge and Wisdom.

In these treatises Peter Dounov explained in a simple manner complicated concepts or abstract ideas by providing examples drawn from the Bible, legends, stories or personal anecdotes. He loved to laugh gleefully and he did so often.

These lectures did not omit any field of human activity or thought. Knowing the cosmic laws of nature, he opened new horizons to all levels of thought, elevating and broadening our understanding of the arts and sciences. During all the years of his teaching, Peter Dounov continually advised scientists, artists and laymen to turn their sights toward Nature as a great reservoir of inspiration, knowledge and energy. For 50 years he kept opening doors to this great source of knowledge so that everyone could learn how the living forces of Nature work to create, establish and maintain a life of total order and harmony. He believed, as did Albert Einstein that:

**It is astonishing to notice how sublime order emerges from what appeared to be chaos in nature.**

Peter Dounov lived in IZGREV, the highest point on the outskirts of Sofia, surrounded by flower gardens, pine and fruit trees, in the foothills of Vitosha Mountain. Its violet silhouette was a backdrop to the lively settlement which he shared with his faithful disciples.

Peter Dounov was known not only as lecturer and philosopher, but also as a pedagogue with exceptionally innovative methods. For his educational purposes he took not only examples from the life of nature but also used meditation, prayer, communal suppers, mountain climbing, early morning rising to meet the sun, and festivities to celebrate the changing seasons. The Master, as he was called, gave special importance to music and dance as a most effective method to give wider dimensions to the physical and mental development of man. From early childhood Peter Dounov played the violin, which was his beloved instrument. His playing was magical -- with rare, refined pianissimo tone, soft and clear -- which easily transported his listeners to a higher state of mind.

For his pedagogic purposes he composed 150 songs which he called SPIRITUAL SONGS. He created PANEURHYTHMY, twenty-eight body movements with accompanying music and lyrics, as well as the dance THE RAYS OF THE SUN, with music and lyrics, and PENTAGRAM, with dance, music and lyrics.

The characteristics of the innovative elements in his music and body movements are:

- 1. Centered in one cosmic idea.
- 2. Formed according to the creative laws of nature.
- 3. Pulsing harmoniously with the rhythms of nature.

He taught his disciples that this kind of music, accompanied by words and body movements, has the power to balance the physical, mental and spiritual natures of man, to link man with the living forces in creation and to awaken the dormant divinity potential in him.

Peter Dounov himself speaks about this divinity in man:

The time is coming when the divinity imbedded in man must be developed. When man begins to evolve that divinity in himself, I call that state "maturity." When this divinity is awakened, man has already achieved an inner connection with the Wholeness of Life. This kind of man understands the full meaning of the physical, spiritual and divine life.

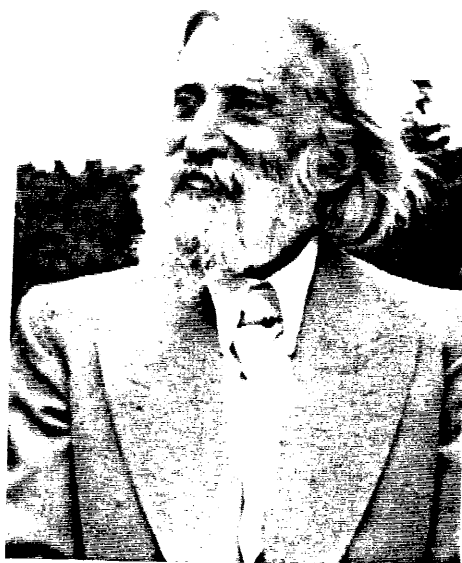


As Peter Dounov discerned the natural process of man's development, he described the new man in this way:

The new Adam, who is in the process of evolving, I call "The Man of Light." This man of the future will have a much lighter body. This new man will be able to enter and leave his body, to make himself visible and invisible, to shrink and expand his body. Whenever he wishes, he can visit the sun or other planets and return back to earth.

The whole structure of life will be totally different from life today. It will be much more real than the life we now know. The new Adam will be able to stay as long as he wishes here on earth -- 300, 400 even 1,000 years. But for this time to come, man has to pass through a profound series of changes. When will this happen? I say that for some individuals this transformation is already in progress. For humanity at large it will come gradually. This realization depends on each one of us. We create the time for change. It all depends on our inner desire to progress. The human spring of resurrection has already begun.\*

Peter Dounov was a living example of this "NEW MAN OF LIGHT."



\*From "The Master," p. 437, published in Bulgaria, 1947.

# *The Rays of the Sun*

A

# *THE RAYS OF THE SUN*

## *Introduction*

*"The salvation of humanity is hidden in that great religion that unifies all religions as a tool of one whole. This religion is Love."*

*Peter Dounov*

## *Introduction*

### THE RAYS OF THE SUN

Far beyond the horizon, worn-out "yesterday" is silently fading into the darkness of oblivion. A new dawn is rising to brighten the world again.

During the course of human evolution, culture after culture has risen and fallen, appearing and disappearing into the silence of forgotten time. And yet, despite all these "ups and downs," man has steadfastly progressed.

Speaking of progress, Peter Dounov considered progressive only those changes which are registered in man's consciousness as changes of new advanced attitude toward himself, toward nature and toward God.

Can we, through the mist of today's confusion, notice similar changes in man's consciousness? Although many people today have a gloomy view of life, Peter Dounov sees a better future for progressing humanity. Let's hear what the Master has to say:

Today, in all areas of human activity, a new impulse is felt stimulating the mind of man toward higher spiritual achievement. This new impulse is Universal Mother Love streaming forth upon the earth from the celestial realms inhabited by Superior Beings. Eons ago they completed their earthly evolution and are serving the whole cosmos. Actually, through the ages, they have enhanced the progress of humanity and revealed to it higher and higher knowledge according to the level of its development. In our time they are emitting Mother's Love toward humanity to uplift the heart of man.

In his teaching entitled "In Rational Nature Reigns One Great Law," Peter Dounov says:

All advanced beings must extend a helping hand to the less advanced. Mankind cannot fulfill its higher aspirations without the support of the superior world. As a seed needs the warmth of the sun to grow, so man, to realize his spiritual and mental maturity, needs the unconditional Love of the Superior Beings.

And he further states:

Love has been expressed here and there, but from now on Universal Mother Love will enter,

as a power, to redirect and reorganize the life of mankind.

Obviously, humanity, to fulfill this enormous task, also needs new knowledge to understand the great power of Love. Without this knowledge we cannot know who we are, understand others, or know how to shape our own lives.

It is certainly timely that the Master, for the first time in human history, brought to light a new concept: UNIVERSAL MOTHER LOVE AS A VERITABLE SCIENCE. As such, it is open for systematic investigation and verification.

Actually, the Master urges everyone to make their own experiments with Mother Love by applying Love in their own lives. Man can use only that knowledge which he has gained from his personal experience.

The Master, during his fifty years of teaching, gave over seven thousand lectures, disclosing in each of them different aspects of Mother Love, with profound and enlightened explanations. Some of them are briefly discussed in the following sections.

#### LOVE AS INDISPENSABLE POWER

This powerful Love can melt all chains of slavery, break the ties of all bondage, reconcile the greatest enemies, and put man on the road to liberty.

#### LOVE AS NURTURING POWER

Without the nourishment of Mother Love, the Master says, nothing in all Nature could ever exist. The omnipotent power of Universal Mother Love is a unique cosmic force. Its nourishment brings to life all ideas created by Nature's intelligent force.

Is there in nature any beast, or man, or even a plant, that does not speak or understand the language of Love? The language of Mother Love is patient, understanding, forgiving, tolerant, protective, kind, tender, helpful, comforting, compassionate...

Love pervades all of nature. Everything is immersed within its boundless heart: stones, animals, stars, galaxies, air, water...everything.

#### LOVE AS UNIFYING AND COHERENT POWER

The omnipotence of Love embraces all with eternal tenderness -- the most controversial, the most contrasting expressions such as physical and spiritual, good and bad, beasts and man, plants and birds, genius and simple-minded. It embraces all in One Living



Organism, within which Love circulates, nourishing all its parts with the holy sap of Life, thus sustaining its wholeness, within which God lives and creates.

### LOVE AS A BALANCING POWER

Balance in Nature is manifested as joy of giving and joy of receiving. The life of any living organism is based on this rhythmical interchange of vital energies among all its parts. Balanced life in the human organism also depends on this giving and receiving energies. If any living thing in nature wishes to evade the Law of Balance, of sharing essential nutrients, it will pay a high price with suffering. Also, if a man refuses to share his wealth, his talents, his attention, his care with others, he will cut himself off from the main flow of Love, from the flow of Life. In time he also will fall to the ground like a yellow leaf, and perish.

In Nature this balanced rhythmical interchange is the major cause of perfect order, harmony and beauty, before which we stand in awe.

Someone asked the Master, "Why is balance missing in our human life?" He replied:

To establish a balanced relationship among all men requires each man to give, or even to sacrifice, his own interest for the good of his fellow man.

Today, the major task for every individual, society and nation is to send waves of love around the whole world for the sake of humanity.

Until now, man was living for himself. But from now on Mother Love, as an impulse within the consciousness of humanity, is urging an improvement for everyone without exception. Therefore, all people must act together for the well-being and happiness of the whole of humanity.

Due to this new outlook, based on the principle of Universal Mother Love, humanity is making new progress toward an expansion of man's heart, which parallels the expansion of human consciousness, from social toward Universal (Cosmic) Consciousness.

### UNIVERSAL (COSMIC) CONSCIOUSNESS

Cosmic Consciousness marks a higher level of man's development. In general, human consciousness is the channel

through which Love flows. As man's consciousness expands, it allows a higher, superior Love to pass through and express itself. The Master says:

Unconditional Mother Love is the door through which man can enter the Kingdom of Heaven. Christ also pointed out to us that Love is the only path for the salvation of the human soul.

Today, humanity is taking the first steps of entering the Kingdom of Mother Love. Therein all creatures pulsate in concert, from the highest to the lowest, from the largest to the infinitesimally small, prompting each other to honor, revere and love all that is created.

The Master guides us toward this Kingdom of Mother Love, revealing to us not only its sublimity, might and beauty, but giving us a method by which to enter it. This method is the dance of *The Rays of the Sun*, an Ode praising the glory of Mother Love.

In composing *The Rays of the Sun*, the Master took as a model a typical Bulgarian folk love-dance with 7/16 meter, very fast, vivid and lively. Although the meter in *The Rays of the Sun* is also 7/16, full of joy and life, its tempo is not as fast as the original Bulgarian dance, thus permitting the dancers to execute the body movements gracefully and to sing the poetic words clearly. Simultaneously, the dancers express their gratitude for the love which they receive from Nature surrounding them, and from the Supreme Beings. In exchange the dancers receive invigorating energies and also love, thus allowing the gradual support of the stabilization of their Cosmic Consciousness.

The Master calls to us, "Your Mother is coming."

This unconditional Mother Love comes to reconcile us with all things and beings in the entire Cosmos.

At the new dawn of the human horizon man rises with a new Cosmic Consciousness -- LOVE FOR ALL!

*Fida Jordant H. Bowman*

# ***THE RAYS OF THE SUN***

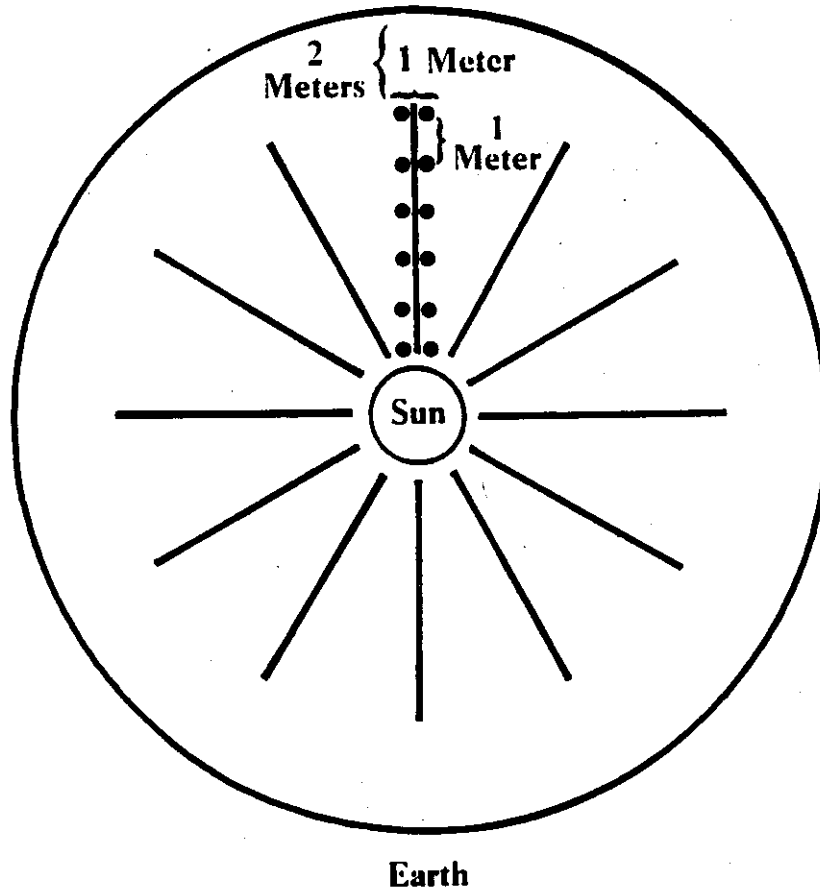
## ***Description of the Body Movements***

***“The awakening of man’s consciousness is defined by his grateful acknowledgement of God’s benefits. This is a law for liberating man from all difficulties and sufferings. This is a law of transformation of negativism into positivism. When man appreciates the beneficent gifts of nature, they will multiply.”***

***Peter Dounov***

# DESCRIPTION

Figure 1



**The Living Circle of Paneurhythmy is a call to all inhabitants of the world to a new life of love and brotherhood."**

## DESCRIPTION

The participants are arranged two-by-two in twelve spokes facing the center, like rays of the sun. (Fig. 1.)

Each ray has six couples, arranged outwardly from shortest to tallest. The distance between the individual partners is one meter as is the distance between couples. Six couples in each ray gives a total of 72 couples, or 144 persons.

The rays are surrounded by a circle. The circle is also composed of couples. The distance between the circle and the end of the rays is about two meters. The couples in the rays face the sun. The couples in the circle are positioned with their left shoulders toward the sun.

The Forward movement of those in the rays is toward the center of the circle. The Backward movement is away from the center. The Forward (clockwise) and Backward movements of those in the outer circle must follow the prescribed line of the counter-clockwise circle.

All movements begin with the right foot.

If there are just a few participants, then there can be one couple in each ray (12 couples) and 12 couples in the outer circle (one couple opposite each ray).

Note: When the movements have musical accompaniment, then the singing will not begin until melody #7 is played. When no instruments are available, then the singing should start with melody #1.

## MOVEMENT I

Starting position: The hands and arms are held in a parallel position diagonally downward to the right (left arm across the body), with straight fingers pointing downward. The right foot is placed slightly behind the left foot, which is extended.

### Figure A: Forward

Music: Melody #1 is played only once.

1. The right leg steps forward. The hands in a parallel position move gracefully forward and upward in a 45-degree angle toward the left, ending in a light clap. At the time of the clapping, the right leg has finished its forward step and the left heel lifts. (Accomplished during the first two bars.)

2. The hands swing back down in a 45-degree angle to the left side of the body, still in a parallel position. When the hands are nearly down, the weight of the body rocks back onto the left foot as the whole body swings lightly backwards. The right leg is lifted, bending at the knee with the toes pointing downward. (During the third bar.)

3. The right leg steps forward. The hands move upward in a 45-degree angle to the right. When the hands are in front of the chest, the left leg steps forward. Then the right leg is lifted, and the hands thrust upward to the right in a 45-degree angle (without clapping) with the fingers pointing up. (During the fourth and fifth bars.)

4. The parallel hands move downward on the right side of the body as in starting position. (During sixth bar.)

After this, the same movement is repeated until the end of the melody. In total, the whole Movement I consists of moving the hands three times to the left with clapping and two times to the right without clapping.

At the last bar the right leg remains forward.

### Figure B: Backward

Music: Melody #1 is repeated.

1. The hands are placed gently on the hips, and they remain in this position until the end of the melody. The right foot makes a semicircle with pointed toes coming to rest directly behind the left foot.

2. After that, the left foot makes a similar semicircle, ending up directly behind the right foot. Every step is accompanied by a springing motion, and every semicircle ends in one bar of the melody. In all, fifteen steps backwards are taken.

3. These two movements are repeated until the end of melody #1.

## MOVEMENT II

Starting position: The hands continue to rest on the hips while the weight of the body is on the left leg.

### Figure A: Forward

Music: Melody #2 is played once in 33 bars.

1. The right foot, which at the end of the previous movement was behind the left foot, now moves forward in a semicircle until it crosses the left leg slightly. There it points to the ground, and then returns back in a semicircle to a point behind the left leg. This movement of the right foot is repeated twice (in 4 bars).

2. The same movements are done four times with the right leg, and three times with the left leg. The fourth movement with the right leg is not completed; instead, the foot makes one semicircle forward, one backward, and again, one forward. Then the backward movement is ready to begin.

### Figure B: Backward

Music: Melody #3 is played once (20 bars).

1. The backward movement is done in the same fashion as described in Figure B of Movement I. The entire backward movement takes 20 steps. At the last bar of the melody, the left foot ends in a position slightly behind the right.

## MOVEMENT III

Starting position: The hands remain on the hips.



### Figure A: Forward

Music: Melody #4 is played twice, including the two repetitions.

1. While the weight of the body is on the left foot, the body moves up and down rhythmically as the left knee bends, like a spring. Meanwhile, the right leg, with knee slightly bent, moves forward, foot gently touching the ground twice; the third time it steps a little further forward as the weight of the body shifts from the left to the right foot (during three bars).

2. Then the left leg repeats the same movements as previously performed by the right leg (in next 3 bars).

These movements are repeated 6 times with the right leg and 5 times with the left.

At the last bar of the melody, the right foot ends up slightly behind the left, but it quickly makes a semicircle forward so that it will be ready for the backward movement.

### Figure B: Backward

Music: Melody #5 is played once.

The backward movement here is identical to Figure B of Movement I. This movement consists of 13 steps backward, followed by the right leg stepping next to the left, thus ready to start Movement IV.

## MOVEMENT IV

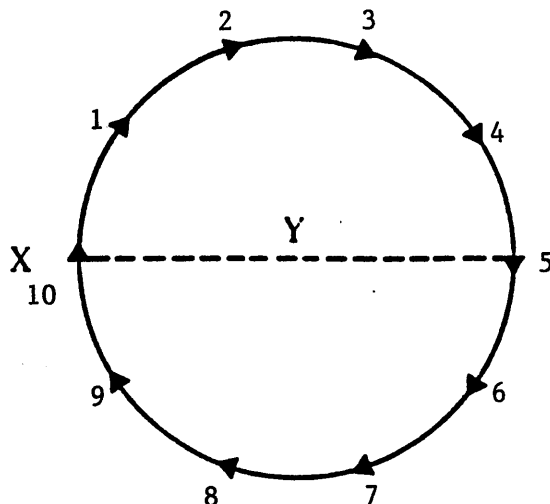
Starting position: The hands are on the hips and the feet are together.

### Figure A: Single Circling

Music: The first part of Melody #6.

1. The left partner ("X") of each couple performs 10 even-measured, swinging steps around his right partner ("Y") to complete a circle. The steps are graceful, with knees bent slightly, and with the toes touching the ground; the body swings slightly with each advancing step. The circle is made in this manner: The left partner ("X") moves in front of his right partner ("Y") and proceeds in a clockwise direction until returning to his starting point. (See Fig. 2.)

Figure 2



2. During this circling by the left partner (X), the right partner (Y) stays in place and moves as follows: The weight of his body rests on his left foot; the right leg extends forward with knee slightly bent and with pointed foot taps the ground 4 times; at the fifth tap the right leg steps backwards on the ground.

Then the left leg steps forward, taps 4 times, and at the fifth, steps to its original place next to the right leg.

#### Figure B: Unison Movements in Place

Music: The second part of Melody #6.

1. All partners extend right feet forward and tap 3 times with the toes, slightly touching the ground. On the fourth, the right foot steps backwards on the ground, then the left leg makes the same movements, tapping 3 times. On the fourth, the left foot steps backwards on the ground, next to the right one.

## MOVEMENT V

Starting position: The hands are on hips and the feet are together.

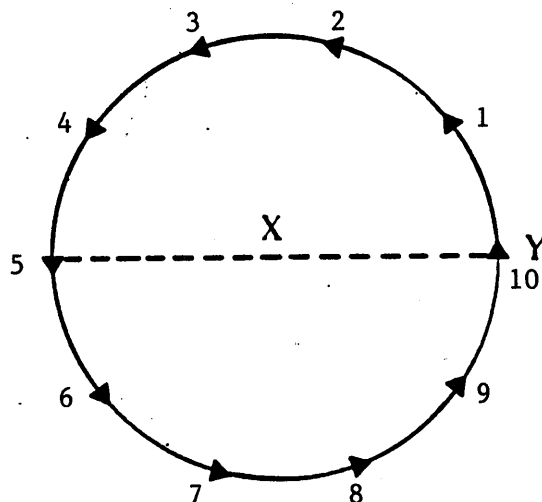
### Figure A: Single Circling

Music: The first part of Melody #6.

1. The right partner (Y) of each couple makes the same movements around the left partner (X) as described in Movement IV. Figure A.

The circle is made in this manner: The right partner (Y) turns left, passes in front of his left partner (X) in counter-clockwise direction, in 10 well-measured swinging steps and returns back to his starting point. (See Figure 3.)

Figure 3



During the circling time the left partner (X) makes the same movements described in Movement IV, Figure A (page 25).

### Figure B: Unison Movements in Place

Music: The second part of Melody #6.

Both partners make the same movements as described in Figure B of Movement IV (page ).

## MOVEMENT VI

## Figure A: Double Circling

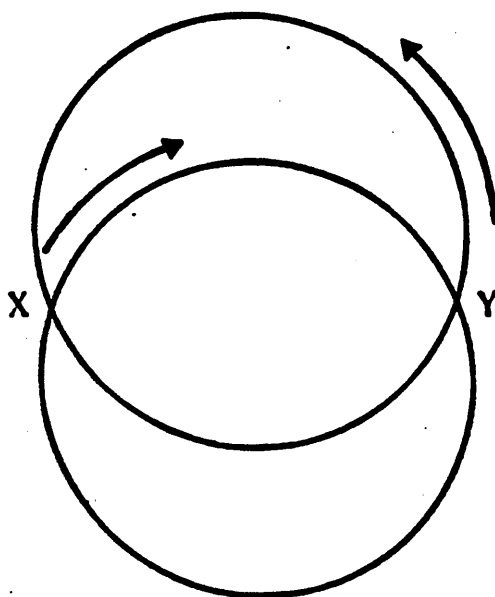
Music: The first part of Melody #6

During the 10 bars of the melody, with 10 steps, both partners of each couple simultaneously describe a circle in the following fashion:

1. The left partner (X) moves in a clockwise direction behind his right partner (Y), describing an inner semicircle in 5 swinging steps. Then he passes behind his partner (Y), he describes the outer semicircle with 5 swinging steps.

2. At the same time the right partner (Y) moves in front of his left partner (X) in a counter-clockwise direction, describing an outer semicircle with 5 swinging steps, and then an inner semicircle, in 5 swinging steps. The partners Y and X now return to their original places. See Figure 4.

Figure 4



## Figure B: Unison Movements in Place

Music: The second half of Melody #6.

Everyone makes the same bouncing taps described in Figure B of Movement IV (page 26).

**Note:** Movements IV, V and VI are danced twice in a row.

#### MOVEMENT VII

Music: Melody #7 is played twice.

The left and right partners of each couple face each other with inner hands held high over heads and outer hands held waist high. In this manner a circle of interlocking hands is formed. Standing in place the couples all sing Melody #7.

#### MOVEMENT VIII

Music: Melody #8 is played.

Melody #8 consists of 20 bars. At the first beat of every bar the hands clap in this way: The left hand is held chest high with an open palm. The right palm claps the left palm, then the right hand raises higher, imitating tambourine clapping. At the same time, everybody sings Melody #8:

"Rey, rey, rey," etc.

#### MOVEMENT IX

##### Figure A

Music: The first part of Melody #9.

1. The hands are placed together, one over the other, palms downward, in front of the chest, (the right palm rests on the back of the left palm). During this time the word "Kaji" (tell) is sung.

When the word "me" (me) is sung, the hands open like a blooming flower.

2. The same movements are repeated with the left palm resting over the right, then again hands open like a blooming flower.

These movements are repeated for the third time with the right palm over the left one, ending with open hands.

During this time the words "Kaji me" are repeated three times until the end of the first part of Melody #9.

### Figure B

Music: The second part of Melody #9 is played.

While the right palm covers the back of the left hand, "Tvoite dumi dve" is sung (two bars); while hands open, "Sladki dumi dve" is sung. These movements are repeated and sung once more, but with the left palm covering the right hand (two bars) or until the end of the second part of Melody #9.

### MOVEMENT X

Music: Melody #10 is played.

The arms are held horizontally to the side, waving up and down slightly (simulating flying).

During these movements everyone sings the words:

"Tui e rey, Tui e rey, Tui e rey  
Tui e rey, rey."

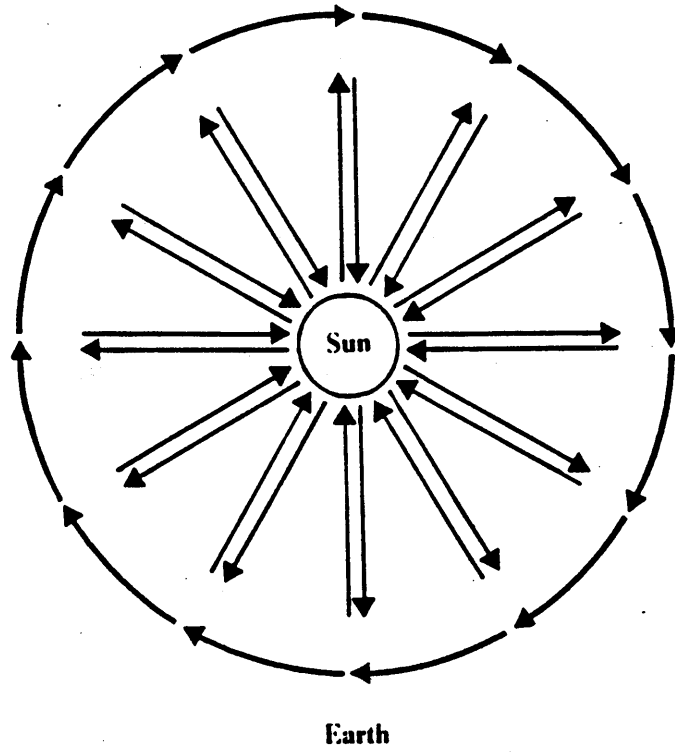
**NOTE:** After finishing Movement X, Movements VII, VIII, IX and X are repeated one more time.

# ***THE RAYS OF THE SUN***

***Principles and Meanings***



# THE WHEEL OF LIFE



*Circulation of Electro-magnetic  
Energy in Nature*

## THE WHEEL OF LIFE

The great rhythm of life is sustained by the CIRCULATION OF TWO ENERGIES -- ELECTRIC AND MAGNETIC, streaming from the center of the sun as they pass through the center of the earth and back to the sun.

This process of circulation is universal; it affects every organism from the tiniest cell to the largest celestial bodies, from man's body to the solar system.

CIRCULATION IN THE HUMAN BODY. The red blood flows from the heart through the arteries, distributing nourishment to every organ, nerve and cell. Then the flow of blood returns through the veins back to the heart to be refreshed.

CIRCULATION IN THE SOLAR SYSTEM. The flow of electromagnetic energy streams from the center of the sun and flows through the twelve rays of the sun as electric (light) and magnetic (warmth) energies, which nourish everything on earth. Then, depleted of their original rhythm and strength, they return to the sun to be reenergized again.

CIRCULATION IN "THE RAYS OF THE SUN" occurs in the performing of its body movements, which are identical to the movements of the sun's circulation.

The FORWARD movements done by the couples (rays) toward the center of the circle, and their BACKWARD movements toward the circle (couples) symbolize the circulation of the electromagnetic energy of the sun.

In The Rays of the Sun the circle (couples) also turns, in imitation of the earth orbiting the sun.

## THE RAYS OF THE SUN

### Principles and Meanings

The Rays of the Sun consists of ten body movements. They are a replica of the movements of the sun. To understand how to perform them, one must comprehend that movement expresses life. For example, in nature every living thing moves -- celestial bodies, clouds, the earth, oceans, rivers, etc. In nature only those movements are valuable which are purposeful and useful. A constant flow of fresh water enables the river to fulfill its purpose and usefulness (watering plants and fields nearby, providing drinking water for animals, etc.).

In nature and human life, each movement has its own language of lines. Every thought and feeling also has its specific design of lines. Body movements are another, very powerful language of lines or means of communications. Every action, thought and emotion, carried as sound waves, echoes through the universe, leaving an impact on all creation.

With this knowledge of the power inherent in movement, those who perform the body movements of The Rays of the Sun will do so carefully -- not only with gracefully moving hands and pointed toes, but with concentration upon the idea, the inner meaning of each body movement. When The Rays of the Sun is executed in this conscious manner, then participants will experience a calming of their nervous systems, and an activation of their mental processes. Their hearts will fill with joy and gladness and they will be enabled to influence the environment in positive ways.


## MOVEMENT I

### Figure A: Forward

The couples, rays of the sun, move forward toward the center of the circle to obtain fresh energy.


The clapping of the right hand over the left, indicates that the right (masculine), electric, takes the INITIATIVE to activate the passivity of the left hand (feminine), magnetic. These movements express the First (Masculine) Universal Principle of Creative Intelligence that perceives and creates new ideas (intellect).

### Figure B: Backward

The BACKWARD movement, with the feet making semicircular lines in a convex motion (  ) indicates that the energy derived from the center has been given to the couples of the circle. This energy sets the circle in motion.

## MOVEMENT II

### Figure A: Forward

In this exercise the semicircle in a concave motion, (  ) made by the feet stepping forward symbolizes the Second (Feminine) Universal Love Nourishing Principle. Practicing this exercise awakens the universal love imbedded within every man (heart).

### Figure B: Backward

Same as that of Figure B in Movement I.

## MOVEMENT III

### Figure A: Forward

This movement expresses the Third Universal Principle of Action (will).

Tapping the ground twice with pointed toes and then stepping forward once with the right leg symbolizes the impulse given by the balance of thoughts and feelings to the will to act.

### Figure B: Backwards

The movements are the same as Figure B in Movement I (page 27).

### MOVEMENTS IV, V AND VI

(Circling movements -- see Figure 2, page 18; Figure 3, page 19; Figure 4, page 20)

The circling movement indicates a very special phase of human development -- the efforts of man to liberate himself from the limitations which the materialistic outlook imposed upon him. It is interesting that in ancient times some religious ceremonies used circumambulation as a special means of achieving spiritual liberation.

Toward the end of the 17th century, humanity became increasingly interested in matter. Many different branches of science surfaced, convincing mankind that matter and its properties were the only constituents of the universe.

Nature was regarded as a mechanical system, its interactions were seen as accidents of physical forces and man's body was considered as his identity.

As humanity convinced itself that matter was the sole factor in creation, it developed a materialistic philosophy with materialistic values. The perishable nature of matter persuaded mankind that self-protection must be the rule of conduct in human affairs. With these kinds of conclusions, humanity drew around itself a circle and confined itself within its own limitations.

Imprisoned by its materialistic understanding and egocentricity, mankind began to suffer under its self-imposed limitations. In its quest for spiritual freedom, humanity began circling and circling until it found the exit within itself. There, it found its Divine Identity. Mankind discovered that its mind was the expression of the Omnipresent Mind of Intelligence and Love, embedded in human nature.

In this awakening state of consciousness mankind found itself enlightened by a new understanding of what man, nature and God are.

### MOVEMENT VII

At this moment of Enlightenment, the couples stop moving. Overwhelmed by deep gratitude toward the Father-Mother Creator, they burst into song: "Mother Divine, who bore a man so beautiful, who can think well, who can love well..." (See Music, #7.)

### MOVEMENT VIII

As the couples stand in place, they clap with the right hand the open palm of the left, singing "Rey, rey, rey," etc., finishing with the words, "This is paradise." This movement expresses the gladness of mankind upon entering a new world of Freedom.

### MOVEMENT IX

The successive movements of the right hand gliding over the top of the left hand and vice versa symbolize the harmonization of the two vital forces of nature, electric (masculine) and magnetic (feminine), while singing the words: "Tell me, tell me tell me." Then the two palms open wide in adoration on both sides of the chest while singing: "Tell me two sweet words of love..." This exercise indicates that every creature needs to give and receive love.

### MOVEMENT X

The hands held horizontally to each side with movements simulating flying, express the unbounded joy of man who has achieved union between his mind and the Universal Mind.

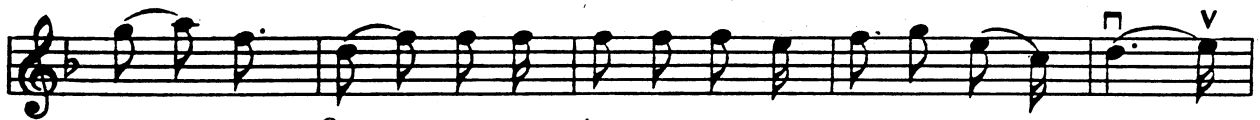
***RAYS OF THE SUN***

*Music*

## THE RAYS OF THE SUN

*Allegro*

*f*  
 Зо-ра се е свѣт-ла за-зо-ри-ла, тя жи-во-та новъ е про-я-



ви-ла, Слън-чевъ та-нецъ в'пла-ни-на-та за-и-гра-ва-ме



и за друж-но ний за-пъ-ва-ме слън-че-ви-тъ пѣс-ни.



*mf*  
 Тъ сърд-ца-та ни раз-тва-рятъ за лж-чи-тъ, слън-це-то ни про-го-ва-ря



*f*  
 чрезъ и-гри-тъ. Новъ жи-вотъ ни то да-ря-ва, но-ва свѣт-ли-на,



*mf*  
 но-ва свѣт-ли-на. Скър-би зем-ни раз-то-пя-ва свой-та то-пли-



*mf*  
 на. Вър-на стлп-ка ти взе-ми, свѣт-ла ми-сль





при-е ми; тя жи-вотъ ще ти да-ри, ра-дось но-ва и кра-си-ви



бжд-ни-ни ще из-гра-ди. Вър-на стѣп-ка ти взе-ми, свѣ-тла ми-сълъ



при-е-ми; тя жи-вотъ ще ти да-ри, ра-дось но-ва и кра-си-ви



бжд-ни-ни ще из-гра-ди. Все на-предъ в'стро-енъ редъ смѣ-ло ний  
Къмъ жи-вотъ чистъ и новъ мо-щень зовъ



1. тръг-ва-ме на-предъ-вредъ. И-де вечъ в'свѣ-та  
пра-ща-ме на-вредъ



1. брат-ство и лю-бовъ 2. -бовъ *Dal Segno* 5 В'на-ша-та зе-мя



новъ жи-вотъ ко-га из-грѣе всич-ко жи-во ще за-пѣе



за слън-це-то, В'зна-ни-е, лю-бовъ и сво-бо-



6 да всѣ-ки ще жи-вѣй Пж-тя новъ

Къмъ вър-ха





# ***THE RAYS OF THE SUN***

***Lyrics***

***A free translation of the lyrics  
from the Bulgarian into English.***



9. Kaji me, kaji me, kaji me, sladki dumi dve.  
(Tell to me, tell to me, tell to me two sweet words of love.)

(The above can be sung, first with the Bulgarian words,  
and second with the English words. Then again with  
Bulgarian:).

Tvoite dumi dve sladki dumi dve,  
Tvoite dumi dve sladki dumi dve.  
(Your two sweet words, your two sweet words.)

10. Tui e rye, tui e rye, tui e rye  
Tui e rye, rye.  
(This is paradise.)



*The Circle of the Paneurhythmy at the green field near the Second Lake*

# PENTAGRAM



B



# ***Pentagram***

***Introduction***

# Pentagram

ANCIENT CHART

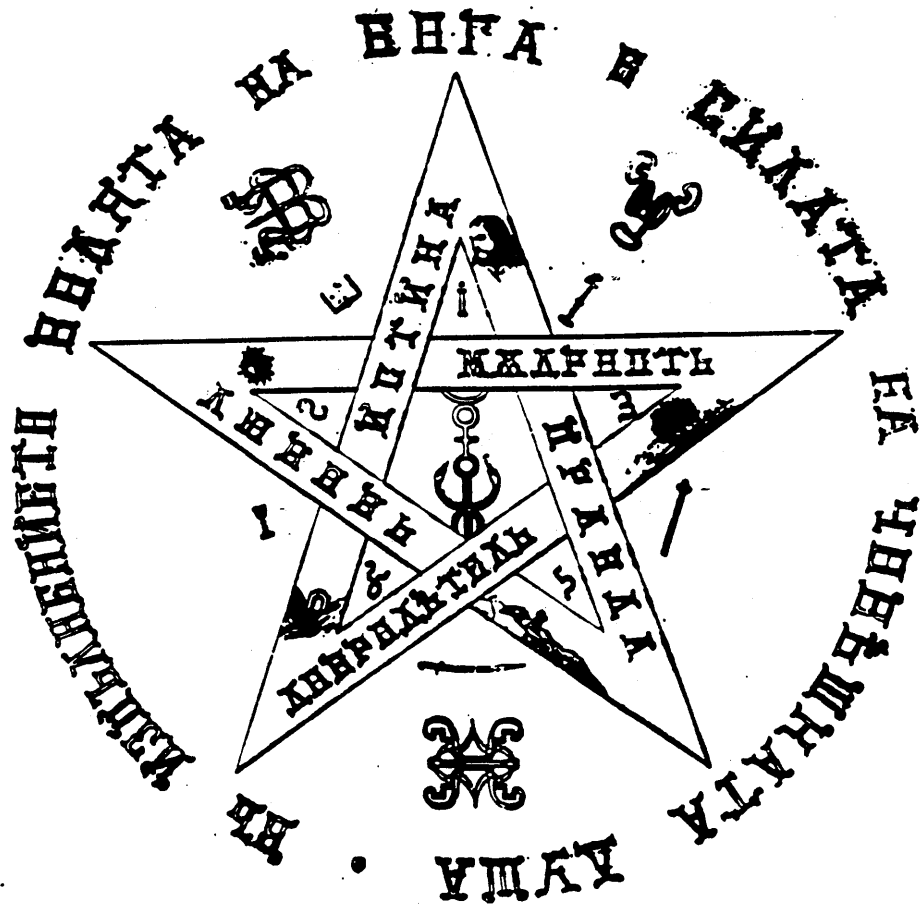


Figure 1

# PENTAGRAM

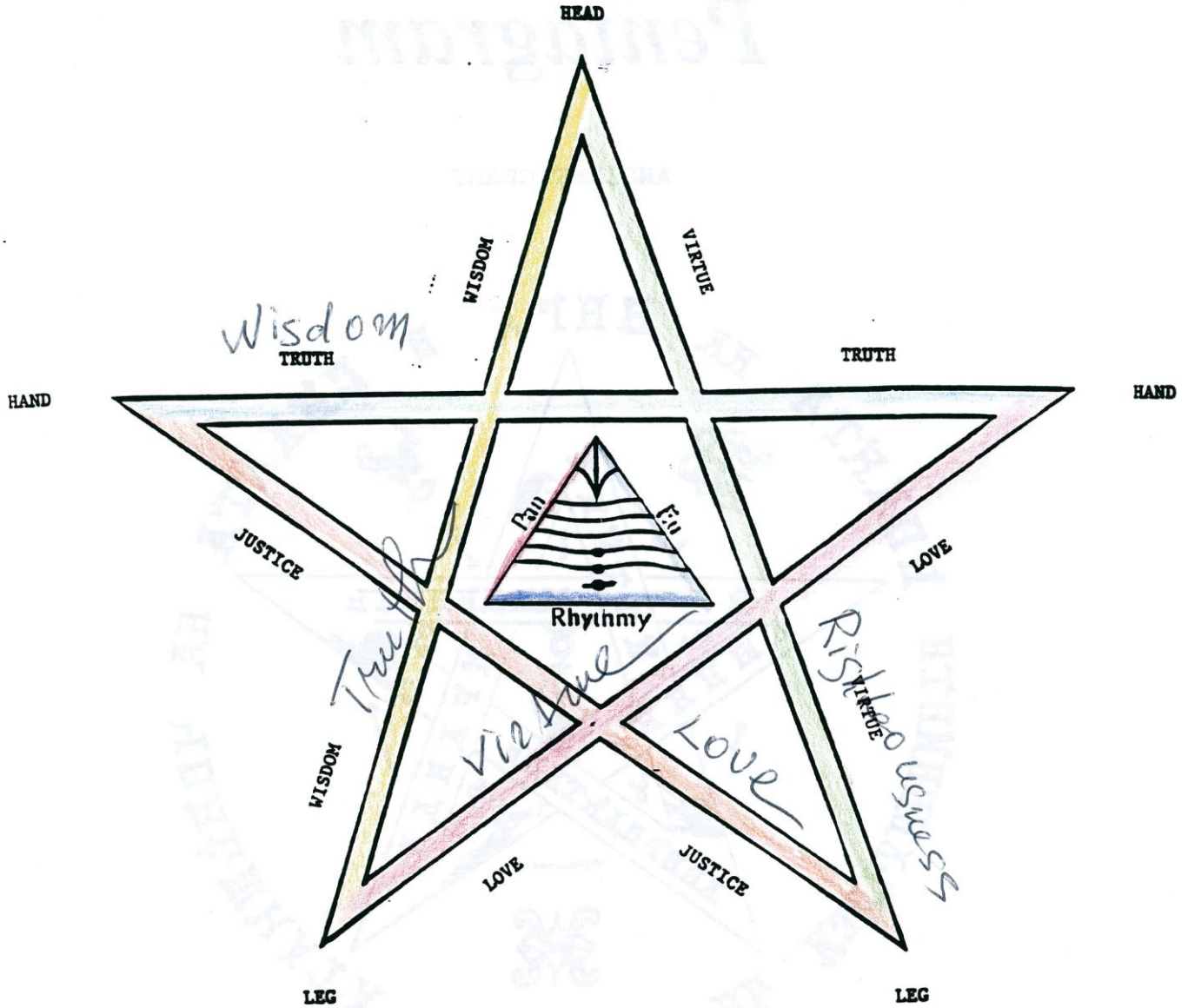


Figure 2

THE ASCENDING PATH OF MAN  
WISDOM, LOVE, TRUTH, JUSTICE AND VIRTUE

## INTRODUCTION

In 1914, the Master Peter Dounov gave to his disciples a Pentagram with certain figures symbolizing the basic principles of Nature: Wisdom, Love, Truth, Justice and Virtue. The Pentagram was actually used by ancient mystic orders through the centuries. In 6,500 B.C. it was used by Pythagoreans; in the fifteenth century A.D. by the Rosicrucians. (See Figure 1.)

In 1934 the Master gave to his disciples his own version of the Pentagram, unveiling its mysterious power.

The Master has presented his Pentagram in a very unique and novel way, in a form of dance with its respective music and poetry. The Master choreographed the body movements, and composed the music, following the rhythmical patterns of the same cardinal principles -- Wisdom, Love, Truth, Justice and Virtue -- embedded within Nature and within man by the Absolute. As man is a copy of the macrocosm, all these principles are like seeds within his nature, to be cultivated and sprout as reality.

When man spreads his hands and legs with his head in an upright position, he forms a five-pointed, star-shaped figure called a Pentagram.

Anyone can draw the figure of a Pentagram, starting from the head down to the right leg, up to the left hand, across to the right hand, down to the left leg, and finish up back to the head.

The five basic principles, as living forces, form a lively pentagram, sparkling with colors: yellow for Wisdom, pink for Love, blue for Truth, orange for Justice and green for Virtue. (See Figure 2.)

In order to understand the significance of the Pentagram, we must first hear how the Master defines Nature:

**Nature is a source of supreme knowledge,  
founded upon everlasting principles of Wisdom,  
Love, Truth, Justice and Virtue.**

It is interesting to see how the Master explains each one of these principles, given here in a very abbreviated way.

## WISDOM

The Master perceives Wisdom as a creative principle, possessing all eternal knowledge, as well as developing rational thinking.

## Wisdom as a Creative Principle

Wisdom as a creative principle is an intellectual energy that radiates light, and as such, penetrates and animates all of Nature. In fact, we are submerged in the countless ideas/thoughts/impulses created by the mental activity of the Creative Intelligence and dressed up into physical form with fantastic varieties of sounds, colors, shades, textures and shapes of the five perspectives.

The creative power of this Supreme Intelligence, displaying enormous productivity, originates from a self-possessing knowledge of all laws, all principles and their methods of application.

## Rational Thinking

The process of developing rational thinking begins when an ordinary thought passes through the colorful stream of the main principles. Dipping into the yellow color of Wisdom, the pink color of Love, the blue color of Truth, the orange color of Justice and the green color of Virtue, the thought actually absorbs their respective qualities and finally emerges as a rational thought. Nature uses this wisely designed process to develop rational thinking.

To develop our rational thinking, we should follow the same procedure that Nature has outlined. The Master said:

**Nature is an ideal model of rational thinking.  
Only rational thinking has the power to  
transform human beings, and to shield them  
from all evil.**

The Master also said that rational thought must first pass through the principle of Love, because Love gives to our thought new possibilities of expansion. Through Love, thought is nourished and developed further. Love gives the initial impulse toward rational thinking.

## LOVE

Love as a universal principle is also embedded into every entity. If contemporary people could realize what a driving force Love is, they would prefer to live a conscious life, allowing them to elevate their feelings of ordinary love to an unconditional love. Only unconditional love can easily reconstruct the life of any individual, society or nation. Love has this powerful authority to settle all disputes and to establish a sensible, stable relationship among all nations or among all individuals. The Master's words:

**Only through the eyes of Love can we see the  
divinity in man and then lay the groundwork  
for innocent and beautiful relationships.**

Love that cannot endure human sins is not true love.

### TRUTH

Throughout all history man has been searching for Truth. Where can we find Truth? Because Divinity is the essence of human nature, Truth is within ourselves. The Master says:

Truth is the prime capital which is imbedded in the human soul.

The path over which all entities are moving is the path toward Truth.

Truth is a moral law which excludes any lie, black or white. Any lie spoken by man puts him in bondage. Freedom excludes all lies. Of course, man is free to act as he wishes, but if he breaks any natural law, he must bear the consequences and suffer.

Actually, freedom is possible only when we face our own shortcomings truthfully and exert special effort to transform these shortcomings into advantages. He who becomes master of his lower nature frees himself from destructive habits and falsehood. Then he can marshal his inner strength and forces and begin to form a new body which will allow him to live according to nature's laws -- able to express his higher aspirations and to achieve them. This is only possible if man is truthful to himself.

### JUSTICE

The Master says:

I am not speaking of the Justice of human courts. I am speaking of Justice as an inner law that equally distributes Nature's wealth to the needs of each entity. The law of Justice gives to man the right of free access to Nature's resources.

The same law of Justice should apply as equal opportunity to all talents, abilities and qualities of man, because each individual has the right to unleash his potential. Every man has the possibility of becoming a talent or genius who could contribute by his creations and raise man's cultural level. Anyone who tries to obstruct the development of any talent, or prevents anyone's efforts at self-improvement, commits a crime, says Peter Dounov.

### VIRTUE

When the Master was asked to define what a real man is, he answered:

A true man is a combination of virtues.  
 A truly rational man is virtuous.  
 A man of real truth is virtuous.  
 A man of true justice is virtuous.  
 A man acting for the good of all is virtuous.

The Master was asked, "Why don't the majority of people act in virtuous ways?" He answered:

Because man has not yet organized his spiritual body through which God projects his strength.

### SPIRITUAL BODY

In the course of organizing his spiritual body, man gradually becomes immune to external negative influences and does not react rashly to any provocation. Sometimes, on the surface, he might become upset, but his inner peace and equilibrium remain firmly unchanged. Therefore it is not difficult to conclude that when the majority of human beings become virtuous, people's dreams of "paradise" here on earth could be realized.

The Spiritual Body, already formed,  
 is actually man's living Pentagram.

The strong, virtuous qualities of these fundamental principles have the power to alter man's consciousness, elevating and expanding it from Cosmic Consciousness to Superconsciousness.

### SUPERCONSCIOUSNESS

There are many ways to enhance the realization of Superconsciousness. For example, it is useful to make drawings of the Pentagram, or to visualize it. But the power of these methods cannot be compared with the power of dancing the Pentagram dance given by the Master. The majestic tempo, the vibrations with high frequencies of the sung poetry, the triumphal body movements and the most powerful exchange of energy with the Celestial Beings, and of Living Nature, all point to the powerful uniqueness of the Master's Pentagram. The mighty influence indeed moves man's efforts toward a realization of Superconsciousness. In this state of Being, Man feels the Omnipresence of the Great All, the Prime One, as a tangible Reality.

When man has realized his Superconsciousness, he has finished the cycle of his earthly evolution. Now he enters a new world emblazed by the light of wisdom and encompassing love. Now he is aligning with nature's evolutionary forces, helping everyone toward perfection.

The Master, Peter Dounov, concludes:

**A man with Superconsciousness is ready to fulfill the will of God, serving the Wholeness of Life.**

**"In fulfilling the will of God lays the power of the human soul."**

*Viola Jordanoff Bauman*

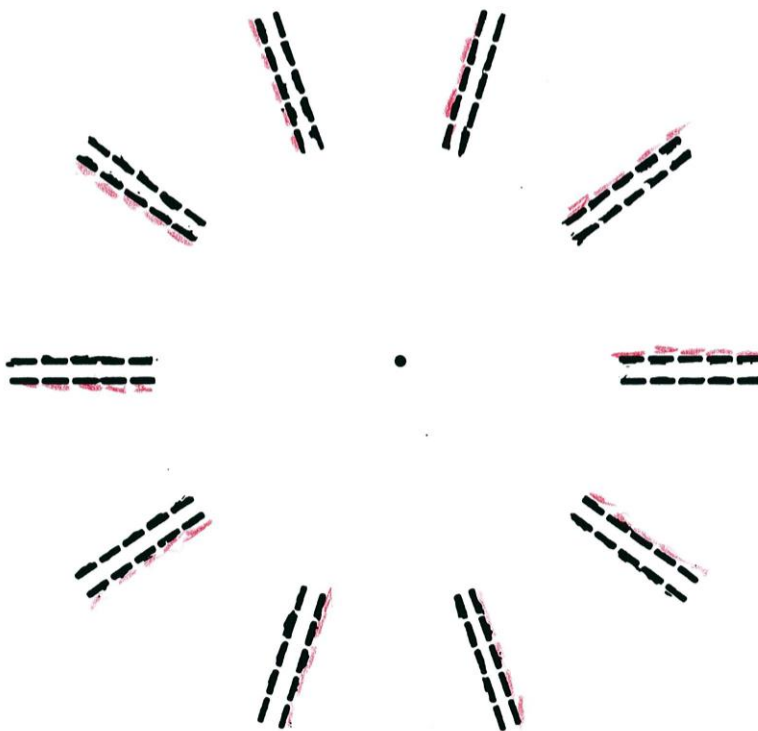


# ***PENTAGRAM***

*Description of the Body Movements*

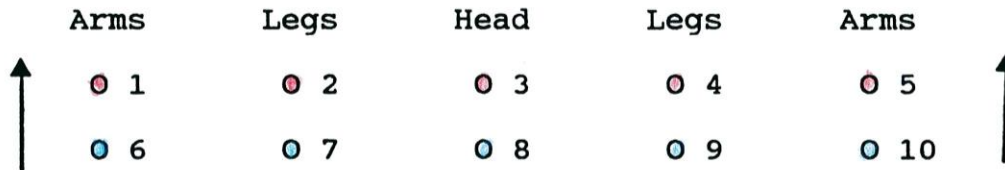
**PENTAGRAM****Starting Position**

The participants are divided into groups of ten. Each group is composed of two rows of five persons arranged radially with their left shoulders toward the center. Each row starts from the left with the shortest person, gradually going to the tallest, on the right. The taller persons make larger steps to always keep a straight line. See Figure A.

**Figure A**

Each group of ten forms two rows of five pairs: 1, 2, 3, 4 and 5 is the red (electric) row; persons 6, 7, 8, 9 and 10 is the blue (magnetic) row. Behind each red person stands one blue. The distance between the rows is one extended arm. All are moving in a forward direction. See Figure B.

Figure B



The middle pair (3 and 8) is called "head".  
 The end pairs (1 and 6) and (5 and 10) are "arms".  
 The pairs (2 and 7) and (4 and 9) are called "legs".  
 The "head" and the "arms" are called Triad.

### Starting Position

The hands are held horizontally in front of the chest, arms bent at the elbows, fingers almost touching. See Figure C.

With every step of the right foot, both hands open horizontally to the sides.

With every step of the left foot, the hands return to the chest.

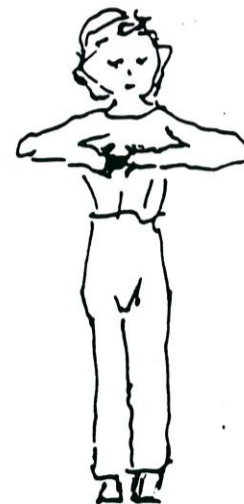


Figure C

NOTE: The arm movements are the same from the beginning of the Pentagram until the REESTABLISHMENT. See Figure Va, p. 54.

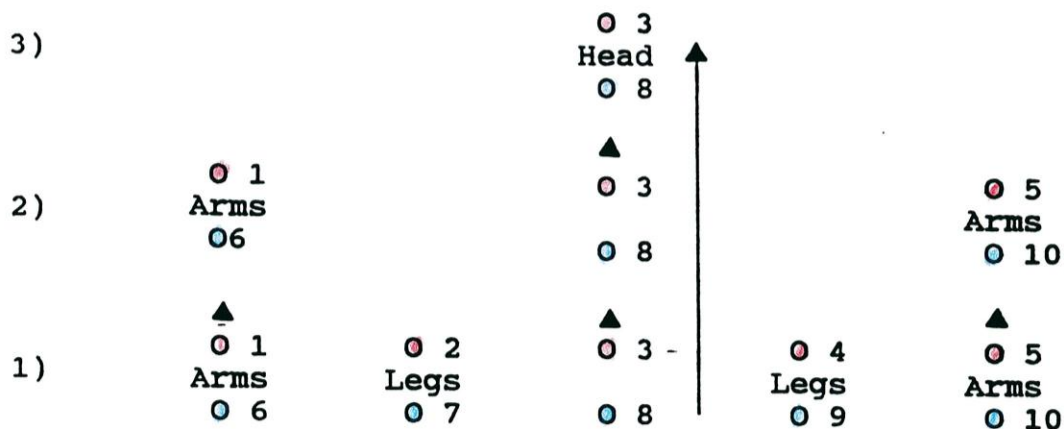
## MOVEMENTS

Music: "Pentagram"

1. All dancers take eight steps forward (two steps to one bar).
2. Next, the "arms" (1 and 6) and (5 and 10) with the "head" (3 and 8) continue taking eight steps forward as the "legs" (2 and 7) and (4 and 9) stand in place.
3. The "head" (3 and 8) takes another eight steps forward while the "arms" and "legs" stand in place.

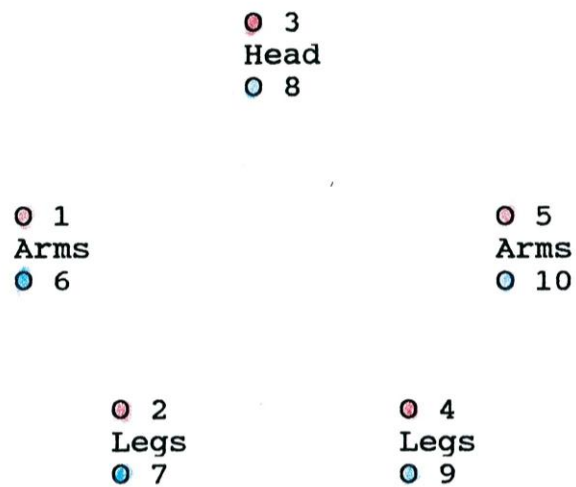
After finishing the above movements, the dancers are in the position shown in Figure I. From 1-8 bars.

Figure I



After the three movements (1, 2 and 3) are completed (in twelve bars of music), the pairs have formed a PENTAGRAM. See Figure II. From 8 to 12 bars.

Figure II



The arms movements for all are the same as NOTE. See Figure C.

Figure III

All participants turn clockwise to face the center, forming radial lines, in eight steps. (From 12-16 bars.)

The "head" - red (3) makes a semicircle to the right, taking the place of the blue (8). At the same time, the blue (8) makes a semicircle on the left, taking the place of the red (3).

The "arms" (1 and 6): The red (1) moves down to the right in front of the blue (6).

The "arms" (5 and 10): The red (5) moves down to the left in front of the blue (10).

The "legs" (2 and 7): The red (2) moves two steps down to the right in front of the blue (7).

The "legs" (4 and 9): The red (4) moves two steps down to the left in front of the blue (9).

See Figure III.

Figure III

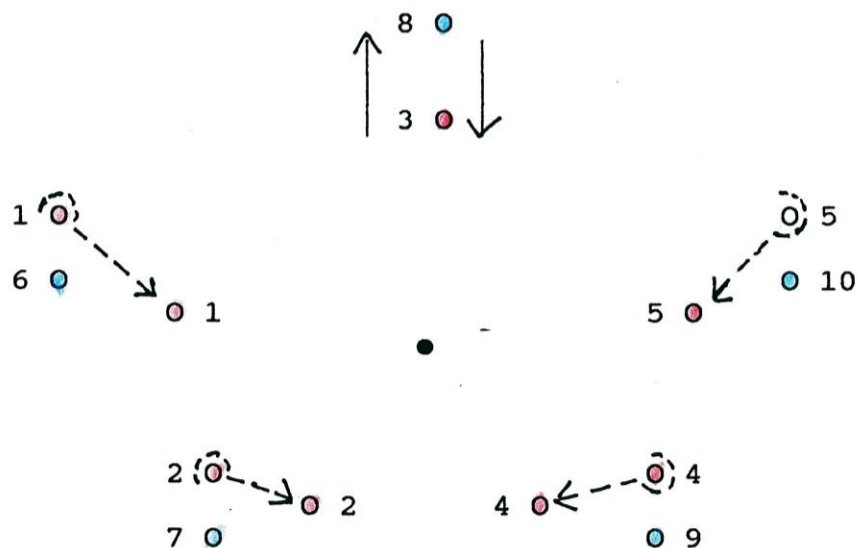
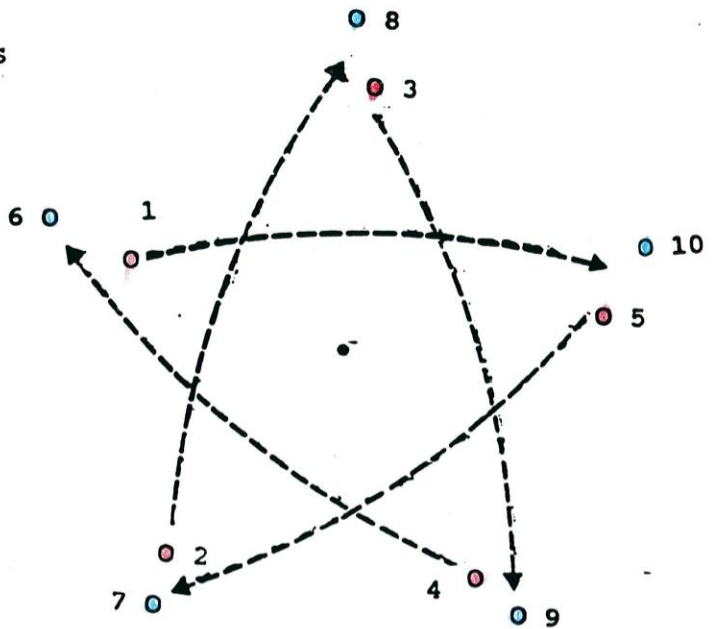




Figure IIIa

Then, all red (interior) members make 16 steps toward the blue (exterior) members, skipping the pair on the left side. See Figure IIIa. (From 16-32 bars of the music.)

- 1 takes the place of 10
- 5 takes the place of 7
- 2 takes the place of 8
- 3 takes the place of 9
- 4 takes the place of 6



Simultaneously, the blue (exterior) members in two steps take the place of the red ones. See Figure IIIb. (From 16-32 bars of the music.)

Figure IIIb

- 10 takes the place of 5
- 9 takes the place of 4
- 7 takes the place of 2
- 6 takes the place of 1
- 8 takes the place of 3

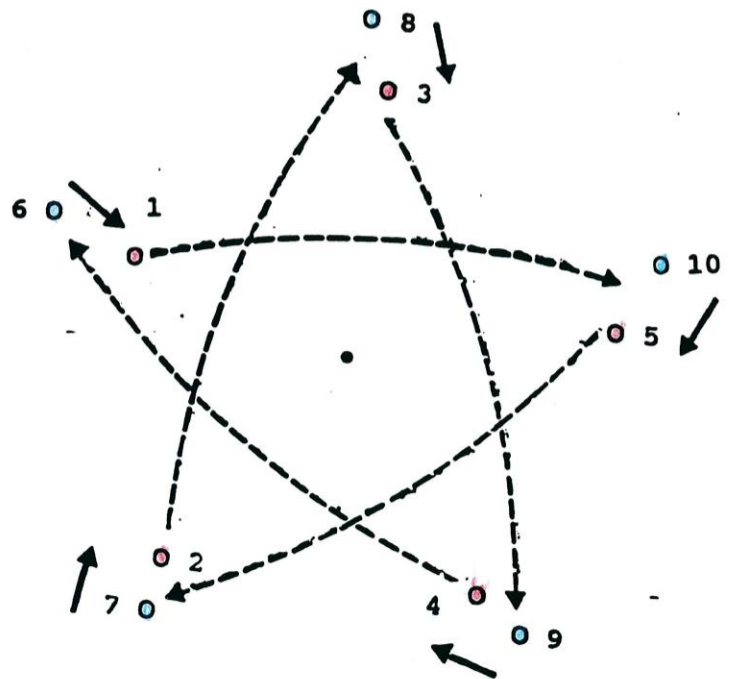
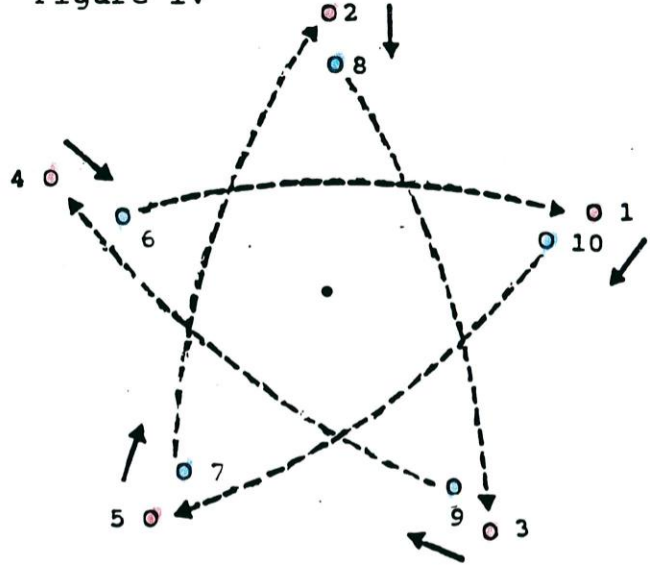


Figure IV

At the same time, the blue (interior) members make 16 steps toward the red (exteriors), skipping the pair on the left side, taking the places of the red exteriors. These 16 steps are made for eight bars (from 16-36) without the repetition. See Figure IV.

- 6 takes the place of 1
- 10 takes the place of 5
- 7 takes the place of 2
- 8 takes the place of 3
- 9 takes the place of 4

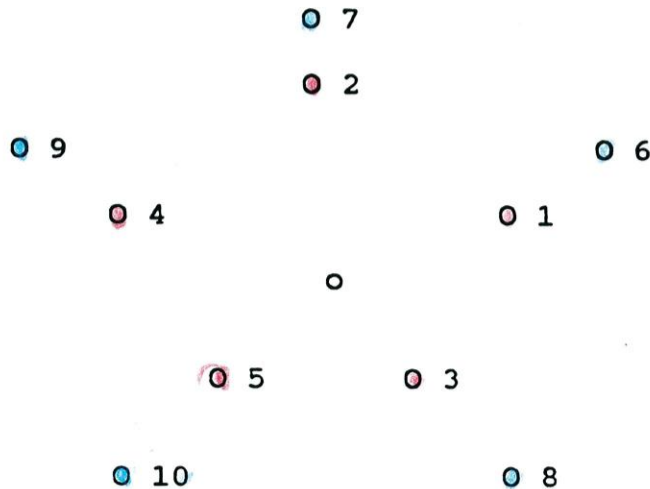
Figure IV



Also simultaneously, in two steps the red (exteriors) take the place of the blue (interiors). See Figure IVa.

Now the PENTAGRAM has for "head" (7 and 2),  
 for "arms" (9 and 4) and (6 and 1), and  
 for "legs" (5 and 10) and (3 and 8).  
 See Figure IVb. (From 16-36 bars.)

Figure IVa





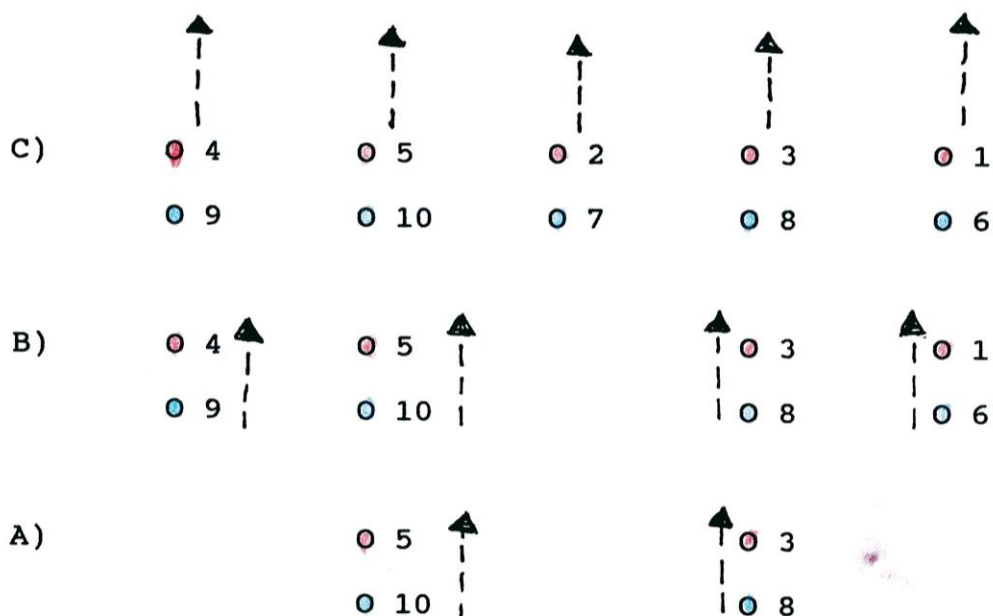


A. The "legs" (5 and 10) and (3 and 8) make eight steps forward, placing themselves in one line with the "arms." The movement is done in four bars of the repetition (from 24-28 bars). At the same time the "arms" (4 and 9) and (1 and 6) and the "head" (2 and 7) turn to face forward.

B. Then the "arms" (4 and 9) and (1 and 6), together with the "legs" move eight steps forward, reaching the "head" in the other four bars of the repetition (from 36-40 bars).

C. Now the "head" with the "arms" and the "legs" move forward together in 32 steps (16 bars) from the beginning of the music PENTAGRAM until Fine. See Figure Va.

Figure Va



These movements, from beginning to end, must be repeated five times. After the march of 32 steps FORWARD is finished, the PENTAGRAM can begin again, proceeding in the same direction or in reverse, in which case the members have to make a full turn around.

## SPECIAL NOTE:

From the REESTABLISHMENT of the PENTAGRAM (see Figure Va, p. ), the position of the palms is changed from INWARD to OUTWARD in front of the chest, with fingers touching. The ARMS rise up in an arch and at the peak, with a slight push, they spread to both sides of the body in semicircle to resume their position in front of the chest, with palms OUTWARD, fingers almost touching. See Figure C.

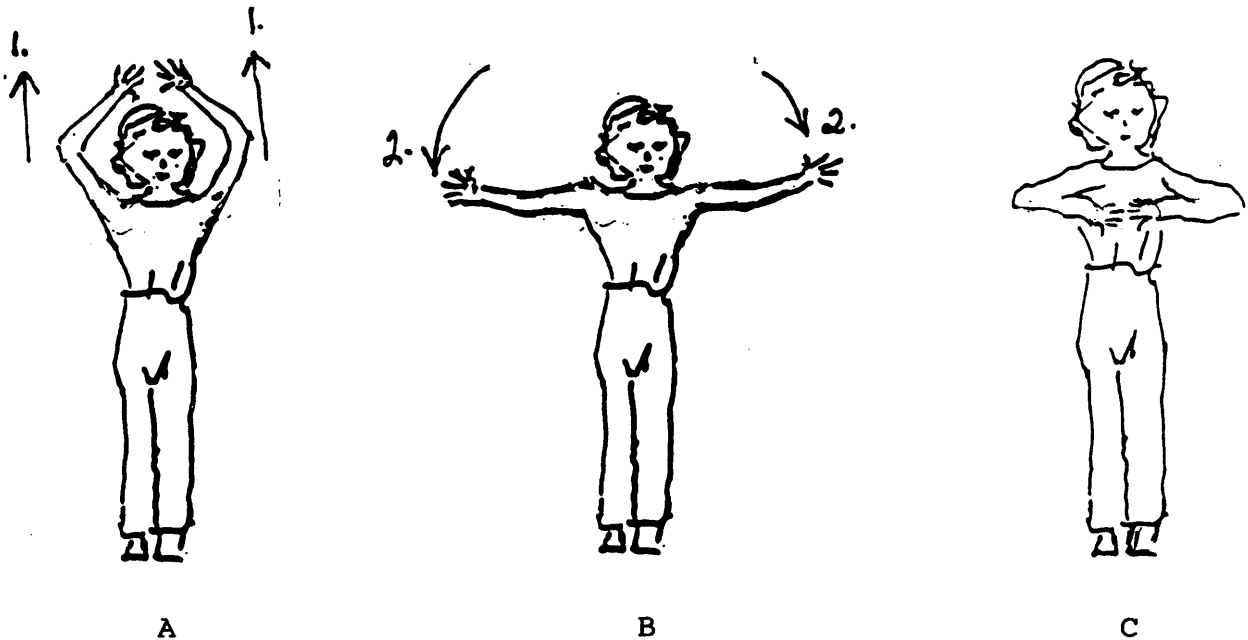


Figure C

NOTE: The description of the PANEURHYTHMIC exercises is not sufficient to convey the entire concept of the actual movements. It is advisable for those who wish to execute the body movements properly to first view them being performed. Then this written description of the movements and the accompanying sketches will serve as a practical reminder and guide.

# ***PENTAGRAM***

*Music*

## PENTAGRAM

*Andante*

E - to več i-demn nyi, ssvé-tlo-zar - ni lă - či ; čar ski dar  
 Here we come, here we come like the rays of the sun. See the gifts



nos-simm blag, ra-dost, mir i lu - bov. Ssvé-tli - na i ji - va  
 that we bring joy and peace, love to all. We are sun - ny rays of



krasso-ta ssvo-bo - da za vssič-ki-té ra - zoum - ni dou chi.  
 vibrant life bring - ing free - dom to all good, and wise - ly strong men.



Nyi smé slănn - čé - vi lă - či na lu - bov - ta, doch - li v'ssé - ta,  
 We are sun - ny rays of love shin - ing down o - ver the earth



zlo da po - bě - dimm, mir da vā - dvo - rimm. Săss bla - gost,  
 to es - ta - blish peace, to es - ta - blish love with soft and



ssvé - tli - na, nēj - na lu - bov nov ji - vott, na  
 ten - der touch we'll change the world New life of



mi - lost - ta v'ssvé - ta da vā - dvo - rimm. rimm.  
 hap - pi - ness and peace we'll bring to all.

D.C. al fine.

***PENTAGRAM***

*Lyrics*

**PENTAGRAM**

Here we come, here we come  
 Like the rays of the sun.  
 See the gifts that we bring --  
 Joy and peace, love to all.  
 We are sunny rays of vibrant life  
 Bringing freedom to all good  
 And wisely strong men.  
 We are sunny rays of love  
 Shining down over the earth  
 To establish peace, to establish love.

Repeat ( With soft and tender touch  
 ( We'll change the world --  
 ( New life of happiness and peace --  
 ( We'll bring to all.

Here we come, here we come  
 Like the rays of the sun.  
 See the gifts that we bring --  
 Joy and peace, love to all.  
 We are sunny rays of vibrant life  
 Bringing freedom to all good  
 And Wisely strong men.

***BENEFITS***



## BENEFITS

As humanity begins to enter a new advanced state of consciousness -- Awakening, Enlightenment and Liberation -- a new human being is emerging. He is gradually liberating himself from old comprehensions and beliefs, gradually accepting new concepts with universal Knowledge.

Man is beginning to lay down the foundation of a new culture based upon his new knowledge of the identity of man, nature and God, and manifested in a higher ethical conduct toward himself, his fellow men and everything alive on earth.

If the new man wants to realize such high goals, it is necessary for him to exert greater effort and persistence. He, naturally, must have more energy, both physical and spiritual. Does the individual in today's society have the strength and energy to fulfill these higher goals?

Peter Dounov evaluates the situation:

Today the relationship between man and nature is not as intimate -- an artificial gulf has been created. Consequently, man is physically and spiritually impoverished. Man needs to replenish his vital energies through a relationship of exchange with the living forces of nature.

Paneurhythmy is the method which can help man restore this relationship with nature to "replenish his energies."

For this purpose Paneurhythmy employs the air as the most suitable medium, the fastest and most effective way of inter-communication by its participants with the world and with nature.

Paneurhythmy has the power to condition the performer's mind and body into a sensitive broadcasting station transmitting and receiving thoughts/feelings energies, using the hands as "antennas."

For maximum benefit, this kind of broadcasting is possible when:

First -- the performers simultaneously:

- execute the body movements
- sing the melodies
- imagine the pictures of the lyrics, and
- keep in mind the meaning of the ideas.

Second -- when the performers execute Paneurhythmy with

- an inner sensibility, and
- an open mind.

During this conscious performance of Paneurhythmy, the dancers begin to experience a physical and mental transformation.

The vibration of the Paneurhythmic music penetrates every cell of the body, calming down the whole organism. Therefore, breathing becomes more even and deeper as the performer inhales more oxygen and prana, (the most vital energy). The oxygen purifies the blood, improving the functions of all body systems while the prana, passing through the lungs, gives new strength and vigor, regenerating every organ of the body.

Under the impact of new nourishing energies, the nervous system of the dancers begin to release strain and stress, and accumulations of negative thoughts and feelings. Liberated from impurity the performer starts to feel light and bright, joyful and happy. He begins to see everything around him in a new light, in a new radiating beauty.

During the spring season, from March 22nd until June 22nd, nature is especially enriched by a new flow of prana. Spring is the best time to perform Paneurhythmy outside, where the flow of vital energies is felt most strongly. The sun, grass, flowers, trees, life's natural elements, become an integral part of transforming the performer's mind and body, raising the state of his consciousness.

The performer becomes mentally and physically revitalized, mind and body harmonized like a well-tuned musical instrument. This "instrument" becomes an open channel to receive the radio waves, emanating from the Omnipresence of One Mind: Thinking-Feeling-Energy, radiating from everything in existence.

At the same time, the performer is capable of transmitting new thoughts and feelings of joy, peace and love upon the wings of sound waves, which echo throughout the world, affecting and elevating all open minds.

The performer reestablishes a direct contact with the living forces of nature to "replenish his energy." The loving dialogue of balance (giving/receiving) between man and nature is fulfilled.

Another very practical result of partaking of the Paneurhythmy method is to equalize the functions of the left/masculine and right/feminine hemispheres of the human brain.

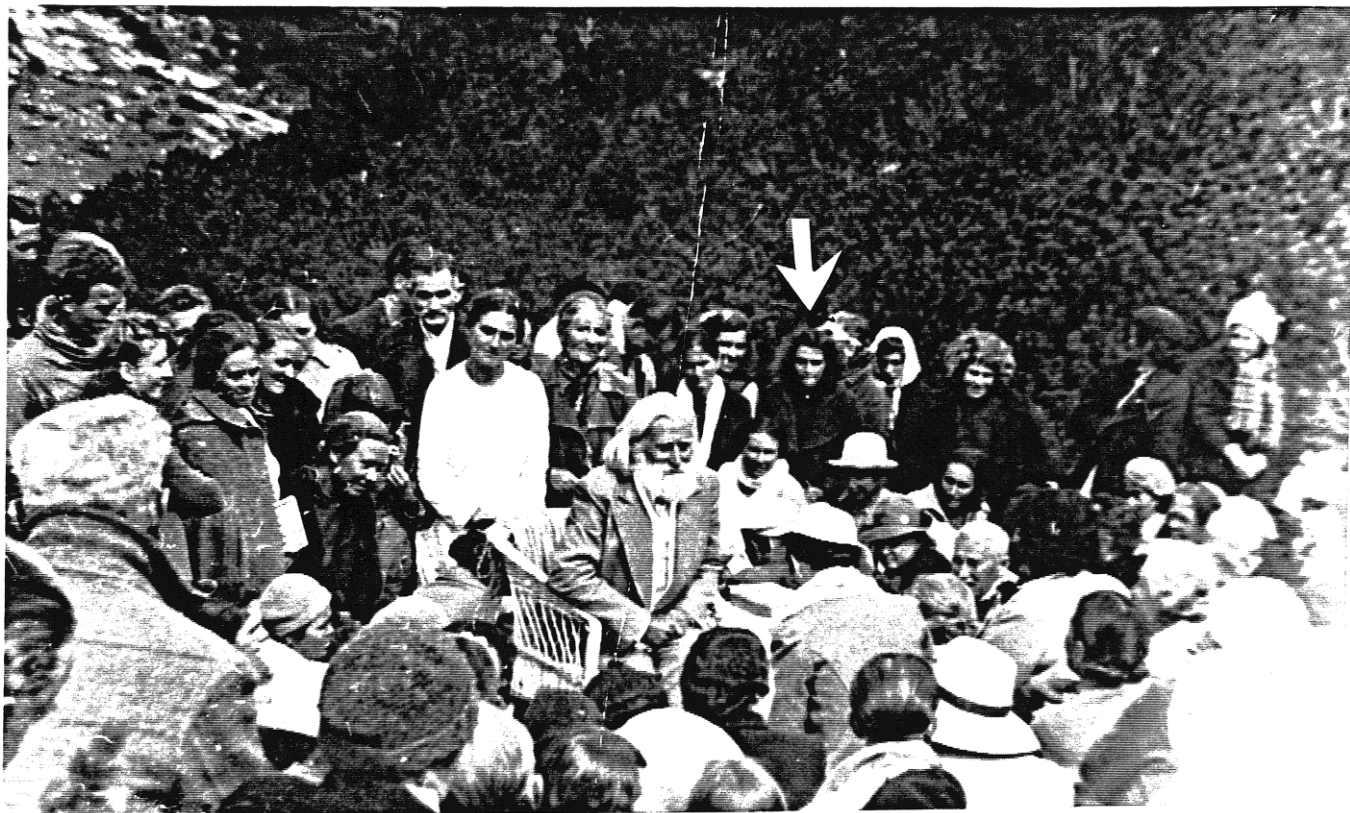
New scientific brain research shows that the right hemisphere, the place of feelings, is still dormant in the majority of people, while the left one is very developed and active. The left side is the center of thought, of intellectual power, the scientific way of thinking, objective, analytical, logical, factual, rational. For centuries society has been geared to appreciate the qualities of the left brain of human nature. The educational process in all the schools has been oriented to develop these intellectual abilities in the left, masculine, side of the brain.

The right hemisphere of the brain is the center of emotion, as we said, the subjective, artistic place of creativity, place of intuition, imagination, inspiration, music, ethical and aesthetical feelings, as well as feelings of love. This side is not sufficiently developed in the majority of people. Therefore we have an unbalanced society composed of unbalanced individuals.

This fact is recognized by responsible educators who are beginning to make efforts to introduce in the schools more subjects in the humanities, such as literature, classical languages, poetry, the arts, etc.

Exercising Paneurhythmy with its music, poetry and body movements, can stimulate the centers of the right hemisphere, bringing more blood and nourishing energies to induce the balance between the two halves of the human brain.

It is advisable, Peter Dounov says, to introduce Paneurhythmy to every man and woman, of all levels of society, but especially to the young students of secondary schools, to facilitate the preparation of a new generation of healthy, intellectually and morally well-balanced individuals, so as to be able to build a new civilization of wisdom and love, a new civilization of BALANCE.



In 1939 at Rila Mountain, at the second lake "Elbur," the Master gave a lecture in the presence of friends from France. Arrow indicates Viola J. Bowman.

***ADDENDUM***

***SIX PRELIMINARY  
GYMNASTIC EXERCISES***

***C***

## SIX PRELIMINARY GYMNASTIC EXERCISES

### EXERCISE I:

Formula : LET GOD'S LIGHT FLOW OVER ME

#### Starting Position:

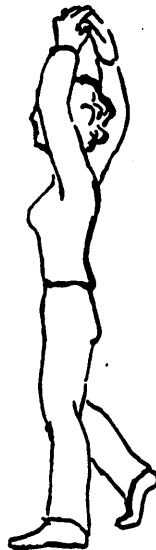
The body is erect. The hands freely hang on both sides of the body. Legs are together.



Starting Position

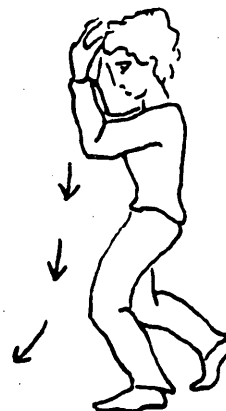
#### MOVEMENTS

1. The arms are raised in a wide semicircle over the head until the tips of the fingers touch. At this moment the RIGHT leg steps BACKWARD.



Position 1

2. The arms slowly descend IN FRONT OF THE BODY (simulating a shower), until the hands reach the ground.



Position 2

- 2a. At this time the **RIGHT** leg bends with the knee almost touching the ground.

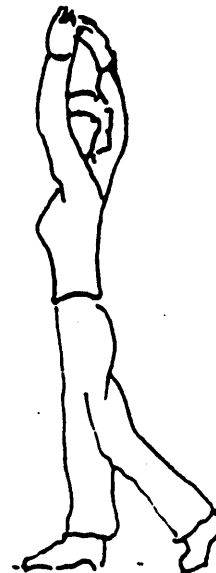


Position 2a

3. Slowly the body rises as the hands (palms open suggesting caring) go upward in front of the body and return over the head in arch position. At this time the **LEFT** leg steps **BACKWARD**.



Position 3



Position 3a

Repeat the same movements of 1, 2 2a and 3 with the LEFT leg.

4. After rising for the third time, the RIGHT leg steps FORWARD. Then with the same movements, the LEFT leg steps FORWARD, followed by the RIGHT leg again.

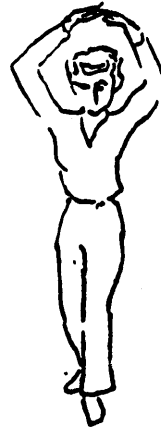
After stepping three times BACKWARD (right, left, right) and three times FORWARD (right, left, right), the LEFT leg moves next to the right one. The hands descend in a wide semicircle and return to the starting position.

## EXERCISE II

Formula: LET GOD'S LOVE FILL MY SOUL

### MOVEMENTS

1. From the sides of the body, bring both hands over the head in arch position. At this time the RIGHT leg steps BACKWARD.



Position 1

2. While the RIGHT leg slowly kneels, the parallel arms slowly descend in a semicircle, palms facing each other.

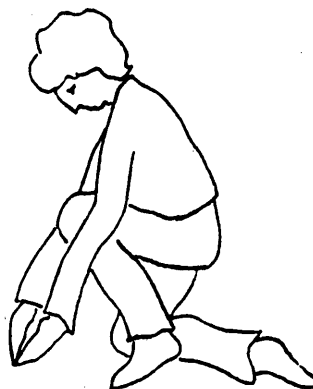
*When moving down  
Palms face  
down*



Position 2



- 2a. When the hands reach the ground, they make a movement simulating scooping, as the RIGHT knee almost touches the ground.



Position 2a

*Palms  
sliding along  
the body*

3. Then the body slowly begins to rise. The hands with palms up (simulating caring) move up in front of the body, and resume the arch position. At this moment the LEFT leg steps BACKWARDS. Then for the third time, repeating the same movements, the RIGHT leg steps BACKWARDS (right, left, right).
4. After the third time BACKWARD, the RIGHT leg steps FORWARD, the LEFT leg steps FORWARD, then the RIGHT one, repeating the same movements, (right, left, right).

After the third time FORWARD, the LEFT leg steps next to the right. The arms descend in a wide circle on both sides of the body and resume the starting position.

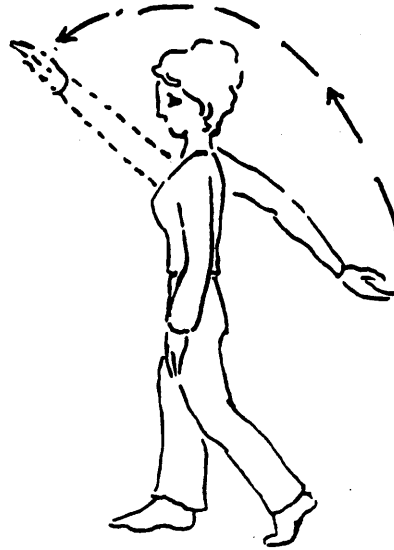
### EXERCISE III

**Formula: LET GOD'S RIGHTEOUSNESS GROW IN ME**

Starting position is the same as EXERCISE I.

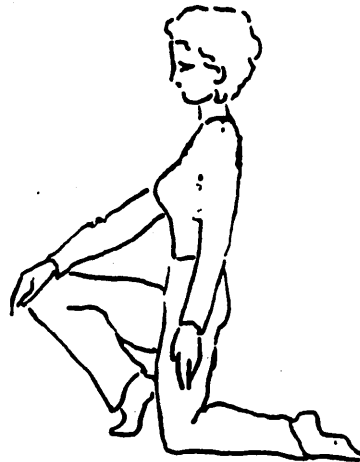
### MOVEMENTS

1. The RIGHT hand moves straight behind the body, and makes a thrust FORWARD at a 45-degree angle.



Position 1

2. At the same time the LEFT leg steps BACKWARD, begins to kneel, while the RIGHT hand descends, palm touching the RIGHT knee. The LEFT knee is now lightly touching the ground. Then rise slowly.



Position 2

3. Now the LEFT hand is up, as the RIGHT leg steps BACKWARDS. Repeating the movements 2 and 3, the RIGHT leg kneels and the LEFT hand touches the LEFT knee.

In this manner, three BACKWARD steps are taken, starting with the LEFT leg, (left, right, left), and three steps FORWARD (right, left, right).

After the third step FORWARD, the LEFT leg steps next to the RIGHT and the starting position is resumed.

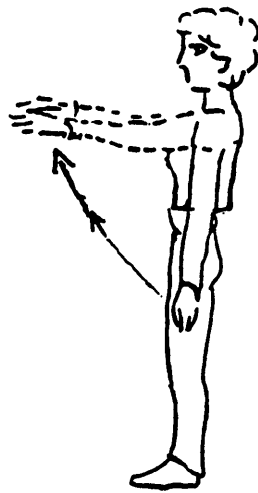
**EXERCISE IV**

Formula: I WILL SERVE GOD WITH ALL MY STRENGTH

Starting position as in EXERCISE I.

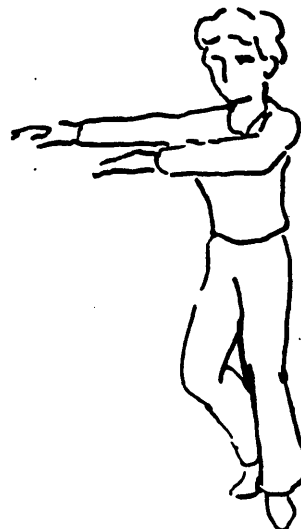
**MOVEMENTS**

1. The arms are held FORWARD in a horizontal position, palms down.



Starting Position

2. The RIGHT leg steps BACKWARD, as the parallel hands thrust to the RIGHT.



Position 2

3. The hands are held in this position, and as the RIGHT knee bends, lightly touching the ground, the hands are thrust to the LEFT.



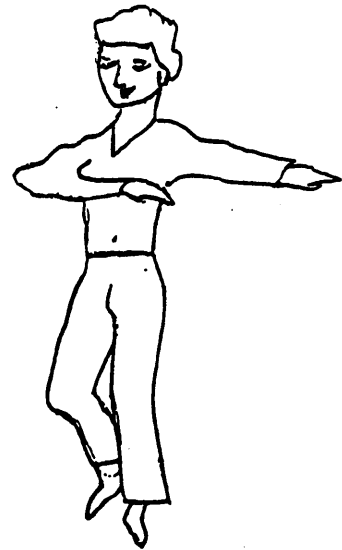
Position 3

4. Then the body rises, the hands move sharply to the RIGHT. The right leg is still BACKWARD. The weight of the body is on the right leg.

5. Then the LEFT leg steps BACKWARD, kneeling to gently touch the ground.

(Positions 4 and 5 are not illustrated.)

6. While the body slowly rises, the hands move sharply to the LEFT.



Final Position 6

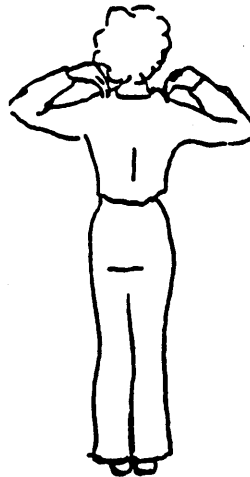
In this manner are to be taken three steps BACKWARD (right, left, right), and three steps FORWARD (right, left, right). Then the LEFT leg steps next to the RIGHT one, the hands open to each side horizontally and the starting position is resumed.

**EXERCISE V****Formula: I WILL REJOICE IN GOD'S BLESSINGS**

Starting position is the same as in EXERCISE I.

**MOVEMENTS**

1. Arms bend at the elbows, allowing hands first to make semicircles, and second, touch shoulders with fingertips.



Position 1

2. At the same time, the RIGHT leg makes three semicircles around behind the left leg, points toward the ground without touching it and returns back to right, pointing toward the ground.



Position 2

3. After the third semicircle, the RIGHT leg steps BACKWARD and kneels; the RIGHT knee touches the ground lightly and slowly rises.

The weight of the body then shifts to the right leg.



Position 3

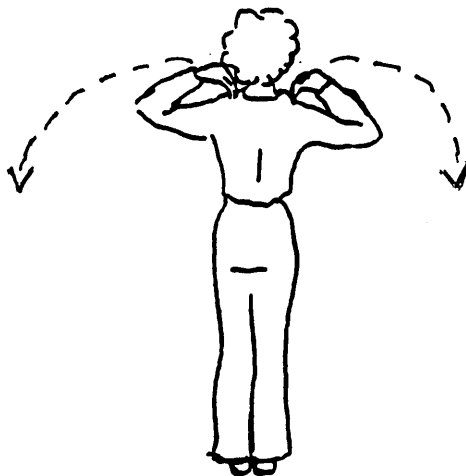
4. Then the LEFT leg makes three semicircles behind the RIGHT leg, the knee touches the ground lightly, then he slowly rises and takes a step BACKWARD.



Position 4

In this manner three steps are taken BACKWARD (right, left, right) and three steps FORWARD (right, left, right). Then the LEFT leg steps next to the RIGHT one.

5. The hands now leave the shoulder to make wide semicircles downward, and resume the starting position.



Position 5

## EXERCISES VI.

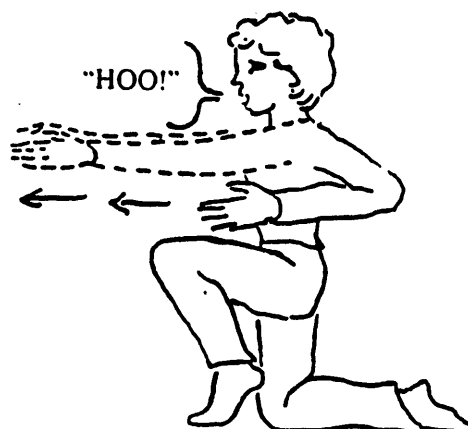
**Formula: I WILL WALK IN THE PATH OF TRUTH**

Starting position is the same as Exercise I.

### MOVEMENTS

1. The **RIGHT** leg steps **BACKWARD**, while the hands are placed on both sides of the chest (elbows are bent, palms face each other with fingers stretched forward). **INHALE**.

The **RIGHT** leg kneels to the ground, where it remains. Parallel hands are thrust **FORWARD** while strongly **EXHALING** with the sound "HOO." This is repeated six times.



Position 1

2. Still in kneeling position, arms bent at the elbows, three fingers of each hand (thumb, second and third) are brought together in front of the lips. INHALE. The palms are open, facing OUTWARD. As the hands slowly slide forward and then open out to the side in a semicircle, softly EXHALE with the sound "H." Repeat six times.



Position 2

After the sixth time, the hands open horizontally while the body slowly rises. The RIGHT leg steps next to the LEFT, and hands descend to the starting position on both sides of the body.



***ADDENDUM***

***MEANING OF THE  
SIX GYMNASTIC EXERCISES***

## THE MEANING OF THE SIX GYMNASTIC EXERCISES

In nature there are two major processes -- involution and evolution. These processes could be compared with those associated with the growth of vegetation. When a grain of wheat is planted in the ground, this is called the descending process, or involution. When the grain stems above the ground, bringing fruit, this is called the ascending process, or evolution.

In the Gymnastic Exercises these two processes are also present. When the knee bends, the hands move downward or the legs step backward, the process is involutory; and vice versa, when the body rises, the hands move upward or the legs step forward, this process is evolutionary.

In nature there are two major currents -- electric and magnetic, the conductors of life energy.

The electric flow exerts influence upon man's intellect, and activates his thinking and creativity. In the moment of inspiration, with great tension and excitement, man gives birth to a new seed-idea (the Fathering prerogative).

The magnetic flow exerts influence upon man's heart, upon his emotions. It activates the feeling of compassion. As such, it nourishes the newborn seed-idea with warm and tender care. The power of love brings this seed-idea into existence (the Mothering prerogative).

It is very important for man to be aware of these processes, for this awareness allows him to draw upon more vital energy, valuable for his mental and physical growth.

In the Gymnastic Exercises the electric flow passes through the right side of the body, the right hand and the right leg, while the magnetic, gentle flow passes through the left side of the body, the left hand and the left leg.

### EXERCISE I

When these movements are exercised, man starts to communicate with the electric current of Universal Intelligence, bringing upon himself more light to brighten his thoughts (as expressed in the movements of showering).

### EXERCISE II

When this exercise is executed, man communicates with the flow of Universal Love, increasing his emotions of compassion and warmth toward every created thing (as expressed in the movement of scooping energy from the earth).

### EXERCISE III

From the interrelationship between thoughts (electric) and feelings (magnetic), action is born. It is a materialization of the invisible interaction between thoughts and feelings into a specific visible, physical form. This materialization is accomplished by the efforts of a disciplined will. When man practices this exercise, his will is fortified by universal rhythm which organizes, putting in order all thoughts and feelings, and selecting materials needed to create a new form, expressing as an action.

This materialization into action is expressed by the movements of the right hand from a backward to a forward direction.

Then the right hand touches the knee (the symbol of goodness). This movement indicates that actions which are based on a feeling of goodness have a beneficent, reverberating effect upon all of creation.

### EXERCISE IV

When man briskly thrusts his hands to the right side of the body, this symbolizes that he is throwing away negative thoughts. When the hands are thrust to the left side, he is throwing away negative feelings. Only when a man has achieved this positive state of purifying himself of disturbing thoughts and feelings is success in all his endeavors possible.

### EXERCISE V

Alternating the circling of the legs (the right leg moves around the left and vice versa) symbolizes the balancing of unfolding thoughts and feelings. No progress can be made without this harmonization.

### EXERCISE VI

Through strongly exhaling with the sound "HOO," man purifies his thoughts (symbolic of the masculine, electric principle). Exhaling with a soft sound "H," man purifies his emotions (symbolic of the feminine, magnetic principle).

Mentally you repeat: "Let God's Spirit purify me."

**THESE EXERCISES ARE DONE EVERY DAY OF THE YEAR**



When a grain of wheat is planted  
in fertile soil  
It grows in abundance.

Be like the grain of wheat,  
Even though your strength seems small,  
Use it for spiritual growth.

Nourish it.

Respect the divine principles  
Within yourself and within Nature.

Become the grain of wheat,  
Nourishing others from your fruit.

From the book  
THE GRAIN OF WHEAT  
by  
Peter Dounov



*"Be like this source, give as you receive."*