

# Pan-ZU-Rhythmy

Exchange of energy between Man and Nature

Peter  
Dounov

PRESENTED  
by

Viola Jordanoff Bowman

*"My best wish and highest aim is to link you all 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 Paneuthymy."*

A handwritten signature in cursive script, reading "Beinsa Douno". The signature is enclosed within a large, elegant, circular flourish that extends to the left and then curves back to the right, ending in a long, horizontal tail.

Beinsa Douno

July 19, June (near 12.VII)

Peter Dounov born in Bulgaria (January 11, 1864 - December 27, 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 rare effect of evoking inner excellence in all who happened to be with him.

*This is the first volume  
in a series of two  
bearing the inclusive title*

## **PANEURHYTHMY**

Vol. I

**PANEURHYTHMY Principles, Music and Body Movement**

Vol. II.

**PENTAGRAM – Dance, Music and Lyrics**

and

**THE RAYS OF THE SUN – Dance, Music and Lyrics**

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I would like to express my appreciation for the adept editing by Mr. Jay Castelli and Mr. Lawrence Gilius.

My grateful thanks are due to the talented artist, Mr. Alton Tobey for the cover design, and also to Mrs. Mariel Farlow Lehtis for her illustrations of the body movements.

To Mr. Jack Evens for his gentle encouragement, and to Mrs. Erna Staleva, Mr. Felix Mille and Mr. Tamas Rhion Burger for donating the portrait of Peter Dounov.

*V.J.B.*

## BIOGRAPHICAL SKETCH OF PETER DOUNOV

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

*Peter Dounov*

# I



29<sup>th</sup> June - 1901  
After finishing High School

On January 11, 1864, the wife of Konstantin Dounovsky, a minister of 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 feelings and uncompromising principles.

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

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

At the age of 24, he left Bulgaria to study theology and medicine in the United States. During his seven-year stay, his mission became clear. He would become a teacher of spiritual concepts.

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 –**

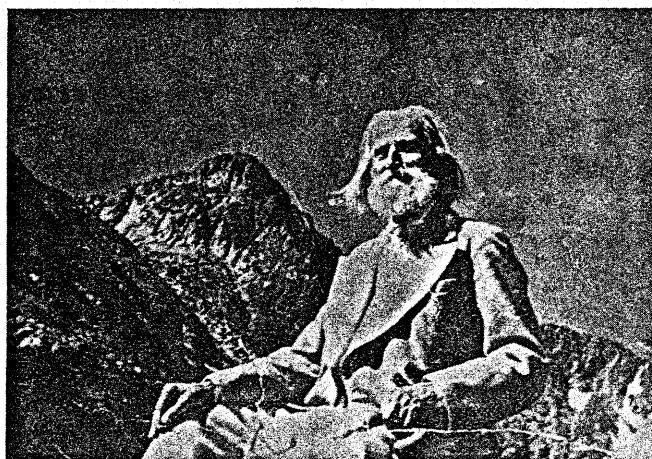
based on WISDOM, LOVE AND TRUTH— the primary forces of life, the three ultimate attributes of ONE GOD.

While in seclusion, he also made plans to realize his concepts and to propagate them. For this purpose he travelled for 12 years throughout Bulgaria, giving lectures and gathering disciples.



*Student in U.S.A.*

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 20 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 7000 lectures which were consequently published in approximately 300 volumes. They can be found in La Biblioteque National de Paris. Each book contains a treasury of Cosmic Knowledge and Wisdom.

In these treaties 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 at 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 examples not only from the life of nature but also used meditation, prayer, communal suppers, mountain climbing, rising early in the morning 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 has played the violin which was his beloved instrument. His playing was magical – with rare, refined pianissimo tone, soft and clear, that 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, also the dance THE RAYS OF THE SUN with music and lyrics; and PENTAGRAM – dance, music and lyrics.

The innovative elements in these music and body movements are:

1. They are centered in one cosmic idea.
2. They are formed according to the creative laws of nature.
3. They pulse harmoniously with the rhythms of nature.

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

Peter Dounov himself speaks about this divinity in man:

The time is coming when the divinity embedded in man must be developed. When man begins to evolve that divinity in himself, I call that state “maturity”.

When 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 the 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 1000 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”, pg. 437, published in Bulgaria, 1947

## **HOW I MET PETER DOUNOV**

## II

For many years I postponed the task of translating PANEURHYTHMY (Pan-you-rhythmy). I felt inadequate before the great task and this paralyzed my initiative preventing me from undertaking this responsibility.

Starting one year ago the feeling of a duty to fulfill the wish of my teacher, Peter Dounov, became overwhelming. I deeply feel now that I must present PANEURHYTHMY in all its richness and beauty. Or as Peter Dounov stated: "... to give Paneurhythmy to those who are eager to learn, in a different way, how to approach the Divine Presence in ourselves and in all Creation."

As I previously mentioned Peter Dounov had composed the music, the lyrics and choreographed the body movements of Paneurhythmy and Pentagram. He also described the inner meaning of the exercises.

I translated the following material from the Bulgarian, and added my interpretation of the "Principles of Paneurhythmy" – incorporating within them the true spirit, ideas and concepts expressed by Peter Dounov himself.

To provide a complete picture of why I am so involved in this work, let me describe how I met Peter Dounov.

When I was ten years old I became ill with scarlet fever. We were living in Sofia at this time. Toward the end of my recovery I wanted to read some books. The children's stories given to me by my sisters left me bored and discontented.

In front of my bed on the shelf was an old icon of the Madonna and Child. Next to it was a book containing the four Gospels. I asked my mother for this book. I read the Gospel according to Matthew, Mark, Luke and John. Over the next few years I tried to live according to the Gospel, as I understood it. From early childhood the meaningful and beautiful services at Christmas and Easter in our Eastern Orthodox Church had made deep impressions on me. However, the regular Sunday services using, at this time, the long-forgotten Old Slavic language left me empty.

I attended many spiritual meetings of Orthodox and secular movements and groups, in continual search for a true teacher who could give me the guidance I longed for.

My guiding light was the words of Jesus Christ in the Gospel from the Seventh Chapter of Matthew:

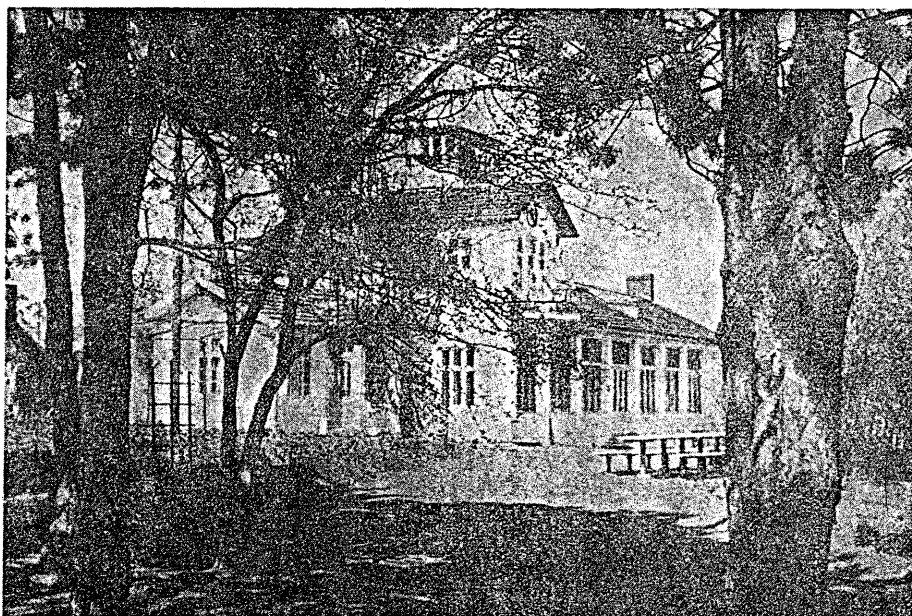
Many teachers will come in My name . . .  
You will know the false ones by  
their deeds.

Keeping in mind these words I continued searching unsuccessfully, until one morning I awoke in an unusual mood. I persuaded my mother to let me stay home. Left alone, I would not attend school that day. I looked at the books on the shelf in our living room. Suddenly my attention was attracted to a book entitled: "The Grain of Wheat". While I was staring at the title, a picture of my previous night's dream appeared. Despite my efforts I could not recreate the entire dream. All I could remember was a brilliant rose-colored light and a head of wheat. Quickly, I pulled out the book, and absorbed myself in its contents. For the first time since I had begun my search I felt that – as it says in the Bible – "the Bread of life" was nourishing me.

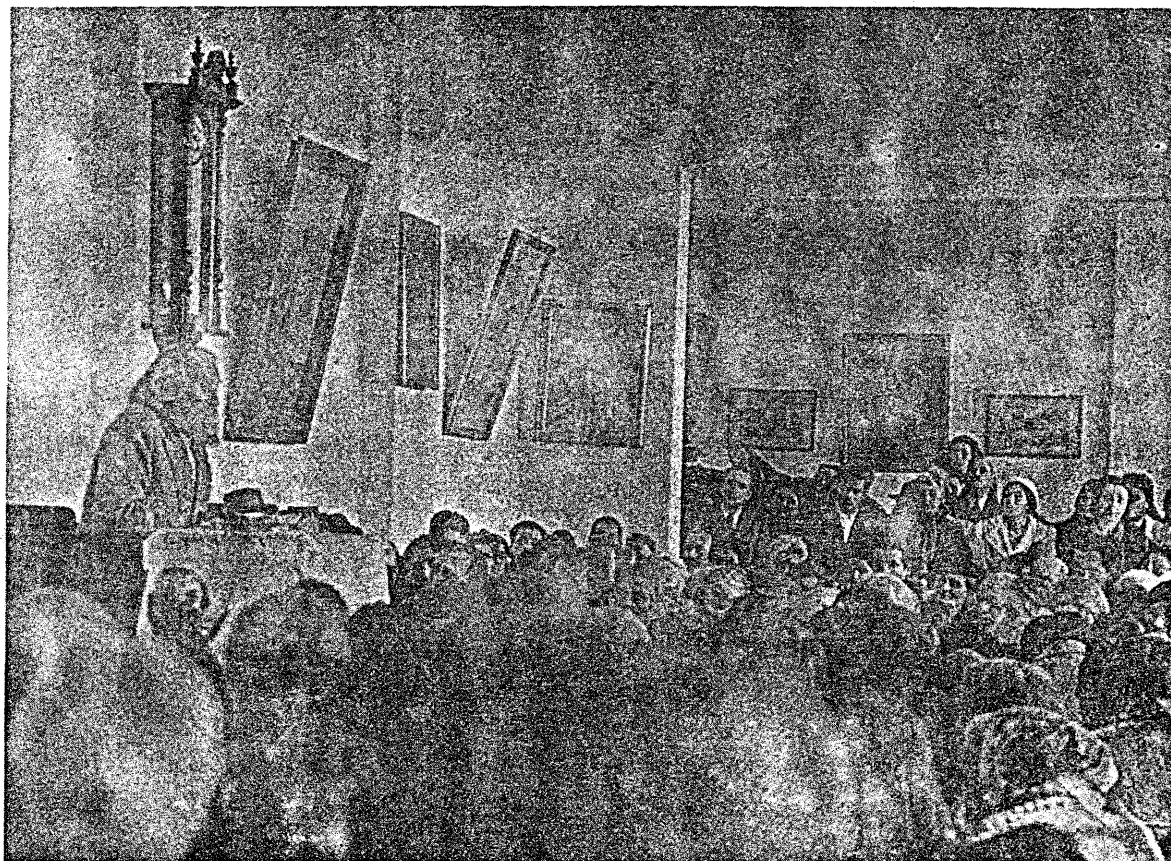
When my mother arrived at noon, I asked her, "who is Peter Dounov, the author of this book?" She said that Peter Dounov was known as a wise man. Some ten years earlier, mother had gone to ask him for some advice. In that time, Peter Dounov had given her this book and mentioned to her that later on she would visit the United States. She did. In 1947 my mother went to New York.

After I finished reading the book, I had only one wish: to find Peter Dounov and meet him in person. Soon this opportunity came.

One spring afternoon a friend and I strolled aimlessly toward the outskirts of Sofia. Accidently, we reached a place called "Izgreve" meaning Sunrise. To my surprise, this was the place where Peter Dounov was living and lecturing surrounded by his disciples who lived near by in small houses.



*The Lecture Hall at "Izgreve"*



*Inside of the Lecture Hall*

The following Sunday, after an hour's walk from Sofia I reached Izgrev and went into its lecture hall. It was already packed with people sitting in silence. At ten o'clock Peter Dounov entered the hall walking with light and soft steps. His classical face was encircled by silvery-white hair down to his shoulders. His eyes had a warm, fatherly expression. His fragile frame seemed to glow with magnetism and strength, harmony and peace, intelligence and goodness.

A prayer was voiced in unison. Everybody then sang spiritual songs. I later learned that all of them were composed by Peter Dounov himself. After a brief meditation he read a passage from the Bible. He spoke in a simple, natural manner without any rhetorical affectation.

In his lectures he used day-to-day words and phrases, making them sound sacred and inspiring. His commentary on Biblical passages brought to life for us the universal meaning hidden within them. He spoke to the intellect and to the heart, but mostly his words touched some other chord deep within me, a chord which comprehended, felt and absorbed the beauty of inexpressible Truth. The feeling was comparable to listening to a magnificent work of music whose beauty and truth are imbued with a Reality, beyond the senses. A Reality which reverberates in reverence to the most perfect sublimity in the music. I had this reaction listening to these words of Peter Dounov:

*God is eternal harmony.  
When you experience this harmony yourself,  
you will know that He has visited you.  
The easiest thing is to find God within yourself.  
When a man finds Him within himself,  
he will be able to find Him everywhere.*

Many of his followers had wondered what qualified Peter Dounov to speak with such an assurance about God, divinity in man, Love, Wisdom, Laws of Nature, and so on. One day surrounded by his disciples, he was asked: "Master why do you feel you can speak with such authority about such abstract concepts?" He answered: "I know my origin." And then proceeded:

*I am an envoy of the Divine World,  
I serve as a channel of that outflowing Love.  
I came to tell you that God has decided  
to renew the world, by changing people.*

*The whole Cosmos is created by God,  
and He will change this human world  
according to His requirements.*

*The time is coming for all people  
to begin to feel His Divine Presence and  
then start to live according to His will.*

*The salvation of humanity is hidden in  
that Great Religion that unifies all  
religions as parts of One Whole. This  
Religion is Love-eternal and unchanging.*

*Everybody, who teaches Divine knowledge  
is teaching something which is INVINCIBLE.  
This knowledge "was" in the past,  
it is "now", and it "will be" tomorrow.  
Therefore, who "was" teaching it before,  
who "is" teaching it now, and  
who "will be" teaching it tomorrow  
is not important.*

*The Divine Spirit is always the same  
in all times and in all epochs.*

My thirst for this universal knowledge was so great that I began to attend his classes for adults and young students. Twice a week I got up at three o'clock in the morning in order to be at a five o'clock lecture which lasted until seven o'clock. Afterwards all of us were free to

follow our daily routines. This program was presented during the fall, winter, and spring. During the summer, the Master and his disciples went to live in the mountains.

After I had attended these lectures for a few weeks my wish grew even stronger to speak personally with the Master. One afternoon in late spring, I was introduced to him by one of his older disciples. We entered the small room where he was receiving those seeking his guidance. As we walked into the room, Peter Dounov was seated in an arm chair. The expression of his refined features was composed and peaceful. He was dressed in a white woolen suit: a white shawl was draped around his neck touching the ends of his white hair and dangling freely. On his chest gleamed a modest-sized diamond attached to a golden chain.

I was so absorbed by the serene beauty of this unusual figure that I sat speechless throughout the entire visit of about twenty minutes. Conversation went on only between the Master and his older disciple.

While I was looking at Peter Dounov, I felt my face was lit by a radiante smile which barely revealed my inner state — a feeling of unbounded love and happiness overwhelmed me . . . I thought, I would burst. Later I found that some other disciples had had similar experiences.

As summer approached, we began our preparations to head toward the mountains where we were going to live for the summer. The day of our departure was set for the 22nd of June, the longest day of the year. This is the day when very important changes occur withing the energy forces of nature.

At two o'clock in the morning we cheerfully crammed ourselves into the buses. By five o'clock we reached a small town hidden by the tall green pines of the Rila mountain. Rila is famous for her seven lakes looking like the seven strings of a gigantic harp situated on different levels leading toward the 9,000 foot summit — Mussala.

Through the morning's mist, in the quietness of the dawn, we could barely see the dark lines silhouetting the contours of the mighty mountain. The fog was still hiding the tops of the mountain, exposing only its bare, steep slopes which we were supposed to climb to reach our destination, a lake high up on the mountain. The steep mountain-sides were discouraging. Soon the foggy clouds like silky veils receded, displaying glittering snow resting like golden crowns atop the heads of the proud, majestic peaks. The tallest of them all, Mussala, stretched itself upward as if desiring to touch the purity of this endless blue sky. Simulating our own desire to be in touch with that Pure Serenity of Life. Now, in harmony with the mountain's spirit, we began fearlessly to climb its slippery vertical slopes.

After a brief rest in a meadow, at noon, our large group of approximately five hundred continued to climb. At about four o'clock we arrived at the second lake, our final destination. There we changed from our wet clothes, drank the "ritual" hot water, already boiled for us, pitched our white tents, most of them made by ourselves. Suddenly, the sun began to set. The sharp coldness of the mountain air hurried us to make our beds of pine



needles and dry leaves, topped by heavy blankets. Tomorrow, at five o'clock the first lecture would begin on the mountain.

At four A.M. the next morning, through the mist of the dawn, all the disciples glided like shadows toward the mountain's "Top of Prayer", an open hall in the midst of beautiful, natural surroundings. In the low land the fog was lightly hanging over the dark, silent water of the sleepy lake; the blades of grass were bent under the morning dew. High above in the sky the pale glittering stars, one by one, softly shut their lights. We were all engulfed by a rare quietness and peace. All of us sat on the sharp rocks bundled in winter clothes, shivering slightly from the crisp coldness of the mountain air. Above us on a rock in the middle of the "Top of Prayer", the Teacher sat in deep introspection. In the silence of our meditative state, we all awaited the rise of the sun. Soon we were standing on our feet looking toward the East with such intensity that we were almost breathless. In similar silence, the distant mountain tops disappeared into the pale, blue ethereal sky. Quietly, behind the mountain chain, a rosehued light began to tint the milky blue-gray sky. Suddenly a golden eye appeared above the peaks, rising softly while increasing its shining power until a full golden disk burst into life with a shimmering golden-pink light, enlightening and enlivening everything around. I thought I heard all the mountain tops sing in chorus "Glory, sing Hosanna!"



*5 A.M. Lecture at the "Top of Prayer"*

We prayed so humbly, with hearts overflowing with grateful feelings. We sang our spiritual songs so softly that made the music and lyrics reveal their inner cosmic meaning. We felt ourselves for a brief moment tiny parts of that majestic Wholeness.



*The Master Speaks*

Then the Master said:

*Greetings to all enlightened minds,  
to all noble hearts, to all who think  
and love, to all we know, and to  
those who know us in the world  
of Unchangeable Reality.*

Then he added:

*Search for God within yourself.  
God reveals himself in man  
through the light of man's intellect,  
through the warmth of man's heart and  
through man's noble, strong will.*

*The Divine Spirit expresses himself  
through all the flowers, rivers, forests,  
mountains, through all created things collected  
together, and through you. You don't even suspect  
the great Richness hidden within you.  
When you develop this Richness, you will understand  
that Divine Spirit which is working in all Creation.*

The Master proceeded:

*When we observe a crystal, a planet,  
an animal, all forms in nature, we feel  
the presence of that Universal Creative Intelligence,  
Therefore, all forms which we see in nature are the  
"words" composing One Sacred Book.*

The influence of the master's talk was like the warming rays of the sun upon a seed, drawing out its dormant qualities; and in us awakening wisdom and sharpening the awareness of our divine inheritance.

And again he said:

*When man is in dialogue with that Reality,  
then his intellect and heart are nourished by  
those vital invisible energies – Intelligence  
and Love – springing from One Center and per-  
meating all the visible, physical forms  
throughout nature.*

The Master was trying to widen our vision, to enlarge our comprehension of nature's

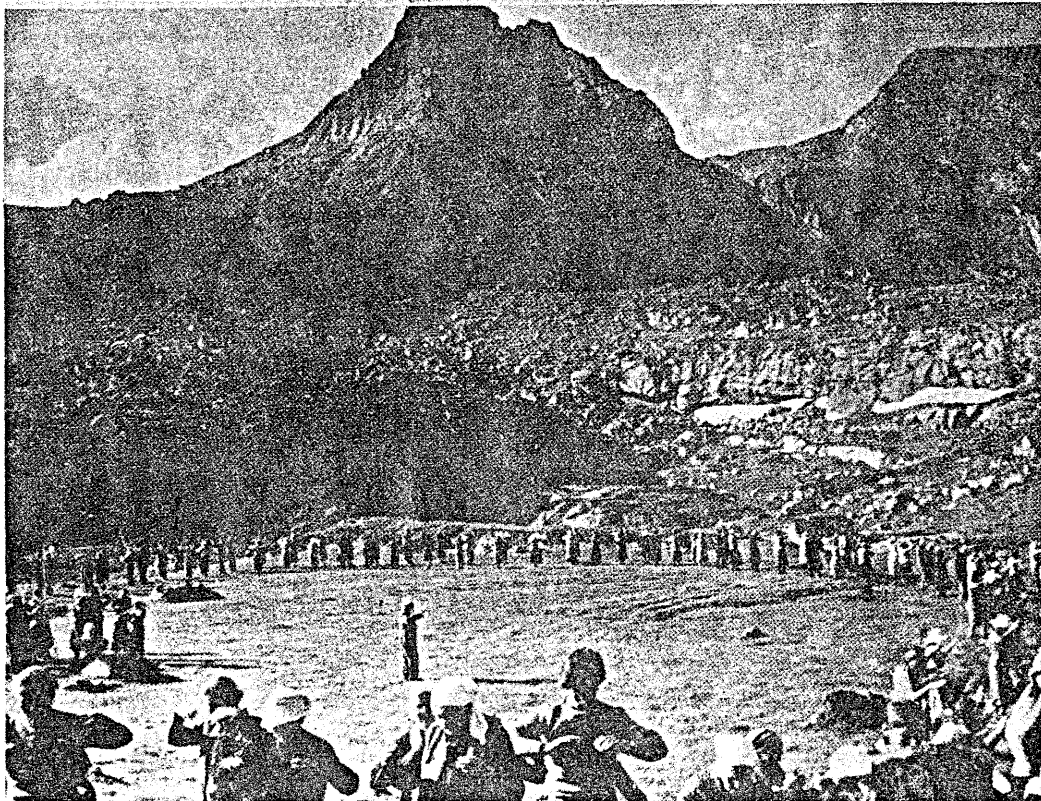
symbols. The most beautiful picture of which he made us aware was the rising of the sun as emblematic of the Divine Love that perpetually rises from out of ourselves and Nature.

The Master said:

*“You are searching for love all around you.  
There is no need to search because you are  
immersed in it like a seed within the earth,  
like fish thriving in the richness of the  
ocean.”*

Enlightened by his words, we descended from the “Top of Prayer” toward a green field near the lake. Now everything looked enchanted as I felt the rhythmic pulse of every blade of grass, every flower, every breath of air, every warm sunny ray. My respect, my comprehension, my reverence toward that vibrating life was expanding.

There, in that green field we danced our Paneurhythmy, and each one of the body movements was a new experience for us. We felt in touch with the boundless pulse of life.



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

After we finished our dances, we drank our ritual hot water, then everyone went to their tents to have breakfast. And I, for the first morning there on the mountain, had to peel potatoes in a kitchen shelter built of stone.



*The Stone Kitchen in the Camp*

At noon, everyone gathered for our communal dinner. We served thick and tasty vegetable soup, delicious black bread and fruit for dessert. After we blessed our food with this pronouncement: "Only Divine Love gives full and abundant life". (repeat three times), we began to enjoy our meal. Then we expressed our gratitude by singing our lively songs.

The spirit of togetherness was very, very strong in that natural environment and we wondered is it possible to be sick in such a healthy, happy atmosphere?



*After Communal Dinner We Sing*

The Master taught:

*“The causes of most sicknesses are spiritual. Therefore, the sick person has to make great effort to cure himself.*

*Whoever wants to be healthy has to be pure in his thoughts, in his feelings and desires, in his physical body. Only a pure diamond can reflect light perfectly.*

*Nature is an inexhaustable source of energy to sustain the health of man when man is in a loving and balanced relationship with it.*

*When man tunes himself to that abundant Life in Nature, then it is easy to use her benign gifts. Nature is an endless manifestation of Intelligence and Love emanating from all forms of Creation.”*

In the afternoon we were free to do as we pleased. Toward evening, when the last rays of the sun swiftly disappeared behind the tops of the mountain – erasing softly the last traces of the day; the mountain appeared mysteriously shrouded in a violet-colored velvet cloak. Thousands of brilliant stars began to decorate the unusually clear deep blue sky. Tiny waves of water in the lake glittered from side to side as if imitating the rhythm of some ancient lullaby.

A huge fire was blazing. We sat around it transfixed by the leaping flames which lapped the air, trembling from its own freezing chills. The atmosphere was sanctified by the incense of pine logs and their needles, and the sparks flashing gleefully into the silent darkness, disappearing with their unfinished fairy tales . . .

From the shadow of the rocky slopes emerged a white figure moving slowly toward the group. The Master walked among us, and we felt happy as children in the presence of their benevolent father.

We loved to listen whenever the Master talked to us about the celestial world:

*“When we speak of the other world, up there in space, we comprehend that this other world is inhabited by Superior Beings who have already finished their human evolution. And now are serving the whole Cosmos. Some of them direct the Solar system, some the life of*

*the planetes or nations. Others direct the waters, or the plant kingdom, etc. According to their level of development and wisdom every one of them fills his own duty, serving the One. To be servant of God is the highest position to which a person can aspire. Here or there (i.e. on earth or in "heaven") is just the same. There is no higher aim than to serve God. Love is the inner core that gives meaning to life. Love comes as a deep impulse to the soul of man toward God. From Love springs every living thing. It nourishes and sustains all of Creation. Whoever knows Love speaks about the Supreme Greatness of God."*

Deeply inspired by the words of the Master, we began to sing our spiritual songs. Our voices, full of spiritual emotions blended in unison with that Harmony, Melody and Rhythm of the One Universal Tone.

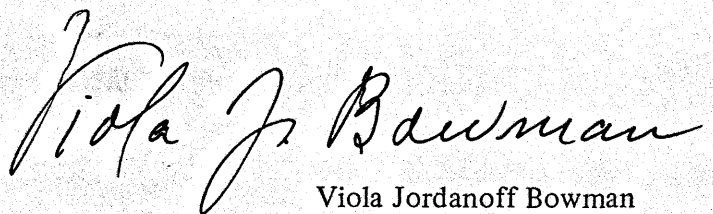
Toward the end of August we started to leave Rila mountain. In 1939 we had our last large gathering in Rila. That year when we left the mountain, we found that conditions in the world had completely changed. The menacing thunder of the Second World War was approaching our country. During the war our usual way of living changed. Our normal activities in Sofia and in Izgrev were suspended. Sofia and its surroundings were under bombardment. The lectures in Izgrev came temporally to an end.

In September, 1944, after the war ended in Bulgaria, the Master and his disciples returned to Izgrev from the village of Marchaevo, where they had taken shelter. At last Izgrev became again a center of spiritual activities. Lectures were also resumed, but not for long.

In December I met my Master outside of the lecture hall. When I asked him to advise me what to do in the future, he simply took my head with his two palms, bent it down, kissed the top of my head, and then replied: "May I say, Paneurhythmy . . ."

A few days later, two weeks before his 80th birthday, his great spirit departed.

This book is the outcome of his last gentle request.



Viola Jordanoff Bowman  
Vernal Equinox 1978  
Mamaroneck, N.Y.

# **FIRST-HAND IMPRESSIONS**

Excerpted from a lecture on

**THE BROTHERHOOD IN BULGARIA – A SEED FOR A NEW CIVILIZATION**

by

**Beredene Jocelyn**



### III

A happy destiny took me to Bulgaria in the autumn of 1928. I am very grateful for the rich experiences I had there until I returned to the United States in the summer of 1934. Indeed, these experiences were a testimonial that spiritual guidance was shaping my destiny. I went to teach, and I in turn was taught!

I was a teacher in a boarding school for 200 girls of higher elementary and high school age. The school was located in the beautiful town of Lovetch, midway between the Balkan Mountains and the Danube River. I first heard about the Brotherhood during my second school year. On a visit to Sofia I passed by their community, Izgrev, and it was pointed out to me as the colony of the "Dounovists", (used derisively), who were sun-worshippers, religious fanatics; and my informant criticized their social relations. This indirect introduction through a prejudiced intermediary – ignorant of the true nature of the Brotherhood, and accepting the word of its opponents – made no favorable impression.

At the beginning of the 1930 school year, Elena\*, a beloved student friend, who had just graduated from our school in June, went to a higher educational institution in a suburb of Athens, Greece. In her letters she sometimes wrote about a Bulgarian youth, Kosta, whose world-outlook differed markedly from that of the other students. In January 1932, during our long winter recess, I went to Athens. There I met Kosta, and was surprised to learn that he was a "Dounovist". But what a different impression I had of the Brotherhood after meeting one of the members face to face. He was so sun-like, radiant, and alive. He had a healthy universality, instead of the more limited nationalistic feeling characteristic of most Bulgarians or other residents of the Balkans. From him I heard for the first time of man's connection with the Cosmos. Reincarnation was for him an assured truth.

At that time I was much interested in mountain climbing, and when I mentioned it, Kosta offered to be the guide for Elena and me in the magnificent Rila Mountains during the summer. He promised to let us know when he would be ready. In July I received a card from him stating the time and place for beginning the climb. He added that the Brotherhood would also be going. My first thought was, "What am I getting into if I go?" But my youthful fondness for adventure and a sense of spiritual protection overcame any fear. At noon on the appointed day, I was at the warm-spring resort at the foot of the mountains when Elena and Kosta and about fifty members of the Brotherhood arrived from Sofia. Kosta introduced me to Peter Dounov and to various "brothers" and "sisters", all of whom cordially welcomed and received me as a sister, not as a stranger or foreigner.

\* Names have been changed.

There were very old people in the group as well as young folk, but none ever dropped behind. After every twenty minutes of moderately paced climbing, we rested a few minutes so that when we encamped in the evening there were no signs of fatigue. Everyone gladly helped to gather wood. After a simple meal, we sat around the fire, exalted in soul, by singing songs about Purity, Peace, Joy, and Love. For example:

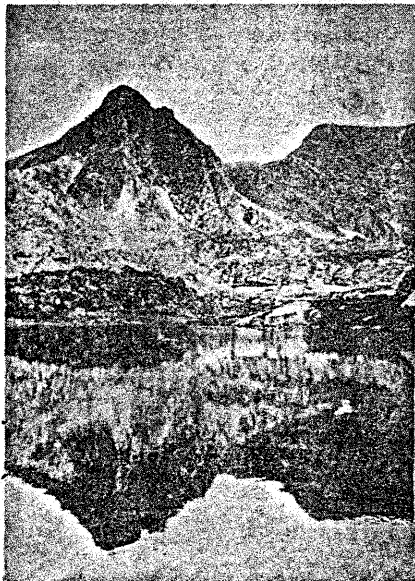
Be bright like the Stars,  
Be bright like the Sun,  
Light brings Joy,  
Joy for the Soul.

God's Love brings fullness of Life,  
God's Wisdom brings fullness of Light,  
God's Truth brings perfect Freedom.

These expressions of Life, Light, and Freedom reveal why the brothers and sisters were so alive, radiant and wholesomely unconventional. This first day's association with the group made evident that the respect they gave to the Teacher was well-merited, for he was indeed a true Teacher, unassuming, yet quietly overseeing the life of the group. He was a living center of peace and harmony, one in whom every breath, thought, word, and deed was Spirit-filled. He was the very essence of kindness and freedom.

At four o'clock in the morning we arose and continued our climb. We passed beyond the fragrant pine forests to heights where only stunted vegetation grew. At noon we reached our destination, the second one of the Seven Rila Lakes, where tents were erected. One kind sister invited Elena and me to share her tiny tent.

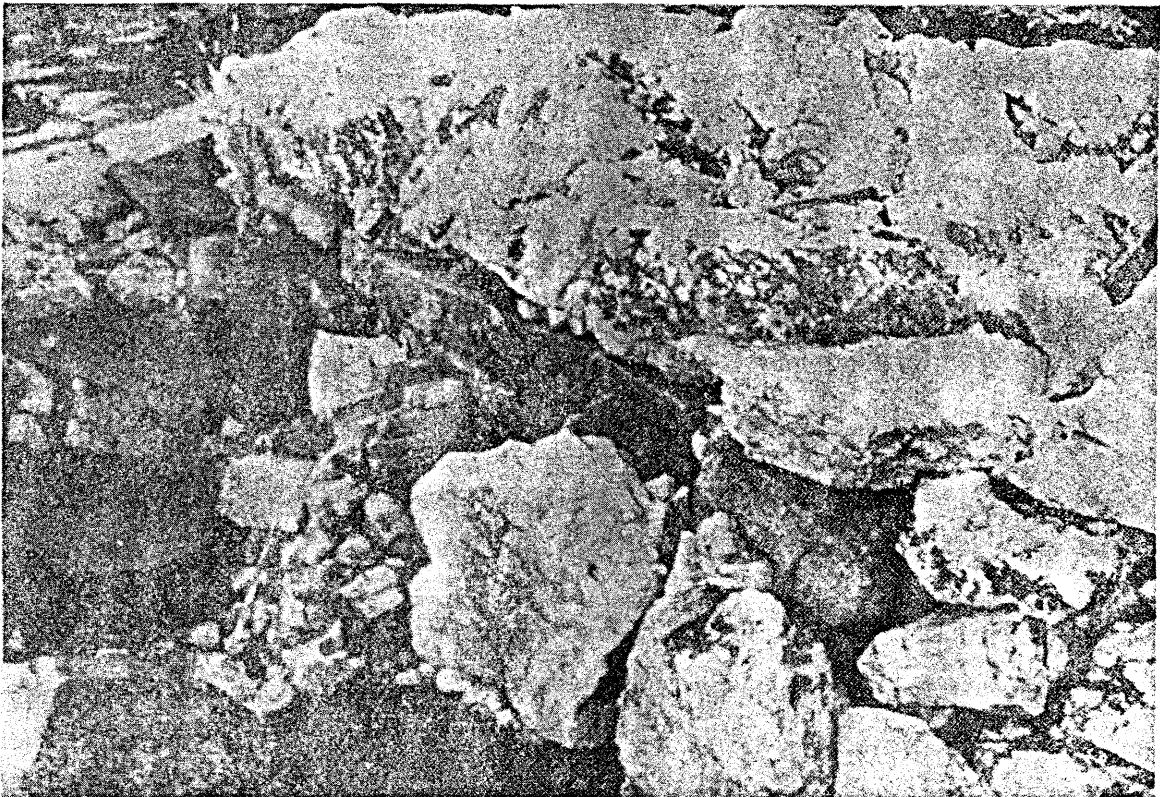
The tremendous significance of what I experienced in the next five days was by no means obvious to me at that time. Now I can look upon it as being symbolically as well as literally a unique mountain-top experience of my life.



Symbols stand out as a significant substance of the teaching. For example, the MOUNTAIN is for esoteric students a familiar symbol of higher levels of consciousness. According to Peter Dounov, "The changing hues of light play on the foreheads of these mighty guards at all hours of the day and with each change of season. The unspoken word of the Eternal awakes within the soul a feeling of awe and beauty. The mountain elevates man . . . The sun shines differently in the mountain – its light is more joyous and liberating . . . The high peaks lead the gaze upward."

The SEVEN LAKES, high in the Rila Mountains, near each other but at different levels, spoke a silent language to the soul. Unspoiled by human beings, their placidity, pristine purity and clear reflections made them "the eyes of the mountains," symbolizing the seven sacred centers in man. When these centers are rightly developed, they become the spiritual eyes of which Christ spoke when He said, "He that hath eyes to see, let him see."

One of the outstanding and most frequently used symbols was that of the SPRING. Near the encampment was a large spring which supplied the water for our daily use. The sight of it was breathtaking. In previous years some of the brothers had surrounded it with white marble. An artist had sculptured from marble two hands opening upwards and joined on the little-finger side. Through these pure giving hands the water flowed. On a large stone near the spring was carved this sermon in stone:



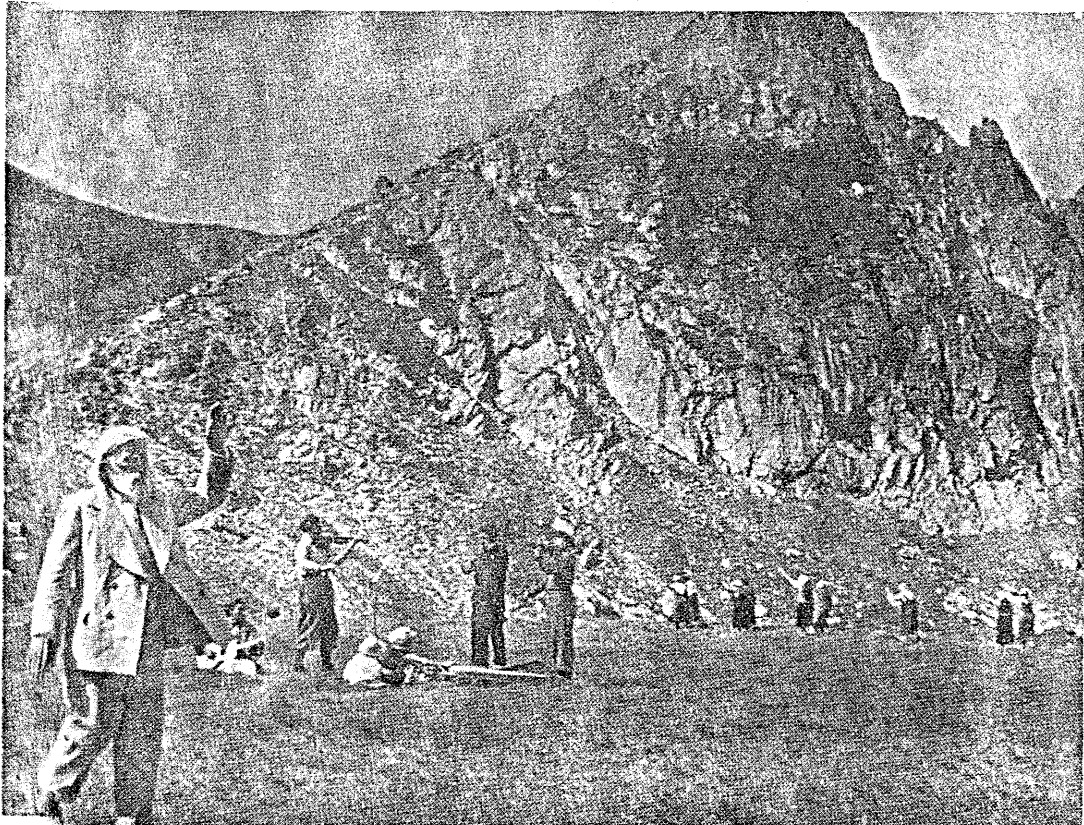
Brothers and sisters,  
Mothers and fathers,  
Friends and strangers,  
Teachers and students,  
Servants and masters,  
You, users of life,  
Open your hearts to the Good  
And be like this spring.



A most profound impression was made by the manner of beginning the day, whether in the mountains or at Izgrev. Assembled where the view was unobstructed, everyone faced East, with uplifted right hand, and, at the moment there appeared the first ray of the *sunrise*, they repeated in unison the first five verses of the Prologue of St. John's Gospel: "In the beginnings was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not anything made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not." This makes clear that the Brotherhood is grounded in true Esoteric Christianity.

Far from being "sun-worshippers", the Brotherhood recognized the activity of Spiritual Beings in the magnificent event that ushers in the day. "The sunrise is a living Center in which the thought of Great Rational Beings is focused." "A great idea is hidden in the sun." "The influx of solar energy is greatest and most vitalizing at sunrise," making the early morning full of joy, light, freshness, and power.

The uplift experienced at sunrise was then enhanced by the PANEURHYTHMY that followed. To the accompaniment of violins, and sometimes of songs, everyone, old and young, participated in the exercises which renewed both body and soul, if the right thought, feeling, and will entered into the movements. In addition to benefiting the individual, the Paneurhythmic exercises helped the Cosmos, for they inscribed spiritualized ideas and movements into the cosmic ethers. In the final exercise, the hands were raised and united over the head, indicating contact with the energies of the Higher Worlds and receiving divine blessings. As the arms were lowered, the separateness characteristic of the physical world was realized.



The noon meal during the beautiful days in the Rila Mountains was eaten together, and prepared by various groups in turn. One day when Elena, Kosta and I took a long walk to the mountain peak, the Teacher noted our absence at dinner and requested that some food be saved for us – a detail, but typical of his thoughtfulness. The campfire brought everyone together again in the evening in an atmosphere of joyous fellowship. The songs that were sung bore the souls' devotion to the divine into the silence of the mountains under the star-studded sky.

During the day there were opportunities for conversations relating to the power of thought, reincarnation, man's relation to the Cosmos, etc. Work awaited me at the school, so I could stay only five days, but in that brief interval, first-hand experience with the Brotherhood convinced me that they were what they aimed to be: "Diligent disciples, good brothers, loyal and true servers." On the day of departure I was deeply aware of how I had become united with them as true kindred in soul and spirit.

During the ensuing school year I read their publications and took advantage of holidays to visit them at Izgrev. In Sofia I stayed at Elena's home in the northwest section of the city, whereas Izgrev was southeast. Trams did not run so early in the morning, so we wakened at 3 A.M. to arrive in time for the 5 o'clock meeting. As we reached the main road leading out from the city toward Izgrev, we were no longer lone pedestrians, for many members and friends streamed to the highway from various parts of the city to be present at Izgrev for the dawn of day!

My five-year contract expired at the end of the school year in 1933, but in May a cable came stating that all furloughs were cancelled because of a shortage of funds following the depression. I welcomed the opportunity to remain a sixth year, for I could go to the Rila Mountains again in the summer, and could occasionally visit Izgrev, facilitating my transition from Exoteric to Esoteric Christianity, leading my life in an entirely new direction, and leaving me forever thankful for all I had been taught when I went to teach.

Amidst the doubts, despair, conflicts, and chaos of our time, it fills one with gratitude and joy to know of the planting in Bulgaria of a SEED with the potentiality of inaugurating to blossom into an entirely new culture in the future. It is heartening to know that souls have awakened and been set aflame with a new impulse evidenced in the following message from one of the disciples:

Peter Dounov is a Messenger of God to bring illumination of the Christ, to guide man to the Truth of the Spirit, to set alight the flame of Love, and to prepare mankind for the New Age and the work to be done toward spiritualizing all life on Earth.

September 1954

## INTRODUCTION

by

**Viola Jordanoff Bowman**

Given further acceleration, of life's tempo, we can conclude that knowledge will grow increasingly perishable. Today's "fact" becomes tomorrow's misinformation... Students must learn how to discard old ideas, how and when to replace them. They must in short learn how to learn. This will enhance human adaptability — a powerful new dimension can be added to education.

Alvin Taffler  
The Future Shock

## IV

Every culture provides special conditions for the development of the human spirit. That we are on the verge of a new culture which will greatly speed human spiritual growth is indicated by the presence and teaching of the Master, Peter Dounov.

Forty years ago Peter Dounov announced the dawn of a new human culture. He said:

*The historical process of all cultures  
and civilizations – past, present and future –  
represents the great revelation of the Absolute Spirit  
or, more concretely, of the spirit of man.  
This historical process is the gradual evolution of the  
inner forces and dormant possibilities embedded  
in man by that Absolute Spirit.*

*A human being is like a seed.  
In every seed is inherent all the qualities  
of the future tree, flower – or man.*

History proves this slow and gradual unfoldment of man's dormant possibilities, and points out the different stages of his evolution. When we speak of the process of evolution, it is to be understood that this process involves human consciousness.

In the past, when primitive man was living in tribes, his ego was not yet awakened. The individual was completely absorbed by the life of the tribe. Like a drop in a glass of water, his consciousness was COLLECTIVE.

It took thousands of years for the human being to outgrow this collective consciousness. This new phase of man's evolution was marked by the development of his intellect i.e. his clear awareness of the "I". More and more, man experienced himself as a separate entity. As such he realized the importance of his individual needs, interests, desires and aims. His aspirations were redirected more toward economic and political independence, and toward greater freedom to pursue his personal happiness. This



development began in the 17th century with the Age of Reason and climaxed in the individualism of the 18th century. (It is impossible to limit a new phase of human development by precise dates but for convenience, we approximate in thus).

By this time each man considered himself the center of the world, for each man was living for himself; other people were only important to him as far as they could satisfy his needs. With the growing requests for more individual rights, new laws were added to define and protect these rights. It is logical that at this time more voices were heard speaking loudly against slavery. Many liberating movements including the women's emancipation movement became more bold. This significant phase of man's progress is also marked by man's confidence in his own ability to think logically and objectively, to reason. This self-confidence encouraged man to explore the physical reality of himself and his immediate surroundings. Science began to flourish, establishing itself as the supreme authority in securing prosperity and happiness for the individual. Realism, materialism and individualism are the characteristics defining SELF-CONSCIOUSNESS – a higher phase of man's unfoldment.

At the peak of his self-gratification, success and prosperity, man found himself isolated and lonely. In the Romantic era – 19th century – great literary and artistic talents brought to light in their creations this loneliness, along with the truth that man cannot live in self-containment. Man needs man. This need of man for sharing and communicating with others led to a new expansion of human consciousness – the social one.

The warm sentiments of man's heart enlivened the relations between man and man, and were an important addition to the reasoning of man's intellect. This further step in man's development gave a fresh impulse for producing new technical inventions such as the telephone, telegraph, radio, television, and air plane, all needed to shorten distances and speed communications. Human beings began to feel closer to one other – like members of a big family. With the realization of common cultural goals and economic interests, a tolerance grew for the natural differences existing between one man and other.

This spirit of togetherness caused the founding of new social movements such as clubs, leagues, fraternities, and labor unions. As early as the 18th century this spirit was exhibited in the union of small neighbouring states into larger states such as the Swiss Federation, the United States of America, the Union of Soviet Socialist Republics, and others. The United Nations was created with the purpose of defending the rights of each nation and balancing the powers among nations to keep the peace for all mankind.

The tendency toward unification, cooperation and understanding among the members of different societies and nations characterizes this state of man's evolution – THE SOCIAL CONSCIOUSNESS.

The evolution of social consciousness evoked even further the dormant possibilities of the human spirit. New symptoms of a greater expansion began to appear. Peter Dounov speaks about it in this way:

*In all areas of human life,  
a new impulse is being felt as new ideas begin  
to appear. The people who are propagating  
these ideas are the pioneers of this  
new human spring. They are separate parts of one  
great wave which is bringing new culture to  
the earth.*

*New "rising" ideas which have begun  
to flood the earth, are coming from One Great  
Center – The Cosmic Creative Intelligence. This  
new cultural wave is in harmony with the natural  
laws of human development. There is one common aim  
behind the functions of all spiritual movements:  
They are all preparing, in different ways and methods,  
for the realization of the new coming culture,  
a culture in which man will attain Cosmic  
Consciousness – a Union of man and God.*

Man, through successive unfoldments and the new rising spiritual wave, is more in harmony with nature's law of evolution. Every wave with its new "rising" ideas and new techniques to practice them in life, when accepted by man, is a forward thrust for man's physical and spiritual growth. This thrust is a vital stimulant, a powerful impulse which opens the heart, enlivens the intellect and empowers the will of man to create new science, poetry, music and architecture, thereby uplifting the culture. This nourishment, helps man to evolve from within – like any other germinating seed – and it awakens within man the latent excellence.

From where does this powerful impulse come?

Peter Dounov says it comes only from the One Great Center of Cosmic Intelligence – an Ideal Realm, inhabited by those who have finished their earthly evolution. The recorded history (from 5,000 B.C.) also attests that universal knowledge has been periodically given to mankind by different Messengers from this Realm sent in different times and to different places. This knowledge is given according to mankind's development much as a school teacher gives arithmetic to elementary students and the high calculus to college students.

The Messengers bestowed upon man this universal education, thus causing him to rise from the lowest level of savagery to the higher level of consciousness: COSMIC CONSCIOUSNESS. In this state man realizes the Omnipresence of God – the Wholeness of Life.

Peter Dounov explains:

*Man is connected with the Whole Cosmos.  
He receives from Nature a flow of vital Energy,  
but when he estranges himself from Nature by  
not following her laws, he cuts himself off from  
that flow of energy and breaks the ties with the  
Cosmic Organism. With this he loses the conditions  
favorable for his development. He slips  
downward.*

The entire Cosmos is like a tree composed of many branches created by One Supreme Intelligence. Only through a harmonious inner and outer interchange and cooperation, can the life of all branches and the tree itself be sustained. No branch can exist without the sap of the tree; no man alone can evolve as an individual, apart from the Cosmic Tree. Therefore, the belief that the intelligent man is the center of the world became revealed as a myth. The idea of the Wholeness of Life is today a "rising" idea.

This new way of thinking is expressed by many knowledgeable men. One of them, Timothy Ferris, Professor at Brooklyn University, writes in his article, "Crucibles of the Cosmos":

"It is beginning to look as if we are deeply connected with our surroundings, like birds perched in a galactic tree, our lives are involved with the fortunes of the starry forest." a).

Rabbi Pinchas Stopler, Executive President, Union of Orthodox Jewish Congregations of America, writes a short comment about the article "Earthrise – The Dawning of a New Spiritual Awareness", as follows: 'Earthrise' has convinced many that man is not alone, that beyond earth there is an infinite universe whose unending vastness defies human understanding, making the need for a relationship with an infinite and loving God all that more urgent for lonely man." b).

Never before in human history has man leaped into space, dived into the depths of the ocean and built huge radio-telescopes to observe the stars and galaxies with the hope of discovering new life and intelligence. These scientific efforts have brought new understandings. Professor Timothy Ferris, in his article entitled "Seeking an End of Cosmic Loneliness" states:

"Scientists who only a quarter of a century ago would have rejected the idea that the universe may be filled with intelligent life have come to accept this belief. Indeed, many now feel that it may be man's destiny – you might say – his first step toward maturity, to CONTACT that life, to LEARN about it and to SHARE in its goals." c).

Note: a. The New York Magazine, January 14, 1979, section 6.  
b. The New York Magazine, May 27, 1979, Sec. "Letters".  
c. The New York Magazine, Oct. 22, 1977.

The time is approaching, it seems, when scientists will accept what the Scriptures have repeated throughout the ages: That One God – the Omniscient, Omnipotent and Omnipresent Is. Then unification of man and God will become reality – not only for a few chosen ones, but for a larger number of people.

It is natural that people today are intensely searching for some new, practical method to help them gain Cosmic Consciousness – oneness of man and God. This is the goal of the new approaching higher culture.

One of the characteristics of COSMIC CONSCIOUSNESS is the willingness of the individual to serve the whole, redirecting every personal action to benefit not only himself and his society but every created being of the entire universe. The cosmically conscious person accepts a new, profound responsibility as a citizen of the cosmos.

Peter Dounov, foreseeing man's steps on the threshold of this higher state of evolution, offers his help:

**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 things of Creation –  
The Wholeness of Life – God.**

**This method is PANEURHYTHMY.**

## **PRINCIPLES OF PANEURHYTHMY**

*PANEURHYTHMY MEANS INTELLIGENT INTERCHANGE  
BETWEEN THE LIVING FORCES OF MAN AND NATURE.*

*Peter Dounov*

# V

PANEURHYTHMY means communication with universal Intelligence and Love through body movements, music and lyrics, with the purpose of helping man to maintain his mental and physical health, and to develop his Cosmic Consciousness.

The word *Paneurhythmy* is a combination of three root words:

PAN – means All-Father, *causing* an idea to exist, i.e. the Creative principle.

EU – means Good, Mother-Love *desiring* an idea to exist, i.e. the Nourishing principle.

RHYTHM – means WILL-Motion, *bringing* an idea into existence i.e. the Organizational principle.

THE CREATIVE PRINCIPLE – Fatherhood Cosmic Intelligence – acts first because it creates the seed-idea with which the Nourishing force needs to work.

THE NOURISHING PRINCIPLE – Motherhood-Cosmic Love – assimilates this idea, cultivates it and nourishes it with profound tenderness, desiring this seed-idea to continue to live and grow.

These two principles, different in character but equal in importance, can be detected everywhere in nature: father-mother, masculine-feminine, positive-negative, electric-magnetic, etc.

Also in every culture these two forces are present. Whenever new ideas occur, the Creative force is acting. The acceptance of these new ideas by the people is the Nourishing force in action.

Whenever a man is inspired by new impulses, the Creative force is the cause; when he develops them, it is by virtue of the Nourishing force. The balanced interaction of give and take between the Creative and Nourishing principles gives birth to the third equally important one: THE ORGANIZATIONAL PRINCIPLE of Cosmic Rhythm-Motion.

The purpose of Cosmic Rhythm is to give a visible expression to the invisible potential Intelligence and Love (the core in the seed-idea) through rhythmic breathing. We see in nature the repetition of the same pattern of strong and weak pulsations, an alternation of activity and rest (e.g. inhale-exhale, day-night, sunset-sunrise, the ebb and flow of the ocean's tides, the pulsation of the heart, etc.).

The Cosmic Rhythm organizes the activities of all nature's forces, establishing a PERFECT ORDER AND BALANCE in God's Creation. Albert Einstein: "It is astonishing to notice how sublime order emerges from what appeared to be chaos in nature."

The united action of these three principles: Creative, Nourishing and Organizational, form billions of threefold indivisible entities in rhythmical motion. There are many examples of these balanced entities: Intelligence and Love produce Rhythm; electric and magnetic forces produce light; hydrogen and oxygen form water; father and mother produce children, etc.

In Nature these three fundamental principles — Creative, Nourishing and Organizational — correspond to the three attributes of one God: OMNISCIENT, OMNIPOTENT AND OMNIPRESENT.

In man, these principles may also be known by their equivalents: intellect (thought), heart (emotion) and body (action).

In Paneurhythmy the Creative principle is expressed in the idea, the Nourishing principle is expressed in music and poetry, and the Organizational principle in body movement.

SINCE PANEURHYTHMY IS BASED ON THESE THREE BALANCED PRINCIPLES, IT EXERTS A HARMONIOUS INFLUENCE UPON THE THREEFOLD NATURE OF MAN TO ENHANCE THE BALANCE OF HIS THOUGHTS, FEELINGS AND DEEDS.

\* \* \* \* \*

PANEURHYTHMY is based upon the three main cosmic types of motion: vibration, radiation and polarization.

Let us see how these three types of motion function in nature, in man and in Paneurhythmy.

The science of physics states: "If an idea or object is forced from its position in a state of stillness, it simultaneously begins to vibrate, radiate and polarize." Let us analyze these three aspects of motion.

### *What is polarization?*

Motion springs from Stillness (potential energy) or what is known in physics as the Vacuum Field. Stillness is the invisible God-Mind, the Creator, causing All effects, giving rise to the visible Creation. Each creation begins with polarized motion, i.e. the division of One Energy into two contrasting energies – moving in opposite direction. Each one of these two forces has independent function equal in importance for the Body-Creation. These polarized forces can be detected everywhere: Intelligence-Love, father-mother, masculine-feminine, positive-negative, electric-magnetic, North-South, hot-cold, etc.

The human body is also polarized: the intellect manifests the Creative force through its thoughts, while the heart expresses the Nourishing force through its emotions.

In nature the Creative force always acts first. Therefore, in Paneurhythmy every movement begins with the right foot or hand (turning the whole body toward the right) which represents the Creative principle. The movements made with the left foot, or hand (turning the whole body toward the left) link the performer with the Nourishing force. When the feet step alternately the flow of the Creative and Nourishing forces alternate in like manner.

When the performer stretches his right hand upward, the flow from the sun's positive forces energizes his organism, and when he points his left hand downward, the accumulated negative energies (e.g. tension, fatigue, negative thoughts . . .) pass toward the earth's core, and the performer is liberated from them

In general, every beautiful movement done by man in accord with these vital polarized principles of nature provides him with more energy. When a dancer executes the graceful body movements of Paneurhythmy, he himself becomes IN TUNE WITH THESE POLARIZED FORCES, HIS AWARENESS OF THEM SHARPENS, BRINGING HIM CLOSER TO REALIZING HIS UNITY WITH NATURE – HIS LONELINESS VANISHES.

### *What is radiation?*

Since the 18th century, scientists have proven that every thing in Creation, from the inorganic elements to the most highly evolved entity, emits subtle radiation which is propagated through space. (Radiation is invisible to the naked eye).

Carl Sagan, Professor of Astronomy and Space Sciences at Cornell University, in his book, "The Dragons of Eden," writes:

"We know that the laws of nature – or at least many of them – are the same everywhere. We can detect by spectroscopy the same chemical elements, the same common molecules on other planets, stars and galaxies; and the fact that the spectra are the same shows that the same mechanisms by which atoms and molecules are induced to absorb and emit radiation exist everywhere."



According to the Cowles Comprehensive Encyclopedia, "Molecules by their very vibration can emit electro-magnetic waves that, when absorbed by other materials, result in an energy transfer mechanism that is named RADIATION."\*

Peter Dounov, in referring to the same subject, states his own views, summarized as follows:

Everything and every being generates its own radiation, creating its own "spheres of influence." The quality and strength of the "sphere of influence" depends on the level of consciousness. A highly developed individual with refined thoughts, sensitivity, compassion and noble character will produce radiation in greater quality and quantity from that produced by one of a lower level of consciousness. The radiation emitted by the harmonious interaction of thoughts, feelings and deeds will vary in its constructive influence.

The quality of radiation will also depend on the health of the body. A sound, healthy body radiates clear, vibrant, brilliant colors having the power to influence others positively. Conversely, the stream of rays from a sick body will lack vitality, bright colorings, and the power to influence others positively. This explains why the "sphere of influence" varies with different people. A very successful performer, lecturer or orator has an enormous "sphere of influence" with an irresistible "magnetic attraction." His happy disposition and positive way of thinking is the magnetic power which lifts up and ignites an audience, transforming people's sadness into joy, and negative feelings and thoughts into positive ones.

These individuals are a source of inspiration for those who come within their sphere of benign influence. The personalities of the Great Sages are superlative examples. Since they dwell on a much higher level of consciousness and have gentle, happy, loving dispositions and excellent health, their radiations exert far-reaching spiritual powers. It seems that the "halo" around the head of a saintly person is not simply an artistic fantasy, nor is it an empty gesture when a priest blesses his parishioners with out-stretched hand, and three uplifted fingers. It is proven that every finger emits radiant energy with different qualities. Also our own face glows with shimmering light when we experience a great happiness, inspiration or some deep inner revelation.

In nature the brilliant rays of the sun express the perfect balance between Intelligence, Love and Rhythm. Their corresponding equivalents in man are intellect, heart and body. The individuals who have attained the balanced relationship of intellect, heart and body have stepped one rung higher on the evolutionary ladder. They have attained cosmic consciousness — the aim of Paneurhythmy.

THOSE INDIVIDUALS WHO PERFORM THE PANEURHYTHMIC EXERCISES ATTENTIVELY, GRADUALLY INCREASE THEIR MENTAL AND PHYSICAL BALANCE; THEY RADIATE GREATER VITALITY, POSITIVISM AND JOY — HUMANIZING THE WHOLE ENVIRONMENT.

\* The Volume Library (p. 1230).

Let us return to the previously quoted statements from the Cowled Comprehensive Encyclopedia: "Molecules by their VIBRATION can emit electric-magnetic waves."

Donald Hatch Andrew, Musical scientist and Professor at John Hopkins University after many experiments concludes:

"All things in the universe, including you and me, are nothing more than a mass of vibrating waves; all we ever see is the outward shadow of the reality — the wave form. That is why it seems to me that the true values in the universe are spiritual values."

#### *What is vibration?*

According to the science of physics, vibration means movement to and fro, repeating rhythmically the same occurrences in an instant of time, forming a sound wave which moves in an outward direction. *The sound wave is the basic type of wave in the universe.* The important characteristics of a sound wave are: frequency, volume and pitch. These characteristics depend on the total "value" of the idea or object from which the sound wave stems. For example: If a thick string is plucked, it vibrates slowly with low frequency, volume, and tonal pitch. The sound wave has weak intensity and poor projection. If a thin, refined string is plucked, it begins to vibrate with high frequency, volume and pitch, producing sound waves with stronger intensity and far reaching projection.

Every living thing, from the tiniest organism to man, generates various types of sound waves called electro-magnetic waves. Different bodies resemble radio stations broadcasting and receiving these waves on their own individual wave lengths.

Every mineral, flower, animal and man, every star, sun and galaxy — transmits radio waves. Recently, some scientist have even tried to detect musical sound waves coming from plants and flowers. They succeeded in obtaining the anticipated results proving the existence of these transmissions.

Not only was the emission of sound waves from different bodies proven but it also is known that every idea, thought and emotion emits thought waves, brain waves, which are also measurable. This electro-encephalograph (EEG), a device consisting of a pen on a rotating drum, is used to record these electrical currents in the brain.

In Nature every idea lies within the bed of Silent Stillness awaiting expression, much like a motionless string. When the string (or idea) is "plucked," it starts to vibrate — "dressing" itself with waves of tones, colors, lines and words. Thereby, the whole universe is filled with all kinds of music, all shades of colors, all forms of geometrical lines (movements). All ideas created by the Supreme Intelligence and nourished by Supreme Love are organized by the Supreme principle of Rhythm (through rest and action). These three basic principles are embedded in every visible and invisible entity of Creation.

Cosmic Intelligence shines with the electric force of sunlight. Cosmic Love gives its warmth, goodness and kindness through the magnetic force of light. And the Rhythmic principle, like a Cosmic stage director, organizes all the tonal waves into a universal symphony, all the colors into a vibrant spectrum, and the varieties of lines into an endless intertwining dance. In this manner the whole of Creation pulsates with life as reflected in the harmony and beauty of music, poetry and dance.

This boundless world of ideas dressed in tones, colors, geometrical lines and words is wide open to the perception of creative geniuses in art and science. It is highly developed consciousness which allows the scientist to grasp the workings of nature's laws, the musician to hear the melody from its Silent Source, the artist to see the most subtle colors in a star, the poet to feel the love pulsing in every heart and the dancer to follow the rhythmic lines of breathing life.

Beethoven expresses this so simply: "You will ask me where I get my ideas — out of the silence of the night; early in the morning; incited by the moods, which are translated by the poet into words, by me into tones . . ."

Such vibrant life is an interdependent intercommunication system. The interchange of values between all visible and invisible forces is necessary to maintain life. Is it not true that to keep my life burning, I need oxygen from the tree outside my window in exchange for the carbon dioxide it takes from me?

Now we can understand the statement of Peter Dounov: **PANEURHYTHMY MEANS INTELLIGENT INTERCHANGE BETWEEN THE LIVING FORCES OF NATURE AND MAN.**

He also said:

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

PANEURHYTHMY is a method by which man can reestablish this liaison with the living forces in nature.

Each one of the Paneurhythmic body movements is based on one refined idea with universal meaning. When these movements are performed, they produce sound waves with high frequency, high tonal pitch, strong intensity and far-reaching projection. The performer becomes a lively receiving station open to nature's rejuvenating energies. At the same time, he becomes a stronger broadcasting station of inspiring ideas and energies originating from

the Cosmic forces of Intelligence and Love. He acts more intelligently and more lovingly in life.

The rhythm of Paneurhythmic music is in tune with Cosmic Rhythm and, as such, has the power to organize and coordinate man's thoughts and feelings with the functions of his body. In the more harmonious state which results, man becomes an exponent of Cosmic Orderliness. He acts with greater orderliness and harmony in his life.

Before going further, it would be helpful to clarify what makes Paneurhythmy unique and different from other forms of dance, or other body exercises. Primitive man used movements simply and naturally to express things which he felt deeply but for which he had no words. The dance of primitive man was of social significance, serving to communicate news, to celebrate marriages and war victories and to appeal to the many gods and supernatural beings whom he feared and revered.

Primitive man was "walled" within limited physical boundaries and a small mental world populated by monsters and gods. From then until today, when man has walked on the moon and begun to believe that the universe is filled with intelligent life, dance, like all other facets of human life, has gone through many progressive changes. There were many influences at work in society that eventually shaped primitive dance into folk dance for the common man, and ballet for the nobility.

"The increased interest of man in himself, in time and in space was also reflected in the new dance, ballet, which gradually became free and floating. It is not by accident that the ballet was created as a new form in the same century when Leonardo da Vinci was interested in flying machines and Columbus was declaring that there should be land to the West, and then found it."\*

From Italy the ballet moved to France, where it took an even more floating character. There were new movements involving primarily the legs: toe-dancing, jumps and leaps. These movements showed man's desire to escape from the "embraces" of the earth. It is significant that the ballet, like the other forms of art, has been expressing the tendency of the human spirit toward understanding the everpresent divinity in man and in nature.

During the first half of the 19th century, man's craving for more individual freedom and independence was demonstrated in the new form of dance – the modern idiom. Modern dance was given its first shape and form by Isadora Duncan, the famous American dancer. She revolutionized the standard ballet movements and freed them from "mechanical precision and emphasis on perfection of form." Duncan turned her attention toward "the divine expression of the human spirit through the medium of the body movements." With her feet free from the strictness of toeshoes, she danced, using her entire body to imitate the movements of nature. For her, as with many other geniuses, art was evidence of the divine in man, because, "a work of art carries a message which the artist has received from his Creator. The artist's duty is to pass the message on to humanity." Beethoven says on this subject:

\* The Cowles Dictionary.

“There is no loftier mission than to approach the Divinity nearer than other men, and to disseminate the divine rays among mankind . . .”

In this sense Paneurhythmy, unique and different from any other form of dance, was created to give a visible expression of this interest of modern man in universal life. And at the same time it is used as a medium “to CONTACT this intelligent life, to LEARN about it, and to SHARE in its goals.”

Paneurhythmy is based upon cosmic knowledge available to the Great Sages. Peter Dounov was one of these sages. He composed Paneurhythmy based upon knowledge of the Creative, Nourishing and Rhythmic principles acting in nature and man.

Peter Dounov recommends that the practice of the Paneurhythmic exercises begin outside, in the open air, possibly in a green meadow at sunrise when the PRANA (the essence of life energy) is at its highest level. The optimum time of the year is from 22nd of March until the 22nd of June. During these months nature works with her full creative power, renewing everything on earth with freshness, strength and beauty. It is the time of spring. This is the time of rebirth: The trees cover themselves with leaves of tender green; the flowers with scented colors pop up from the rhythmic breathing of the earth; the cheerful songs of birds fill the air anew; the sun with its golden touch warmly caresses everything.

What happens to the performer practicing Paneurhythmic dance? What are, at this time, his special feelings, his special thoughts? The usual reactions are these: His eyes are enchanted by the beauty of the surroundings; his ears by the music of nature and by the Paneurhythmic music played by a small orchestra encircled by the dancers. He breathes the crisp coolness of early morning, tastes the fresh sweetness of fruit-blossoms gently wafted through the air; he touches with his hands the warmth given by the sun, his heart swells in serene reverence toward the Creative, all-Loving Intelligence. He feels that a thousand threads link him with the Universal Life.

Each one of the 28 Paneurhythmic exercises is centered about a single idea derived from nature's principles and laws. Each idea radiates specific vibrations. The idea shapes the character of each melody, gives birth to each line of poetry and molds each body movement. The melodies are simple and joyful, the words imaginative, the movements easy and graceful, the rhythm vivid. All movements have to be executed conscientiously, keeping in mind the meaning of the idea rather than being concerned only with its physical presentation.

We know that every part of the body — hand, leg, head, etc. — has its corresponding motor-center in the brain. Since we are speaking about moving conscientiously, we must be concerned with the motor-centers connected with the frontal lobes of the brain. Every motor-area of the brain has a threefold nature:

*Physical* – connected with the active movements of the body parts and limbs.

*Mental* – linked to the expression of creativity (depending on one's aptitudes and inclinations) in mathematics, science, the arts, and all abstract and practical fields.

*Emotional* – manifesting itself in expressions of living and nourishing feelings, such as kindness, goodness, friendship, and other positive feelings.

PANEURHYTHMY, WITH ITS EASY AND GRACEFUL MOVEMENTS, supplies all the brain's centers with more energy (both magnetic and electric) and purifies the blood. This activates each of the brain centers and awakens the dormant resources within man. This energy begins to nourish and develop man's creativity. Talents and moral feelings find fertile ground in which to grow and expand.

As the Cosmic Rhythm organizes the overall functions of the universe, PANEURHYTHMY, WITH ITS VIVID RHYTHM, organizes all the functions of the organism, all its thoughts and feelings. It regulates the breathing, fortifies the nervous system, shapes the muscles, and gives a more graceful form to the body. It establishes mental order and emotional balance for the healthy maintenance of the body.

PANEURHYTHMIC MUSIC, WITH ITS HIGH SOUND FREQUENCIES, permeates every cell of the body and tunes all the functions. It elevates the mind, purifies the emotions, and lifts man to a higher state of joy. After an individual has experienced Paneurhythmy, he feels transformed: He is more lively, more creative, more loving and better coordinated.

*What is transformation?*

Nature's process of transformation was discovered by the French scientist, Antoine Lavoisier (1743-94). He proved that matter can neither be created nor destroyed, but it can be altered or transformed by chemical processes. This process of transformation allows evolutionary processes of change to occur throughout nature. Man's evolution is the transformation of his nature into one that is more mature in physical and mental refinement. This transformation allows his inherent divine nature to well up from within and become reality. As the Bible says: "When man shall know God he shall then be transformed." This process of transformation can take place only if man humbles himself and conforms with the established laws of nature and if man, as part of the whole, can accept his position as a co-worker with the only Supreme Creator, the All-Knowing, the All-Intelligent, the All-Loving. Paneurhythmy helps man to increase his awareness of the Identity and Presence of God within himself and throughout all nature. In practicing Paneurhythmy man increases his closeness with that Source of All possibilities, but not only through his senses, but also through his inner awareness of the workings of the Creative, All-Loving Intelligence. – Man's consciousness expands.

Let's repeat the quotation from page 34: "Scientists who only a quarter of a century ago would have rejected the idea that the universe may be filled with intelligent life have come to accept this belief. Indeed, many now feel that it may be man's destiny — you might say — his first step toward maturity, to contact that life, to learn about it, and to share in its goals."

Through practicing Paneurhythmy man can CONTACT that Universal Life and LEARN about it. Could an individual SHARE in the evolutionary goal of Universal Life through Paneurhythmy?

The ultimate goal of Paneurhythmy is the upliftment not only of the individual but of the whole society. To understand this, we must first understand the relationship between the individual and society. When the cultural gap between the individual and society is narrow, their mutual progress accelerates much faster. The interaction and coordination between them is similar to the interaction and coordination between the mind and body of man. It is said: "The body does what the mind thinks, and, the mind thinks what the body does." If a high cultured individual with great aspirations does not have the support of the society in which he lives, he feels frustrated and limited in all his endeavors. The society deprives him and itself of the benefits which this highly developed person can offer. A progressive society is the nourishing ground for its progressive men; and, vice versa, individuals with progressive thinking and moral actions nourish and enrich all aspects of life in their society. Therefore, if Paneurhythmy can transform and raise the consciousness of the individual, then Paneurhythmy can exert the same influence upon society.

The human body, in its role as a radio station, receives as well as transmits energy, especially through the hands. The hands are like radio antennas. Since Paneurhythmic movements are a harmonious blend of ideas, music, lyrics, and body movement, this performance produces waves with stronger intensity and greater projection. When an individual dances the Paneurhythmic movements, he produces ultra high pitched sound waves — waves beyond the hearing capacity of man — which fill the atmosphere around him. These sound waves, carriers of energy radiating from Paneurhythmic ideas, exert beneficial influences upon all they contact, i.e. the society at large. If the society is eager to progress, it easily receives these intense waves. Then the transformation of society begins. Its social consciousness rises.

The man of today likes abstract ideas to be expressed in some concrete and realistic form, both powerful and beautiful. Paneurhythmy is just such a form. If a multitude of people, old and young, dance Paneurhythmy together, they will radiate vibrations with such a blazing light as to disperse the darkness surrounding the ignorant, suffering and disease-ridden man. Paneurhythmy can produce very powerful sound waves; powerful enough not only to overcome the inertia around us, but to inspire man's intellect, to inflame the heart and empower the will of man to establish on earth what is in "heaven."

If Paneurhythmy is introduced into the schools, especially to the secondary schools, it will help to prepare a new generation with greater physical endurance and stronger nervous systems. This generation will be comprised of healthy individuals who will act from the level of cosmic consciousness. They will have unselfish initiative and creativity with which to build a new, enduring culture based upon nature's principles of INTELLIGENCE, LOVE AND ORDER; or as Peter Dounov describes them: a generation with

an intellect bright as the sun,  
a heart pure as crystal,  
a noble will power strong as a diamond.

This new generation will be able to "SHARE in the goal of Universal Life"– by serving himself, his fellow man and God with intelligence and love.



## DESCRIPTION OF BODY MOVEMENT

*Paneurhythmy gives life, strength and beauty*

*to the soul and body of man.*

*Peter Dounov*

## VI

Paneurhythmy should be performed preferably at dawn when the first rays of the sun begin to glitter across the sky; when the dew over the grass is still sparkling and the air is refreshed by new prana\*.

*Why so early?*

The reasons are these: Nature is a pulsating organism, equally giving and receiving, constantly exchanging energies. This rhythmical exchange of vital forces sustains the life inherent in nature. The earth and man, as part of nature, also participate in the functioning of this Law of Balance.

It is important to know that at dawn, the rays of the sun are giving most generously of their powerful ultraviolet rays, the dew of the grass is providing the greatest amount of its magnetic, life-giving force, and the air, too, is giving most of its concentrated life energy-prana. During these early hours of the day, man and all other organisms are more open than at any other time to absorb these life-giving forces.

To begin the Paneurhythmy, the participants are arranged in two or more concentric circles with each participant on the inner circle corresponding directly to a participant in each of the other circles.

The first ten exercises form a cycle called, "The First Day of Spring." These ten exercises should be done one after another without interruption, as each new exercise begins with the right leg.

\*Prana — the vital force in the air.

## The First Day of Spring.

### I. AWAKENING

#### Melody # 1

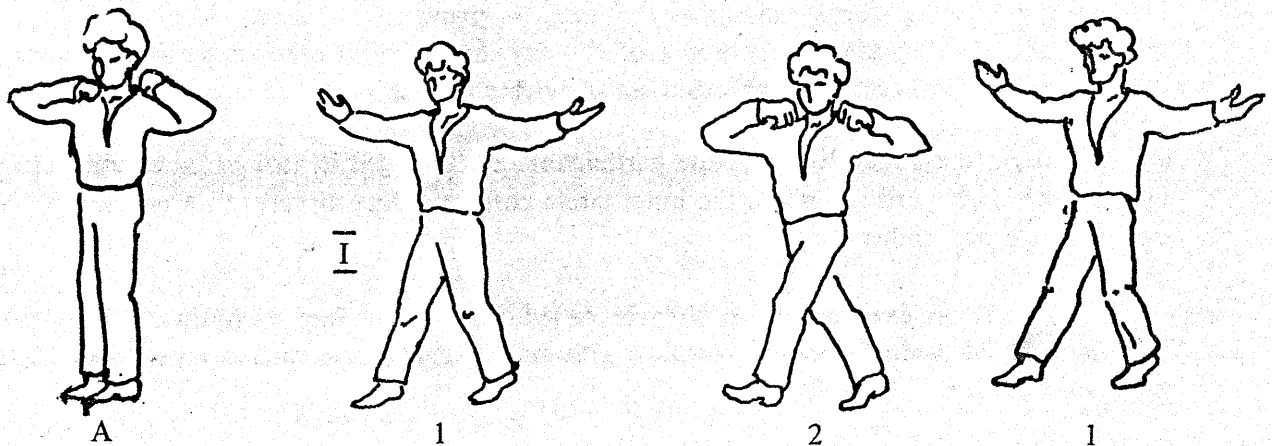
##### A. Starting Position

All participants stand in circles with their left shoulders toward the center, feet together. Hands are placed on shoulders, fingers closed in fists.

##### Movements

1. As the music starts, the right foot steps forward. Simultaneously, arms are extended horizontally, palms up, fingers outstretched.
2. The left leg then steps forward and hands are placed back on shoulders, fingers clenched.

These movements are repeated until the end of Melody # 1.



### II. RECONCILIATION

#### Melody # 2

##### A. Starting position

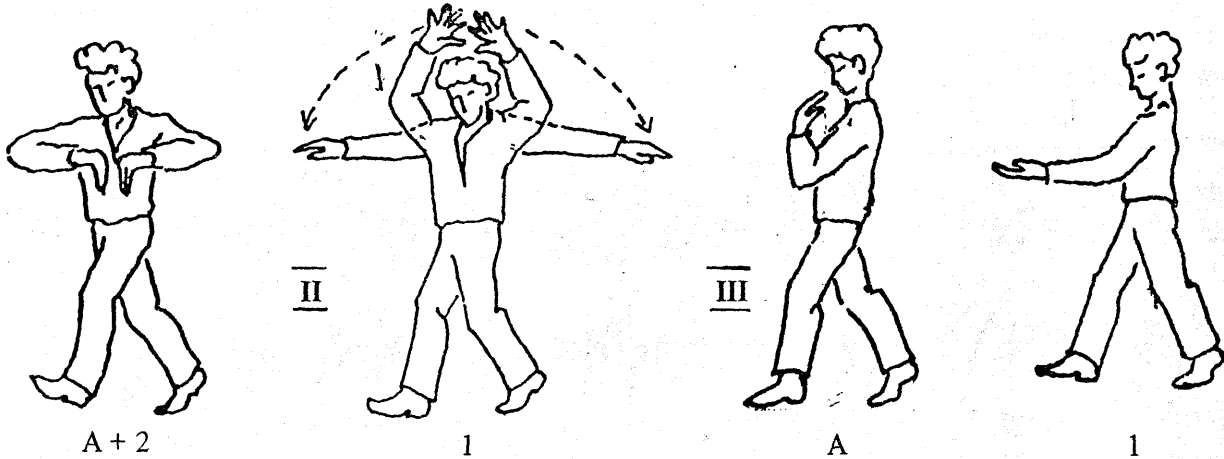
Everyone stands with left shoulders toward center, left leg forward. With elbows bent at shoulder level, hands are held in front of chest, almost touching, with relaxed fingers pointing downward.

## Movements

1. The right foot steps forward. Simultaneously, the hands are raised to a position over the head; Palms are then turned outward as arms gracefully describe a semi-circle ending horizontally.

2. Then the left leg steps forward, while the hands come back to the starting position in front of the chest.

All these movements are repeated until the end of Melody # 2.



## III. GIVING

Melody # 3

### A. Starting Position

Left foot forward. Hands are held relaxed, palms facing the chest, fingers slightly curved.

## Movements

1. The right foot steps forward. Simultaneously, the parallel hands reach straight out, palms up, fingers straight.

2. The left foot steps forward. At the same time, hands return to the starting position in front of the chest.

These movements are repeated until the end of Melody # 3.

## IV. ASCENDING

Melody # 4

## II. RECONCILIATION

### Melody #2

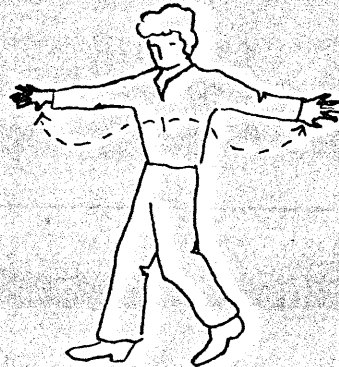
#### A. Starting Position

Everyone stands with left shoulders toward center, left leg forward. With elbows bent at shoulder level, hands are held in front of chest with fingers pointing forward.

1. The right foot steps forward. Simultaneously, the hands move downward describing a semi-circle ending horizontally with palms outward.

2. Then the left leg steps forward, while the hands come back to the standing position in front of the chest.

All these movements are repeated until the end of Melody #2.



#### NOTE:

The tempi of the printed songs do not exactly indicate the speed and rhythms so essential to the performing of Paneurhythmy.

It is advisable to hear the original tempi and rhythms of the melodies played by a small group of musicians, disciples of Peter Dounov.

The cassette can be obtained from:

New Age Store  
125 Lakeview Avenue  
West Palm Beach  
Florida 33401

For those who would like to sing the English versions of the lyrics, we offer you another tape with the songs sung by Viola Jordanoff Bowman.

The cassette is available at the same address above.

### Starting Position

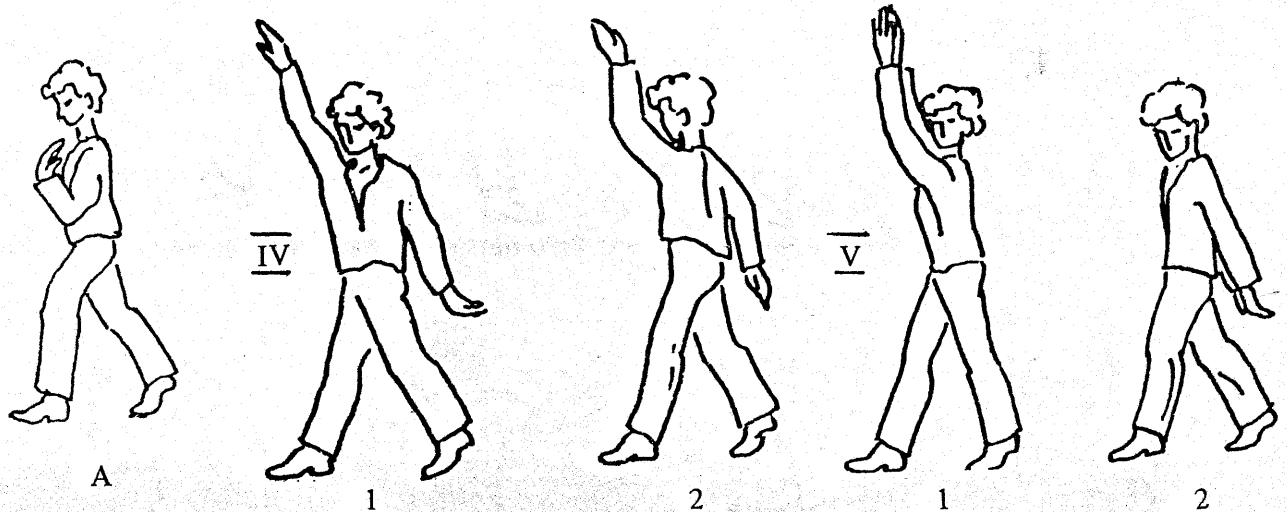
Same as final position of Melody # 3.

### Movements

1. The right foot forward, right hand extends upward in front of the body with fingers straight, palms out. Simultaneously, the left hand extends downward and backward, forming a straight line with the other arm.

2. The left leg steps forward. The hands reverse position, i.e., left hand extends upward in front of body, fingers straight. At the same time, the right hand extends downward and backward, fingers also straight, palm up.

These movements are repeated until the end of Melody # 4.



### V. ELEVATION

Music: Melody # 5

### Starting Position

Continue from the last step of the previous movement as follows:

### Movements

1. Right foot steps forward. At the same time, the two hands stretch outward and upward, palms forward, fingers straight.

2. The left foot steps forward. At the same time, the hands smoothly move downward and backward behind the body, fingers pointed down, palms up.

These movements are repeated until the end of Melody # 5.

## VI. OPENING

Melody # 6

### A. Starting Position

Left leg forward. The left hand is placed on the left hip with the thumb behind. The right hand is held a few inches in front of the chest, palm downward, fingers straight.

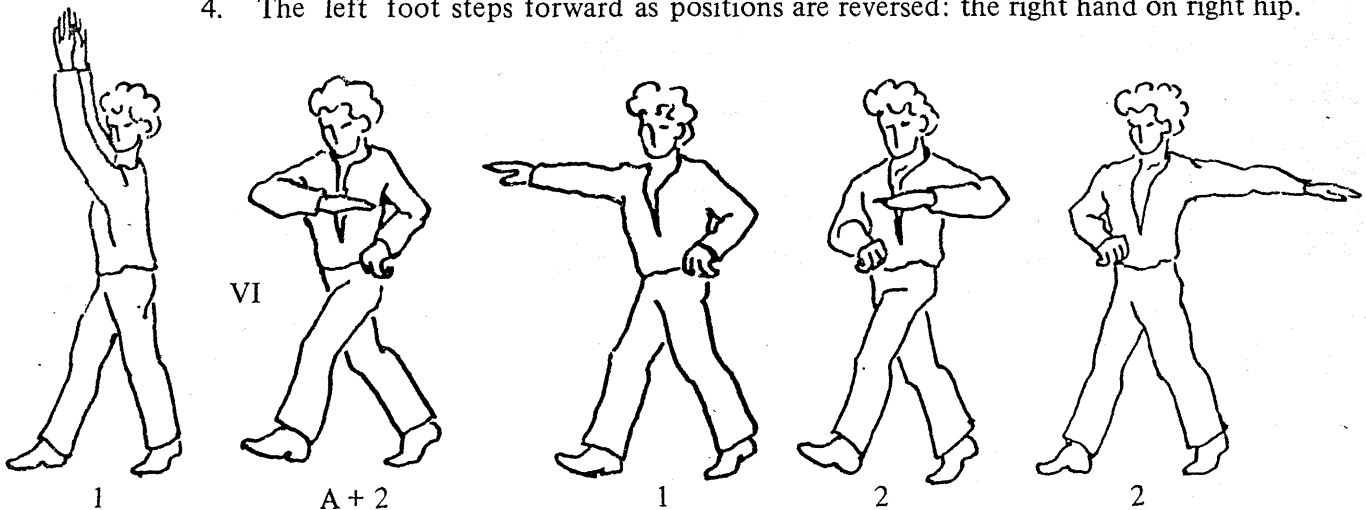
#### Movements

1. The right foot steps forward. At the same time, the right hand moves horizontally in a semicircle until it extends straight out from the right side of the body, palm downward. Fingers straight.

2. The left foot steps forward as the right arm bends back to the starting position in front of the chest. The left hand remains on hip throughout the exercise.

3. These movements are repeated through the 19th bar.

4. The left foot steps forward as positions are reversed: the right hand on right hip.



This movement continues until the end of Melody # 6.

## VII. LIBERATION

Music # 7

### A. Starting Position

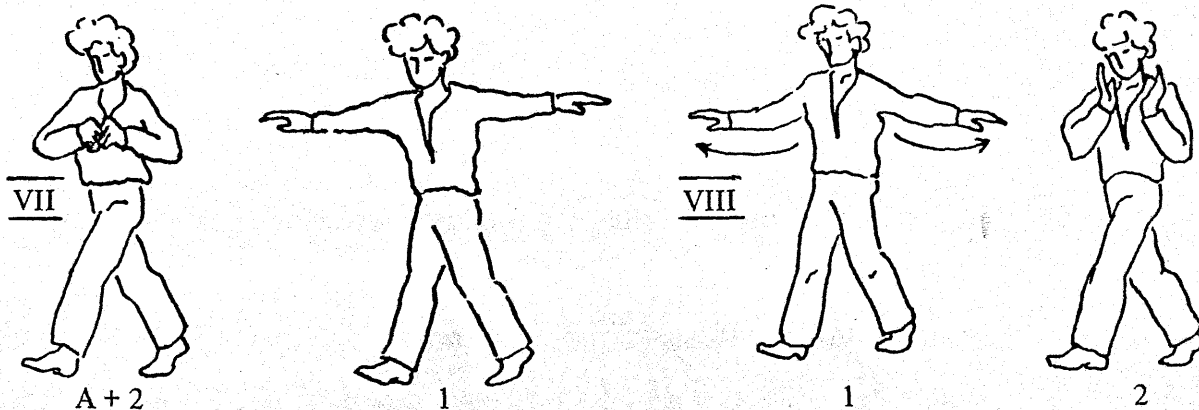
Hands are held a few inches from the chest, palms down, fists nearly touching.

## Movements

1. The right foot steps forward. The hands brusquely push out (with fingers opening as if throwing something away) into a horizontally outstretched position at the sides, palms downward.

2. The left foot steps forward. The hands return to the starting position in front of the chest.

These movements are repeated until the end of Melody # 7.



## VIII. CLAPPING

Melody # 8

### A. Starting Position

Left foot forward with hands held in front of chest as in last movement.

## Movements

1. The right foot steps forward. Simultaneously, the hands spread horizontally outward to sides with palms upward.

2. The left foot steps forward while the hands clap lightly in front of the chest.

These movements are repeated until the end of Melody # 8.

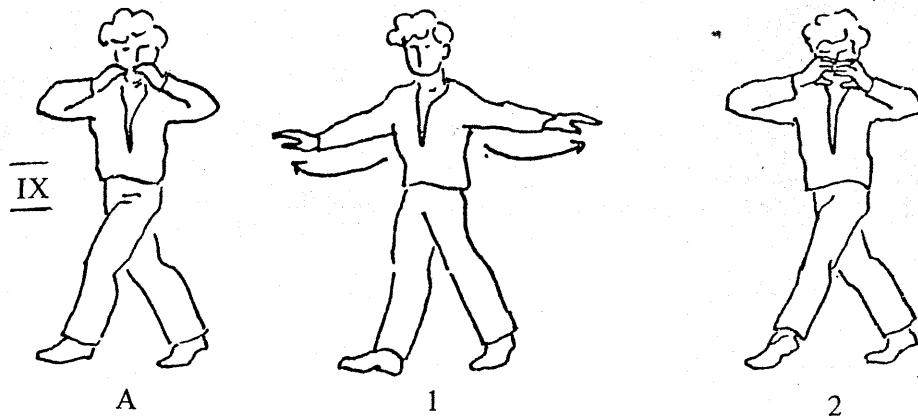
## IX. PURIFICATION

Melody # 9

### A. Starting Position

The thumb and first two fingertips are held together. Both hands are held this way and placed two inches in front of the mouth.





### Movements

1. The right foot steps forward. At the same time, air is blown through the fingers, which immediately open and spread outward to the sides until the arms are extended horizontally.

2. The left foot steps forward while the hands are returning to the starting position in front of the mouth.

The movements are repeated until the end of Melody # 9.

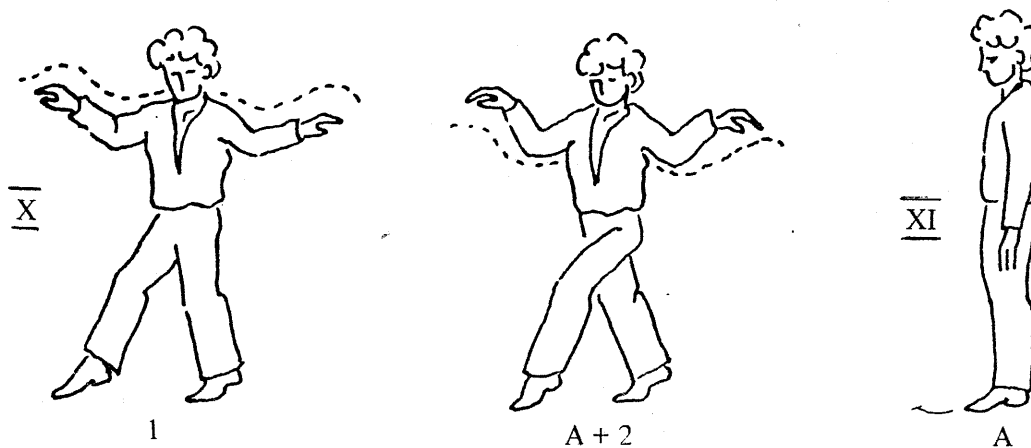
### X. FLYING

Melody # 10

#### A. Starting Position

Left leg forward. The arms are held stretched out horizontally at sides, palms downward.

### Movements



1. The right foot steps forward while the arms make birdlike waving movements as in flight.
2. The left foot steps forward while repeating the same waving arm movements.

These movements are repeated until the end of Melody # 10.

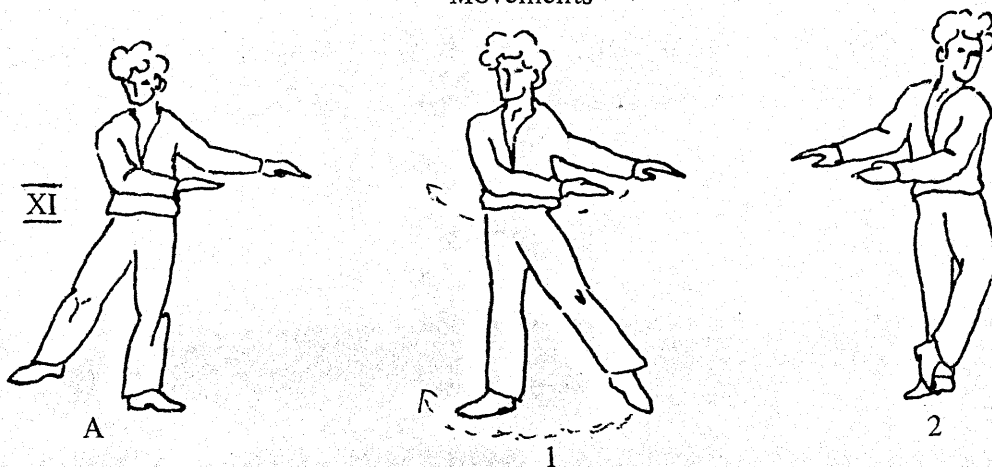
## XI. EVERA

### Melody # 11

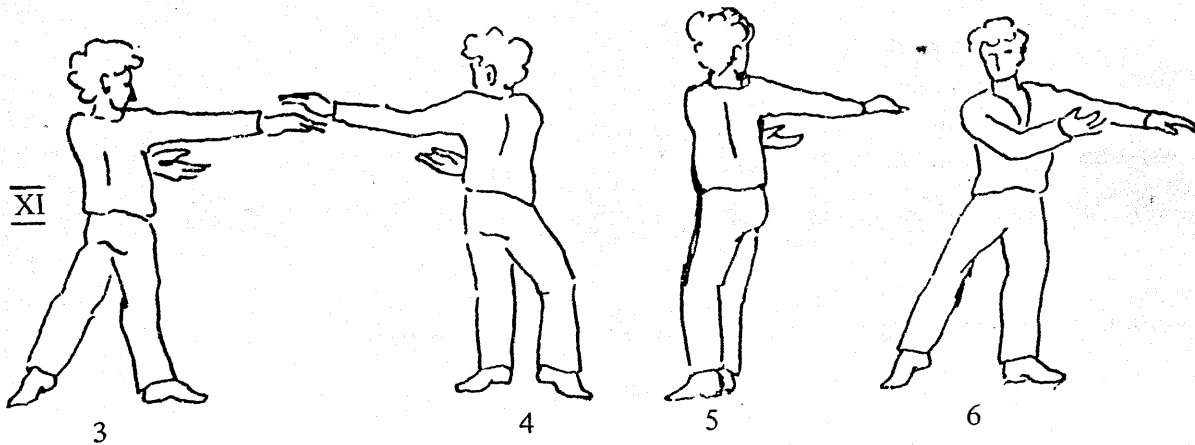
#### A. Starting Position

All participants face the center. The right foot points to the side with only the toe touching the ground. The left hand is stretched to the side horizontally with palm down; the right arm is bent in front of the chest, with the right palm facing downward.

#### Movements



1. During the first measure of the music, turn to the right with left foot pointing; at the same time the arms make a semicircular movement toward the right.
2. During the second measure, the left leg passes in front toward the right; at the same time, the hands extend forward. The left is stretched and the right is bent at the elbow.
3. During the third measure, make a complete turn toward the right, the back facing the center; the left foot is in on its toe. At the same time the two hands pass on the right.
4. During the fourth measure, the body turns toward the left; the right foot is on its toe. At the same time, the hands pass downward in a semicircle toward the left.
5. During the 5th measure, the right leg crosses in front toward the left. The hands make a semicircular movement in front; the right arm is straight and the left is bent at the elbow.



6. During the sixth measure, turning toward the center the right leg stays on its toe. The arms pass toward the left.

These movements are repeated to the end of the music.

## XII. JUMPING

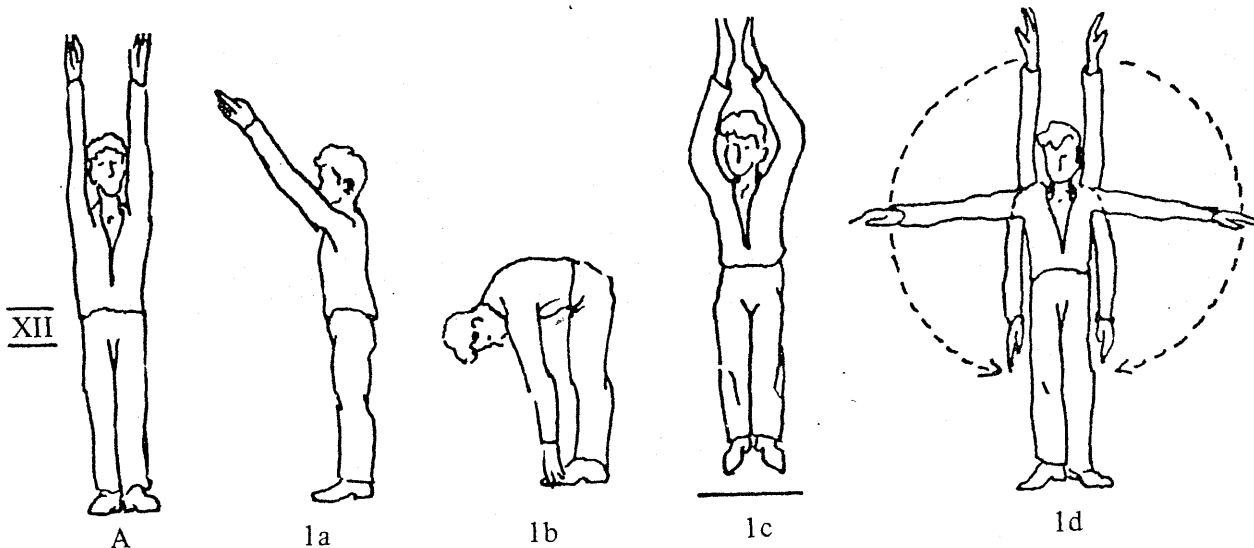
Melody # 12

### A. Starting Position

All participants are facing the center with parallel arms extended over the head with fingers straight up.

### Movements

1. During the first three notes, the body bends forward from the waist, the arms reach toward the toes. At about the fourth and fifth note, the body lifts up and hands move upward. With the sixth note give a little jump on the toes; at the same time, the hands clap overhead.



2. This is repeated five times until the music ends.

3. After the last clap, the palms turn out and the arms move in a semi circular movement and come down to both sides of the body.

### XIII. WEAVING

Melody # 13

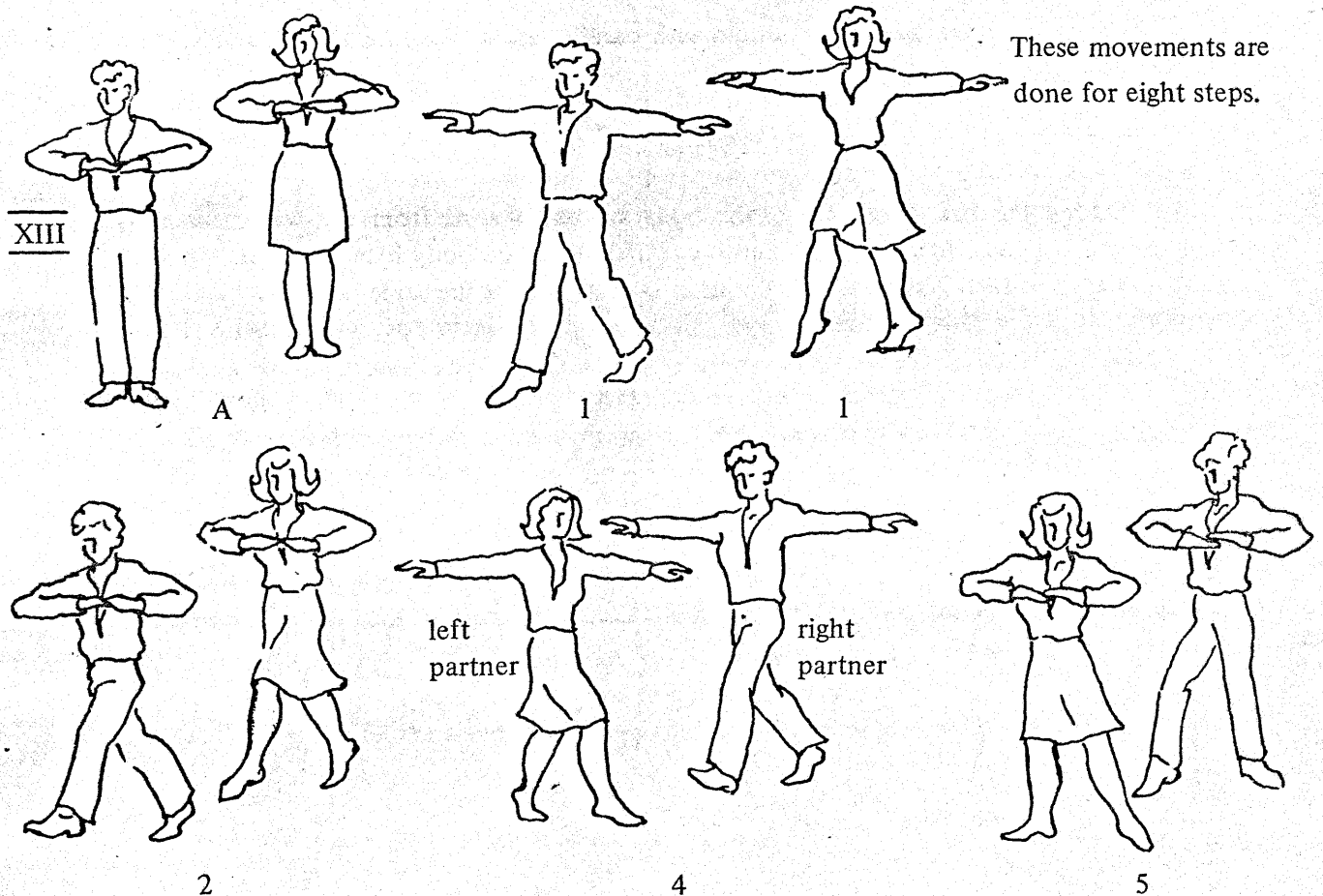
#### A. Starting Position

All couples stand in a circle with their left shoulders toward the center. The right partner of every couple is stationed two steps in front of his left partner. The hands of all are held two inches in front of the chest, fingers nearly touching, palms downward. The feet are together.

#### Movements (Both Partners)

1. The right foot steps forward as the hands open horizontally to the sides, palms remain facing downward.

2. The left foot steps forward and the hands return to the starting position.



Then the two partners change places:

#### Movements (Left partners)

4. The left foot steps across the right as the hands open horizontally, palms downward.
5. The right foot steps sidewise to the right and the hands return to the starting position.

These movements are done for eight steps as in the beginning.

#### Movements (Right Partners)

4. The right foot steps across the left while the hands open horizontally, palms downward.
5. The left foot steps to the left and the hands return to the starting position.

These movements are done for eight steps as in the beginning.

These two sets of alternating movements are repeated by the partners until the end of the music.

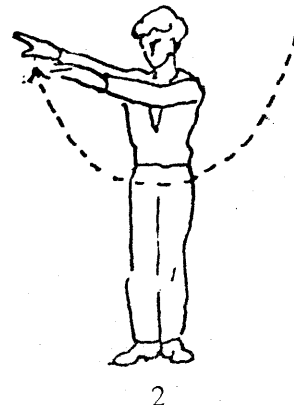
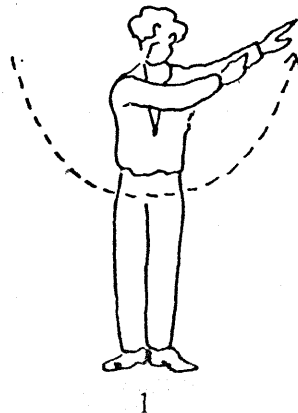
### XIV. THINK

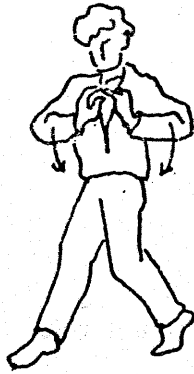
Melody # 14

#### A. Starting Position

All stand with left shoulders toward the center. The feet are together. The arms are held diagonally to the right in a parallel position a little bit upward; fingers are straight.

#### Movements

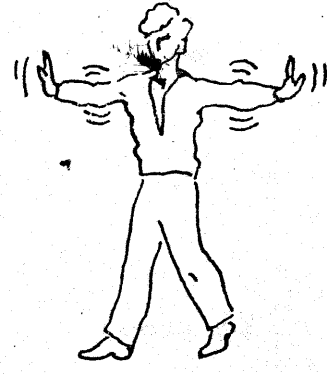




3a



3b



4

1. The hands swing down in a semicircular movement toward the left ending in the same position on the left; feet remain stationary. At the same time, the words "Let's think" are sung or spoken.

2. The hands reverse their movement and return to the starting position. At the same time the words, "Let's all think," are sung or spoken.

These two movements are repeated once more.

3. The partners then take six steps forward. During each step the hands make the following movements: The hands are cupped; the arms are loosely bent; the hands move 6 times in circular motion in front of the body as if scooping water. The words "The holy thoughts of life to keep" are sung or spoken.

These movements are repeated four times, — all together 24 steps.

4. The partners then take three steps forward with the hands extended horizontally to the sides, palms facing outward. Make movements twice as if sustaining something — elbows give slightly, pushing three times. The words "to keep" is sung or spoken three times.

5. The partners then take six steps forward performing circular motion as Movement 3 and singing, "The holy thoughts of life to keep."

6. Movements 4 and 5 are repeated.

7. The entire exercise Think' is repeated from the beginning.

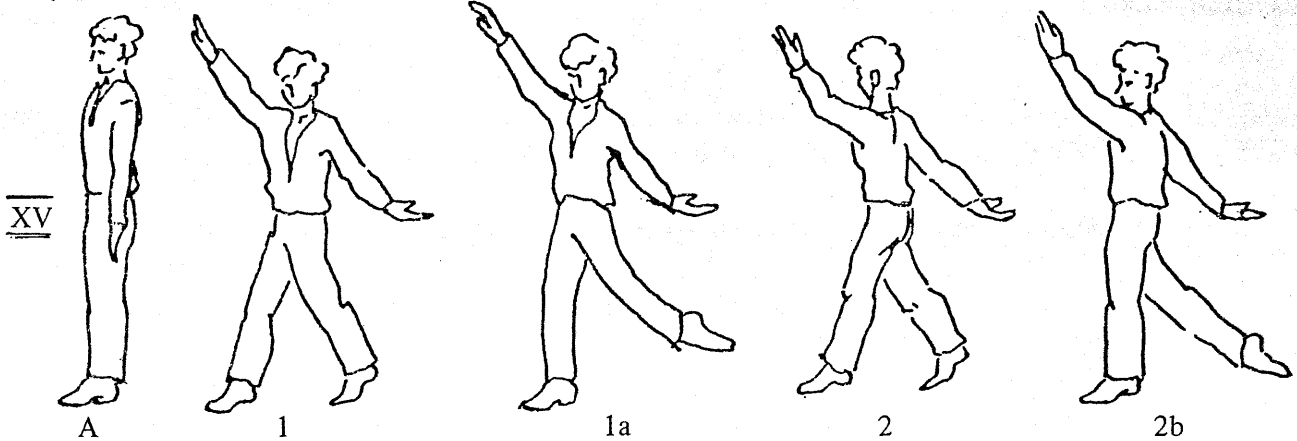
## XV. AUM

### Melody # 15

#### A. Starting Position

All dancers are turned with their left shoulders toward the center. The feet are together and hands are down at the sides.

### Movements



1. The right foot steps forward. Simultaneously the right hand and arm extend forward and up at a 45 degree angle, while the left arm extends downward in the opposite direction, palm upward. Also the left leg is held straight backward with the toe pointed in the air. The word "Aum" is sung.

2. The left foot steps forward. The left hand and arm extend forward and up at a 45 degree angle, while the right arm extends downward in the opposite direction, palm upward. Also, the right leg is held straight backward with the toe pointed in the air. The word "Aum" is sung again.

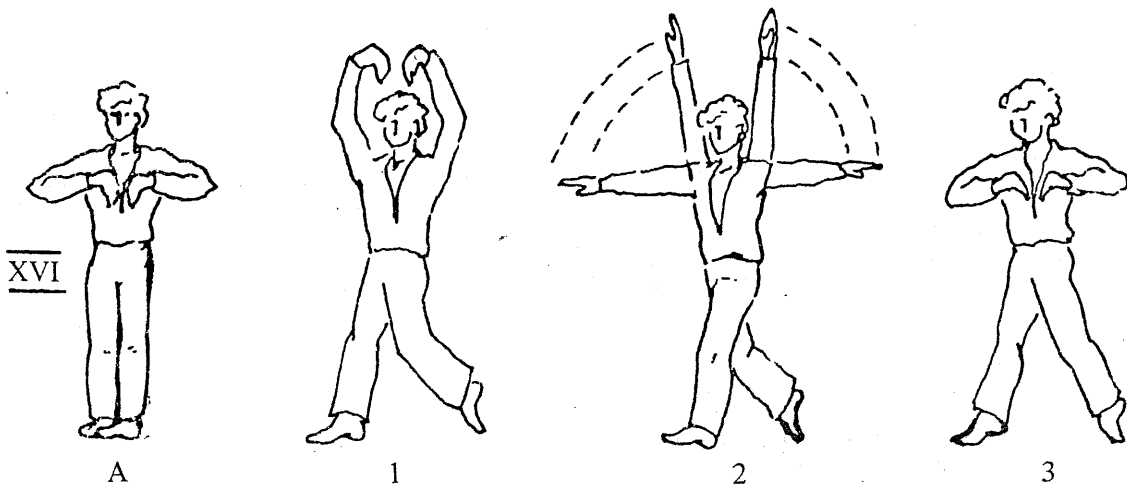
These movements alternate so that each is performed three times.

The whole Melody # 15, with the movements, is repeated four times.

### XVI. THE RISING OF THE SUN

#### Melody # 16

#### A. Starting Position



All dancers are with their left shoulders toward the center. The feet are together. The arms are bent and held horizontally in front of the chest with the hands nearly touching, fingers loosely pointing downward.

### Movements

1. The right foot steps forward while the hands (still bent down from the wrist) raise up straight in a semicircle and finish above the head. The left foot points in its original (on place) position. The words "The sun is rising" are sung during this movement.

2. The left foot steps forward and the right foot stays in place with pointing toe. At the same time, the hands over the head turn palms outward and make a descending semicircle, ending in the horizontal position, palms downward. During this time is sung "Spreading all its light."

3. The right foot steps forward with the left rising on its toe. The hands return to the starting position in front of the chest with the words "giving happiness to all alive" being sung, or spoken.

These movements 1-3 are repeated twice.

4. Then, the dancers take 6 steps forward with arms curved, hands cupped, reaching down and then up in front of the chest in circles (in a scooping-type movement). This movement continues for 6 steps while the words "flowing vital forces" are sung.

This movement # 4 is done four times. As movement # 4 ends the hands remain in front of the chest.

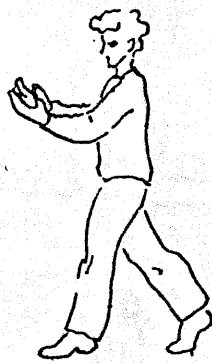
5. The right foot steps forward. At the same time the hands stretch forward (parallel) with palms up in a "giving" motion.

6. The left foot steps forward as the hands return back in front of the chest.

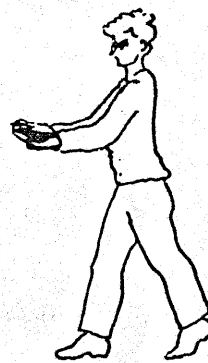
Movements 5 and 6 are done five times for 10 steps while singing the words "Zun, mezun, zun mezun, binom tometo." The last 10 steps are repeated.



4a



4b



5



6

All Movement XVI is performed twice.



## XVII. SQUARE

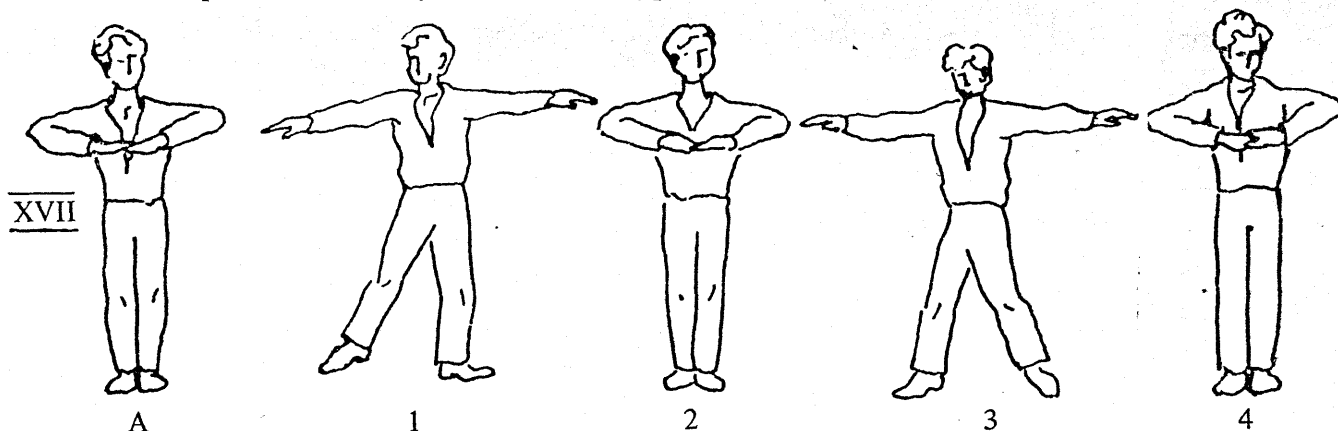
Melody # 17

### A. Starting Position

All dancers face the center with feet together. The hands are held in front of the chest, bent from the elbows, fingers touching and palms downward. The arms are bent at the elbows and held horizontally.

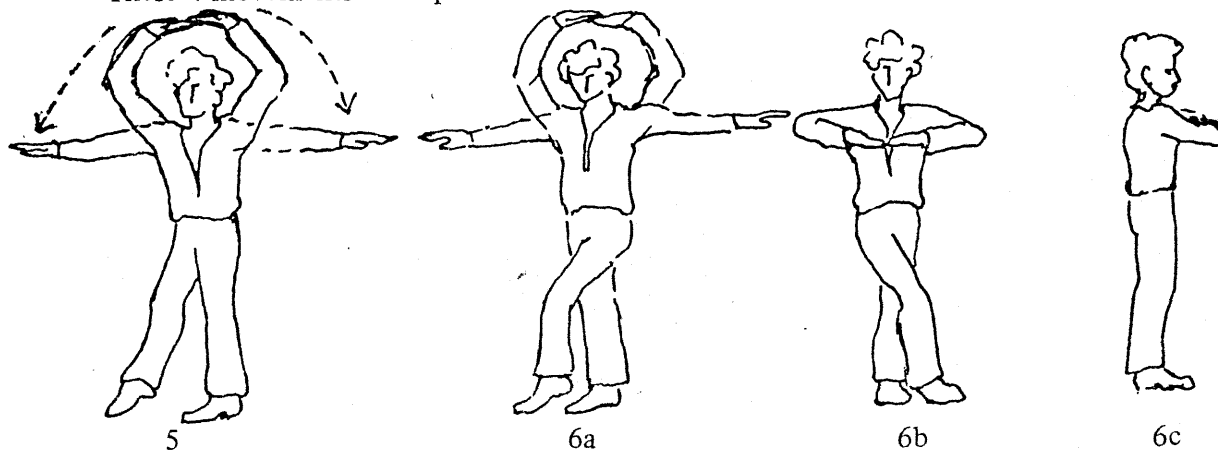
### Movements

1. The right foot steps to the side and taps the ground lightly. At the same time, the hands spread horizontally out to the sides, palms down.
2. The right foot and the hands return to the starting position.
3. The left foot steps to the side and taps the ground lightly. At the same time, the hands spread horizontally out to the sides, palms down.



4. The left foot and the hands return to the starting position.

These 4 movements are repeated.



In this position, all dancers are standing with their right shoulders toward the center.

5. The right foot steps forward toward the center. At the same time, the palms turn outward and the hands are raised high above the head in a circle when they make a descending semicircle to the horizontal position.

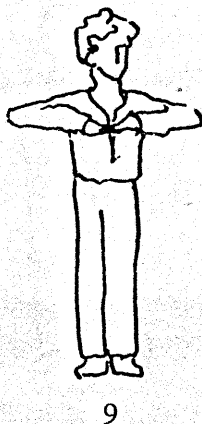
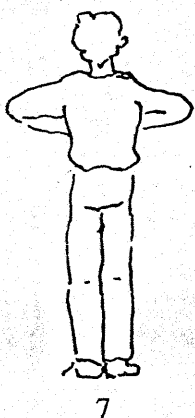
6. The left foot steps forward and the hands retrace their path in movement 5 and back to the starting position.

Movements 5 and 6 are done for 8 steps, but on the 7th step, the right foot pivots  $\frac{1}{4}$  turn to the left, and on the 8th step the left foot comes next to the right. The hands return to the starting position in front of the chest.

7. In this position, movements from # 1 to # 6 are repeated. After the quarter turn, the dancers will now stand with their backs toward the center.

8. As in number 7, at the end of number 8, the dancers are with their left shoulder toward the center.

9. As in number 8, at the end of 9, dancers are facing the center after a full circle is done.



All of Movement XVII is repeated.

## XVIII. DYNAMISM

Melody # 18

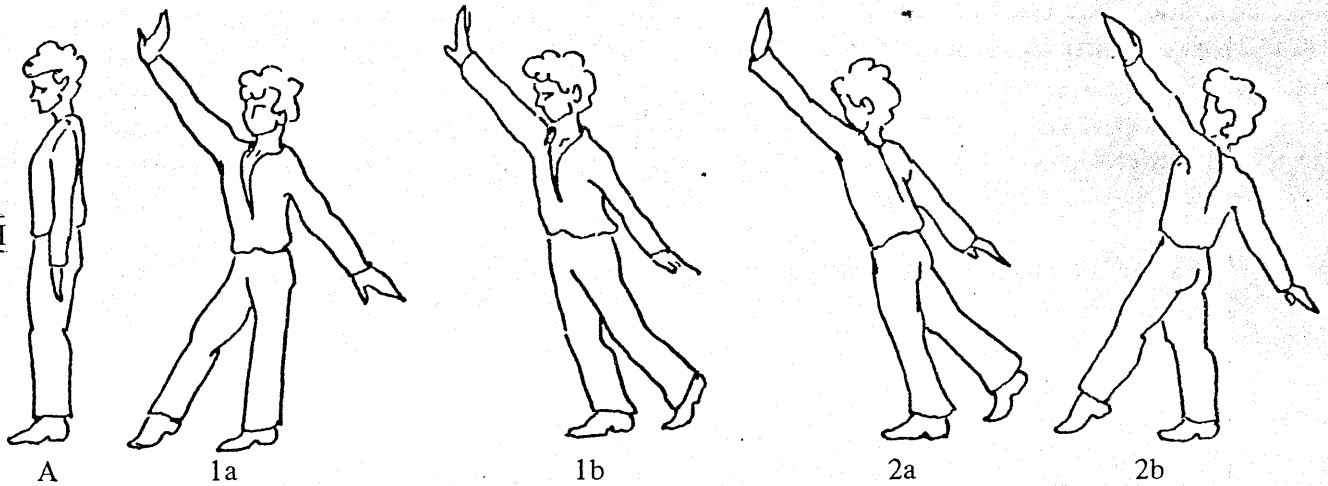
### A. Starting Position

All dancers stand with their left shoulders toward the center. Feet are together and hands are at the sides.

### Movements

1. The right foot steps forward as the body makes a little lilt forward onto the right foot. Then backward onto the left foot, and then forward onto the right. At the same time, the right hand stretches forward and upward at a 45 degree angle, palm outward, and the left hand stretches downward and backward in the opposite direction, palm down.

XVIII



2. The left foot steps forward as the body makes a lilt forward onto the left foot, then backward onto the right foot, and then forward onto the left. At the same time, the left hand stretches forward and upward at a 45 degree angle, palm outward, and the right hand stretches downward and backward in the opposite direction, palm down.

These movements are repeated until the end of Melody # 18.

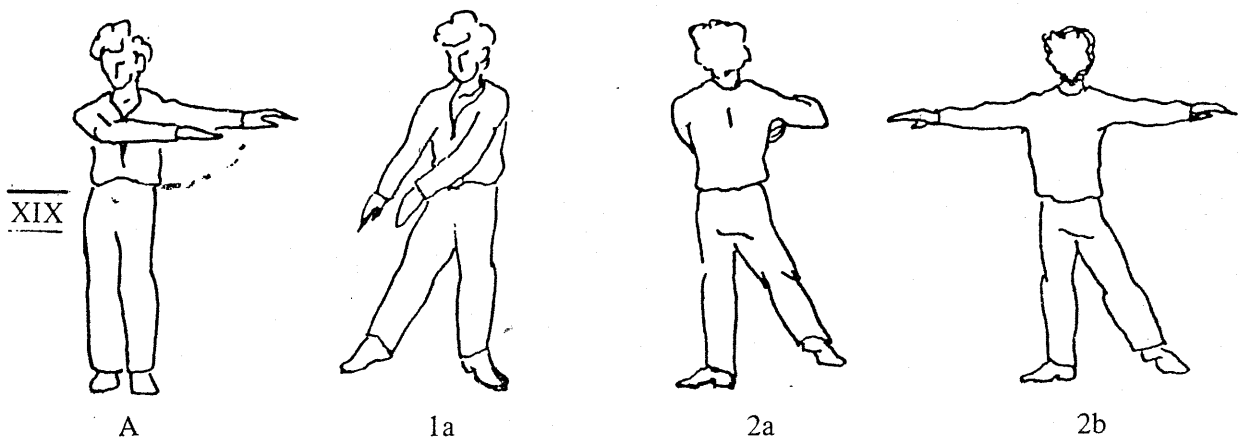
**XIX. BEAUTY**

Melody # 19

**A. Starting Position**

The dancers all face the center with feet together. The arms are held in a parallel, horizontal position to the left.

**Movements**

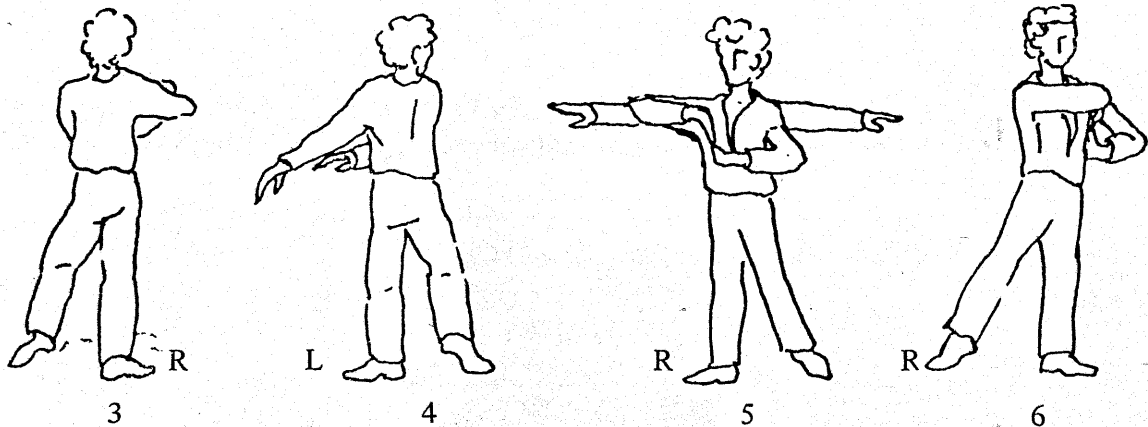


1. The hands swing in a semicircle down to the right. At the same time, the right foot steps to the side, and the left foot stays in place on its toe; the body turns slightly toward the right.

2. In a continuation of movement 1, the body pivots toward the right (on the right toe) with the left foot making a semicircle. The body weight ends up on the left foot, and both hands gracefully continue their swinging up to the right with the fingers touching lightly in front of the chest and then opening horizontally to the sides (palms downward throughout).

3. The left hand passes across the chest and lightly grasps the fingers of the right hand. At the same time, the weight of the body falls on the right foot while the left foot remains in place on its toe.

4. The hands then gracefully start to swing toward the left. At the same time the body weight shifts onto the left foot, and the right foot is on its toe; the body turns slightly toward the left.



5. In a continuation of movement 4, the body pivots toward the left facing the center (on the left toe), with the right foot making a semicircle. The body weight ends up on the right foot, and the left foot is pointed. During this pivoting, the hands touch lightly in front of the chest and then open horizontally to the sides (palms downward throughout).

6. The right hand passes across the chest toward the left and lightly grasps the fingers of the left hand. At the same time, the weight of the body falls on the left foot while the right foot remains in place on its toe.

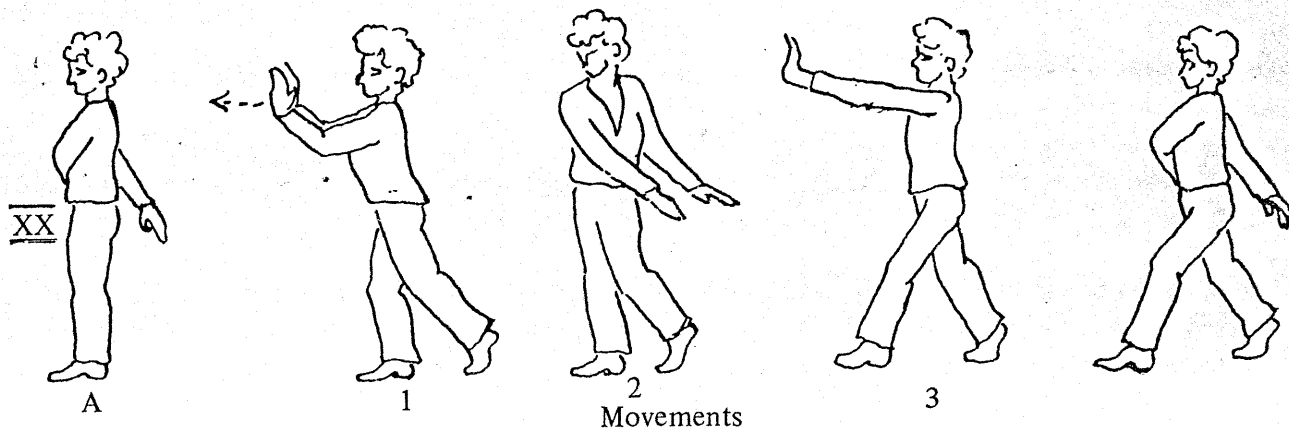
These 6 movements are repeated until the end of Melody # 19, keeping in mind that at the repetition the right foot does not step aside to the right because the feet are apart from the previous movement.

## XX. CONQUERING

### Melody # 20

#### A. Starting Position

The dancers stand with their left shoulders toward the center. Feet are together and hands (parallel) are held downward and toward the right and a little behind the body at a 45 degree angle.



1. The hands (still parallel) pass upward in front of the chest and push gently straight forward. At the same time the right foot steps forward and the left remains in place on its toe.
2. The hands move downward toward the left.
3. The hands move upward and push gently straight forward. At the same time, the left foot steps forward and the right one remains in place on its toe.
4. The hands move back to the right side.

These movements are repeated to the end of Melody # 20.

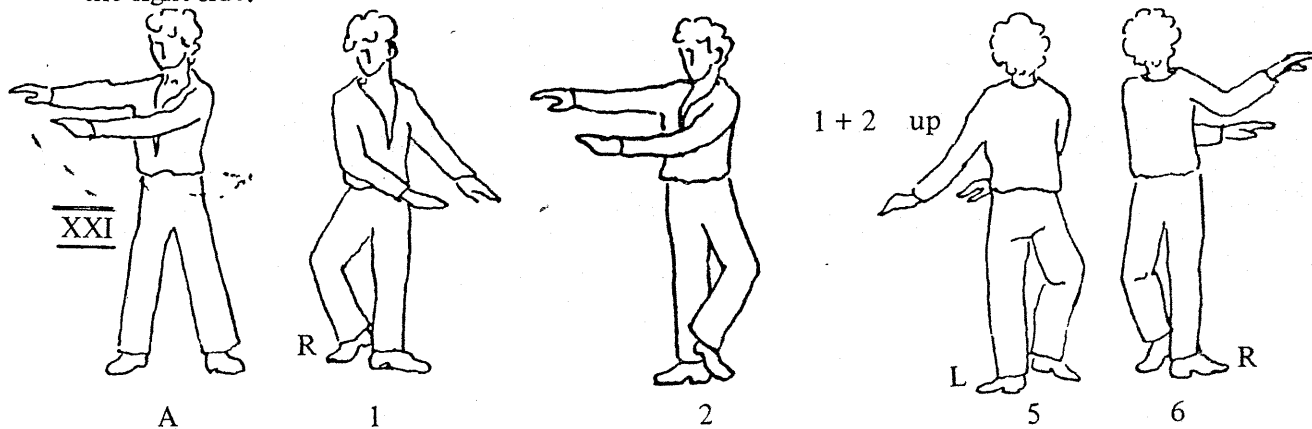
### XXI. JOY OF THE EARTH.

(Swinging)

Melody # 21

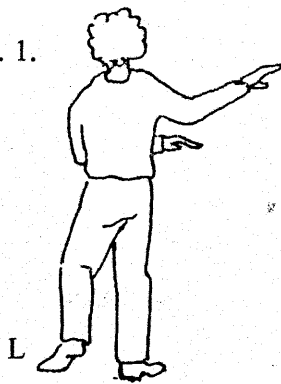
#### A. Starting Position

The dancers stand facing the center, feet apart, the arms are held horizontally both to the right side.



Same as No. 1, No. 2, No. 1.

7. 8. 9.



10



11

### Movements

1. The body weight swings on to the left foot. At the same time hands swing down to the left in a semicircle as the right foot gently lift and moves near to the left one, touching the ground.

2. The body weight swings back onto the right foot. At the same time, the arms swing back to the right side and the left foot gently lifts and moves next to the right one.

3. Movement No. 1 is repeated.

4. Movement No. 2 is repeated.

5. Pivot toward the right and at the same time the arms swing forward and up; the left foot steps forward; the right one remains on place on its toe.

6. Pivoting toward the right, now the back is toward the center. The arms move toward the right side.

7. Same as No. 1.

8. Same as No. 2.

9. Same as No. 1.

10. Pivot toward the left, and then both arms move forward; the right leg steps forward; the left leg remains in place on its toe.

11. Pivot body in a semicircle facing the center the two hands pass toward left as No. 1 and etc.

These movements are repeated until the end of Melody No. 21.

## XXII. ACQUAINTANCE.

Melody # 22

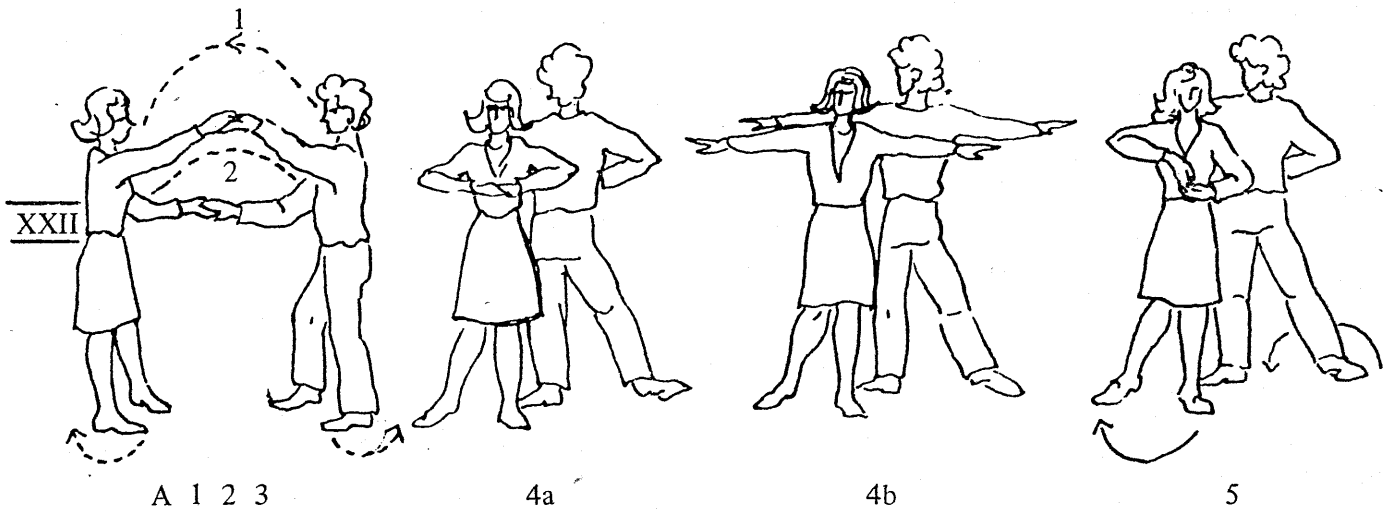
### A Starting Position

The dancers are arranged in two concentric circles. The partners, facing each other, hold hands as follows: The left partner holds his right hand high and his left hand low, while the right partner holds his hands vice-versa. The right palm of each dancer is always above the left of the other dancer. (The right hand is first active-giving; the left one is passive-receiving).

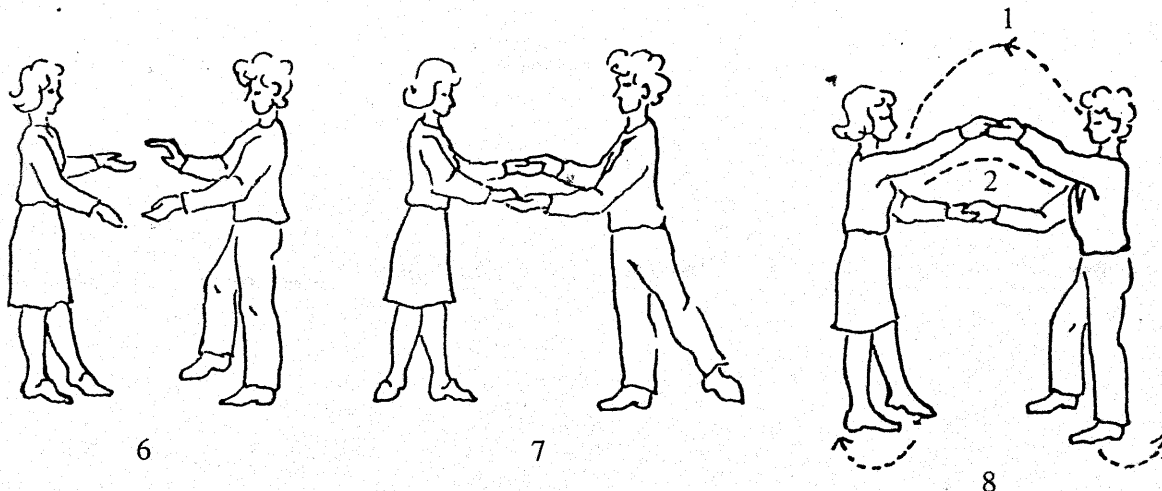
The feet are spread slightly apart.

### Movements

1. The hands of the couple change position — the raised hands swing downward toward the left in semi circle. The feet remain in place.
2. The hands swing back to the starting position.
3. Movement No. 1 is repeated.
4. The partners drop their hands and each one touches lightly his own fingers in front of the chest, and then spread the arms out to the sides horizontally. Simultaneously they make a full turn with their backs to each other.



5. The right hand of the left partner (inner circle) moves toward the left and lightly grasps the left hand of the right (outside circle) partner. The feet remain stationary. The left hand of the outer partner reaches up and lightly grasps the fingers of the right hand of the inner partner. The feet remain stationary.



6. The hands unclasp and the inner partner turns toward the right. At the same time, his hands move forward up with the body weight shifting to the right foot (the left foot passes forward in the air.)

Meanwhile, the partner from the outer circle is turning toward the left. Simultaneously the hands move forward up, and the weight of the body shifts to the left leg, and the right leg passes forward.

7. The partners of each couple face each other again and grasp hands opposite in the manner described in No. 5.

8. The inner circle partner's hands swing toward the right; the outer circle partner's hand swing toward the left. The legs stay in place. In this way, the dancers return to the starting position.

These movements are repeated until the end of Melody No. 23.

### XXIII. BEAUTIFUL DAY.

Melody # 23

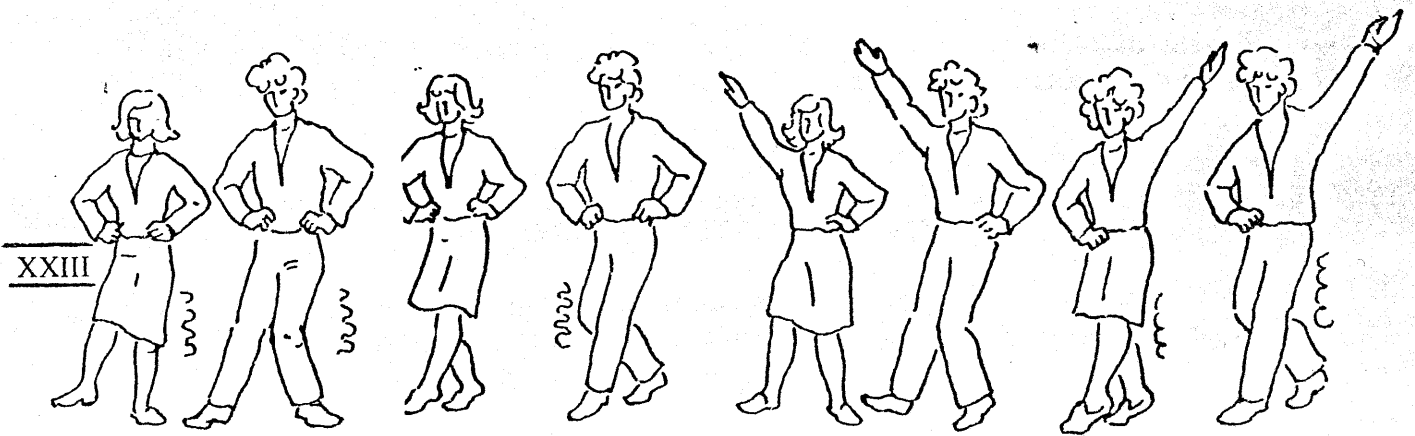
#### A. Starting Position

The couples stand with their left shoulders toward the center, hands on hips, with thumbs backwards, feet together.

#### Movements

1. The right leg is extended forward in the air as the left leg bends at the knee four times. The fourth time the right foot steps forward.





2. The left leg is extended forward in the air as the right leg bends at the knee four times. The fourth time, the left foot steps forward.

These movements 1 and 2 are done four times (for 32 beats).

3. Movement No. 1 is repeated with the exception that the right hand is held extended palm out above the body. (The left hand is still on the hip).

4. Movement No. 2 is repeated with the exception that the left hand is held extended palm out above the head. (The right hand is on the hip).

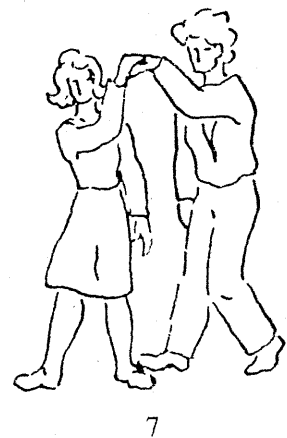
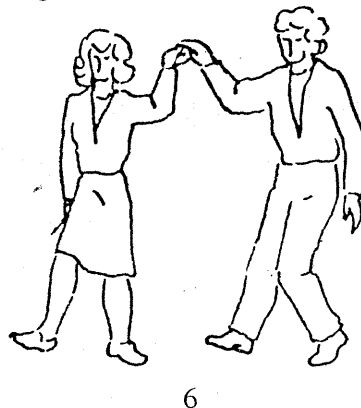
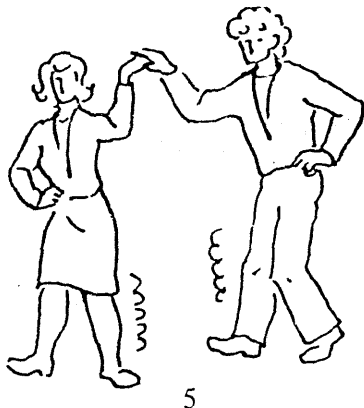
Movements No. 3 and 4 are repeated 3 times (for 24 beats).

5. Movement No. 1 is repeated except that the couples inside hands are held high, grasping each other and their outside hands are on hips.

6. Movement No. 2 is repeated with the couples inner hands held high grasping each other and their outside hands are on hips.

Movement No. 5 and No. 6 are done four times (for 32 counts).

7. Movement No. 1 is repeated with the couples outside hands held high grasping each other while the inside hands hang free at the sides.



8. Movement No. 2 is repeated with the couples inside hands held high grasping each other while the outside hands hang free at the sides.

Movements No. 7 and 8 are done three times (for 24 beats).

## XXIV. HOW CONTENT WE ARE.

Melody No. 24

### A. Starting Position

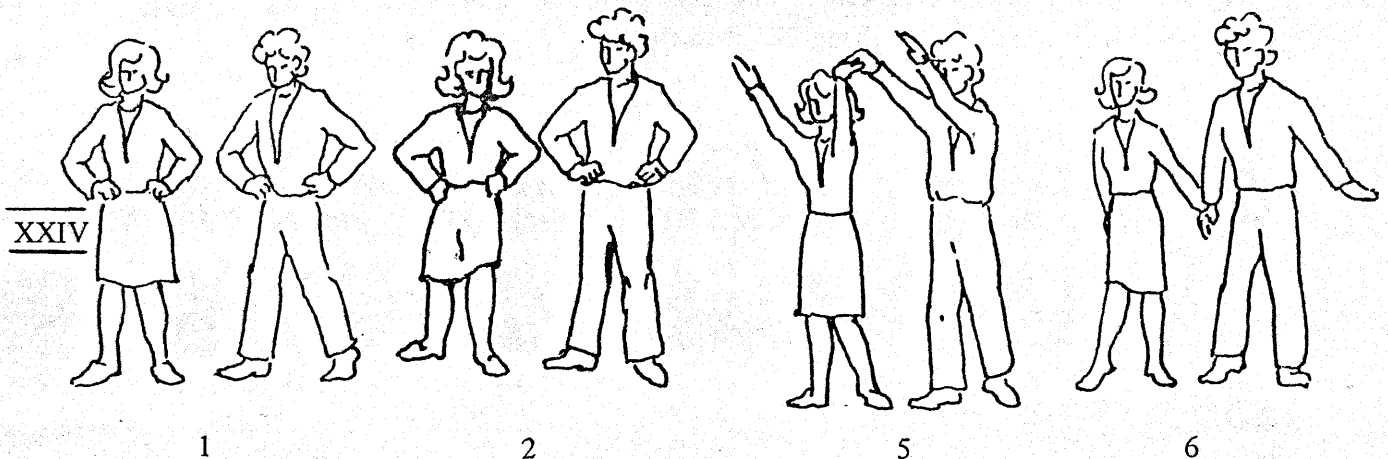
The couples stand with their left shoulders toward the center, hands on hips, feet together.

### Movements

1. The right foot steps forward.
2. The left foot steps forward.
3. The right foot steps forward and, at the same time, the left is lifted in the air on toe.
4. The weight of the body falls back onto the left foot as it steps in place. At the same time, the right leg is lifted in the air. (The movements No. 3 and 4 we can call swinging steps of the right and left legs).

The right leg steps down and movements No. 1 to 4 are repeated.

5. The inside hands of each couple are clasped high up and in a circular motion swing down, forward and up; start low and allow to go higher three times. The body weight falls forward onto the right foot and the left foot is in the air. The free outside hands mimic this movement.



6. The inner side-clasping hands swings backwards (as do the free outside hands), as the body weight falls back onto the left foot and the right foot lifts into the air.

7. The inner clasping hands swing forward and up in a circular motion (as do the free outside hands) as the right foot steps forward and the left lifts in the air.

8. The inner clasping hands make the same movements as in number 5 to 7, except going further up. At the time the left leg steps forward, the right leg rises in the air three times; the hands are getting higher at each set.

The whole exercise XXIV is repeated to end of music # 24.

## XXV. STEP BY STEP

Melody No. 25

### A. Starting Position

The couples stand with their left shoulders toward the center, hands on hips, feet together.

#### Movements

1. The right foot steps to the side.
2. The right foot returns to its place next to the left.
3. No. 1 is repeated.
4. No. 2 is repeated.
5. The right foot steps forward.
6. The right foot steps back to its place next to the left.
7. Movement No. 5 is repeated.
8. Movement No. 6 is repeated.
9. The right foot steps forward.
10. The left foot steps forward next to the right.
11. Movement No. 9 is repeated.
12. The left leg steps next to the right.

The above 12 steps are repeated by the left foot, as follows:

13. The left foot steps to the side.
14. The left foot returns to its place next to the right.
15. Movement No. 13 is repeated
16. Movement No. 14 is repeated.
17. The left foot steps forward.
18. The left foot steps back next to the right.
19. Movement No. 17 is repeated.
20. Movement No. 18 is repeated.
21. The left foot steps forward.
22. The right foot steps forward next to the left.
23. Movement No. 21 is repeated.
24. The right foot steps next to the left.

The above 24 movements are repeated all to the end of the music.

The hands are on hips until movement No. 2. From No. 2 on, the couples' inside hands are clasped and held high, while the outside hands remain on the hips. From No. 4, the inside hands return to the hips.

## XXVI. DAWN

### Melody No. 26

These exercises are composed of three parts or figures. The melody is played one time during figures I and II, and twice during figure III.

#### A. Starting Position.

The couples stand with their left shoulders toward the center, their hands are on their hips, thumbs backwards, legs together.

FIGURE I.

1. The right foot crosses in front of the left in semicircular movement.
2. The right foot moves back to the right and touches to the side pointed.
3. Movement No. 1 is repeated.
4. The right foot returns to its place, next to the left.
5. The dancers take four steps forward, beginning with the right foot. At the 4th step, the left foot steps next to the right.
6. The left leg crosses in a semicircle in front of right leg.
7. The left leg comes back to the left and touches to the side with toe pointed.
8. Movement No. 6 is repeated.
9. The left leg returns to its place next to the right leg.
10. Four steps forward with left leg. At the 4th step, the right leg steps next to the left.

All these movements are repeated to the end of melody.

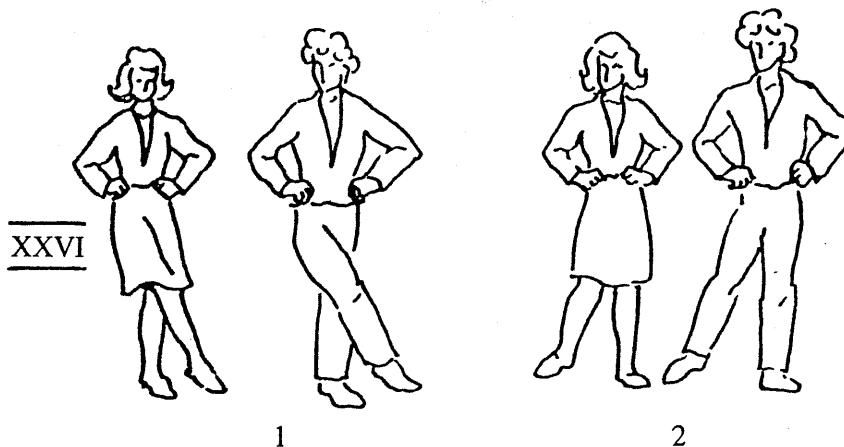
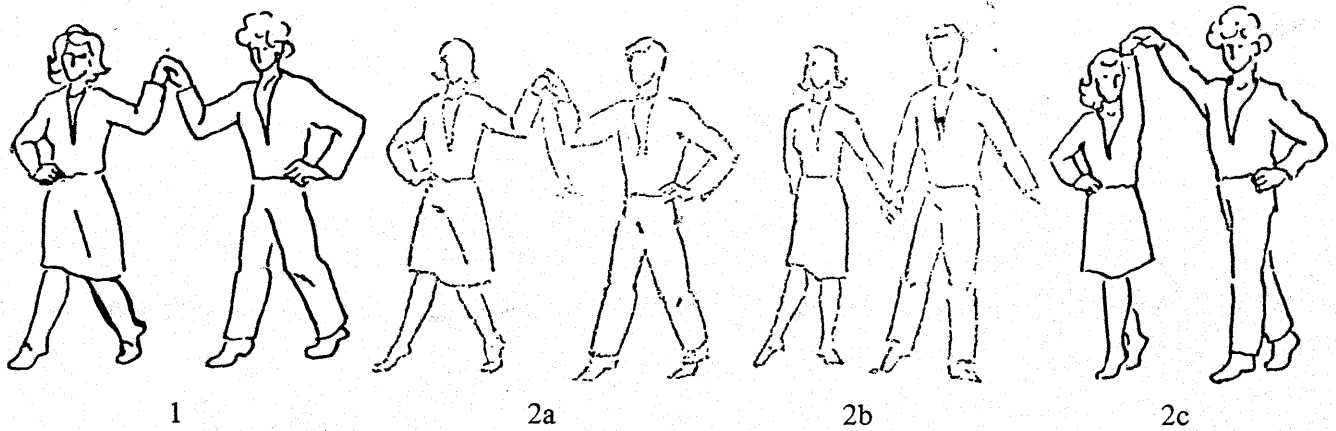


FIGURE II.

A. Starting Position

The couples' inside hands are clasped and held high above the head, while the outside hands are on the hips.

1. The couples take four steps forward starting with the right foot.



2. The couples make swinging steps in place which are done by shifting the weight backward on the heels (while the hands swing down backward) and then shifting the weight forward on the toes (while the hands swing up forward).

3. Movement No. 3 is like No. 2.

The above three movements are repeated until the end of the Melody No. 26.

### III

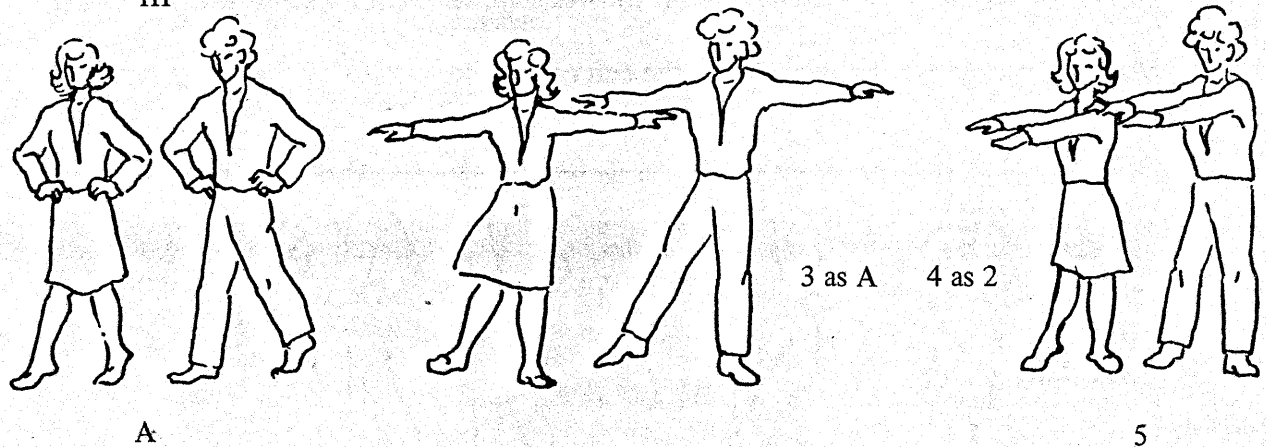


FIGURE III.

#### A. Starting Position

The hands are on hips. The dancers take four steps forward with the right foot starting.

1. The right foot steps aside as the hands spread out horizontally to the sides.
2. The right foot returns to its place next to the left as the hands return to the hips.
3. Same as No. 1.
4. Same as No. 2.

5. The right foot steps forward as the arms come together parallel in front of the chest, fingers touching.

6. The right foot steps back to its place next to the left, as the hands return to the hips.

7. Same as No. 5.

8. Same as No. 6.

9. The right foot steps forward with the parallel arms extended out forward, palms facing each other.

10. The left foot steps forward and the hands return to the hips.

11. Same as No. 9.

12. The left foot steps back to the right and the hands return to the hips.

The above 12 steps are repeated starting with the left foot.

These movements (altogether 24) are repeated as the Melody is played twice.

## XXVII. BREATHING

### Melody No. 27

#### A. Starting Position

All dancers are facing the center, feet together, hands held in front of the chest, fingers relaxed, nearly touching.

#### Movements

1. During the sounding of the first prolonged note, all dancers silently inhale, at the same time spreading their hands horizontally out to the side with palms down.

2. While exhaling they sing the ascending scale on the vowel "a". At the same time, the hands return in front of the chest.

Movements No. 1 and No. 2 are done three times.

The two following musical phrases are repeated three times with the same body movements as above.

## XXVIII. PRONOUNCEMENT

DIVINE PEACE, DIVINE JOY AND DIVINE GLADNESS TO RISE IN OUR HEARTS.

This Pronouncement is repeated 3 times.

### Starting Position

All dancers are facing the center, hands down, legs together.

### Movements

1. While this Pronouncement is voiced, the hands gradually are raised above the head, fingers touching in a point like a steeple. Then they slowly move down in a showering motion. This brings the hands back to their original position.



## MUSIC AND LYRICS

*IN NATURE, ALL MOVEMENTS STIMULATED BY A  
DIVINE IMPULS, ARE MUSICAL.*

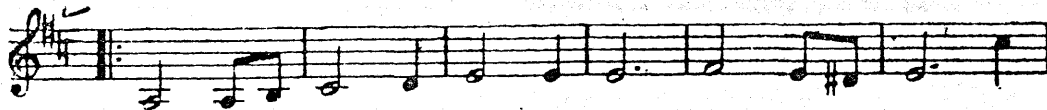
*Peter Dounov.*

# VII

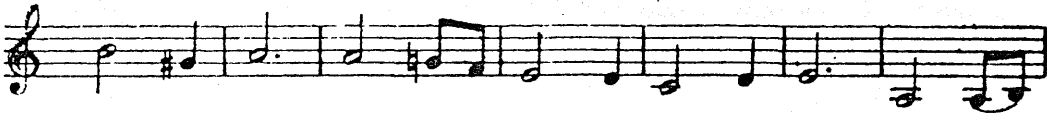
## THE FIRST DAY OF SPRING

### 1. PROBOUJDANE — AWAKENING

*Allegro moderato*



Pär vi yatt denn na pro - let - ta, pär vi - yatt denn na  
Here is the first day of new spring, Here is the first day



ra - dos - ta. pär - vi - yatt denn na lu - hov - ta, nos - syatt  
of new love. Here is the first day of new joy Giv-ing



syl - la i ji - vott, nos - syatt syl - la i ji - vott.  
strength and life to all. Giv-ing strength and life to all

#### I. AWAKENING

Here is the first day of new spring.

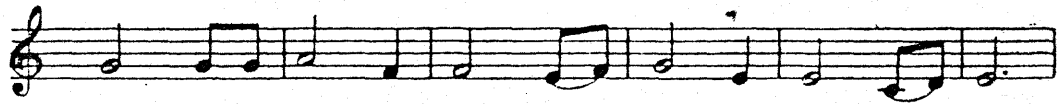
Here is the first day of new joy.

Here is the first day of new love.

Giving strength and life to all (2).

Repeat No. I

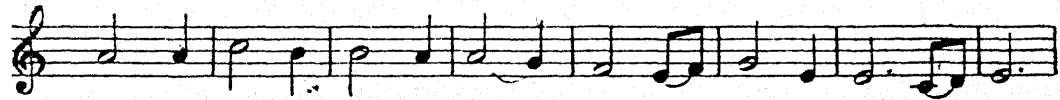
## 2. PRIMIRENIE — RECONCILIATION



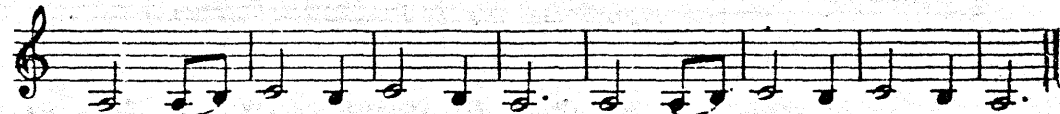
I o - ji - vya va í ni bou - di sãss lu - bov.  
It re - vives us and a - 'wakes us ten - der - ly



sta - vai - te ott sãnn, de - ga ! Pro - lett mi - la veã doã - deã.  
Chil - dren get up from your sleep. Lo - vly spring is here is here.



Çe - la - ta pri - ro - da pe - è. Slãnu - çe top - lo ve - èe grãi.  
All of na - ture sings and sings brightly the sun warms everything



N s - si çve - tya - i plo - do - veã, nos - si peãss - ni i i - gri.  
Make : us sing and dance and dance makes us sing and dance and dance

### II. RECONCILIATION

Spring revives us and awakens tenderly.

Children get up from your sleep.

Lovely spring is here, is here.

All of nature sings and sings.

Brightly the sun warms everything,

makes us sing and dance and dance (2).

### 3. DAVANE — GIVING



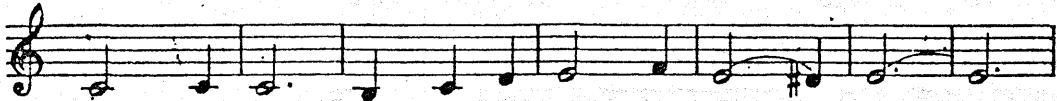
Päl - ni vssé - ka tvar s'ji - vott, bou - di ra - dost vev dou-

It fills every being with life Awakens happy thoughts in



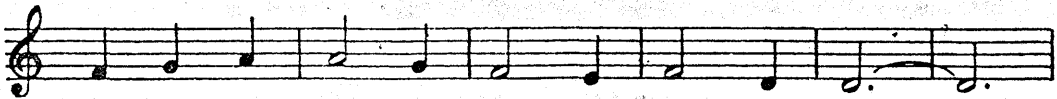
hätt, raz - vés - sé - lya va sār - ģa - ta ni.

mind. Brings joy to every heart to every heart.



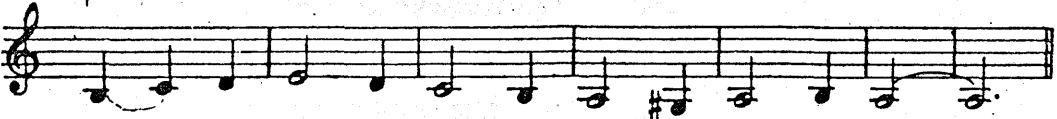
Gré - è, greī, slānn - cē - to bla - go - datt - no

Shines the sun, spread - ing blessings every - where.



ģé - lou - va néj - no ģé - la - ta zē - mya.

Embracing tender - ly the sa - cred earth.



i ya ou - kič - va s'prē - lest - ni bēz - broī ģvé - tya.

De - co - ra - ting her with ma - ny pretty flowers.

### III. GIVING

It fills every being with life  
awakens happy thoughts in mind,  
brings joy to every heart, to every heart.  
Shines the sun, spreading blessings everywhere  
embracing tenderly the sacred earth  
decorating her with many pretty flowers.

#### 4. VAZLIZINE — ASCENDING

Blés - ka vi zvéz - di bri - lyann - ti ssvétli ska - za - ni -  
 And the stars like dia - monds shining whis - pering the  
 ya mál - vyatt. Gré - è čis - ta - ta lou - na, bèz -  
 tales of time. And the moon in sil - ver veil  
 spir lé - ti po ssvo - ya pätt po nè - bess - na  
 gli - ding light - ly through the night fol - low - ing her  
 chir. I de nãtt pri - sti - ga sléd nocht - ta.  
 path after night a new day springs to life.

#### IV. ASCENSION.

And the stars like diamonds shining  
 whispering the tales of time,  
 and the moon in silver veils  
 gliding lightly through the sky  
 following her path.

After night, a new day  
 Springs to life.

#### 5. DIGANE — ELEVATION

Syl - la i ra - dost, mla - dost i o - bič slãnn - gé - to  
 Youth and joy love and strength pre - sent by the  
 nos - si i vdãh - no - vya - va i vãz rast - va v'kras - so - ta.  
 sun with in - spir - ra - tion make us grow in beau - ty

#### V. ELEVATION.

Youth and joy  
 Love and strength  
 Given by the sun  
 with inspiration  
 make us grow in beauty.

Repeat No. 5.

6. OTVARYANE — OPENING  
 7. OSSVOBOJDENEYE — LIBERATION  
 8. PLESKANE — CLAPPING

E - to go, raj - da cè krass - si - vi . denn. E -- to go,  
 Here is the dawn of a beau - ti - ful day. Here is the

slänn - çè - to kamm na - zi gréi. Him - ni v'go - ra - ta  
 sun spreading warmth over us. The birds ga - iley

vès - sè - lo pti - çenn - çè peī. Bod - ro i -  
 si - - - ing in the woods in ex - sta -

gra - ëmm po ross - ni trè - vi i çvé - tya.  
 cy we dance through the green dew grass

Ssvètt - la - ta ra - dost o - bil - - no ni gréi.  
 Lu - minous joy glows end - less - ly in our hearts

.Syl' - la v'dou - cha ta bèz - spir - no iz - li - va ni tya.  
 Giv - ing to us new strength in life to love.

VI. OPENING.

Here is the dawn of a beautiful day.  
 Here is the sun spreading warmth over us.  
 The birds gaily sing in the woods.  
 In ecstasy we dance through the green dew-grass  
 repeat [ Luminous joy glows endlessly in our hearts  
 Giving to us new strength in life to love.

## VII. LIBERATION.

We are in love with the mountains.  
Their highest peaks we glorify  
while sitting close by next to the seven lakes.  
At mist-down we feel the might of the sun.

repeat [ Later at night when violet curtain falls,  
we see the silvery moon and the shining stars.

VIII. CLAPPING. (Music and lyrics are the same as No. 7).

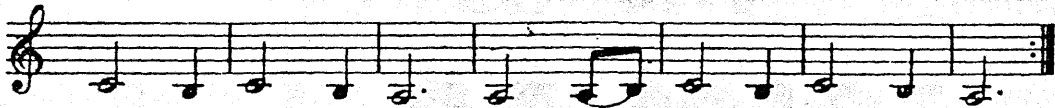
## 9. CISTENE — PURIFICATION



Pär yi - yatt denn na pro - let - ta, pär vi - yatt denn na  
Here is the first day of new spring, Here is the first day



ra - dos - ta. pär - vi - valt denn na lu - bov - ta, nos - syatt  
of new love, Here is the first day of new joy, giving



syl - la i ii - vott, nos - syatt syl - la i ji - vott.  
strength and life to all giving strength and life to all.

IX. PURIFICATION. (Music and lyrics — same as No. 1).

## 10. LETENE — FLYING

I zè - mya - ta sè sǎ - bouj - da ott sǎ - nya.  
 From its win - try dreams the earth be - gins to awaken

Poč - va no - vyi ssvé - tǎll glenn, no - vi - ya denn na  
 A new shin - ing day be - gins a new shin - ing

pro - lét - ta. I pri - ro - da - ta li - kou - va,  
 day of spring All of nat - ure is en - rap - tured

èè ya slǎnn - gè top - lo grei. I lǎ - èi o -  
 by the sun's deep war - ming rays joy - ous - ly we

bil - no lèi vssiè - ko rad - ya sé i pèi.  
 dance and sing, joy - our - ly we dance and sing

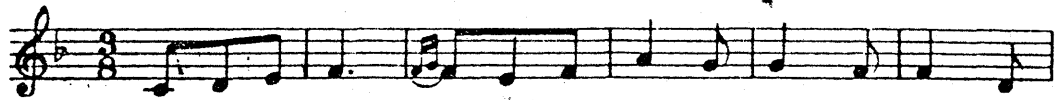
### X. FLYING.

From its wintry dreams  
 the earth begins to awaken.  
 A new shining day begins  
 a new shining day of spring.  
 All of nature is enraptured  
 by the sun's deep warming rays.  
 Joyously we dance and sing. (2).

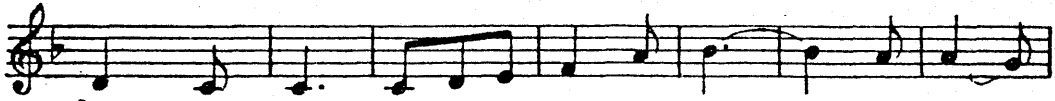


# 11. EVERA

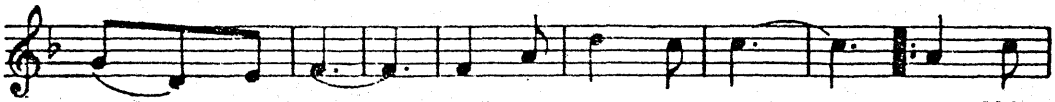
*Allegretto*



Slānn - cē - to greī, ga - li s'la - ċi evé - tenn - ċa i tré -  
Brightly the sun car - ess - ses with warmth the flowers, grass and



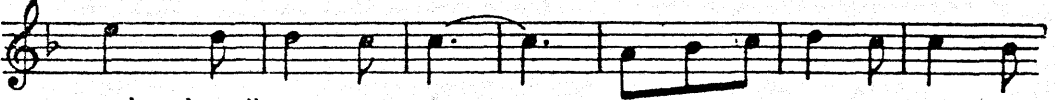
vī i nass. Na - ra - ni - na vāz - tor - jè - no 17  
all of us at ro - sy dawn we dance and sing and



ra - ěm, nyī. Vāz - douh bla - go - datt Ptiċki  
shout with joy. Freshness fills the air Mer - ri -



hvār - katt vē - ce - lo nad nass. Pri - ro - da - ta si - ya - ě  
ly the birds sing songs to us. All nature ra - di - ates and



ċè - la v'kras - so - ta. Ross - na tré - vi - ċa bless na  
shin - es with beau ty. See how the grass gleams with its



la v'èll - maz. Ćvè - tya - ta lè - yatt a - ro - matt.  
gol - den drops. Hea - ven - ly scent is in the air.

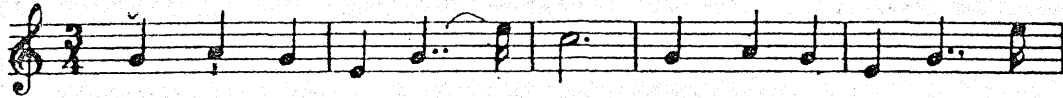
## XI. EVERA.

Brightly the sun  
caresses with warmth  
the flowers, grass and all of us.  
At rosy dawn we dance and sing  
and shout with joy.  
Freshness fills the air  
Merrily the birds sing songs to us  
All nature radiates and shines with beauty.  
See how the grass gleams with its golden drops.  
Heavenly scent is in the air.

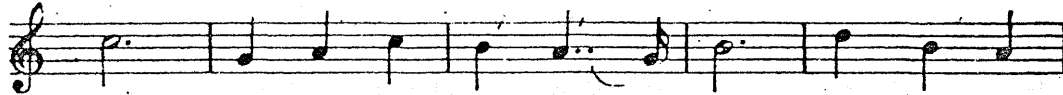
repeat

## 12. SKACANE — JUMPING

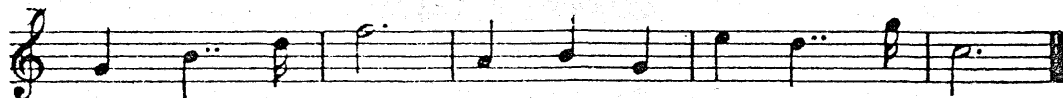
*Andante*



Na - go - re da po - le - tim kamm ne - bess - ni - ya pro -  
Let us all bow, let us jump Let us all bow let us



stor. S'mir, lu - hov i ssvé - tli - na vssič - ko ra -  
jump with peace with love and with light beauty in



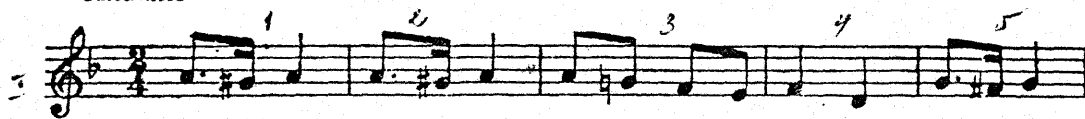
stè v'kras - so - ta, i ni no - ssi má - dros - ta.  
us rea - ches high beau - ty in us rea - ches high.

### XII. JUMPING

Let us all jump — let us fly (2)  
with peace, with love and with light.  
Beauty in us reaches high (2).

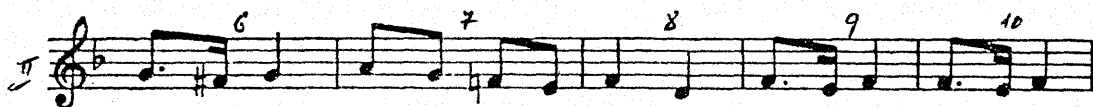
# 13. TAKANE — WEAVING

*Andante*



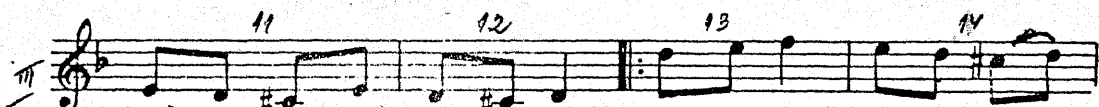
Vssé - ki denn, vssé - ki çass, vssé - ko - ya mi - nou - là nyi sno - vèmm

Every day, ev - ry hour, eve - ry ev - ry minute left and right

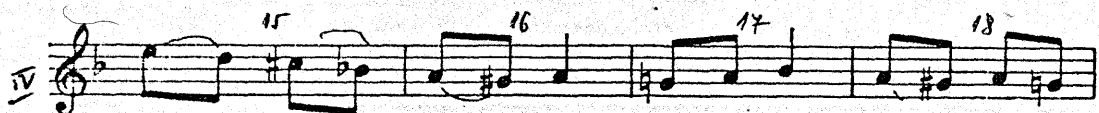


i iă - çèmm nai kras - si - vi mis - li. I ji - vott ssvett i çist

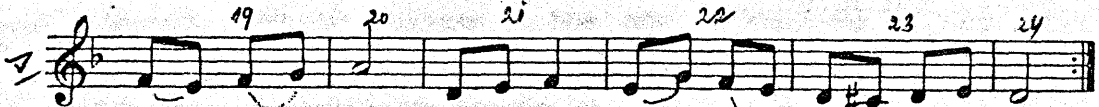
in our minds no - ble thoughts are weaving. Let a life pure and holy



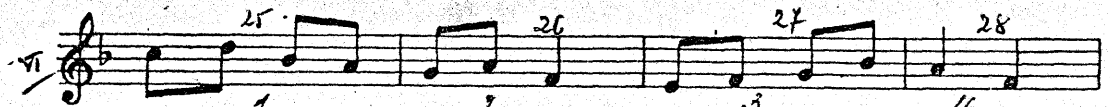
vev dou - chi - të vi - va - mè. Nè - ka - mir i lu - bov v'sar -  
flow in - to our souls. Let new peace, Let new love



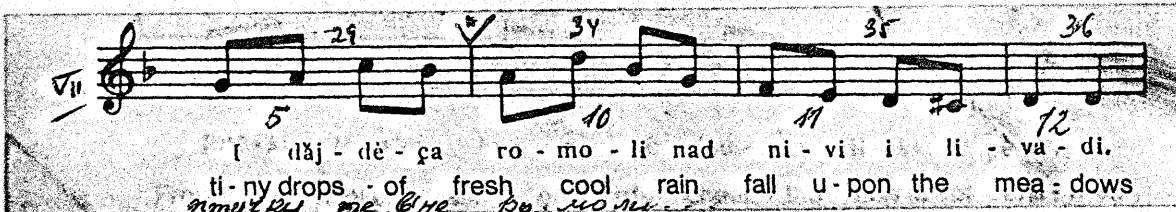
ça - ni da ça - rou - va; do - bro - ta, mi - lo - ss'ar - dyè  
fill our open hearts. Let in us kind - ness



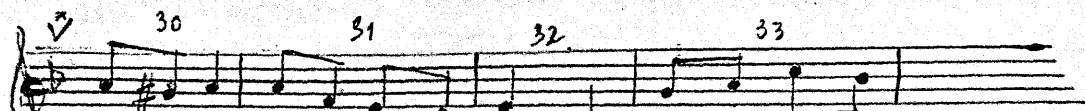
v'na - zi da ji - vèi. Svetli - na i ves - sè - li - e na - vred da grèi.  
good - ness grow. Let in us kind - ness good - ness grow



Çvè - lènn - ça - ta a - ro - matt sla - do - stenn pi - lè - yatt.  
Sweet a - ro - ma fills the air from the blooming flowers



i d'aj - dè - ça ro - mo - li nad ni - vi i li - va - di.  
ti - ny drops of fresh cool rain fall u - pon the mea - dows



Бес - прамна вы - шь на - ра - ма на - сит и со - впе - ча - я

Tai i nyi vssé - ki denn, vssé - ko - ya mi - nou - ta,  
 Eve - ry day eve - ry hour eve - ry eve - ry min - ute  
 i v'dou - chi - tè si kras - si - vi mis - li - ni - è da vta - čèmm.  
 let a life pure and holy flow in - to our hearts.  
 vse po - to - mu vse po - to - mu i do - bro us ce - est

### XIII. WEAVING.

Every day, every hour  
 every, every minute  
 left and right in our minds  
 noble thoughts are weaving.

Let a life pure and holy  
 flow into our souls.

repeat [
   
 Let new peace, let new love  
 fill our open hearts.
   
 Let in us kindness, goodness grow (2).  
 Sweet aroma fills the air  
 from the blooming flowers.  
 From the heavens, songs of birds  
 cheer the hearts of children.  
 Tiny drops of fresh, cool rain  
 fall upon the meadows.  
 Every day, every hour  
 every, every minute  
 left and right in our minds  
 noble thoughts are weaving.  
 Let a life pure and holy  
 flow into our hearts.

## 14. MISLI — THINK

*Adagio*



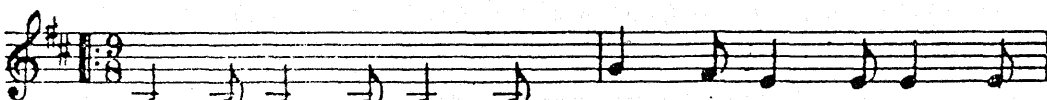
Mis - li, pra - vo mis - li. Mis - li, pra - vo mis - li. Ssvè-  
Let's think let us all think let's think lets all think the



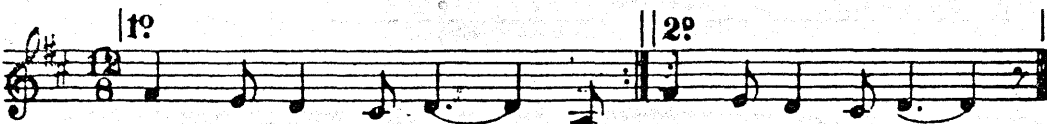
chtè - ni mis - li za ji - vo - ta ti Krè - pi. ssvè - chtè - ni mis - li za ji -  
ho - ly thoughts of live to keep, to keep the the holy thoughts for



vo - ta ti krè - pi. vo - ta ti krè - pi.  
ever, ev - er keep, ev - er, ev - er keep to



krè - pi, krè - pi, krè - pi. Ssvè - chtè - ni mis - li za ji -  
keep to keep to keep the ho - ly thoughts of life for

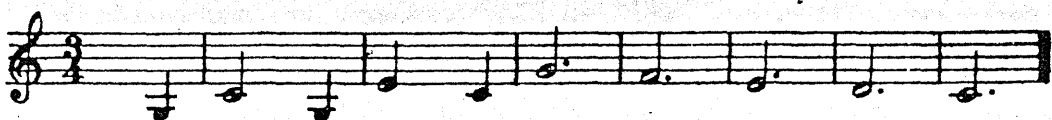


vo - ta - ti krè - pi, vo - ta - ti krè - pi.  
ev - er ev - er keep for ev - er ev - er keep. D.C.  
XIV. THINK.

Let's think, let's all think  
let's think, let's all think  
the holy thoughts of life to keep, to keep, to keep  
the holy thoughts of life for ever, ever keep  
to keep, to keep, to keep  
the holy thoughts of life for ever, ever keep.

Repeat No. 14.

## 15. AOUN

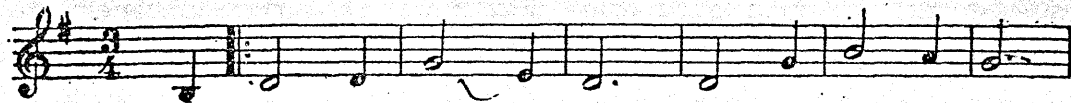


A - oun a - oun a - oun Om, - Om, au' - men  
(repeat 4 times)

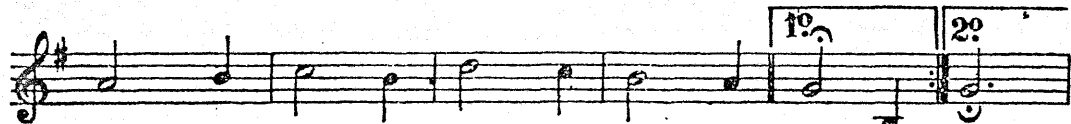
# 16. IZGREVA SALANNCETO — THE RISING OF THE SUN

( ИЗПЪЛНЯВА СЕ ДВА ПЪТИ )

*Andante*



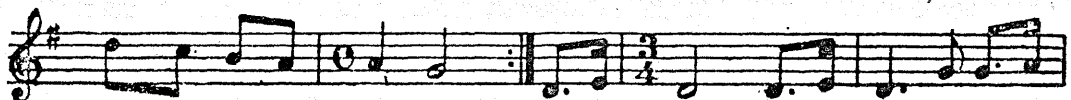
Iz - gré - va slánn - çe - to, pra - chta ssvèt - li - na,  
The sun is ri - sing spread - ing all its life.



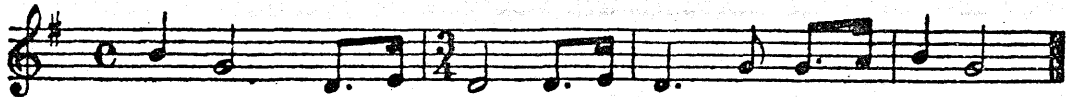
nos - si ra - dost za ji - vo - ta tya. Iz tya.  
giv - ing hap - piness to all a - live, the live



Syl - la ji - va iz - vor - na tè - čou chta, syl - la ji - va  
From the silent depth of life is sprin - ging vital forces



iz - vor - na iè - čou - chta, zoum mè zoum, zoum mè zoum, bi - nom to  
giv - ing strength to us. zum me zum, zum me zum Binom to



mè - to, zoum, mè, zoum, zoum mè zoum, bi - nom to mè - to.  
meto, Zum me zum zum me zum Binom to me to

D. C.

*D. C. Селендър Насир*

## XVI. RISING OF THE SUN.

repeat	}	The sun is rising spreading all its life giving happiness to all alive
repeat		from the Silent Depth of life is springing vital force giving strength to all of us.
repeat		Zum me zum, zum me zum Binom to meto.

Repeat No. 16.

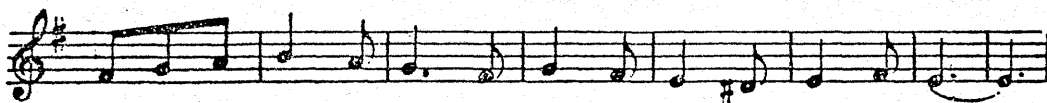
# 17. DVADRATT — SQUARE

(УЗНЕНА РАБА СЕ ТИРА ПІДТИ)

*Allegro moderato*



Slann-cè-to grèi, trepli zo - ra - ta ott ii-vott i lu-bov.  
Soft breaks the sun filling the dawn with life, giving light.



Trep - ti zo - ra - ta, grèi - na - la v'bri - lyann - tè - ni lă - či.  
vi - bra - ting warmth a - wakens all that slum - ber all that sleep.



Vssič - ko dness pèi, vssič - ko dness slad - ko - glass - no pèi  
ev - ery thing sings ' everything sings to glo - ri - fy.



za Bo - jyi denn, za no - vyï ssvé - täll Bo - jyi denn,  
Prai - sing the Lord prai - sing the Lord's new day



za ra - dost no - va, chto v'săr - ça - ta ni bez - spir - no leï.  
fil - ling the hearts with joy and u - ni - fy - ing one and all.

*D.C.*

*D. C. yevryi horop*

## XVII. SQUARE.

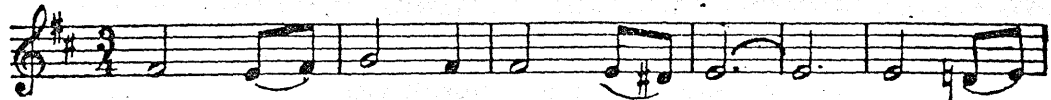
Soft breaks the sun  
filling the dawn with life-giving light.  
Vibrating warmth awakens all who slumber  
all who sleep.

repeat [ Everything sings.  
Everyone sings to glorify  
praising the Lord  
praising the Lord's new day  
filling the hearts with love  
and unifying one and all.

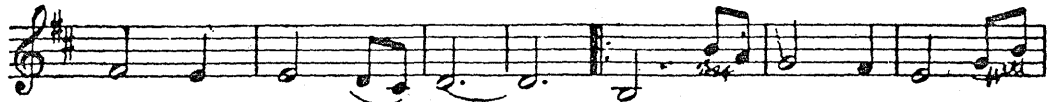
Repeat No. 17.

18. PODVIJNOST — DYNAMICSM I  
 19. KRASSOTA — BEAUTY II

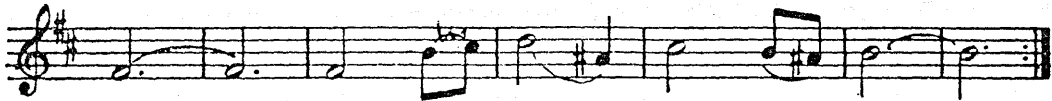
*Allegro*



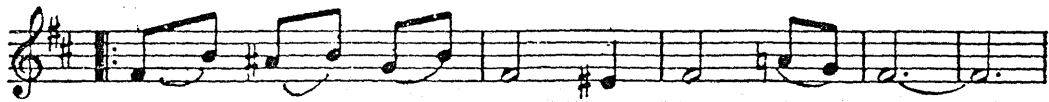
Vsše - ka sou - trinn vra - nenn čas slänn - gè-  
 Every day at ear - ly morn. we a -



to po - sré - chta - mè. Lă - či, vâz - douh i ro-  
 wake to meet the sun. Air full of fresh ness dew like the



ssa rad - vatt na - chi - tè sâr - ga.  
 stars re - jo - ice our hearts and minds.



Vdëh - no - vè - ni mis - li v'nass da po - tè - katt,  
 O - pen our minds to thoughts in - spired



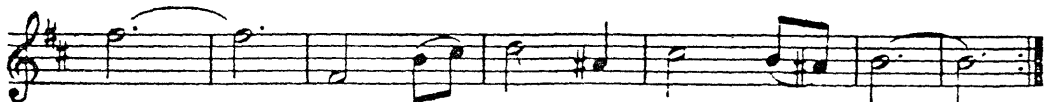
I kras - si - vi çouv - sstva da ras - tatt.  
 o - pen our hearts to feel - ings hi - gher



Grēi - na - li lă - či na - vredd. Bis - tro  
 Let's a - dore the sun a - bove Let's a -



iz - vor - èè chour - ti. Ra - dost bli - ka v'gè - lyi  
 dore the earth be - low eve - ry songs the birds do



ssvelt. Pliç - ka vès - sè - lo lè - ti.  
 sing joy is bur - sting eve - ry where.

*2 теми песен написаны  
 с помощью паяна по имени  
 (Красота - Подвижность)*



XVIII. DYNAMIC.

Every day at early morn  
 we awaken to meet the sun.  
 repeat { Air full of freshness, dew like the stars.  
 Rejoice our hearts and minds.  
 repeat { Open our minds to thoughts inspired  
 Open our hearts to feelings higher  
 repeat { Let's adore the sun above.  
 Let's adore the earth below.  
 Merry songs the birds do sing.  
 Joy is bursting all around.  
 Repeat No. 18.

XIX. BEAUTY.

Music and lyrics same as No. XVIII.

20. POBEJDAVANE — CONQUERING

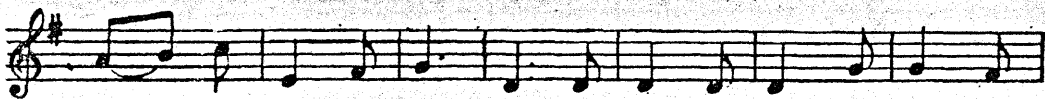
*Allegro*



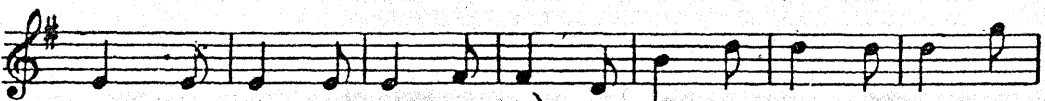
Dé - nãtt pri - sti - ga sledd nocht - ta, i ra - dost i tē  
 Af - ter each night comes a day. Af - ter each sor - row



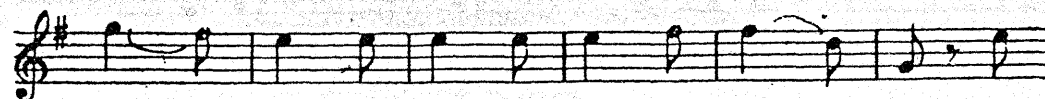
sledd skrãb - ta. Vãr - vi - mē nyi po ssvett - lyi pãtt, pre - ga - di  
 comes a joy tak - ing each step down the lighted path nothing can



né - ma da ni spratt. Tai bez - spir - no chtē vãr - vi - mē  
 ev - er make us stop we will march forth climbing higher



ss'vé - ra i lu - bov v'gãr - di tē, kamm po - bē - di chtē lē  
 with hearts full of faith and love toward vic - to ry we'll



ti - mē, do - katt glē - datt ni o - ãi - tē. Bo - dro  
 fly till we reach our goal di - vine full of

vdi - ga - mè ě - la, smè - lo trǎg - va - mè na - predd!  
 cour - age we forth go full of cour - age up we go

Do - ri v'nè vo - lya i bè - da za nass è ħou - hav  
 e - ven in sad - ness and dis - tress life is so sac - red and

Bo - jyi ssvett. Mil - va ni ti - ħi - yatt zé - fir  
 di - vine. Gently the air car - esses us

Pé - yatt ni ptič - ki s'ves - sell glass. Léi sè v'dou - cha - ta  
 merry songs the birds sing to us filling our hearts with

è li - xir pri iz - grèv slǎnn - è v'na - nenn čass.  
 e - lixir at rosy dawn, at ri - sing sun.

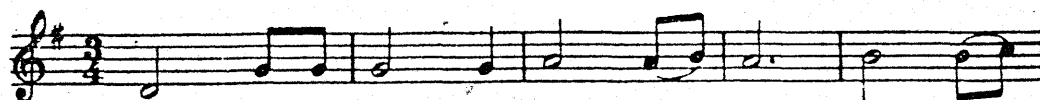
## XX. CONQUERING.

After each night comes a day.  
 After each sorrow comes a joy.  
 Taking each step down the lighted path  
 nothing can ever make us stop.  
 We will march forth climbing higher  
 with hearts full of faith and love.  
 Toward victory we'll fly  
 till we reach our goal divine.  
 Full of courage, forth we go.  
 Full of courage, up we go.  
 Even in sadness and distress  
 life is so sacred and divine.  
 Gently the air caresses us.  
 Merry songs the birds sing to us  
 filling our hearts with elixir  
 at rosy dawn, at rising sun.

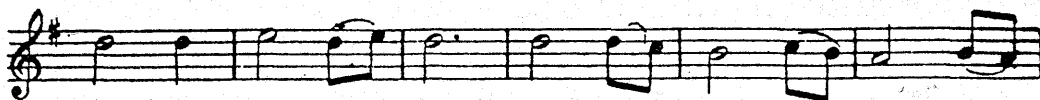
repeat

## 21. RADOSTA NA ZEMYATA — JOY OF THE EARTH

*Allegro*



Li - kou - va zé - la - ta zé - mya i sè  
Joy - ful the earth in ecs - ta cy spins a -



rad - va ott sar - zé. I li - ča tya po - sivo - ya  
long its hea - ven - ly path like a mai - den pure and



pàit, ka - to de - vi ça vāz - lu - blè - na. Tya ja -  
gay. Much a dored by her cho - sen man. She is



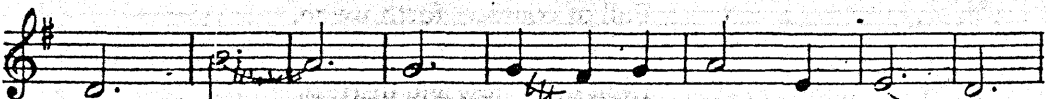
dou - va slānn - cè - to i kām - nè - go sè strè - mi.  
long - ing for the sun stretches out her arms toward him



To ya mil - va ott da - lèč i zé - lou - va.  
he ca - res - ses from a - far kis - sing his be -



va s'ā - čī. Tya sè - rad - va i mou pēi:  
lov - ed earth o - ver whelmed she burst into song!



• O, slānn - cè - na ji - vo - ta moi,  
O sun, O sun you are my love, my life

lè " fya, lè " fya kšimm tè - bè nè - press - "ta - no,  
 I fly, I fly toward your warmth and light  
 i pal - na s'ra - dost. Re - ki tè -  
 with my heart filled with love ri - vers flow -  
 katt, iz - vo - ri bli - katt èis - ti, văr - ho - ve bè - lo  
 ing mur - muring brooks are singing look at the snow cov - ered  
 sněj - ni vev ro - zo - vi si - ya - nya, o - bli - v ačh  
 moun - tains shining in ro glit - ter everything  
 i - zo - bil - no s'mi - louv - ki nej - ni.  
 pul - sates in rhy - thm from e - ver last - ing sun.

## XXI. JOY OF THE EARTH.

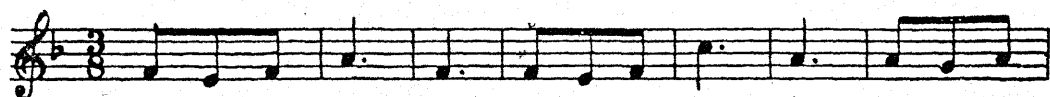
Joyful the earth in ecstasy  
 spins along its heavenly path  
 like a maiden pure and gay  
 much adored by her chosen man.  
 She is longing for the sun,  
 stretches out her arms toward him.  
 He caresses her from afar,  
 kisses his beloved earth,

Overwhelmed, she burst into song:

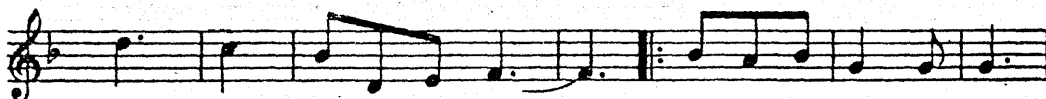
Oh, Sun, oh Sun,  
 giver of life and love,  
 I fly, I fly  
 toward Thy warmth and light  
 with my heart full of love.  
 Rivers flowing,  
 murmuring brooks are singing.  
 Look at the white-covered mountains  
 shining in rosy glitter.  
 Everything pulsates in rhythm  
 from ever lasting Sun.

## 22. ZAPOZNAVANE — ACQUAINTANCE

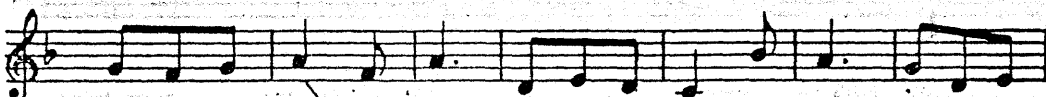
*Allegro*



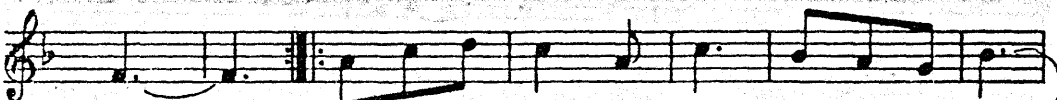
Kol - ko pri - yatt - no pti - čenn - gè pè - è, i bla - go  
 Lis - ten how love - ly the birds are sing - ing feel how the



datt - no slänn - cè - to grèi. Ross - ni li - va - di - tè,  
 sun shines giv - ing all life. O - ver the dewy grass



ssvé - ji po - lya - ni - té, i gra - èmm nyi i pé - èmm v'ra - ni -  
 and vel - vet meadows a - bundance springs from life beauty sur -



na. Ji - vo - ta è kras - siv i i - zo - bi -  
 round us. For God is giv - ing us all his great love



lenn, èè Bog nad na - zi è - - - mi - lo - stiv.  
 for God is giving us all his great love.

### XXII. ACQUAINTANCE;

Listen how lively the birds are singing.  
 Feel how the sun shines, giving full life.

repeat

Over the dewy grass and velvet meadows  
 abundance springs from life.

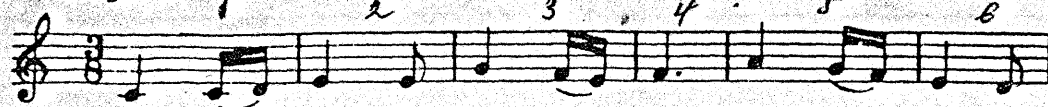
repeat

Beauty surrounds us  
 for God is giving us  
 all his great live

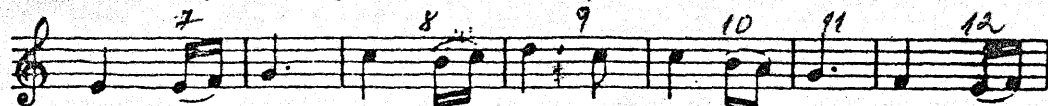
Repeat No. 22.

## 23. HOUBAV DENN — BEAUTIFUL DAY

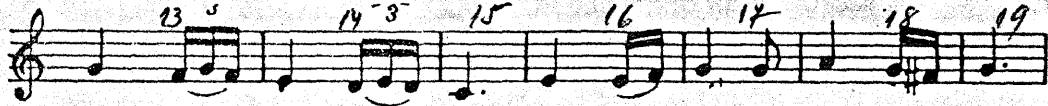
*Allegretto*



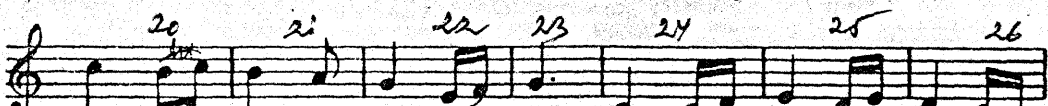
Vssé - ki Hou - bav Bo - ji denn di - cham ra - dost  
Ev - ry single beautiful day I breath air of



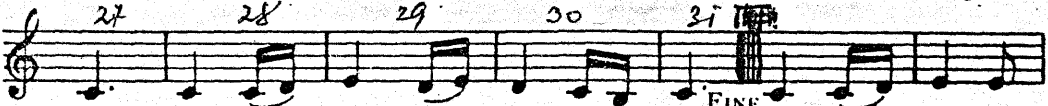
i ji - vott i li - kätt mi è za - smenn è è o -  
life and joy my face is a - glow in smiles I am a



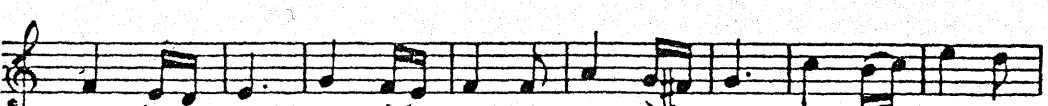
bi - éa menn Gos - pod. Slänn - èi çé to säss lu - hov  
child be - loved by God. Ten - der -



mil - va mo - è - to li çé i glas - sátt lu - bimm Hris -  
and in the silence of my heart I hear a voice soft - ly speaking to



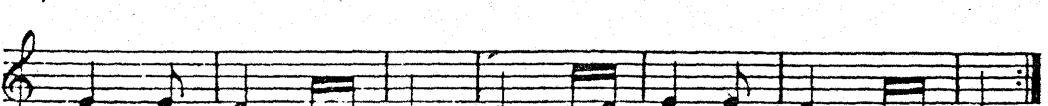
tov chép - nè v'mo - è - to sar - çé: « Krép - ko, smé - lo  
me I hear a voice soft - ly speaking to me; now be brave, be



ti ji - vèi i po - ma - gaï - na ssvé - ta. V'pess - ni - ra - dost  
good, 'bé wise Give the world your ve - re best praise in songs the



ni vaz - péi. ti na Bo - ga - lu - hov - ta. nach ba -  
love of God That is living in every heart praise in



chta lu - bimm i ssvett i na vssi dou - chi poz - natt. »  
songs the love of God that is living in every heart

*D.C.*

*D.C. 2 memo; 3-ud memo Fine*

XXIII. THE BEAUTIFUL DAY.

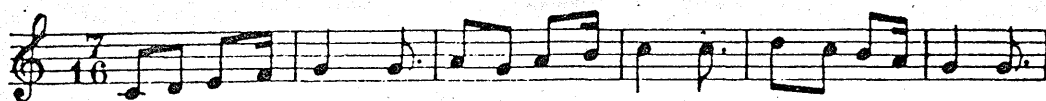
Every single beautiful day  
I breath the air of life and joy.  
My face is all aglow in smiles  
for I'm child-beloved by God,  
tenderly caressed by the sun.  
And in the silence of my heart  
I hear a voice softly speaking to me: (2) Fine  
"Now be brave, be good, be wise,  
give the world your very best.

repeat [ Praise in songs the love of God  
That is living in every heart.

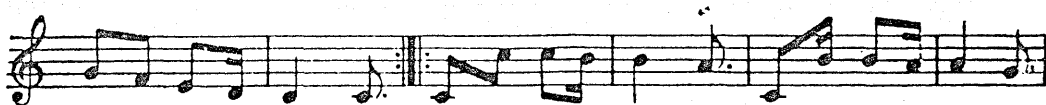
Repeat No. 23, and once time more from the beginning until Fine.

## 24. KOL-KO SME DOVOLNI — CONTENTMENT

*Allegretto*



Kol-ko smé do - vol - ni, èè v'ssvé-ya ji-vé-èmm; ka-to ptiè-ki vol-ni  
Hap - py we are hap - py free from any sor - row like birds we are care - free



èoud-ni pess-ni pè-èmm. Sou-triunn mi-lo slänn-çè po-sré-çhtamè ra-no  
singing songs of joy in the early hours see the sun is ris - ing

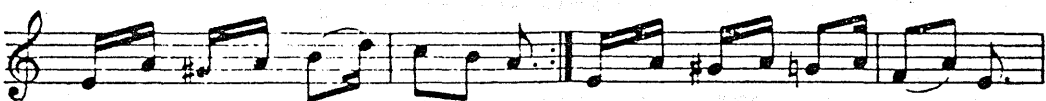
[rencontrons.



To - ni bla-go - sla - vya \* i ji-vott ni da - va Vaz-douh di-çhamm bla-go-datt  
giv - ing us its bles - sing of a life a - bundant.



Ra-dost-no o - ti - vamm za - do - ma. Çè - la - ta pri-ro - da s'mè-nè pèi,



slänn - èè to mè ji - vo grèi. Menn pri-ro-da-ta o hi - èa



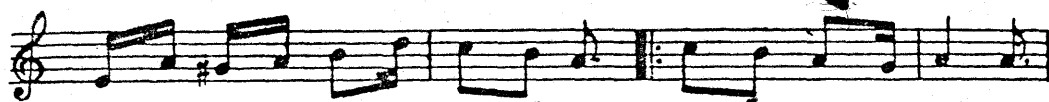
i v'ji - vo - ta mi po - ma - ga, çà - do ssvo - è mè na - ri - çà



i mi kaz-va dou - ma bla - ga : « Ra - bo - ti, ou-çi vrè-mè-nè gou-bi



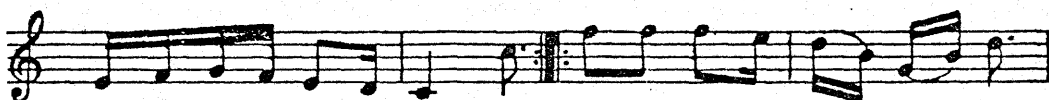




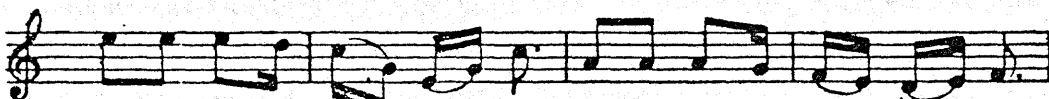
Ti do-brè var-di go vssé-ki čass. » A po-dir i gri-té



chtè o-ti-da da ra-bo-tya, vrè-mè da nè gou-bya,



dor v'nè-bè-to slánn-čè grěi. Haī na-predd ed-no, dvě, tri



s'bo-dri stá-p-ki ti- Ho-di. O-chtè mall-ko ni-è touk



chtè si po-i-gra-è-mè sè-ga. Ho-di, Ho-di, Ho-di,



za vo-da-ta Ho-di. Prèzz ré-či-ča bis-tra, po-pá-tè-ka čis-ta



O, vo-di-čè slad-ka, ji-va nos-sich ti ji-vo-ta nov.



Po-li-va-di i gra-di-ni nè-prè-stan-no ti-čach ti.

XXIV. HOW CONTENT WE ARE.

repeat { Happy, we are happy  
free from any sorrow.  
Like birds we are carefree,  
singing songs of joy.

repeat { In the early hours  
see the sun is rising  
giving us its blessing  
of a life abundant.

Repeat No. 24.

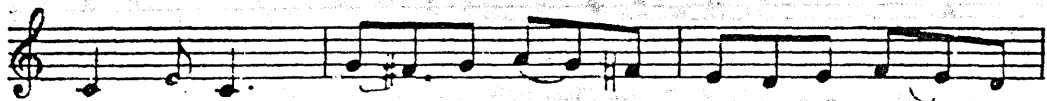
25. STEP BY STEP



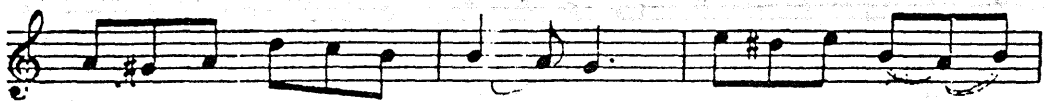
Stáp - ka po stáp - ka, è - to nyi vár - vimm kámm ' no - vi -  
Here we go step by step we go to - ward a new and



va - ji - vott. Čer - ta - èmm ssvé - tli had - ni - ni za nass i čèll čò -  
hap - py life. Ma - king a new and brighter day for all of us and



vèch - ki - red. Vssič - ki prè - gra - di prè - o - do - lya - va - mè,  
all man - kind. Ev - ery sor - row ev - ery trou - ble



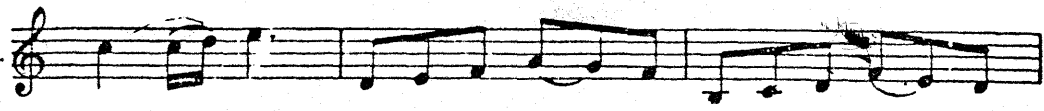
nè sè stra - Hou - va - mè ott bè - di. Mi - sli kras - si - vi -  
ne - ver can stop us from our goal we sow the best thoughts,



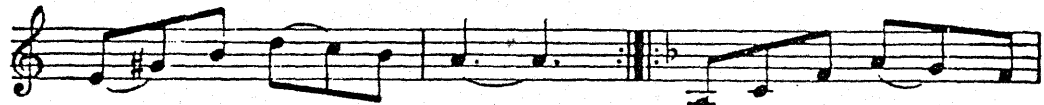
vrè - domm pos - sé - va - mè, Lu - bov ssvè - ta da po - bè - ti.  
we sow the best feelings goodness and love | we reap of life



Př - tè - ka ssvè - tla è predd nass i no - va čoud - na  
a light - ed path in front of us shim - mer - ing with new



ssvet - li - na. Ji - vott v'sär - ça - ta ni - sè vli - va,  
pure light. Giving us life and giv - ing us love and



ma - drost i lu hov. Pã - tè - ka ssvè - tla  
giv - ing its wis - dom to all. A lighted path in



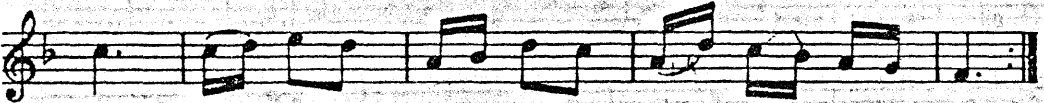
è prèd nass i no - va čoud - na ssvett - li - na  
front of us shim - mers with new and pure light



Ji - vott v'sär - ça - ta ni - sè vli - va, mă - drost i lu,  
giv - ing us life and giv - ing us love and giv - ing us wis - dom



hov. Čvè - tya - ta ou - ha - yatt, zrè - yatt plò - do -  
to all sweet aroma fills the air from the ripening



vè. Vssič - ko ras - lé, ji - vé - è, rad - va sè çé - lyi mir.  
fruit ev - re - thing is full of splen - dor all the world sings of joy.



Vãz - douh di chamm a - ro - - - - matt,  
spring's a - ro - ma fills the air



vrè - domm čoud - na kras - so - ta.  
Ev - ry - - - - where is beau - ty.

lz - vo - ri bli - katt ěis - ta vo - da,  
 flow - ing wa - ters cry bt-stal clear

Bis - tra ros - sa vssě - ko lis - to sāss bri - lyant' kras - si.  
 ev - ry leaf has a drop of dew sparkles like tiny diamond.

### XXV. STEP BY STEP.

Here we go. Step by step we go  
 toward a new and higher life  
 making a new and brighter day  
 for all of us and all mankind.  
 Every sorrow, every trouble  
 never can keep us from our goal:  
 We sow the best thoughts.  
 We sow the best feelings.  
 Goodness and love we reap in life.  
 A lighted path in front of us  
 shimmers with pure and new light  
 giving us life and giving us love  
 and giving its wisdom to all.  
 Sweet aroma fills the air  
 from the ripening fruit.  
 Everything is full of splendor.  
 All the world sings of joy.  
 Spring's aroma fills the air.  
 Everywhere is beauty.  
 Flowing waters crystal-clear.  
 Every leaf has a drop of dew,  
 sparkles like tiny diamonds.

repeat  
4 times

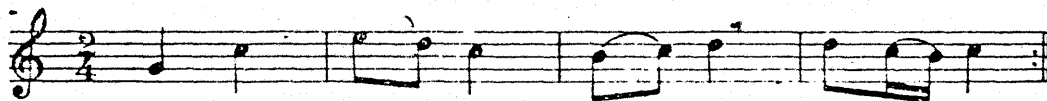
repeat

repeat

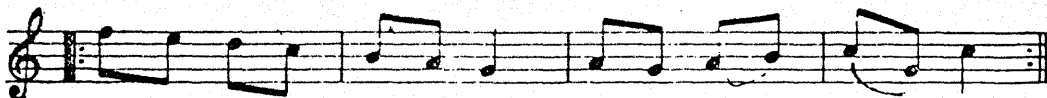
## 26. NA RANINA — DAWN

( ИСПОЛНЯЮТ СЕ ЗОТІРИ ПЬТИ )

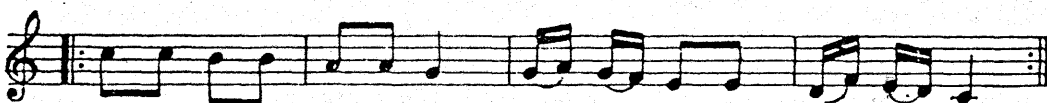
*Maestoso*



Koī na ra - ni - na sta - va da i - graī  
 Wa - ken ear - ly meet sun meet the sun



po zè - lè - na - ta trè - va i na bis - tra - ta ros - sa,  
 sing and dance one, two three stop and start with new zest



toī chtè bă - dè vèc - no mlad, zdrav i Hou - lav i bo - gatt ;  
 hap - py is a life with God make us healthy, make us strong

*D.C. Hrenice*

### XXVI. DAWN.

repeat	[	Waken early meet the sun 2
repeat	[	Sing and dance one, two, three. Stop and start with new zest.
repeat	[	Happy is a life with God, makes us healthy, makes us good.

Repeat No. 26 four times.

## 27. BREATHING

Inhale a ..... exhale inhale a ..... -exhale

a ..... -exhale

## 28. PRONOUNCEMENT

DIVINE PEACE  
DIVINE JOY and  
DIVINE GLADNESS  
TO RISE IN OUR HEARTS.

Repeat three times.

**THE IDEA EXPRESSED BY EACH  
BODY EXERCISE**

# VIII

Each one of the twenty eight Paneurhythmic exercises has its own inner meaning. The first ten exercises are presented as a cycle entitled, THE FIRST DAY OF SPRING.

## I. AWAKENING

The opening and closing of the fingers of the out stretched hands symbolize man's *growing awareness of the Omnipresent Creative Intelligence.*

From this first moment of awareness, man's spiritual spring begins.

## II. RECONCILIATION

The soft curved lines of this movement express the tenderness *of Love which eliminates all differences, brings enemies together in agreement, and establishes peace.*

## III. GIVING

Extending the hands forward horizontally from the chest, and bringing them back rhythmically, symbolizes *the principle of balance, i.e. equal giving and taking in all of nature's interchanges.*

## IV. ASCENDING

Lifting the right hand vertically, followed by the left one symbolizes the step-by-step unfoldment of man's intellect and heart. Knowing this law, man becomes strong and patient in his growth.

## V. ELEVATION

Lifting the two hands at the same time to a vertical position indicates that spiritual elevation is possible only *when the warmth of the heart matches the bright thoughts of the intellect.*

## VI. OPENING

Opening and closing the right hand followed by opening and closing the left hand symbolizes the acceptance of positive thoughts and feelings and the rejection of negative ones.



## VII. LIBERATION

The hands, held in front of the chest with clenched fists, are thrust outward horizontally and the fingers spread open. This represents man's liberation from the negative thoughts, feelings and actions that result from his ignorance.

## VIII. CLAPPING

The clapping of the two hands symbolizes man's joy in gaining freedom from his weaknesses.

## IX. PURIFICATION

The blowing of air simultaneously through three fingers of each hand and gesturing as if to toss away the air shows how to facilitate the purification of the nervous system from stress and strain.

## X. FLYING

"Flying" hands symbolize the cultivation of the human mind seeded already with the ideas of previous exercises and watered through body movement to give the fruit – realistic expression of universal principles.

## XI. EVERA

During this exercise, the dancer's body moves toward the left, toward the right, and then forward. Turning to the left the dancer comes in contact *with magnetic energy: Universal Love*. Turning to the right he *encounters electric energy: Universal Intelligence*. Those two energies wisdom and love, are necessary for man to progress.

The forward movements symbolize the daily application of these two forces in man's life, thus bringing him closer to self-realization.

## XII. JUMPING

First we bend to express *our reverence toward the Eternal Reality* that showers man with continual blessings. Then we *jump to express the joy of gratitude*.

## XIII. WEAVING

The interweaving movements of each couple imitates the interaction of the electric and magnetic forces in nature. The dancers become more aware of the existence of these forces and their crucial importance for man's health and evolution.

#### XIV. THINK

The slow swaying movements of the hands from right to left and back again indicate the need of man to absorb new ideas radiated from the Intelligent World through the thought waves floating in the air. The outward pushing of the hands implies that *these new ideas are to be used for man's development.*

#### XV. AUM

The right hand of the dancer extended upward at a 45 degree angle connects him with the electricmagnetic energy streaming from the sun. The dancer's pointed toe suspended in the air liberates him from the energy he has used; this expended energy is directed toward the center of the earth. *This circulation of electricmagnetic energies nourishes man physically and mentally.*

#### XVI. THE RISING OF THE SUN

The ascending movement of the dancer's hands from a position in front of his chest to a position over his head symbolizes the power of the sun's energies stored within man *to well up within him.*

The radiation of these divine qualities is expressed by the outstretched movements of the hands.

The outward movement of the cupped hands represents the *necessity of man to be in harmony with nature's principle of Balance, i.e. give and take equally.*

#### XVII. THE SQUARE

The movement of the dancers in a square represents the development of a noble and strong character within man. The four sides of the square represent the elements of *Love, Wisdom, Truth and Justice which form the best foundation for a noble character.*

#### XVIII. DYNAMISM

The dynamic straight lines of this exercise symbolize the electric wisdom and justice, or masculine *will in power needed to cultivate this noble and strong character.*

#### XIX. BEAUTY

The female principle of magnetism and beauty expressed in the *graceful curved lines of Love and Truth, the movements are also needed for the cultivation of a good heart and high moral feelings necessary in the formation of a solid character.*

## XX. CONQUERING

Hands swinging from the side and pushing air gently forward expresses man's readiness to give support to any good and reasonable impulses.

## XXI. JOY OF THE EARTH (SWINGING)

The parallel swinging movements of the dancer's arms and legs demonstrate the single-minded purpose of the heart and mind which results in positive, fruitful action. The balanced and harmonious action of these two forces brings joy to man.

## XXII. ACQUAINTANCE

When the dance partners face each other with love, they are developing an attitude with which they consciously search for the good rather than the negative qualities in each other. As a result, they increase their love for themselves and for their fellow man.

## BEAUTIFUL DAY

The bouncing movements of the legs symbolize the strengthening of man's nervous system. A strong and flexible nervous system is necessary to serve as a pure channel through which inspired thoughts and good feelings can freely flow. When the nervous system is more magnetic i.e. calm, man can make a proper evaluation of his actions and can correct and improve them. It is a beautiful day when man achieves this inner calm.

## XXIV. CONTENTMENT

This dance develops man's ability to learn to appreciate and accept what day-to-day living brings him. The resultant feelings of gratefulness and thanks create in him a state of contentment which unlock the potential energy necessary for his optimum development.

## XXV. STEP BY STEP

With this exercise the dancer gradually develops sensitivity about the circulation of energy between the sun and the earth. For the proper maintenance of the human organism is important to know in what seasons and at what hours we can benefit from the sun's vitality, — to avoid the earth's energy depleted of essential life.

Placing the feet together the dancer is aware of the sun's flow of energy, placing the feet apart — of the earth's energy.

## XXVI. DAWN

- Figure I. The semicircular movements of the left and right legs symbolize the balancing of the energies within the human body.
- Figure II. The rocking heel-to-toe movements represent the harmonizing of the mental and physical energies within the human organism. When we press on the toe, we accept energies from the mind; when we press on the heel, we accept physical energies. Coordination of the two helps us to utilize both energies.
- Figure III. The symmetrical and parallel movements of the arms and legs symbolize the equal distribution of the energies (electric and magnetic) received from nature.

## XXVII. BREATHING

The breathing exercises done to the rhythm of the musical scale greatly facilitate contact with the vital spiritual energy (prana) present in the air. The absorption of this prana enhances the mental and physical renewal of man.

## XXVIII. PRONOUNCEMENT

Through this exercise the dancer acts as a pole (hands above his head like a steeple) to attract the vital energies from nature, to imbue himself with them, and draw out "DIVINE PEACE, DIVINE JOY AND DIVINE GLADNESS."

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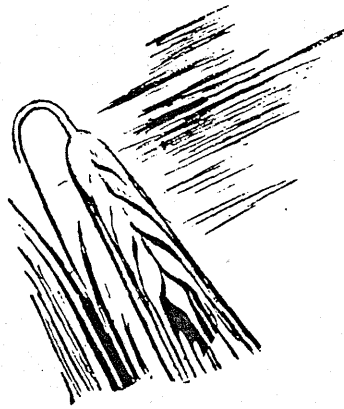
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Note:

The descriptions of the PANEURHYTHMIC exercises are 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.

The photographs, included in this book, of Peter Dounov and his disciples, some are original, others are reproduced from two Bulgarian volums entitled: "The Master", and "The Conversations with the Master at the Seven Lakes of Rila Mountain".



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*

Nota Bene, The birthday  
of the Master is 29th June 1869  
or according to the memorial  
12th July, when we

would like to celebrate both  
His Birthday and his  
Name Day

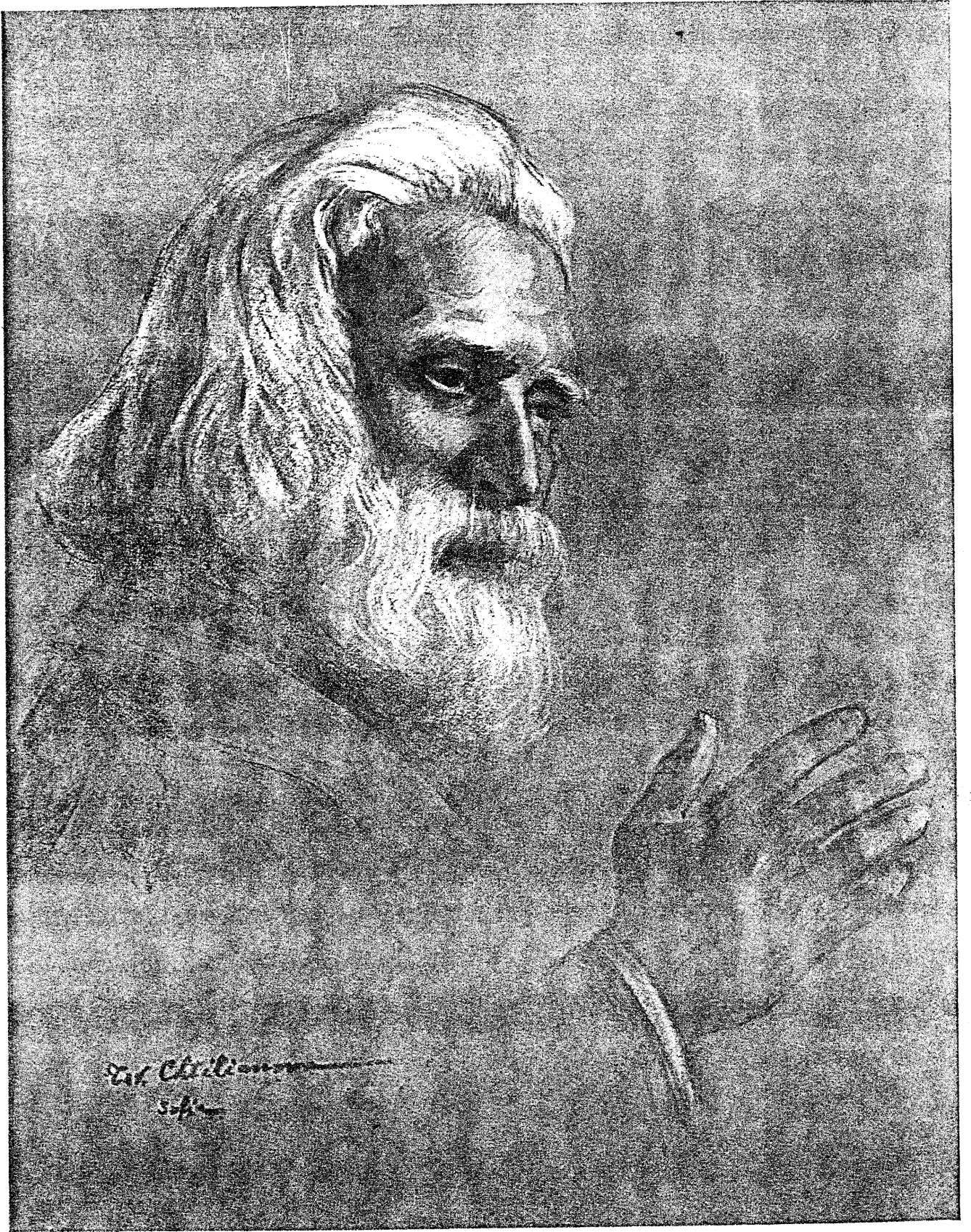
The birth day of The Party  
is 29<sup>th</sup> June 1960

or according to  
the new style  
(29 + 13)

12  
12<sup>th</sup> July

when we used to  
celebrate both - Jan  
name & Day  
1960





Beinsa Douno

\$12.00

*Ha...  
M...  
@...  
June 6, 1982  
Viola*

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- 1 а.с. 107, Д.С.
- I упражнение сир. 80. — задача на  
 а) Клиа зана — (одеж или белава)  
 б) задача је е. л. м. б. о. р.  
 в) визуелни и д. с. е. п. и. с. е. т. а. н. а.  
којито е 3/4.
- II математика сир. 89 сир. 78 маля  
а оти са изомеале  
40 маля.  
апронелан зана маля, визуелни  
сир. и на полно доп. м. т. н. е. т. о.  
а сир. 90, се апронелан на  
и маля, којито изомеале  
сир. е. т. о.
- III 92 сир. улиц кв. е. т. о. и сир. 2 нотн  
д. 93 " " " " " " "
- IV сир. 94 — рв. с. е. 2 нотн улиц  
кв. е. т. о., а маля на полно доп. м. т. н. е. т. о.  
кв. е. т. о. и кв. е. т. о., којито изомеале.
- сир. 98 — сир. е. т. о. и кв. е. т. о. и нотн
- V сир. 100, два нотн Д. С., а тв. е. т. о. до  
сир. е. т. о.
- VI сир. 102, за улиц не сир. е. т. о. и нотн и нотн!  
не е улиц мож сир. е. т. о. и нотн  
кв. е. т. о. и сир. е. т. о. и нотн, а сир. е. т. о. и нотн  
и нотн и нотн!

# PANEURHYTHMY

A new method — through body movement, music and lyrics — to strengthen the mental and physical health of the individual and society.

by

**PETER DOUNOV**

*(BEINSA DOUNO)*

Translated from The Bulgarian, and Interpreted

by

Viola Jordanoff Bowman