

*"Dogma falls away when knowledge becomes life."*



# Bright Sparks IN THE AURA OF BULGARIA

the way to resurrection

*almanac*



The New Race may be born in different parts of the Earth. Do not be amazed if separate manifestations appear in the most unexpected places; for magnets are also placed in ways most unsuspected by humanity. Yet in placing magnets numerous circumstances are taken into account. Thus, the network of the race that is being generated is spread to distant frontiers. Yet one part of the world determines the destiny of the century. I shall not name that part of the world, but the history of all movements has marked it sufficiently.

AGNY YOGA: Fiery World 1, §197  
Paris 1933 by Elena Ryorih (Morea Moria)



# BRIGHT SPARKS IN THE AURA OF BULGARIA

## the way to resurrection

We have pleasure in bringing to the reader's attention a constellation of individuals who have already fired the imagination of the compiler via a certain aspect of their creative work or the examples of their lives. With the uniqueness of their world view and with the wonders they lay before us. With their awe-inspiring flights of the soul and spirit which they embody, with their future-oriented and in places even messianic tones :-)

With the beauty they provide, the pathos, profundity or sparkling child-like directness and joy. With the feats of a person come to contribute something to the flourishing of our world. Because the Bright People from the Aura of Bulgaria included or rather presented in the current issue are the choice not of the Mind but of the Soul and of Fate. Therefore we invite the reader not to seek the logic and usual order of the known, the well-established and confirmed, but, where they are nevertheless to be found, once again to expect rather the unexpected. And this is not because we have intentionally sought such an effect, but is probably because that's exactly how it was supposed to happen. **When the Soul is filled to the brim with wonders, it seeks a way to bestow them – let's hope it's found that way :-)**



Sofia, 2018

*Dedicated with love  
to all servants around the world  
of God - Conscience - Greatness*

***There is something very strange when Jesus is wrapped in the shroud. He did not have a grave on Earth, this should be known: Christ had only one Universal grave. He has no tomb. His human body was sheltered in the stone tomb of Joseph of Arimathea. And he arose and destroyed the tomb, fulfilling that which he had said: I will destroy this temple made with hands and in three days build another not made with hands (Mark 14:58). He did not remain in the tomb. The sacred powers rolled away the stone! An old doctrine died, an old journey died; that died which humanity calls the Fall of Man. The Resurrection gave us the Teaching of Love...***

~ Vklush Tolev, Golgotha – a real and mystical path, 'Nur' magazine 2/1993

**BRIGHT SPARKS IN THE AURA OF BULGARIA** the way to resurrection  
extracts from albums 1, 2 & 3 of the Bulgarian series / Sofia, 2018 (add. 2020)

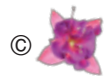
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~ Vaklush Tolev

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The era of the Spiritual Wave of Wisdom is the age when Humanity reaches spiritual maturity. The era of Wisdom will realise the hierarchy of possibilities which the God embedded within us bears. It will realise everything which the highest essence of Christianity has left us.

~ Vaklush Tolev

## RESURRECTION

through the eyes of Wisdom

*The Resurrection is not a myth of the religious mode of living, but a reality. It includes the mystical opportunity for everyone to accomplish it – since One can achieve it, then it is the right and duty of all – on the Cosmic level there are no actions of single individuals. **Resurrection is our most important and final act of earthly evolution.** Resurrection is a real earthly phenomenon and not a subterranean or celestial mystery. An outpouring of energy to liberate the flesh of the planet. The capability embedded in mankind to gather and scatter material. **It is not a miracle but a phenomenon of the spiritualised flesh.** Resurrection is not a mystery because it is not an earthly matter – it is a great secret of inner joining in communion with Divinity. **It is a formula for initiation, for becoming divine, for merging in harmony with the Whole!** Resurrection is a global mystery because it nourishes the whole planet with energy. Through it we do not free ourselves of the world (as most people think) but we gain mastery over the world. **Resurrection is the recognition that man may spiritualise and conquer material.***

~ Vaklush Tolev, 8-th of April – the historical day of Resurrection , 'Nur' magazine 2/2011

- Do you mean to say that each and every person is supposed to pull up themselves by their own hair?
- Of course. Each and every THINKING person is just obliged to do that from time to time!

~ Quote from the Russian movie 'The Very Same Munhausen' 1979



# IT'S LETHAL FOR A PERSON TO BE IGNORANT

Interview with the teacher and enlightener Teodosii Teodosiev

# Teodosii Teodosiev<sup>1</sup>: Highlights

**How many medals have your students past and present amassed in the Olympiads and Physics competitions here and abroad?**

*I've long since stopped counting them but I can tell you that out of 48 absolute winners in the National Olympiads in physics, 25 of them have passed through my school, while it should also be noted that when the first 10 Olympiads took place, I wasn't even a teacher yet. **But the nicest thing is that these students don't just win competitions in physics** and study at prestigious universities all over the world, but that after that most of them manage to realise their career potential and are today at the very top in science and industry. Amongst them there are scientists whose contribution is acknowledged world-wide.*

*For example, my first gold medallist **Petko Dinev now produces the highest quality, most precise TV cameras in the world in America.** His clients include the U.S. and Israeli governments, the Sony corporation – everyone who can afford it. I know that every American rocket which blasts off for the Cosmos has his cameras mounted on it.*

***Another citizen of Kazanlak, who also works in America,** in the state of Colorado, **Professor Tenio Popminchev, is the inventor of the most highly perfected X-ray lasers.** Together with his brother Dimitar, also a former student of mine, he's writing a new quantum alphabet – the alphabet of bright quantum X-rays.*

*More understandable for the general public, however, will be the discovery by **Hristo Iglev, also from Kazanlak, who works in Munich Polytechnic and discovered how to turn water into ice at plus 16 degrees centigrade.** This is causing a revolution in the food and flavouring industry, because, and I'm joking here, ice-cream isn't going to melt in future.*

***Nikolai Kardzhilov, on the other hand, managed to photograph a magnetic field with the aid of neutrons, which is a scientific sensation.** He succeeded in taking this neutron picture of the magnetic field in Berlin, where he works.*

***Dimitar Angelov, once again in Germany, is working with lasers on the most powerful fibre optics and so on.***

*My former students succeed, because they are trained in heavy intellectual labour and to solve difficult tasks of whatever nature. **With imagination everything can be made interesting.** / '24 hours' newspaper, interview by Vanio*

<sup>1</sup> **Teodosii Teodosiev** is a secondary school teacher of Physics and Applied Mathematics in the small town of Kazanlak in Bulgaria who has achieved remarkable success in inspiring and training several generations of youngsters for international science



# Teodosii Teodosiev: Highlights

Stoilov, 29.04.2016 29.04.2016

*Some people are amazed that it's possible for us to work in such a school on things like **the ancient poetry of the East or on philosophical problems like the search for the Moral Absolute or the question of the divine origin of the Universe**. But it turns out that for someone to accomplish super-achievements, he needs to be an extremely broad-minded person. Only then can such an achievement be reached: when one gets off the plane of the elementary and the trivial. That's why we take an interest here in many other things and we've organised a listening session under the stars, for example, of **Bach's St. Matthew Passion or Mozart's Coronation Mass** and that also has something in common with great physics and great science.* / BNR (Bulgarian National Radio) Horizons, 22.05.2013

*I try to give a spiritual dimension to my students. To achieve great things a person must be enormously cultivated and not just in terms of technical things but also in terms of the humanities. That's why I think that when I've had my students weeping in front of Cezanne's paintings in the Hermitage, that's no less of an achievement than having them win gold medals in Olympiads.* / [www.e-vestnik.bg](http://www.e-vestnik.bg), interviewed by Zina Sokolova, 03.11.2008

*Not all of them take part in Olympiads and even fewer get medals. But they develop extremely well. I've got a student who doesn't win medals, hasn't become a leading light of science, but **at the moment is the greatest specialist in printers in Bulgaria**. Elena Atanasova studied with us and, although she didn't win any medals, she **made a great discovery in nuclear physics**. She's got into the textbooks and she's saved billions of euros for the European Union when they built the accelerator in CERN. I've even had a student who graduated in literature and became one of the leading poets in Bulgaria – he's called **Rumen Denev**. For me it's important for people to reach the absolute limit of their capabilities, not for them to become academics. **Whatever they apply themselves to, these boys and girls, they already have a certain way of thinking.*** / 'Obekti' magazine, issue 3, September 2009

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competitions where they have garnered a series of gold medals, all this despite lacking any great financial or material resources; many of his students are nowadays successful scientists all over the world.



**'He's the one who toppled England, France and the USA from the top of the rankings and in their place wrote BULGARIA in capital letters!'** A report by Nova TV (2014) grabbed our attention with these introductory remarks and made the wider public here aware of the quiet deeds, year in year out, of that contemporary provider of enlightenment, the teacher of our glittering school of physics in the town of Kazanlak, Teodosii Teodosiev. A great deal has been written and spoken later on about him and his 'power intellect' teaching system, and even more about the difficult, virtually disastrous conditions in which these young talents are developed. We got in touch with Teodosii to find out whether anything has changed with the school or himself since then and also **to rub shoulders one more time with the secret which awakens greatness in people.**

*You've said that at one time you'd been looking for a profession which gives you a fair amount of free time – what had you been thinking of doing with it? What were you drawn to?*

I consider myself a humanities guy who happened to find himself amongst scientists. There was a time when I thought of myself as a great poet and a great artist who had to become a teacher in order to have a lot of free time – in order not to be the sort of poet or artist who's on the Party's payroll. That's why I decided to study a subject that would give me that freedom. Later it turned out that things weren't quite like that. I can't just do my work any old way and then use my free time to do art for art's sake. And **it turned out that you can make an**

**art out of any profession** – and great art at that – on an exceptional scale. That's what's interesting, as it turns out.

***So you just needed a job to make a living, but the kind that would ensure you had the chance to create freely without having to fit in with external conditions?***

At one time I imagined I would graduate in physics (I specialised in meteorology and geophysics), then I'd be on some bare mountain peak, I'd dress up in the hides of beasts all over and I'd create art in peace and quiet, far away from people. But then things changed. When I started working in a school, with these beady wide-open eyes in front of me: you realise that there is

another way to be creative.

***How did your teaching physics actually come about?***

I've had a knack for these things ever since I was little. I was in a school where we studied a bit more mathematics – it was a class fast-streamed for maths. Apart from that our father had taught us a lot about physics – even when I'd already graduated from university he could still put me on the spot about physics! These are things you inherit from your parents. In fact my mother and father wanted me to become a doctor, but I rather thwarted their intentions in this. Maybe I was meant to follow different paths of development. A person finds himself at various kinds of crossroads...

Like the story of the knight at the crossroads: if he takes the left road, he'll lose his head; if he goes right, he'll marry the king's daughter; if he keeps on straight ahead, he'll lose his horse. And no self-respecting knight will set off for somewhere where he's going to lose his horse, because without a horse and all that metal on him, it's hard... **Usually what happens is that the one who sets out to lose his head ends up marrying the king's daughter and the one who sets out to marry the king's daughter ends up losing his head. That's why a person has to be a bit more humble and most of all to want to give rather than to get.**

There's something I learnt from my father: 'You have to let people use you a little bit, otherwise what use are you to them?' All my life that's what I've been doing: I've looked for someone to 'use' me, for the children to use me. And I've never given private lessons for money. My physics school is totally free of charge. Some people, if you pay them to work on some kind of project, they'll work for 20 hours, then in the 20<sup>th</sup> hour they'll put down the chalk and stop right there. I work for 2000 hours without letting go of the chalk and stopping there and then. I do demonstration experiments and I modify them a thousand times and perfect them more and more.

***Doesn't the framework of the education system restrict you?***

**If I've done something, it's despite the system.** Once I had a headmaster, who said about me and my teaching: ***'He works with an incorrect methodology, but he has exceptional results.'***

The great achievements are made at the border between science and art. This is already not so much in the bounds of science as in the realm of art. And only an extremely broad-minded type of person who can go beyond the plane of banal knowledge can accomplish great achievements. Apart from that, it's important to



be emotionally cultivated and involved. **An extremely difficult logical task can be solved more easily if someone has the right emotional attitude, if it's enjoyable, he simply solves it in a different state of mind.**

***So we're talking about the unity of mind and spirit necessary for exceptional results?***

Yes, yes. Beautifully put. The great figures are of unlimited dimensions in every respect – in thinking, in feeling – and this is the kind of person who can achieve super feats.

***Einstein tells us that it's virtually a miracle, with current pedagogical methods, that sacred curiosity is not completely suffocated, because this tender plant requires, above all things, freedom. Could it be said that your method of teaching manages to break down the 'dogmas' of the system to release the spirit of sacred curiosity?***

One of the main points in my system of Power Intellect is freedom as a productive force. And that's so from back in the totalitarian era, before democracy – they've always criticised me saying my pupils were too wild, too free-thinking and talked too freely. But without that freedom they can't be creative people and win gold medals! **Freedom, combined with a strong work ethic and morality. That is the creative person's freedom –**

**of God and not of destruction and anarchy. Freedom, which has a moral underpinning.**

***But we can't expect all children to be equally good in everything, can we?***

When pupils first come into my class, the first thing which I explain to them is that a good pasty-maker deserves more respect than an incompetent professor. You make one, two, three, five... two thousand pasties until you make the perfect one and then you deserve people's respect, love and money. **In each and every area a person can be something serious and great. When he does it with love, with good feeling and puts a lot of soul into it.**

People are born different, they have different abilities by birth. One is born like Stefka Kostadinova who can jump over 2 metres in height, another is born paralysed and can't jump over his own slippers. Some are born beautiful, others ugly... And now I ask: 'Is this nice or bad?' The first reaction is: 'Really bad!' I say, 'No, you can't make a society only of professors. A society needs people to transport hot pasties in lorries in the morning, someone to mill the flour, someone to plough the fields etc. A society is good in as far as it has a variety of people. And each person should be loved and respected according to what he personally can do.



***And here we come to the point about marks. Those kids who aren't made for physics, for example, and don't cope well, even in your classes – how do they take it if they have lower marks?***

They accept it, but their parents don't accept it. Children accept the fact that some people are worse than others. They say – I'm not good at that, but I'm good at something else. And that's it. However, there are parents who can't accept that their child, who after all has gained admission to a maths high school, can have a D in maths or physics.

***As low as D? Do you actually give Ds?***

Well, look. Once there was a certain Ivaylo, whose mother and father used to come at the end of every term to beg me to give him a C since it was humiliating for them, they said. And here's me – young and green: I give him a C. And I shouldn't have. The lad completed his secondary education, which he ought not to have – he just didn't have that kind of ability. He joined the army and he shouldn't have joined – he ought to have been a labourer, so they'd give him a pick and other people would instruct him about what to do. They sent him to the border as a border-guard. And since he had the education, they sent him to fix the electrical fences on the border. An illiterate man who didn't understand

electricity – he got an electrical shock and died. (And his mother had struggled for 16 years to get pregnant with him.)

To this very day that boy weighs on my conscience. If I'd given him a D, he'd still be alive. So that's how a D can be a life-saver of a mark. The problem is: is that mark fair, is it right? The aim of a mark is for a person to find out: am I cut out for this or not? Not everyone can become an opera singer and the fact that someone has, for example, a mark less than A in singing doesn't mean they should be offended: it means they're cut out for something else.

***So we come back to the education system which wants everyone to have straight As in everything for that person to be able to continue their education at all.***

This is about leaving a whole nation in ignorance. I've got a friend, Dr Hofmann of Humboldt University in Berlin. The man is a science PhD and his son works as an electrician and he finds this normal. He's not offended by it. And the boy is happy as an electrician. Should he become a professor?!

***And yet we depend on a teacher to inspire in some way, don't we? Because there are cases where a person needs a little something to get beyond a certain level. Have you had***







### *cases like this?*

I had a case with a schoolgirl who had Ds and nothing but Ds... And then from the very first class of the next school-year she started getting As in everything – it was just like they'd swapped her with someone else, like they'd changed the 'chip' inside her. There are children like that. And I, in the first place, never form an opinion about someone for their whole life. Everyone is given a chance.

*And isn't there a connection precisely with the fact that the current education system doesn't awaken curiosity in someone, but actually kills it by requiring them to memorise some kind of data mechanically and by teaching things that don't stimulate creativity? The children are not made to feel emotionally predisposed towards the process...*

**There's a lack of culture.** This is a global trend, but here the disease is really severe. There are cultured nations who value knowledge. At the moment these are the peoples of the Far East.

Once I was invited to an elite club – Reform Union Club. These are people, who... if I was 'Man of the Year', then they were 'Businessman of the Year'.<sup>1</sup> Highly intelligent people who want to carry out reforms in Bulgarian education. They'd read and learnt that the future lies in the pupil studying by himself at home. He stays in

front of the computer, educates himself and chooses what and how much to learn. **The issue, though, is for a person to possess the level of culture necessary to be able to select.** Unfortunately, if we leave children to choose totally by themselves what to learn and what not to learn, 90% of them won't even complete first grade by the end of their lives. Simply never!

Years ago this problem arose when they set up the UN and the Universal Declaration of Human Rights: there's also a Declaration of the Rights of the Child. They say there was a great dispute. Should children be sent to school by force or be left to play at home and only if they wanted to go to school. And the prevailing opinion was that 'It's lethal for a child to be ignorant'. My students have learnt this like a mantra: 'It's lethal for a person to be ignorant'. And it really is deadly dangerous. With all this civilisation, all this technology, an uneducated person is even more dangerous to himself and to those around him.

There needs to be some kind of balance, in which there is a measured dose of enthusiasm and a measured dose of hard graft, ordnung.<sup>2</sup> It's not the German system which is designated the best in the world, but the Finnish<sup>3</sup> one which is regarded as number one. Although the German economy is the most powerful in Europe. (And that's an economy which works in a real sense,

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<sup>1</sup> Annual National Awards.

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<sup>2</sup> Ordnung is German for something like 'order, discipline, rules'. 19

producing quality assets, not just a mere printing press for inflationary money.) In the Finnish system<sup>1</sup> they don't give them any kind of marks until the fifth or sixth grade – the children go to school happily, without being forced to. But... **The Scandinavian countries used to be one state which was called Christiania.** The education and culture are completely different. If you've been to Oslo, the Museum of the Vikings, they were the biggest bandits in all of Europe. But there came a year when it all ended. We asked the tour guide what had happened. **'Then we became Christians.'** Full stop. **That was that for banditry!** Unfortunately, here we may not have become genuine Christians.

*Actually, for many centuries we've employed Christianity as a kind of inner knowledge amidst conditions imposed by systems alien to us, is that not so?*

There are things which are not the best that we could be proud of but that's the human material we've got and we have to do what can be done. And it turns out that it can be! A little country like Bulgaria has as many medals from the International Olympiads in Physics as France and Great Britain put together and two thirds of those medals came from here. **That speaks volumes about how many unused reserves our society has.**

We were at the Olympiad in Australia and Stanislav

Kozel, who's a veteran (he was the leader of the Russian team over the course of half a century) was making fun of the Chinese. And how exactly? In the first round of the Olympiads in Physics the Chinese have between 12 and 14 million participants from which to select a 5-person national team finally. And the Russian said to them: 'What are you boasting about now? You've picked out 5 people from all those millions and have won some kind of medal. Look,' he said 'at Teodosii!' (Because he's known me for many years and knows my students who have won medals.) 'I mean from a country like Bulgaria, which is the size of a European town; from a town 1/160<sup>th</sup> the size of Bulgaria, from a single course profile – 6 people have gone on to the International Olympiad and they've brought back 3 gold medals for Bulgaria.'

From one course profile! And from that course profile is Tenio Popminchev who's being talked about a lot at the moment. A boy who's made it to a silver – not a gold – medal, but who's nevertheless the best experimenter. At the International Olympiad in Oslo, his classmate from the same course profile, Pavlin Savov<sup>2</sup>, won the gold medal and Tenio the silver. After the end of the Olympiad they publish the best solutions to all the tasks – first, second, third, fifth..., and the experimental one. His was the best experimental task: a diagram drawn by hand but just as if a machine had drawn it. You feel as

Teodosii Teodosiev, BNT 'Night Birds', 23.09.2016: **Intelligence has three components:** there is a civilising of the intellect (this is the technical knowledge of the person), there is a civilising of the emotions (of what one has experienced) and there is a high level of moral civilization (of inter-relations between people). In my opinion **the true co-efficient of intelligence, of the truly great person, ought to include all three components.**

Yordan Kamdzhilov: Perhaps any person could learn every work off by heart (some in two months, others in two years), but what is rarer, and it's this which distinguishes the ordinary person and creative artist from the exceptional one at the level of genius, **is the ability to involve their heart and mind totally. A process of identifying oneself with the work is launched. First, one needs a mega-education, secondly – an enormous capacity for work, and thirdly, an immense inner sensitivity and level of cultivation.** And where these things come together, that's where the conditions for great things are created.

<sup>1</sup> Over the last few decades Finland has, without fail, been in the top ranks according to the PISA international surveys on literacy: it's been like that since 2000, while **in 2008 the UN designated the Finnish and Danish education systems the best in the world (with Eastern models being direct rivals,** but at the cost of an extraordinary level of labour invested, labour which is perhaps not always as inspired as it should be for there to be a balance between the effort put in and the individual creative enthusiasm awakened in the person themselves).

<sup>2</sup> Pavlin Savov – a graduate in Astrophysics from the Massachusetts Institute of Technology (MIT, Boston). A PhD at the California Institute of Technology Caltech, Pasadena with a Master's in Finance from Berkeley University. He became the youngest ever PhD in Astrophysics in the USA (2008). Worked with Stephen Hawking briefly. Was a quantitative analyst in Goldman Sachs Bank, New York, for 7 years. Later on a software engineer in Dolby Photosop, New York. He is excited by the new horizons which lie ahead for science, especially gravitational waves. 'I think it's no exaggeration to say that the detection of gravitational waves by LIGO will be one of the two revolutionary discoveries of the 21<sup>st</sup> century. The second will come, extremely soon I think, from CERN, where they are attempting to show that more than 4 dimensions exist (time + 3 spatial). Until last week (the interview is from beginning of 2016) the two projects were in an unofficial race to be the first to reach their goal. Amongst the scientists in both teams there have been more than a few bets placed which are being paid out right now :) One of the founders and the leader of LIGO, Professor Thorn, claims that **the aim of the project is not to detect gravitational waves, but to open up a new window on the universe.** For the less patient, I recommend 'Interstellar', a film created, it's no coincidence, after an idea by Professor Thorn, where science and fantasy are entwined but in which the fantastic is much less than people would initially assume' comments Pavlin Savov to Trud newspaper. **'The time is not far away when we will be able to communicate with each other by telepathic means':** of this the scientist is convinced according to a bulletin by Dariknews.bg.



if some kind of machine has printed this thing and not that a living person has done it by hand. He's a pedant, an obsessive who's burnt the midnight oil over his tasks... Well, that's from the class at the time when I was their form teacher and I was supposed to have educated them badly because they seemed to be very free people. What does the really free person do? The theoreticians think up something, but he's chosen just the opposite. He says 'It's not like that, it must work out another way' and his way turned out to be the right one. That's the free person for you and it's him who makes the great discovery. And at the moment he's the number one specialist in the world in the field of X-ray lasers.

***TEOdosii TEOdosiev – the 'divine' element comes twice in your name and with a particular archaic Old Church nuance at that. There must be something of that spirit in you, which you pass on to your students?***

At one time my cousin Radoslav said that the name determines a man's fate. Well, I don't think you can always make such a connection but there is a grain of truth in it. **I don't think of myself so much as a good specialist as much as a good educator. And a teacher of morals first and foremost.** That's part of my heritage. I've had the incredible good fortune to have received a great deal and I feel duty-bound to give a great deal.

As Jesus said: *'You received it as a gift, you must give it as a gift.'*

***Tell us something about your family background – the special environment you grew up in?***

We were four children – two brothers and two sisters. We lived with my mother in a single little kitchen where we slept on a couch perpendicularly with stools in front because our legs stuck out past the end of the couch. Just like in the fairy tales. A fairytale childhood – I would wake up in the morning and there would be frost patterns on the glass. I, as the oldest, would get up not to chop, but literally to smash apart wood with wedges and hammers. They were great big roots because that was the cheapest wood. My father would buy 160 kg of beans in sacks at one go. Morning, noon and evening... no starter, main course and dessert – bean dishes with a salad of onion, vinegar and oil, a few olives, healthy black bread. My father was a great educator – I'm not as good as him. He was able to make something meaningful. Most often via restrictions and scarcity, by creating interest. He was a man of toil who worked a lot and built up an enormous business after starting from minus figures, not even from zero; this was nationalised after the 9<sup>th</sup> of September revolution. He lost everything. They didn't let him manage the business he'd built up





his whole life. At 45 he started life again from scratch – with a young wife (18 years old) and a little baby, i.e. me. He got some tools for hire and started to work and was a craftsman in his firm. He brought up 4 children – all with a university education, with the principle being: *'Don't collect riches for the moths to nibble at, rust eats them away'*, i.e. something that they can take away from you. **If you have something inside you, there's no way they can take that away from you.**

The man worked – he went from Kazanlak to Plovdiv by bike (100km) to save money to buy the smartest American milling machine from the trade fair in Plovdiv and the smartest American lathe. They took everything. What they could loot, they looted – and his greatest worry was waste! The squandering in socialist times. Grinding toil! In those days there were no computers or industrial robots. One lathe, 12 metres long... turns on a gear transmission system. Both Teodosiev brothers interrupted their sleep every two hours at night – i.e. they took turns – to be able to turn over at the beginning of a new workpiece so the machine could work non-stop.

Or the steam-boiler – with a crack in it, still hot, underneath the coals were smoking. They let him get in to weld the boiler. When he fainted (because inside there were toxic gases), they pulled him out and then they let him in again. To weld the boiler, because the

sooner they start work again, the more they'll pay him. This is the initial accumulation of capital. **Willpower and enormous spiritual capabilities!**

He had a huge library which he kept under lock and key. To provoke interest in books, in learning: every evening he took out a book and then he turned the key and put the lock on again. And that really tickled our fancy, it was interesting for us: what's that now that he's hiding from us?! They chase other kids with a spoon and plead with them to 'eat one for mummy, for daddy, for auntie' because they spit on the porridge, don't want it. There was none of that with us. There was a cage which was hung from a chain on the ceiling and when he came home from work in the evening, that's when they took out the food. And we were waiting like little beasts – lined up around the table. We ate, then the pan was taken, the lid was put on, it was hidden and once again a lock was put on. Will you eat or not?! All of us with rosy cheeks, not a single one of us ill! Just like in the fairy-tales.

And in the summer all of us were yoked into some kind of work. My brother and I dreamed about the school-year starting again so we could have a bit of a rest. All summer with the lathe, the blow-torch and the electric welder – we were working to feed the family. And we didn't get a single penny! I've never had pocket money –



none! My father never gave me money for breakfast but he would give me 20-30 leva (in one go) for books – if I had any kind of interest in some kind of science or art. So – values! I bought all kinds of things about chemistry, biology. I had a chemistry laboratory too. All manner of things. I did experiments. First I calculated the reaction, then how much of everything I needed and with me experiments worked out the best.

***And how did you reconcile this kind of restriction of freedom with your methods of teaching in which you seek such freedom?***

Our father got us working because we were a big family which had to be fed and supported. And we never thought of our father as some kind of villain. On the contrary, we loved him a lot. During the school holidays, we worked from dawn 'til dusk. In the middle of the night somebody had come – his car needed fixing. We couldn't turn him down – the man was on the road. Somebody had come for us to weld his hoe – for 20 stotinkas (pennies, cents) we welded his hoe so he could go and work. We weren't to turn anyone away. This was our upbringing and we never harboured bad feelings towards our father, who made us work to the point of exhaustion. It was already about developing responsibility. I'm the biggest, I've got a responsibility

towards the smaller ones and at home my father had brought a blackboard too: the biggest one was to teach the smaller one and everyone had to teach the next in line.

***And what drew you to the arts?***

Painting is my spiritual inheritance from one of my great-grandfathers from Gabrovo – Christo Popserafimov, who was a teacher in maths and painting. He took part in the Balkan War. 'Edirne,' he said, 'was easy for us to take but Shtip – from a company of 600 men only 5 people came out alive.' When he crawled out, his rucksack was riddled with holes. When he emerged, they asked him: 'Why are you alive, man?' at which point they made him from a corporal into a company commander. And then he swore to God that he would become a priest.

And he fulfilled his promise. To look at him, he was like some kind of Biblical prophet – a tall, thin, slim man. He mowed his meadow himself. It was a fantastic sight, the way he waved his priest's hat, swung his robe and his under-robe and with measured movements of the scythe he felled swathe after swathe. He ploughed his field himself, mowed his meadow himself, in his backpack he carried soil around the mountains: let's plant linden trees on the cliffs to have flowers and

pasture for the bees. He wanted to do good for people. That's who he was.

He lived to be 100 – he knew that God loves him and nothing bad could happen to him. And if his wife, the priest's wife, hadn't died, he would still be alive. But he said: 'God wants me to go home by now.' Because he loved her very much. She'd been bed-ridden for the last two years – he saw her paralysed and when she passed away he said: 'I love her and I want to go next – God, it's time.' And he followed on after her. (She was around 80, 20 years younger than him.)

Since my sisters came after me close on one another, they'd sent me to my grandad, the priest and my granny, the priest's wife, and there, to a large extent, I was shaped as a spiritual person. He remembered a lot – he was a living history. About chieftains, who he'd known personally, in the Balkan mountains, in the Sokolski monastery. He had a huge library. And not only ecclesiastical literature. An exceptionally cultivated person. He read every evening and his house was like an art gallery. From the cellar to the attic everywhere was full of oil paintings on romantic themes.

***Were they his works – did he paint them?***

He painted them, yes. He is a painter of truly serious greatness. I am witness to the fact that some of the

greatest Bulgarian artists like Zlatio Boyadzhiev came there to enquire and ask how to do a fresco, a wet fresco. How to do it so that it would last for centuries without the paint fading and without it peeling.

I committed one big sin there. In his old age the man wanted to give me his whole library, but I had the feeling that this man would live forever. You know how people are irrational and don't think that somebody could ever die. I was supposed to go to Gabrovo to transport the books, because he wanted to give them to me. He just felt that I was his spiritual heir. The years passed. One day became the next. He passed away while I was going to Olympiads and school-camps with my students. At that time some young priests grabbed all of the books, loaded them up as rubbish and bought a carpet for the church with the money they got for them.

***Oh no! Really?!***

And that's not the only occasion. In my childhood years I remember a cart with those big flat boards on the sides, for voluminous but light loads – full of books to the brim. Somebody had died, the heirs had come and were driving all his books away to use as secondary raw materials. Two or three books fell out and I picked them up. To this very day I remember them: with leather bindings and brass corners. My great-grandfather's

books were the same – antique printed books from 1800 and some from 1700 and something. Fantastic things which – it's my sin that I didn't seek out my inheritance. And that's why I teach students to seek their inheritance right now. The biggest tragedy is that there were great institutions but nobody to inherit them and after that these things died a death.

***That's sad... As we know, relations between people are the most complicated thing in life and there are always loyal supporters at hand as well as not particularly constructive critics – do you have difficulties in the form of lack of understanding from those around you and resistance to what you're trying to do?***

There have always been users. There are people who make sure they extract some kind of personal benefit from a situation. They're one category. There are jealous people – they're another category. As they say, 'he doesn't want the bone for himself but he doesn't want to give it either'. He doesn't want to work with students, he can't be bothered, but he's jealous that someone else is working with them. And they say, 'If he hadn't taken my students, I'd have brought them up to such-and-such a level'. But the student goes where it's interesting and enjoyable for him.

At the moment students come from Varna, Burgas, from

Stara Zagora, Pirdop and Botevgrad, from Sofia... there was a girl before who came from Greece. For the school-camps during the summer they come from California, Texas, Switzerland – Zurich, Germany, there was a boy from France this summer, from a small town near Nice... From all over the world. And with me it's 'Entrance: free' – anyone can come and leave as he wants. He can just get up and go. Then he can come back again.

In my childhood I kept dogs. **I've never kept a dog on a chain! I've never tied up a dog – how could I chafe his neck like that?!** A big, beautiful dog – on a walk with me somewhere in the countryside and he sets off for somewhere in the forest. After half an hour he comes back. He'll find me!

It's the same with people. I've never wanted to tie someone to me with a chain. Freedom is a part of human happiness.

***Is retirement on the agenda for you?***

I had the idea of working until the grave without seeking any kind of pension from the state. My father worked like that, until his last breath. My father died without getting a penny – he never applied for a pension. He reckoned it would be the end of him, to become a pensioner and to wait for his pension. He was already over 80 – I found some tissues next to the lathe where he'd spat blood, but



*The telescope donated to  
Teo's school by the  
European Space Agency*

he'd continued to work. A man who didn't want to be a burden on anyone – including the Bulgarian state. I had that kind of intention too, but now some new law came out by which everyone who has reached retirement age is forced out of state employment.

I've long ago reached it so they'll force me out too. At the moment I'm officially on the pay-roll with a half position at the Mathematics High School until they chase me out completely.

***But your physics school will carry on here, won't it?***

We need to make this building here<sup>1</sup> into the biggest laboratory facility in Bulgaria for experimental practice in physics. I've got a site in the Balkan mountains too<sup>2</sup> – a school which had been turned into a barn and the barn has to be turned back into a school with an astronomy tower the materials for which I've been promised from the Air Traffic Control Authority of Sofia Airport.

There'll be a facility there for the real elite of Bulgaria,

not the mass schools of 80-100 people but for those 12-15 who are the most advanced. A place for great creativity – peace and quiet, getting away from it all.

***So actually you might retire officially but you'll continue to work?***

I'll keep on working. In the first place, what's called pay and pension in Bulgaria is something laughable, especially when it comes to work of such quality and quantity. Some people think: 'He's working for free because he doesn't value his work.' It's not true. I know perfectly well the real value of my work.

There's a great economist, Jacques Attali, a French banker, a Jewish guy: he created the Euro. He's written that in the 21<sup>st</sup> century the most valuable and the most expensive product will be a good education. All my life I've gifted people with the most valuable and the most expensive product. So if they want to pay me for what I've given, I ought to become a millionaire, a billionaire.

<sup>1</sup> The abandoned building of the former Technical College for Hydraulics which Teo has used for his physics school for the last 15 years without heating, electricity or water. By decree of the council of ministers it was transferred to the municipal authorities in Kazanlak in 2014. They placed it at his disposal free of charge with a 10 year contract. The abandoned school is in a lamentable state, though and is in need of full renovation. Via a media campaign by Nova TV funds to the value of 90 000 leva in donations were raised, half of which have already been invested in repairs currently underway. There are also individual donors who have taken upon themselves the repair of particular parts of the site. There are large-scale donors too for laboratory equipment, such as the company Tealink (with Liubomir Minchev the owner) and others. The repairs continue although at a slow pace. In this building Teo is collecting educational literature for children as well as experimental apparatus from donors for the maintenance and development of the experimental facility. During the school year (at weekends) this is the venue where weekly sessions are held whereas the summer school-camps for physics are organised in Prof. Minko Balkanski's facility in the village of Oryahovitsa (in the Nova Zagora region) and in the Municipality of Kazanlak's facility – the hamlet of Panitsite near Kalofer.

<sup>2</sup> See the note (2) on the next page.



***What really happened with the building of the Mathematics High School? And what actually was the idea of the state funds allocated for it?***<sup>2</sup>

Too many lies have accumulated in the Bulgarian education system, which is fatal. **Why did the building of the Mathematics High School in Kazanlak collapse?** Well, that's how they've got their degrees, these people – by cheating. **In the first place, the whole story is based on a lie.** They used my name and the physics school I've run for years to get funding for an extension of the Mathematics High School. There was an old building, which was supposed to be knocked down and in its place the extension was supposed to be built with three new labs: for chemistry, physics and biology. This was thunderously announced as the National Centre for Natural Science in the school. But actually here it is, what you see here: a national centre – children from all over Bulgaria and from abroad come here.

***But some kind of extension work has been started and...?***

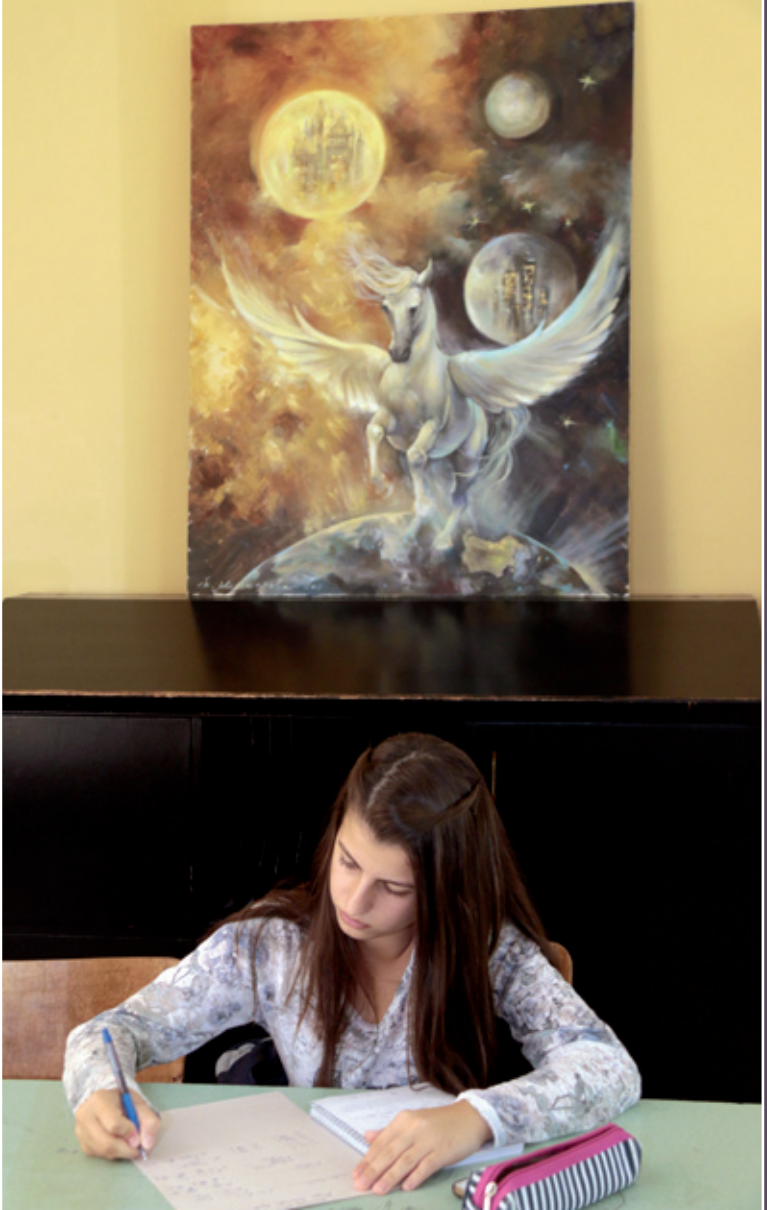
And it sank into the ground, because in Bulgaria not enough physics is studied. A week before this happened I said to our students that, looking at the way they're digging, the wing of the school will have to be demo-

lished any moment, because the situation contradicts the laws of physics. And although I was out of town when it happened, some people accused me of undermining the school and that I'm to blame for it subsiding. Apart from the fact that my name was misused in order to ask for money for that extension, which is not even necessary since our town is small (with at least tens times fewer inhabitants than Plovdiv) and it's hopeless to try to find students with the needed qualities for the whole Natural Science and Mathematics High School with a comparable number of course profiles to the MMHS<sup>3</sup> in Plovdiv. And there were labs but they made them into ordinary classrooms to increase the numbers of course profiles. The delegated budget! More students, more state money.

The big picture is that there really is a crisis in the whole world. People are fleeing from the exact sciences, there's a crisis of morals, a return to primitivism. A Russian academic Arbatov said that at the moment a secondary return to barbarism of the races can be observed. And what can be done? What's the real situation? We are saving what can be saved. We can't save everyone – there are people who want to turn into savages, to return to barbarism. To go back. **However, what's saveable ought to be saved and that's what I'm trying to do.**

<sup>2</sup> A small property in the mountains around Gabrovo which Teodosii bought in 2000 when he invested all of his savings with the idea of creating a place where young people can prepare themselves in terms of experiments to a world level. At that time the funds only stretched to repairing the roof to stop the process of disintegration. After so many years have passed, it may be that the dream of such a work-space is finally about to come true. | <sup>3</sup> MMHS – the Model Mathematics High School.





*The renovated classroom, where Teo's studies take place nowadays, Kazanlak 2016*



**The way to greatness is the way of suffering:** one has to go through suffering to achieve ease after that. There are no easy successes. **But a person needs to invest some passion**, 20 thousand hours of passion. I've said many times that there are no chosen peoples – there are chosen individuals. **Whoever chooses God, becomes chosen** :-) There are people who are touched by greatness. One key scene portrayed by Raphaelo shows how God breathes the spirit into Adam – a touch through which that Universal Energy is poured in. **That light side of the Force is something we have to seek by ourselves. He who seeks it will receive it.**

~ Teodosii Teodosiev, BNT, "Night Birds", 23.09.2016

We all know that the apple in the Fall is the apple of knowledge. It's hard to imagine a human being without knowledge and most of all we respect those who know – teachers and scholars. Why does God try to protect Man and Woman from knowledge? What value would a person have who knew nothing and could not tell good from bad? **The striving for knowledge is the striving to grow up, which does have its unpleasant sides – you have to bear responsibility and to endure punishment for your mistakes.** At the moment, humanity as a whole is acting like Adam and Eve in the Garden of Eden. Its nibbling the apple of knowledge with pleasure. New technologies are developing at an unbelievable, hysterical rate without the world as a whole being ready in terms of morality to bear the burden of new responsibilities. **Mankind bears responsibility for the way in which he uses the intellect he's been bestowed with.**

~ Teodosii Teodosiev, [www.pravoslavie.bg](http://www.pravoslavie.bg), int. by Boriana Koskina, 02.08.2007

**There is a God and there is no conflict between science and Him.** The arrogance of one who is sure that there is no God is comparable only to the arrogance of the ant with his faceted vision, who does not see people and believes that there is nothing beyond himself and that there is no creator of the world on which he crawls.

~ Teodosii Teodosiev, bTV, int. Martin Karbovski, 16.09.2017



*Teodosii (down in the center) with his first team, Kazanlak 1978:  
Petko Dinev, Juan Buchvarov, Paulin Savov, Vesselin Genev, Margarita Kozhuharova, Marieta Tzvetkashka*





# THE ERA OF DICTATORS HAS PASSED, NOW IS THE ERA OF COMMUNICATORS

Interview with maestro Yordan Kamdzhhalov

# Yordan Kamdzhali: The Essential

*To be able to direct the process without suppressing it, that is the highest form of conducting and indeed of leadership in general. / 'Eight' magazine, 2010*

*Everything in my life happens with a great deal of work, with an exceptional degree of willpower, a great many dreams and a great sense of direction... and **with a great longing to make a contribution**. Because **each and every form of activity which fails to make a contribution to the whole strikes me as somewhat besides the point**. / BTV: 'Before Noon', 05.01.2015*

*The truth is that I gain neither professionally nor financially from whatever I do in Bulgaria. My desire to work here has an entirely different source of motivation: the urge one has to give, to share. That is what being involved in the arts means in principle. **The moment you realise that you have something to give, a great desire is born within you to actually do it and you are able to muster the strength to work**. / 'Eight' magazine, 2010*

*The way lies in a fundamental transformation of the person. **We need to learn what to be inspired by and we need to learn to distinguish the essential from the non-essential** – which priorities can show us the way out and those which will never show us the way out. / TV7: 'Direct Democracy', 06.06.2015*

*From within this circle of contemporary Bulgarian enlighteners, I consider Teodosii Teodosiev to be one of the leading figures. He is a person who has shown that enormous success can be achieved via an inner striving without any significant external resources. If I may quote him: **'GREAT ACHIEVEMENTS ARE AN EXPRESSION OF A HIGH LEVEL OF SPIRITUAL INTENSITY'**. It is where this high level of spiritual intensity exists, which is something that always springs from within, that we find the preconditions for hyper-achievements. Teodosii exemplifies the fact that this formula works. / TV7: 'Direct Democracy', 06.06.2015*



*We sit at home waiting for someone to hand us a new life on a plate: nice, easy, comfortable. In the first place I don't know any serious person who dreams of a life like this. If we look at what the life of Schubert or of Mozart was like, or how Mendeleev or Van Gogh lived, or the young Wagner, who literally starved to buy paper to write on... But these are people who have left their trace in history. Our model of and criteria for what is essential are absolutely mistaken and worthless.* / TV7: 'Direct Democracy', 06.06.2015

***No great achievement is possible without a minimum level of difficulty.** We have this essential level of minimum difficulty in Bulgaria in abundance. Why has Teodosii's school of science garnered more gold medals than both England and France together? Don't they live better than us, don't they enjoy better conditions, don't they experience fewer difficulties, don't they enjoy more state support, don't they have more educators? Why then do they have fewer successes than us? **Difficulties are a blessing.** Bulgaria has always experienced difficult conditions and it has always borne great fruits. I think we have paid an honourable price for these fruits and under no circumstances should we slide into preferring comfort to these devastating successes our nation has endowed us with.* / TV7: 'Direct Democracy', 06.06.2015

***The era of dictators has passed, now is the era of communicators.*** / BNT: 'Panorama', 03.05.2015

*The unity of science, art and philosophy. Where there has been this equilateral triangle of science, art and philosophy, there great civilisations and cultures have been born. The loss of this connection leads inevitably downwards. **We need to believe in the great and the divine in a human being.*** / BNT: 'Panorama', 03.05.2015

*It's precisely in this that our goal, and the goal of art, lies: to prove that Heaven may live on Earth. Because the inspiration for these works of extreme beauty comes from worlds far, far away, but also from worlds deep within ourselves, within Man.* / BTV Radio: 'For Sofia', 03.06.2015



***‘We are inside the Cosmos and the Cosmos is inside us’*** – thus ends maestro Kamdzhlov his TV appearance on the Stoycho Kerev Show. *‘We are within Time and Time is within us’<sup>1</sup>, ‘We are in God and God is in us’... a felicitous coincidence? Or a sense of unity, born of the flowering of a very particular mental model?*

*Maestro Kamdzhlov’s success in the art of conducting evokes respect, despite his tender years. London, Zurich, Lucerne, Bonn, Berlin, Paris, Tuscany, Boston, New York, Hamburg, Helsinki, Tokyo – these are a few of the international scenes where he performs. After completing his education in Bulgaria he studied conducting in Berlin and then, only 30 years old, was selected unanimously from amongst dozens of experienced candidates, receiving the posts of Primary Musical Director and Primary Orchestral Conductor of Heidelberg’s musical institutions. And it’s not just the formality of technical perfection that fascinate us, it is the striving to go beyond these distinguishable limits – into the realm of the omnipotent invisible side of reality. That is the reason why his performances captivate unconditionally our hearts and minds. His extraordinary visionary zeal finds expression in various projects, such as an entire concert season at Heidelberg called Evolution. Set up in collaboration with Heidelberg’s Institute of Astronomy, it emphasizes a unique dramaturgy, unfolding in an ascending spiral pattern. His latest project bears the emblematic name Genesis Orchestra and has been established, as he states, with the mission to “create pulses in cultural space”. Pulses which unfold deeper or higher layers inside man – the inner power of Spirit, as we are given to believe.*

*About his personal development, conceptual worldview and social relevance maestro Kamdzhlov shares with us the following lines.*

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<sup>1</sup> Well known words of the most notable and beloved Bulgarian revolutionary – the Apostle of Freedom Vasil Levski (1837 – 1873), known as well as Deacon Ignatius. See the material about him on page 157.

***Your surname is a little hard to remember. Can you tell us more about its meaning and origin?***

There are numerous interpretations of that name. Some of them even lead to associations with Proto-Bulgarian traditions, but I don't think I'm qualified enough to give a precise answer. Whatever I say would be fragmentary.

***You often talk about the desire of the human soul to create. About the inner fire which accompanies man in all of his activities, giving him motivation to invest the full potential of heart and mind. What were your creative longings as a child? And are they different today or just more specific?***

My longings are one and the same, there hasn't been any change for the last twenty years. **I long for the force that resides inside man – to manifest itself and to be put to service.** When I was a child I had no actual plans and, accordingly, no creative goals to accomplish. But there came a moment, when I was 13-14 years old, when a feeling of compassion towards people awoke in me. And that new perception made me spur myself on, gave me a new level of organization. Because, it was such a painful burden for that young man to observe all the imbalance around and it turned into the fuel which drove me back then. **The only thing I ever wondered about the future was how I could do something useful and if I had the potential to do it in the first place.**

Something that has meaning. Something that would reduce, at least minimally, suffering in the world.

***Did school education, with its modern trend towards memorizing data instead of developing creative thinking, cause you any troubles or could you easily make your way even in such circumstances?***

I do not recall having any troubles before the age of 13 and afterwards I was too busy to think about it since I had so many other tasks on my mind. I spent every spare minute playing the piano. I loved my teachers, I loved my subjects – school was the place where I used to relax. Yes, school was a rest for me, hard work began at home.

I never experienced any sort of stress or tried to memorize information. I had my own goals to achieve; becoming a musician, learning, growing as a person. I used to read a lot of books outside school. All types of literature, including classics, because I realized the immensity of the road I had chosen and how many gaps in my knowledge and comprehension I needed to fill alone. I never expected to acquire it from school and therefore never had any disappointments. All the expectations were directed towards myself only.

The one thing that burdened me, and continues until now, is that it took my time. I felt admiration for the





entire set of subjects at school, with special affinity for chemistry, physics, astronomy. My teachers knew this and showed understanding of the fact that I was very busy and did not always have the time to attend classes. My close friendship with these people continues to this day. They realised they had before them an extraordinary, bizarre young man who needed extraordinary conditions. I was lucky to come upon such educators, who stood up for me and realized that **this man wanted to write history rather than just get good marks.**

***How does a mind expand from the confines of our tiny homeland to become a world-class conductor? What were the stages you went through? And your driving force?***

Life is like a track that climbs upwards. And though it seems there are stages that's merely a deception. Actually, everything is gradual and from time to time we notice the leap which has been made. But you can call it a leap only if you're not familiar with its background. Behind each leap lies extremely solid preparation, work, dedication, purposefulness, ideals, self-criticism, an exacting attitude towards oneself, an endless interest in the world, in the specificity of things... All was initially fueled by that compassion we talked about and which we need to gradually fine-tune

and turn into Love. Love is the highest stimulus. Love is the greatest power in the world. **And this way – from compassion to Love – is a way that has been trodden symbolically in both cultural and historical terms from Buddhism to Christianity.**

***How was your unique mathematical system for transforming the musical works you conduct into structures of eighths born and shaped? How do you visualize mathematics in music? And how does that help you in conducting?***

The system started to develop in 2007. It has been developing ever since. Yes, such mathematical interpretation of a musical form is something of exceptional value in gaining an overview of a certain work. In order to be a true pilot, a true mountain guide, one must know the paths perfectly. One should be able to recognize them from above, flying on board a helicopter, recognize them from the inside and in the dark as well. And without this total view of shape and content this cannot happen. The conductor has a leading function – he directs. **You cannot lead others if you haven't walked the road yourself.**

The motivation is **to strengthen and intensify communication with people.** I found out that as this contact gets stronger and more intensive, the results get better. The moment I discerned this truth I started







thinking about what could be done in order to increase communication. **How can you be entirely with people instead of just with the score?** How can you inspire things just as they happen? **How can you outrun events? How can you possess that bird's eye view from above and at the same time this super-precise view of details?** The combination between a spectacular helicopter panorama and close examination with a magnifying glass as an organic whole was the goal I needed to pursue so that I could allow myself to completely focus on communication during the musical process. That was the driving force behind the quest for a brand new learning system.

As a methodological basis the system isn't so distant and unfamiliar, but I'm grateful for the extreme degree to which I was able to exploit it over the years. It appears that the conception of shape and numerical ratios – the numerical equivalent, is something that optimizes itself in parallel with human mental development. Looking at my own translation code a year, two years or five years later, I see almost every time the imperfections in it and optimize it accordingly.

***Your latest project, Genesis orchestra, apart from its emb-***

***lematic name also has quite a meaningful abbreviation – GO. What do you wish to initiate in the public arena via this project?***

An impulse for a new type of communication, for a new stage in cultural space, an impulse for movement, for development, for bringing people together, so they can feel, think and act in unity. *Genesis orchestra* and *The Musical Laboratory of Man* have been created with the purpose of producing new pulses in public and cultural space. **They have been created to serve and to take their positions on the frontline where the battle for Man's elevation is being fought.**

***Why did you choose Wagner and Beethoven for the beginning?<sup>1</sup> What made them stand out in your consciousness?***

They are two absolute multi-geniuses of humanity – ultra idealists, hyper conceptualists.

**The cathartic beginning and liberation via love of Wagner and that struggle, that overcoming of human nature on the way to the superhuman, ecstatic in Beethoven – these are the cornerstones to which I have always been attracted.**

***You often underline the issue of trust in human relationships***

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<sup>1</sup> The premiere concert of Genesis Orchestra, together with the Music Laboratory Choir, opened with Wagner's *Tristan and Isolde*: the prelude and death of Isolde, followed by *Symphony №9* by Beethoven. The date was April 6, 2016, the venue Bulgaria Hall, Sofia – a place that has become traditional for such events.

*as a key to creating an environment in which the inner person is able to thrive. Are we heading in that direction as a society or will 'the Left and the Right' continue to exclude one another? And for how long?*

Yes, trust takes a central place in any form of communication, in any interaction. The best ways to test it are collective processes and especially music – in that vast collective singing or playing. Society is divided into two polarized positions; hyper trust from one side and hyper distrust from the other. That matches many other aspects and motions in society.

It's the natural order of things, at least for the current stage, simply because we can't have polarization on so many planes and not have it in regard to trust. Creating trust is a reflection of the spiritual processes between people. It's impossible to achieve it by extrinsic pathways. **Trust is an inner process and its dilemma will be resolved as soon as we are able to see people's other side.**

*What is it like to look through the eyes of a man who sees the bigger picture in which science and religion aren't opposed for instance? Or rulers and ruled, conductor and orchestra, USA and Russia?*

That's a fundamentally natural point of view which is quite fruitful in itself. Because it does not throw you

into controversy, which is a function of a certain level of dogmatism, if we can put it that way. Including when it comes to time – with respect to past and future. Perhaps this is a great joy, perhaps it is a special privilege for man not to comprehend that things, which are fundamentally connected can also be in unnatural disunity. We simply need to learn from all the geniuses known to mankind, from all that history has to offer and try not to follow clichés blindly. We need to turn our sight towards the reality that surrounds us – there, everything connects to everything else.

This image is beyond wonderful. The thing is, it's about to become even more wonderful, because we're just getting started in linking, in integrating so many pieces of the puzzle – both within us and outside us. I believe the actual integration is yet to begin. We are far away from it, but it is we, and not the fields mentioned, who are entirely to blame for the fact that it is not happening immediately. **These fields are related, it is we who have divided them artificially and that's why we must assemble them again in a natural way.**

*How do you overcome the unavoidable difficulties and limitations of our existence here?*

What difficulties?... :-) I accept them as temporary. Yes, we are truly subject to permanent, 24 hour restrictions.





The fact that we need to feed, drink water, get dressed – these are also limitations. But life here on Earth offers great compromises in many ways.

Perhaps limitations are a lavish gift, a precious school for us. I think we should be grateful for them and that's the only way to get rid of them actually. **And I think they can be overcome in one fell swoop – by a single thought, a single feeling, a single expansion.** Subjecting ourselves to restrictions and shaking them off are entirely up to us. Maybe it is an occasion to test ourselves, to understand more. **The great test of overpowering gravity... The striving towards light is the opposition to that restriction. Service, duty, ideal, light, beauty, truth, the great, the mighty, the superhuman...**

*What guides you with such passion towards Bulgarian themes and the spirit of Bulgaria through the centuries and what makes you return here over and over again?*

It's what Bulgaria is – and not because I'm Bulgarian. The huge historical layer, the huge spiritual layer, the huge cultural layer, the huge number of superhuman phenomena. The force that lived and still lives here. And the conviction that it can somehow contribute to

the world. **I believe the world needs Bulgaria as much as Bulgaria needs the world. It would be an enriching experience for the world to come to know Bulgaria. And we have the duty to make it happen, even more for the sake of the world than for that of Bulgaria.**

My perceptions and searches are one and the same everywhere. I search for the same thing in people, including myself, and in nature and anywhere else. I do not have the right to make a difference. When I'm in Japan, America, Europe or Bulgaria I do not have the right to arrive with less energy, less training, less ideals. **I keep returning to Bulgaria, because we need to help each other, because the country has a hyper-ultra-mega potential which lies dormant and because there are new pressing developments waiting here to emerge. The reason I return to Bulgaria is what Bulgaria IS!**

*In conclusion, what would you wish our readers?*

The same I would wish for myself. **Let us have the strength and will to learn, to grow as personalities, to create conditions that will allow us to be grateful, to be givers. To be understanding, to be able to cope perfectly with the whole of reality and may our spirits never fall!**





**Bulgaria has always been a source of culture and spirituality.** Bulgaria has always been a catalyst. Bulgaria's achievements are colossal in an almost random range of fields: chess, chemistry, physics, mathematics, gymnastics, art. And there is no rational explanation for this, neither in terms of the size of population nor the level of funding nor the standard of education. Therefore **the reasons for these achievements are to be sought somewhere deep within human beings, because I cannot imagine any meaningful future for a people – or indeed of human civilisation as a whole – without spirituality.**

~ Yordan Kamdzharov, Radio FM+, 16.10.2016; BNT, 'Panorama', 23.05.2015

**In the human culture there are indisputable real symbols: mountains, rivers, springs –** with still smoldering embers and a sacral respect. What is **Olympus**? Is it just an abode of gods or is it a culture of imagination that coined the byword Olympian? What are the mountain **Mandala** or the river **Ganges** for Vishnu and Krishna? What is **Sinai** – the birth womb of the Ten Commandments? What is **Ararat**? What is the mountain **Eleon**? What is the mountain **Tabor** – the Transfiguration, one of the greatest sacraments? What are the **Castalia** and **Parnassus** – the spring of muses and the home of poetry?

On the planet, chakras are localized. That's why people had determined certain heights in her flesh, where they get through schools of initiation. And **in Bulgaria there is also a chakra of the planet – it is in the Rhodopes!** For us, the Rhodope mountain is a home-sanctuary, inhabited by great gods as Dionysus, by man-gods as Orpheus, Zalmoxis... Let us share that **now Rhodope** is not only a mountain of hearty hospitality, as I called it, but **is our real symbol to read and write the Book of Life**, which the Way of Wisdom Teaching named and accepted **as an altar of the sacrament – man is a god in evolution.**

~ Vaklush Tolev, Interview, 'Nur' magazine 2/2002, 1/2010







VLADISLAV TERZIISKI

**'When Yordan Kamdzhali is conducting – the skies open with salvoes of thunderclaps, while on the stage Her Majesty Music reigns supreme! Verification: the concert on the 6<sup>th</sup> of April 2016 in Bulgaria Hall, with the first chords of Beethoven's 9<sup>th</sup> Symphony' – thus inspired does First Violinist Chavdar Valkov relate his impression of the event he experienced, to which maestro Kamdzhali replies with a smile, 'It's all of you who are the Storm :-)'**

**'That was perhaps the most beautiful storm I've seen over Sofia,** and I've been up Vitosha mountain many times to chase storms. **This one was right above Sofia and only above Sofia,'** comments Vladislav Terziiski to Pateshestvenik.com (Traveller.com) in connection with his photos which have captured the natural spectacle. He adds that on that day he had set off with a group of friends for Vitosha quite coincidentally, carrying his camera just out of habit.

'The wind had blown away the nasty smog from over the city and that's how that photo came about. **The most interesting thing is that it was only raining there above Sofia.** Where we were it was dry,' he explains further and then continues his story: 'I wasn't carrying a tripod and that's why I just put the camera on a little table. This picture was taken with a **13**-second exposure and there was no way it could have been taken by hand because the device has to stand completely still for **13** seconds to 'gather light'. There's no way you can know when there will be lightning – you just leave the camera stationary for the length of time you've chosen. If the sky lights up in that time – great, you've got a shot. And it has to light up in the direction you've pointed the camera in. **In this particular picture there are some white patches, like little ghosts: I think that's the water that had spilled out of the clouds.'**

*<< The storm which began and ended with the premiere concert of  
Genesis Orchestra and the chorists of The Musical Laboratory  
(conducted by Yordan Kamdzhali)  
6 April 2016, Bulgaria Hall, Sofia*





Journalist: Do you believe in omens? (*Real*) rain fell during your performance here in Kiev... (*in the semi-final of Eurovision 2017*)

Kristian: Not only that: everything's going swimmingly for us...  
When we came in for the interview, snow was falling, hail, rain.  
When we'd finished the interview, everything stopped!

~ BNT, 11.05.2017

# THE LITTLE WIZARD AND THE MAGIC OF A NEW TIME

## Introduction of the artist Kristian Kostov

<< KRISTIAN KOSTOV, ON THE EUROVISION STAGE 2017  
AT THE CULMINATION OF THE SONG LUMINOUS RAIN (metaphorically) POUR DOWN AND  
THE EMOTIONS ARE DESPERSED VISUALLY TROUGH A CASCADE OF ELECTRICAL WHITE RADIANCE

# KRISTIAN

Kristian, personal vlog, 11.05.2017: There was a kind of moment when everyone in my early childhood would explain to me that there was no chance of me making singing my occupation and that I should just forget all of my dreams completely. In the children's choir I was always in the tenth row, the thirtieth on the left... and I was really upset about it. I took part in 90% of all our appearances but I was never a soloist. That did psychological damage to me as a child. I've never discussed it with my family, this right now is some kind of confession on my part... I've long since wanted to share this and so here's the moment... I held a grudge against all these people who were always telling me I'd never fulfil my dreams, that I had to forget about it and occupy myself with something more serious. That's probably the driving force that made me keep going. Everyone talks about talent, talent, but talent is 10%, the rest is hours on end of working on your voice and on yourself and so on. It was really hard for me, I haven't even let on about this to my mother... **That's why I myself always help people and all my friends know that they can always count on me because I know all too well what it's like when there's no-one you can rely on. And maybe helping people is like our family trait... and when you give, then you get it back.**

Borislav Milanov, press conference in Kiev, 06.05.2017: **I think it's easy to hear and see that Kristian is a world-class performer and his future, as I see it, is to be a world star.** I can definitely say that.

Angelica Artunyan (*who first discovered Kristian*), BNT, 14.05.2017: For me he has always stood above the others at the top. For me he is perfect. I've always told him this and I've always praised him. I haven't been afraid to praise him because I knew that he takes things in exactly the right way. I've known him since he was 9. **And from the viewpoint of my great experience as a musical educator I may say that for him there's only one teacher and that's God. He's been kissed and sent to us for us to learn to be better people. I didn't have to see anything. You can be blind, you just need ears to hear him. But even if you don't have ears, you can feel the energy.** He came and sang literally one phrase at our first meeting and I realised something that I immediately told his mum, his aunt, his brother and his father: this may sound extreme, because a certain amount of time needs to pass first, but worldwide fame awaits him. For me it was already clear after the first phrase.

Vladimir Mihaylov, BNT, 28.05.2017: When I heard the song (*Beautiful Mess*) for the first time... Bobby (*Borislav Milanov, the author of the song*) put it on for me, because we were working in the same studio, Perfect Records, but on different projects: without knowing who the performer was I remember just wondering who the singer could be. I had absolutely no idea that he was Bulgarian, because I know that Bobby works with singers from all over the world. I heard that performance and you could have knocked me down! And he said to me: that's Kristian Kostov. I went: 'No, that just can't be true...' But I remembered Kris from right back in the Bulgarian edition of X-factor, which he took part in. We were watching it with Misha, my wife,



**and when we heard him we both felt the tears well up immediately.** We kept track of him the whole time so I don't know what the first thing was that we heard but **Kris has incredible charisma, apart from being unbelievably talented and hard-working as we've already found out. He has an unmistakable kind of charisma and I saw that in the Eurovision**, where we were all backstage together, watching the big screen. **You can't mistake the genuine love of people for someone.** The artists came and went and we all clapped, that's normal, and we did it sincerely, but when Kris went on, people changed, I saw it with my own eyes. And I'm very glad. **That's simply charisma.**

Kristian: I made friends with everyone around, I remember their names, I've got their telephone numbers... it's obvious that that's the secret of good relationships: you have to be sincere and grateful for the work they're doing for you.

Journalist: You say that really quite often and that makes a good impression.

Kristian: **A lot of people don't appreciate that in principle it's not you on the stage, it's everyone together.** I was selected because of BNT, the way I look was because of DemoBaza, the song because of Borislav Milanov and Symphonics Musicology, how I sound: the sound technicians, the backing vocalists, who were fantastic..

Sanya Armutlieva: This over-excited, exultant talk of Kristian's with regard to his total success and the way he coped with this huge task called Eurovision, in an ordinary situation this would bother me, because there aren't many people who have the potential to cope with this level of exultation. I don't have any worries about Kristian, though. That day we had a laugh with him in the car – we were hurrying, we were running late, there was a blocked street... and at one point he turned to me and said: 'You know, in my mum and in you there is some kind of beast which is ready to pounce just at the right moments to deal with various situations.' **I think there's a beast like that in him too, a very likeable beast, and that's his ruthless perfectionism towards himself.**

Vyara Ankova, BNT, 14.05.2017: Kristian is a warrior in the most beautiful senses of that word. He is so concentrated and disciplined in what he has to do that he turns it into his mission and you see this, you feel it and it gets transmitted back onto the whole team who's behind him.

Journalist, Nova TV, 14.05.2017: What people don't know is that behind this delicate appearance stands a Bulgarian-Russian machine. **He has a fantastic character, he's really disciplined and I don't know whether the viewers can sense this, but he has a certain hardness in his character.**

Sanya: **That's no joke: he IS a machine. A unique character.** We were so tired after everything, we sat in the plane for Bulgaria and I told him about a book which is called 'Talent is over-rated'. We talked about the fact that **90% of what makes some people extremely good at what they do professionally is actually the way in which they work**, they have a little private cell in their brains which lets them cope with all the effort, which is neither fun nor pleasure, but which they have to pass through.



I feel like sharing something nice and inspiring in connection with Kristian Kostov and his performance in the Eurovision Song Contest 2017: by means of a dream of mine from the end of 2015, which I now recognise as a beautiful image which was gifted to me of what Kristian did for us all with his song pouring out from the Grand European stage.

I don't know if there are others like me who felt on first listening to the song representing Bulgaria in this year's competition that their wait for something extraordinary and very special had come to an end, but if there are, I know they'll understand me. I'd never been such a big fan of Eurovision until now but it's this song in particular that made me be one. And Kristian, after all, is the one who holds the key to this magic.<sup>1</sup> There's something very special in him which could be seen right with his first appearance on X-factor. I'll never forget the almost shocking sense of surprise he produced and continues to produce whenever he starts to sing, because no-one expects such a cute-looking child to demonstrate the voice and soulfulness of a performer and singer who can truly win people over with his artistic power. Maturity, style, taste... and a boundlessly moving sincerity. **Energy from within transmitted in a captivating way through the voice.**

And so it came about that I dreamt an interesting dream

which I hadn't managed to connect to anyone at the time, but I recently came to realise that the young guy in the dream had been Kristian. At that point there'd been no way for me to recognise him, despite the fact he'd been right before my eyes in the musical reality show, because the message of the dream was connected to his current performing. And how exactly did I recognise him? Right after hearing Beautiful Mess I was totally attracted, drawn in, involved... I became part of the film, so to say :) And I began once more to watch all manner of performances by Kristian on Youtube. After his performance of Chandelier at the beginning of X-factor, he'd fully captivated my attention but the truth is that his following debut single didn't really impress me a lot (*it was a perfect fit for the Miss World 2017 stage in China, I admit!*) because I couldn't sense the particular qualities I expected of him... so I'd forgotten him slightly, to be honest. On hearing 'Beautiful Mess', though, I was drawn back into the game with full force and one day I 'saw' him: the image from the dream surfaced while I was re-watching his performance of Wild Wild Dance, because there he's dressed from head to toe in white, just like the young man in my dream.

I'd dreamed that I and my sister had gone to register with an agency and they were holding interviews for the purpose.

<sup>1</sup> Kristian's next project: the Russian single 'Glubina' ('Depth', Oct. 2017) is to a great extent his own personal work, done together with his brother Daniel, and reinforces our impression that in his artistic path he is going to provide people with a certain dose of Eastern spirit and depth in terms of content, clothed in a well-polished Western form: i.e. the ideal combination of and balance between external form and internal content. We'll keep our fingers crossed in the hope that he'll always carry on in this spirit!





아 그리고 솔직히

백현이만큼 스태프들을 잘 챙기는

– Park Naejoo, celebrity  
hairdresser of many years

Frankly

There's no one like Baekhyun who cares of his staff so warmly

A young man dressed from top to toe in snowy white had entered before me. I understood that he'd actually been a wizard: he was involved in white magic and had been telling his story but I remember nothing about it. I only remember that I was amazed that they'd left me to listen to him and watch him telling his tale and **I was somehow aware at the time that the white magician was in reality the White Eagle inside and was using magic to become a human being...** He wasn't bothered by our entrance and I don't even know if he actually noticed us because he continued his story/interview for the agency, gesticulating all the while with his hands. I noticed that he had a short haircut, with black hair, but his face was somehow outside my field of vision. And yet there was something Asiatic about him, he was fairly slim and upwardly oriented in terms of his figure. His palms and especially his fingers made a special impression on me: refined like those of an artist or pianist.

And that's it. No action at all, neither exposition nor resolution of the story – only **a beautiful character portrayal**, but a very real one it seems to me, **of Kristian and his white magic showered down from the world stage at Eurovision.** Because with him it's the particular energy which he radiates, both spiritually and mentally, which is the important thing about his singing. (And the White Eagle is, in my view, namely a symbol of an elevated spirit given flesh, come to contribute something to the world.)<sup>1</sup>

**'You sing not with your voice, but with your heart'** (*Sanya, jury member in X-factor, Bulgaria*)

**'What you're doing is called true singing from the heart'** (*Dilma Bilan, jury member in The Voice Kids, Russia*)

**'I've got a name for you and it's The Singing Heart'** (*Zaki, jury member in X-factor, Bulgaria*)

And now comes the most important aspect of the whole thing: the reality of magic transferred to the everyday of our mutual relations. **Teamwork reaching a new level in its dimensions.** The most important thing, something which, as anticipated, is finally on the verge of finding its place in the world, is just this: the spirit of a new millennium applied to reality. **Kristian is definitely a living embodiment of the essence of what is expected of us in the new era. And that is for us to work with a lofty spirit, the infectious energy of enthusiasm, fervour, responsibility and discipline, understanding, empathy, co-operation, warmth etc. And not just to achieve victory but to express and to give.** May be this is the most essential lesson of his permanent residence in the number two spot<sup>2</sup>. Truly, **the important thing is not rivalry and competition, but expressing and setting an example:** it's precisely this which is the basis of his personal journey and outlook on the world. The rest, if he needs it, will be bestowed on him :-). And the lovely fact is that Kristian knows this. And one more thing... I heard him say with child-like enthusiasm in one of his comments after Eurovision:

Kristian Kostov, Israel 2017

<sup>1</sup> As I already know **EXO**, I can see now echoes of this dream linked to **Baekhyun** as well, because of this detail with the agency, the emphasis on his beautiful hands and the repeating allegory white. | <sup>2</sup> Kristian is a finalist in New Wave Junior and The Voice Kids Russia; second in X-factor Bulgaria, second in Eurovision too... After Eurovision he receives a lot of Bulgarian and Russian awards, and also EBBA.



**'We ARE number one, the world just isn't ready for us!' :-)**

The truth is that this was exactly my main feeling when I had my doubts about whether this song, 'Beautiful Mess', would ultimately win. I personally was instantly won over by it but I already knew Kristian and I knew what he expressed. It was just this quality of his, to be able to move and affect us as a performer with his purity, sincerity and the depth of emotion he conveys which first attracted the notice of Borislav Milanov, who wrote Beautiful Mess with his team especially for Kristian. Untouchable love, however, is still something which realisation we'll have to wait for...

It's a fact that for most of the time up to the final of the Eurovision the public was attracted in its priorities by the ironic message of 'Occidentali Karma' and the dancing gorilla. Yes, our civilisation is doing pretty badly and yet: is the ape-like part of us really what essentially characterises our existence? I cannot agree with this, because there is much more to our world, despite its obvious deficiencies. The song which ended up winning was truly the best and precise characteristic of nowadays – a pacifying option... A fine admission that the heart of Europe (world) is sick and we are in need of a return to genuine values somehow, even though we're still waiting and we don't know for what exactly. Not that there isn't a solution but we lack knowledge, perception and application to reality... And giving... – that outpouring (the splash of rain from white magic on the stage) which will wash away the pain and


suffering of the past. The leading factor and most important aspect in the spirit Kristian radiates in terms of atmosphere is precisely that of joining together... and giving... in an utterly real way to the point of complete exhaustion if necessary, but always with the energy and intensity of rising up, of enthusiasm.

**The messengers of the new time have yet to set the tone in this regard, in my view: and in all spheres of our social life, especially in that of politics. Changes are going to take place for certain – I have no doubts at all about that.** And everyone who in one way or another has come into contact with what awaits us will understand my positive enthusiasm without scepticism. I can only wish that we'd already realised it... but alas, it has yet to come to us.

There was, though, something very particular in existence around Eurovision this year and I think that the unprecedented final results for the first two songs are highly characteristic of this. There has been no other year in which the jury and the public have been so unshakably unanimous. Portugal's song didn't budge for an instant from its top position while when it comes to the points gained by the first two songs and those further down, a clear borderline is to be seen, a great leap.

Oh, and let's not forget: when they asked Kristian in London what he would be if he wasn't a singer, he answered: **'I think I could be a good teacher. I really truly love teaching people new things.'** And his favourite film (genre) is **Interstellar**, favourite colour – **white!**

*Kristian Kostov, From his video September Song 2017 >>*



A person is seen from behind, wearing a white hooded sweatshirt. The back of the hoodie features a religious message in red, stylized, all-caps text. The person is standing in a wooded area with trees displaying vibrant autumn foliage in shades of yellow and orange. To the left, a set of wooden stairs with a railing leads up a hill. The overall scene is peaceful and contemplative.

BLESSED ARE  
THOSE WHO  
HAVE NOT SEEN,  
YET STILL BELIEVE.



*Kristian with T-shirt 'Resurrected'  
of FathersArms, Moscow 2017 >>*



Kristian, [www.eurovision.bg](http://www.eurovision.bg): **Every time I perform Beautiful Mess it's as if I enter some kind of very special state of mind that I can't quite explain. The song overwhelms me completely and is as if it leads me and not the other way around. A unique feeling! I've never experienced this with any other song up to now.**

† H E S O N G †  
Kristian, BNT, 12.05.2017 (*about Eurovision experience*): I have astigmatism – I can't focus and distinguish the colours well. I can't see the audience and that's probably serves to help me, because when I'm on the stage, I have this feeling that I'm alone, but in my mind I imagine that there is an army of people behind me, which support me. I have this feeling that they push me, they help me, they stand by me while I'm singing... Because I don't remember anything after I sing the song. I don't remember the rehearsals... All the times when I was on the stage I had the feeling that somebody takes me over and then everything flows by itself. And I say this not because it sounds beautiful, but because I just feel that way. Every time I watch my videos later, it's little strange for me, because I actually watch them as a stranger – I don't remember a thing and don't know what I did or what I failed to do.

O N G  
Borislav Milanov, at a press conference in Kiev, 06.05.2017: The main idea we thought of in the beginning was to put together a song for Kristian which would show his full power. Not just in terms of his vocal qualities but, above all, in terms of his emotions because he is a really pure and sincere artist. He is one of those performers who, when he pours out all that energy from within, can leave no-one indifferent: everybody senses this in a wonderful way. That's why from the very beginning the song was created especially for him. And it remains his, if you ask me. It's a beautiful song, but I can't imagine anyone else singing it the way he sings it.

(BNT, 14.05.2017) Vyara Ankova *speaking to Kris about his performance in the final in Kiev*: We were sitting, Sanya and I, and since this energy was pouring out of you, this current, we tried to transmit it to the whole team and the viewers like this (*she makes a funny gesture with her hands*) | Sophy, Kristian's friend: There was some special kind of flow of energy in him that just goes right through you. There was a lot of emotion which just flowed out of him. I sat and cried...



**T**he essence of Resurrection consists of three moments: 'It is over', 'Rejoice' and 'I will be with you until the end of the world!'...

**What is Joy? I have always said: it is the smile of Wisdom. 'Rejoice!', i.e. 'Be Wise!'** Joy is Light, because Wisdom is the Illumination of the World. **And when you have forgiven, when you have loved and have been able to emerge from the grave, there remains a great deed for you to accomplish – for you to bear enlightenment and love.** Wisdom is that which must now illuminate material. Wisdom is that which must provide you with the chance to serve in future. And it's from this that we have the emblem of the next stage of serving, which is the upper part of the cross, which forms a triangle. When Wisdom will be life, i.e. when the cross will be vanquished in the sense that spirituality will have gained the upper hand over the earthly in our existence, then the triangle will be our creed. When the awakened eye will appear within it – that is evolution, something everyone will accomplish. **Polarity as a path of development will give way to illumination. Illumination is our inner resurrection.**

~ Vklush Tolev, Golgotha – a real and mystical path, 'Nur' magazine 2/1993



# ANGEL of EARTHLY

*'Music washes away from the soul the dust of everyday life.'* / Berthold Auerbach

With his performance in the Bulgarian edition of X-factor (2015), Kristian already gave notice that something very special had appeared on the scene. With the look of a child but the voice and soul of an accomplished performer, this young man moves us intensely with the emotion he puts in and gives out with all his heart. What's even more amazing is that he does the same with ease in his contact with fans as well. Open, approachable and charmingly sociable, he gets rid of unnecessary barriers with his directness and affability, which can truly inspire admiration in anyone who's had a glimpse of the way he behaves on the stage, backstage or in the media. It's pretty certain that his big and loving family has had a benign influence with their cheery atmosphere and solid support.

**Diversity within unity of action and thought** – it's almost as if we could assign just such a characterisation to the figure which Kristian embodies. Even the words of his Kazakh grandad in Moscow, who sent him good wishes in one of the introductory spots when Kristian took part in X-factor, are noteworthy, if we think about it: ***'My wish for you is that you may always serve people honourably and nobly and call for peace between nations...'***

For me personally, the idea of the spirit of the new millenium represented by Kristian conquering the European stage 2017 year really appealed. Because apart from the fact that he embodies unity within national diversity extremely well because of his origins, by a happy constellation of circumstances, he has become for real the first performer in the Eurovision to have been born in the dawn of the new century. But the genuine victory shown to us by Christ's example comes via a real loss – of the self – of having lived through **separateness**. First the ego has to die and then comes another dimension of life. Now comes *'Rejoice! I have vanquished Death!'* – i.e. **division**. My feeling was that precisely for this reason 'Beautiful Mess' wasn't going to be crowned as the 'victor' by **'this world'**, but it did open doors for Kristian onto the world and to becoming united in genuinely experienced values.

For me, victory over division, enmity, rivalry, over wallowing in the material, the workaday and so on has already begun and when I encounter souls ready to accomplish it, I rejoice with all my heart. Relevant here are the lines which follow below of the essay, whose author is another child of the new era – also born at the dawn of the Third Millennium,

*Kristian Kostov at Fan-meeting, Sofia 2017 >>*





Angel Dimitrov. Angel from the town of Zemen (*which in Bulgarian means earthly, down-to-earth – an interesting convergence of symbols in the world of circumstance!*) is a pupil at the High School for Classical Languages in Sofia, a medallist in Olympiads in Philosophy, and we will hear him declare convincingly in another essay of his: ***‘The mediocre person thinks of philosophy like the mediocre philosopher – a field diametrically opposed to daily life. But that’s absolutely not how it is! Philosophy is a spiritualizing and illuminating of the clouds of the everyday which are composed of the molecules of workaday deeds.’*** And so, let us partake of a particle of serenity from the lines below, so as to smile and uplift our day...

~ The Editor

## What I miss in an ordinary day of mine is...

Author Angel Dimitrov, 2017

It seems right to me to start an essay about my everyday life with a paradox. The whole of my everyday life is a paradox. It resembles the quantum leap of Bohr in which an electron may literally disappear to appear in a different place as a new electron at a new level of energy at which point it gives off photons (light). I’ve never liked physics and mathematics in school, but quantum physics is true material for the spirit, which dances so wonderfully across the books of some authors that it leaves me breathless and, of course, restores my

belief in science (paradoxically), which, in any case, I’ve never stopped loving ever since my earliest childhood. So, when I first got to know about what’s known as the Quantum Leap and how the electron becomes new and emits light, in my mind there arose a... Biblical scene. The scene of the Transfiguration of the Lord, which I’ll cite here so as to recall it: ‘After six days Jesus took with him Peter, James and John the brother of James, and led them up a **high mountain** by themselves. There he was transfigured before them. His face shone **like the sun**,

and his clothes became as **white as the light.**' (Matthew 17: 1-2, NIV)

Let's suppose that Christ is an electron. The thing with light and His trans-figur(e)-ation, i.e. the taking on of a new form instantly (and the appearance of another two figures with him – Moses and Elijah) utterly resemble the Quantum Leap. But why do I say this? In an essay about depression, Prof. Kalin Yanakiev defines it as 'vita minima' (minimal, minimalised life): 'The plague of depression appears in my sensation of procession as a peculiar experience of my inner sense of time. There can be nothing new – this plague insinuates – because we are already the way we are... the future is merely a continuation and development of that which I am and so is not really new but only continuing, a 'dot dot dot' after what's been said at that point.'

In other words depression is actually a non-novelty, the latest non-novelty in my life. I am somehow obliged to 'lug' the corpse of my non-new life on my back without the hope that there is a reason for me to do it, without the hope that there is anywhere at all to where I can drag this lifeless 'corpse' of life itself. It's as if I become made of glass: cold, smooth and – because of the crooked lines of my body – befogged and besmudged from within. And when I'm a glass 'corpse-bearer' of my own deadness, of my non-new, perennial death, which, oh Destiny, is also my life, what will I do with myself? When life ceases to be present with the living me, whose presence

*Angel Dimitrov, Sofia 2017 >>*



may I grasp and who will be with me if I am far from my very self? Because what kind of 'self' can I have, if there is no-one with whom I can share it?

In 'Nausea' Sartre says that everything, all of it, existence begins without meaning and endures without will. I.e. like hollow blocks of ice, we make our way across the senseless waters of life, without the hope, as we've made clear, that there is a reason for us to do it... Who am I, after all, without knowing why I am? Am I not Sisyphus, the doomed one, condemned by senseless 'fate' to shove his 'rock' without cease? First I push the stone, then it pushes me and so on unto eternity. And why oh why, for the love of God, should I continue to do it? In any case, galvanizing quotations in the style of Ostrovski are not what keep me from committing suicide: 'Be capable of living even when it is unbearable.' No, I'm too intelligent. Nor can I agree with Camus that there is something beautiful and heroic in the pride of the human spirit which, just like that, for no reason, 'whistles' as it shoves its rock – in defiance. In an article, Daniel Dennett, the 'philosopher' and neuropsychologist, brazenly asserts that we are 'a bundle of neurons, and everything – our thoughts, our feelings, everything, is chemistry in our brain'. And if in Camus' assertion I replace the poetic 'spirit' with 'a bundle of neurons and chemistry in the brain', and I can do it because he is a

materialist, and what we end up with is 'I am in awe of the beauty and heroism in the pride of a bundle of neurons, for which everything is chemistry in the brain, and which senselessly shoves its rock', things seem different, don't they? How should I live? But every morning I'm forced to go to school where they teach me various abstractions the aim of which is seemingly for me to have at least my daily bread whilst shoving my rock... But no kind of solution as to why I'm shoving this rock, why my life is like a rotting corpse on my shoulders; how can I live while love and beauty are mere chemistry?

So about that there is no answer in school. 'Write your homework so that one day you can have work, come on drop that other stuff.' But how can I 'drop' it when I have no desire to live in order to work? And when I come to think of the fact that every fourth, and soon even every third person on the planet will be or is already depressed, what ought this to imply to me? That the affairs of our world are completely messed up, that it can't go on like this. We need a paradox, we need a turning point. But I want the kind of paradox which will **resurrect my spirit**, which will let me hope, I want complete absurdity, because life is absurd, an absurdity I can believe in, which I find support in. **I need such an absurdity that the corpse-life on my back will leap off, take me by the hand and set off with me.** This is what's



missing in our ordinary days. Its magical non-ordinary, non-usual nature. But I'll say where the greatest absurdity is. I won't leave my question unfinished. As an example, I'll take the words of Tertullian from the start of the 3<sup>rd</sup> century A.D.:

Natus est Dei Filius, non pudet, quia pudendum est;  
et mortuus est Dei Filius, prorsus credibile est, quia ineptum est;  
et sepultus resurrexit, certum est, quia impossibile.  
(De Carne Christi V, 4)

"The Son of God was born: there is no shame, because it is shameful.  
And the Son of God died: it is wholly credible, because it is unsound.  
**And, buried, He rose again: it is certain, because impossible.**"  
(On the Flesh of Christ V, 4)

This is a kind of ode to the absurd. What beauty! Without 'The Son of God' life is so boring, so empty, so pointless and His existence and His presence are so absurd that they simply have to be true. If you don't believe in Him, everything else is just beyond belief! Credo, quia absurdum est.

Now – why did I talk of leaps and transfiguration? Because such an absurdity cannot be accepted without a 'leap' of the mind, without a complete transformation in one's attitude towards the world. It's precisely with a 'leap' that Christ was transfigured for the world. **It's necessary to climb the mountain, to pass over into another reality in order to see the true Light. To be 'not of this world' in order to be truly 'in this world'. For an ordinary day to be extraordinary, a true absurdity is needed. And absurdities are always worth it.**



*The mystery which cultures have not unravelled is the labour of Sisyphus. A tireless labour termed fruitless. The condemned Sisyphus shoves his rock to the summit of a mountain, but no sooner does he climb it than the rock returns...*

*The labour of Sisyphus is not in the pointlessness but in the lack of despair! This rock is in fact karma and the return of the rock and the ceaseless upward pushing is the law of reincarnation. **But finally he is able to place the rock of karma in his hand and to lift it wherever he wants.***

***The deep sense of this seemingly pointless and useless human experience is precisely in the lack of despair.** Then it will be understood how well-constructed, how well-governed by laws and responsible is every human labour, every human will and every human daring!*

~ Vaklush Tolev, Karma and Reincarnation in the Spiritual Wavers, 'Nur' 1/2013, 2/2008

*Only the **Pantocrator** is, Who had experienced the essence – **He to carry the planet**, not the planet to carry Him. Let God give you to walk those ways when you can see yourself as a **Cosmic whole in human form**, as in an iconic painting is given – the Pantracractor. **Then you will see how much more complete is the man than his planet – you will be able to carry it.***

~ Vaklush Tolev, The Aura of Wisdom; Personality, Individuality, Cosmicity, 'Nur' 1/2006, 2/2005





**LOVE AS A UNIVERSAL FORCE** MAKES US  
UNTOUCHABLE WHEN FACED WITH EVIL OF ANY KIND

Interview with the musician Borislav Milanov



# LOVE AS A UNIVERSAL FORCE

*Before I die, I want to give love to the world* Δ /Kristian, 08.07.2017, Instagram/

Kristian Kostov, Radio LOVE, 23.05.2017: The company is Symphonics Musicology. The guys are just incredible! Really, these are some of the best musicians and everyone in the team has their own role. It's hard to imagine how well they sense things from each other, how they get on so well and are just on the same wavelength...

Dani, *Kris's brother*: They're like close relatives, they understand each other with just a few words or even with just a look.

Borislav Milanov *about the critical moments*, BNT, 14.05.2017: I want to mention a really critical aspect, which started right back in Bulgaria and for which I ought to apologise to Sanya Armutlieva, because when we were working really intensely and well together as a team, I let myself be led astray into an intrigue where they tried to divide us as a team but it didn't succeed because **the message of this song is exactly about that shared love, our love, is untouchable by any kind of malice or envy**. And I must say that this was definitely the formula for our joint success. **That boy over there united us**. Such different people, producers, attitudes, BNT... he inspired us and we were working for Bulgaria there, and not for ourselves and our egos.

Kristian *about the problems with the sound quality*: We overcame them thanks to Borislav, I'm telling you – seriously!

Borislav: That's normal. We know how hard it had been for Ukraine to make this thing possible and right from the first rehearsal there were problems. The people there were stressed out, all the countries were complaining, but I found, let's say, a good approach to making sure our sound was right.

Kristian, *from another interview, speaking about the same problem*: **I'll let you in on a tiny secret: when you are friends with everyone, you're in good hands**.

Sanya Armutlieva, BNT, 14.05.2017: I could say that at the start I approached the partnership with BNT with a certain distrust. I'm talking without any pretence right now. You know I don't have much talent for pretending. I'm amazed by the people I worked with at all levels in BNT. Just to let you know, I've never been in this kind of situation... **I haven't been in such a positive cloud of energy. We really trusted each other and somehow started to love each other**.

Journalist: **This love will be talked about for a long time to come. Kristian even managed to win the love of his rivals**.

Kristian, [www.gazeta.ru](http://www.gazeta.ru), 18.05.2017: **I set out with the thought that we'd be competing against each other, that we'll have rivals round about, ones we'd have to beat. But when we got to know each other, we became one big family**.

**I don't know how it'd been in other years, but this year the atmosphere was the main thing in Eurovision.** We all helped each other: if someone wasn't well, the others dashed to buy him medicine; if there were problems with the sound, someone would go to give a signal to the producer, someone else would let the Sound Director know. It was really nice.

Journalist: And did anyone help you personally?

Kristian: **Absolutely everyone.** I'm maybe the only one of the participants who had a knack of getting on with absolutely everyone.

Sanya, Nova TV, 14.05.2017: **Kristian was everyone's favourite kid there...** The heads of the delegations, the performers themselves, the people at the bar, the people who dealt with make-up and hair, the people from security... they were all wonderful. We worked with a very special Ukrainian team there, with great co-ordinators. I think that Kristian has learnt a lesson and that is namely: if you want to be successful, you have to be very attentive, very kind and good towards the team who's working for you, because then everybody does much more than was expected of them. And all of a sudden everyone somehow got moving and started to do a lot of things for him every day.

Vyara Ankova, BNT, 14.05.2017: This is a competition, they're going to be zeroes and there'll be 12's. But there's one main thing. Kristian is the great winner for me in this Eurovision, because he's 17 years old and he managed to overcome the tension and the responsibility he bore on his shoulders.

Kristian, bTV, 15.05.2017: This year both Salvador and I were the true winners, but the moment was his. I don't think I was weaker than him or that he was stronger or weaker: we were just different and right at this point the public chose him. And I don't think it was because of the information that he had a health problem. Look at his performance, the way he moved his hands: he literally touches your soul when he sings, he plays music with his body.

Journalist: A lot of people support and genuinely admire Salvador. His song is unique. In the final, after the last performance with his sister, who had written his song and who helped him, I sensed a general feeling of people being at peace. **Maybe that after all was the message of Eurovision this year. That's what they'd wanted: at the end for a common sense of peace to be heard.**

Sanya: This year it was a really beautiful Eurovision because something happened there. **We were absolutely privileged to take part in the whole thing. We lived there like we were in a love balloon.**

Kristian (*in another interview*): **This year Eurovision was really some kind of little revolution!**



*I fell in love with 'Beautiful Mess' right from the first listen. The combination between the song which represented Bulgaria at Eurovision this year and its performer in the person of Kristian Kostov set off an explosion of emotion in me, the like of which I'd never before experienced with a piece of pop music. The minimalist (exquisitely white) lyrics-video, which I rewound time after time for days on end until the official video was released, is perhaps still the one which evokes in me the strongest sense of the spirit which the song embodies. **It's like meditation and a rising above worldly dramas, that inner state in which you are no longer a participant in the battles of opposing camps but can see the whole picture and can embrace all those involved with the energy of quiet humility and acceptance. Truly the inviolable state of untouchable love which can once again make our world beautiful and connected, quite literally.** This is how I perceived the message of the song and, on tenterhooks, I kept an ear out for something that could officially confirm that my feeling was not merely a question of a personal vision of the reality I dreamt of. And this was not long in coming, to my great delight! But let's now give the floor to the main culprit for the 'beautiful mess' in our souls, the man who wrote the song which has borne fruit in the many minds and hearts it has filled with its white glow – Borislav Milanov.*

***Tell us a bit about what you were like as a child. Where and how did you grow up, what were your favourite pastimes, interests, dreams...?***

I was quite an inquisitive, bright child. Pretty mischievous, with an adventurous spirit. I was constantly on the lookout for new things to happen to me which I could get to learn about. I was really sociable, was always starting conversations with people, getting to know them. My childhood was a happy one and I'd say that it was thanks to this that some things come more

easily to me now both when I'm communicating with people and in life in general.

My great-grandmother, in whose house I was raised, gave me complete freedom. I grew up without a father and my mother went abroad very early, still in communist times, to the West – she's an artist – so that my great-grandmother, who was a school-teacher (may she rest in peace) brought me up as well as my other grandma on my father's side from time to time. I had to do homework even before first grade, of course – with



the two school-mistresses, my granny and my great-grandma, there was one condition: first you have to write this, you have to do these sums and read this and THEN you can do whatever you want. I had complete freedom: until 11 in the evening in front of the block with the big kids. I still have really lovely memories of those years here in Sofia.

After the 10<sup>th</sup> of November<sup>1</sup>, with the fall of the Wall, I went to Vienna to be with my mother when I was 7, and it was a bit difficult for me at first. It was as if I'd stepped into cold water all of a sudden, because the Austrians are quite reserved, especially towards foreigners and especially the kids, you know, and it was that kind of era. Things have mellowed a bit by now but when I was there, there weren't so many foreigners as now and it was more difficult for me at the start. Maybe it was precisely because of this that I was motivated – I learnt the language really quickly to prove myself because there were prejudices about me coming from Bulgaria.

As for interests... I was into music – I was forever humming some kind of tune, having a sing, experimenting when I saw any kind of instrument, playing something by ear... I thought up all kinds of stories and scenarios, too – that's why I applied to do film directing and theatre studies later on. I also did sport... I constantly found something to occupy myself with.

Later on you find out how to make an instrumental on the computer with different programmes and plugins to replace different live instruments, how to make a mu-

sical sketch... in a pretty amateurish way but intuitively. At some point I got together with musician friends – that's what I'd call them – we were really young, but one boy especially was a long way ahead, he'd been playing the piano since he was little and was really musical. And gradually he started to wonder how I did something without knowing what it is exactly, without having learnt the use of musical notation, so that's how I ended up learning the theory too via him and I got more deeply into music. We were all around 14-15 years old at that time. And that's the way everything developed, without any outside pressure but in a really natural way instead. I was really very lucky to come into contact with people like that, people very open to creating something together, taking our first steps in music together, but for me the main focus in parallel with all this, in fact my number one dream, was film directing. Music was kind of something that was just there, it was a part of me and it gave me pleasure but, as with sport – I played football and did light athletics – I'd never thought that I'd be involved mainly in music and the same with sport: I'd never thought of being involved in it professionally.

I would have said that I was going to write film screenplays, to direct films – that had been my main goal from an early age. At some point though things took a different turn: after the age of 21 I realised that it was interesting for me to be more involved in music, to get deeper into musical matters. I worked as an assistant for a concert organiser in Austria. I got to know foreign

performers all the time. That helped me later on with my other sphere of activity: doing the organisation myself, putting on events, liaising, establishing contacts. Everything was connected: the creative and the organisational aspects. By getting to know other musicians, coming into contact with them, you see that they are really quite normal, ordinary people, each with their own idiosyncrasies... and you see that everything is possible if you really believe in yourself and work a lot. **Putting in the work is perhaps the most, the very most important thing. Talent, intuition – you can't do without them – but to work and evolve constantly, that is the key.** No-one has just sat there and have things happen to them just because they've got talent. There's no way for that to happen.

***Can't you still apply your knowledge of directing to music videos, for example?***

That's what I do, yes. In most cases I am the director of the music videos but since you can't be everything all at once I hire an additional director who is responsible just for that. I write the script and do the conceptual stage on the spot along with him, but he is in charge on the film set. He imposes his vision but always in consultation with me or if I don't like something, I tell him... That's how we've always worked and, thank God, so far all of the directors I've worked with have gone along with it and we haven't had any kind of ego problems. We've made everything clear right from the start: the fact that I also know what

I'm doing in this field and that it's important to me for the main idea to be realised but I also give someone else space for their own vision and contribution.

***So what kind of things to read or films were interesting for you in your childhood?***

The first book to make a big impression on me was 'The Little Prince' by Exupery. Fairy tales like 'Hansel and Gretel', clearly, but really nothing had touched me to such a degree until the moment I read 'The Little Prince': I really liked it and I'm sure I must have read it 5 times at least. As for films, I've always liked the more historical ones which are connected to some kind of heroism. And 'Star Wars' of course. 'Braveheart' is a favourite of mine, it was really formative for me as a teenager growing up without a father figure and I said to myself that William Wallace with his bravery and all that was the kind of man I could emulate as an idol. I think figures like that are really beneficial to every boy, for there to be the kind of character like for example the hero in 'Braveheart'. **A hero of this type for us is Levski.**

***What about the J Lo concert in Bulgaria, which has become emblematic of good organisation: can you tell us how it came about that you took on the task of bringing it to fruition?***

With risk and courage. Via the contacts I'd made in Vienna, the people who owned the rights got in touch with me and put their trust in me – they were looking for someone to organise a concert for them in Bulgaria.

They turned to me to ask if I could recommend someone. At that moment I decided to risk it myself, because I believed in myself. I told them I wanted to try. I was convinced that the concert would be a sell-out. And I took a risk despite the fact that I didn't really have the necessary experience and I just decided everything on the fly. It was a big risk but after the halfway point, when the seats started selling gradually, things calmed down a bit. A person has to go through that kind of tension to accumulate experience. That was in 2012. I'd already come back to Bulgaria, maybe 3-4 years earlier.

***How did your involvement in Eurovision come about in the meantime?***

What happened was that in 2011 Poli Genova got to hear about us and got in touch for us to do a song for her for Eurovision. We got together – she came to our studio in Vienna and we did 'Stubbornly' ('Na Inat'). At that time I didn't even know what Eurovision was. I was in completely uncharted waters. On location in Dusseldorf I didn't bother with the things around that seriously at all, I just had fun instead and come what may. We were all a bit like that, no-one really knew what was actually happening and what should be done. Since then, in 2015, I've had the opportunity to take part once more: this time with a song for Macedonia, plus us doing the song for Austria in our studio in Vienna, which was a song actually written by German composers but they'd decided to put the finishing touches to it with us: we

recorded Conchita Wurst<sup>1</sup>.

That's how I started to get to know more about what's what and by the time Poli called last year (2016, 'If Love Was a Crime'), I already knew what had to be done and I had the same feeling I'd had with the J Lo concert. Poli had tried other stuff with other composers and she rang me exactly four days before the absolutely last deadline after which Bulgaria would have been disqualified. It was a thing of wonder, terrific magic. But I already knew what had to be done – when it came to the song itself as well, and after that for the stage performance and so on. I had some consultations with BNT and Poli... and we managed to cope, with me having the feeling all along that we might actually succeed but also that we had nothing to lose. It was a really good position to be in. We had a pretty good time. There were critical, key moments, especially before the semi-final, when we had to make some good decisions and, thank God, we managed to make good choices and to come together properly as a team.

This year (2017) the position wasn't so nice in that we already had high standards to live up to and surpass. But I was even more confident because I knew that we had to stake absolutely everything on emotion and on something that there hadn't been up 'til now in Eurovision. When Kristian sprang to mind, I realised that he was the performer and that he needed just the right song. I already had 'Beautiful Mess' from before in terms of subject matter and a sketch and as soon as I'd

84 <sup>1</sup> The winning song 2014: 'Rise Like a Phoenix'

opted for Kristian I called Sanya Armutlieva and asked if they'd be interested. She told me to have a go and then I started to develop the song with my team especially around Kristian, both as a melody and in terms of structure and lyrics too... I mean the main idea started out with me and my studio in Sofia and when we have something like a layout, like a sketch, we sit down with my partners and think in parallel, we do something like brainstorming. For this song, like with some of our other projects, it's me who gives the first impulse, plants the first little seed and after that we develop things together. We are a really close-knit team and that's a really good formula because with several creative heads who communicate really well, two heads are better than one. If there are any kind of games going on between people, there's no way for that to happen.

#### ***And how did that initial sketch come about?***

That's very hard to say – that's inspiration... I constantly have various ideas and when some kind of image has taken shape in your mind, some kind of mood or you feel a particular emotion in yourself, you already know more or less where you're heading with the piece, as long as you know what you want to say both conceptually and emotionally. It's a bit like directing: first you form the scenario in your head and then you have to add a soundtrack to this scenario.

#### ***Was there a moment when you sensed that the song this***

***year had taken on a life of its own beyond the bounds of the musical work – that its message had come alive in everyday communication?***

**I personally dedicated the message of the song to love as a universal force, as Divine Love is – the love of the Creator of the Universe, who lives in us, which is the driving force and which, despite all the visible destruction, holds us up and keeps us moving forward. Whatever happens – 'even in the line of fire' – love makes us untouchable when faced with any kind of evil. Just as in the case of Christ.** That's the truth which I believe in but I don't just believe – I've seen it. And the message passes over into reality.

In the whole process from the very beginning we had an awful lot of snags, intrigues, problems, opposing sides – we had to make a coalition between so many different people... there was constantly some kind of force which seemed to want to stop the project from happening, but there was another force too. It was just like a struggle between Good and Evil, to tell the truth. Now it sounds really banal but that's how it is, truly. And for me Love and Good won. This energy is created, and I have to tell you, **Kristian for me is just such a pure being... like in the film 'The Fifth Element'. I even envisaged him like this on the stage – something like a cross between the Little Prince and the Fifth Element, who unites us all without even knowing it, without being aware of it, to tell the truth.**

**He hasn't done it deliberately, but it's something he**





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**carries within him and that is also a really crucial element.** I've still got really beautiful memories and I'm really happy that we managed to get this to happen, because it really wasn't easy to get this far.

***Have you observed any synchronicities and chance events – beautiful coincidences which you have noticed in this regard?***

I personally don't believe in coincidences at all – I believe that everything happens for a specific purpose, and there were quite a lot of... it's all a bit of a... firstly how did Kristian pop into my mind and then later, just when the song was ready, we were able to record it straight away the next day – because he was in Moscow, but was travelling the next day for Sofia to present his project with Pavel and Ventsi Vents, 'Raise Level' ('Vdigam Level').

***Aha, precisely in order to 'raise the level' then ;-)* So, what is your credo in life, in the broadest terms?**

Like every normal person who takes an interest in the spiritual world and spirituality, I have also gone through all kinds of beliefs, theories, philosophies, searching for God, but I believe that every one of us from an early age communicates with and has his own personal dialogue with God. And once I'd got to know about everything I could – I even had my own theory about the creation of the world – at one point I quite literally experienced Christ for myself. Not by means of logic but as a feeling. Without in any way entering into the dogmas and

system of the Church. Just the Source, which is what He is. And the interesting thing is, that in other faiths they also revere Him and speak of Him. Christ exists and that's where I found myself. **I especially like the fact that He is both a human being and God as well as the fact that you come nearer to Him mainly by forgiving (even your enemy and those who have hurt you) and when you sacrifice yourself to something greater than you...** those are the moments when you approach the Divine.

***Like the energy in Kristian's song – it's as if it's imbued with something!***

Yes. I was thinking of Christ in both 'If Love Was a Crime' and 'Beautiful Mess', when we did them, but I didn't want to be too concrete about it with the actual words. There was even a moment when the end was 'His love is untouchable' but I got rid of it, because it's more powerful as 'Our love is untouchable'. I don't want to impose what I believe in on anyone because everyone has to discover something for himself and we need to be very tolerant of all beliefs. There is a thin line beyond which you go over the top in creative work. **In 'If Love Was a Crime' we can give some thought as to who was the first to be declared a criminal because of his love and then crucified. That is actually the whole idea.** But after that there have been other examples. That's why it would be nice for everyone to discover themselves independently. And at the start of the song,



which is slightly simplified, there were some lines, but they were disguised, coded – only Poli and the backing-vocalists knew them and sang them. Otherwise you can't hear them. And there the text was: 'I believe in Love, I believe in Him, I believe' – really very simple and this was discreetly encoded in the song. They knew it because it was important for them to think of it while they were singing and to believe and not just to repeat some words or other.

***Something could be felt in 'If Love Was a Crime', yes, although with Kristian the song bursts out fully recognisable – for me at any rate. Sheer magic, the feeling of elation from which still hasn't left me at all from the 13<sup>th</sup> of March to this day.***

Yes, both songs had their own magic... ('Na Inat' has a powerfull message as well, actually – ed.note) **It's very important when thinking of songs with some kind of message for them to be really a bit more abstractly written, so that everyone can find his own interpretation.** It shouldn't be something too forceful and literal, you shouldn't say: this is the truth. No. That is really important.

***Namely what's intuitive and not dogmatic – because in dogmatism direct perception is lost and things become separated out in the process of thinking...***

Yes, absolutely.

***I've noticed another thing with you, something rarely seen in general: when someone makes a remark in the middle of what you're saying, you keep a respectful silence but then you don't return to your train of thought after that, because the topic has already come and gone. Is it your Austrian upbringing or is it your individual character which you've cultivated that makes you speak mainly when someone genuinely wants to hear you out?***

I've not always been like that and I don't think it's something Austrian. I'd say rather that one learns through experience and with time that there's no point. A conversation either flows normally or it doesn't. When you don't have someone opposite you who really wants to hear your every thought, then it's a better option to stay quiet and only say what's essential. I think a lot of people are like that. For example, Kamen Donev, who I greatly respect. I think he's a truly inspiring person, no matter that he has own style of speaking which might not be for everyone. Itso Hazarta is also very interesting to listen to... They're very different from me but I like the way they stand up for themselves and what they believe in. Unfortunately it's rare to come across such figures in the media: more often we encounter interviews with people in whom it's immediately obvious that their ego is the main driving force...

***We can observe a special purity in Kristian for whom, at least for now, the usual polarising habits such as alcohol***

***and cigarettes do not represent an enticing way to become part of the world. Do you think that the reality of the social spiral will inevitably spin him too in the murky direction of all kinds of stimulants? Is it an unavoidable necessity – especially for artistic, highly emotional natures?***

No, no and no again. I definitely don't believe that Kristian could end up going that way. No, no. He is so disciplined and he really knows what he wants. Maybe when we know what we want we sometimes need help to be able to do it but he's certainly really mature for his years and I don't see him yielding to that in any way at all.

Naturally, and I've told him this and he knows it, he has to be a bit careful with all these social media and the phone. His telephone is bit like a drug for him. But that's the new generation for you. I speak as someone who grew up in a time when such a thing didn't even exist. And at the moment it's important for him – everything revolves around the connection to the fans – besides which he himself understands a lot about these things... The only thing I wish for him is to have the opportunity from time to time to leave his phone and be able to be independent of it. To find the balance, because it's very important for a person to be able to cut himself off and remain by himself. But I'm sure he'll cope.

***It seems to me that Kristian simply has a mission and the energy to shorten the distance between the artist and his fans – not to be just a remote idol but a friend who shares***

***his ideas and inspirations via social media.***

Perhaps I can't really put myself in his shoes and understand how it is to be 17 and so popular these days – there's no way I can imagine this. But it is truly beneficial now and then to put down your telephone and switch it off completely. For example here I am having just come from the grave of St. Ivan Rilski (John of Rila), the place where he lived, this cave. People from all over the world respect him, I've even seen pilgrims come from India. This is probably one of the most special places on Earth and there I turned off my phone.

***What exactly led you to the cave itself?***

I read something about Ivan Rilski years ago and it was really interesting for me. I went, of course, to the Rila Monastery, which was later built in his honour and I said to myself: 'Ok, so is this where everything started?' It was full of coaches and tourists – I couldn't feel anything. A beautiful monastery, but no magic, no energy. At one point I asked around and someone told me that the real place is actually a bit higher up, if you keep going for another 10 minutes. The Prayer Rock where he meditated and fasted; the place, too, where Tsar Peter wanted to go but the saint refused to receive him, saying that it wasn't ordained for them to see each other in this life but that if he continued to exercise his power so well and helped people as a good and just king, then they would see each other in the next life. I think he did





him a great favour by not meeting him because he gave him motivation in this way...

I went there for the first time in about 2009 and the moment I set foot in that place I could feel such a difference between the monastery and up there! You can't imagine – that is something utterly different. I stayed there for hours and after that it kept me going for days. So that's why I go there quite often and I love taking new people there who haven't been before. Just recently I and my priest and Godfather took a really cool and decent boy who we'd just been introduced to there. The young guy is just the same at the moment – I see it – as I was back then.

There are, of course, other places in our country which are definitely very special and which I haven't seen yet – I'm sure of it.

***Anything you'd like to wish our readers by way of a conclusion?***

I'd like to address a kind of request to them, especially to young people: rediscover Bulgaria and its magical places, rediscover the magical nature of Bulgarian folk music... Yesterday (8<sup>th</sup> of June, 2017) for example I was in Plovdiv and I went to a concert by the choir 'The Mystery of Bulgarian Voices' with Lisa Gerrard from Dead Can Dance, mixed with beatbox too: Skiller was there, in the Ancient Amphitheatre. I have to say – the things I experienced, and in the light of the full moon – indescribable! A very interesting concert. So rediscover, read...

<< *View from the cave of st. Ivan Rilski, 2017*



Bobo, with the idea being to choose a verse or a quote from your favourite poet, writer or revolutionary and to render it in a modern form: something like rap, recitative, singing: a modern arrangement for young people and performed by the particular artists that young people are listening to at the moment. For the new generation who no longer reads or for whom reading is boring, not cool, not 'awesome'.

That's my project, the one I'm working on at the moment – I'm really inspired. I want to make a compilation and produce it.

*The prayer rock of st. Ivan Rilski, 2017* 91

*Is the Resurrection of Christ a real presence amongst people? It is a real presence! Is it a delusion they've been led to believe? Never! An externally – instilled delusion is not something lasting. Dogma may prop up its persistence to some degree, but if there is no truth, it cannot keep it alive. **Dogma is not life, dogma is possible until a person attains awareness of higher knowledge. Dogma falls away when knowledge becomes life.** And I think that it is time for the Resurrection not to be regarded as a matter of dogma, but to be perceived as the realised potential of the awoken Spirit's state to scatter and gather material. Then what remains to be fulfilled in us? For us to make our path to resurrection possible and to say: we have come to our unwaning day. **For it there is no setting, for it there is no striking of midnight, for it there is no dawn – it is an unwaning day. However transitory our thinking, however lacking in steadfastness we are in our feelings: what has been experienced to the full with Joy or with Wisdom never wanes.***

~ Vaklush Tolev, Golgotha – a real and mystical path, 'Nur' magazine 2/1993









# LOVE FOR MANKIND IS THE MOST IMPORTANT THING IN THE WORLD

Interview with the musician Nikolo Kotzev

# Nikolo Kotzev's rock opera Nostradamus

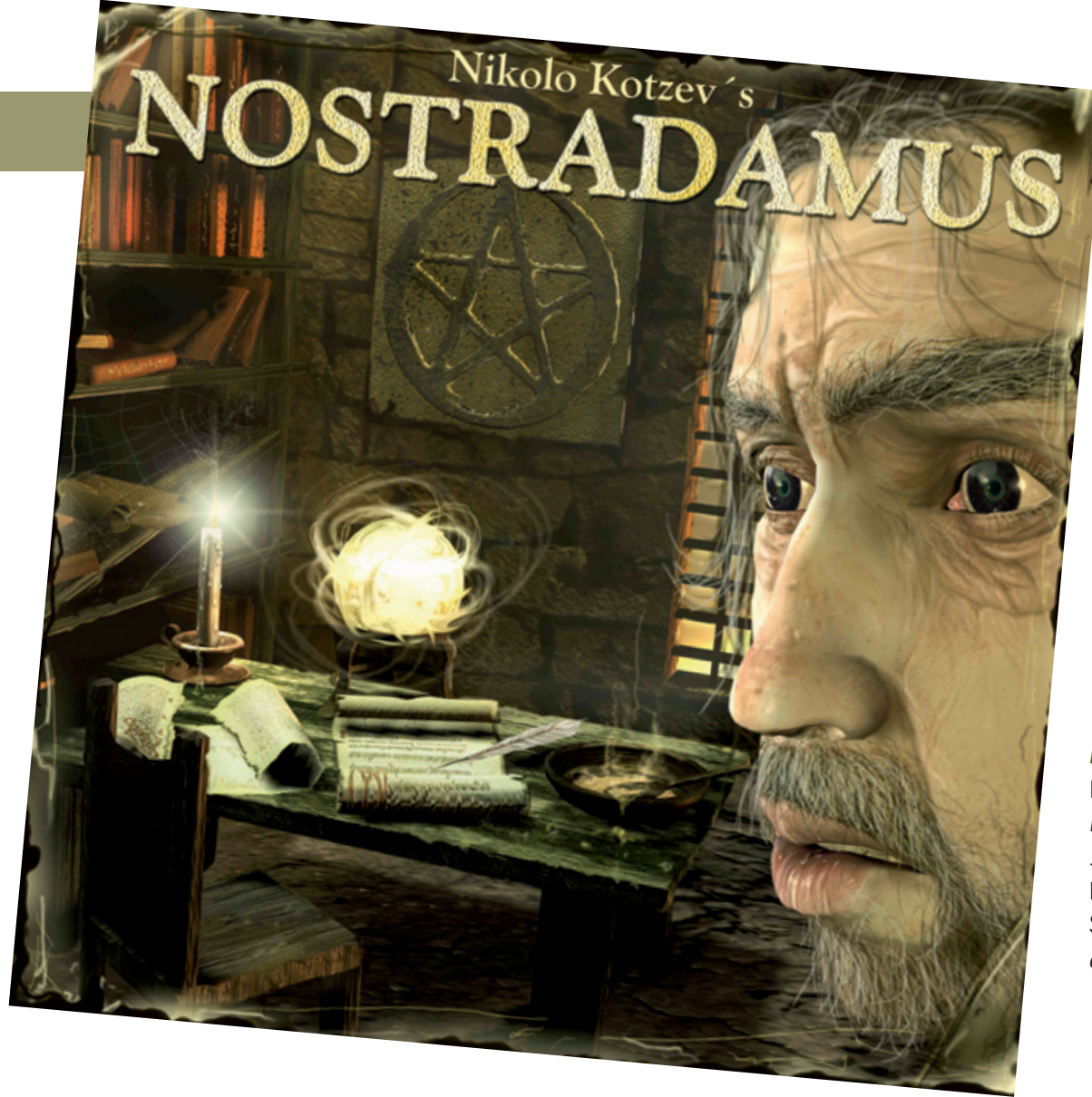
## Lords of Metal E-Zine – review, 2001

*Does the name Nikolo Kotzev ring a bell with you? Well, I can't say that I knew him either, so it was a bit of luck I guess that this Double CD came with a small biography, from which I learned that this man was born in Bulgaria and now lives in Finland. Besides playing guitar the man is also a gifted violist, and has in the past been working as a session and studio musician, and in the meantime was member of Baltimoore and Brazen Abott. Through the years Nikolo has made lots of musical friends, and that comes in quite handy with his latest project, 'Nostradamus'. In 1998 Nikolo began writing this musical adventure about the medieval French doctor and fortune teller Nostradamus. These writings resulted in a Rock Opera, which in a way is comparable with the work of Ayreon, but is more melodic Hardrock orientated. This double album tells the story of Nostradamus' life in three parts, and the most important people in his life all have a role in this, like Nostradamus himself, Henry II (King of France), Anne Gemelle (Nostradamus' wife), Catherine (Queen of France). The vocalists who Nikolo hired for the job are anything but amateurs: Allannah Miles, Sass Jordan, Glenn Hughes, Göran Eman, Doogie White and Joe Lynn Turner are guarantee for a rich vocal diversity, regularly supported by a grand choir. Musicwise it's just as good. Like I said an emphasis on Melodic Hardrock, with a supporting role for the 35 man strong symphonic orchestra, which means a lot of bombastic parts (just the way I like it). Nikolo Kotzev is in charge of the keyboards, guitars, violin and percussion, the drums are in the secure hands of Ian Haugland, the professional on the Hammond organ is Mic Michaeli and on bassguitar it's John Leven. The songs on the album vary from up-tempo rockers to ballads and everything that fits in between. And maybe this is like kicking in open doors, but the production is superb, just like the wrapping of the album, a nice sturdy old fashioned double CD case complete with a thick inlay with the complete story and relevant information. I'm afraid I've got another one for my yearlist 2001...*

## Metal Rules – Review, 2001

*I am in awe. Brazen Abbot guitar virtuoso Nikolo Kotzev has created a concept album of epic proportions here. Centering around the life and prophecies of legendary seer Nostradamus, this 2 CD mammoth is truly a masterpiece. Split into three acts, the story roughly traces Nostradamus' life, loves, prophecies, and his dangerous encounters with the Inquisition. The music is just about what you'd expect: Euro-metal in the vein of Rainbow/Deep Purple with dashes of power metal and symphonic choirs thrown in for good measure. Being that it was entirely written by Kotzev, the disc is actually not based around his guitar – it is more vocally driven. Don't get me wrong, on heavier songs like "Desecration" and "World War III" Kotzev gets to shred like we'd expect, but it's still within the context of the song. In fact, all the musicians get to show off a little bit throughout the album. Then again, with a band this impressive, you shouldn't expect any less. Just check out who plays on this thing: Drums: Ian Haugland. Bass: John Leven. Keyboards/Organ: Mic Michaeli. Not too shabby eh? So, if the album is vocally driven, who are the vocalists? Needless to say, it is an impressive cast. As you'd expect there are quite a few characters and each one has either a legendary vocalist or a soon-to-be-legendary one. Joe Lynn Turner turns in a great performance as Nostradamus, Glenn Hughes is fantastic as King Henri II of France, and Goran Edman's Ghost is cool as all hell. Of interesting note is the inclusion of two Canadian singers as the female leads: Alannah Myles and Sass Jordan. These decidedly non-metal singers blend in perfectly with their male counterparts. I could go on and on here but suffice it to say that every single performer on this album turns in a virtuoso performance. O.K., I'll indulge myself in one more: Jorn Lande. This guy is quickly becoming one of my absolute favorite singers in metal and his work here as the Head Inquisitor is stunning. A brilliant job! Well, now that I've rambled on here, let me just finish by saying that if you are even the slightest fan of melodic metal – you need this album! When the time comes, this is going to be my vote for album of the year. Bravo! / Waspman*





Double CD, 2001

### **Singers/Cast**

Joe Lynn Turner

*as Nostradamus*

Alannah Myles

*as Anne Gemelle*

Sass Jordan

*as Queen Catherine*

Glenn Hughes

*as King Henri II*

Göran Edman

*as Soldier/Ghost*

Jørn Lande

*as Inquisitor*

Doogie White

*as Storyteller*

### **Musicians**

Nikolo Kotzev – *Guitars, Violin*

Mic Michaeli – *Organ*

John Levén – *Bass*

Ian Haugland – *Drums*

Sofia Strings Symphonic Orchestra

*conducted by Nelko Kolarov*

*Have you ever noticed how sometimes you need a particular person towards whose sensibilities your own door is open: in order for him to lead you into territories which you hadn't given much notice to previously and which had not entered into the realm of those beloved things that you deeply value? A case like this for me in the past, when a door was opened by another person to the personality and works of someone, was that of Exupery (not the Exupery of 'The Little Prince' but of 'Wind, Sand and Stars', for example). Recently I've rediscovered Nikolo Paganini in this way. As much as I love Mozart, Bach and particular works of many other composers, Paganini has always been one of those I've somehow lacked the right little key to. Until that is the appearance of David Garrett in my field of vision: the virtuoso violinist who personified him in the film 'The Devil's Violinist', which opened up my perceptions to the works of this artist and to the person himself. Up until then, only the clichés about sensationalism and showiness which cluster around the name of Paganini had floated around my consciousness. I hadn't seen the pain in his growth as a violinist nor the profound innovator, nor the beauty in his music (aside from the deliberate emphasis on technique), which greatly moved me. I'd even failed to notice something which always impresses me in principle: the particular vein of mystical magic present in the life of the virtuoso composer of the 19<sup>th</sup> century. But what has all this got to do with Nikolo Kotzev and his 'Nostradamus'? Perhaps nothing apart from the names and the fact that, in some irrational way, Paganini on his part turned out to be the one who gave me the key to certain specific features of the figure of Kotzev as an artist. Because although I'd already noticed Nikolo years ago in a TV interview of his, his art is only now unfolding before me, blossoming beautifully with the robust seriousness and depth of a truly outstanding achievement. Only time will tell, but my personal conviction is that Nikolo Kotzev has already assured himself a place amongst its champions with the value of what he's contributed. Classical and rock, tradition and modernity in one – isn't that compelling?! Especially when we're talking about quality and class, which not only maestro Kotzev's rock opera, 'Nostradamus', but his art as a whole possesses. If you haven't yet made its acquaintance, I recommend you do! And now let's give the floor to the maestro so he can take us a little closer to his world.*

***Why Nostradamus in particular? What inspired you and led you to re-create exactly his story in music?***

When I decided to create a rock opera – a large-scale work – I wanted it to be something serious with a future: I wanted it to have good prospects, to have a chance of being noticed. If I'd done an opera with a plot based on the life of some local hero – either an artist or well-known figure, then the opera would have been worthwhile only for the place that person came from. Nostradamus is world-renowned and in this way, along with the fact that it was written in English, I ensured the project had a universal character.

***Does the opera 'Nostradamus' have any special message? Something specific that you've discovered or become aware of in the seer's path through life and wish particularly to highlight?***

Nostradamus spent his tragic life striving to help people, healing them, despite the fact that this put him in serious danger. He risked his life to help others. Even more so, given that the way he healed was rather heavily criticised by his colleagues and by the Inquisition. In my view, the message here is that **love towards mankind is the most important thing in the world and everyone ought to do everything possible to be able to give this love**. Because the most powerful energy we

receive, the driving force of this world, to my mind, is love for one's fellow human beings, for people.

***The thread of magicality continues in your next rock opera, 'Draconia'. What's the plot this time?***

We'd need a very long interview for me to tell you the plot of my next rock opera but basically it is about fostering virtues, fostering a system of values. In brief, it concerns a young man who sets off to look for his beloved and the condition is extremely harsh: he has to collect all the gold in the world in order to find her. She for her part has been bewitched as a child so she is blind to everything evil, bad, corrupt and debauched and so on. While he is searching for all this gold, he forgets what he's set out for and he turns from a good young man into a grasping overlord... In the end he finds her, but she can't see him, because he is no longer his good self, but has become mean, corrupt and greedy.

***And then? What's the end?***

I'm not going to tell you what kind of ending there is because you have to come to the performance to see it :-)

***Ok, you've already got us intrigued :-) You're christened after Nikolo Paganini but apart from music being your chosen path, another interesting connection with him can be noted:***

***between the aura of enigma and mystery present in the virtuoso's life literally from birth<sup>1</sup> and your evident interest in 'the supernatural and inexplicable'. How and when did this affinity emerge? Do you have clear memories of this?***

Even as a child I remember that there was an illustrated series about Copernicus in a Bulgarian newspaper and I very diligently kept it in a little album.

I cut the stuff out of the newspaper and stuck each bit in an album because I wanted to collect the whole story. For me this was something extremely interesting, it was like something precious. And when I later got the idea of doing a rock opera, it was as if the name of Nostradamus immediately flashed before my consciousness, because people like that are really interesting for me and possess great potential to be brought back to life by musical means. Of course the plot has to be extremely rich and interesting and has to contain drama in order for us to get beautiful music.

***Are there in your life examples of synchronicities, coincidences or striking constellations of circumstances?***

<sup>1</sup> He was born in 'Black Cat' Street, which only goes to fuel the idea of the 'devil's violinist', but what's more striking is that both of his parents displayed to some degree a gift for prophesying and fortune-telling, while his mother is described as a deeply religious woman who sincerely believed in the future success of her son and dreamed prophetic dreams in this connection.

<sup>2</sup> The opera was commissioned in connection with the opening of a new opera theatre in the city of Mariehamn on the Åland archipelago of islands. The plot recreates the life of the local artist and writer from the beginning of the 20<sup>th</sup> century, Joel Petttersson, unacknowledged and unappreciated in his lifetime, who died at the age of only 45 after a nervous breakdown. The show was staged in 2009 with exceptional success over 9 performances to packed concert halls and unrelenting ovations, as reported in the local press. The Finnish President Tarja Halonen was present at the premiere as were many local government representatives alongside the Bulgarian Ambassador in Helsinki.

I recall two cases bordering on the supernatural. The first is connected to the opera 'Nostradamus' in particular. After I'd recorded Alannah Myles on the Finnish island where I was living, she put me in touch with another Canadian singer, Sass Jordan, who played the other role. I went to Canada to record her because she had a small child and couldn't travel (all the other singers came to me on the island). Her role was that of Catherine de Medici. When I went to record her, I arrived at the hotel, which was a reconstruction of an old mill. There was no TV, there was nothing in the room to kill my time with and I was wondering what to do with myself, since I couldn't get to sleep. I began to look for something to read but again there was nothing except the Bible: all I found in the room was an encyclopedia. I decided to read the encyclopedia and I opened it right on the page about Catherine de Medici. A huge tome and I open it right on that page, the role I'd come to record in Canada.

The other case was in connection with a classical, traditional opera which I'd been commissioned to write in Finland. It's called 'Joel'<sup>2</sup>. The reason they'd commissioned





it from me was because the composer who'd taken on the task of writing it had passed away suddenly. I got in touch with the people, who'd announced that they had a problem at the time, and suggested that I write the music. They listened to my works and entrusted it to me. Another aspect of the situation was that the composer they'd decided to carry out the project with had written a few bars of an anthem for the place where I was living in Finland.

The organisers wanted the anthem to be included in the opera as a kind of token of respect. They said to me: 'This is all we have of him.' Since they wanted the extract to be used as an anthem of the city I set about finishing off this piece of his, of which I only had a couple of bars as a kind of sketch. I started. I had a desk-lamp whose bulb quite often stopped working – just like that, of its own accord. That day it had stopped completely. I remember I'd been working on the sketch in question and at one point I'd reached the place where I could choose between two alternatives for harmonising the melody. I thought and thought and in the end I said to myself: 'OK... it seems to me he'd choose this option here.' The moment I decided this in my head, the lamp lit up :-) This, to my mind, was a sign from the beyond that, yes: this was the right decision and so I just used this way of continuing.

***Really nice... :-) And how does the music come to you, how do the musical ideas awaken?***

That's very difficult to explain because musical ideas come at the most unexpected times in the most unexpected places and for the most unexpected reasons. There is so much music that's been created in the world that it's almost impossible for something completely unique and genuinely new to be written and be able to belong to just one composer. We exchange ideas and just use them in different ways, clothing them in different forms. It's true that I have flashes of inspiration with different musical themes, sometimes I write them on napkins at home... When I work on a big project I've asked my wife Dona not to touch my slips of paper because I have slips and pens all round the house. That's how I manage to write down ideas as they come. Sometimes I get out of bed to write down an idea which has come to me in my sleep and so on. It's complicated, but the main thing is that the ideas come.

***We usually talk about music, but who wrote the lyrics for the operas or for individual songs?***

I'd be so bold as to say that I write good lyrics myself but I prefer to leave this work to the singers because in my view the lyrics written by the singers themselves are sung more from the heart. Otherwise, I have several sets





Nikolo Kotzev's  
**NOSTRADAMUS**  
The Rock Opera

НОСТРАДАМУС  
Рок Опера  
НИКОЛО КОТЦЕВ

Nikolo Kotzev • Joe Lynn Turner • Glenn Hughes • Douglas

of Bulgarian lyrics which worked out well and which I like: 'The Saint' is almost all my work, 'Pain' is completely mine, 'The Fool', 'Bitter River'...

### ***And the opera librettos?***

I was involved in the libretto for 'Nostradamus' but more as a consultant. The lyrics are by the singers, as I said, but in many cases when there is some kind of problem I try to help. The deal was that they'd get the credit for the lyrics, the authorship would be theirs and I've never marked where the idea selected is mine. Otherwise, the general storyline is mine because I had to gather information for the story itself. 'Joel', on the other hand, is according to the libretto of a renowned Finnish professor who sadly left us a few months ago. 'Drakonia' still doesn't have a libretto: I've only drawn up the storyline on which the libretto will be based.

### ***How do you combine your classical music education with your love for rock? Does one help or hinder the other? I mean isn't this kind of crossing of boundaries between genres met with distrust by both 'camps'?***

Amongst people who know me as a rock musician,

there's always amazement that I could be a classical musician whereas those who know me as a classical musician are always amazed that I could be such a rocker. The way I see it, it's normal for there to be amazement as to how one person can combine such talents and the energy to work on such diverse projects, but for me the classical training has always helped<sup>1</sup>: it provides a stable foundation and everything that happens around a musician becomes comprehensible. There are people who can't read the notes – there are even fantastic composers who work by ear. But a classical education helps, of course – for example, without it I would never have been able to write 'Nostradamus'.

### ***You have a second classical opera too, don't you? Once again, how did such a large project come into being?***

Yes, but so far I haven't had the pleasure of bringing it to the stage to be performed. It was written because there was a really beautiful scenario. We had the idea and the desire to start this undertaking but the piece has been put aside for now since there aren't the financial resources to bring it to fruition. The plot is once again local, Finnish. It concerns a really famous sailing ship

<sup>1</sup> Nikolo Kotzev was born and grew up in a family of musicians. His mother was a musical director and light opera singer who, apart from that, also played the accordion and guitar. His father was a clarinetist and saxophonist. His grandfather and brother – violinists. He himself started to play the violin at the age of 5 and from around 11 the guitar, after having already fallen in love with this instrument. In subsequent years he developed in both symphonic and rock music. He graduated from music school in Stara Zagora and has a Master's in music from Sofia Academy where he also has completed his doctoral degree in Music Studies and Musical Arts.



which sank because of a tragic error by the captain. This ship was the pride of the fleet belonging to a great merchant on the island. There's also a love story... an interesting plot which could be pretty successful as a stage performance.

***Isn't the creation of these kinds of new musical challenges such as whole operas actually rather an exception in modern times? We're used to the idea of operas having been created at one time and then no more.***

The life of a modern opera is often very short, yes. They're usually created for a particular occasion with a budget available – they're performed around the occasion for which they were written, after which they're consigned to oblivion. My 'Joel' was written exactly like this with a budget already finalised. It was performed nine times with great success but fortunately it wasn't consigned to oblivion but was performed again a few months ago, albeit in concert format. At the moment there's interest on the part of an opera company in Norway who want us to open their opera festival with 'Joel' next year. I hope this will happen. There's no greater recognition for an author than a work of his leading a life of its own.

As far as 'Nostradamus' is concerned, this show would have been absolutely impossible without the coopera-

tion of Russe Opera and the 'Bee-hive' Foundation who gave us really strong financial backing. The Director Ivan Sariev is a patron and benefactor of the arts and perhaps supporter of my art in particular because he has financed not only this work of mine and I'm delighted to have made the acquaintance of a person like this. 115 people take part in the current show. Such a large number of people can't just pile together and decide to do something. There needs to be organisation, to be financial backing, someone has to take on the potential risk of financial losses and so on. Our art isn't Lepa Brena, it isn't Slavi Trifonov (*translator's note: Serbian and Bulgarian entertainers respectively, both originally associated with the low-brow pop-folk genre*) and for us things are a bit more complicated because we have to be absolutely certain that when we go somewhere we have done our financial sums and that they work out right. But from what I see and hear, there's enough enthusiasm present and I hope that we'll do new shows elsewhere in Bulgaria (*editor's note: new performances took place recently in Sofia, Plovdiv etc.*).

***You've lived for many years in Finland. What are your observations? Is there anything positive that we could take from there and apply in certain spheres here? Something which you like and which is lacking here, which could serve***

### ***as an example?***

The most positive thing is that there are organisations as well as the government itself which allocate huge resources to preserve the nation's culture there. These are people who work single-mindedly to preserve their language and culture. They make sure that their artists are fulfilled, that they have work and funds, ensure their well-being and so on. Even I, as a Finnish citizen, have made use of this, because I've received grants to create works. They greatly value their artists and don't begrudge the funds to create the conditions for their work.

### ***Amongst the cultural accomplishments of humanity as a whole, what appeals to you personally, be that music, literature or science? In terms of values, in terms of favourite sources of inspiration, personalities, important paragons, just like the case of Copernicus from your childhood?***

I love and respect the accomplishments of Mankind, whatever they are. For me, science, culture and art are the most important thing for any self-respecting nation. It's impossible for a nation which does not value these things to prosper.

Once the right conditions have been created for talented people to develop in these areas, they and their activities will enrich the life of society in a thousand different ways. A spiritually enriched person develops a higher

system of values, is more receptive to the realisation of higher goals and feels the need to perfect themselves further. Fulfilled and high-minded people in turn develop qualities such as mercy, charity and, more than anything, love for their fellow human beings. And love is the most important thing: it is what keeps the world from collapsing. Not money, hate or war.

### ***As for Bulgarian accomplishments of the spirit or culture: what stands out for you?***

I've always been proud of several aspects of Bulgaria's history: for example of the Assen dynasty or the Second Bulgarian Kingdom when our borders extended to three seas. I am proud of our opera singers and classical instrumentalists. Many of the famous symphony orchestras in the world have Bulgarian first violinists. There are many people who spread Bulgaria's fame. As a whole, Bulgaria has a very great deal of talent. What hinders an awful lot of Bulgarians today, though, is complaining about conditions and waiting for someone to finance what they're doing. I can tell you, though, that a star that shines brightly enough will never go unnoticed. The bad thing is that the greatest enemy of a talented artist is his mediocre colleague who is always feverishly struggling to gain superiority, position, projects or financing... without people taking into

account the fact that sponsorship 'just like that' is something that just doesn't exist abroad. There everyone works and strives and toils with the sweat of his brow in order to achieve some kind of public self-expression. I can tell you, for instance, that one of the foreign performers in the Nostradamus show works without a fee just to be on this stage. I give this as an example of how people abroad first have to prove themselves and if they can do that, everything all of a sudden becomes really easy and doors start to open before them.

***So here we have the principle of giving something of yourself up front before looking to receive something?***

Obviously. However much money you pay me, I'm not going to start drawing like Leonardo Da Vinci :-)) I don't know of any great artist who has become one due to the fact that someone has paid him to become great. First come talent and work. Then comes recognition.

***On the other hand you did mention that in Finland substantial sums are allocated to supporting culture? Or do these become an option once someone has already proven himself?***

Of course. There are committees of specially chosen public figures who, after some debate, decide who to sponsor with the budget available. It's exactly here that the example I gave comes to the fore. Those who have

demonstrated talent and results will receive financial rewards and the opportunity to create other worthwhile things. This policy has already started to gingerly make itself known in Bulgaria but we are still far away from the true way...

***Is there something especially interesting that you have learned about Bulgarian history or individual historical figures in connection with your work on the project 'The Assens'?***

I've learned a lot: interesting details, different versions of what happened. I was definitely enriched by researching the events. Now I know much more about the subject :-)) Overall, the creation of 'The Assens'<sup>1</sup> afforded me enormous pleasure. I hope to be involved in more such projects.

***Are you an optimistic about the chances of us living to see substantial social improvements in our country?***

If I wasn't an optimist, I wouldn't have come back to live in Bulgaria – I'd have stayed abroad where I've been over the course of 25 years. I'm a Finnish citizen and if I want, I can stay there, retire 'happily' with a pension etc. However, I'm not a person for Finland, I'm a person for Bulgaria. That's why I came back here 5-6 years ago and began to do what's needed, come what may :-))



<sup>1</sup> *Nikolo Kotzev about the project:* The scenario was designed in such a way as to bring together the whole splendour of the Second Kingdom in the space of 17 minutes, including the rise of Bulgarian letters, of the Church, of crafts and art etc. It became evident that the work ought to be recorded with a large symphony orchestra and a large choir. What's especially interesting about this project is that during the process of working on it the idea took shape of making a multimedia film alongside the music to provide information in the form of text for the listeners. I.e. it was now becoming a different form of art and the work would be able to be performed sometimes not only as the music and light show 'Sound and Light' on the Tsarevets citadel but also as the projection of a 17-18 minute film by the renowned director Rumen Ganev with artistic images of extremely high quality specially created for the scenario. The viewers of the work could now read the scenario itself and visualise the events.



THE ASSENS *by* TODOR ANGELOV



***It is the human being that is sacred and not the institution!*** /VAKLUSH/

***The Cosmos is our home – there's no way it could not be of interest to us, but I chose music because of my love for people, because there's something more abstract about dealing with the Cosmos, maybe something a little colder, whereas people are life itself, love itself and that took precedence. Not everything can be sacrificed in the name of music. After 10 to 15 years of work, I reached the conclusion that people are more important than music. Because music is a tool in the service of people, something to elevate them, and if it isn't seen as a tool like this, then it will turn into something more mundane. The human being is more important than music!***

~ Yordan Kamdzharov, BNT 'Up close with Mira Dobрева', 25.02.2017

***This wonderful (farewell) concert last Thursday (June 2015) in Bulgaria Hall with the Sofia Philharmonic was a hymn to love and hope – on my part and on the part of the musicians towards the audience. The audience rose to its feet and then we were in tears. This will remain in my heart: forever. Music is born not only amongst the notes, but between people.***

~ Lyubka Biadzhoni / FB status

IVAN RILSKI (John of Rila) *by* TODOR ANGELOV





MANY OF THE PROBLEMS TODAY ARE DUE TO THE ABSOLUTE DISBALANCE  
BETWEEN OUR INTELLECTUAL AND SPIRITUAL DEVELOPMENT

Interview with maestro Nayden Todorov



## Nayden Todorov's reflections

*For several years, the phrase 'Life is one of the most complicated things' has become my motto. Every day goes to show me this in various ways. **At any one moment the most mind-boggling events take place, as a result of which many people suffer while at the same time somewhere else there are people with quite genuine reasons to rejoice. Sometimes (actually quite often) one and the same event leads to a private drama for one person and boundless joy for others.***

*Well, now, the year 2017 has already arrived – at least that's what my friends in Tokyo tell me...*

*The leap year 2016 has really turned out to be quite lethal. Life is a cycle, but this year the losses to the worlds of science and art have been somehow more palpable. But then again, on the other hand, who knows what talents have been born?*

*If a person tries to perceive the life around him in all its entirety, he could quickly go mad. That's why many people have closed in on themselves and see only the world which interests them. That is their salvation.*

***I learned to smile from an early age. I smile when I'm happy, I smile when I'm in pain. Sometimes it's hard for me to crack a smile but I try to nevertheless. Because this is a sign to me and those around me that things will turn out alright sooner or later. For some people: here; for others, in the next life.*** The only important thing, at least for me, is not to lose hope. Because hope is one of the most powerful weapons in the world – it has been the downfall and the victory of individuals, societies and whole nations. ***That's why I'm once again going to be with a smile today, not because I believe in the present but because I believe in the future!***

~ Nayden Todorov, 31.12.2016 / FB status

## Nayden Todorov's reflections

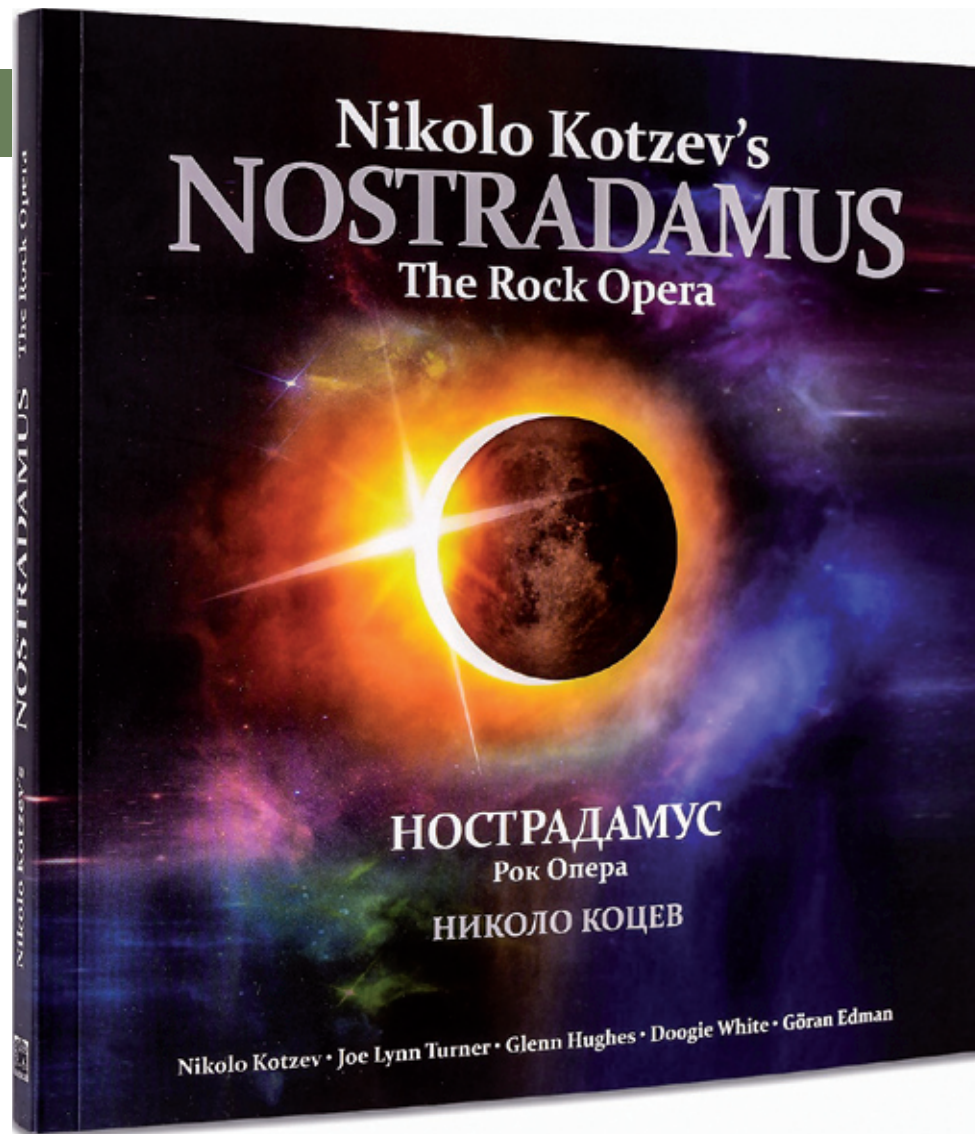
*Lately I've got to thinking more and more about how complicated our world is. I watch an ogre of a conductor. I listen to the music he makes: glorious! I watch another: good, polite, kind, humane. I listen: nothing special.*

*I don't even know where the reason lies: in the person themselves or in the attitude of the musicians towards him. Because music, in the final analysis, is created by people with instruments, the conductor just steers the vehicle. And don't you think that it's only like that in my profession!*

*A small but weighty example: in recent days one of the most amazing presidents the USA has ever had in its history is on his way out. Humane, principled, kind. Just listen to any one of his speeches and see him at the concerts he arranged at the White House. A president to dream of! In a little over a week's time his second term runs out and he's leaving America and the world much more divided and conflicted than he found it. Is the problem with him? Or the people around him? I don't know. It's the same story with conductors...*

***As I said above, the world is much more complicated than we'd like. There are too many layers in us and around us... It's not a world for the morally colour-blind but for people who see every tiny nuance in human relations.***

~ Nayden Todorov, 12.01.2016 / FB status



On Russe Opera stage, 2016

### **Singers/Cast**

Alexander Atanasov  
*as Nostradamus*  
Amaliya Nenova  
*as Anne Gemelle*  
Blanka Nizic  
*as Queen Catherine*  
Mehmet Kaya  
*as King Henri II*  
Thomas Vikström  
*as Soldier/Ghost*  
Zvezdi Keremedchiev  
*as Inquisitor*  
Björn Lodin  
*as Storyteller*

### **Musicians**

Nikolo Kotzev  
*with Kikimora band*  
Russe Symphonic  
Orchestra & Choir  
*conducted by* Nayden Todorov

*'There are no such things as facts any more,' conclude the comedy programmes dedicated to Donald Trump and his electoral campaign. This thought occurred to me because I recently quite often have to figure out which of the many and various things in the realms of the internet ascribed to any public figure are truthful and which have nothing in common either with reality (the many-layered nature of which we can, by way of excuse, assume not everyone has the means to perceive) or even with certain elementary and blindingly evident 'facts'... The situation is so tragic that it's now bordering on the hysterically funny. Sometimes I wonder how people have failed to learn to distinguish at least the most blatant balderdash. And how, even with the most unquestionably beautiful and worthwhile things, there's always someone who has to pipe up and start slinging generously large quantities of mud. Clearly, people just don't learn and we'll carry on like this for a long time to come. Fortunately, the world is nevertheless full of beautiful and worthwhile things (in defiance of our increasing barbarism in the public sphere) and we can only envy those who have acquired the ability to focus mainly on these, because... **'Blessedness is not the reward of virtue,'** as Spinoza philosophically concluded centuries ago, **'but virtue itself'!***

*It's precisely from this more blithe and optimistic angle on the world that we bring to you the following lines from a most cordial interview with the conductor Nayden Todorov, the director of the Russe Opera (and head of the Sofia Philharmonic as of January 2017): this has been the venue for, amongst many and various shows, performances of the rock opera 'Nostradamus' by Nikolo Kotzev.*

***How did the world premiere of the rock opera 'Nostradamus' come to be performed on the Russe stage?***

I and Nikolo Kotzev have known each other for quite a few years. We'd previously started to put on concerts featuring the orchestra of the Russe Opera and his group 'Kikimora' together at the Mozart Festival in Pravetz,

thanks to an invitation from the well-known singer Christina Angelakova. Then we did a joint concert with an exceptionally interesting programme in Svishtov, and finally in the spring of this year (2016) we put on a performance of 'Asenevtzi', his work for choir and orchestra on a historical theme. When someone hears it,



they can feel proud to be a Bulgarian. So that's how the idea of putting on 'Nostradamus' naturally emerged. This has been a large-scale project of his for many years and I'm extremely glad that, in the final analysis, he decided we should do it together, greatly aided by the 'Beehive' Foundation. The public's reaction shows that this is a production with a future. In this regard, I'd like to mention that Nick is famous in both rock and classical circles, i.e. he's one of the few musicians who can compliment themselves on the fact that the audience and musicians of different genres all like him.

***We know that there had been previous offers to Nikolo to stage 'Nostradamus' in Bulgaria but that these initiatives had failed to secure the necessary budget. How did things come about this time?***

As a matter of principle, we in the Russe Opera have a motto and this motto has always worked for us, namely that 'When a person wants to do something, he'll find a way; when he doesn't, he'll find reasons not to'. All of us as one at the Russe Opera wanted to do this piece, because it's exceptional music and for most of us it's interesting in terms of subject matter. Apart from that, the help from the 'Beehive' Foundation came along and this provided financing for the advertising and for inviting the big stars who came for this extravaganza.

We believe that we have shown that it's possible to make things happen and we hope that many others will follow our example and that soon this work will be performed wherever people wish. (*New performances are in the pipeline – dates are already announced for Sofia, Plovdiv etc.*)

***Contradictory reactions to your work as a conductor and director of the Russe Opera are to be found around the Internet as usual. Does the negative trolling upset you?***

To that I'd say that if we didn't do anything, then we wouldn't get any bad reactions. When somebody does something, there'll always be someone who likes it and others who don't. **One of the most wonderful things about the arts is that for us 2 plus 2 doesn't necessarily have to make 4. Two plus two sometimes makes a different total, according to what state we find ourselves in, according to the day we've decided to do something in particular on...** It's noticeable that exactly the same piece sounds different when performed in spring and in winter. This is because of the particular state people are in. The same thing applies to the reception on the part of the public. The public is sometimes ready to accept something while at other times it's not ready.

So if I don't want to get any contradictory reactions I'll

Виновен ли си или не? –  
Кажи, Нострадамус!

34 donner une idée des Centurie  
de ses Propheties en notre saint.  
L'œuvre de Nostre



just stay at home and, since I really like spaghetti, I'll eat spaghetti, I'll drink coke and I'll be a happy man (let's suppose). Except that for me it's very interesting to do new things, unfamiliar things, beautiful things. And this might sound a bit egotistical – many people say that they do everything for the public – **I work entirely for the public but I do it mainly to feel good.** I'm happy when I see those in the public who are happy. If there are ten people in the hall who have appreciated something, then it's worth the effort. And when there are not ten, but hundreds and thousands, it's even nicer.

*Has the public here in Bulgaria grown accustomed to the combining of symphonic and rock sounds the way a rock opera like 'Nostradamus' does?*

I know people who only like one genre, whether it be jazz or only folk music, only classical or even just opera – there are people like that. They don't listen to anything outside the genre and for them everything else is... they sometimes even use the word 'rubbish'. For me, this can't be the truth because **music is not to be divided into genres – music is to be divided into beautiful and not beautiful.** When it's beautiful, it moves people on the subconscious level – if it's moving, then that means it's beautiful. Here we can bring in 'Nostradamus': does it move people? I think the audience was ecstatic

two days in a row, which is enough, so if someone happens to speak negatively of 'Nostradamus' then they probably haven't listened to it.

*You're a man of the arts, where the cultivation of emotion is a leading factor and the source of deep fulfilment. Doesn't administrative work stifle this? Isn't this activity boring and monotonous or can it also be a source of true inspiration?*

It's a complicated question. On the one hand, administrative work teaches the man of the arts in me to be organised, to prioritise and to respect the work of others. On the other hand, the artist in me gives the administrator new and unconventional ideas about how to develop the institution I'm in charge of. About solutions outside the traditional framework which nevertheless help many people to tackle the problems we're faced with every day.

Overall, I reckon that an administrator gains more by being an artist (if he manages to rein in to some degree the individualism and even egocentricity typical of people in the arts) with their unexpected ideas about complex situations connected to management. The artist may also have problems with the administrator – because if you get stuck in a routine, something typical for a desk job, then that really does kill off the creative flights of fancy of the man of the arts.

***It's a great responsibility to keep the concert hall full, to cover the costs: are there moments when having to decide what's to be performed weighs heavy on you?***

Sometimes it doesn't just weigh me down. There are cases when I have to take decisions about hitherto unfamiliar situations. I have a choice: whether to give up on the unknown and just live with what's safe and familiar but which doesn't lead to any kind of development but rather to a slow death instead in my view. Or to take a risk: in such cases, there are two possibilities: for us to succeed and to rise to a fundamentally new level in our work, or for us to fail spectacularly. The interesting thing is that when we succeed with new ideas then everyone says 'WE succeeded' whereas when things don't turn out well and it looks like it's going to be a failure, then they say 'YOU failed', even before the outcome of the situation is clear. That's normal, of course, but despite that it doesn't exactly help me in moments when I need some moral support.

We had a similar situation connected precisely to the covering of costs when it turned out that after a rather 'interesting' reform we were supposed to work according to market principles. Yes, but the Russe Opera, despite being one of the biggest in the country, is located in a city – Russe – which is far from one of the most prosperous, financially speaking. All kinds of forecasts indicated

that serious calamities lay ahead in the near future. Then, after a great deal of thought, I decided to take a risk and stage some shows over at NDK, the National Palace of Culture, in Sofia. I remember I couldn't sleep for weeks on end with worry because up until that point this was not common practice and nobody knew whether we'd cope financially or we'd crash and burn. After some time it became clear that it had been the right and most effective solution. But only I know how much this cost me...

***You radiate goodwill and the feeling of a highly positive attitude to the world. Can you recognise yourself in a quick character sketch like this? Is it hard to remain well-disposed in spirit in everyday life?***

Actually, I'm a really critical person. But I've always believed that the Good is the leading factor in human development and I strive to ensure my critical slant on things doesn't turn into negativity. Thinking along these lines, I'd like to tell you about a Hollywood film with a fantastic plot from recent years which has somehow escaped the attention of the wider public. However, it greatly impressed me with its main idea. The film (with George Clooney and Hugh Laurie in two of the starring roles) is called 'Tomorrowland' and basically it is about how even through just our thoughts, views and



intentions we can influence the future of the world! This idea corresponds so closely to my own convictions that I watched it every day over the course of a week, feeling glad to have found a work of art in which I can see my own thoughts given form.

***Oh, 'Tomorrowland'! It didn't go unnoticed at all – at least by some of us :-)*** ***Following this train of thought, apart from music, what are your sources of inspiration and enthusiasm: the things that energise you, delight you, impress, enrich you and make you think?***

I'm an avid reader. I have a substantial library of favourite books, scattered around the towns where I live. Recently I've been having fun writing short stories which I then discuss with my friends. My other passion is cinema as you can see. When I travel alone and find myself in unfamiliar cities, the first thing I do is to find the concert hall and the opera, then after that the cinema which is closest to my hotel. I buy my favourite films on DVD, not just to have them always at hand, but because I believe that in this way I'm making a contribution to the producers and I'm helping them, along with thousands of other people, in their decision to make other similar films. Sometimes in the evening when I'm overly tired and don't feel like thinking about anything I might sit in front of the computer and play computer

games. Otherwise I just like to take a walk around the streets of new cities and have a look at the buildings. **A person can learn a very great deal about the mindset of a nation from the architecture.**

This year (2016) we made some interesting deals with each other in my family: they got me to the top of the Eiffel Tower and I took them to Disneyland (*I'm much obliged to the friends who made this possible*).

***Do you have favourite composers or pieces to conduct? And are they different from your favourite ones to listen to?***

That's a really difficult question. I'm often firmly convinced that the work I'm conducting at the moment is the most beautiful one and I wonder how I don't seem to have noticed this fact before.

This is probably due to the fact that **by getting deep down into the work I can see the hidden message in it and the mastery of the composer who wrote it**, which often go unnoticed by the ordinary listener.

Apart from that, I recall how in my childhood I regularly used to fall asleep to cassettes by Abba and Queen. At school, I never got up in the mornings without first having heard Rhapsody in Blue by Gershwin: I even had to buy a second gramophone record of it because I'd worn the first one out :) During my student years in Vienna I was in the habit of listening to the symphonies



of Mahler for hours every evening. I also recall spending every free minute listening to La Bohème by Puccini over a whole year in Israel. Over the last few years, I've got obsessed with the works of Shostakovich. **Looking back, these passions come and go, but the love of beautiful music remains.**

***What could revive Bulgaria in your view? And is it possible in the current worldwide state of instability for a moral and spiritual resurgence to remain a high priority for the individual as well as for society as a whole ?***

My personal conviction is that first people's thinking has to change – the rest is a relatively quick and painless process. **I believe that many of the problems today are due to the absolute disbalance between our intellectual and spiritual development.** Ethical norms

have turned into outmoded concepts; people don't seem to be able to understand that our whole society is held up solely by ethical relations between people and that without them our utter collapse is absolutely certain. If I can put it figuratively, then our society is a building where people are the bricks which the building is made of and morality is the mortar which holds these bricks together so the whole construction doesn't fall down. **That's why I don't believe in phrases like 'Nothing personal, just business' or 'The end justifies the means'. I'm convinced that if people start to try and see what's beautiful in life more, because that hasn't disappeared, then everything around will change for the better.** It seems simple, but it's not actually like that at all. Yet how simple it sounds: **just be good!**

## ***IN THE THIRD MILLENIUM***

***Man is a god in evolution*** with a new moral ordinance:

***That there is no evil, there is non-evolved good*** – a given  
positive power for the transformation of negation;

***That there is no enemy, there is only a co-deity***  
(‘sabozhnik’ in Bulgarian, every man is an essence from God) –  
a hierarchy awoken to the consciousness of Unity;

***That we should not perceive the guilt of others as our innocence...***

~ Vakilush Tolev, [www.nur.bg](http://www.nur.bg)









# CHANGE WILL START WITH THE INDIVIDUAL PERSON

Interview with the journalist Mihaela Petrova

*I remember noticing Mihaela by way of her comment under a post from someone that had come up on my Facebook wall. I just liked what she'd remarked even though I no longer recall what it was exactly. Sometimes interesting people catch our attention like this and, if we're in luck, they end up staying on our list of Facebook friendships long-term :-)* I'm even more delighted when they turn out to be people with an established name who have taken a clear public stand in their field of expression, because to emerge 'into the limelight' seems to me like a difficult and responsible undertaking (figuratively speaking), especially when it comes to a 'different' way of thinking, one which should be gaining ground by this time. 'They are in need of an outlet to the media, because there they're definitely on the back foot' – someone I know had said to me several years ago and this phrase has etched itself on my memory. Who 'they' are is not particularly clear, but as someone who has researched Exupery deeply, this person had had something like 'that which is invisible to the eyes' in mind, that 'essence'... In the following lines we give the floor to yet one more Bright Spark in the Aura of Bulgaria in the hope that we will kindle ever more points of light in it, even though they may be invisible to the eyes :-)

**Could you share something briefly with us of the spirit of the enthusiast in you: what excites you in life, what are your sources of inspiration and of the feeling that everything has a purpose and is worth it?**

Life itself, if you experience it within you, is a source of inspiration. It forces you to act, to believe, to be inspired, to notice tiny beautiful things and to relish them... if you go through beautiful emotions, then for you there is a sense. For me it's really important for a person to have something which inspires them and

interests them when they are alone. This can be all kinds of things: writing, drawing, composing... programming too (we ought not to exclude more contemporary forms of creativity). When a person has something they can immerse themselves in and even forget that the rest of the world exists, then that's a part of the puzzle. But the feeling of meaningfulness comes from what's shared and the sense of co-creating something with other people. **If there is no sharing and understanding of the creative impulse, then the so-called 'clash with reality'**

occurs. This breaks the will of a lot of people at a very early age. I believe that everyone has the potential to be inspired, but it's not in everybody that the inner life is so strong that it says 'I don't care what they say to me' and goes on ahead. You have to be fully mature to be able to do this.

*You've mentioned that as a child you didn't have any particular idea about your career path; nevertheless, what attracted you to study, read, investigate? And what did you dream of?*

On the contrary, I did have. I was going to become a ballerina, a doctor, a school mistress, an artist... I was given an accordion but I could see that the music that came out of it wasn't the same as the music of the teacher lady in the kindergarten and I cast it aside. And that was that. And so I was done with music :-). Of course, as you grow up, you get locked into some kind of direction. All of this artistic nature was suppressed so I would look towards something which was considered important for the future: for example, studying Bulgarian and Maths intensively so you can get into a specialised Grammar School for languages. But I played truant from maths lessons and went to painting lessons until they caught me and a stop was put to that. I remember that I really liked water colours

but I also learnt graphics, oil painting. To this very day, water-colours can bewitch me. **I've never been of the view that a good education according to the criteria of society at large will secure me some kind of future.** Also, the fact that I haven't developed in even one of the artistic fields mentioned is not something I regard as a loss because these interests somehow marked out my road ahead for me. As a journalist I was essentially involved with art and even at the moment I'm in the sphere of administration connected with culture. So what I was amassing then has inevitably been reflected in what I am now, without me having consciously sought this. **Likewise, the profession of journalist, which I love the most, is one in which you are both teacher, and doctor in a certain sense, because you educate and shape a way of thinking, a point of view.**

*How did your journalistic journey take shape and also your work in the national media?*

Very easily. Once I'd had to give up painting and dancing in order to study maths, I had a second notebook underneath which I wrote in: that was the easiest way to hide. I told various stories, starting with an attempt at a novel. I was inspired by books, films... After 'Hair', 'All that jazz'... I remember that we got together with my friends, girls in my class, in one of our flats and we





acted out scenes from the films. That's how I got into writing and scripts for school plays, which never got performed outside my classmate's living room... but the process was important. Likewise, when we filled in our 'friendship books' I didn't like ready-made verses like 'You're the rose, the cream in tea / you are happiness for me...': I thought up my own stuff which suited the person or I 'enlightened' them with quotes from books of aphorisms like the ones by La Rochefoucauld or Oscar Wilde. So my signature in the friendship books was something rather elitist and for that reason they wrote that I was pretty, but very full of myself :-)

In my day there were associations for school pupils and university students and I enrolled in one for journalism. Jimmy Naidenov helped us write in more serious publications, and along with Vera Naidenova he helped us get interviews with famous people: artists, performers, the stars of the day... they gave us both support and self-confidence. It was motivating. That made us a little vain and stuck-up because we were the best, **but your teenage years are the time when your ego is formed and it's really good if it's formed by means of culture. It has its role to play when later you have to defend your ideas.**

***First, 'Establish yourself' and then work 'selflessly' in your***

### ***public service?***

Yes. The ego puts in place the structure through which the so-called 'spiritual' aspect of things is channelled. It's very important for us to be spiritual and ego-less but that's not exactly how it is in the final analysis. Since we have an ego, it must have its function in this world. As long as it's in its rightful place in the system and is not the one in the driver's seat, it's a good navigator for finding your place in society as a whole. Ultimately, every professional CV is a calling card for the ego. In situations when you have to go to an interview and find work, it's perfectly appropriate to use it as an asset. Whereas once you're already working, 'come out of yourself' so the spirit can enter. In our reality the most important thing is to strike a balance within the whole human 'system'.

### ***And how did your taking on the post of Director of the National Book Centre come about?***

Ever since I was little I've had a great interest in books. I was involved in the setting up of the publishing house 'Paradox'. I've had my own bookshop. When I was a journalist, alongside everything else books were a part of my work. The truth is that I've always regarded myself as a journalist and as someone who writes. My administrative position came about by means of

an invitation by Miroslav Borsos, first as Head of the Production Centre in the National Palace of Culture (NCP); to be honest, I was rather taken aback at the time because I didn't see myself as an administrator. Borsos told me, however, that he was insisting on me because of my level of culture, my judgement and my wealth of experience. I put my trust in his programme because I saw in him a modern person who was trying to introduce new forms of management into a cultural institution such as NPC. He is an innovator.

So, after 3 or 4 months' work in the Production Centre I discovered that, hard as it was for me to believe, I had a talent as an organiser and team manager. I don't know where I dug up this talent from – it came as a great surprise to me that I could do this and that I enjoyed it. Yes, there are a lot of bothersome things, but in doing the administrative work, I'm using my journalistic knowledge and the ability to structure things. In the same way as I planned the contents of a magazine or designed a broadcast, I drew up the cultural programme for the Production Centre.

This experience taught me that creative individuals are more multi-dimensional and that, aside from the primary gift which is closest to their hearts, they also have other abilities which they shouldn't allow to atrophy. Sometimes fate and circumstances lead

a person to a place where they can develop them. When the post of Head of the National Book Centre came up later on, Miroslav Borsos suggested to me that I take it on: not because I'm someone from the literary world in the narrowest sense, which I'm not actually, but because this is administrative work and it requires organisation, communication and a good approach in terms of mediation.

The National Book Centre has really nice programmes in support of Bulgarian literature and the translation of Bulgarian literature abroad. I can say with confidence that in the field of translation we did something which had never been done. There have been programmes and translations of Bulgarian literature but for the more classic things like 'Under the Yoke'. A young author could not even dream of being noticed by a foreign publishing house, not least because of the restricting barrier of the Bulgarian language. We send bulletins with up-to-date publications to translators around the world. They aren't many in number either. They select. Usually a particular translator falls in love with a particular book and that's how things happen – with personal love. Not on somebody's recommendation or stipulation. And battles are literally fought with publishers for them to take on the risk of publishing a given author, who is totally unknown to the readership

of another country. The National Book Centre assists in paying the translator. In this way the commercial risk to the publisher is reduced and at the same time Bulgarian literature makes inroads overseas. The true apostles in this undertaking are the translators. We help to turn their enthusiasm into fact.

***Could you share something about the problems of cultural institutions in our country which you've come up against?***

Actually I don't know them in any depth for the simple reason that NPC is a commercial enterprise and does not have the right to make use of the various options for state funding which are allocated to cultural institutions. Nonetheless, what has made an impression on me is that in some of the programmes it's mainly the well-established traditional stuff, with a patriotic subject matter or connected to the big names, that are financially assisted. It's only very rarely that worthwhile projects by young people are given attention. There's another problem with regard to this. It's very nice that there are now programmes for funding, but having to apply project by project every year detracts a lot from the creative process. That's how we are often faced with projects which are the equivalent of junk food: there may be worthwhile ideas in them, but they are junk food. Of course, there are pearls too. There always are.

***If we move on now to politics: the question of whether we will never be able to feel satisfied with the people who we elect to be in charge of public affairs or whether good candidacies often fail because of superfluous inter-party battles and counter-attacks?***

Serving society has always been and will remain a kind of apostolic work. Like that of our translators. Apart from that, it is first and foremost a matter of vision and a professionally-conceived strategy as to how a structure can be built up which will allow good social ideas to succeed. **Politics is also a creative art.** At one time even, kings were primarily strategists. It's no accident at all that Sun Tzu devoted an entire work to the art of war, which is of great importance to the nation: 'This art is a matter of life and death, the road to security or to destruction.' The fact that wars are not now waged as in days of yore does not at all mean that these rules are not now relevant. For some of the most successful businessmen I know, this book is their Bible. Thanks to it, they have created a structure and strategy for their business team and it works.

It's normal for the nation to express dissatisfaction when it does not feel secure. You know, my son is a games-programmer, he's studying this degree subject in Holland. Their very first theoretical lecture was connected with Maslow's Pyramid with the Hierarchy





of Needs. Because these young people are going to be creating worlds. For a person, a system, a nation to develop, the first two conditions, i.e. for a stable foundation, physiological needs have to be satisfied and there has to be security. 'Personal development' is at the top of the pyramid. **The true purpose of politics carries with it exceptional responsibility, because it creates a world, the micro-world in which the citizens of a nation live.**

I regret to say that at the moment in Bulgaria politics is Big Brother. A show for the people, generously fed by the media. Our dear viewer sits, watches, comments, swears at or approves of and in the end votes for who is to go and who is to stay, or let's spell it out: for who should get the big wad of cash. In Bulgarian politics today there are battles not between ideas but between people: this versus that circle, factional splits, accusations: a parochial affair. It's taken for granted that the public ends up in the state of a spectator, whose participation is reduced to the comments sections on social media. There is some kind of system which is creaking under the strain but which rattles on somehow down the tracks of what had previously been set down. Every visionary of the new generation quite naturally will be crushed by the collective mind of the system. It's not even a question of morals. If you have to travel in

a small car for 5 hours, whether you like it or not you'll end up bent out of shape, you'll get cramp in your legs, your neck... no matter what vision you have. In order to feel good, you have to get out of it, stretch your legs a bit and in some cases even continue your journey on foot. Little by little you'll come across other 'pilgrims', because evolution has its own pathways on which one walks with head held high.

There are already plenty of young people who have developed themselves with the 'television' long since switched off. They create smaller communities with like-minded people, who know each other, are professionals in the field they're involved in, do their work with passion and can sit down together at the table and be inspired by an idea and ultimately do something together. We are moving towards a time in which there won't be any leaders in the old sense of one individual being encharged with everything. **More and more people need to become aware of the fact that everyone has to bear individual responsibility for creating something, we need to switch over internally,** to turn the model around. And everyone has to find their rightful place in the common organism. **Change will start with the individual person,** will pass through the small community and will eventually grow to encompass the larger one, the nation etc. This is my

visionary view and whatever depends on me, I do every day...

*We are in an era of political situations in which more and more people from the world of arts enter the public administration sector. Isn't this a sign that it's time to turn our attention to the chasm which exists in our consciousness between administrative and creative work? If we want to see a better world, of course...*

**This will probably become possible when politics is recognised and practised as an art,** as I mentioned. When the politician starts to perceive the world which he creates like the artist the picture he has painted and the director the film he has shot. Then these two systems, which today exist in separation, would be able to exchange something. **In the final analysis, the role of the statesman and the artist are one and the same: they serve society. They exist to provide it with structure, values and spirit.** Divided they can't do this, neither the one nor the other. Maybe that's why people from the arts sphere feel some attraction, although they bear in mind that they're 'risking their necks'. I hope they manage to make a breakthrough.

*How wonderful! Well, what have you got to say about synchronicities in life? Probably everyone has experienced*

*this kind of thing: can you also recall interesting coincidences of this type in the course of your life?*

Synchronicities are a constant phenomenon and for me they show where our focus of attention is directed. Even if we're not aware of it the whole time, we'll have synchronicities connected to our specific focus of attention. We might suddenly, all at once, receive information; we may encounter people to give it to us in one way or another. If we introduce energy into the structure of the Universe, it's set in motion. It's a field of energy and makes its components move. What gets materialised is the thoughts and emotions we transmit, not what we write on a piece of paper once a month. Our fears and worries are also types of wishes, the state we reside in on the whole. Synchronicity occurs in the way that, if we're travelling towards Plovdiv, we see the sign that shows us we're moving in the direction of Plovdiv more and more often. There's no mystery. There's a focussing of attention and energy which sets the 'morphogenetic field' in motion. Day by day we'll get used to the fact that this is normal.

*Two concrete examples from Mihaela's Facebook Profile:*

**2016:** Last evening I was attracted and listened to the Shamanic type of American Indian music. I had no idea why. I was amazed at how much I liked it, and yet I'd never listened

to it at all before. I especially liked a song about the transition from this world to the next. This amazed me even more. But it didn't make me tense – on the contrary, I felt great peace of mind, even happiness.

I've just found out that my Godmother left this world last night. She really loved Indian Shaman music!

Madam, thanks for everything! I love you! I'm glad that I've 'heard' what kind of send-off you want.

M.K. (*a comment under the post*): For some time now it's started to become impossible for a person not to be informed instantly about things connected to him... May your Godmother Rest in Peace<sup>1</sup>

**2017:** Oh, I only work to deadlines. There's just no other way. When I was submitting my book, I asked my publisher to give me a deadline. He said: 'I mean whenever you're ready.' Me: 'If you don't give me a deadline, it'll never be ready.' What could he do? The man gave me a deadline. And the interesting thing is that in that very second the Universe rearranged itself in such a way that I ended up out of work for two months, exactly the period until the deadline, in which time I finished everything. Incidentally, ultra-surprisingly and from an absolutely unexpected source, just the right amount of money appeared for me to get through these two months plus accommodation where I could work in peace.

*It's as if we're all becoming more sensitive – we're moving towards a new mode of perception, perhaps with an intuitive telepathic form of communication?*

The more we intensify and activate the dormant layers inside ourselves, the more we amplify our vibrations. Then we intuitively perceive the bigger picture. For example, with two or three words from a friend of ours, we can understand the whole story behind them. We connect ourselves to the field in which the whole knowledge is contained. There's no point in being afraid that in the future we won't be able to hide what we're thinking: we don't 'hear' or 'see' the thoughts themselves, we don't see the details as in 'zoom' regime of 'Photoshop', but we sense what the person has gone through, we become empathetic in our contact with him. We feel what he feels and then we can open our hearts and let a stream of light flow through us. It balances our shared field and when we part, the person finds some kind of solution to their problem. We are also enriched by this contact and we may be inspired about our own things. There's no reason for this telepathic communication to be a cause for concern: it's the essence of people with a more developed consciousness which we are moving towards in evolutionary terms. This view of 'telepathy' is of a process of exchange, of co-operation and co-creation.

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<sup>1</sup> Literally 'May their path be well-lit' is the usual phrase in Bulgarian, because the journey of the soul is supposedly not over.



**Culture is a communal prayer.** *It is in the beautiful din and in the living melody in the weave of the never-surpassed Bulgarian carpet of hues, in every lit-up votive candle. It is a light which will never die down, because only the Bulgarian nation (according to the academic Dmitrii Lihachov) is the nation of the Spirit! And how could it not be, when the Bulgarian spirit in the person of someone like Konstantin Preslavski utters that great prayer, named the Alphabet Prayer.*

*This is a mark of our national spirit, of our historical reality and our will to be. This is an endowment from the Heavens, our yesterday and tomorrow. In the 'Legend of Thessaloniki' – within the pages of this apocryphal chronicle – it is written that **the Bulgarian people** have been chosen by God and **will preserve until Judgement Day the purity of the Word of Christ.** Today we are once again not at a crossroads, but on the road forward! A road great enough to provide new ideas, because **the Bulgarian people and the Bulgarian nation are the Spirit of the world.***

~ Vklush Tolev, Bulgaria – Spirit and Culture, 'Nur' magazine 0/2000

*The visage of Bulgaria – both real and mystical – is an expression of spiritual bounty and the womb of spiritual ideas. **Bulgaria is pregnant with the Universal Wave of Wisdom, the new feast of the planet** and that song of Orpheus which tames the animal in us.*

~ Vklush Tolev, Interview 01.01.2000







# THE NEW SOCIAL ALTAR OF BULGARIA

## SHAMBALA – ACADEMY OF INITIATION 'N KNOWLEDGE

Interview with, study by the theologian Vaklush Tolev

/not translated/



# CONDEMNED TO LIFE

ESSAY-CONCEPT FOR DOCUMENTARY FILM

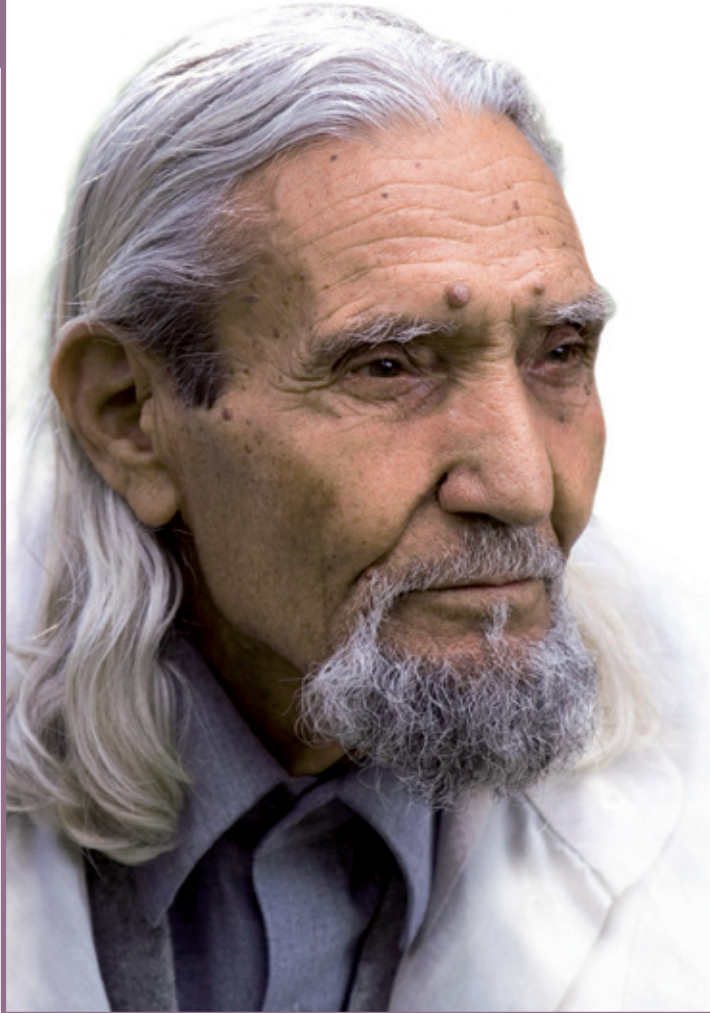
*The irony is that I'm always outside the law when it comes to mankind...*

/ 'The unspoken story of the philosopher Vaklush Tolev' /  
Bulgarian National Radio, aired on 31.05.2017




TO BE AWAKE *when the whole world falls asleep deceived*  
TO BE BRAVE *when mortal fear with utter power reigns*  
TO BE STRONG *when ignorance in condescension mocks*  
AND TO FORGIVE *when your shore is visited by foes*  
*Then invincible will be your hand*  
*and by your side the people's destiny will have*  
*its trusty, well-paved path!*

*~ Vaklush Tolev*



**Vaklush Tolev**, renowned as the Teacher of Wisdom, is a theologian by education, a social activist, lecturer and the author of a host of works with a religious/philosophical and cultural/historical subject matter, amongst which 'The History and Theory of Religions' in three volumes, 'The Spiritual Gifts of Bulgaria' in two volumes, 'The Seven Rays of Evolution', 'Uncovenanted Testament' and others as well as the magazine, 'Nur', consisting entirely of original material. His original standpoints, historical interpretation and analyses go to make up an independent doctrine, which he calls The Way of Wisdom, a manifestation of a new Spiritual Wave of Wisdom which is emerging in the life of the planet. In terms of humanity as a whole Vaklush Tolev alerted the UN-affiliated Commission on Human Rights to the need to include an additional clause in the Human Rights Charter with which to defend the rights of the soul. ***It is the human being that is sacred and not the institution!*** – says the theologian, thus highlighting the right to and justification for changes in the laws of the Institution. The request for a new clause includes the abolition of ex-communication in all religions and the removal of the concept of 'enemy' from the social relations of people. Humanity is now entering the third millennium with a new periodic table of morals: ***there is no evil, there is non-evolved good; there is no enemy, there are only fellow gods in evolution***, maintains Vaklush Tolev, envisaging that ***in the Third Millennium conflict will only be internal (with ourselves) and that it will proceed until the total victory of the conscience.***

He was born in the dim and distant year of 1923, on the 7<sup>th</sup> of January, Christ's Nativity by the old calendar, and passed on at the age of 90. After the 9<sup>th</sup> of September 1944 he was made to face the People's Tribune because of his political views and his actions as an officer in the Bulgarian Kingdom's Army. He was sentenced to death, but he was destined to spend almost all of the next 12 years being tossed about from prison to prison: Plovdiv, Pazardzhik, Kardzhali, Shumen, Belene, Varna: his case was filed under 'impossible to reform' and he was shifted from one place to another. Since Vaklush himself has always stressed that ***a person's biography is not what's important but rather the set of characteristics he is able to develop in himself***, we've chosen as a means of presenting him an essay in the form of an idea for a documentary film dedicated to different periods in the life of Vaklush Tolev and in it we envisage him being presented precisely in the light of his personal characteristics.

 high-angle shot of the circle of prisoners. A hundred silhouettes of prisoners move round in a circle in a clockwise direction. This is the place in the prison where you can exchange, 'undisturbed', your ideas, can hold a conversation. Only one young man

is walking in the opposite direction – this is our hero. From time to time, someone breaks off from the common flow, slows their pace and sets off alongside him.

The story we narrate here in five conceptual brushstrokes condenses the story of Vaklush Tolev, who now remains forever with us, a witness in life of benightedness, the true era of ‘the nation’s enemies’. **Our hero was only 21 years of age when he was condemned to death.** Life, however, was to allot him almost whole 12 years of existence in prisons and political camps instead. **Reminiscent of the Bible, where the young Jesus amazes the elders in the temple, grown men of 40-50 years of age from the oppressed cultural and political elite drew up a rota to decide whose turn it was to accompany this young man round the circle of prisoners.**

As every form has its equivalent of a spinal column, so the mainstay here turns out to be the above-mentioned verse, the fruit of the tree of a vast quantity of experience. The five phrases contain the conception of an active alertness, of a reined-in courage, of a strength which is able to forgive, and of a wisdom which through its insights marks out paths for the future.

## SCENE 1

Mid-shot of Vaklush Tolev, who supports his forehead with his hand in thought, almost revealing his face. A voiceover in his own voice describes the characteristics of the Bulgarian national spirit in aphoristic terms. In the study he wrote about the God Sky<sup>1</sup>/Sun Tang/Ra, he maintains that ‘the Bulgarian people is the only people on the planet which cannot live even for a moment without the Heaven’ – the Heaven, which is the embodiment and repository of the national spirit of peoples.

An image of a flock of clouds. The camera zooms smoothly out away from them. The calm in the image disappears as the voice behind the scenes returns us to the time when communism was on the rise, with the humiliation of a people forced to sing a song of praise while mediocrity occupied the Ministries and the intelligentsia had to wear the stripes of the chain-gang.

The clouds change their direction – they start to approach threateningly. The sky of blithe blue is gradually contaminated by bloody red. Lightning crashes, and this makes the transition to black and white archive material of a sky in alarm. The archive footage of portraits of human faces takes us to the era of ‘nation’s enemies’. A mix of black and white photos add touch upon touch, bearing witness to the years of darkness brewing. The middle of the previous century, when civilian life is in the uniform of the Utopia of Class, whilst the prisons prepare to receive their ‘visitors of high-standing’. An echo of propaganda speeches, processions, parades... The poles lose their magnetism, while the compasses for human bearings of good and evil have lost their



ВАКЛУШ ТОЛЕВ

СЕДЕМТЕ ЛЪЧА  
НА ЕВОЛЮЦИЯТА





ВАКЛУШ ТОЛЕВ

# ИСТОРИЯ НА РЕЛИГИИТЕ



ВАКЛУШ ТОЛЕВ  
ИСТОРИЯ НА РЕЛИГИИТЕ том II

ЕЗОТЕРИЧНИ ШКОЛИ  
И МИСТИЧНИ  
УЧЕНИЯ част 2

needles. It's 'calm' but full of noise. It's 'joyful' but a funeral bell can be heard. A rain too will fall to wash away the crime. It will pass into hail, here and there we see the large falling hailstones turn a shade of red. Lumps of ice strike the bell – they cause it to move, but instead of a sound, we hear: **'TO BE AWAKE when the whole world falls asleep deceived.'**

## SCENE 2

The silhouette of a young man, scorched from so much light, wanders as if in a labyrinth along the corridors of the courthouse. Our character, in a close-up shot, recounts the charge against him and his sentence. The court declares the defendant guilty, 'an enemy of the nation'. The sentence is 'DEATH' and for the admonition of others, they have, as they do from time to time, switched on the loudspeakers in the hall. The accusers think that the defendant is already crushed by their sentence, but, to their horror, as he exercises the right to some last words, the loudspeakers boom: 'A principled struggle against communism until its total annihilation!' The temptation is not long in coming: 'You are too insolent for us to kill. We'll keep hold of you until we break you.'

A subjective re-enactment of the time of the courtroom trial is conducted. The halls are empty, the corridors too. It's not a wandering ghost, but a real person who appears once again in the corridors of memories, our current narrator, once condemned to death. Sounds convey the bygone reality in the deserted space. It's as if they are all there in the hall – the accusers and the accused. They give him the floor. Unperturbed boldness booms out: 'A principled struggle against communism until its total annihilation!' The sound takes us back to the corridors where the loudspeakers blare from the ceilings. The hero once again appears in the corridor as he moves away into the distance, seen from behind. A jump-cut with the clattering of icy pieces on glass takes us back to the courtroom, where the windows are opened by the power of the storm. Completely red by now, the ice beats against the windows and enters the room. The wind's force makes the judge's gavel slide along the tabletop. There, where it stops, it goes out of focus and behind it the empty chair of the judge comes into focus. Amidst the stream of his narrative, Vaklush Tolev says: **'TO BE BRAVE when mortal fear with utter power reigns.'**

## SCENE 3

A downpour of red hail: on the windows, on the courtyards, on the heads of the helpless passers-by. It's everywhere; it's a calamity from which you can't hide. On the streets red torrents from the melting ice flow down. The transition from the

previous scene to a close-up of our hero takes place with a very slow double exposure: a black and white shot of the red-flowing watery stream. This is followed by the story of his years in prisons and camps. The circle of prisoners from the first episode appears briefly, when he recounts the situation where a zealous new overseer tries to force him to walk in the same direction as the flow of prisoners. After several attempts to get him to obey, the overseer, flogging a dead horse, by now baffled and ready to go to extremes, declaims in warning that: 'If you play with fire, you're going to get burnt!' Our character's answer is once again an audacious retort: 'He who is fire does not fear the flame!'

He tells us of his dozens of poems and plays, written on cigarette paper. He tells us how, at his last stop on the line, Varna, he burnt almost everything on the bonfire of the past before he got out. In this way he cleared a space in his soul for the future to come. He explains his peculiar statement to us that prison for him had been Heaven's way of caring for him, employing social repression rather than suffering and thus highlighting his theory that 'there is no suffering, only development'.

He shares his judgement of 'the calamity named ignorance', making a distinction between the behaviour of the truly ignorant man and that of the one who simply doesn't know, the illiterate. The visual scene is from the place where he lived, his house in the village of Popovitsa in the Plovdiv region. We get to witness our hero's ordinary everyday activities.

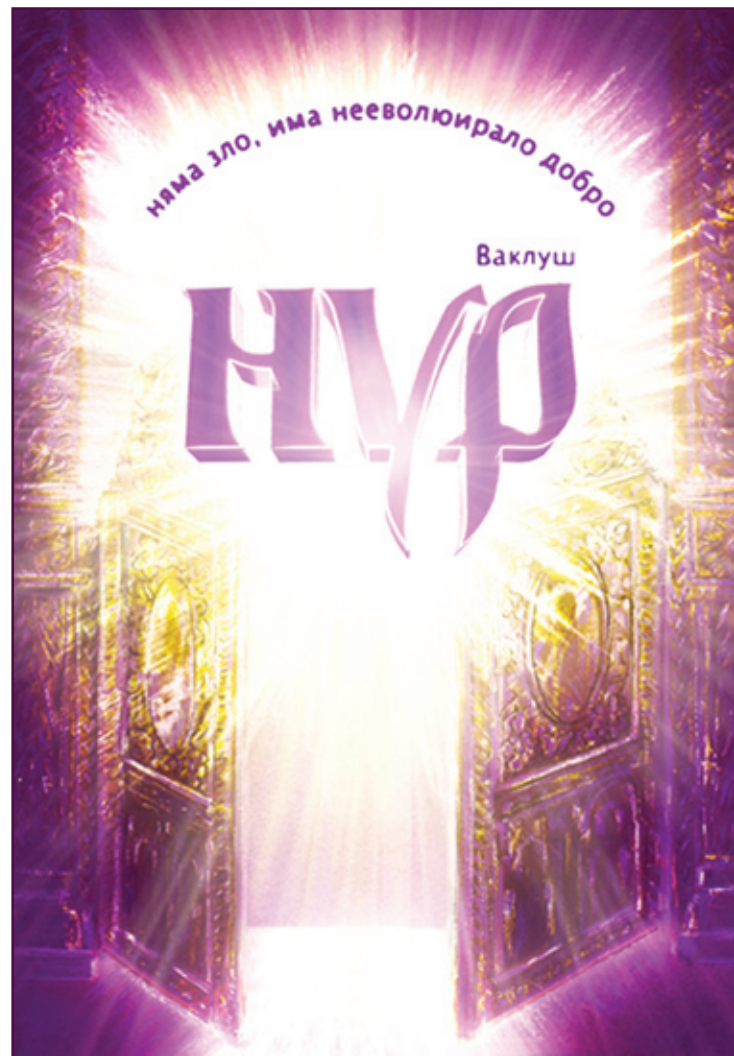
Since ignorance belongs to no one group in particular, it can be encountered everywhere. For this reason, the linking of it to any specific figure has deliberately been avoided. We end the scene with a shot of our hero's prayer before supper. In the voiceover, Vaklush Tolev himself is heard to say: **'TO BE STRONG when ignorance in condescension mocks.'**

## SCENE 4

A storeroom bursting at the seams with cardboard folders. A table on which some of these same folders have been casually piled up. A draught starts to blow through the room, sheets of paper start to waft around. The uppermost folder falls down. We read the police file with the classification: 'IMPOSSIBLE TO REFORM'.

Despite being someone 'IMPOSSIBLE TO REFORM' and an 'enemy of the nation', he manages to graduate in theology in the only autonomous Divinity Faculty in existence at the time. He completed the educational cycle normally lasting several years in only 18 months. This is nothing to wonder at, if we consider the extraordinary qualities he demonstrated throughout the course of his whole life.

Walking amongst the library shelves, he explains about the time after his graduation during which he was a librarian at the







Plovdiv Bishop's Residence. He reaches one of the bookcases and takes out a book from it. This is the original of the priceless History of Caesar Baronius, which is the single copy extant in Bulgaria and there being only a few in the world at large. He talks about his work in the Bishop's Palace and of the first exhibition of icons in Bulgaria, which he had organized in 'THAT era'. There are some archive materials in existence about the opening of the exhibition in the crypt of Alexander Nevski Cathedral which will confirm the procession of particularly valuable icon exhibits. Documentary footage is mixed in with actual images of the hero himself during his presence in the crypt.

Maybe the inner paths he had trodden in the prisons and his encounter with theology are the labyrinth of Daedalus in which his idea of wings was born. And it's right here that he presents to us the proposal that he submitted to the U.N. concerning an amendment to the Charter of Human Rights so that it contains a new clause for the protection of the soul, so that the soul cannot be damned to ex-communication by any religion and for the concept of 'enemy' to be removed from the civil and penal code. **'You can have an opponent but not an enemy, because enmity is the damnation of someone in social terms,'** says our hero. **The problem is a matter of human dignity, which has given birth not to malice and vengefulness but, on the contrary, to wisdom which seeks to bear responsibility and calls for a conscience. This is a virtue which has been put into practice and not just the profession of one which has not had its mettle tested in the fire of life.**

The series of iconic images of Christ in the crypt are the conclusion of the episode and it's accompanied by His words: 'Fear not those who slay your body, fear those who slay your soul!'

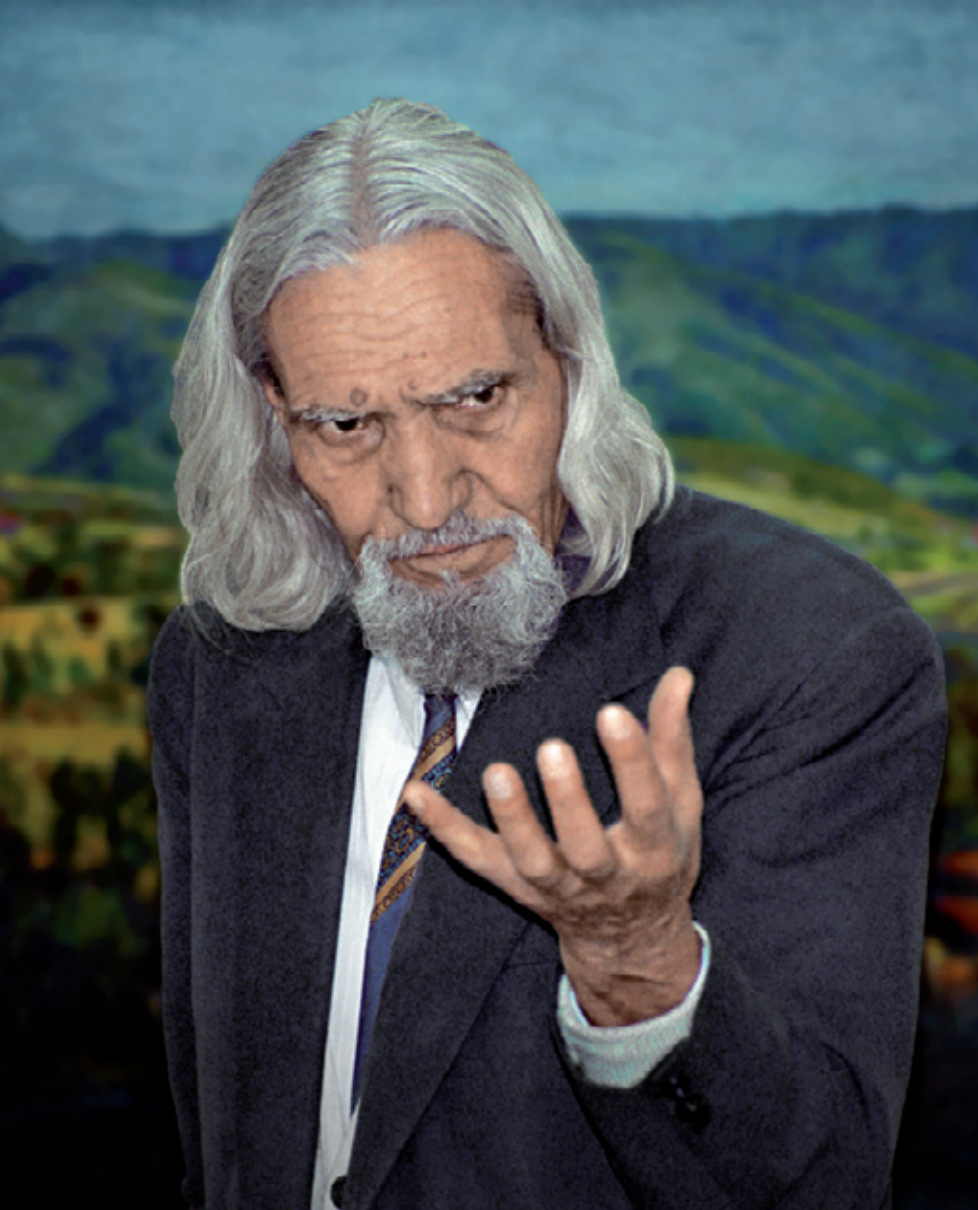
Thus two errors committed against the human being emerge into the idea of a lesser degree of denial. The first is towards the tangible bodily aspect: a freeing from hostility in one's social sphere. And the second is towards the intangible, towards the soul: a freeing from spiritual damnation.

Behind the scenes the words sound out: **'AND TO FORGIVE when your shore is visited by foes.'**

## SCENE 5

A narrow mountain path. A view from the Rhodope Mountain Range. Vaklush Tolev is at the head of a long column of people. He is leading them to a special locality, the Cliffs of Orpheus. There he will tell them of his insights into the future of Bulgaria, of humanity and the world. He ends with the final line of the verse: **'Then invincible will be your hand and by your side people's destiny will have its trusty, well-paved path!'**





The Teacher of Wisdom is surrounded by his students. He reveals the secret of the principle 'to be and not to have'. When a person, as a form of existence, in essence 'IS', then this is something which no-one can deprive him of, whilst 'having' is for a time only, it is on the scale of transitory things. When someone succeeds in '**BEING**', then he is '**CONDEMNED TO LIFE**', even when he is already in the world beyond.



**The chosen sub-race is initiated into knowledge and bears responsibilities.**

The sub-race, through preparation, through the revelation it receives, **serves both to give birth to new offspring of the Root Race and as a bearer of the Teaching which it must pass on to others.**

~ Vaklush Tolev, Mankind – History – Culture  
'Nur' magazine 1/1997

*Rhodopa mountain, Stoykite countryside >>*





***The Children of the Day are not heralds but liberators. Freedom does not bestow prizes – it bestows fulfilment in the name of Life. / VAKLUSH /***

*Just as day was breaking, Jesus stood on the shore; yet the disciples did not know that it was Jesus. Jesus said to them, 'Children, do you have any fish?' They answered him, 'No.' He said to them, 'Cast the net on the right side of the boat, and you will find some.' So they cast it, and now they were not able to haul it in, because of the quantity of fish.*

~ John, ch. 21:4-6 (Bible)

**T**he strange thing is that as day was breaking He visited his disciples and friends and they did not recognise Him. They had gone to the tomb of the Resurrected, they had made a visit to the Upper Room, they had had their Pentecost, but they had no sight for the Teacher, they could not recognise Him. (Whereas in the Shroud He could be seen!) Do you realise how awakened they had been, how much they had believed in His Word? And then He returns with something which was to pave the way for the future, take note of this now: he did not say 'friends' to them, as he usually called them, he didn't say 'disciples', just as in this regard he had told them not to call themselves 'Teachers'. He said something to them which spans the millennia: 'Children...' Look how the word 'Children' is used – when He has risen, when he is creating the new! 'Children, do you have anything to eat?' Do you think he was hungry? Or he was waiting for them to give to the world the Feast of the Teaching that he had gifted to them! **'Do you have anything to eat?', i.e. that which I have given you – such bountiful feasts, such a lavish word about Love, about my God.** They answered Him: 'No.' (I can just imagine how He felt!) 'No,' because they returned to make their living from fishing. 'No,' because they couldn't catch anything, because they returned to that which nets are... And behold: they have nothing to eat. That's why he told them one of the greatest secrets: ***Cast your nets from the right side of the boat!*** Because **on the right side is the future.**

~ Vaklush Tolev, The Message of Lifecreation, 'Nur' magazine 2/2001





It is time for us to cast aside the veil and to mark a new beginning for that which was once veiled, like a bride who everyone expects to bear a child. **It is time that we felt the need for a feast! A feast which has only one loaf of bread – CULTURE, which is eaten with only one hand – RELIGION, and which remains in only one place – the HEART, because it is the heart that serves humanity and God!** No-one may make their Way without the Divine Will and no-one may say they have made a sacrifice without offering up their heart. It is a witness and a thinker. We have the right to see the bride and to look forward to the offspring's birth, because it will be either a warrior or a woman who continues the lineage. Thus our Day of Baptism will come, when we have to cast aside the veil of prohibition, in order to celebrate our **National Awakening**, which was commemorated for the first time in 1909 in the city of Plovdiv **on the day of the monastic enlightener St. Ivan Rilski** (John of Rila). When Czar Peter bore him gifts, gold and fruit, he took only the fruit and advised him to use the gold to arm himself, because Byzantium could attack us. Is he not an enlightener? Was it he who fled from life?! This great man bore the real vision that everyone has their place. A legend is known about Patriarch Eutimius, who, when setting off for exile, hammered a wooden post into the earth, saying that when it blossomed, then the nation would see liberation, adding: 'I leave you to the Holy Trinity, now and in eternity!' **And truly, the sap began to flow: our roots had not been annihilated. The tree of culture spread its leaves, bore fruit for the national struggle and spiritual consciousness – because this nation must pluck the great apple of knowledge in order to gift it to humanity.**

~ Vaklush Tolev, The Awakening – national consciousness, 'Nur' 3/96

# VIGNETTS FROM THE LIVES OF THE GREAT

## Vasil Levski – The Apostole of Freedom





# VASIL LEVSKI

his possible betrayal  
the failed rescue attempts  
his missing bodily remains

Prepared by Ralje Blag, 2016

*Editor's note:* **Vasil Levski** (1837 – 1873) is the most notable and beloved Bulgarian revolutionary, dubbed the Apostle of Freedom as well as Deacon Ignatius. 'Levski' is another title he was given in his youth and means something like 'Lion-Hearted'. He created and led the Internal Revolutionary Organisation for the liberation of Bulgaria from Ottoman rule in the period 1869-1872, with over 200 revolutionary committees. He was hanged as a rebel at the beginning of 1873. In a survey carried out by Bulgarian National Television in 2007, Levski was ranked first in the list of the greatest Bulgarians of all times. He is also included in the theologian Vasko Tolev's concept of instituting a Day of the 13 Immortal Bulgarians and of erecting a Dome-Sanctuary in their honour.

Somewhere on the Net you've probably come across an amateur video of a mother and her little daughter<sup>1</sup> showing how the little, 2 years old, girl points with her tiny finger at the portraits of the worthy figures of Bulgarian National Revival in a thick tome and calls them all by name in her still baby-ish speech but almost faultlessly. She has remembered dozens of faces along with their names – a truly touching sight – but even more impressive is the child's spontaneous exclamation at

two in particular of the multitude of portraits. She cries out sweetly at these two, conveying a special attitude towards that person in particular: 'He's really lovely!' At Rakovski and Levski, to be precise – these two colossuses of the Bulgarian Revolutionary and Liberation Struggle.

Well, isn't that a remarkable 'coincidence'?! It's as if the child has intuitively grasped their spirit and expresses her awe of just those two. Because if Levski is radiant





with the sacred fire of his self-sacrifice in achieving Buldarian national liberation, so Rakovski stands out with his exceptional learnedness and the wide scope of his activities combined with his depth of insight. The 'hagiography' of Rakovski is stunningly studded with lofty friendships (including Serbians, Turks, Russians and Greeks), patronage at every step (as if the hand of providence pursues him without fail everywhere) and professional accomplishment in terms of financial successes combined with unrelenting cultural, educational and organisational activity, all with exceptionally significant impact.

And yet nevertheless, if I have to highlight just one amongst the Bulgarian revolutionaries, I confess that (as is probably the case for most of us) it is Levski who has for always occupied, undisputed, the highest place in my heart – the Apostle of Freedom, Deacon Ignatius.

With him it is action which is dominant, rather than knowledge and yet he makes his way through life with more perceptiveness, purity and genuine spirituality than anyone. His very appellations make this abundantly clear by way of illustration. As do his firm position on giving equal civil rights to all in his liberated Motherland – including to those who

formerly enslaved us.

**Apart from the pathos which the figure of Levski usually evokes, there are several aspects which have given me pause for thought. The subject of his possible betrayal<sup>1</sup>, the subject of the failed rescue attempts and the subject of his missing bodily remains...**

Once we reach the stage of the Apostle's life in which Dimitar Obshti<sup>2</sup> appears on the scene, we are beset with the feeling of fateful inevitability. A person enters into the precise organisational works of the Deacon, a person who is strong and ready to fight, but who is also unruly and selfish, portrayed in terms like ambitious, undisciplined, with enormous self-esteem. Levski doesn't want him – he is an infallible judge of character, but the Central Revolutionary Committee lumps him with this man. And the interesting thing is that it is not uncommon for a parallel to be drawn between Dimitar Obshti and Botev<sup>3</sup> in terms of approach, character, actions and **when it comes to seeking external political intervention for liberation**. This is hardly an accident, although the Poet-Revolutionary possesses an aura that

one could hardly claim for Dimitar Obshti.

But one thing really does make an impression and does not go unnoted or passed over by most researchers: the fateful reason for Levski to find himself in the position of having to save his life's work from utter failure. The ill-fated robbery of the Turkish post at Arabakonak (which Dimitar Obshti carries out on his own initiative) and the events following it are referred to as the greatest betrayal in the true sense, and one that leads to the capture of the Apostle. And indeed – does it take more to betray a national (i.e. transcending the merely personal) struggle than one person's individual lack of development when the full force of an ego unsurpassed in its exhibitionism is operating? Dimitar Obshti, once captured, is carried away by his desire for the revolutionary activity unfolding in Bulgaria to *explode into* a world-wide political problem and literally brags about anything he can think of, giving away individuals and committees one after the other. We may ask ourselves what other option Levski had but to turn himself in and thus attempt to dispel the impression that something

<sup>1</sup> There are several versions, most common of which (but disputed in post-communist times) is that cleric Krastyo betrayed the Deacon.

<sup>2</sup> **Dimitar Obshti** (1835–1873) entered the Bulgarian Liberation Struggle as an aide to Vasil Levski (1871) in the enslaved Bulgarian lands on the insistence of the Bulgarian Central Revolutionary Committee founded in Romania. Ambitious and craving glory, Dimitar Obshti did not adhere to the established rules of engagement and sought opportunities to cast himself as a leadership figure. On the 22 September he organised a senseless robbery of taxes collected and transported by Turkish officers. The robbery itself was successful but turned into a failure because the perpetrators were captured after being pursued by police.

<sup>3</sup> **Botev** is a renowned Bulgarian Revolutionary, poet and public commentator (1848–1876). Headstrong, restless and impatient by nature, he met his end in the Balkan mountain range in a battle between his small band and Turkish military forces.



# 142 ГОДИНИ БЕЗСМЪРТИЕ

„Нашето драгоценно отечество ще се нуждае  
достойни хора, които да го водят по пътя на  
благоденствието, така щото да бъдем равни  
другите европейски народи.“

*В. А. Меллер*

Донцов  
музей)



big is brewing on Bulgarian soil. Yes, such theories abound: that he was not betrayed but let himself be caught in order to save the Organisation from further unravelling, and even that he had secretly hoped to be free again very soon to somehow continue his work... **But he had actually long since laid down more than once in his correspondence what exactly the fate was that would be most fitting for him.**

*'A great quality of a national activist, according to Levski, is the readiness to sacrifice himself in the name of freedom' – thus does Nikolai Genchev summarise this in brief (p49 in his work), going on to cite the Apostle: 'With an impeccable sense of historical eternity he writes that the name of he who sacrifices himself for freedom 'will remain alive in all eternity'. For the decisive, constant and noble activist for revolution and liberation 'there is no fear nor any kind of excuse, but his death is a veritable consolation and redemption of the soul, a death which deserves our above-mentioned glory in the eyes of the Bulgarian people and a crown of laurels from God.'*

In the same spirit are the devastating disclosures of the Deacon in his famous letter to Filip Totio (*after Genchev, p109*): **'I have promised to my nation to be a sacrifice for its liberation and not to be some kind of special person.** On this let the people judge rather than me putting myself forward. That is something scorned

by humanity as something stupid and ignorant. What more could I ask for than to see my nation free – **is that not what we're predestined for today: not to see myself as someone of high rank, but to die, brother.** Every worker for the Bulgarian cause ought to see himself predestined for such a fate. **And then our cause will shine out and Bulgaria will explode forth magnificently as a unique state in Europe.'** Well, yes – that's how Bulgaria would actually *explode forth* rather than by the beating of chests.

We could then ask ourselves what other demise could have befitted Levski on the path he trod, when, as it seems, he came with such a powerful inner compulsion in his soul as the one described? And is there any need to talk of traitors if this is the case? For me, it is the fatefulness of his path in combination with his 'high degree of internal combustion' that lead him to the gallows – not to go, but to stay for all eternity as an ideal and radiant example, for which Dimitar Obshti is simply a tool of the world of circumstance. The parallel with the grand example of Christ to all humanity is more than obvious as is the other element: the lack of a grave. *'In works of song motifs about traitors or the grave of Vasil Levski are also lacking. They are replaced by the magnificent silhouette of the gallows in Sofia. 'The saint' – the hero and martyr of Bulgarian history – has no grave. It's as if he is resurrected,'*

*Continued on page 165*







Levski took, for his struggle, blood from the people, the way from Christ and the will to live from the idea of freedom. He embodied the teachings of Christ both spiritually and physically, and **he bore his sacrifice not only in imitation but also as a coming into self-awareness.** This person bears one of the greatest universal ideas: the idea that the religion of the slave is freedom! And **he alone of all the world revolutionaries bears the title of Apostle, because his divine fate is truly that of an Apostle.** Destiny has sent this, its own son, to return to history a forgotten name: a people whose Spirit has clothed itself in flesh and blood.

His it was to serve in the name of Bulgaria; his life's path: doomed and dignified in ending; his demise, unparalleled in mystery and revered not only by us, but by all those who send such sons to strive for something more than daily bread: for freedom. Levski had not set out awed by the greatness of sacrifice, nor did he seek cheap salvation in Romania or in the monastery once more. No. He, like Jesus, had to tread his road to Golgotha to the end. **This is a voluntary sacrifice of co-crucifixion! His was a duty before which he had to lay his sacrifice, so that the souls of those who were to rise up across the whole country would not be perturbed.**

~ Vaklush Tolev, 'Nur' magazine 6/1994 & 0/2000

<< *Aleko Christov, the architect of the Dome-Sanctuary, 2015*



concludes Nikolai Genchev (pp 211, 206).

And for a fuller picture of the real lives of the great, I'd like to insert one more bright brush-stroke from Genchev's book because it always shakes me to my core (p145):

*The opinion of those who resented the Deacon during his life (and here we are not talking of Turkish administrators or Bulgarian traitors but of those participants in the movement or Bulgarian patriots from other political camps) is illustrated most starkly by Atanas Pop Hinov.*

*Hinov ends one of his letters to the Apostle in which he expresses outrage at Levski's reproaches towards him thus: 'But please, I beg of you, do not tread on my toes like this or one day I'll stand up and strike you right on the forehead so that you'll never forget it.'*

*Just what kind of ill-will does Pop Hinov harbour in his petty soul that he can hiss like a viper in the Apostle's face his desire to 'strike him right on the fore-head'. Such tussles for greatness, which turned into envy with Atanas Pop Hinov and which gave rise to deadly hate: this is what accompanied the last days of Levski, showing the other side of that historic fearlessness of his which leads him to the gallows.*

*The Sofia gallows of 1873 wreathes the life of the Bulgarian Apostle in unearthly radiance. The rebellion of cowardly souls against him, the scepticism of the wealthy and even of his own allies: all this is forever stemmed. No longer would anyone dare to think that they could, like a viper, strike this titan on the fore-head, because to do that would mean climbing up to*

*the gallows. No-one will ever dare to spread rumours here and there that 'that guy from Karlovo' would sell his own father for money, because he has now given his life for Bulgaria.'*

Respect! Now would be the moment to turn to the next topic: why were there no categorical and meaningful attempts to free Levski and why did the attempts that were made end unsuccessfully? It seems to me, however, that the answer is abundantly obvious and we would only be repeating ourselves. Because just as in the example of Christ, Levski was not supposed to be saved from his personal Golgotha. While Rakovski was saved in the most mysterious ways from the death penalty – twice. Therefore it was possible! On the other hand, Dimitar Obshti did hang from the gallows as Levski did. **But not with the same 'terribly huge power'**<sup>1</sup>. It's so apparent...

And that brings us to my favourite topic: to the religious spirit and proverbial asceticism, which are regarded as his most significant and innermost characteristics, of the Apostle, of Deacon Ignatius. A particular nuance of righteous allegory in this context is added by the fact that his monastic name can be translated from Latin as **'fiery'**, which is worthy of note. Then, I have discovered

<sup>1</sup> This is an allusion to a stanza from one of Hristo Botev's poems, 'The Hanging of Vasil Levski':

*Weep! There, near the edge of Sofia town  
Stretches – I saw it – a black gallows  
And one of your sons, Mother Bulgaria,  
Hangs from it with a terribly huge power.*



# 142 ГОДИНИ БЕЗСМЪРТИЕ

„Нашето драгоценно отечество ще се нуждае от  
достойни хора, които да го водят по пътя на  
благоденствието, така щото да бъдем равни на  
другите европейски народи.”

*В. Абелкиев*

Портрет на Васил Левски, худ. Димитрий Дончев  
(Национален военномемориален музей)



one of the most satisfyingly penetrating characterisations of Levski – one which I categorically view as the truth, in a work of Ivan Undjiev's (p88): *'The idea of God, as Kirchev rightly notes, lies deep in Levski's nature. Faith, in his case, is not something learned or acquired, but originates in the depths of his spirit and is penetrated by all the elements of evangelical preaching. We may discover the religious spirit in all of the Apostle's subsequent actions, which for him had always been a kind of public act of worshipping God. It's precisely in this that his impeccable purity of character, the mysticism of his self-denial and likewise the puritanical strictness of his life find their basis.'* The subject is carried over into the debate over why then he left the monastic residence and whether the religious flame in his soul was extinguished or was it just the opposite – as in the words of Deyan Enev: *'Levski did not turn his back on monastic service but merely chose one of its most difficult forms – to be a monk in the world.'* I think there can be no serious researcher who would not emphasise this aspect of the Apostle's actual work (and how could it be otherwise!) but by way of a conclusion I would like to bring in two short extracts which raise the question and give answers in perfect parallel. *'Deeply religious, for him the act of renouncing his monastic vows was not an act of cutting himself off from the faith. And putting away his hair for safe-keeping also has its deep signifi-*

*cance. In Levski's being shorn there is also a detail which is noteworthy. Why did he choose Easter Day itself, the most important day in the Christian calendar, and on this very day of celebration threw off his monastic robes?' – asks Undjiev (p136). And Genchev, giving his own kind of reply, summarises the matter so: 'Renouncing his robes, and that on not just any day but on Easter Day itself, was not interpreted by the people as sacrilege but as a sign that the hero is setting of on a path which will connect him even more surely to the heavens. And perhaps it is no accident that Levski, throughout his whole life, continues without fail to be addressed as Deacon Ignatius, Deacon Levski or simply the Deacon.'* (p194) And yet, after all, I feel like rounding off this series of quotations that have touched me with my favourite words of Levski (to the brother of Atanas Pop Hinov), in which I have seen an example of how one can work for others regardless of what each of them deserves separately: *'Since then and to this day, I've been involved in one way or another and my work has brought me into contact with all kinds of people, but nothing has been able to make me not work for my fellow man or make me despair so that I look to my own interest only. If you don't know, ask and learn the answer well, because if you come to believe in me fully, then I know my words will ring true in you.'*





By way of a summary

KNOWLEDGE OUGHT NOT TO COME SOLELY FROM OUTSIDE  
NOR BE CONSIDERED LITERALLY, WHOLESALING AND AS A GIVEN

Interview with the editor Ralie Blag





*Dream, Thought, Imagination, Desire, Consciousness, Reason – all things which are united in us and yet in practice inaccessible to us. Oh, I don't agree, I can't agree, that the speed of light is the greatest. But thought! It must be able to do things instantly and it's her speed that we ought to make use of. Light won't help us at all in flights through the Cosmos, and indeed we see stars which are already dead.*

*Thought, Imagination, Dream, Consciousness, Reason: these are a whole, are connected and drawn together. The Dream is a striving, consciousness lends it meaning, while imagination gives it shape and thought both connects and transmits: its speed is simply part of the Whole of Reason. The limitation lies in our own lack of suitability: we are so terribly fettered by our three dimensions and that wretched Time! But the world is vast and in it there is everything. And our Reason is the link which connects. I see the other world (or do I rather feel it?), but HOW can I be there?! That surely happens sometimes. The time will come and I will try. And I will see the Unseen...*

*~ Ralie, 13 years old*

*Ralie Blag, photosession by Alexandra Vali, Sofia 2014 >>*



5/2013  
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г. ВУСВОДМИЧНИК

*Зелени Акценти*

NO TO VIOLENCE

За хората, които променят света ...  
и Стивън Джобс

Иванчо Петровски  
Една истинска история,  
случила се през 1892 г.

*Налице е способността  
да бъдеш криминален обикновен човек,  
когато отхвърля криминалната професионалност.*  
Хорбърт Хуър

Правата на Душата

— от ВАКАУШ ТОЛЕВ  
БЕЗ АНАТЕМА в РЕЛИГИИТЕ  
и БЕЗ ВРАГ  
в СОЦИАЛНО-ГРАЖДАНСКИТЕ  
ВЗАИМООТНОШЕНИЯ

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пътя на знанието!

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НАШО ОДНАТА  
САМ МЕНА  
КАРТОЧКАТА  
В СЪСТА

ХАРМОНИИ ОТ ДЪПОТО  
ДЪПОТО ОТ ТИШИНАТА

17/2015  
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ЗЕЛЕНЕЦЪТО НА НОВОТО ВРЕМЕ  
ПРОДЪЛЖАВАНЕ НА МЕТОДИКАТА

НА БЪДЕЩЕТО

ВЪВЕЖДАЩИ ПРЕГЛЕД  
ЗА СТОПАНСТВО  
БЕЗ ХИМИИ



*In someone's life various colours exist. For some these are the classics black-and-white; for others there is a multi-hued rainbow. Every person chooses his path and colour in life. In the series 'Bright Sparks in the Aura of Bulgaria'<sup>1</sup> there are stories of people who have chosen the sometimes difficult, but unfailingly colourful way of living. Through faith, persistence and a strong spirit a person reaches his or her desired goals in this life along with hard-won truths about how to change it and often how to enrich it with creativity. It's important to be not only a human being but a humane being. It's important not to give up... We share more regarding all that surrounds the project, adding elements of a rather personal interview, direct from the creator of the work, the editor-in-chief Ralie Blag.*

***Hi, Ralie! By way of introduction, let us know what you've studied, what your passion is, what you believe in and what brings you joy in life?***

I'm a library worker by education but what really attracts me are the spheres of publishing and media. I haven't worked a single day as a librarian. Books are nevertheless so close to my heart that even my degree dissertation on librarianship at university emerged in the form of a booklet – with pink covers – because it was dedicated to Mozart, one of my eternal favourites :-). Nowadays I'm involved mainly in editorial work, page design and the writing and preparation of materials for online publications such as the magazine 'Green Highlights' of the Bulgarian Vegetarian Society. One absolute favourite piece amongst the projects I've worked on was the last and 13<sup>th</sup> episode of the TV series 'Aria

from the folklore of Bulgaria'. In it there are extracts from Ensemble Bulgare's grand show and the scenes with Patriarch Euthymius and Kocho Chestimenski in particular always have a massive impact on me, but actually the whole episode is pretty inspiring, uplifting and moving.

As for other matters, I'll quote what I've written down once: *'I love science with soul and art imbued with wisdom and child-like purity. I believe that it is not the mind alone which is the parent of ideas but the unity between it and the soul brings them to us. I seek knowledge which makes us more far-sighted co-creators of our shared reality. I adore action and activeness (and not only in the literal sense) because they underpin our life – the world. I delight in beautiful relations between people, spontaneous or – then again – intelligent humour, difficulties and misunderstandings overcome.*

<sup>1</sup> Please note that in Bulgarian the title is literally 'Colours in the Aura of Bulgaria' and the word 'colour' means also 'flower' – metaphorically alluding to the people presented in the book-album.



*I enjoy sharing and passing on things which have impressed and enriched me.'*

***How did your passion for writing come about? And how long have you been working as an editor?***

Hm... I must've been 12 or 13 years old when one night I couldn't get to sleep because of the thoughts in my head. I hadn't agreed with something we'd been learning at school. And I was explaining silently why I wasn't in agreement. (I often did this, though always in my head because I'd never believed that someone might be willing to hear my voice and that there was any point in speaking out about something.) That night I got out of bed and, since I was sleeping over at my granny and grandad's, I didn't know where they kept any paper, so I found some white napkins and started writing on them. After that I started a diary of my thoughts :- ) – and to this day I keep some of those texts. Then I also started to write down some of my dreams...

Here's something from the time when I must have been around 16: *'I want to help myself and humanity to reach that Truth, still too far from us, that is unfathomable and radically different from our present era! Knowledge needs to come from within, to penetrate along eternal inner planes of space, thought and energy. Knowledge ought not to come solely from outside nor be considered liter-*

*ally, wholesale and as a given. Creative thinking – this, it seems to me, takes us, leads us inwards.'*

Regarding editorial work – I suppose that comes from my passion for correcting and enhancing things. And also for selecting topics and materials. I can't even remember exactly when this passion of mine started, but it comes to the fore particularly when it is the vehicle for communicating various ideas. That's how we made a fan-book for Ivan Angelove's participation in the Music Idol reality show – a book of 1000 pages with aphoristic 'biblical' shades – because of the ideas in it, you know :- ) They're based around the story of talent that mediocrity wants to kill: Mozart and Salieri, the Crucifixion... It was an unforgettable experience doing editorial work on the ideas although it's debatable how far the real Ivan actually embodied them and whether it wasn't more a well played role on his part. (At the end of the day, one way or another, his acting was something special for sure!) But let me add something else, by way of a lyrical digression – apropos another book which grabbed my attention with its main idea and which I associated once again with the attitude of society towards a human being. I'm talking about 'A childhood without tears' by Alexander Milanov. A book about life in orphanages but written in such a beautiful and inspired way as to be moving and thought-provoking, not only to portray

# АВТОНОМНАТА РЕПУБЛИКА ИВАН АНГЕЛОВ

ИВАНГЕЛИЕ ОТ АРУНИ \*

\* AUTONOMOUS REPUBLIC  
**IVAN ANGELOVE**  
IVANGEL by ARUNY



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ЛОНДОН, МАРТ 2008 (ВИДЪ ЕПИЗОД 7, ТРИНАЙСТИЯТ)

*This book had been already written, in my sleep...*  
~ IVAN, 2008

some kind of ugly social reality. When it arrived by courier and I leafed through the pages, I opened it to a chapter entitled, in large print, 'Guilty without guilt' and the tears started to flow. Because chapter 4 of the book about Ivan is marked by the same title. This is like an overarching symbol, in my view. It even reflects the petrifyingly misunderstood Old Testament idea of the Fall of Man – when you reach out for the apple of knowledge you don't become evil, you just start to work actively with your mind and to know death because you can now see yourself materially as a physical being. However, spirit and the soul are still within you. But be that as it may...

I wanted to say that for me Alexander is an advanced soul who has taken on the task, whether because of karma or not, of passing through those social institutions in order to show what we're in need of changing as a society there. Just as Ivan Angelove demonstrates, as a talented 'indigo-child', 'what kind of show we are dealing with' in the entertainment industry. The idea of 'the beyond' was what impressed me in the case of Ivan whereas with Alexander it was his admission that it's education which saves us from sinking... **Love and knowledge – that's what we all need :-)**

***Where do your ideas come from? Is there something which***

*Continued on page 179*

an extract from

# A CHILDHOOD WITHOUT TEARS

Author Alexander Milanov

Dear Reader,

*I wrote this book because I wanted to change society's attitude towards children who grow up without parents. I have collected pieces of my own story, I have told the stories of my friends whose childhood has passed in Bulgarian orphanages. I did it not to parade myself nor to look for pity either for myself or for the others. We are already reaping the fruits of our childhood – a childhood in which people have passed through your life like a freight train. A childhood deprived of protection. A childhood of artificial love – that which the whole of society proclaims towards you but then actually leaves you all alone. It's an easy task to be an adult. You bear responsibility for your own actions. But most of us sometimes wake up during the night and feel like children – once again all alone, once again cheated, sad and betrayed. It's difficult for love to come about in our lives and when someone does manage to touch our hearts, they later end up disappointed.*

***Read this book not because you have to feel guilty, but to quickly grasp your mission. I, you, we must not leave a child to grow up in poverty, loneliness and isolation.***

~ the Author

## THE SPIRAL OF THE ORPHANAGES

Somebody decided at some point that the homes for babies should be strictly specialized and have medical staff in order to preserve the health of the babies which have been abandoned. Without, though, anyone ever having considered the fact that **A PERSON BECOMES A PERSON WHEN THEY COMMUNICATE, WHEN PEOPLE CUDDLE THEM, WHEN ALONGSIDE FOOD THERE IS ALSO EMOTION, WARMTH, TALKING.** When a person accompanies you on your journey of growing up. Someone at some time had missed the point that the first three and not the first seven are the most important years for the child. Not least because at that age the kids learn what means to entrust yourself totally, by necessity, to one person and for that person to help you until the first steps of your independence – the first steps walked, the first words spoken, until the moment in which you yourself control what there'll be in your nappies and when. In the homes for babies not one person, not one Miss in white, not one adult can provide what a family can provide to the baby. However much they suffer, the people in white are at work and even though there are some shining exceptions amongst them who give everything they can to the child, the system limits them. Because in the home for babies, everything is according to schedule, by the book and under control.

Александър Миланов



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ОТ ОФИЦИАЛНИЯ САЙТ  
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ДЕТСТВО БЕЗ СЪЛЗИ

The homes for babies damage Bulgarian children and that must not be forgotten. **EVERY FORM OF FOCUSING ON PHYSICAL CARE, OF BRINGING UP THE BABY LIKE IN A HERD AND FAILING TO CONSIDER THE MOST IMPORTANT ASPECT – THE EMOTIONAL, LONG-TERM, SECURE, NURTURING CONTACT WITH AN ADULT. ALL THIS DAMAGES THE CHILD.** Some ask whether it would be better for a child to live in the gypsy quarter amidst misery, amidst unhappiness and extreme poverty. No, it's not better for a child to live in conditions like that. But we don't think, do we, that every gypsy child lives like that? And do we take into account how great a responsibility it is to take care of someone else's child? Is it really better to take on the nigh-on impossible task of bringing up children on a conveyor belt? Because the children's homes deal with lots of children's broken biographies without mending what's broken but rather breaking it even more... **IT'S TIME WE THOUGHT ABOUT WHERE THE FATHERS ARE; WHERE ARE THE RELATIVES AND WHY DO THE WOMEN GIVE BIRTH TO CHILDREN? DIDN'T THEY REALLY WANT SOMEONE TO BE SINCERE WITH THEM, TO LOVE THEM AND PROTECT THEM, TO CREATE A FAMILY IN WHICH THE WOMAN ACTUALLY FEELS REAL AND VALUED?**

To abandon a child is surely not the easiest of decisions. Of course we can all act the judge from the sidelines and pigeonhole the woman in one category or another or label her as a criminal. We don't deny that irresponsibility exists, but let's think a little about those mothers who have not made their children alone and who have people around them who do not support them but who, on the contrary, don't want the child. This is the classic situation in many of the cases. **IT'S NOT POVERTY ITSELF, BUT EMOTIONAL POVERTY AND A LACK OF SUPPORT WHICH SEPARATE MOTHER FROM CHILD.** And it's time we realised this before we judge anybody.







### *inspires you? Real life incidents, dreams, people?*

From everywhere! From Facebook, from TV, from the cinema, from conversations and, yes, even from dreams too. Various things make an impression on me and after that I connect them. Analysis and synthesis – those are my strong points, but only when it comes to ideas and topics that can fire me up. Then I see the essential and what's connected to other things. Apart from that, I try to be perceptive regarding finer details and to recognise the truth behind the facts. **And even as a teenager I realised that unorthodox and very special kinds of knowledge come via particular outstanding figures in art, in science and other kinds of teachings.** I started to seek them out, to be full of admiration for them and to be saddened that we are not all together, that I don't come across them every day around me. **I suppose I still do this – I am always searching and looking around for those precious 'grains' with which we will be able to help each other in transforming our world and I think the process of gathering them has begun :-)**

**Just like in the bit at the end of the film Tomorrowland, when the machine broadcasting ominous images had been destroyed and a new one had to be built by those who had not given up: the dreamers started to get together.** When I watched it, my whole day was melancholic and euphoric at the same time. And, what



do you know, even in the film I saw a link to three of my dreams. One of them sprang to mind in connection with the two wolves mentioned in the film – which of them will we feed in our lives, the one of darkness or the one of light, metaphorically speaking.

The other two dreams are connected to each other – I've labelled them 'The two eras' because that's just what they express in my view (*according to Zoroastrian symbolism in which the god of Evil, Ariman, is to reign for a set period of time whereas the god of Good is Ormuzd and when he manages to overcome Ariman, he is to reign for all eternity*). But it wasn't until the second dream also came along – three years and three months after the first one – that I could interpret them. I assume that there's bound to be someone or other who'll find them interesting, so I'll share them briefly.

In the first one I dreamt that I and a few other people were sat around **on small chairs** separated by a large distance one from the other, without touching. Vakilush Tolev passed behind me and put his palm over my forehead. I felt a huge, mute sorrow pouring out of him. It was that soft, quiet but deep sorrow born of bitterness at human backwardness and lack of understanding. A moment later he may have gone away, I no longer remember. **I had been touched by the enormous pain of a truth which had failed to emerge as a real presence**

**and had not been shared by the world; but however powerfully this feeling had entered into my soul, it was transitory – it passed away as if it had never been, just as the era of Ariman will pass away.**

In the second dream I and various people had gathered around Vakilush and he was telling us something with a kind of discreet satisfaction. Warmly, smiling slyly... and at one point he put his palm on my forehead – just like in the other dream, but this time with 'Joy, the smile of Wisdom'. It was so lovely to feel his palm on my forehead that my heart sank in anticipation of the loss just about to come, which, to my great amazement and admiration, never actually happened. He continued to talk to us in the same mischievous spirit and his palm was not for a moment removed from my forehead. The joy of this touch just did not leave me – because Ormuzd is the true ruler, Ormuzd the eternal!

***This is a book-album about the spirit and mission of Bulgaria but going by what you say you are brimming with ideas: do you have some for the next edition?***

Yes, new topics are already 'arriving'; those will be connected to good and effective 'green' practices here in Bulgaria and around the world.

I've also been contemplating a topic about innovative systems of education which work in practice, such as

the Vittra state schools in Sweden, for instance. There, apart from the change in methods of teaching – all of the students have their own individual curriculum – there is a change in the format of the teaching environment. There aren't any typical classrooms or labs. There are spaces with particular purposes which serve different types of educational relationships. The *Camp-fire* is the place for an individual to communicate with the multitude in discussion mode. The *Mountain summit* is for when someone addresses the whole world to relate his achievement; The *Cave* – for solitude and contemplation; the *Watering-hole*: for free conversing; the *Laboratory* for practical activities... But anyway, that's enough about that: for once let ME give a brief-ish answer too! :)))

#### **And how did the idea for the current edition come about?**

The idea once again came from the world of dreams :-)

But it all started off with my sister Aleksandra. She is involved, you know, in photography and had wanted for a long time to start a magazine *FashionVision*. Well, in 2015 she finally went and did it online, in pdf format, and she got me on board to edit the texts. It was in connection with this first issue and the subject of the fitness reality show in it that Bogomil<sup>1</sup> had sent her the video with his story and she asked me for my opinion about whether we should include it in the next issue of

the magazine – and those kinds of moving stories with a moral are right up my street – and that's how I got inspired to think of further topics and some long texts started to pour out... so I started to worry about how, with my tendency to get really deep, I'd make a smart up-and-coming magazine into something heavy and hard to digest. Here I have in mind my online magazine *Enthusiast*, which is, well, wow: tens of pages of text. With a lot of illustrative material too, of course, but... well, you know...

Apart from that it worried me that the topic I was so very fond of, the idea of Bulgaria and her mission, would end up in precisely issue number 2: it just didn't seem right somehow :-)

Then I dreamt that a friend was asking me to send him the second issue of *FashionVision* over the Internet and, what do you know, I actually took it and showed it to him in the dream and it had been printed as a booklet. And I have another long-term dream – about some kind of albums full of 'magic'. And so one night with plenty of thinking brought me face to face with the solution: it would be ideal for us to make something like a photo-book or album which would be a separate publication (*that ended up as series*) and would be called 'Bright Sparks in the Aura of Bulgaria'. I like the pun on 'bright' in connection with the people portrayed.

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<sup>1</sup> Interview with Bogomil Yordanov is included in album 3 of the Bulgarian series.





### ***What is the main idea of this publication actually?***

I would say that the main thread of ideas running through the message is to raise a massively neglected series of issues, namely **the need for us to reach self-awareness as spiritual beings with a soul and a body, thus that neither is the body regarded as a diabolic creation nor is the soul considered some kind of fiction**. Everything is important and what is especially important is a proper attitude towards their hierarchy – that the rightful place of everything is known.

Following this train of thought, this may be a publication for those who thirst for an unconventional and creative view of our existence here and who take joy in discovering themselves in concepts which they have been preparing themselves for over the course of lifetimes :) Because for those of a more rational or orthodox turn of mind, even the scale of virtues of someone like Plotinus will certainly be either sacrilege (from the point of view of the dogmas of religious teachings) or actually humorous – to an atheistic, scientific or pragmatic way of thinking. But for Plotinus (and this is a thinker from as early as the 3<sup>rd</sup> century A.D!) the lowest rung on the ladder of a person's development is the acquisition of **civil virtues** – to be a good and honest representative of society. The next rung is already something much more – it makes you a child of the gods and for this you

have to have passed through **the cathartic** (that is the cleansing) **virtues** – inner turmoil, fermentation and growth are what's important. Next is the acquisition of **theoretical virtues** – when you have developed depth and insight into the nature of things in the world, which makes you a god. And finally we have the **paradigmatic virtue**, which makes you the Father of the Gods.

Well, I'm not sure how many people have heard of such a scheme for our development or how far they will be able to sense it, but the Teaching of Wisdom today confirms the existence of these forms of Christ's knowledge which have still not been acquired over centuries. And I say 'Christ's' because He very clearly laid down the paradigm '*I and the Father are one*' and '*I am the Way, the Truth and the Life*' – along with what he hinted '*It is you who are gods*' (John 10:34). And a favourite thought of mine from Wisdom along these lines is the one from the beginning of the publication: '*It's time for the gods who became bad people to be replaced by the people who are good gods!*' But I like even more another one in the same spirit: '*The battle for Man has ended, now the battle for bringing out the God in Man begins.*' Wow!

***In the publication we understand that the accent is on the spiritual – is there any mediocrity even in this field in your view? What do you think?***





Oh, just like everywhere else mediocrity is... a frequently encountered phenomenon here too. One thing you can be sure of finding in this area is the con-trick of undoing of magic, with all sorts of charlatans. More importantly, it's often the case that the knowledge on this plane is of dubious reliability. Simply because it's not at all sufficient for a person to have their vision of the finer spheres awakened; it's also important to have developed judgement, insight, to have well-honed thinking, intuition, responsibility and much more – i.e. a certain level of accomplishment as a whole and absolute conviction of the invisible inner hierarchy are of fundamental significance. Just as in art or science we'll say about one person that they're talented, about another that they're a genius, about yet another that they're out and out 'God-like'. It's obviously significant whether some knowledge comes from 'a child of the gods' or from a Father amongst the earthly representatives.

**An excellent example of the multitude of judgements around is the interpretation of Turkish slavery as Bulgaria's karma due to the persecution of the Bogomils in the past.** This theory comes from the occult teacher Peter Deunov (*since he, along with many of his followers, is*

*considered to be a re-incarnated Bogomil*) and is repeated uncritically and en masse.

But that's not all: in its quest for more purity and truth, **Bogomilism does not actually strive to make the institution more spiritual, but to literally demolish it:** the church, the state. This is a general mistake in principle. And lo and behold: a certain **Patriarch Euthymius does something radically different – he introduces the purity of prayer and the withdrawal into the self of Hesychasm into our Church and thus lends it resilience for the centuries ahead so that the spirit of this nation remains unbowed.** He turns its gaze inward – there to seek wellsprings and pillars of strength. **He doesn't fight against the institution of Christ but illuminates it with a new ray of real mysticism and holiness.**

The life of Patriarch Euthymius is very interesting indeed – it's simply there to see how his path is pre-destined to leave Bulgarians in the hands of the Holy Trinity, as they say, for the hard ages ahead. **Nothing else could really have preserved us against the invasion...**<sup>1</sup> And the path of Beinsa Duno (Peter Deunov) puts me very much in mind of that of John the Precursor sometimes...

*Continued on page 188* 

<sup>1</sup> **Patriarch Euthymius of Tarnovo** is a major figure in Bulgarian history, both spiritual and social – and is known as the Mystic and Warrior. A significant story from his passionate tells about the vision his mentor Theodosius received in the course of a vigil about the unenviable future of Bulgaria and the role of his disciple in helping to bear this heavy cross (500 years Turkish slavery). A kind of testimony to Patriarch Euthymius' real spiritual superiority and radiance is the legend of his pardoning by the occupying powers (to be followed by years of banishment) – the legend goes that during preparations for his public execution the hand of the executioner froze in the air thus preventing the beheading.





*Monument of  
Patriarch Euthymius  
Sofia 2015*

# *Contribution to European history*



*While young unshackled Europe  
was reading tales of knightly pride  
in a dawn still waiting to light up  
knight Ivan Shishman fought and died.*

*While Europe wept for Juliet dear  
and lent to Bach adoring ears  
with lupine howls, in fields of Thrace  
the wild hounds of Allah did pace.*

*Served on hand and foot in luxury  
their majesties wallowed in depravity  
while at the slave market of Thessaly  
infidel maidens sold two a penny.*

*Cathedrals, castles towered high  
when in the Balkan mountains olden*

*thin linden flutes were heard to sigh  
weeping their grief for Stoyan, Golden.*

*With blood their fortresses were stained  
head upon severed head each wall  
while unassailed, unbowed remained  
the land where brigand eagles call.*

*Land smaller than a shepherd's cap  
as wide just as a lion's spoor  
but wolves soon lined the fearsome trap  
and bathed in blood its bone-strewn floor.*

*With nothing more than stick, stone, flintlock  
at Europe's door were standing sentry  
our forefathers, arrows tipped with hemlock  
no Turk to Paris could gain entry...*

*~ Ioaylo Dalabanov*



### **Why then this centuries-long slavery?**

Let's get to the point, right? Well, of course, I have no way of knowing this clearly but here is a verse of Ivaylo Balabanov's which gives poetic expression to the thought we're trying to grasp. And it's in unison with the theory of theologian Vaklush Tolev, who suggests that if the logic about the persecution of the Bogomils is true, then the whole of Europe should never have awoken from slavery – to see the light of day, I mean. Because Christians were persecuted for centuries on end, for example. Why then were there centuries of slavery for some nations but for others almost none? And here his theory is that we, as a people, have that level of development, maturity and readiness to allow us to bear the cumulative burden ourselves in order for other nations to progress and develop in science and knowledge. **It's by just this logic that Christ makes of himself a sacrifice – by predestination not for reward. And He rises! As we do...**

***But the Jewish nation refers to itself as 'the Chosen People', doesn't it – and now you're saying it's the Bulgarians?***

As it turns out... :-) The Jews, as is known and apparent, are the leading people in the present Fifth root race. This is the race which gives priority to the mind in all regards and the Jews have shown that they are really capable in this, unfortunately in a somewhat selfish

direction sometimes but in fact 'the two sides of the coin' are part of the actual character of the Mind-based Principle: a middle ground between Heaven and Earth. I recall a really beautiful expression in this regard from theosophical literature: *'The mind is either a killer of reality* (spiritual reality is what they have in mind) *or a bell tolling for awakening.'*

**Without the mind there is no self-awareness but without it being refined and imbued with spirit, there is no divine consciousness...** Hm... this puts me in mind of a beautiful figure that remains imprinted on my mind, which illustrates the withdrawal of the Spirit in its capacity as an invisible form of leadership in the development of our Fifth race; it's something I've remembered from the stories of Edouard Schure about the path and life of Rama. And Rama, by the way, like Christ, is called 'The spiritual king of the world' and in reality he lays down the foundation for the first sub-race of the Fifth root race – **Arian**. He was already a ripe old age and had experienced all kinds of transformations and new ideas to put into practice, ideas which he passed down to his chosen followers, when kings and their emissaries came before him to offer him ultimate earthly power. And then Rama dreams of the Fifth race in the form of a white woman bearing him a magnificent crown for him to wear and the two of them to reign over the world

together. But then the Spirit which leads him appears to tell him that, should he accept the crown, Divine Reason will leave him and, should he embrace this woman, she will die from his happiness. If, however, he leaves her be, she will live freely and prosper on the Earth, and his spirit will reign unseen over her. Then **Rama lays his hand on her forehead** and frees her of himself with his blessing. That's the story.

The White race, then, in order to proceed on its way, is in need of being left to its own devices – to develop and manifest its ego, making its own choices and learning from its own mistakes. **If the race remains under the direct control of spirituality, it won't be able to work this individualistic character out of its system.**

This process of '**separation**' might well turn out to be the most difficult and problematic stage of evolution, but, after all, it comes to an end at some point. And, though I can't say whether it's an accident or not, now I've noticed the detail with the laying on of the palm on the forehead... I must have read Shure's book ('The Great Initiates vol. 1') before dreaming of the era of **Ari-**man and that's where I got the symbol from... without even being aware of it.

And if we return to the subject of those chosen by God – the semitic tribes are highlighted by the occult literature as the fifth sub-race of the Fourth race (of Atlantis)

and that's why it's from amongst their ranks that the chosen ones to lead the emergence of the new Fifth race must come. **This race starts the active development of the mind and breaks off the direct link to the Heavens.** At the same time, though, the remaining sub-races of the Fourth also develop (everything is in 7s, you know)<sup>1</sup>. And also simultaneously, the kernel which will lead the emergence of the new Root Races is prepared. **It is thought that the Bulgarians are appointed to bring into the world the culture of the new Sixth race, which will turn once more to spirituality but this time as a personal choice and hard-won maturity.** With us apart from a well-developed mind – and we have more than enough proof that we are highly capable and can even surpass the Jewish people in this regard (if we only take the chess tournaments or physics and maths competitions as an example, but it's far from just that), there is also – I'm not sure how to put it – the purity of our Causal world, for example. As a nation we lack any ill intention or malice towards our fellow man. Until quite recently, the so-called developed and civilised part of humanity practised **the enslavement** of their fellow men and **we have never had such a practice as a nation** – isn't it unique?! (And we saved our Jews people from Hitler's camps of death as well.) While at the same time the 'smart' ones without

<sup>1</sup> The 'yellow' races, for example, are singled out by occult knowledge as the heirs of the last sub-race of Atlantis, the 'red' ones i.e. American Indians as earlier sub-race, whereas black people have a hereditary link with the even earlier Third Root Race.



*How I want to be everywhere, for there to be a particle of me in everyone and in everything. I want to know, to feel, both here and there and everywhere. I want to understand everyone and to love everybody. Right now! Both those who have long since gone and those who will be born tomorrow. Because they are there too, aren't they? They exist always and forever. It's just that the moment and the space are different since we live only in the present: we see neither the past nor the future. But if we let the soul in? See how it stands in the middle, so to speak. For it, the darkness is transparent. It sees everything all at once and lives in everything, because the soul has no cares. Actually no, it's not quite like that. The soul to move in everything dares...*

~ Ralie, 17 years old





a conscience who rule the world from behind the scenes scheme as to how to make the whole of humanity their slave-like subjects. Well, let them scheme, it remains for us to create and inspire, by way of personal example too, the greatest instance of which is Christ, of course, who is preordained and awaited, but remains to this day unacknowledged by Judaism. The irony of the Mind – short-sighted and dogmatic ;-)

***You told us at the beginning what delights you in life – what is it that you find a burden in our current existence as the 'White' race? <sup>2</sup>***

The thing that gets me down the most is that there is not much love around in our world nowadays, nor is there knowledge, as I mentioned. All of this ill-natured talk in the public arena – in politics, show business, in public life. Hostility, tabloid mentality, lack of understanding of one's fellow man. Everyone wants to be loved and acknowledged, but we haven't learnt how to point out each other's faults without it seeming as if we are actually ready to stone the other person to death.

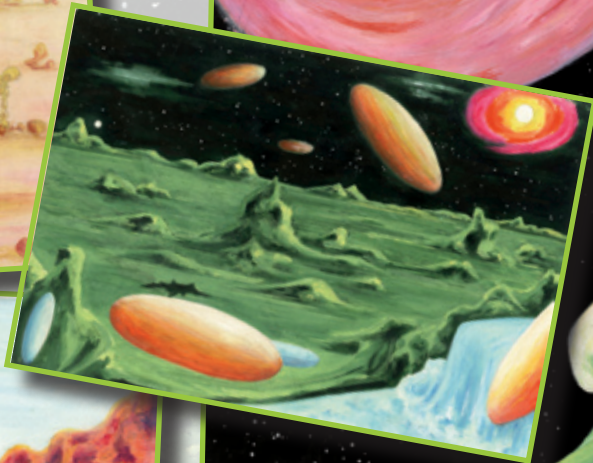
In public life today I've only seen Jamie Oliver perhaps as someone who manages to make of his opponent a loyal supporter – with patience, good intentions and by gradually demonstrating that his ideas are correct and beneficial for everyone. That was in his TV series about

introducing healthy food in an American school. For me he is an example of how real change in the world ought to be made: first and foremost he puts his whole heart into it and he definitely has no concept of enemies – he puts himself in the shoes of the other person and he seeks the point of least resistance to open him up to the new idea and for him to embrace it as his own. The moral is that it's vital to find a way to get someone on your side, without that person ending up taking advantage of you, of course.

***We gather that besides writing you also have a passion for drawing?***

Oh, that was at one time, long ago – I really adored it, yes. But when I was little. And half of my drawings were all about the subject of the Cosmos and the other half: landscapes and princesses :-). I lost my most beautiful big drawings though on the way home one day: I'd left the folder on the bus. At that time I was upset, but now I regard it as a sign that drawing was part of my past consciousness – now I have other tasks. I still have some of the smaller drawings but these days my passion is for pre-press and video as a contemporary form for expressing a certain view of the world with a leaning towards the cosmic or the aesthetic :-). Maybe that's why, apart from bookish stuff, I also quote films a lot ;-)

<sup>1</sup> For further details about the cultural Root Races and the occult reading of human history with a description of the spiritual and physical evolution of the human being, see 'The Pedigree of Man' by Annie Besant.











*And do you have any favourite artists that you'd really like to share something about but weren't able to include in this album for some reason...?*

I have many favourites, both Bulgarian and foreign. I'm almost like a collector – **a huge fan of all kinds of artists and I genuinely wonder how to make them more accessible to more people** by presenting them in some way. I'll leave out Mozart this time – just for a change :)))

**Salinger, for example, made a great impression on me with his idea of the poet-artist – clairvoyant.** About the ability of the Chinese or Japanese poet to discern *'beautiful plum, beautiful crab, beautiful mosquito bite'*. That is **the ability to penetrate to the essence and to capture the spirit of the visible** – just as in the Daoist parable from his novella *'Raise High the Roof Beam, Carpenters'*. Then the conclusion on the subject of the poet: *'and if he lacks this ability (to discern), no matter how unusual and how charming his semantics, no matter how tempting his intellectual strings sound when you pluck them, then no-one in the mysterious East will count him as a poet.'* (from *'Seymour, an introduction'*) Salinger is one of my first favourites amongst the classics, incidentally. I was around 15-16 when I came across him. It was even thanks to him that I realised I had a religiously inclined view of the world: before that I'd had no idea of this. So his main character is a poet called Seymour – which can

be read as 'see more'. And the word 'poet' itself can be translated from Greek as 'clairvoyant'.

After that Dostoyevski made an impression with his supposedly 'unfounded assertions' about the belief in the immortality of the human soul as the most elevated idea 'since all the other lofty ideas about life which a person can live with, originate solely from this' as he says. How could you not quote the man, I mean!

*'I maintain (and once again without foundation for now) that love towards humanity is unthinkable, unclear and utterly impossible without the belief in the immortality of the human soul. And those who have deprived man of the belief in his own immortality and want to replace it as a lofty goal in life with 'love for humanity' – they, I say, are lifting their hand to strike themselves, because instead of love they are planting in the souls of those who have lost their faith the seeds of hate for humanity. Let the wise ones with the cast-iron ideas shrug their shoulders at my assertion. But this thought is more complex than their complicatedness and I believe that one day it will become an axiom for all of mankind. Even if for now I say this without supporting evidence.'*

(from *'Unfounded Assertions'*, *Collected Essays*, vol. 10)

Well, what inspirational ideas we can also find in Christopher Marlowe via Shurbanov, the Bulgarian translator of Marlowe, in his commentary on the play *'Tamburlaine the Great'* about the nation of the spirit where

'everyone must learn to breathe the fiery ether of this sphere if he wants to be allowed to stay in it'!

*'In the world of Tamburlaine everything is beautiful, elevated and free. In it the Word is surrounded by an aura of magic because it is also deed. In it battles are won not by sword blows but with a look in which the strength of the spirit blazes. In this world power is defined and distributed naturally and with ease, according to inner virtue. Friendship is also born of virtue. People's characters are intact wholes, unified in thought and deed and therefore beyond the reach of the forked tongue of irony. This is the sphere of 'pure pathos'.*

(from 'Between pathos and irony', Shurbanov)

**Sallust**<sup>3</sup>, the Roman senator and historian from the time of Caesar, had also made a great impression on me with several things... this, for example, sounds to me almost like Lao Tzu: *'Everything which is born, dies; everything which grows, grows old. Only the spirit, the indestructible and eternal guide of the human race, governs and reigns over everything. The spirit itself, however, does not depend on anything.'* (from 'The Jugurthine War')

And let me add one more extract from him: *'It is the spirit which is guide and leader in the life of mortals. When the spirit marches forth to glory along the path of virtue, it is uncommonly powerful, vigorous and splendid and has no need of fate, since it is incapable of either giving or taking away from anyone honour, diligence or other good qualities.... if people sought to achieve genuine bounties with the same persistence with which they strive for useless or even dangerous things*

*alien to their nature, then it wouldn't be fate that governs them any more, but they who govern it.'* (from 'The Jugurthine War')

I can reel them off until the cows come home: for example, specific things from Exupery. Or from pioneers like Einstein, Buckminster Fuller, Tesla... I've dealt with them at length in 'Enthusiast' magazine though. Here I would like to close the circle with a favourite phrase from the Way of Wisdom: **'Wisdom has only one face – imbued with Love and accountable before the Truth.'** Yeah!

### **What would you like to say to people by way of a conclusion?**

Many things. And I say them via the materials I present and the ideas in them. I also would very much like to encourage people to strive for more in life: to think more, to seek meaning, not to judge and give knee-jerk reactions, to pay attention to those subtle, invisible messages, not to focus on mere survival but on changing attitudes and in this way to change circumstances... Not to despair...

Our share of night to bear,  
Our share of morning,  
Our blank in bliss to fill,  
Our blank in scorning.

Here a star, and there a star,  
Some lose their way.  
Here a mist, and there a mist,  
Afterwards – day!

~ Emily Dickinson



13. ИДЕИ ПОКАЗАТЕЦ / INDEX OF IDEAS

MEINE PFLICHT  
IST DICH WEITER ZU FÜHREN!

IT IS MY DUTY TO LEAD YOU TO THE WORLD BEYOND! \*



ФОТОГРАФИЯ © АЛЕКСАНДРА ВААН

*Symbolism... always needs to be sought for.*

~ IVAN, 31.05.2008

*And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps: **And they sung** as it were **a new song** before the throne, and before the four beasts, and the elders: and no man could learn that song but the 144 thousand, which were redeemed from the Earth.*

~ Revelation of John 14:2-3

*I dreamt that we were lined up in a choir and Vaklush stood before us and was teaching us to sing **a new song**. I dreamt that he was singing it to us and we had to repeat after him. I listened and listened to him in rapture and with astonishment I thought to myself how deep and melodious his voice was. I also thought that I will have to hear the song time and time again until it engrains itself in me and I am able to sing it myself. And so I woke up, captivated to the depths of my soul by the melodiousness of his voice and song.*

~ Ralie Blag, Dreamt on 24.05.1995 г.

***We are in the Third Millennium! A new spiritual song about the God-Man and the Man-God is being sung...***

~ Vaklush Tolev, 'Nur' magazine 3/1999

<< TITLE PAGE TO CHAPTER 13 OF THE BOOK ABOUT IVAN ANGELOVE

\* Why the German phrase - which is a line from Mozart's opera 'The Magic Flute' - is translated 'to the world beyond' becomes clear in Chapter 1 of the book





By way of a conclusion

# THE DREAMED-OF FUTURE COULD BE TODAY

Author Stefi Bozhilova





*Stefi Bozhilova – a sunny girl with a restless, or, to put it another way, rebellious character. A traveller, yoga instructor, psychologist, hypnotherapist, blogger, veggie culinary expert, dreamer, practitioner... a sweetheart and a mother. We've chosen to present as a kind of statement her inspiring words about the times we live and evolve in, as well as something about her first steps in motherhood, in order to lend support to everyone who has had the courage to pay heed responsibly to **the voice of intuition** within themselves and who strives to grasp the wisdom of the Creator in all of His creation and to apply this wisdom in real life too.*

We live in exceptional and interesting times – with an exceptionally hectic pace and highly intensive change. All of us sense this. Each of us explains it in a different way, everyone has their own interpretation – in the life of each of us this Change manifests itself differently and this is far from always pleasant. And not everyone admits that something is happening and they prefer to close their eyes and proceed along well-trodden paths. Nothing wrong with that – it's all a kind of experience!

Yet many things of old, things we're used to, are on the way out and many new ones (which shock and sometimes, frankly, scare us) are coming, without asking us whether we want them or not :-). They get themselves into our life and turn everything upside-down, but we can choose whether to help this transformation along or to put up resistance. It's up to us.

**When I was little, I'd often go out on the balcony and**

**look at the night sky with its millions of stars and just one thought was screaming in my head: 'I want to go home!' And my eyes would fill with tears. But when I'm in nature, with just the right people, with conversations by the fire-side, songs and a quietening down in the silence... then this thought is absent. Then I just feel at home and I feel alive. And everything is perfectly just as it IS.**

A prophecy from the Hopi Indian tradition of North America has already come true. It goes that in days of great decadence, when humanity forgets whence it has come and whither it should go, when the Earth is dying... people from all corners of the world, of all colours and creeds, will rise up and will follow the dictates of the Great Spirits, thus returning the beauty of Mother Earth. They will put their faith into deeds not words.

Every time I read these words it sends a tingle down my spine.





A tingle because I've grown up feeling all alone and alien but now wherever I turn I meet like-minded people. Shining and glowing... Caring not only about themselves but about the planet, animals and nature too. Living out their own calling, following their hearts, seeking answers, helping themselves by helping others. I see how the souls of the Rainbow Family awake, discover themselves, gather, get inspired and start to believe ever more strongly in themselves and their gifts, which they have brought to this planet. I see that something big is happening and how souls recognise each other from before. They seek, struggle, laugh, get inspired, share and create! And I realise that this prophecy is coming true. Along with all the dramas – personal, social, national and global, along with all the unrest, wars and famine in the world – something else is happening too. And as time goes by, it's getting stronger and stronger, bigger and bigger and is starting to influence and transform more and more.

Life is perfect and everything is wonderful. Everything that has to, will happen to us. It will bring us into contact with all those we are sworn to meet up with in this life.

Everything we don't want but which we need will happen to us nevertheless and will give us a nudge if we're on the nod. We will learn our lessons, we will fulfil our mission. Now or further down the road, no matter. It will happen :) We will be ourselves and ourselves only, because there is no other way. Evolution proceeds full steam ahead. And the spiral winds upwards and only UPWARDS!

# About just 40 days of motherhood...

**I FOUND OUT** that my body is a perfectly self-regulating system – much more perfect than I had ever expected, despite all the information I'd read. You read and read, but until you actually live through it all in person you don't realise how your whole body gears itself towards the little human and its survival. You only have to follow your child and not be misled by all the instructions about child-rearing regimens and it'll grow up healthy, satisfied and happy. I was amazed how, during the first spurt in Lea's growth, all it took was for her to wake up every hour for one night for my breasts to fill up and trickle exactly on the hour the next day. And that's how it was for a couple of days, after which she returned to her usual routine of breastfeeding every 2 or 3 hours. And my body once again adjusted to be in line with her.

**I LEARNT** that the feeling that I don't need anything external or extra to feed my child fills one to the brim and is endlessly satisfying! I've no need of pumps, bottles, sterilisers, packets of adapted milk and other 'conveniences' of the modern world. All my baby needs are mother's milk and that's inside me, is produced on demand and I can go to some hiker's hut on the top of a remote mountain and the child's food will always be with me – warm, nourishing and adapting its constituents according to her needs of the moment. That's truly mind-blowing! Just as much as the fact that a perfect human being has been created and formed in my body in just 40 weeks.

**I LEARNT** that my patience has limits and that if anyone is to really teach me patience and humility then that's going to be my daughter. Not that I hadn't known this already. In fact I've always said that obviously not one situation or ordeal in my life has been big enough to teach me genuine patience and humility and that I'd clearly have to wait until I give birth to a child. Well, it was true :)

**I DISCOVERED** that the hormones which are released during birth and while breastfeeding really are here to do their work: however much she cries, however unsettled she is, no matter how sleep-deprived and stressed I am or how much some part of my body hurts: it's enough for me just to look at her and I'm filled with tenderness and love. And with the feeling that I can endure many more sleepless nights for her sake and that it'll be worth it.

**I FOUND OUT** that the most wonderful feeling in the world is the feeling of togetherness which appears after a natural birth at which the father is actively present. And to my joy I discovered that our home birth brought us even closer together and that I love my husband even more intensely than before and he feels closer than ever. I'd like to tell every woman who worries about her husband being present during the birth – there's no reason to worry! The experience will be intense and earth-shattering for him and will leave its emotional trace on him all his life; it'll help him feel much more attached to his child and more emotionally involved with its upbringing in the years to come. As to the deep feelings of respect, admiration and a new dimension in his love toward you... after he has been witness to what his wife has been through in order to give the gift of life: there's no point in my mentioning this, it's obvious.

**I LEARNT** that having time just for the two of you is exceptionally important and there ought to be no compromise on this. The child has come into this world as a result of your strong love and this fact ought not to be neglected. Yes, time is limited and things are no longer so simple, but it's immensely important to find moments for each other and to be alone together: in this way the stress for you both will be lessened and more bearable. Once again: give yourself over to your hormones and let them do their job.





**I LEARNT** that, genuinely and not just in theory, I love and respect myself and this is an ability and quality that I've developed in practice as part of my character. I'm not one of those people who'll forget about and neglect themselves in the name of some unnecessary self-sacrifice for the child. I learnt that looking good and well-groomed is something that still makes me feel really good in my own skin in my new role of mother too, a role that I'm now learning. A happy and calm mother means a happy and calm baby. It's so simple really.

**TO SUM UP**, I'll end by saying something that I haven't learnt just now, but which I've always known, yet which has a greater force and weight today: *Nature is perfect!* The human body is a direct reflection of natural laws and the rule applies with full force: that the less we interfere and intervene in it and the processes taking place in it, the better it functions. This applies even more to the baby and the way it grows up, is nourished and develops. And the way it is born, of course. **The less we interfere with our unproven theories and hypotheses which turn their back on individual specifics and needs, the greater the chance that everything will turn out perfectly and in blooming health. My wish for all mothers is for them to heed their inner voices and their child and to follow their intuition, i.e. their own way. Since this is different and individual for each one of us.**



**T**he mind is in need of objectivity in order to be in awe of the whole construction, but only intuition can pass judgement. And **intuition is not a matter of creed – intuition is the ripe fruit of causality, of higher rationality**. Through knowledge, the human being consciously transforms suffering and will consciously create another type of sacrament: to be, not to have!

~ Vaklush Tolev, Spiritual Waves in Evolution, 'Nur' magazine 0/2000 – [www.nur.bg](http://www.nur.bg)

The literal translation of **intuition** from the Latin mean sense but also prescience, because the instinctive sense is already present in our fundamental biology and it bears its divinity in the form of self-preservation which protects us: what we call instinct. This is multiplied in human logic and thought as sense. But when we say prescience, we place it in a different, higher category of mental knowledge. It **is clarity, it is an exact and correct knowledge: genuine knowledge**, obtained without 'rationality' and without experiment. As Henri Bergson calls it: *elan*, vital force. Somewhere it is said that this is conjecture. But conjecture does not yet mean prescience. This is to lower it. **Conjecture has an air of doubt about it while prescience is a pure sense of knowing. Conjecture is incomplete knowledge while intuition is insight.**

Reality itself gradually ploughs up the deep furrow of intuition in which the seed of knowledge sprouts. It will gradually start to dominate over conscious thought and logic, because conscious thinking and logic will build up ever more solid steps so that when humanity starts to lay out truths on the stage of intuitive knowledge there will be no doubt. And **just as we have acknowledged rationality**; as we have acknowledged perception via the eyes, which turns into a concept; as we've acknowledged the concept, with which we qualify and express thoughts concerning the behaviour or characteristics of an object... so will **the time come, when we shall reap the great seed of intuitive knowledge from that furrow: direct, pure and unmediated.**

~ Vaklush Tolev, Intuition – Theoinspirtion – Theorevelation, 'Nur' magazine 4/1993 – [www.nur.bg](http://www.nur.bg)









Afterword

# NEW DESIGNERS OF THE WORLD

A dream of Aleksandra Vali from 2015 [+from 2017]



## Alexsandra's dream from 3-th of July 2015, discussed online

**'Alexsandra Vali'** is the artistic pseudonym and the name by which everyone knows her. A photographer, designer, author of documentary films on ecological themes, the executive producer of TV productions, a green activist and enthusiast. She studies 'Social Activism' at Climent of Ochrid University in Sofia. She is actively involved in projects of a social nature as the member of a political party and as president of a non-governmental organization. She loves motorbikes, the sport of climbing and driving. She is always positive with a smile on her face, but one could never call her a wimp! Both an idealist and a pragmatist, she believes that the world can be what we ourselves build and that every change springs initially from the consciousness of the individual person. That's why no matter what those around say and how difficult things seem, she does not make compromises with her values and her ideals.

**I DREAMT** that at my new workplace as a designer I faced a personal battle in the beginning: it was as if **there were five things** lined up, **which I had to get rid of** to win the battle and I opted to shoot **at the middle** one, because it seemed to me that that's where **the 'head'** was (it looked like the eye of Saruman in the film 'Lord of the Rings' – blazing with fire). I shot once with a bow – it died but in its place a new one sprang up straight away. I shot a second time – I aimed at the centre, right – and the same thing happened again. Then I decided that I wasn't going to shoot – I gave up the fight and threw away the bow. And I saw myself side-on: I was like that blazing thing in the middle, but with two 'eyes' in the centre. Neither the thing opposite which I was fighting

with, nor I myself at the moment when I was already seeing myself from the side, were in human form – just blazing eye like that in 'Lord of the Rings'. And somehow I had won the battle by giving up. At that point they told me that the trial period for this salary (the amount I'd asked for) was 4 days – it seemed ultra-short to me! – and after that it would be 9000 levs. And I called out to them: 'Wow, who'd've thought there could even be such a salary, but you should have said so after I'd got through the trial period and not before, to see whether people were really making an effort :-)' Something like that.

There was a whole group of us: maybe **6 people**, something like **a new team of designers**. Then we all (the group) set

<< *Alexsandra Vali, Sofia 2012*



off for the first day of work, sort of, and the boss came out to meet us. But we went as if into some kind of clay quarry – at the suggestion of someone from the group we took a short-cut on some clay steps through a narrow passage (and I envisaged the long way round – it was through greenery and something like a forest, something natural). Here the whole area was light yellow, it was light-coloured clay – both the steps and the passage/walls. On the whole it was a pleasant sensation no matter which path. We came out into a vast open area with buildings. The boss had sat down **in the middle** of a little square, where we appeared – **on a small chair** Chronologically, in the dream first came the boss meeting us, then the battle and finally the trial period for a drastic pay-rise.

Commentary and interpretations

*Ralie:* Woooooww! What an interesting dream!! That '9000' I interpret as 'abundance': 9, the figure of the ripe fruit, the harvest. The pay is scarcely going to be so much but gradually it'll happen that it's effectively as good as that. What I have in mind is **the feeling of completeness in terms of the benefits of bringing things to realisation for which there is a constant lack of funds**, people, energy... and so they wait and wait...

*Alexsandra:* That occurred to me too about 'abundance' when I woke up :-) That was a disproportionate sum, wasn't it? You couldn't imagine asking for a sum like that as a salary.

And that thing with the bow for me is like an allusion to **Bulgaria as a symbol**: the weapon of the ancient Bulgarians made with the most advanced craftsmanship.

*Ralie:* I also think that the battle is connected to things that have to be dealt with and resolved in principle as part of being in control of the world. But this battle is not to be fought by confrontation – what is needed is ennobling from within. Otherwise it can't be won – the eye of Saruman watches and reigns.

*Alexsandra:* Yahh! And in a way I became the ruler. Doubly even ;-) The eye doubled itself with me :-) But not like two ordinary eyes – just double. Non-linear dimensions are complicated to explain ;-)

*Ralie:* When you say 'double' that reminds me a bit of the polarity of the world – I mean overcoming polarities, mastering them. Like Horus above the two worlds – the two crowns... Even more so, because the 'trial period' is exactly 4 days, that is the Quaternity of the Crucifixion, the battle between the Spirit and material. And that is to be won precisely through elevation and not through denial of the earthly :-)

*Alexsandra:* We haven't explained the 5 things and the 6

people. After all, our actual team of designers should be of two or three. At least that's what they said to me – that there would be another one or two people, I wouldn't be alone. And here we were: a whopping great group! Actually, that thing about 5 doesn't matter that much to me because the other things weren't important. But maybe it was something about **'discerning'** – which one exactly you had to 'bop' to win. Somehow you can't just put up your hands and say 'I'm not going to fight' right at the start. On the contrary, you have to fight and 'putting your hands up' (actually I literally did this in the dream) isn't until you've made out and 'killed' one or two. This is putting your hands up not in the sense of giving up or surrendering, but some kind of third type, as if **to show I'm no longer armed, I'm putting the bow aside.**

*Ralie:* Not seeing the person opposite you as an enemy :-)  
Did it strike you how being 'in the middle' is explicitly connected in both places – that's like a sign that things depend on leading figures, they're the ones who have to change in their thinking. It's with them that there's a battle. And that's said clearly in the dream: **5 things, but they come from the 'head', LOL :)))**

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<sup>1</sup> 'Right' symbolically means future, 'left' means past.

<sup>2</sup> This phrase also stands out in Alexander's book 'A childhood without tears': children from the orphanage and their wee chairs.

*Alexsandra:* Tee-hee, yes! Hey, aren't some things clear in hindsight :-)  
And there's something else that's bugging me: it's fundamental and important that just as the sum is disproportionately large, the time-scale is disproportionately small. Because it could have been 40 days and yet for it to be a mere 4, you know? Maybe it's something about – things are going to happen really quickly... plus another nuance: **the battle, these things stood on the right**, in perspective kind of a bit to the side. They weren't straight opposite me, which leads me to think that it's not going to be today, but **a bit into the future.**<sup>1</sup>

*Ralie:* And it struck me that bit with 'the small chair' – like a direct allusion to **the old epoch of Ariman, I mean of separation**, from my dreams.<sup>2</sup> It also dawns on me that **the figures of 5 and 6 fit in with the change of world-view from the 5<sup>th</sup> to the 6<sup>th</sup> Race** – the new team of designers 'of the world', the new group do their thing in the dream, don't they? And that's why I even think that your new job is just an occasion for certain things to be said in the form of a dream :-)

*Alexsandra:* Yapp!



## Alexsandra's dream from 6-th of May 2017, commented online

I had the most surprising and extraordinary dream with the presence of Kalina Vataushka from WWS (*Way of Wisdom Society of Vaklush Tolev*), who has imprinted herself on my memory as the ever-present treasurer of the Sofia branch of the society – that's the first thing I spontaneously associate her with, the finances of the Society. She was covered in tattoos from the feet on upwards and dressed in an ethereal white dress. I had squatted down to see her tattoos – I looked at **the right leg** first and this had a quite monstrously huge ankle with at least a 20 cm diameter: like the trunk of an age-old tree, but it wasn't a bad sensation, it just struck me that it was big. I looked at the tattoos, which weren't very well-defined, but rather faint filaments... resembled technical elements (like technical drawing)... quite incomprehensible. On the right foot there weren't that many, but on **the left foot** they climbed upwards and, squatting as I was, I lifted the dress to see the whole tattoo under it (on the left leg) and then much further up, hidden, I saw the face of the Teacher, of Vaklush. It had been made in quite bold definition unlike the thin lines on the rest of the tattoo. It was as if a full-length picture had been drawn from various elements, but only the face could be clearly seen (albeit in a rather well-concealed place under the dress.) The rest I just

'knew' without anything being concrete. The appearance of the whole picture was like in an art film for a summer festival – **a summery wispiness, a summery feeling**... The sunlight slipped in through gossamer-like white cloth to light up the hidden image. And that's it!

*Ralie*: Oh, the filaments – that detail stood out for me right away! I've read that in the Agni Yoga<sup>1</sup> and Vaklush has commented on it in one of his speeches: **how the filaments of our fates are intertwined in such a way that we meet wherever we are in the world in order to work for the new culture together. We'll find each other no matter where we are**, yeah! This has been woven for the Culture of Wisdom – it is already a reality, since it is on the left leg :) Plus the image of summery wispiness sounds really beautiful – a wonderful picture... and yet it's hard for me to grasp the meaning. Summer, sun, light... It suggests lightness and calm. Maybe it's an image of the time when there is energy for the true creation to unfold, time for the lightness of manifestation after the heavy and difficult period of the winter? The thing with the 'tree-trunk' is really interesting and cool – a massive presence, firmly grounded on the earth in the future to come... wow!



*Alexsandra Văli, Sofia 2012*



***The dream is a method for acquiring knowledge, a method of working!* /VAKLUSH/**

**T**he dream is the presence of the astral world in which two great forms are created: the dream as the idea of acquiring knowledge and death as the idea of immortality. Our civilization has started to prove that there are forms of knowledge in a dream. There is, of course: thus it is written on the astral plane, the Akashic Records remain. **We may also qualify the dream further as an idea of knowledge when we will have waking sleep and when we will have no sleep.** Can we manage without sleep? Yes, but what kind of beings will we have to be in order to be able to manage without sleep?!

~ Vakilush Tolev, The Doctrine of the Spiritual Waves, 'Nur' magazine 0/2000

Many great scientists maintain that once they have worked for a long time and have come up against something difficult to solve, the knowledge comes to them in their dreams. Why? Because there a person is inside himself and there are no obstacles to the lower strata of the astral field. Mediums usually transfer information from the lower sub-fields, but a scientist may be present in the seventh sub-field of the astral plane, which is within the boundaries of the realm of thought. **Without doubt, the daily bread of science is our mind, but illumination as to heuristic aspects, as to prophesying, as to revelation: this is now the causal world, i.e. that of Christ-consciousness. Christ-consciousness is one totality, the living presence of the manifested God on Earth.**

~ Vakilush Tolev, The Ray of the Doctrine (Science), 'Nur' magazine 1/1997

The dream in the future generation will be the main lesson in the temple of Wisdom, where the altar will be the Book of Life! **The Book of Life is the consciousness of God.** And this Book has nothing in common with sagas and written books telling that it is the Akashic Records. **The Book of Life is much more – the Divine Breath materialised as an altar for the religious confession of the human being.** And for me, Wisdom is the dream of the gods...

~ Vakilush Tolev, Resurrection – sovereignty beyond the grave, 'Nur' magazine 0/2000; 1/2000





**'CLUB 27'** – I'd heard of it. Several people I knew had told me how **Jimi Hendrix** had announced that he'd be the founder of it. But it obviously wasn't the standard concept of a club that he'd had in mind. His death marked the beginning of a mysterious phenomenon in which something more than normal coincidences or deliberate human intervention is to be seen. It's also as if this has to do with more than just the music industry. So who was the latest to join the club? **Amy Winehouse**? No, it's more like it was that funny actor from Star Trek with the Eastern European accent: **Anton Yelchin**. Actually there are a lot of them whichever way you look at it. A whole host of renowned figures (*including the sorely-missed Kurt Cobain, also SHINee's Jonghyun recently – ed.note*), whose life was cut short in the bloom of their youth, thus depriving their exultant audiences quite unjustly of their artistic presence. Maybe there is something too ominous in this story. Or is it that we have simply not understood the meaning which lies within it well enough? And is the enigma of the figure 27 just something which applies to famous personages or could it be a sign of significance in anyone's existence? Yes, the number 27 has turned out to be a guiding principle in our life, and by 'our' I mean myself and my two friends, Zhivko and Vasil, the trio from secondary school. I ought to mention that our little group tends in any case to be distinctly characterised by a series of signs, starting with our dates of

birth. Apart from that, the three of us are artistic types by nature, with our interests directed towards various spheres of art. My particular interests are directed more towards literature and the humanities + the visual arts; Vasko is a musician and artist; Zhivko for his part has an affinity both for words and music. Notice how distinctively our interests are grouped two by two.

And so it happened that Zhivko had been talking to me about this **number – 27** – for quite some time. He claimed that it pursued him everywhere, that it found him in all manner of contexts. 'Are you sure that you're not just being influenced by **Jimi Hendrix** and **Jim Morrison**?' At first, I wasn't really much inclined to believe that there was a connection although I did know that he was not only a fan of Jim Morrison but felt a particular spiritual affinity with him, and that was actually from quite a while before he'd found out about the above-mentioned Club 27. In any case, in 2015 all three of us reached the 'fateful' age of this club safe and sound.

One September day Nadya, a Russian lady we knew and who, in common with quite a few people in our circle of friends, pursued a particular interest in the sphere of the esoteric, happened to be traveling to Bourgas and we arranged to go to a patisserie together, where she could also read my fortune in my coffee grounds (just for fun, not because some kind of misfortune was looming in my life). On the whole I'm not a



great fan of coffee, but in cases like this I nevertheless subject myself to the tortuous procedure. Sip by sip, distancing myself mentally from the bitter taste and the bits of residue which stuck to my teeth, I managed to get the level of the drink down almost right to the bottom. We turned the cup upside down and waited a little. The grounds, along with the remaining liquid, had spread themselves out over the surface of the saucer. In the cup itself patches forming the outlines of distinct figures had also formed. But before I could have a proper look at anything at all, my attention was instantly riveted by a shape right near the rim. It wasn't just a blurry patch open to all kinds of interpretations depending on your mood, but an utterly clear symbol. 'Look here, a Latin **'V' (the sign of victory)**'. But it wasn't just a letter, it was rather something exactly like a coat-of-arms, to be precise like an ancient imperial emblem showing a bird of prey spreading its wings. This motif is woven in one way or another into the national emblems of all imperial nations. **The winged creature soars high, above all others – its abode is manifested as the peak of Creation, and thus it is assigned the highest power. Its eyes observe all that happens in the whole wide world, for its gaze there are no obstacles and no inaccessible places.** So, this figure struck me as highly surprising. There wasn't even any need for interpretation of the shapes: they were perfectly evident.

**The letter/bird/angel** (I don't know what exactly to call it, it's

as if all three words fit here) **circled over a fearsome battle-field.** After the chaos of explosions and haze of smoke, two military vehicles emerged clearly outlined. A tank and a helicopter. From the tank's gun-barrel, through tongues of fire, a shell flew out. Even its path as it zoomed by could be seen, it was enshrouded in a light 'halo' (the colour of the coffee-cup) against the background of the coffee grounds. Neither the rotor nor the body of the helicopter was something that could be simply shoved into the category of smudged blotches. Several elliptical lines charted its trajectory. A little off to the side, a great explosion loomed ominously, with its characteristic 'mushroom' and 'stalk' (resembling a brain as well).

The interesting aspects didn't stop here. I looked at what was in the saucer. The heaped up residue and leftover liquid formed some kind of harmonious reciprocal relationship, almost like the Yin-and-Yang symbol. Along the line where the 'light' and 'dark' came into contact, there were three or four layers of residue which had managed to arrange themselves in such a way as to form a terraced pyramid with a rectangular base. **Yes, that was it exactly – a pyramid amidst a kind of Zen-garden. Of course a combination like this was in total opposition to the 'murals' on the inside of the coffee cup.** What could it mean? Harmony and war as two sides of the same coin? **I gazed at the image almost as if bewitched. I can't put into words exactly what my conversation partner made of it all, but a personal notion of it definitely took**

**shape in me and filled me with energy.** For the first time, though, I regretted not being in the modern habit of taking pictures. It wasn't until I was at home on my doorstep that it occurred to me that I'd missed the chance. My telephone is of the older type anyway (I only use it for talking), I don't know how the photo would have turned out in the circumstances, but it would still have been better if I had had something I could show people.

What does this all have to do with the topic: Club 27? Well, it was actually after this that the number 27 stormed into my life. I'd like to mention that before this I had consciously looked out for its appearance, but without success. Now it lay in wait for me at every corner of the city. Crossing the road, I passed different variations of car registrations including 27. I caught snatches of conversations pertaining to 27. I saw it on all kinds of printed material. The online situation was the same. I regularly turned out to be the 27<sup>th</sup> person to 'like' a post. Vasil also started to come across the number. It was clearly a new and insistent phenomenon. The question remained as to what

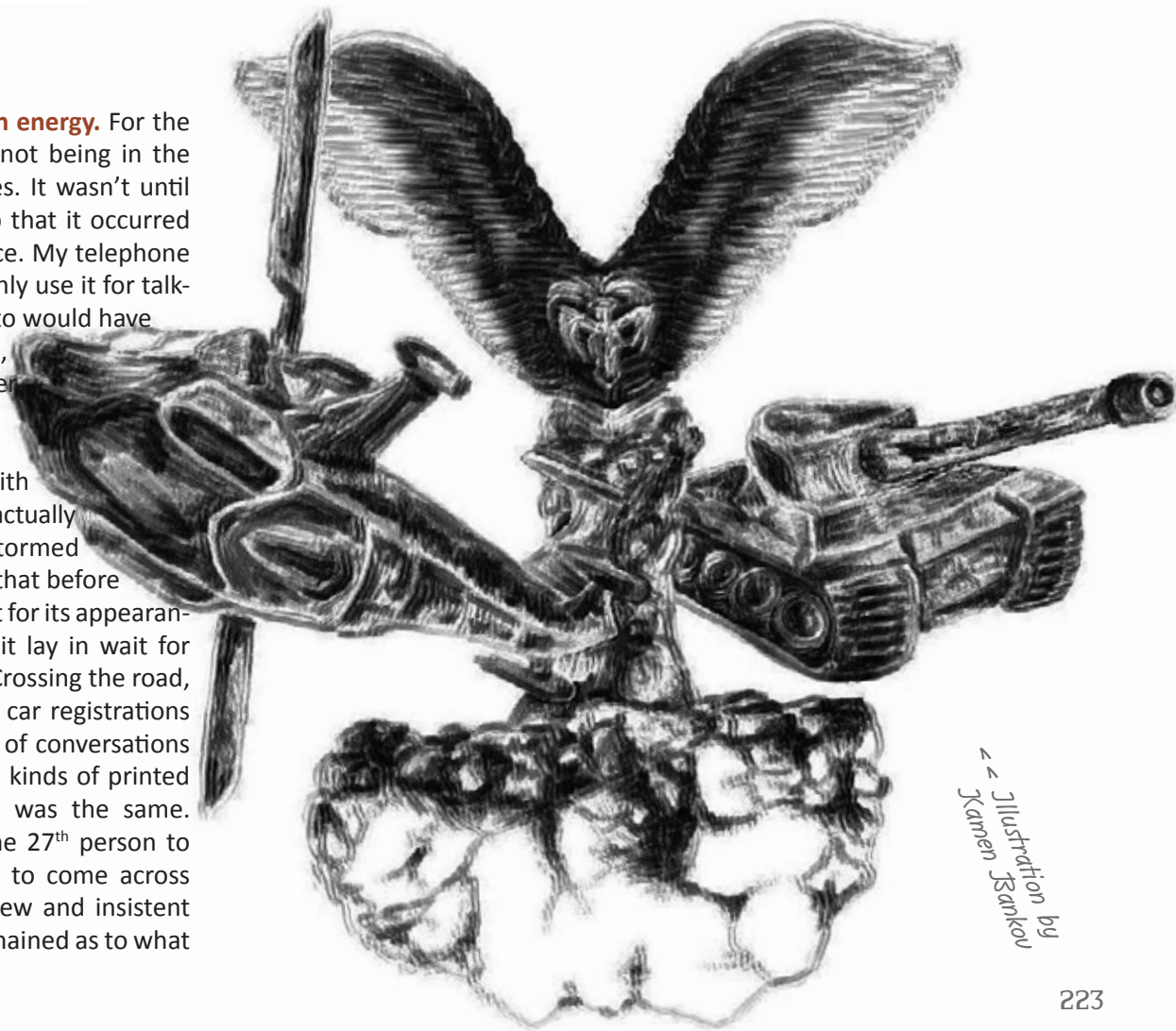


Illustration by  
Yamen Rankov

exactly it meant. From the very beginning I was somehow convinced that it didn't presage a fatal demise as in the global Club 27 for any of us. Maybe that's it exactly: different codes and every code is relevant to a particular group of people or a specific individual. Someone I know, for example, encounters 13s, for others it is 11s and so on. When needed, the figures turn into a message and point the way for you just like road signs. '60 km to the municipality of Rezovo'... '30 km to the municipality of Rezovo'... 'Welcome to the municipality of Rezovo'. If there aren't any signs, you'd start to feel uneasy about what's the right direction. You'd wonder whether you hadn't missed a turn somewhere back there or, even worse, whether you've not ended up on an unpaved dirt track. That's why the numbers come like some kind of guarantee. The powers of the upper hierarchies whisper subtly to you: 'Go on, straight ahead! You're on the right track, there's no reason to worry...'

To be honest, all of us – and here I mean my group of friends, were in need of this kind of a spur to action. It's as if we had lost the thread a bit and we couldn't see exactly how to act in terms of realizing our potential in future. We thought of what to do in theory but had trouble putting it into practice. For each one of us, 27 has been a momentous age. **We took stock of the past in order to move on successfully into the future** and invest our vital energy in more effective ways in terms of our goals. For the moment, it is hardly possible to establish or prove with 100% accuracy just what these kinds

of phenomenon represent. The problem is with the imperfection of our knowledge: science at present does not have a tool at its disposal which can clearly distinguish a purposeful event from a so-called 'matter of chance'. Once again it's by means of our personal perceptions, via our innate intuition that we understand that something greater than chance and the chaotic movement of objects is at work in our lives. There is some kind of plan, some kind of purpose, which always emerges in a veiled manner, as if to keep our imaginations active. Today the term 'synchronicity' has become popular and it does seem to express the essence most precisely. What we're talking about is that almost miraculous alignment of people, events and circumstances which each one of us has experienced in one form or another.

I can give a rather interesting example. A friend of mine was getting ready for an exam. (She's a law graduate). On the table there was a sheet of paper with the topics for the exam. She lifted a cup of coffee as a result of which two drops spilled out and fell on the page, thus marking out two of the topics. Those two topics were the very ones that came up in the exam later. So there you go: that's Synchronicity. This, it seems, is also the driving force behind the enigma of 27 for us. In every case the link between the two things is unbreakable.

To conclude, I'd like to say a few words of Zhivko's which he got me to write. For him, 27 is the age which is followed by spiritual illumination. A person ascends to a peak, concluding a cycle of maturation (*in numerological terms, 27 can be*

reduced to 9, which is 'a ripe fruit', 'ripe karma', 'completion' – editor's note) and attains a new level of awareness, but also receives a powerful emotional charge which he doesn't always manage to cope with and to use for its prescribed purpose. This is exactly what happens with the representatives of Club 27. They had the opportunity to continue creating but they didn't manage to realise the potential embedded in them properly – in each one of them there is a certain dose of emotional destructiveness and lack of control in their lives. **Perhaps, if they had remained in this world, they would have started the revolution of the New Era, but the weight of the old order got the better of them... or perhaps the time was not actually ripe for this to happen earlier and that's why it is coming today...**

As for me, mysticism continues to follow me. When I reached the age of 28 in October 2016, it was as if the number 27 had disappeared from my field of vision for a month or two but lo and behold: on the 6<sup>th</sup> of December, the Day of St. Nicholas (*interestingly, the name of the saintly one comes from the Greek word for 'victory' – editor's note*), it suddenly appeared once again. **It was a lovely sunny afternoon** and I went on a stroll around the town. On a pedestrian crossing a car with the registration 2727 stopped in front of me. Right then I looked at the time: 14:27. (*Here it can be seen that the ultimate figure obtained through addition and reduction is 5, and 5 is interpreted numerologically as 'friendship which has overcome separation', 'freedom, expansion' and may in-*

*dicate VICTORY OVER DIVISION, thus marking the end of the old evolutionary stage, i.e. VICTORY OVER THE EGO, when the maturity of the Fifth Root-Race emerges so it can pass on to the Sixth? – editor's note*)

I constantly recall those shapes in the coffee cup. My conversation partner interpreted them for me along romantic lines, but the whisper of my intuition decrees something else. **These signs foretell something of significance to all of humanity. The image of my life's mission and that of many other people alongside me. The fearful battlefield, where the war of the New Era is being waged.** The tanks and helicopters are merely a metaphor for higher powers. Here it is not a question of a physical confrontation. **This is a battle on a whole other level. The battle for consciousness.** The new civilization is taking form in the indistinct silhouette on the horizon and is trying to clear a way through the deliberately incited barbarism, massive financial interests and political machinations. **Slowly but surely, the fight for resistance is being transferred to a new sphere where firearms lose their power and like a Herald Angel, the 'V' circles above the battlefield to signal victory and the founding of a new empire.** 'Empire' is no longer a word imbued with epochal negativity. **The Empire of the Spirit...** it will reign over a world without violence and destruction and will turn it into a garden of paradise. The thought of it fills me with energy. All of my premonitions are being confirmed. The universe resonates with me and speaks to me. **And the battle – the one within us – calls!**



The universal saga of 'The Fifth Element' with Bulgaria as its epicentre is playing out on the Eurovision stage in May '18 :) <sup>1</sup>



EQUINOX  
Promotional materials:  
IVAN MOSKOV, BOZHIDAR KOSTADINOV

*I hadn't expected a song by Borislav Milanov under the Symphonix name one more time in a row to represent Bulgaria in the Eurovision this year (2018). If for nothing else then because his being chosen yet again would provoke a wave of resentment, that it's him again... And speculation. I wanted it to be so but I doubted that BNT would display enough courage to opt for one of his projects once more, even if it was actually the richest in meaning and most accomplished one. My sincere admiration to BNT for daring to take this risk despite everything!*

*And so, just like last year, Eurovision lay beyond my field of vision until, that is, the song chosen to represent us appeared. In this connection, I remember seeing somewhere a strikingly stylish black-and-white advert for the musical group whose name was unfamiliar to me and even hard for me to read. And that's it. On the 12<sup>th</sup> of May – just as coincidentally as happened with 'Beautiful Mess' before that (and also with 'If Love was a Crime'), on my Facebook wall the song itself appeared, along with a video showing the lyrics to watch on Youtube. I clicked on it out of curiosity, of course. And let it play. Than... 'Wow, a cosmic sci-fi aura, I like it!' – I noted as a first thought and impression, listening now with greater attention. By the end of the song I was totally carried away by the message – you could even see the image of Christ (or*

*The Master Jedi) being hinted at in one of the singers' faces. I felt quiet awe. **I experienced the sense of peace of a road that has been travelled. The battle had ceased. I intuitively perceived the group as Harmony in Diversity of the Whole,** without being aware of the allusion to 'The Fifth Element' of Luc Besson. Even without further explication I was once again enraptured...*

*Once again a wonderful and subtle song... benign, beautiful and... containing ideas Beyond Words. Truly unifying. With discretely entwined yet recognisable Bulgarian folk motifs – with precise accentuation in just the right places. I could hardly wait to find out whether other people were as full of admiration as I was for the new musical magic that had been offered to us and to my delight I saw that I wasn't the only one. In the whole aura of this song I feel, exactly as it is said: **'Rejoice! We can conquer the world!': that is ourselves as worldliness :-)***

*Below follows a brief representative cross-section of the comments shared in Facebook groups. I think that they express what's most important – especially the first is and last of those chosen (the mirror-image effect of the one after them is also really original :) After that the main points by Borislav Milanov himself are presented: selected extracts from his interviews in the media (mostly).*

<sup>1</sup> Bulgaria, with the song 'Bones' of Equinox, was awarded the composers' and journalists' prizes for best song and for best camerawork, remaining however in the distant 14<sup>th</sup> position in the final classification at Eurovision 2018. The winner was the song 'Toy' of Netta from Israel.

*Martin Terziev:* The video with lyrics is pretty strong and stylish. The play of the light and the fine details are unique! Well done, people, well done! This is not only world-class, you've managed to attain your very own style and direction. **Poli, Kristian and now Equinox seem to be following the same storyline and are different elements of something big, something different! The future!!!**

*Hristina Sokolova:* I liked it on the first listen! This mystical energy simply engulfed me... ❤ Chickens, cowboys, all kinds of riffraff... and WE... have a project in a different UNIVERSE! ❤

*Martin Terziev:* The song is UNIQUE! It's from a different dimension and galaxy! The whole time it sent shivers down my spine. There hasn't been a more beautiful song this year, we've never submitted such a beautiful song!

*Sofia Toneva:* Yes, I've just watched it and I was awestruck! I hadn't expected such a song! I'm simply lost for words, what more can I say? It gets my spine tingling!

*Valya Todorova:* The song is simply devastating. It has killer lyrics. It simply leaves me dumbfounded! Love at first listen, this is! I'm listening for the first time but mark my words: this is the song which will torpedo all the others in Portugal! :-)

*Биляна Параловска:* The song is like hypnosis! Well done! Let's hope the stage performance is up to scratch!

*Mehmed Metin:* Just to say that each one of the singers is a monster of a vocalist by themselves. But together live on stage – I can scarcely imagine how they will sound... I expect it to be cosmic and to bring about a real black hole which will engulf us all :-)

*мариана мариана:* BONES will be the utter surprise and sensation of this year's Eurovision, I'm sure about that! This is a song of the Cosmos, an astounding musical masterpiece with a moving and truly profound message in the lyrics ❤ ! I'm dumbstruck and coming out in goosebumps – if millions of Europeans **FEEL IT, FEEL IT, FEEL IT** like me – like us, then that means we're in first place this year!!!

*Ralie Blag:* It truly wins you over! I fell in love from the word go, just like last year. Yet again with ideas from the Beyond... **It's like a meditation from the future!!!** Let's hope it wins this time because it shows the exact future reality of unity, when the ego has been overcome ❤️ A pity that as a whole the political life of our planet is not yet ripe for the real embodiment of the important ideas brought to us by art...

*Dobrinka Bojilova:* The song is terrific – at a world-class, cosmic level... Well done to Borislav Milanov! In a comment under the song it was said: **we are not going there to win, but to teach them something!**

*Here follows picked out a risible masterpiece of resentment the announcement of the song chosen to represent Bulgaria in the Eurovision this year has occasioned and which the loquacious composer and poetess Vida Pironkova has inundated the media with. So we have the other side of the coin, though from a position of superiority it is to be hoped...*

*Emily Georgieva:* The song firstly sounded somehow un-Bulgarian to me, and secondly – somehow sinister! Like a funeral tribute to someone, a junkie who's died of an overdose or perhaps has committed suicide, sung by his drug-buddy fellow addicts who've fallen into a state of communal trance. A shame for the wonderful voices of the performers! In a word, the song is: Appalling! In two words: Utterly revolting! In three words: Murky musical sludge! Let's hope that they make it seem less dead when it's live. Hopefully, by means of the beautiful-sounding voices of the singers, the staging, effects and other extras, the song will at least approach something memorable, unique and interesting... to be something like a hymn to life beyond the grave, a hymn to the drug-dependent, to suicides, to fans of the rituals of Satanic sects, to the mentally ill, to those writhing between this world and the next, to those in a state of coma or hypnosis, to vampires, zombies or other similar addicts and addict-esses here and in the world at large. A pity that we didn't get to see all **13** song submissions. I personally only got to see 'Rebirth' by Vida Pironkova, and that was in connection with the scandal 'Zhana Bergendorff cheated me'. This song is brilliant in my opinion and could have represented us with dignity, however corrupt, artificial and politicised the song competition in question might be. But enough from me. We want a song by Vida Pironkova for Eurovision 2018!



WHAT IS LIFE?

Why EQUINOX

and why BONES

EQUINOX  
♦ ♦ ♦ ♦  
B O N E S

BULGARIA 2018 EUROVISION ENTRY  
ARTISTS ZHANA BERGENDORFF, J.J. VLADIMIR, JOHNNY MANUEL, TREY CAMPBELL, MUSIC PRODUCER SYMPHONIX  
MUSIC & LYRICS BORISLAV MILANOV, JOACIM PERSSON, TREY CAMPBELL, DAG LUNDBERG  
MIXING & MASTERING TRICKY/DAG & ZINO DIRECTOR IVAN MOSKOV DOF & EDIT IME TUKDATAM  
PRODUCED BY SYMPHONIX INC AND BNT



Symphonix

***How did the creation of this particular track come about and why is the band line-up like this: many in number and involving people from abroad?***

I have to say to you quite frankly that the format of the song and the project as they are now took shape in the process of development. The initial idea for the song was born after I'd watched a film which really inspired me – 'The Fifth Element' by Luc Besson, and due to the fact that I'd gone through a kind of phase during which I took a great interest in Orthodox Christianity. The basis of the song arose during a songwriting session following this inspiration. I felt, though, that this song is not for one performer, for one singer – right from the very beginning – but at that time it still wasn't clear to me what it was all about.

***Why Equinox? Where did the name come from?***

That wasn't the first idea for the name – it was something connected to the Fifth Element again. To gather together the five elements with Zhana as the Fifth Element in the middle. In Equinox there is 'equal', i.e. 'equality', and 'nox' is night. The Equinox is the day on which the night and day are equal, when there is peace between the dark and the light, between Good and Evil. And after this day of Equinox, the days get longer. In other words this is the victory over and vanquishing of evil. Likewise, I have to say, as a believer, that Christ was conceived at the Vernal Equinox – at least according to the scriptures. There exactly is the symbolism for

me personally. And then again other people, my friends professing other faiths, told me that the Vernal Equinox is a very important day in their cultures. And that's when I had a moment when I realised that this is a day which unites the whole planet, all peoples and cultures. At the Equinox something happens in all of us and that for me is a highly powerful symbolism.

***But we gather that your two American colleagues didn't feel particularly equal on their arrival in Sofia?***

I really ought to say how the name Equinox occurred to me. The first evening after they arrived I left them to get back to their hotel by themselves. I called a taxi for them because I had to drive Zhana home. In the middle of Tsarigrad Boulevard, though, something happened and the driver stopped and told them to get out, hurling insults at them. Whether it was because they were talking in English or because they're dark-skinned, he kicked them out saying that he didn't want them in his taxi a moment longer. They saw a 24-hour fast food place nearby and Johnny, who is a tenorino (a high tenor) and has a unique voice, started to sing that Whitney Houston song, 'I Have Nothing', with an appeal for help because it was snowing heavily and cold and the man wanted to get back to his hotel – it was 3 in the morning. At that moment, the woman serving said, 'I'll give them a lift'. The boss said: 'But how can you just abandon your place of work like that?!' And she risked her job to give them a ride. This incident shows me that in terms of prejudices that taxi

driver is a bad example for Bulgarians, but that girl on the other hand is a unique example for Bulgarians.

***Yes, but that driver ought to be sacked...***

Let me just finish off with the other incident... We'd got together in a bar at night just before their departure, before they went back after we'd finished the video, and we were sitting singing. There's a piano there, they were sitting and the whole bar was singing along with us. I have to say there was no way that venue could have contained more love. And, as always, when much love reigns, there appeared a force which wanted to mess things up. At that moment two people came up to us and, by the time I'd turned round, I don't know what happened, but they said to them: 'Dirty niggers, go and stink up somewhere else, be gone from here!' They got offended and wanted to leave... and we had to deal with these people who, as it turned out, were not Bulgarians this time: the woman was a Russian and the man was a Greek. Zhana at that point tried to calm Johnny and Trey down by telling them that she'd been the object of racism in Denmark and then Johnny said something which I found exceptionally inspiring: 'Don't bother about it, Zhana – you and I are equal as human beings.' This imprinted itself on my consciousness and the morning after I was reading, because I'd got interested in something, I'd been searching the Internet and out it came: Equinox. I read it through and at that moment I realised that I wanted to christen this formation

'Equinox'. / bTV, 'Before Noon', 15.03.2018

From a musical point of view I would say that their voices fit together really well, they complement each other and in each and every part of the song each one of them has a moment in which they shine and sing it like no-one else could sing it. I mean there is this equinox thing in the song itself: everyone has his or her own moment which is very important whilst everyone is singing the whole time, there is a sense of commitment, whether they are doubling up on the upper or the lower octave or if they're singing the second harmony... that was really important too when selecting them. / FB BNT, 13.03.2018

***Why 'Bones' and why the mirror image?***

In the human body there is one single part which always remembers the pain and trauma, which never heals up completely and which always remains marked... the bones are the only part of us which always remain after us... for centuries and millennia... Following this train of thought, the projection of the bones in symbolic terms is as a symbol of the non-material, of slow time... The slow time in which our soul unfolds... Our soul, which is actually God in us... And so, according to this line of thought, the mirror image of the message is the bones as a symbol of incorruptibility, the equivalent of everlasting love, of all loves as one whole, which our soul experiences. To love to perfection, unconditionally and beyond the material... / FB status, 13.03.2018

I was very unsure about whether I should submit a song or project again for Bulgaria this year and all my international colleagues in Symphonix and my family were telling me to let it lie at least for the time being. And I had actually already decided not to apply but, as is so often the case in life, something unexpected happened and I changed my mind. Now, looking back, I am so glad that I did submit and so proud of the outcome: I love this project... (FB status, 17.03.2018) But whatever happens in Lisbon, **I'm certain of one thing: that we will leave a beautiful trace on behalf of Bulgaria. Because a project like this is something very powerful in the name of Bulgaria.** (B.Milanov, bTV 'Before Noon', 15.03.2018)

~ ~ ~

There are always untrodden paths and roads long-since rejected. And the new path is the Culture of Wisdom. **The spiritual locus of the imminent culture of Wisdom is Bulgaria.** As a Universal destiny, as a historical reality, in terms of national consciousness in the existence of the planet, it is the Bulgarian nation which has been entrusted with this task.

~ Бакалуш Толев, [www.marica.bg](http://www.marica.bg)





Love is like a black hole  
Everything is dark  
You just gotta let go  
and feel it, feel it, feel it

We fell off the deep end  
Just to get a rush  
You know that it's right when  
you feel it, feel it, feel it

What is life  
if it's just of the earth,  
only of the flesh and bones

Wanna thrive in the dust  
of the Universe  
and way into unknown  
So I love beyond the bones

Wanna be the fire  
even if it burns  
Offer up my fibers  
to feel it, feel it, feel it

I love beyond the bones  
Goes deep inside your soul  
where no other love goes

*From Love the world is created, but also from Wisdom is its motion.* / Plotinus, Enneads /

Borislav Milanov: Each of the artists has their own part in the song, and **when Jana comes at the end, all five elements gather together**. Previously they are alone – lost in the darkness to say, but when they unite with the connecting fifth element – Jana, then the light comes. It is a kind of metaphor for life – when we are alone (*in our separateness, egoishness – editor's note*), we are often in darkness. When we unite and there is love among us, then we shine and then light enters our hearts. This is the message of the song and the staging is based on this concept. At first we see them as a group,

but a group of individual artists. And **these individual artists at first are as if alienated and distant**, and at the moment that Jana appears, they are now united – by Love, which is a connecting force in this universe, and that's what we want to convey to the viewers. (*BNR 'Horizon', 22.04.2018*) Eurovision to me is actually huge responsibility. It's not just something for my career to climb up, it's not an ego trip, it's not only business – it's responsibility to all the audience. So the main thing is to inspire people – at least that's my main goal. (*Press conference in Lisbon, 03.05.2018*)

234<sup>1</sup> Jana's character also reminds of the maturity that is reached at the end of the Fifth root race – the return to unity.

**M**an is a vertical. Millions of years were required for the horizontal spine to become vertical. **Through Man must flow the Fire, and Fire is vibrations upwards and its symbolic triangle has its apex pointing up**, whereas the triangle of Water has its apex pointing downwards.

~ Vaklush Tolev, the Elements of Existence, 'Nur' magazine 2/2017 – [www.nur.bg](http://www.nur.bg)

When Fire liberates you from what we call mentality, from that which we call emotionality, you no longer have just vision – you have sovereignty, sovereignty beyond the grave, the idea of Resurrection. Because **Resurrection is not a privilege, it is a lesson which everyone must undergo and through which everyone must learn this sovereignty beyond the grave**: how to overcome Water, which gives sight, i.e. leaving the astral plane. Self-christening is carried out in the grave! Jesus, who is by now Christ, is not christened except by His own Awoken nature, except by that which his Creator says – He did not create him only in His image, but also in His likeness, by giving unto him His Breath. **This is the potential for everyone to achieve Resurrection – to awaken in himself the fieriness: the inner fire, by means of which he may rise from the grave and become a sovereign beyond the grave**. Because there is no greater power than the instilled Breath, than the spark which turns into a great fireball, into the Fire of the Father!

**It is Wisdom which symbolises victory. The idea of winning, of vanquishing the world one day is the right of Wisdom, the symbol of the Third Millennium!** And there is no greater responsibility than this, its idea of Self-christening leading us on to the greatest destiny of all – that of Co-Creator. Mankind is created but in the Divine image and the Divine likeness. We need to bring out the truest secret of likeness, the God-like power in us! Then both Self-co-creation and Self-christening will bear witness to our inborn potential to be Consubstantial beings.

**With Self-christening we accomplish Resurrection,  
and with Consubstantiality we accomplish Co-creatorhood!**

~ Vaklush Tolev, Self-christening – Consubstantiality – Co-creatorhood, 'Nur' 2/2003 – [www.nur.bg](http://www.nur.bg)



*Everyday existence is an evolutionary form of ascension! / VAKLUSH /*

# EXO, who are making History

Prepared by Ralie Blag, 2018

**EXO** made their debut with cult-like status, with almost cinematic aplomb, **in the momentous year of 2012** and, thanks to a particular constellation of circumstances, **on the even more momentous date, conceptually, of the 8<sup>th</sup> of April, the real historical date of Christ's Resurrection**<sup>1</sup>. They stood out straight away with their fantasy concept of coming to Earth from another planet and of possessing super-powers, the most real of which are actually their exceptional choreographic dancing and their vocal harmonies, with which they won me over instantaneously in the first video of theirs I came across.

The truth is that until quite recently I hadn't heard of the K-pop (i.e. Korean Pop) phenomenon in world pop music. Bits of information began to steal their way towards my heart through the appearances of our **Kristian Kostov** at Eurovision 2017 while reading comments about how much he resembled a K-pop idol and while listening to his own admissions in several interviews about how much he loves this genre. Well, there was no way I could not investigate what this thing was all about! :-)) I tried three times without success – I listened to various music videos and fan's compilations but nothing made an impression on me. It struck me as too flamboyant in terms of outward appearances and more than anything too unappealing in terms of melody. Until, that is, the

fourth time, when I came across the song **Monster**. Oh, now this was something wonderful, both musically and visually, to say nothing of the rhythm and the dances! Needless to say, I set about searching for other videos by this group called **EXO**. Once I'd watched **Overdose** and **MAMA** (I can just say, 'Wow!', at this point), I now had some new musical favourites! **Ko Ko Bop, Universe, Call Me Baby, Growl, Electric Kiss...** they inspired waves of awe in me on discovering them and they continue to have this effect on me now.

Apart from the overall pleasure from the musical production on offer, at first I found it a whole lot of fun the fact that the members of the group were so numerous and how I couldn't tell the difference between them at first glance: most of them seemed almost the same to me, with their interesting hairstyles and futuristic styling. Nevertheless, I ended up liking three out of the multitude most of all – **Luhan, Sehun** and **Baekhyun**, in that order: these actually resemble each other quite a lot visually and they're the ones with the most likable air about them. Once I'd got to know more details about the group from interviews, **Baekhyun** turned out to be the one that gained a lasting hold on my attention. Although he's not the youngest in terms of years, he spontaneously and with ease conveys the impression of

<sup>1</sup> Back in 2012 the date is even Sunday, Easter Day exactly.



*Lyrics in English: Mix of both  
versions in Korean and Mandarin  
Edit by: Ralie Blag*

# History



Listen, can you feel it?  
My heart stopped racing  
My heart be braking

Tears! Into anger turned out  
I'm yelling: Ha!  
Going back in my thinking  
My pain be creeping

Black and white  
Still North and Sought  
Scene of endless war  
The despair of the Sun, in half been torn

I've been running in a vicious circle for so long  
It's me now standing at the new starting point  
Woven by mistakes, as I learn I get stronger and grow  
Big and great is the day we find out that the Sun is one whole

A new step into the future all together we take  
On this planet Earth I need you and you want me  
Every, every, every day we make our History

Break it! Old standing rules break apart  
Move it! All those lies clear out

No more shaking like that

Magic! When time pass away  
as on replay the heartache is washed away  
Travelling through time and space  
we reach this dreamed bright place at the end

I've been running in a vicious circle for so long  
It's me now standing at the new starting point  
One by one breaking through these gates  
Giving up was never my option and my take

I need you and you want me on this planet Earth  
We rise up again the day to our dream we turn to give birth  
Turn it! Turn it! Turn it! Turn it on! Turn it! Turn it! Turn it!

When you want to fool yourself that you have all the time ahead  
When you hesitate and say that you can do it some next day  
You never know if tomorrow won't be for you the end  
So prevent the dust and ashes of regret and don't be afraid

Please love, love, love  
The more you love, the more harmonious becomes the vibe  
Sorrow in the left hand and joy in the right  
You and I share the same life

We are attached to the moment we were born as one,  
than grow accustomed to a world where we're alienated and alone  
The distance between us only grows more, more, more

The two sides of the split Sun do not need a dividing line  
As time goes by, as time goes by, as time goes by  
comes the moment when the world of my earnest dreams I meet  
My heart starts faster and faster to beat

Boom, boom, boom, boom, boom

How long will I hover to this new starting point?

Yaah, EXO-K, EXO-M  
We are about to open the doors to our future History

Big and great is the day we find out that the Sun is one whole  
Splitting into two was the reason for our fall  
On this planet Earth I need you and you want me  
oh oh, oh oh  
Every, every, every day we make our History

the restless child and the life and soul of the party – the natural jokester, babbler and pampered kid, whilst the two of them – he and **Sehun**, who is the youngest in reality, are like brothers, indulging each other's whims (*although Sehun is the height of seriousness and reserve in front of the public* :). **Chanyol** and **Kai** are next up when it comes to jokes and playing around. The other two, who are actually the most serious members of EXO, **D.O.** and **Suho**<sup>1</sup>, are the ones who most often rein in Baekhyun with a cuff round the neck or a scolding when he gets too out of hand. As far as the grouching goes, which is **Suho's**, the leader of EXO, trademark, there are some amusing videos on Youtube which I've laughed at with all my heart – for example: 'EXO when Suho Omma is around' or 'EXO when Suho Omma is not around' (*'omma' means 'mamma' in Korean*). The most important thing about **Baekhyun**, though, is that aside from his fooling around, he has a strong dramatic side and presence<sup>2</sup>, which seem to me to be lacking in terms of character in the cutest of all visually, **Luhan**. (*The truth is that it was Luhan I turned my attention*

<sup>1</sup> **Suho** means 'guardian', 'protector'.

<sup>2</sup> I subsequently saw that these two things really have been marked about him: '**Baekhyun** is a jokester. He's the mood-maker of the group. He often gets yelled at by Suho for fooling around. But he also has a serious side to him. You often see him sit down and share deep-talks with others.' – Manager **Lee Seung Hwan**, [www.koreaboo.com](http://www.koreaboo.com)

to initially because he was the one with whom **Kristian** was often compared visually in the still shot from the video with lyrics for **Beautiful Mess**). And despite the fact that he (**Baekhyun**<sup>1</sup>) is not usually ranked on top when it comes to dancing skills, he shows this specific leisurely air, grace and artistry that are in actual fact simply charisma.

The group made its debut with 12 members – 6 were EXO-K and 6 were EXO-M, the idea being that each song would be presented and promoted simultaneously in Korean and Chinese (Mandarin), but this obviously didn't turn out to be a good way of doing things because very soon after, three of the members of EXO-M (**Kris**, **Luhan** and **Tao**) left the group one after the other and the songs are now promoted together, without division into sub-groups. Unfortunately, for political reasons, **Lay** from EXO-M, who is the official ambassador for their city in China, didn't manage to join his friends either for the recording and presentation of the last two albums, **The War: Power of music** and **Universe**.

**I personally am already greatly attached to the specific qualities and contributions of each and every one**

**of the 9 remaining signed-up members** and I'd really like them to have subsequent albums on which we can see them together again in this line-up. **Lay** and **Kai**, for example, are exceptional dancers, the very best (*and so incredibly handsome as well, a real pleasure to watch them* :) The ones usually ranked next are: **Sehun**, **Xiumin** and **Baekhyun**. **Chaneyol** is an indisputable talent in rapping, along with **Kai** and **Sehun**, then comes **Xiumin** and even **Beakhyun** recently. (*EXO's rapping is actually singing, by the way, which I'm truly in love with!*) **Chen** for his part has both the broadest and highest vocal range at the same time and has also made his mark recently as a lyricist, just like **Chaneyol**, **Lay** and **Baekhyun**. **D.O.** is the leading singer in the group, with a more even but well-targeted voice, followed by **Baekhyun**, with the most various voice, and **Chen**, **Suho**, **Xiumin**, **Lay**... Here I must say that I like very much this modesty and silent vibe of **D.O.** – always so focused and cute! Also about **Xiumin** can be noted how good he is in applying his street fashion style and **Suho** is exceptionally good in fashion photosessions. To sum up, they all have a particular youthful energy, that of ener-

<sup>1</sup> As I found out his name in terms of its origin is a combination of two words, given in some interpretations as meaning '**white**' and '**wise, virtuous**'. And his **X-power** is **Light**, which the Darkness (i.e. the Red Force in their concept) could not comprehend! Another funny coincidence is his stage number, **4** (i.e. **The Cross in Christianity**), and his new brand word '**Fearless**' which can be seen on his shirt at some concerts. I found recently in Youtube the Palm Reading for all EXO (BTS and more) members by Tony Leggett and what struck me was that he used firstly the same word 'fearless' to characterize **Baekhyun**, then came 'generous', 'kind' and 'he is good in being who he is' (the only recommended precaution was to avoid self-distraction because of numerous interests and to stay honest in every aspect of his being, otherwise he could get in trouble; about BTS's V I found the recommended precaution about avoiding alcohol, drugs etc. quite serious). Not surprisingly the initial choice of his parents was to name him Baek-ho, 'white tiger', but since it's too strong a name to live with, in the end his more gentle one was chosen which carries the meaning he to

getic, cheery, likable kids, something which even comes to the fore in the dialogues from Korean TV dramas. Even **Kai**, who is supposed to be the sexiest-looking one in EXO, is somehow innocent and pure in actual fact.<sup>2</sup>

And so will EXO, who in my view are making history in Korean pop, and for that matter perhaps in world pop music as a whole, come back this autumn with a new and (fingers crossed!) impressive album, as the signs seem to be? I firmly hope so and look forward to the further creative achievements anticipated for them: **because of the concept itself, the messages and aura of this group, which bears a kind of elevation and a really beautiful purity in their whole air** (as I've underscored several times) **and of course because of the songs themselves**, many of which I listen to with great attention despite not having the videos for them. I'm in love with ones like **Diamond, Forever, Been Through, Sweet Lies, Two Moons, Let Out the Beast, First Love, What if, Fall...** there are lots of them. Others, like **Lotto (Louder)** and **Love Me Right**, I prefer to watch as live performances rather than official videos and I put them on alongside other wonderful recordings from concerts of songs like **El Dorado, Exodus, What is Love, Thunder,**

live wisely and virtuously. So it seems he is actually both strong and kind in terms of character. In addition, his mother had a dream about a **white flower-snake** and his father about a **white tiny piglet**, both a sign in Korea for a baby-girl on its way :), but are obviously just his characteristics: **poetic brightness** and **childish silliness**. | <sup>2</sup> And once again we see this impression confirmed: '**Kai**'s secret is that he has two contrasting sides to himself. When he's performing on stage, Kai brings all the focus onto him making you feel breathless. But once he comes down from the stage, he returns to the youthful man in his 20's. He's a cute and innocent guy. He jokes around with the members often and clings onto the managers too.' – Manager **Lee Seung Hwan**, [www.koreaboo.com](http://www.koreaboo.com)

<sup>3</sup> Ka-Ching is actually a song of **EXO-CBX** – a spontaneously formed sub-unit with the line-up: **Chen, Baekhyun** and **Xiumin**. 241

**Heart Attack, The Eve, Machine, Transformer, Drop That** (***Chen** is a real singing slayer here, a veritable rock star – especially live!*), **Moonlight, Hurt, Playboy, Run...** A special place in my ranking belongs to one of EXO's main hits: **Wolf**, the video for which is utter class in terms of style and dancing, but musically has too much regular rap for my taste and for that reason I don't like playing it that often. **Lucky One** is the other song with a video which I really like in places but in others find it monotonous rhythmically and despite the upbeat melody and the concept, a favourite, of youths with superpowers coming from another planet being strongly accented in the video... it's less often interesting for me to watch or listen to.

I've rediscovered **Power** (of Music) and **Ka-Ching**<sup>3</sup> though recently, because their visual image, a kind of cartoon animation, is not comparable to the great mastery of the other videos, but after I'd overcome my initial attitude, I found out what a great atmosphere they have and how they make me smile broadly every time, so that when I feel the need for that, I never fail to cue them up. And finally, I shouldn't omit to mention the **Samsung commercial** entitled (United) **Power**, which is done so well that at first I thought it was their song – someone had



had fun looping particular parts and it had become long enough, but somehow got annoying. Since I've found the real video, I often loop the whole thing the way it's been made by myself because it really is like a mini version of their song, with each detail perfected from beginning to end!

So now is the moment **to emphasise the exceptional conceptual creativity of the team behind EXO, who obviously select carefully and stimulate the creation of songs with a specific sound, often imbued with special messages.** Maybe that's the other thing that draws me like a magnet in their case, but more important is the high quality and the multi-layered and intuitive nature with which ideas are presented both visually and lyrically, and that includes the teasers. Apart from that, we can see a continual and interesting playful intertwining of **the group's name and logo** in their songs in different forms (*this is a familiar ploy in Korean pop, but it seems as though these kinds of highlighting are deliberately quite frequent and diverse with EXO*). We see large-scale mazes, which are in fact the group's symbol, in which the main action takes place, or then again tiny details like a ring with the word EXO written above; candy sweeties in the shape of their symbol in the middle or various medallions and brooches; a coffee or a tea cup encrusted or appliqued with their logo; also inscribed on shoes, clothes, vehicles... even on a kite, and other similar objects... In

the lyrics too we often hear their name, which somehow makes you smile and grasps your attention. In addition we see an abundance of special captions and bits of information presented wherever you could possibly think of, with the ever-present solar or lunar eclipses and space-time loops.

Last but not least, we can register the link between the maze, which is their logo, and their name, which is embedded in the albums and tours of the group in different variations of English words with particular Latin roots bearing Biblical nuances. One of these words is **EXodus**, the title of a song and of an album, and which means Exit, but precisely in the Biblical sense – that is **EXO seek and offer a Way Out of the maze of the earthly, of the mortal, yeah!** After that we'll see albums or tours like **EX'act** (*a pun with multiple meanings: something like EXO in action as well as the general meaning of accurate and precise, but with a touch of 'former'*); then we see the tour **EXOluxion** (*i.e. EXO's evolution in mastering the X-powers*), and then **EXOrDIUM** (*an introduction to the history of EXO and their descent to Earth*), then **ElyXiOn**, which is to say the Promised Land of the planet EXO – a paradise where only the chosen ones (*the fandom* :) can enter... **Even the name of their album, The War, is imbued with the meaning that the battle has begun for the return of that which has gradually faded and become lost with their descent to Earth in terms of powers and qualities.**

**THE POWER OF MUSIC**



**THE 4TH REPACKAGE**



**THE WAR**



**SEHUN ★ CHANYEOL ★ CHEN ★ SUHO ★ BAEKHYUN ★ D.O. ★ XIUMIN ★ KAI**

In the video for 'Universe' there are also clear symbols and signs of some kind of happy resolution or 'new starting line' (*at the end we see exactly lines – as a painting on the wall or a stretched straight fibre on the table*).

Something else which is interesting to notice is that foreign composers or musical studios often get involved in EXO's songs, including transatlantic ones, but mainly those from the UK or Sweden. It strikes me as symptomatic that **Sweden** comes up in this list of information. This nation appears to remain the champion in creating contemporary pop hits and we can often discover threads which lead there even in the Mecca of pop culture, namely the American pop industry. Incidentally, it's a curious fact that **BTS** too have intensified their foreign collaborations over the last few years – in their case mainly transatlantic ones: they've attracted people who've done songs for Beyonce, Rhianna, Sia etc.

In conclusion, I'd like to stress something specific and to an extent strange in the **Asian music industry**, namely that there we find a kind of established regular pattern of something called the Comeback Stage, which means that a new album has been released and it gets presented in the media and in concert tours, after which it reaps or doesn't reap the important annual awards. At this point it's as if the artist (or most often the group) ceases to exist if it doesn't do this kind of 'Comeback Stage'. The rules of the industry...?! Even stranger is the fact that every year a

new group makes its debut and often picks up the annual music awards, after which it more or less fades away, but not EXO and, since 2015, not BTS, although they in reality made their debut in 2013, i.e. one year after EXO.

**BTS** are their main rivals today for the hearts of the public and for the first place in all the rankings. Of course, EXO for now holds the majority of the records both for the most awards received, as well as for the most advance sales of their albums and the highest ranking as a whole in Korean and global music charts. In reality, in the main Korean awards in the last few years, if EXO is the winner in the Artist of the Year category, then BTS will take first place for Album of the Year and vice versa.

Another interesting thing to turn our attention to in **Asian culture**, one which is reflected in their pop music, is the peculiarly accentuated collective consciousness. With them, maintaining the team spirit is not just a norm, but a cult and in their entertainment industry we see a stupendous number of members in all kinds of groups. On the one hand, it's clear that with them collaborative work is fostered in which no one person's ego is given the fore unnecessarily. On the other hand, individual self-expression is after all suppressed, even if it is an expression of the spirit within, which wants to manifest itself in worldly existence and there is no way for the individual who gives it expression not to stand out. Here we can notice a great clash and drama



in practice, accompanied by a strong striving for perfection – perfectionism down to the last detail.

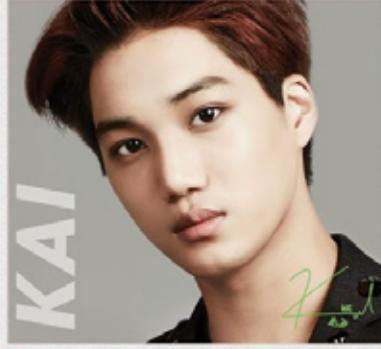
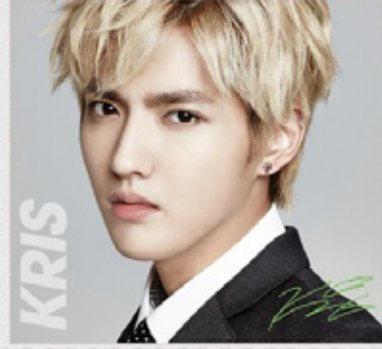
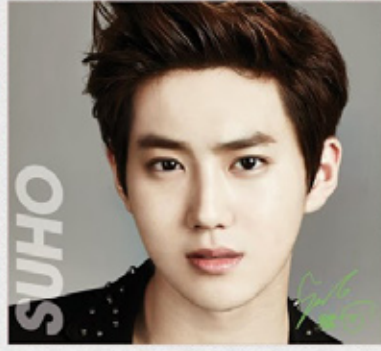
It seems to me that we ought to seek the key to Asian culture in what occultism informs us as to characteristics: that these nations are the heirs of the 6<sup>th</sup> and 7<sup>th</sup> sub-races of the Atlantic civilisation. Then we can clearly see their special features: the Atlantics are still in the stage of involution (descent into the material, the earthly – just as EXO descend to Earth) and they still have the strong intuitive sense of unity before the veil of the individualising mind comes down. But apart from that, the Asians are the last sub-races where the mind is nevertheless a leading factor and from here we can trace the intense drama in them concerning the idea of death and the anguish of separation. This phenomenon is almost a byword in their culture and art, especially with the Japanese (distinguishing them to a certain extent from the Chinese): what is known as the ‘Japanese world-view’, i.e. the incipient feeling of separateness and loss of the direct connection to the invisible and the world beyond death. From this there is also the grieving for a lost beloved and the frequent emphasis on the sad self-sacrifice of good heroes. *(With the current Fifth race the world beyond death literally goes away and the battle for a return in wisdom commences – with the coming of Christ involution into material has officially concluded and evolution in the opposite direction has begun.)*

And if we turn once more to the team spirit, it seems to me that these races express in an embryonic form the accomplishments envisaged for the last Root races, which remain before us – the Sixth and Seventh, when individualisation will have concluded and been overcome in the Spirit expressed with lightness and a feeling of unity with all. That is leadership and the making of a personal contribution will be achieved through empathy and co-creation in exactly the right place, and not as a form of self-assertion and domination at any cost. The latter is especially characteristic of today’s Fifth (white) root race, whose not particularly likable basis is competition, comparison to and then separation from others, while in its positive aspect it is actually an expression of the acquisition of the nature of leadership in the process of the formation of the personality.

It seems to me that here it’s quite apt to be able to note as something linked the idea behind **Bulgaria’s project for the 2018 Eurovision** with the song ‘**Bones**’ by the group **Equinox**, specially put together to sing it. *(Incidentally, we’re eagerly awaiting the release of the promised EP as well as Kristian Kostov’s, of course.)* The song and the group itself are a wonderful expression of the Harmony which individual parts may achieve in the Whole as an ideal for the reality of future humanity.

And, having talked of Bulgaria, I’d like to mention finally, as a kind of lyrical digression, what interesting things





and **connections emerge** when a person digs around in the details of something! In this case, as most of the members of EXO appear in TV productions too, I had a look at extracts from the Korean drama, *Scarlet Heart Ryeo*, with the involvement of **Baekhyun** in a supporting role as one of the princes in a remote historical epoch. I watched a few of his scenes, including his dramatic death (*incidentally, Lay, Xiumin, D.O., Chanyol, Suho, Luhan and Tao also die tragically in some of their TV dramas – it seems only Kai and Sehun are saved for now from such a doom*) and in the end I somehow came across a cut from an episode without his participation which greatly surprised me. The girl in this extract is obviously the main character in the drama and it turns out that she is dreaming everything from the distant past which happens in the film, but actually she doesn't just dream it but remembers it after being in a coma... **And it's in precisely this episode, when she realises that her dreams are in fact reality, that they repeat the name of Bulgaria a few times and Bulgarian folklore motifs are to be heard at one point!**

The person who as tour guide is explaining to a group of people about Bulgaria and Bulgarian rose oil then stops by the girl and start talking to her. Looking at the badge on her lapel, he underscores the link between her sur-

name and the historical epoch<sup>1</sup> which is represented by the brand of cosmetic products whose Sales Representative she actually is. 'An amusing coincidence' – the girl comments but he quite seriously replies that **'There is no such thing as a chance coincidence' and things simply fall right into place of their own accord.** After that the topic of **Bulgaria** and **Bulgarian rose oil** is once again raised and **Bulgarian folk motifs** are to be heard and upon hearing them she turns once more to her memories of the distant past and begins to feel dizzy. Leaving the commercial exhibition, she comes across an exhibition of paintings from the historical period in question and she realises that her dreams are reality. **Her beloved had been a wise ruler, under whom slaves had been freed** (*here, we can't help but see a link with the rule of the Bulgarians under whom there was never any institution of slavery*) **and major social reforms are conducted**, but as far as I could understand, many amongst the 'good' characters were killed in inter-tribal wars. The door stays open for the two of them to meet in the present...<sup>2</sup>

So why did I entitle the current material 'EXO, who are making History': this can be understood from their song **History** with its exceptionally idea-rich lyrics, expressing just such an ideal of **the return of humankind to Unity.**

<sup>1</sup> **Goreyo era**, and to be precise – the establishment of Goreyo kingdom, from which name originates the modern **exonim Korea**.

<sup>2</sup> After watching the serial from beginning to end, I may say that it is remarkably enlightening when it comes to universal human values, rights and ideas about the depth and elevation of mutual relations between people. I'm also exited about the new serial of **D.O.**, '100 days of my prince', which seems to explore similar social issues where 'secret is the human being and not the institution' :)

It is considered that the Bulgarians are one of the large groups which emerged from the womb of nations, **Shambala**. One of these branches, one of these large groups was called 'Bulgari'. Of course, the pronunciation was different in different places – '**Bolhi, Bulh, Bolgi, Belgi**' but it is known that this is an ethnic gene, the marked valency of this people. And so the Bulgarian nation as a substratum in the ethnic totality, a person of the Fifth root race, had been in that womb, Shambala, and has left its imprint on history.

In the Armenian geography called Ashharatsuyts, the Bulgarians are called 'Bulh' and they are mentioned as one of the developed tribes in terms of culture. In previous times it was pronounced that the Bulgarians had lived in the regions of Mount **Imeon** – a fact which is also written in the ancient geography of the Armenians. Then from Imeon through **Pamir, China, Mongolia, Persia, Volga** and **Ongul** as far as the present Bulgaria of Asparuh. Furthermore, when **the golden treasure of Nagy Szent Miklos** (then a **Hungarian town** but now within the borders of Romania) was discovered in 1799, after great disputes it was ultimately conceded that it is Bulgarian in its adopted Persian technology and Persian artistic nuances. Even our ethnographic researchers have often found Persian elements in our clothing and in the expression of our art. Because the Ancient Bulgarians, on their route back to **Trakia**<sup>1</sup> (**The Valley of the Roses**) passed through Persia and had their own abode there.

We did not come to the **Balkan** peninsula for the first time, as some think: the Bulgarians had already been in these lands before going towards Pamir, before going towards China... That which we will find as a matter for amazement in an account in the history of Marin Drinov, published in 1869, 'A look at the origin of the Bulgarian nation and the beginning of Bulgarian history', and something which is also hinted at in the Hexameron of John the Exarch (9th century) is that **the Myrmidons of Thessaly of Achilles were Bulgarians**. That is, before the Trojan War we, the Bulgarians, had a presence in Thessaly. From this point onwards, the period of roaming began, which created the culture of awokenness. People fear the wanderer, but there is a beautiful word: pilgrim. The one who is going towards a sacred place is called a pilgrim, he wanders in order to go to a focal point of the Spirit. And **Imeon** was a reservoir, a womb, for them to acquire bread and meaning from **Indian culture**, or from **Egypt**, where they also were guests. In the **Mahabharata** itself there is talk of '**Bolhi**' or '**Bolhiki**' and their king, Kardam, is mentioned seventy times.

~ Vakilush Tolev, Tangrism, 'Nur' 1/2008 – [www.nur.bg](http://www.nur.bg)

<sup>1</sup> **Trakia**, i.e. **Rakhiva**, of the Phoenicians means '**Ethereal Realm**', '**Celestial Firmament**', '**Being**' (**Genesis**).

**IN SHAMBALA** *the conducting of the development of the human being of the Fifth race has been fixed while in the Revelation of John is given the mystery of existence within existences – Shambala is the Academy of Knowledge, which educates, trains and initiates the representatives of the fifth sub-race as parents of the Fifth root race, while Revelation speaks of the great mystery of the sixth sub-race and the Sixth root race.* There a great mystery is uttered: not only that there will be no need of light but of why this is so. **That light will shine from which the world is woven**, that 'Fiat Lux', 'Let there be light!'. When the spirit was clothed in the garments of the flesh, the Sun helped it, the Moon helped it, but when the spirit will shine they will no longer be present. **And then the mystery of what the Sun is will be understood: the aggregation of past souls who have concluded one evolution.**

**You yourselves will shine together with God: behold the great mystery!** And this light is actually that which the ancients called **the light of Kundalini – the Snake-Fire**, and what Christianity calls the Holy Spirit. He who measures his time with sunsets and sunrises is still the human being of the Fifth root race. It is only when Adam comes (i.e. the Fourth Root Race of Atlantis) that the Sun and night are given to him so he may determine the yearly and daily times. **Freedom from the day as time, freedom from existence as planetary being, because the human being of the Sixth root race is a guest not only of this planet, he is the future inhabitant of Jupiter and Jupiter is the Lord. This is the principle of the princes, this is the need for a ruler who you must have within you, Divinity.**

~ Vaklush Tolev, Shambala: the Academy of Initiation and Knowledge



# WHITE — GREEN — RED

*One may come across countless tales and treatises concerning the symbolism of Bulgarian tricolour and even more about the martenitsa. Here we will dwell on the esoteric point of view in the spirit of a legend, which is given by an author who is unknown to us but with whom we are in full agreement. And when we consider things in the light of such an understanding, we will see that the Bulgarian tricolour follows strictly in its composition the rules of Divine Harmony: material (at the bottom), Soul (in the middle) and Divine Spirit (at the top).*

White light is broken down into seven basic colours – it contains all of them in itself. The harmonious merging of the colours of the rainbow in white light symbolises the world of the Divine and is the end of the rainbow, that is the end of human evolution. The centre of the rainbow is taken up by the colour green, the symbol of spring and life being eternally reborn in nature and the human soul. It also symbolises the human being itself as a creature of intellect. At the other end of the light spectrum is the colour red: red like the blood of humans and all other living flesh in a manner of speaking. This is the colour with the greatest wavelength in the spectrum visible to humans. It symbolises life and the flesh, the physical body and the material world as a whole.

In 1877, at the time of the Bulgarian battles for liberation from the Turkish Yoke, Stilyana Paraskevova

sewed the flag for the part of volunteer forces, which served later as the prototype of the Bulgarian national flag. She asked her father why the colours should be arranged in this way. He pointed out to her that the soul of a person is a kind of ‘middle-ground’ – a kind of intermediary between spirit and the biological body it inhabits, and so the colour green ought to be positioned in the middle between the white and the red. Apart from that, white should be at the top just as the pure Divine Spirit is above everything and itself encompasses everything and everyone. The colours have to be arranged according to ancient rules so that when a Bulgarian sees the Bulgarian flag he will see his soul embodied in its green colour, his blood and bloodline in the red and the Divine Spirit, which leads him in his destiny, in the colour white.







# THE MARTENITSA

The Bulgarian celebration of the Martenitsa is unique and deeply symbolic.✱ Martenitsa is given as a gift with the onset of spring in March, i.e. with the resurrection of nature into new life. It consists of two parts: a red and white tassel linked to each other by way of a small length of string of red and white threads entwined.

The white and red colours are symbols of spiritual and material energies respectively. The small length of string between them is a highly important detail which shows that the energies of the material and spiritual world are united. The connecting level, the 'middle-ground', is the human soul and is symbolised by the person themselves adorned with the Martenitsa.

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✱ It has been preserved in variations here and there outside the present day borders of Bulgaria as a result of ethnic presence.



With regard to the Martenitsa, it's interesting to note that the same colour symbolism can be observed in the royal insignia of ancient Egypt. The crown of Upper Egypt (associated with the divine) is white, whereas that of Lower Egypt (the earthly) is red. When the two kingdoms joined around 3000 BC, the crown became a composite of the two, with the red one as the base and the white shown above it. Amongst the ancient gods of Egypt, Horus is also portrayed with the Egyptian double crown (or with the sun's disc above his head) and it is thought that the pharaonic dynasties trace their genealogy back to him and for this reason his name always stands before the name of each pharaoh.

In the Bulgarian folk song 'Lichenā-Dēnā-Lestuvichina-Dēnā' from the Veda Slovena<sup>1</sup> the Martenitsa is in fact referred to as 'Marinka' in two places. The founder of the Pan-Bulgarian Legion 'BOLGAR'<sup>2</sup> Emil Andreev gives an interesting interpretation of the meaning embodied in the word 'Marinka' by using the ancient meaning of its constituent syllables, namely:

**Ma** – to give birth (the words 'mom, mamma, mother' in English are very close in terms of pronunciation as they are in many other languages)

**Ar** – person (Ar-yan; Bulg-ar-yan / bulg>bolh>**bog** in Bulgarian means **God**)

**In** – material / the Earth (from Yen and Yuan harmony)

**Ka** – soul / divine vital energy in us

Thus, he concludes, the meaning encapsulated in adorning each other with Martenitsas is the desire of a being, born in the bosom of Earth, to find its way towards its soul and to transform into Horus, that is Christ on Earth, the spiritual sovereign.



*God Horus with the double crown*



*white – red – double crown*

<sup>1</sup> The whole title is: 'Veda Slovena of Bulgarian folk songs from prehistoric and pre-Christian era'. It is a collection of folk songs published by the Bosnian Croat Stefan Verkovich in two volumes in 1874 and 1881 – just around the time of Bulgarian liberation from the Turkish Yoke.

<sup>2</sup> This title is an abbreviation and for this reason is written in capital letters. ~ The Editor

*A portrayal of Ramses III with the white Egyptian crown*



photo-source: [www.artofcounting.com](http://www.artofcounting.com)

## BRIGHT SPARKS IN THE AURA OF BULGARIA

the way to resurrection

Sofia, 2018 (add. 2020)

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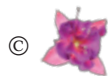
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***It is time for the gods who became bad people  
to be replaced by the people who are good gods!***

~ Vakilush Tolev

My godson  
(he is a little child, 4-5 years old),  
was taken by his grandma to the church with the words:  
— God calls for you to listen, to obey...

He replies her:

— **God calls for sacrifices, granny.**

— But do you know what this sacrifice is that God calls for?

— **Fire in the heart!**

Even at the age of 5 he shows he is aware of some things.  
That's why we closed the last Seminar day  
with the words of Vakilush:

**“Do not praise yourselves in greatness,  
but prepare to welcome (*in your homes*) god-men,  
who the times have raised.”**

– True story at Wisdom Seminar, Pamporovo 2017



# Bright Sparks IN THE AURA OF BULGARIA

the way to resurrection

almanac



The 8<sup>th</sup> of April is the Day of Resurrection,  
of sovereignty beyond the grave,  
of victory over the material,  
i.e. 'I AND THE FATHER ARE ONE'...

The 8<sup>th</sup> of April, this is the true,  
historically mystical Christ-date of the Resurrection.  
*(The date had been proven by science  
and shared in some encyclopedias.)*

Resurrection is the greatest Worldly Sacrament,  
preserving the memory of the Revelation  
that man is a tangible theogon.

The sovereignty of Christ after the grave illuminates it  
as a doctrine of belief and a true reality.

It bears us boldness and acceptance,  
transforms the life of humanity  
and brings into existence new virtues:  
love and sacrifice, freedom from death and despair.

That is why in the New Testament we read:

'Oh, death, where is thy sting?'

**Resurrection in the Spiritual Wave of Wisdom is  
the sovereignty of man beyond the grave!**

— VAKLUSH TOLEV —