



Meditation Monthly International

Agni Yoga & Culture

The laws of appearance of Teachers coincide with the plan of the whole culture. Karma rolls up like a scroll, and signs of the departing earthly power begin to flash out.

For those who know the future it is hard to observe these departing flickers. Like yesterday stands tomorrow. And the step is measured not in feet but in three-year periods. Thus is obtained the stride of Giants, to whom it is not frightening to step over whole centuries. Thus does the psychology of the spirit reach the Earth.

For earthly shells each century is like a menace. But the bridge of the spirit bestows wings of truth.

To those overstriding the span of three years it sometimes seems that they do not live. A specially propelled aerostat sometimes seems to be motionless because its apparent inertia does not correspond to the surroundings.

Leaves Of Morya's Garden II, 1925 p. 128

A yogi recognizes the true nature of objects and will not keep any unworthy objects near him. The question of material possessions wastes too much of people's time. The culture of the spirit demands that surrounding objects be of the highest quality. In the future, people must be free from the need to devote attention to their physical needs. The basis of communal life assumes for each co-worker the provision of reasonable comfort, which will safeguard strength and labor.

Agni Yoga, 1929, para. 189

Can you imagine what humanity would represent with healthy bodies and uncultured hearts?

It is even difficult to imagine such a feast of darkness. All the illnesses and infirmities are unable to curb the universal madness of the heart. Verily, so long as the heart has not become enlightened, diseases and infirmities will not be removed, otherwise the fury of the heart coupled with powerful bodies will terrify the worlds. It was said long ago of the holy man—"He walked before the Lord." That means he did not violate the Hierarchy, and thus purified his heart. Through the slightest purification of the human heart one can manifest a waterfall of Benefaction. But at present one can act cautiously if the heart has not as yet become putrefied. Thus, without falling into despondency, one must know that the darkness has become heavy and many hearts are putrid. The actuality of the significance of the heart is an old truth, but never has it been so needed as now.

Heart, 1932, para. 13

In a spasm of hatred someone sick of a horrible disease attempted to touch as many objects as possible

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Networkers' Letter

by Joleen D. Du Bois

Dear Friends,

In reading through Lou Schwartz's thought-provoking article in this issue, I could not help but place his ideas alongside the poised tension derived from the cycle of events occurring since the beginning of the new millennium. From these events it seems most appropriate to focus our thinking in the coming new year upon the subject of *podvig*.

Helena Roerich, founder of the Agni Yoga Society who is recognized as a great spiritual Teacher (1879–1955), wrote: "Great is the mission to kindle the consciousness of people by 'podvig' (great deeds), which can change the whole essence of people. Perhaps never was the idea of podvig so necessary in life as now. What a beautiful work—*podvig*! How expressive! And note how remarkable it is that it has no equivalent in any other Western language. . . . As a motto, I would give: "Spirituality, Podvig, and Beauty."¹

Those who are traveling the path of illumination inherently know that at the very heart of spiritual striving is found an aspiration to strive toward the highest ideal—an aspiration that requires a self-imposed need to purify our thoughts and emotions as well as purification of our whole character; an aspiration born from a heart fused with a love for the Great Image and a readiness to consciously or unconsciously perform a great task. Once the Call for service is heard, and in his readiness the disciple responds, recognition of the significance of podvig occurs.

"You have heard about the girl who, even while the evil forces are attacking her, can heal with the power of her psychic energy. Even moderately good physicians oppose her and try to interfere with her podvig. There are many similar examples in various fields, and the remarkable thing is that individuals who are not even involved will also interfere."²

Why must one have a heroic readiness when he responds to the Call? "Try an experiment; send the purest man to perform important work or a heroic deed, then see how he will be slandered. The majority will criticize without considering his task, and only a few, who are themselves persecuted, will think about the aim of the podvig. This lack of goodwill is a major obstacle to the progress of evolution."³

"Amidst the currents of space, amidst evil will, amidst terror, courageous heroes labor and

create. . . . They realize that their selfless podvig will continue even under the harshest circumstances. Nothing can stop their will from manifesting itself in any sphere. There is a great difference between the unconscious and the consciously determined heroes. In the first there may be a spontaneous exaltation. Temporary reactions may occur and cause them to pull back, but the determined ones will never give up, and will continue on their path. . . . They know how to transmute knowledge into feeling and how to fill their hearts with it. Where the heart is full, there is a soaring into the future. . . . Examples of heroism can be seen in the past lives of Our Brothers. Will not Our Life serve you as an inspiring example of beautiful, though weighty, armor?"⁴

"One should not interfere with the actions of a hero who has dedicated his life to podvig, for the destruction of darkness is the dream of every spiritual warrior. The battle is the same on both the mundane and the Supermundane planes. By the use of vibration We may lessen the tension, but the cosmic battle requires a universal defense."⁵

From my heart I want to express my deeply felt gratitude to our sisters and brothers, our co-workers from around the world who are daily engaged in selfless heroic acts, who serve the spiritual Hierarchy without thought of personal recognition or reward and who hold the image of the Great Lord in their hearts as they give all they have in service to the needs of humanity. To these heroes, we, as members of a global society, are deeply indebted.

And finally, from my heart, may I express my deepest appreciation and gratitude to each of you for your love and generous support, a support that enables the labor and vision of the W.M.E.A. Group to continue. It is because of your generosity: generosity of time, energy, service and prosperity that has enabled us to expand, and at the same time sustain ourselves as a unwavering, practical, and hard working, non-profit, spiritual organization.

God bless us all.



¹ *Letters of Helena Roerich, Vol. I.* p. 277 © 1954 Agni Yoga Society, Inc.

^{2,5} *Supermundane I*, para. 342, 301, 130, 356, © 1994 Agni Yoga Society, Inc.



White Mountain
Education Association
Meditation Monthly International

VOL. XIV ISSUE NO. 2

MMI can be found on the Internet
World Wide Web Address –
<http://www.wmea-world.org>
E-mail – staff@wmea-world.org

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Cover picture:
by Nicholas Roerich

The Arts Today: A Path Toward a Future of Healing

The driving force of Shamballa propels the Arts to increasingly bridge chasms during this time of polarization of thought and expression.

by Lou Schwartz

Summary

Esoteric students today continue to study, meditate upon and respond to the outpouring of the fiery stream of energy released by Shamballa directly to humanity during the full moon of Wesak 2000. While the full impact of this “direct hit” will inevitably be made clearer in the years ahead, to the discerning student, certain societal trends, along with their causes, were increasingly visible in the years leading up to that full moon, and those trends and causes are increasingly obvious today, especially in the wake of the events of September 11.

In examining the Arts and their affect by the Shamballa energies of Wesak 2000, we see a time of polarization, a division of opposing extremes of thought and expression. That is the nature of the effect of Shamballa energy: reactions vs. responses, degeneration in various forms vs. overcoming impurities and manifesting new inner potentials and collective goodwill. On one hand, the fine arts have become more famous for being the coarse arts – using sensation to attract controversy and attention. Its taste: shock value. Various artistic forms are produced to stimulate sex and aggressiveness and to block thinking and striving for a better life. Additionally, we see a wide-spread adoption by the courts and legislatures to the position that there is no “proven harm” to the young in their being exposed to various “art” forms of obscenity/pornography (hence limited censorship and child protection) resulting from the development of technology and the Internet. On the other hand, we find the emergence of healing artists who have generated a global network of essential catalysts for positive change in new levels of scope and depth. Technology and consciousness have expanded into the arts—new forms of creativity abound. And the major topic of the Arts’ discussion for some time— itself—seems hideously irrelevant; on September 11, our collective understanding was

altered dramatically as we were confronted with a cultural conflict in ways previously unimaginable. Artists of goodwill, peace and vision are trying to overcome the separatism and destruction worldwide and create a new world.

For the Arts, its challenge today is to remember its true meaning and bring healing. As part of this process, important questions are being raised about the purpose of the Arts. The Arts are central to what it means to be human. The Arts can be a powerful force for healing, for nurturing human creativity and well-being.

In viewing the impact of Shamballa energy upon the Arts today, we need to briefly examine some background:

- The definition of “true” art vs. “false art”
- An esoteric view of the Arts from the end of the nineteenth century until today: from individual achievement to group healing

From this view, we can proceed to examine:

- The opposing sides of the state’s legitimate right to protect children from art obscenity: individual vs. group interest
- Community educational trends to integrate the Arts into curriculum
- The scope and depth of today’s healing forces for positive change in the Arts, and the expanded role of the Arts to end cultural isolationism

The challenge in the Arts today mirrors our challenge as individuals and humanity: to strive to transform our life, elevating the focus of consciousness from non-essentials to the most essential.

“True” art vs. “false” art

Real art is a pathway toward a future of our individual and collective highest potentials, a future in which we see greater meaning and beauty, and which embodies our best visions and highest achievements. As the noted writer Torkom Saraydarian states, “True art is a creative technique to eliminate those psychologi-



Command of the Teacher by Nicholas Roerich

cal and physical elements which hinder the materialization of manifestation of our future.” Thus we can understand and see that when artwork expresses those highest potentials, it brings out great richness—a feature of all great works of art. Consequently, when art reflects negativity, depression, confusion and distortion, ugliness and separatism, it is false art. By that, it is without constructive and long-lasting purpose. It is ultimately destructive because it identifies the viewers with the sources of their problems. There is no inspiration to strive toward improvement and expansion. This type of art will increase attraction to pleasures, attachments and to self-interests; there is an absence of the currents of healing power. It fails to provoke the best in us. For the Arts, Shamballa energy creates two camps—one camp standing for higher principles like beauty, striving, and unity, and one camp standing opposed to those principles.

**Shamballa energy and the Arts:
from the end of the
nineteenth century to current day**

Esoteric history reveals that the release of Shamballa energy in the latter half of the nineteenth century brought about the laying of a great foundation for the teaching of the Ageless Wisdom, the sum total of experiences, knowledge and wisdom harnessed by humanity. A Light bearer, H. P. Blavatsky, delivered this teaching. She opened the door to the treasures of the ancient cultures. As this Teaching moved into the twentieth century, spreading from country to country, it became, for a time, the dominate “alternative culture.” It was a “school” toward which artists and seekers could look for a radical, other description of the world of art and man. This teaching had profound influences from the likes of:

Kandinsky and Mondrian – considered the chief founders of modern art

Paul Gauguin, the celebrated French artist

Gustav Mahler and Alexander Scriabin – renown conductors known for their indefatigable loyalty to art as a means of elevating man’s spirits

T. S. Eliot and William Butler Yeats, viewed as among the greatest poets of the twentieth century

James Joyce, Jack Landon and D. H.

Lawrence – among the most famous writers of our time

One of the most inspiring cultural leaders of the past one hundred years was Nicholas Roerich (1874–1947) – artist, poet, scientist, diplomat and Nobel Prize nominee. He believed that knowledge, beauty and culture will lead men into the path of universal brotherhood. This, in his belief, can be accomplished by education, the education of both the inner and the outer man, reawakening in him the love of beauty, knowledge and action through synthesis—the synthesis of the cultures of the East and West, the synthesis of knowledge and experience, and the synthesis of the mind and the heart.

Today, at the beginning of the twenty-first century, esoteric history tells us that the impact of Shamballa energy upon all fields of human endeavor, including the Arts, will include, as a key, the idea of *relationship*: a feature of resulting spiritual expansion through the formation of groups united in consciousness. The Ageless Wisdom provides an explanation of the reason for this shift from individual achievement to group formation. In summary, we can say that as humanity develops spiritually, men and women become larger in their outlooks and their visions, and become more group-oriented and less self-centered. This does not invalidate the emergence of a child prodigy like Alexandra Nechita, the “pint-sized Picasso” whose cubist-style works carry a price tag of \$115,000, but rather acknowledges an overall shift with a scope of group formation underway and development within the Arts.

**Today: artistic, individual
free expression vs. indecency,
child protection and group interest**

In the Arts today, the above-mentioned shift toward group effort and group interest can be applied as we view the battleground of obscenity.

Here we find society’s legitimate responsibility to protect the physical and psychological well-being of its youngest citizens (i.e., group interest) versus the primacy of the individual and his/her right to information with as few constraints as possible (i.e., self-interest). In other words, on the side of

individual self-interest we find the espousal that

a) intellectual freedom for the individual is more important—at a young age—than the group’s (society’s) concern for potential harm to the young;

b) because, according to this camp, there is no scientific proof that exposure to pornography, violence and sex in art harms children in any significant way;

c) because we can’t agree on what to censor, we should not mandate indecency laws, Internet filters, etc.

The Supreme Court has ruled in favor of the individual: it overturned the 1996 Communications Decency Act that made it a crime to send a minor any indecent material over the Net that might be considered “patently offensive as measured by contemporary community standards.”

The lowering of standards

Is not the “victory” for the individual in this instance an urging to gain success at the expense of others? What has history shown us that happens to a culture that abandons standards and principles in favor of individual “freedom”?

We need to look no farther than the “art” dominating the entertainment industry. Heavy doses of violence, filthy language, and raw sexuality continue to come forth from movies, television, video games and music. To many, these media arts have abandoned common standards of decency for the lure of attracting more viewers, and ultimately, more profits. Ten years ago, the American Psychological Association concluded that forty years of research on the link between TV and real violence has been ignored, stating “the scientific debate is over” and calling for federal policy to protect society. The same Surgeon General who issued the now-famous report on the long-denied link between tobacco and cancer also issued a report on the link between media violence and violence in society. David Grossman, a retired army colonel, in his book *Stop Teaching Our Kids To Kill: A Call To Action against TV, Movie and Video Game Violence*, points out that everyone now knows that for generations the

tobacco industry lied about the link between its product and cancer. He comments, "If you ask media executives about the link between their product and violent crime, they will do exactly the same thing—and they control the public airways."

We do find groups such as The Parents TV Council who has persuaded corporate sponsors to stop advertising on prime time TV. And the French government has recently decided after two decades of "le porno du Samedi soir," i.e., no-holds barred pornography beamed to TVs in millions of homes on Saturday night, that this "art" threatens the moral and mental well-being of young people.

Again, the power of Shamballa energy will have a polarizing effect: reaction will influence the personality to satisfy its own pleasures and illusions. Its stranglehold grip on public opinion is only loosened by the increased collective expansion of consciousness and collective goodwill.

Community educational trends to further integrate the Arts into curriculum

Loud voices often decry the state of learning opportunities for young people in regard to the arts. Yet we see a trend today of community actions trying to harness the diverse maps of institutions and individuals who do the work of teaching the Arts.

The importance of a community educational initiative at this time cannot be understated in light of a ten-year study released by the National Endowment of the Arts (*Research Report #34*). This report revealed that baby boomers and Generation Xers tend to participate in core art forms (plays, museums, novels, ballet, opera, etc.) at lower rates than their elders. Something must be done, according to art officials, to insure future audiences for the benchmark art disciplines, the backbone of traditional American culture. If the largest segment of the adult population—the baby boomers—turns away from attending with the subsequent loss of earned income, the future of the Arts is indeed grim.

A thumbnail sketch of just a few community art educational initiatives reveals that there are widespread programs to teach teachers how to use the Arts to teach social

studies, science, math and languages. It's called art integration—incorporating the arts into curriculum. For example:

- The Rhode Island Governor's Task Force on Literacy in the Arts was created to examine the significant impact the Arts can have on education and make recommendations on further integrating the arts into the curriculum.

- A 53,000 student school district in Texas, where 70 percent of the children are poor or near poor, and where 8 percent are non-Hispanic whites, believe that the Fine Arts and academics are interlocking. The district believes this so much so that children rotate every afternoon between a fine arts program taught through a Montessori method and one taught through traditional curriculum.... both housed within the same building.

- The Los Angeles County Museum invited students to turn a staid gallery with 22-masterpiece paintings and sculptures into a wholly different, more exciting environment. Reinstalling a major gallery in a major museum is not an incidental task, but these students had no fear of what they didn't know.

- A plethora of books have appeared and are in use today that offer wonderful ways to introduce children to crafts projects that cultivate a reverence for nature. This "movement" has always been there—the Internet has opened up new levels of resources.

- Museums are teaching black history—a trend sweeping the nation. Major museums exploring slavery and civil rights are planned, for example, for the National Mall in D.C., and the Underground Railroad Freedom Center in Cincinnati. Numerous new smaller museums with these themes have opened or are on the drawing board.

- "I know that crime prevention pays far greater dividends than prosecution. To this end, I make RICO funds available to after-school arts programs for at-risk children that stimulate

imagination, develop skills and contribute to character." (Richard Romley, Maricopa County Attorney, Phoenix, AZ)

The Arts as a potent healing force in today's world

The emergence of healing artists has generated a global network of essential catalysts for positive change. Since September 11, artists are increasingly striving to use talent and creativity to help in the healing process.

"In creative actions, we bring the laws, the principles and the ideas that feed the soul humanity.... It is this creativity that pulls humanity upward to new heights." (Torkom Saraydarian)

Reflecting the context that today we find a "movement" of group service (as opposed to individual recognition), there are literally hundreds of healing arts organizations around the world: associations, agencies and therapies. And there are new, fully accredited expression arts therapy popping up worldwide as graduate-level programs. In examining these groups, we see such healing art therapies as:

- showing a young homeless boy that it is possible to trust adults, other children and himself through months-long drama programs;
- reaching autistic children and adults through the power of music;
- using music, art, dance and drama to give new parents, teens and former drug addicts an outlet to express their concerns



By Nicholas Roerich

and their feelings and the time to build healthy ways of living;

- bringing children with Down's Syndrome together to learn to socialize through dance;

- letting a battered woman and her children draw their pain and their dreams so they can leave behind their past and begin to live anew;

- teaching poetry in prisons – prison arts programs are beginning to flourish;

- “sound choices” – using music to design the environment in which we live, work and heal; learning to examine how the environment impacts health, productivity and the ways in which sound of all kind affects us;

- the further use of musical intervention involving the active participation of the client in the music-making process to achieve the desired physiological goal: vocal toning, drumming and melodic improvisation, etc.

- “visual journaling”: reducing stress, releasing anger, resolving conflict and getting in touch with feelings by combining images and words together;

- photography as a healing art – seeing the world more deeply and with new lenses

- “bullyproofing”: dramatic entertainment that depicts new kinds of “beyond violence” heroism and creates role models for young people to learn conflict resolution skills

- children's artwork becoming a clarion of justice, fairness and equity – removing feelings of fear and hatred in young, innocent children through photographs, documentary footage, well-chosen words from the teacher and a focused class discussion.

We especially find a trend of innovative projects that use the Arts to promote health and well-being within the healthcare arena:

- healing with humor: Dr. Patch Adams and the GESUNDHEIT! Institute

- cancer centers where many forms of art are used to assist patients and their families deal with the stress of disease and treatment

- non-profit collaborative projects of physicians, artists and patients whose goals are to reexamine the relationship of the arts and medicine while promoting breast health awareness

- hospitals who are transforming themselves into places of healing and beauty through redesigning their courtyards

- harp therapy: bedside therapy to support the goal of healing. (Monitors show that oxygenation levels increase when soothing harp music is played.)

Response to Shamballa energy: ending cultural isolationism now

We are all aware that the U.S. is thought of as a heartless, materialist and imperialistic state by some around the world. For many, their only contact with Western culture are the stories, images and themes broadcast by commercial television, pop music and Hollywood films.

The U.S. has the ability and the opportunity to step up its international cultural exchange programs, choosing rightly the way of right human relations, especially after the attacks of September 11. The country's cultural policies have been in the opposite direction for the past twenty years: withdrawal from the United Nations Educational, Scientific and Cultural Organization coupled with a national arts policy that focuses on a few select European traditions toward an audience of the top 15 percent of the U.S. population measured by income—with rare international exchanges. The result: people outside the country have little or no chance to witness the cultural and spiritual diversity that energizes and propels the country. And domestically we struggle to sustain this diversity and energy.

[Ed. note – This fall, the United States announced that it will be rejoining UNESCO, after an absence of eighteen years.]

Is it not in the national—rather global—interest to end cultural isolationism? After all, in their pursuit of meaning, relevance and beauty, the Arts have a unique capacity to build bridges of empathy and understand-

ing across the boundaries that divide people and nations.

Tipping the Balance

It is obvious that this is a time of polarization within the Arts and for all fields of human endeavor. There is a division of opposing extremes of groups and interests. Shamballa energy precipitates this crises. It is the dedication of each individual who strives to lead a life based on the spiritual values of a sense of justice, a spirit of cooperation, a sense of personal responsibility, service to the common good and a love of unity that will ultimately guide humanity. This is the nature of healing in our world today. And the Arts continue to play an integral part in this process.

continued from page 1

for the harm of humanity. Thus does the mobility of evil evidence itself. Evil demands no definite personalities—only the necessity of general harm. If only goodness would distinguish itself by a still greater mobility! If each one filled with goodness would sow it with every touch! What a myriad of beneficent sparks would be sent out into space, and how much easier would the battle with evil become! It is true that at times human goodness is very profound, but it often lacks mobility. This comes from a lack of culture of the heart. The potentiality of the good heart usually works in spasms and is not always open for ready action. However, it is precisely this spasmodic action that permits many assaults by evil, which works like a winnowing fan, in all directions. It is only by an impenetrable armor of goodness that one can defend oneself. It is not commendable to have an armor very solid in back but with just the heart unprotected.

Heart, 1932, para. 407



Dec. / Jan. 2003 CALENDAR OF EVENTS

The Florida (Sarasota)
WMEA Study Group meets at 9:30 a.m., on alternate Wednesday mornings in Sarasota. Please call **Ginette Parisi** at (941) 925-0549 for complete information.

The Ohio (Ashville) WMEA Study Group meets twice a month for meditation gatherings. For upcoming meeting dates and times, please call **Kate Studebaker** at (740) 983-2225.

The NEW Puerto Rico WMEA Study Group meets at 7:00 p.m., every Saturday night. Please call **Saskia Frau** at (787) 780-6276 or 939-389-1149 for complete information.

The Oregon (Lebanon) WMEA Study Group meets once a month for a meditation gathering. For upcoming meeting dates and times, please call **Vickie Stevens** at (541) 258-6142.

The Colorado (Denver) WMEA Study Group meets each month for New & Full Moon meditation gatherings. Please call **Beverly Phillips** at (303) 757-7228 for complete information.

December 2002

- Sun. 1** Sunday Service: “*Serenity & The Soul*” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse
- Tue. 3** Class: *Journey of the Soul*, 7–8:15 p.m., WMEA Center (Registration required)
- Wed. 4** Group Study: *Agni Yoga*, 7–8 p.m., WMEA Center (final class)
- Sun. 8** Sunday Service: “*The Soul & Its Treasures, Part I*” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse
- Tue. 10** Class: *Journey of the Soul*, 7–8:15 p.m., WMEA Center (Registration required)
- Wed. 11** No Class
- Sat. 14** WMEA Holiday Party
- Sun. 15** Sunday Service: “*The Soul & Its Treasures, Part II*” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse
- Tue. 17** Class: *Journey of the Soul*, 7–8:15 p.m., WMEA Center (Registration required)
- Wed. 18** *Full Moon of Sagittarius Lecture and Group Meditation* with Joleen D. Du Bois, 7–8:15 p.m., **WMEA Center**
- Sun. 22** *Christmas Service: “The Inner Christ”* with Rev. Joleen D. Du Bois, with **Holy Communion**, 10:00 a.m., Yavapai Hills Clubhouse
- Tues. 24** Class: *Winter Vacation*
- Wed. 25** Class: *Winter Vacation*
- Sun. 29** New Years Service: “*Do You Have a Plan?*” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse

January 2003

- Sun. 5** Sunday Service: “*Agni Yoga Series: The Soul and Its Higher Treasures*” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse
- Tue. 7** Class: *What’s On Your Mind*, 7–8:15 p.m., WMEA Center (Registration required)
- Wed. 8** 6:30–7:30 p.m., WMEA Choir (Invitation Only)
- Sun. 12** Sunday Service: “*Agni Yoga Series: Labor & The Spirit*” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse
- Tue. 14** Class: *What’s On Your Mind*, 7–8:15 p.m., WMEA Center (Registration required)
- Wed. 15** 6:30–7:30 p.m., WMEA Choir (Invitation Only)
- Sun. 19** *Full Moon of Capricorn Lecture and Group Meditation* with Lewis Agrell, 10:00 a.m., Yavapai Hills Clubhouse
- Tue. 21** Class: *What’s On Your Mind*, 7–8:15 p.m., WMEA Center (Registration required)
- Wed. 22** 6:30–7:30 p.m., WMEA Choir (Invitation Only)
- Sun. 26** Sunday Service: “*Agni Yoga Series: A True Teacher*” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse
- Tues. 28** Class: *What’s On Your Mind*, 7–8:15 p.m., WMEA Center (Registration required)
- Wed. 29** 6:30–7:30 p.m., WMEA Choir (Invitation Only)

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