



Meditation Monthly International

Agni Yoga & Creativity

Learn of the power of the spirit.
Its strength is inexhaustible.
A word is but the minute part.
As the whirlwind is but the impetus of the blast,
As the snow is but the messenger of the cold,
As the lightning is but the eye of the storm,
So is the word but the dust
from the breath of a creative thought.

The source of thought shines into the happy eyes.
And the chord of tension resounds
into the sensitive ear.
And I, terrified, was overwhelmed at my nothingness.
But the Creator's Greatness compares the grain of sand
to the mountain.

Understanding of the Beginning and of the Eternal
fills each heart.
But be ready, and grant it entrance.
Leaves grow each day, but flowers have their seasons.
Leaves Of Morya's Garden I, 1924, para. 269

A spiritual uplift must be bestowed. We reverence
the Teacher in action. We live aspiring to a wondrous
vision. Our road is strewn with horseshoes of
achievement. Above Our tents shine the rays of
valor. Our joy is to be singed by the flame of
Truth. Our way is triply lengthened. Is it not a joy
to strive against lifeless matter, and to kindle the
sparks of creative spirit with the lance of spirit,
by displaying activity?

Teacher, Teacher, Teacher, walks holding the
arrow of Command. Never will I choose a calm
surface of water; rather will I accept all
thunderings, and My Scrolls, as lightnings, will
transform the Dome of the Universe. I will send a
dove as messenger but I will descend as the Eagle!

Thus, let each of My warriors prepare his
armor!
Leaves Of Morya's Garden II, 1925, pp. 168-169

The steps of acquiring knowledge are: alarmed,
inquiring, knocking, harkening, remembering,
transforming, sword-carrying, puissant, lamp of the
desert, lion of the desert, co-worker of the Creative
Principles, creator.

Each degree is subdivided thrice; the order must
be passed gradually. He who strives attains swiftly,
but the deserter casts himself down.

Agni Yoga, 1929, para. 107

Some ask how one should regard daily routine.
Most people are quite afraid of it. It is considered to
be the death of creativity, and the demeaning of
dignity. But We say that you should learn to see in
each day's labor the *pranayama* that uplifts your
consciousness. Prana descends from the higher
spheres; but any labor produces energy, which in its
essence is similar to the spatial energy. Thus, the one
who knows the common essence of energies can sew
shoes, or beat rhythms on a drum, or gather fruit. In all

continued on page 6





White Mountain
Education Association
Meditation Monthly International

VOL. XV ISSUE NO. 5

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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CONTENTS

Agni Yoga & Creativity	1
Networkers' Letter	2
Creativity and Planning	3
Calendar	7

Cover picture: *Sophia the Almighty Wisdom*
by Nicholas Roerich

Networkers' Letter

by Joleen D. Du Bois

Dear Friends,

It seems to me that the greater the person, the greater the legend. Legends about great people are frequently dressed in myth, fable and fantasies; dressed with images that cover the gamut from being corrupt to incorruptible, from being notorious to illustrious, depending upon the relationship between the author and the great one. Sometimes I think that if the most preposterous, outrageous or silly stories do not surround a person, they did not contribute much to society.

About the Master artist Nicholas Roerich: "A typical legend comes to one's mind. A simpleton asked the Master, 'Is it not true that you do not paint your paintings yourself?' Professor Roerich smiled benevolently and said, 'Certainly, it is not worthwhile troubling oneself. I give my orders to first-class painters.'" Thus Professor Roerich shares not only the fate of so many old Masters but also inherited the fairy tale connected with his teacher Kuindji, about whom it was rumored that he never painted at all, but that he once killed a well-known artist in the Crimea and appropriated his paintings. The great success of Kuindji at the beginning of the Impressionistic epoch also prompted this wicked fiction.

"Many also were the attempts to use Roerich's name in a different way. A friend told the author [Jean DuVernois] how a bookseller offering him an anonymous book affirmed it was from Roerich's pen. Dim must have been his idea about the figure of Roerich and his literary works! It is instructive to realize how many sayings, anonymous articles and even books are already being ascribed to Roerich. This reminds one of how in the ancient Eastern literature much anonymous literature was gathered around great Chinese, Tibetan, Hindu, and Arabian names. Abundant also are the posthumous works in the West

ascribed to great painters, composers and writers.

"The various life episodes which were ascribed to Nicholas Roerich would constitute a most unusual collection. To our memory spontaneously rises the incident of how the late Kuindji characterized some of the stories about his beloved pupil Roerich: 'Verily, in your passion for evil, you have made Roerich omnipotent and omnipresent.'

"Recently the author heard of a professor who pretends to be a profound scholar of the East and who had indulged in professional jealousy, inventing absurd myths about Roerich. It sounded strange from the lips of one who pretends to serve culture, although the viper of envy is of the same color everywhere."¹

As Torchbearers of the Path, it is important that we speak and think Truth, that we are honest in what we convey to others and remain vigilant to the viper of envy that pretends to serve culture. It is equally important that we do not give credence to the myths, fables and fantasies heard about our hardworking co-workers or our legendary Teachers. Shield yourselves with the armor of truth, and cut through false whisperings with the sword of honor and loyalty.

Shanti,

President, WMEA

¹ Jean DuVernois, *Roerich, Fragments of a Biography*, p. 48. © 1933 Jean DuVernois

Creativity And Planning

By Kathryn Agrell

from a Sunday Lecture

It really is amazing to think how many life forms there are, not just in the macrocosm: stars, suns, planets, galaxies, solar systems, constellations, but within our own kingdoms of nature with its thousands and thousands of species. Think about what an amazingly intricate and interdependent ecosystem we have. Consider the sequence of evolution that has taken place over millions of years. Think about the unfolding beauty of the spiritual path as souls progress and blossom.

When physicist Albert Einstein studied the world and the macrocosm, he came to this conclusion: He said, “God does not play dice with the universe. I believe in a God who reveals himself in the orderly harmony of what exists.” What is harmony? The Ageless Wisdom Teachings say that “Harmony is an agreement between component parts to release the beauty, the inner potentials in each part, and thus create a greater unit to be a part of a greater harmony.”¹ This is an agreement of creativity. A Teacher acts as a magnet to bring spiritual students together to study the Teachings, to strive to discover their divine self, to engage in spiritual labor. Through this process inner potentials are born. Eventually a spiritual Group is created, which attracts higher energies that fuel even greater labor and greater striving. Here we see a unit becoming a greater unit in a greater picture.

Life is not about waste or purposelessness or chaos. The Teachings state that, “Chaos has no magnetism because it has no core, no plan, no axis, no purpose; it is disorderliness. Every part of Cosmos has its geometrical configuration, its arithmetic, its rhythm, and its complete fitting with the whole.”² I think there is great comfort in learning, as we do in the Teachings, that everything God has created has a purpose, and behind all life stands a Plan.

But as we know, there is harmony and disharmony, there is chaos and there is rhythm. There is a life lived without purpose and there is a life in which we are engaged with other life

and vitalized through our right participation. Though humanity is only one part of the great Cosmic Life, it has the ability to cooperate or not with the Organism in which it lives. If we don’t cooperate, then we work against our own survival. In working against our own survival, we eventually fall into a state of chaos, and we are seeing this take place in various countries in the world today. When we cooperate, we are, in effect, cooperating with a great Cosmic Plan that is pro-survival, expansive, and always in the best interest of the Common Good.

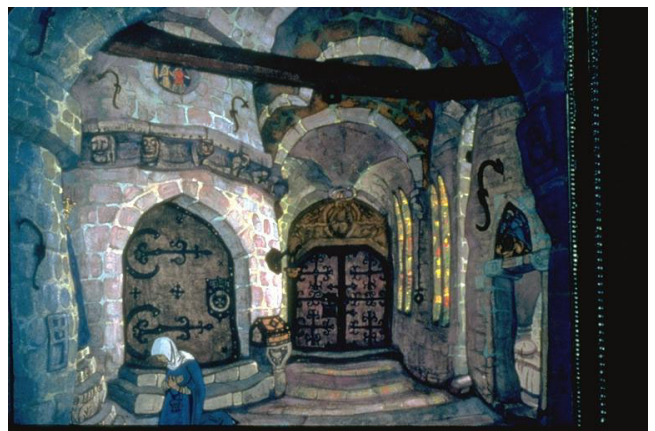
Planning is a creative action that takes place upon all levels of existence, and each level, if it is in sync with the Life, plans according to the next level up, because that next level has the greater vision. It’s like the story of Hiawatha, who lived in a time when so many Native American tribes were engaged in constant battle. Hiawatha, because of his level of spiritual attainment, was a man of vision, who presented to the elders of the five Indian Nations a plan for peace. The elders, recognizing that Hiawatha was that next level up, agreed to follow his plan, and the Iroquois Confederacy, also known as the Great Peace, was established. This pact, which was created in the fifteenth century, was never broken. When we look at the history of the Earth, or at our own personal history, we can see why spiritual Teachers and Leaders and Great Ones are so vitally important—because They help keep our feet going in the right direction.

The Teachings tell us of the existence of a Spiritual Hierarchy—

who from our perspective are the next step up on the ladder of existence. They are made up of Those who have attained self-mastery, which means they are not run by the whims, desires, habits, vices, and distorted thinking of the personality bodies. Instead, They function as awakened Souls Who labor selflessly for the good of humanity. We are told that the Hierarchy is able to directly contact the Purpose of God, and through Their contact, They have been able to formulate a Plan to help manifest that Purpose.

This plan is vital to the spiritual development of humanity. I want to share with you a seven-point summary of what this Plan entails, as it is outlined in the book *The Creative Fire*:

1. Create unity and synthesis in the world;
2. Educate people in the sciences of the supermundane world;
3. Create right communication and establish the science of contact with all that exists;
4. Encourage creativity and the art of bringing out any hidden beauty in all living forms in man and in the solar system;
5. Heal the planet and clean it from every kind of pollution, establishing scientific communication with those living in Higher Worlds;
6. Unify all faiths, revealing the transcenden-



Beatrice praying by Nicholas Roerich

tal and innermost Deity; and bring forth the divinity latent within each human being;

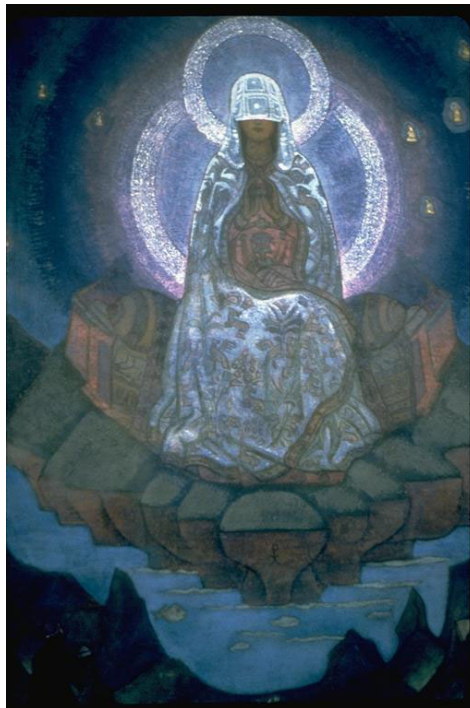
7. Teach humanity to share, to care, to bring joy and happiness to every person on the planet, wiping out hunger and creating prosperity.³

When we see great Leaders or Teachers laboring to bring illumination, joy, education, beauty, synthesis, healing, unification, right human relations, and joy to the world, we can know that They have contacted this Hierarchical Plan and have been shown their part to play in It. Those who are working for the Plan of Hierarchy are called creative people. In *The Creative Fire* book, it says that a creative person “works for the actualization of the Plan of the Hierarchy in all possible ways.”

We have the opportunity to cooperate with this beautiful Plan—through our individual plans, family plans, community plans, Group plans. We can recognize that these Leaders and Teachers need coworkers to help them manifest Their vision. To become a coworker means a person must engage in disciplining his personality and purifying his nature, because we create what we are. We create according to our level of beingness. The more pure a person is, the greater the person’s beingness, the more real help he or she can be.

We cooperate by manifesting beauty in all ways, in all forms, in all fields of endeavor. This is what creativity is—the labor to express Beauty. Nusrat Hajiyev, a famous Ajerbazian artist and children’s book illustrator said, “[Primitive man] is the one who began the whole process of artistic expression in the beginning by picking up a stone or sharp object and drew his impressions on cave walls. Somehow he had this urge to create and document the beauty of life around him.” We are a part of the beauty of creation. Is it any wonder that as our soul awakens, it is drawn to that which is beautiful? As we touch beauty, it makes us want to share in the creation of it. We walk along a road and see a bird in a tree and we write a poem. We breathe in the beauty of the pine forest and it becomes a song or a painting. We walk along a beach at sunset and it becomes a dance.

It’s been a long time since the first cave man made his first drawing, and you would think that by now, everywhere we look, we would see nothing but expressions of beauty. But in today’s world we know this is not often so. A person takes a bucket of paint and throws it on a canvas and calls it “art.” A person takes drugs and writes a song. A person creates a new kind of explosive device. A person creates a rider to a law that builds a bridge in the middle of a desert



Mother of the World by Nicolas Roerich

because he needs a political payback. A person builds a building that has no windows, so workers inside never see the light of day. A person creates misery in the life of another. Human beings create all the time from their untransformed personality natures, and the results are manifestations that reflect ugliness and hatred and jealousy and negativity, and cause contraction and not expansion either in the person or in those around him. Contraction, says the Teaching, creates friction, barriers to right communication, separation and imbalance.

Beauty reflects harmony, inclusiveness and balance. When we look at great works of art, masterpieces, what is it that we see?

For example, when we study the painting “Mother of the World,” by Nicholas Roerich, we can ask ourselves, “What does it symbolize? What meanings do we see behind the design, the color, the form?” An art historian in writing about what makes a masterpiece, said, “A masterpiece should transcend its subject matter.”

From *The Creative Fire*, we read: “Creative manifestations carry the laws and principles of a hidden plan which gives birth to objects of art. When we study masterpieces of art, we feel they are embodiments of meaning. They have a purpose. They are like words which try to reveal a pattern, a plan.” The right plan is a plan that is based on the Principles of Beauty, Goodness, Joy, Truth, and Freedom. When a plan is based on great Principles, it acts as a magnet for higher energies, which come to the person or the group or the nation working with the plan, which results in creative expressions.

Principles exist first and then people arrive on the shores of a new land; a plan that reflects these principles is created, and as the plan unfolds, a nation is born. So too, a spiritual Group does not happen as a result of serendipity. A plan exists first based on the Principles and then the Group gathers to fulfill it.

Between the idea and the form, there is always a plan. It’s not enough to just be inspired with an idea. I had a friend who had an idea for a book, so he presented the idea to the editor of a publishing company. “Great idea,” said the editor, “but how are you going to manifest it? What will your chapters be about? What’s the structure? Show us an outline. We want to see your plan.” Once the plan existed, the book took shape and, within a year, was published.

In 1959, NASA had a vision that began with the idea of sending the first satellite into space and culminated with placing a manned spacecraft on the moon. To make the vision manifest, NASA created a ten-year plan. In 1969, American astronauts set foot on the moon.

Michelangelo was hired to paint the ceiling of the Sistine Chapel. He was inspired

with the vision of it, but it took four years to manifest, utilizing a plan that included architectural study, the building of scaffolds and hundreds of drawings.

Between the inspiration and the creative manifestation, there exists a plan, even if it all seems to be quite spontaneous. It was said of Mozart that he could plan an entire composition of music entirely in his head. Nicola Tesla reproduced pictures of inventions in his mind exactly as they appeared to him without ever having to work them out on paper. “The creative artist often does not realize that his creativity is the manifestation of a plan which was built in his consciousness throughout years and even centuries. This plan often manifests unconsciously through streams of inspiration, or else it can be brought down to manifestation through a labor of planning.”⁴

This is great news, because it says to those of us who aren’t Mozart or Tesla that in the process of working with the right plan, we enable creativity to happen. We have an inspired idea, we see our goal, and we see the steps laid out before us. Then we say a prayer and take our first step, painful as it may be, and in that process of creative labor—writing a lecture; painting a picture; trying to solve a problem; trying to heal another; composing a song; creating a dance; or teaching a class, just to name a few areas of inspiration—help comes. The plan becomes that bridging device between our unfolding human soul and our Higher Self.

Some people say, “I never plan.” But realistically, most of us plan all the time. When we want to cook dinner, we create a plan: We look for a recipe, go shopping to buy the ingredients; we figure out when to start cooking so the meal will be ready in time for dinner. As teenagers, we plan how we are going to go to college. As adults, we plan how we are going to get the job we want. We plan for the week: We figure what we must accomplish in the coming days. If we have kids and work and spiritual labor, planning becomes even more essential.

Planning saves time; it gives us a structure that we can work with; it creates effi-

ciency and prevents wasted energy; it helps us to keep on track of what needs to be done. A plan takes us from point A to point B to point C. A plan gives us mile markers, which allow us to see where we have come from and where we are, and keeps us on the path heading in the right direction. It took four years to create the Sistine Chapel. What if Michelangelo had just winged it? It might never have been finished.

When Bill Clinton was a child, he said he wanted to grow up to be president. From that moment forward, he did whatever it took to manifest that reality. When Sara Hughes was six, she announced that she was going to grow up and win Olympic gold. From that moment forward, she put a plan into action that led to the fulfillment of her dream.

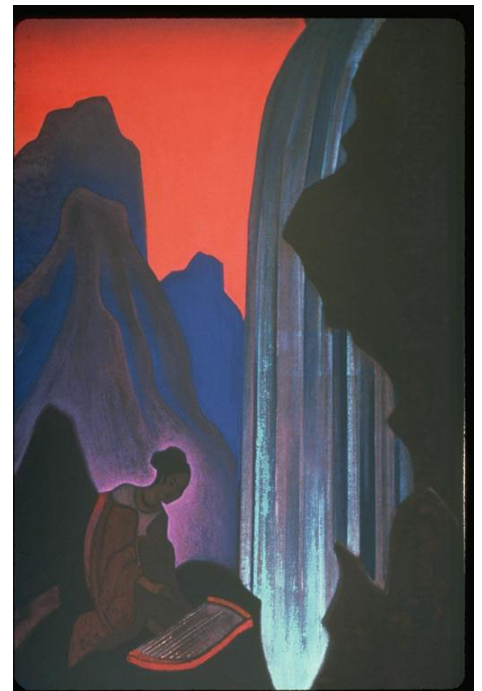
Many times people do not stick to their plans. But just imagine what could be accomplished if everyone did? Great works in any field are the result of those who do not abandon their plan. Which isn’t to say that plans don’t change. They do, to meet the progressing need. Planning keeps us focused. In utilizing a plan to create that person we want to be, we are also creating the right conditions, the right medium, through which our soul can creatively express itself. Creativity entails knowledge, study, energy, talent, practicality and persistence. We bring to any creative endeavor our knowledge and our talents. We engage in creative labor with the help of psychic energy, with an understanding of the need we are trying to meet, and we accomplish what we need to accomplish through persistence.

Thomas Edison said, “Genius is one percent inspiration and 99% perspiration.” Edison did not wait for creative lightning to strike. He had a systematized plan for his inventing life, which began when he was a young boy and culminated in just short of 1,100 patents by the time he was 84 for inventions that ranged from the light bulb, typewriter, electric pen, phonograph, motion picture camera and alkaline storage battery to the talking doll and a concrete house that could be built in one day from a cast-iron mold. When Edison died, he left 3,500 notebooks that span most of his six-decade ca-

reer. The notebooks illustrate how Edison conceived his ideas and show in great detail how he developed and implemented them.

What was Edison’s plan for continuous creativity? In an article titled “Lights On,” author Michael Michalko gives us an inside look. For starters, Edison believed that “to discover a good idea, you had to generate many ideas,” and with that in mind, he set idea quotas for all his workers. “His own quota was one minor invention every 10 days and a major invention every six months. It took over 50,000 experiments to invent the alkaline storage cell battery and 9,000 to perfect the light bulb. Edison looked at creativity as simply good, honest, hard work.”

It was said of Edison that “he approached any idea or experience with wild enthusiasm and would try anything out of the ordinary, including even making phonograph needles out of compressed rainforest nuts and clamping his teeth onto a phonograph horn to use as a hearing aid, feeling the sound vibrate through his jaw. This wild enthusiasm inspired him to consistently challenge assumptions.



Woman by the Waterfall
by Nicholas Roerich

“When an experiment failed, Edison would always ask what the failure revealed and would enthusiastically record what he had learned. . . . Once when an assistant asked why he continued to persist trying to discover a long-lasting filament for the light bulb after failing thousands of times, Edison explained that he didn’t understand the question. In his mind he hadn’t failed once. Instead, he said he discovered thousands of things that didn’t work.”

“Edison relentlessly recorded and illustrated every problem worked on in his notebooks. Whenever he succeeded with a new idea, Edison would review his notebooks to rethink ideas and inventions he’d abandoned in the past in the light of what he’d recently learned. If he was mentally blocked working on a new idea, he would review his notebooks to see if there was some thought or insight that could trigger a new approach. For example, Edison’s unsuccessful work to develop an undersea telegraph cable ultimately led to a breakthrough on a telephone transmitter.”

“Edison would often jot down his observations of the natural world, failed patents and research papers written by other inventors, and ideas others had come up with in other fields. He would also routinely comb a wide variety of diverse publications for novel ideas that sparked his interest and record them in his notebooks. He advised his assistants to make it a habit to keep on the lookout for novel and interesting ideas that others have used successfully on other problems in other fields.”⁵

Once asked to describe the key to creativity, he reportedly said, “Never quit working on your subject until you get what you’re after.” Well, aren’t we ourselves a work in progress? It’s all up to us. Lifetime after lifetime we can take care of our physical body or we can abuse it; we can devastate our emotional body or we can feed it with joy and beauty, harmony and balance; we can hurt our mental body, filling it with ugliness, or we can expose it to enlightening ideas. We can engage in activities that work against the progress of our soul or engage in activities that are essential to our vision.

Gandhi said, “We must become the change

we want to see.” We can wish for things to be different. We can wish that we were different. But our future is coming. Do we really want to meet the same “us” when we get there? The chapter says, “If you do not have planning, physical urges, glamors, illusions, and vanities will take over. If there is planning, they are subordinated to the inner incentive of your soul.”⁶ Why do we come to Sunday Service? Why do we attend classes? Why do we read the Teachings and go to conventions if it’s all not part of a plan that we have for our life? If we are on the spiritual path, if we are engaged in disciplining our lower nature, if we are dedicating ourselves to Group labor, if we are striving to create beauty in our field of endeavor, if we are striving to uplift and educate and meet a need, then we are working with a plan. If we set goals and reach goals, and set new goals, then we must be following some kind of plan.

We can have many talents, but do we know how to synthesize and utilize them so that they serve a purpose? In the chapter on “Creativity and Planning,” it says, “When you have all the parts of a car sitting on a table but not related to each other in the plan of a car, you do not have a car, you have only parts. The plan puts the parts together in such a way that they help each other to function for a common goal. The individual parts of the car have no power to run and serve a purpose, but the whole has that power.”⁷ “Planning,” says the Teaching, “makes the parts usable.” What better example than in group work, where each person has an opportunity to utilize his or her talents cooperatively in group labor to manifest the group vision?

Working with the White Mountain Group is working with the Plan. Cooperating with one’s Soul is working with the Plan. In planning we coordinate our past and our present with the future. In planning we’re saying, “I want to take what I have learned, what I am learning, and what I can do, and utilize it now to help create a better future.”

“The important thing to know,” say the Teachings, “is that each partial plan must be a part of the overall plan. We cannot see this at the beginning, but while we plan and

serve and discipline ourselves, we adjust our partial plans to the greater and greater plan, until we realize that we are essentially a part of the Plan.”⁸ So gradually, step-by-step, we make ourselves fit for the labor. “Planning is a kind of service to the Great Life. . . . To work out a plan means to give birth to your greater self.”⁹

¹ Torkom Saraydarian, *The Creative Fire*, p. 185. © 1996 The Creative Trust

² *Ibid.*, p. 391.

³ *Ibid.*, pp. 247–248.

⁴ *Ibid.*, p. 389.

⁵ From Michael Michalko’s article “Lights On!” *Innovative Leader*, Vol. 8, Num. 2 (2/99). © 2002 Winston J. Brill & Associates

⁶ Torkom Saraydarian, *The Creative Fire*, p. 392. © 1996 The Creative Trust

⁷ *Ibid.*, p. 391.

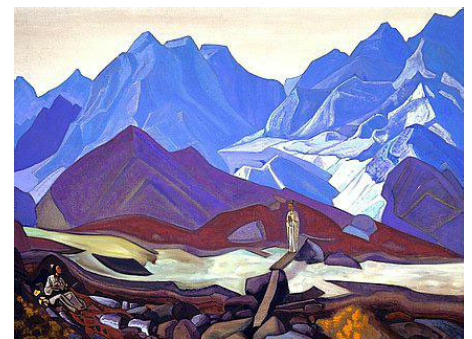
⁸ *Ibid.*, p. 392.

⁹ *Ibid.*, p. 394.

continued from page 1
Agni Yoga & Creativity

these the higher energy is generated, since it is born out of the rhythm of Cosmos. Only a low consciousness dreads the rhythm of labor and thus builds its own prison. It is difficult for humanity to understand that a king and a shoemaker are comparable in every respect.

Agni Yoga, 1929, para. 645



From Beyond by Nicholas Roerich

June / July 2002 CALENDAR OF EVENTS

The Florida (Sarasota) WMEA
Study Group meets at 9:30 a.m., on alternate Wednesday mornings in Sarasota. The group is exploring the book *Education as Transformation*. 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 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 meditations. Please call **Beverly Phillips** at (303) 757-7228 for complete information.

June 2002



July 2002

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| Sun. 2 Sunday Service: “ Discipleship Series: Downfall & Return ” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse | Tues. 2 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center |
| Tues. 4 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center | Wed. 3 Class: Teaching Discourses, 7–8 p.m., WMEA Center |
| Wed. 5 Class: Teaching Discourses, 7–8 p.m., WMEA Center | Sun. 7 Sunday Service: “ Discipleship Series: Discipleship & Labor ” with Sharalyn Singer, 10:00 a.m., Yavapai Hills Clubhouse |
| Sun. 9 Sunday Service: “ Discipleship Series: Discipleship & Watchfulness ” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse | Tues. 9 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center |
| Tues. 11 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center | Wed. 10 Class: Teaching Discourses, 7–8 p.m., WMEA Center |
| Wed. 12 Class: Teaching Discourses, 7–8 p.m., WMEA Center | Sun. 14 Sunday Service: “ Discipleship Series: Discipleship & the Ego ” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse |
| Sun. 16 Sunday Service: “ Father’s Day ” with Gay Hendin, 10:00 a.m., Yavapai Hills Clubhouse | Tues. 16 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center |
| Tues. 18 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center | Wed. 17 Class: Teaching Discourses, 7–8 p.m., WMEA Center |
| Wed. 19 Class: Teaching Discourses, 7–8 p.m., WMEA Center | Fri. 19 WMEA Membership Meeting , 6:30–7:30 p.m., WMEA Center |
| Fri. 21 WMEA Membership Meeting , 6:30–7:30 p.m., WMEA Center | Sun. 21 Sunday Service: “ Discipleship Series: Essentials in the Life of a Disciple ” with Lewis Agrell, 10:00 a.m., Yavapai Hills Clubhouse |
| Sun. 23 Sunday Service: “ Solar Festival of Cancer ” lecture and meditation with Rev. Valarie Drost, 10:00 a.m., WMEA Center | Tues. 23 “ Solar Festival of Leo ” lecture and meditation with Rev. Joleen D. Du Bois, WMEA Center |
| Tues. 25 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center | Wed. 24 Class: Teaching Discourses, 7–8 p.m., WMEA Center |
| Wed. 26 Class: Teaching Discourses, 7–8 p.m., WMEA Center | Sun. 28 Sunday Service: “ Discipleship Series: Rules for Advanced Disciples ” with Rev. Joleen D. Du Bois, 10:00 a.m., Yavapai Hills Clubhouse |
| Sun. 30 Sunday Service: “ Discipleship Series: Creativity & Discipleship ” with Kathryn Agrell, 10:00 a.m., Yavapai Hills Clubhouse | Tues. 30 Class: Agni Yoga/Living Ethics, 7–8 p.m., WMEA Center |
| | Wed. 31 Class: Teaching Discourses, 7–8 p.m., WMEA Center |

*Torchbearers Class for children meets every Sunday, 10:00 a.m.
Teen Program meets the 1st and 3rd Sunday of every month.*

*All Sunday lectures from Prescott are available by tape.
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*WMEA Center: 543 Eastwood Dr., Prescott – Phone: (928) 778-0638 for information.
Yavapai Hills Clubhouse: 4975 Hornet Dr., Prescott (Mail for WMEA will **not** be accepted at this address.)*

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If you are in the following areas, you are welcome to call for information about the local White Mountain Study Group:

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Call (941) 925-0549

In Denver, Colorado
Call (303) 757-7228

In Ashville, Ohio
Call (740) 983-2225

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