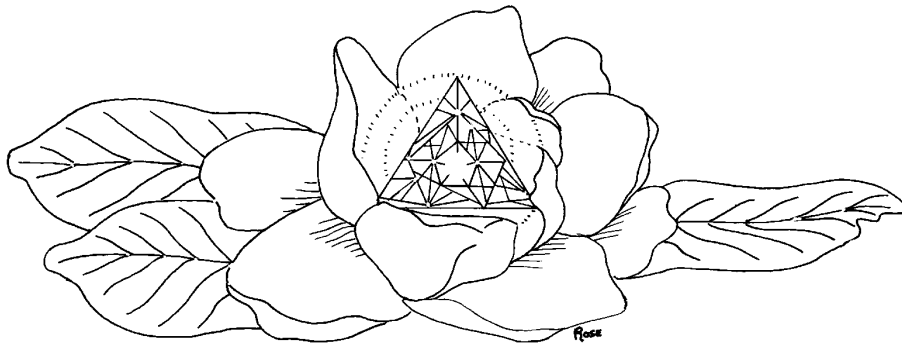


ThoughtLine

February 2002



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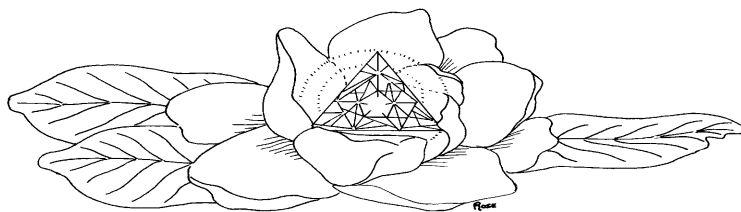
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Three Linked Festivals

Please note that Arcana Workshops joins in the Los Angeles Intergroup Committee's public presentation of The Three Linked Festivals. We will not hold Community Meditation Meetings at our Headquarters during Aries, Taurus and Gemini. See the notice on page 10 for times and locations of the festivals being held at various locations in Southern California and Mexico.



Harry Potter And The Path of Discipleship

Ours is a time in which few of the children in our several most recent generations have ever read Homer, an era in which the Mythology of Greece and Rome are familiar to most only as allusions in popular fiction and cinema—and yet we are as needful as ever of a mythological presentation of spiritual truths for the masses to compare with AAB’s *Labours of Hercules* as a primer for esotericists.

In our culture, that need has recently evoked three extremely popular expressions that are still unfolding before our eyes. None of them represent themselves as spiritual works; indeed, all are patently works of popular fiction. All three have enjoyed success as multi-volume novels and each promises to be, if anything, even more successful as a movie series. Although each of these “mythologies for the new age” is presented as being a work of science fiction, fantasy and/or magical adventure, each of these series premises a physical world that is subservient to a world of energy—either spiritual and/or magical—and a special class of beings, some but not all of which are humans, capable of consciously and intentionally working with these energies. Within the past year, “Episode 1” of each of these sagas has been the most popular movie in America and around the world.

In the order they first appeared, they are: First, J.R.R. Tolkien’s trilogy of Middle Earth—*The Lord of the Rings*, which first appeared in novel form in the 1950’s, gained cult status over four decades in written form and now promises to expand its influence through the success its cinematic presentation. The second of these

“new mythologies” is *Star Wars*, which began its career, in 1977, as a cinematic rebirth of the old movie serials. Although it has had relatively modest success in written form, it is the most popular movie series of all time. Indeed, the continuing appeal of the *Star Wars* film saga has propelled a three-film prequel to its original trilogy, bringing life to six full length episodes of the nine originally conceived by George Lucas. The third of these inspired and inspiring new age mythologies—the *Harry Potter* series—is still being written. The first of what is projected to be a seven-volume series was published in 1996. By the time the fourth volume was published, in 2000, the first three volumes were all still at the top of the *New York Times* list of best selling fiction. It was unprecedented for a so-called children’s book to make the general best sellers list, in direct competition with current adult literature—it was inconceivable that all three of the first volumes simultaneously held the top three positions on that list.

It is, of course, impossible to know with certainty whether the unprecedented popularity of the Harry Potter books is due in any measure to the active support of the Hierarchy. However, at least two things do seem clear: first, that these Elder Brothers of Humanity will send us their messages through whatever channels are open and receptive to them; and, second, that J.K. Rowling has opened up a whole new world of reading to many youngsters and a world of magic for many adults. The possibility that these books were actually *inspired* by the Hierarchy is supported by two further facts: First, J.K. Rowling has herself described in an interview how the entire idea seemed to drop into her mind fully formed, as she rode on a train in 1990 thinking deeply about her writing, Second, as postulated in the remainder of this talk, the resulting Harry Potter

A world of reading
A world of magic

series is a vivid (even if unusually dramatic) description of a disciple in training.

Not since the unprecedented popularity of Harriet Beecher Stowe's *Uncle Tom's Cabin* galvanized popular sentiment against the brutality of slavery has there been a publishing phenomenon to compare with J. K. Rowling's *Harry Potter* books. But these books transcend mere popularity; they demonstrate the public's response to spiritual teachings that are set forth in literary form that is both grippingly entertaining and compellingly moral. In their own times, the writings of both Stowe and Rowling have been denounced from Christian pulpits as works of the devil. In Stowe's America of the 1850s, southern preachers, as well as politicians, defended slavery as having been divinely ordained—and thus Stowe was condemned for portraying African slaves as genuine human beings, with feelings, dignity and souls. In our own time, the very popularity of Rowling's creation has an almost supernatural aspect, but the point that has aroused the suspicion of the descendants of Stowe's critics is that "magical" human beings are portrayed by her in a favorable light. To the fundamentalist Christian, depicting a largely unseen world of witches and wizards, who are trained to manipulate energy with great power and effectiveness, is subversive of Christian doctrine. To show Harry and his magical compatriots as courageous and conscientious defenders against the forces of darkness and evil denies orthodox Christianity's claimed exclusivity in the evil-fighting business.

This kind of suspicion is just as easily aimed at people like us, who attend full moon meetings, who regard themselves (and, indeed, all of humanity) as divine beings, who meditate in silence and receive energies from Ascended Masters for the benefit of humanity—a fact that makes *Harry Potter* a fit subject for our closer

examination. Maybe we have more in common with this young wizard in training than first meets the eye. Unlike *Star Wars* and *The Lord of the Rings*—which both take place long ago, one in "a galaxy far, far away" and the other in the fantastical realms of "Middle Earth"—*Harry Potter* takes place in contemporary England, in an unseen world that is no farther away than a hidden thought. Thus, the "threat" to some, and the promise to others, of *Harry Potter* is closer and more immediate, indeed, more credible and realistic.

Occult Science Vs. Cults

But there is an even more compelling reason for occult meditators to talk about *Harry Potter* than the mere fact that we share the distrust of those who cannot, or will not, discern the difference between a cult (which focuses a group upon the obsessions of an individual) and the occult sciences (which teach individuals to work as a group). I believe these books may have truly historical significance in preparing the reading public to understand and accept true esoteric principles and occult practitioners. With the hindsight of history, it is now easy enough for all to see how Ms. Stowe's novel played a key role in bringing about the American Civil War that ended the "peculiar institution" of slavery in the United States.

As we stand so close in time, it is not quite as easy to see how Ms. Rowling's *Harry Potter* series may affect consciousness in our own times. On the surface, these are the stories of a fictional English boy who, at the age of eleven, learns that he is a wizard and embarks upon a seven-year course of study at Hogwarts School for Witchcraft and Wizardry. A closer look reveals a mythology for a new generation—with *Harry Potter* the adolescent Ulysses of a Magical/Spiritual *Odyssey*. That these are more than mere children's stories is amply demonstrated by their multi-generational appeal.

I believe this appeal is due in no small measure to the fact that they make us witnesses to an extraordinary and exemplary spiritual life as we join Harry on his seven-fold Path of Discipleship.

In the first book, *Harry Potter and the Sorcerer's Stone*, Rowling does not merely set the scene for a modern day tale of self-discovery in a magical world, she lays the foundation for a promised seven-volume epic wherein the readers' education in the spiritual principles underlying that world parallel the education of her young protagonist, Harry, through his seven years at the Hogwarts School for Witchcraft and Wizardry. Like the heroes of many myths and legends, Harry is almost killed, as he was in infancy, and spends his childhood in exile, unaware of his true heritage and spiritual destiny. On his eleventh birthday, Harry is invited to attend a

school where he will learn that humanity is divided into two

Only those who respond to the dark side are required to give unquestioning allegiance to a master.

groups. The mass of humanity, self absorbed personalities who possess little or no knowledge of magic, are known as “muggles”—and have little idea of the existence of a parallel world, populated by witches and wizards, who know how to work with invisible but powerful energies to perform feats hardly imagined in the minds of the muggles. In fact, the only governmental entity in the magicians' world, the Ministry of Magic, has as its primary task keeping the very existence of the magical community a secret from the muggles—lest they panic at the notion that such secret wielders of invisible power exist in their very midst.

In this secret world, Harry is known as the boy who ended the reign of the evil Lord Voldemort. After killing Harry's mother and father, the Dark Lord's curse rebounded off their son's

forehead and struck its sender instead—destroying Voldemort's physical body, but not his evil spirit. It also leaves Harry with a lightning-bolt shaped scar on his forehead—a mark of distinction that will identify Harry to good and evil alike for the rest of his life. Thus began a primal battle between the forces of good and of evil, of light and of darkness, that is ready to resume just as Harry is ready to embark upon his wizard's education at Hogwarts.

As the reader will learn in later volumes, there are other such ancient mystery schools in several countries, where the innate magical talents of the students are brought forward and honed. Just as we are all born with souls, but must learn of our divine nature and then discipline ourselves, through meditation, to access the powers of the soul—people in Harry's world, though born witches and

wizards, must learn and practice their craft for years before their magical powers

become realized and available for conscious, responsible use. It is the discipline of this kind of training and practice, which continues throughout our lifetimes, that make “disciples” of esotericists and occultists in our world. The same is true of witches and wizards in Harry Potter's world, who become disciples (though that word is never used) under the tutelage of faculty who trace their own magical lineage back 1000 years, to Hogwarts' founding by a quartet of magicians who gave their names to the four “houses”—which are the groups to which each of the students are assigned upon their arrival.

In both worlds, disciples of the Light are taught a system of ethics that requires them to maintain their personal autonomy and to take responsibility for their thoughts, words and

actions. Though younger disciples are taught by older and wiser mentors—as Harry is by Hogwarts’ Headmaster, Dumbledore—they do not surrender their judgment or their responsibility. Only those who respond to the dark side are required to give unquestioning allegiance to a master—and the evil Lord Voldemort ruthlessly exploits the loyalty of his followers and perverts their service impulse to his quest for power and dominion over others. The same pattern is demonstrated by the heroes and the arch villains in *Lord of the Rings* and *Star Wars*, a point that will be developed at another time. This should all sound very familiar to us, as the same comparisons are apt between esotericists, whose selfless commitment is to serve humanity, and religious fundamentalists, who give their uncritical loyalty to leaders who promise conquest and eventual dominion over those who do not share their fundamentalist beliefs.

The Sorcerer’s Stone is not an original notion of J.K. Rowling’s. In fact, the Philosopher’s Stone, as it is called in the original British edition, was the ultimately enticing yet perennially elusive goal of that most “elemental” of the ancient and medieval sciences—alchemy. The quest for a means to transform one chemical element into another was alive in the human mind long before the *Periodic Table of Chemical Elements* was conceived and published. As its legend grew, during the centuries the Stone was sought by magi and wizards, the obvious potential of achieving unlimited wealth by transforming base metals into gold was enhanced by the notion that the Stone could also confer upon its holder the physical immortality that would allow unlimited time to enjoy the unlimited wealth. Thus, the myth of the Stone came to combine the allure of the Midas touch with that of the fountain of youth.

It seems that, in Harry Potter’s world, one wizard, now over 600 years old, actually created the Sorcerer’s Stone, which has been put into Dumbledore’s hands for safe keeping. The plot in the first book turns around Voldemort’s efforts to obtain the Stone, in order to restore his physical body, and Dumbledore’s efforts to protect the Stone, which he does by placing it in the last of a series of magical rooms, each requiring a solution before the seeker can advance toward the hidden prize. Of course, the quest for the Stone comes down to a race pitting Voldemort and his undercover agent against Harry and his two best friends, the half-muggle know-it-all and magical prodigy, Hermione Granger, and the red haired Ron Weasley, the 6th son of a poor but earnest civil servant in the Ministry of Magic. The solutions to the puzzles require the best of each of this triangle of friends; a subtle demonstration of the power of working in threes and the need of even the most able disciple for support of earnest and dedicated companions. There is a giant chess game requiring Ron’s strategic ability and a logic puzzle, solved by Hermione, that is included because, as Dumbledore observes, there are lots of very capable wizards who don’t know the first thing about logic. This demonstrates that esoteric knowledge is incomplete without a solid foundation in logic and reason.

The final contest, by which time Hermione and Ron have fallen by the wayside and the heroic Harry is on his own against two older, stronger and more ruthless wizards, involves an ingenious test of the seeker’s control of his desire nature. With his usual prescience, Dumbledore has contrived to demonstrate to Harry the nature and working of the magical *Mirror of Erised*—the name of which, if you did not notice, is “desire” spelled backwards. One who looks into the mirror sees that which he most desires; thus, when Harry first encountered

the mirror, he saw himself with the parents he had never known, since he lost them to Voldemort's curse in a time before Harry's conscious memory. Voldemort's servant desires to use the Stone to restore his master and thus can only see himself giving the Stone to Voldemort; but he has no idea how to get it. Harry, who has no personal desire to possess the Stone, feels it slip into his pocket as soon as he looks into the mirror. When Dumbledore explains later, he calls this, in his words, "one of my more brilliant ideas, and between you and me that's saying something. You see, only one who wanted to *find* the Stone—find it but not use it—would be able to get it, otherwise they'd just see themselves making gold or drinking Elixir of Life. My brain surprises even me sometimes. . . ." [p. 300]

In the final, hand-to-hand battle, Harry prevails, due to the protection with which he was imbued by his mother's love when she gave her own life trying to protect her son from Lord Voldemort's curse. Dumbledore's explanation to Harry also contrasts the powers of evil and of love to mark an individual for life:

"Your mother died to save you. If there is one thing Voldemort cannot understand, it is love. He didn't realize that love as powerful as your mother's for you leaves its own mark. Not a scar, not a visible sign . . . to have been loved so deeply, even though the person who loved us is gone, will give us some protection forever. It is in your very skin. Quirrell, full of hatred, greed, and ambition, sharing his soul with Voldemort, could not touch you for this reason. It was agony to touch a person marked by something so good." [p. 299]

Thus, in the final test, desire had not only to be forgotten, it had to be replaced by a selfless sense of service—and love provided the hero

with an armor of fire against the onslaught of a powerful hatred. Indeed, the primacy of love to the disciples of Light is a practical fact in Harry Potter's world, just as the Ageless Wisdom teaches it is in our own world.

Near the end of each book, like the moral in a fable, there is an essential lesson expressed in an exchange between Harry and his mentor, Dumbledore. In the case of the Sorcerer's Stone, the issue to be resolved was the conflict between the inevitability of death and the elusive desire for immortality. Upon learning that, in order to protect it from falling into the

wrong hands, Dumbledore has prevailed upon his alchemist friend to destroy the Sorcerer's

Stone. Harry, whose many qualities of character include an acute sensitivity to the welfare of others, is at once concerned about the fact that the ancient wizard and his wife, without the Elixir of Life from the Stone, will now soon die. Dumbledore acknowledges this, but, without sentimentality, validates their sacrifice while hinting at reincarnation. He also highlights the frailty of the human personality when he says to Harry:

"After all, to the well organized mind, death is but the next great adventure. You know, the Stone was really not such a wonderful thing. As much money and life as you could want! The two things most human beings would choose above all—the trouble is, humans do have a knack of choosing precisely those things that are worst for them." [p. 297]

This theme of personal choice, and the responsibility that goes with it, is carried forth throughout these books. In the second book, *Harry Potter and the Chamber of Secrets*, Rowling delves more deeply into the theme of group identity, and the erosive effects of fear

To the well organized mind, death is but the next great adventure.

and mutual distrust on group endeavor. I will not go into so much detail about this volume; suffice it to say here that it involves a secret chamber, far below Hogwarts Castle, which houses a deadly serpent originally put there by one of Hogwarts' founders, Salazar Slytherin. Though its location, even whether it truly exists, is unknown to even Dumbledore, it had been discovered and opened some 50 years earlier, by a student named Tom Riddle—who was destined to become Lord Voldemort. In Harry's second year, this secret chamber is re-opened and its deadly serpentine resident is once again set upon the innocent, especially those of mixed-blood, derisively called "mudbloods" who have but one magical parent and one muggle.

Prejudice, Fear Of The Unknown, And Jealousy

With people becoming literally petrified, and with no idea of the source of such evil, suspicion falls first upon one of Harry's best friends, the half-giant gamekeeper, Hagrid, who had been a third-year student himself when the secret chamber was first opened 50 years earlier. At that time, he had been framed by Tom Riddle's circumstantial evidence, and was expelled for opening the Chamber. Dumbledore, who had always believed in his innocence, kept Hagrid on as the Hogwarts gamekeeper. The fact that he is rewarded with Hagrid's unflagging loyalty only serves to demonstrate how a Light worker, like Dumbledore, uses loyalty for selfless service rather than personal power. Thus, Rowling introduces another theme that flows throughout this series—the damage that can result from false accusations, especially those born of prejudice, fear of the unknown, and jealousy. It seems that magically endowed humanity is just as susceptible to such failings as are the more personality-entrenched muggles. When

suspicion next falls upon Harry—because he is found to be able to talk with snakes—a crisis of identity ensues that leads to the central moral of *Harry Potter 2*—that a disciple chooses and is chosen by their spiritual group.

As readers learn in the first book, upon entering Hogwarts, each student is assigned to one of four houses, based on their personal traits, as discerned by a magical "sorting hat" that has been passed down from one headmaster to the next, from Godrick Gryffindor, one of the founders and the namesake of Harry's house, through the generations, to Dumbledore, himself a Gryffindor and now Harry's mentor and the possessor of the sorting hat and a magical Phoenix named Fawkes. Gryffindors, like Harry, Ron and Hermione, are distinguished by their courage and idealism, and their house symbol is a golden lion. Both of Harry's arch-rivals—his schoolmate, the sarcastic Draco Malfoy, and Lord Voldemort, the adult who the deceitful Tom Riddle became—are of the House of Slytherin, whose symbol is a snake. They are known for their cunning and ruthless ambition, and as Hagrid observes to Harry, just about every wizard that ever went bad was a Slytherin.¹ Whoever has opened the Chamber of Secrets has declared themselves the "Heir of Slytherin" and has sworn destruction to all who are not of pure magical blood. This injects a kind of racism into the thoughts of many, and the resulting fears and mistrust quickly erode the spirit of good will and group endeavor that had hitherto characterized the Hogwarts community.

After finding the Chamber of Secrets, Harry defeats Tom Riddle and the deadly serpent, when his loyalty to Dumbledore summons forth

¹ The other two houses, which are less prominent in the narratives to date, are: Hufflepuff (symbol a badger), who are earnest and hard working; and Ravenclaw (symbol an eagle), who are intelligent and resourceful.

the sorting hat and the magical phoenix, Fawkes. As Tom Riddle had taunted Harry with how similar they are, Harry recalls that the sorting hat had originally observed that he could be great, and that the House of Slytherin could help him become so. With his feelings already wounded by having been suspected of being the “Heir of Slytherin,” Harry is thrown into doubt about his authenticity as a true Gryffindor. This is not only a crisis of group identity, it raises an issue of whether Harry is, by nature, on the side of good or of evil in the larger battle between the Forces of Light and of Darkness. With Dumbledore’s urging, Harry recalls that the magical sorting hat “‘only put me in Gryffindor . . . because I asked not to go in Slytherin . . .’ ‘*Exactly,*’ said Dumbledore, beaming once more. ‘Which makes you *very different* from Tom Riddle. It is our choices, Harry, that show what we truly are, far more than our abilities.’ ” [p. 333] Thus, free will, tempered by conscience, prevails over innate talents in the making of a magical—or a spiritual—disciple.

The Deceptiveness Of Appearances

In *Book 2*, the deceptiveness of appearances is brought forth in the persona of a famous, handsome and egotistical author, Gilderoy Lockhart, who has become a celebrated “expert” on the dark arts through a series of books in which he has taken credit for the exploits of others who have fought and overcome a variety of evils. Lockhart’s counterfeit celebrity, and his unquenchable thirst for more fame, is a foil to Harry’s genuine celebrity and disdain for the spotlight. Their interaction demonstrates yet another principle of the path of discipleship—that true servers act without regard for personal gain, or even for receiving the “credit” of achievement. While Lockhart basks in taking the credit for the achievements of others, Harry puts himself at real risk for the sake of others, and without

claiming the credit. Largely due to these character traits, when the confrontation with real evil comes, the braggart Lockhart proves himself a useless coward, while the diffident Harry, valiant, loyal and creative, triumphs against the physically superior foe.

Deceptive appearances, along with the themes of group identity, misdirected fears and false accusations, are continued and elaborated upon in the next book, *Harry Potter and the Prisoner of Azkaban*. In this third chapter of his life upon the path of magical discipleship, Harry must deal with the public perception that his parents were fatally betrayed to Voldemort by their best friend, Sirius Black, who had publicly murdered another friend, Peter Pettigrew, in an unsuccessful attempt to escape. After his capture, Black had spent ten years in the wizard’s prison, the dreaded Azkaban, prior to his escape at the outset of the book. The most truly frightening aspect of Azkaban is the guards—known as dementors. These tall, dark, blind and hooded specters drain out of human beings within their sphere every positive thought and emotion, thus reducing their human prisoners to subservient depressives, most of whom go mad during captivity. Their ultimate weapon, known as the dementor’s kiss, is to suck their victims’ souls out of their bodies through their mouths. This is observed to be a living death; indeed, a fate worse than death, as the loss of a soul deprives the victim of any sense of what it is to be human, and therefore a spiritual being. Thus, Rowling demonstrates two points: that positive thoughts are a necessity for mental and spiritual health; and that even a *magical* human mind may be affected by powerful energies both good and bad.

In time, Harry learns that it was Peter Pettigrew who betrayed both Harry’s parents and Sirius Black—and Harry uses time travel to save the lives of himself and his friends Ron and

Hermione, as well as those of Sirius Black and an innocent hippogriff (a magical being, half-eagle and half-horse). Harry completely surprises himself by saving the life of Pettigrew—even after he has learned of his treachery. Juxtaposed against such generosity of spirit, this book gives several examples of prejudice in the magical world, especially toward other species like the hippogriff, mixed-bloods like Hermione, and half-giants like Hagrid. It also shows the disdain of more sensible wizards, like Dumbledore, for such bias, and their distrust of those who, like the divination teacher, Mrs. Trelawney, use magic to appear to tell the future and to assess the character of those whom they do not really know. This is a worthy lesson for true occultists, especially those who seek to develop and use occult techniques such as telepathy in their group service. As occult disciples, we should likewise maintain a skeptical attitude toward those who are enamoured by such flights of fancy as astrology for fortune telling, as well as much of what is called “channeling” and “healing” and other lower psychic phenomena such as were once used by some of the founders of Theosophy.

In the end, Sirius Black and the equally innocent hippogriff escape, but so does Pettigrew, who announces his intent to seek out his master, Lord Voldemort, to help restore him to power. To Harry, this calls into question his act of mercy in sparing Pettigrew’s life, and is the apparent fulfillment of the “prediction” of his divination professor that “Voldemort’s servant was going to set out to return to him before midnight. . . . She said the servant would help him come back to power.” Harry tells his mentor that “I stopped Sirius and Professor Lupin from killing Pettigrew! That makes it my fault if Voldemort comes back!” Dumbledore, as always, replies very calmly:

“Hasn’t your experience with the Time-Turner taught you anything, Harry? The consequences of our actions are always so complicated, so diverse, that predicting the future is a very difficult business indeed. . . . Professor Trelawney, bless her, is living proof of that. . . . You did a very noble thing, in saving Pettigrew’s life.” [p. 426]

Dumbledore then observes that “This is magic at its deepest, its most impenetrable, Harry. But trust me . . . the time will come when you will be very glad you saved Pettigrew’s life.”

Finally, after Harry realizes that he himself had dispersed the dementors by evoking a *patronis*—the spirit of his father in the form of a silver stag—he marvels that he had sought help from the dead and calls himself stupid for thinking that he had seen his father when what he had really seen was himself, having traveled back in time three hours by the use of the “time turner” his friend Hermione had been using to double her study time. Dumbledore reassures Harry, as us, by saying:

“You think the dead we loved ever truly leave us? You think that we don’t recall them more clearly than ever in times of great trouble? Your father is alive in you, Harry, and shows himself most plainly when you need him.” [p. 427-28]

The Goblet Of Fire

In the fourth book, *Harry Potter and the Goblet of Fire*, Voldemort’s physical body is restored and the stage is set for the concluding trilogy in which Harry, Dumbledore and the Forces of Light will do battle with the Dark Lord and his minions of wizards and witches who, like his servant Pettigrew, are too weak to resist the temptations of evil. In this adventure, Harry is thrown into a world of competition that teaches him invaluable lessons about honor and service; about competition and cooperation; about courage and character. Harry meets and

competes against students from two other wizarding academies, and duels wizard-to-wizard with Voldemort in a climax that claims the life of the Hufflepuff boy who was his competitor but became his friend.

Harry demonstrates an exceptional attitude towards competition, choosing at every turn to sacrifice personal advantage in favor of helping his competitors. He doesn't even seek to compete, as do many of his underage classmates; but once his name is chosen by the Goblet of Fire, he gives his best efforts as a matter of honor and not as a personal quest for victory, distinction or even the prize money. In fact, once he wins, the always generous Harry gives the considerable gold prize to his friend Ron's older brothers, to set them up in business with a magical joke shop.

Although Voldemort, once again, fails to kill Harry, he does restore his body and reassemble the group of supporters who had disbanded after his fall a decade earlier. As their duel takes place out of the sight of everyone save Voldemort and his supporters, most of the wizarding community, including the Minister of Magic, cannot bring themselves to believe that the Dark Lord has been restored. Thus, as this middle book concludes, only Dumbledore and a handful of his most trusted co-workers even believe that the old dangers and evil have returned. And even among those who know the truth, there is lingering distrust of one another that threatens to subvert their efforts to rally the Forces of Light for the struggle ahead. In a note that is eerily applicable to today's world situation, Dumbledore turns to two of his cohorts, who are having trouble setting aside their personal differences for the good of the whole, and says:

"I trust you both. It is time for you to lay aside your old differences and trust each other." * * *
"I will settle, in the short term," said

Dumbledore, with a bite of impatience in his voice, "for a lack of open hostility. You will shake hands. You are on the same side now. Time is short, and [if] the few of us who know the truth do not stand united, there is no hope for any of us." [p. 712]

It is on that note that I wish to close for this evening. There is still much to unfold in the mythic saga of Harry Potter's life upon the Path of Discipleship—as millions of readers await the concluding trilogy from J. K. Rowling's imaginary world of magic. These books are extraordinary, but they are the farthest thing from Satanic. It is far more plausible that they are Divinely inspired writings—and that, whether she realizes it or not, J. K. Rowling is working for the Hierarchy in helping to prepare Humanity for the Reappearance of the Christ.

Like Dumbledore and his supporters, today's real world Light Workers face the promise of serving during a time of conflict brought on by the determination of the Forces of Darkness. Like them, it will be our character, and the choices we make, that show who we really are, far more than our abilities. Also like them, we who know the truth of humanity's spiritual nature, and the threat of genuine evil, must now stand united, or there is no hope for any of us. In preparing ourselves for that ongoing struggle, we could have no better example of a disciple upon the path than J. K. Rowling has given us in young Harry Potter. Let us hope that she inspires our children to follow in Harry's footsteps.

Jeriel Smith, Capricorn, 2001

Three Linked Meditation Festivals of Spring

Presented by Los Angeles InterGroup

“Creating Principled Globalization”

Please join us in meditation and celebration of the Three Meditation Festivals of Spring, the “spiritual high points of the year.” We welcome both beginning and experienced meditators to participate in establishing a conscious alignment with the Spiritual Hierarchy for the unfoldment of the Divine Plan on Earth. The Festivals provide synchronous opportunities for the people of Southern California to participate with the worldwide group in this planetary service.

Aries - Festival of Easter

“Essential Divinity”

Taurus - Festival of Wesak

“The Power of Goodwill”

Gemini - Festival of Humanity

“Unanimity”

Wed, March 27, 2002

@ 7:45 PM

Thursday, April 25, 2002

@ 7:45 PM

Saturday, May 25, 2002

@ 1:45 PM

Foshay Masonic Lodge

9635 Venice Blvd.

Culver City, CA

(818) 353-9535 & (310) 545-0910

Other Points Of Light Holding Meditations:

Please check with with the following locations for their times

The Onion

9550 Haskell Ave.

North Hills, CA

Patrick @ (805) 241-4833

Meditation Mount

P.O. Box 566

Ojai, CA

(805) 646-5508

www.meditation.com

Meditacion Sea Center

Hotel Plaza Las Glorias

Blvd. Agua Caliente #1153

Tijuana, BC

Phone: (o1152664) 680-9940, (o1152664) 680-9942, (o1152664) 631-1000

e-mail: sintesisenacurario@hotmail.com

