

## **Justin Kellner Artist Statement**

The artwork strives to combine two different levels of consciousness. The first, consciousness within our mind, where time is constant and eternally cyclical rather than linear, and all we know, feel, and experience in our physical life is an illusion or false reality. Second, consciousness pertaining to issues in our natural environment, and humankind's negative impact on the environment's various cycles, which exist throughout Earth's many ecosystems. More specifically, the proposed sulfide mining in Michigan's Upper Peninsula and the interrupted migratory cycles of many bird species, such as the Kirtland's Warbler, which run the risk of extinction because of habitat loss, are important issues I explore in my work.

Nature and our physical environment act as the backbone for my paintings, and growing up in Michigan's Upper Peninsula and constantly interacting with its many natural resources and recreational outlets, its landscape has been permanently engrained into my mind. Having a life filled with hunting, fishing, and camping in Michigan's outdoors has fueled an interest in preserving nature for future generations. I am by no means an environmentalist, but still think we should not take the lives of animals and our environment for granted. I believe each individual can do his or her own part by being respectful to our natural environment. Doing simple things like picking up one's own litter, or being conscious of animal's habitats can help save Michigan's lands and waters in the long view.

Metallic sulfide mining has been, and still is, a major issue that continues to affect Michigan's Upper Peninsula. Sulfide mining is not the same as copper and iron ore mining, which serves as the Upper Peninsula's cultural heritage of the past. In Sulfide ore mining the profitable minerals such as; nickel, gold, zinc, lead, and copper are extracted from the sulfide ore rock bodies that they are embedded within, and if/when improperly handled the sulfide ore tailings come in contact with the natural elements a chemical reaction occurs and sulfuric acid is

created. Acid mine drainage leaks sulfuric acid out of the mineral ore bodies underneath the earth's surface, and then the acid drains out into nearby watersheds and eventually into our rivers, lakes and streams. This ultimately devastates the wildlife in proximity to the nearby water's source. When pH levels in the water become too high, smaller microorganisms and algae cannot survive. The loss of these smaller organisms drastically reduces the food supply many species of fish and smaller wildlife need to survive, thus distressing and ultimately destroying the area's natural self-sustaining ecosystem. In some cases, when the water becomes visibly contaminated the water will appear to be muddy and produce a rusty iron oxide/reddish orange color, which I purposefully and frequently use in my paintings. In Marquette Co. Kennecott Mining Company has proposed a plan to mine near the watershed of the Yellow Dog River, and this proposed mine threatens to destroy one of the last natural spawning streams in Lake Superior for the Coaster Brook Trout. Also, in Menominee County, the Mineral Mining Company is considering mining around the Shakey Lakes and Menominee River area. If the mining were allowed, it would disrupt ancient Native American spiritual grounds, and also destroy various state and nationally threatened plant species. Sulfide mining ultimately destroys our natural environment and its ecosystems by way of accidental acid mine drainage and the obvious destruction of the surface land needed for roads and facilities.<sup>1</sup>

Currently, the Kennecott Minerals Corporation is proposing the Woodlands Road project. If the proposal succeeds, the Woodlands Road project would create a 22-mile highway sized haul road traveling south from the proposed "Eagle Project" mining site on the Yellow Dog Plains, toward an older Humboldt Township mine on US-41 where the ore would then be processed. This road would travel directly through some of the region's most expansive wetlands and drastically fragment a wilderness where moose herds have been successfully reintroduced into the area due to its remote nature. Many of the regions residents are concerned about the road's

possible impact and degradation to the high-quality forests, wetlands, streams, and rivers of the Michigamme Highlands, and as well as the other 23 streams and rivers the road will unfortunately have to cross in its path on route to its destination. According to the DNR Wildlife/Fisheries staff's recommendations against the proposal, they believe the Woodland Road would eventually lead to an increase in habitat fragmentation due to the possibility of developing a network of secondary roads, the introduction of invasive species, negative impact to wildlife and species richness due to increased traffic noise and dust pollution, and also the disruption of the landscape's natural processes of stream and ground water flow. As a result of the expansion, we risk the consequence of permanently removing these remote wetlands and wildernesses from the maps of tomorrow.

Although the Kirtland's Warbler, a nationally recognized endangered species native almost exclusively to Michigan, is not directly affected by the Woodlands Road project's fragmentation of land, it can be viewed as a perfect example of how many bird species' populations have been drastically depleted because of human interference. I focus primarily on the Kirtland's Warbler because of its ties to Michigan, (the Kirtland's Warbler is thought to migrate south during the night, where it spends the winter months in the Bahamas) but an exceedingly high number of bird species' populations have severely dropped over the past few decades, not only from habitat loss, but because of an overall change in their ecosystems due to climate change. Many species are being forced to relocate in unfamiliar territory because unnatural forces are altering their breeding grounds, and they are being driven away from their natural habitats, thus detouring their instinctual migratory patterns. In general, many birds are particularly sensitive to changes in climate and their surrounding environment since most of the species have adapted to specific locations and habitats over thousands of years. The Kirtland's Warbler is extremely particular of where it nests during summer breeding months spent in

northern Michigan. The Kirtland's Warbler occupies only large Jack Pine forests of two hundred acres or larger, and it has been found that stands containing only eighty acres of Jack Pines are seldom occupied by the warbler. It strictly nests underneath a Jack Pine tree that is five to seven feet tall or roughly five to eight years old, and once the tree grows larger than eighteen feet or reaches roughly twenty years old, its lower branches die and fall off, leaving the warbler without the ground shrubbery it requires for protection. Jack Pine forests are only suitable for the warblers during a brief ten-year time span because of the warbler's finicky nesting habits, and if the Kirtland's Warbler is to continue to reside in a certain area, natural or controlled forest fires must create new growth in these forests. The fires are necessary because this is the only way Jack Pine cones can naturally release their seeds. In the mid 1900's, the successful suppression of forest fires prevented the destruction of many homes and properties. By doing this, humans unknowingly altered the natural life cycle of the forest, thus preventing the optimal variety of Jack Pine trees the Kirtland's Warbler desires for nesting.

Another factor leading to the reduction of the Kirtland's Warbler population is the parasitic Brown-headed Cowbird. The Cowbird lays its own eggs in other bird's nests, and when the cowbird eggs hatch, they overpower the smaller Kirtland's Warbler nestlings and eventually they die as a result. Cowbird parasitism, unnatural forest fire suppression, and lack of adequate space have all contributed to the Kirtland's Warbler decline, but through conservationist's efforts to reduce the effects of the Brown-headed Cowbird and the successful management of Jack Pine forests, the population of the warbler seems to be on the road back to recovery.

With nature and our physical environment acting as the backbone for my paintings, the driving force behind my artwork is the belief that our physical existence is merely an illusion or figment of our imagination. Unfortunately, this stance is not easily explained but it does relate to

many different concepts from various religious and philosophical movements that help provide a platform for understanding.

I believe life/death, and our dream worlds parallel each other more than we can understand or willingly grasp. My belief is that our current state of life and existence is all part of a greater consciousness we are unable to comprehend. The world as we know it is an illusion, similar to our dream-like states, unified in a whole existence within an all-knowing spiritual entity of our mind. In this state of mind, our physical bodies and natural environments (life as we know it) are all one in the same. This idea is closely related to the fact that every element in our universe is constructed out of trillions of tiny atoms and particles, and at this very basic level, everything surrounding us in the physical world is a form of energy and open space, rather than solid mass. The rivers, rocks, all life forms, you and me are all part of one largely conceived illusion constructed in a higher conscience.

Consciousness is in an empty space of energy, where existence is the continuous feeling and knowing of every emotion and thought simultaneously. In this physical realm where matter is moot, our linear understanding of time is false; the past, present, and future are happening all at once. Our entire lifetime of experiences is wrapped up into one infinite moment. Everything we know from these different time frames in our present life is occurring all at the same time, and our lives are only revealed to us in a cyclical phase of fragmented realizations. Our imagination has created a physical world where we live, die, feel, and where time is relevant. When this rapid eternal cycle slows down from the constant sense of time, or the smallest bit of our entire existence is examined, is only when we experience life as we know it in our physical state. I personally believe the phenomenon of *déjà vu* is directly related to this idea, and it seems as though *déjà vu* is a reminder or remnant of this over all pre-existing life cycle.

We experience our surrounding physical environment through our senses that ultimately transfer stimuli to our minds. We are able to comprehend our physical reality through our five senses and memory, but we process these physical stimuli through our thoughts and emotions in our mind. If we rid ourselves of these physical sensory devices, what are we left with? Our entire existence would be purely a state of mind and thought. These ideas also lend themselves to the ancient philosophical riddle, "If a tree falls in a forest and no one is around to hear it, does it make a sound?" This riddle brings to question, what actually exists in our physical world. Does anything actually exist beyond what we can see, feel, or hear during this exact moment in time, or is this space simply void of any physical presence? We can never actually prove what we do not perceive through our senses. Objects do not physically exist to someone who cannot sense them, they only exist in one's own memory. When we take away all our senses, the only thing we are left with is pure consciousness. Life is truly and simply a state of mind, yet the physical world and our environment cannot be disputed. We are here and now; living, breathing, feeling, and dying in a physical state no matter how false it may be.

The basic idea of life and a higher consciousness lends itself to many different religious beliefs. Man has always been aware of the sublime feeling of a higher being. I personally am not suggesting a monotheistic God, but rather I am suggesting a God like quality (higher being) present in every individual's existence. Throughout various primitive religions, we hear about *mana*, and it is described as an existence of an unseen force or energy embodied in every act upon life. Examples of mana could be, a flood destroying a small village, or a tree limb falling from the sky and narrowly missing a nearby hunter. Many cultures prayed or held sacrifices as to appease the world, so mana would affect their lives in a positive manner.<sup>2</sup> In my artwork I do not directly deal with mana, but I bring it up so as to display man's sense of a higher level of being.

The idea of a higher consciousness within man is also expressed in the recently found Gnostic writings and teachings of Jesus. “Rather, the kingdom is inside you, and it is outside of you. When you come to know yourselves, then you will become known, and you will realize that it is you who are the sons of the living Father.” Jesus says according to the Gospel of Thomas, found in the Naj Hammadi writings: “When will . . . the new world come?” Jesus secretly said to his disciples, “What you look forward to has already come, but you do not recognize it.” He also goes on to state; “It will not come by waiting for it. It will not matter of saying, ‘Here it is,’ or ‘There it is,’ Rather, the kingdom of the Father is spread out upon the earth, and men do not see it.”<sup>3</sup> I take into account my belief about the world as mere consciousness within our minds, and I then relate these statements to ideas about a higher consciousness.

Many religions that originated in India hint towards a realm of a higher consciousness. The beliefs of these religions such as Hinduism, Buddhism, and Jainism seem to correlate more closely with my ideas about the world than that of the more monotheist religions of Christianity, Judaism, and Islam. In general, many of the religions from India deal with the quest for rebirth and ultimately *nirvana*. These religions believe we each hold on to our one soul entity (*jiva* in Jainism) and this soul is capable of a form of rebirth or reincarnation. In accordance with how one lives, having a positive or negative influence on the world during our life span, (*karma*) this person can control the status of their rebirth. The religions believe all living entities; plants, insects, animals, and humans, are one and in the same, and this is where *samsara* comes into place. Indian thought assumes that each individual soul has lived a multitude of lives over and over again before their present one (*maya*, in Hinduism, the now or present in time and space that provides the illusion or permanence), and *samsara*, which means, “to move across” or “to wander” is the act of one changing their living entity. On the hierarchy of living entities, humans are held in higher regard (with the known ability to comprehend reality and existence) than that

of the less desirable plants, insects and animals. While humans are placed above these seemingly inferior life forms, the ultimate goal of existence is to reach nirvana (to stop the infinite cycle of rebirths) by means of *moksha* (the release from samsara). It varies by religion, but sometimes nirvana and moksha are regarded as the same thing, while in others moksha is the vehicle that brings one into nirvana. Once nirvana is achieved the jiva ascends into a higher level of being, complete consciousness absent the pains of the physical world, or is totally released into a collective whole that no longer exists (The final result varies by religion). It is thought one can achieve or experience moksha through various means, such as death, or someone can attain a glimpse of moksha through meditation, yoga, etc. Along with the Buddhist view of dualism, having to do with matter and spirit, I am interested in the basic premise of cyclical life and rebirth, which hail from the religions of India to help allude to my concept of a higher consciousness we all unknowingly partake in.<sup>4</sup>

Similar to many religions of India, I believe our existence is made up of various levels of being, or rather, our existence is constructed through many different levels of consciousness and knowledge. I believe the highest level (what the reality of our existence actually is) is a state of being where we are an all-knowing entity. Here at the highest level of consciousness we realize that everything in our universe is a false reality. This current false reality only exists because it provides the arena for our quest to seek out knowledge dealing with the ultimate question of, “why are we here?” In *Esoteric Psychology I: A Treatise on the Seven Rays* Alice A. Bailey writes, “Knowledge itself is that which knows its own ends and works towards those ends through the process of experiment, expectation, experience, examination and exaltation which produces a final exit.”<sup>5</sup>

Another facet of my work that intertwines and parallels the previous concept is the realization that every individual has his or her own personal inner consciousness, thoughts and



opinions. For example, if a word is said, or if different people see the same image, each person is going to be feeling, or thinking, something different. In my work I encourage people to think more about, and realize different thoughts about our existence in the world. I hope the variety of elements and combinations within the paintings will entice the viewer to think about the possible concepts, ideas, and issues that are taking place. Instead of painting a direct image of this idea, it is shown through the viewer's interaction and with what he or she is thinking in his or her own mind. I seek to do this subtly and not by beating the viewer over the head with an exact narrative in each painting. This lets the viewer find his or her own belief of what the painting is about, while the whole time they are already doing it. Through the use of their mind, the viewer is exercising what life truly is: ideas, emotions, and thoughts. This all points back to my original concept of a higher consciousness, and how life is simply knowledge and the quest for knowledge; life is the working mind.

I work in an expressive style that captures emotion within the artwork that emits out to the audience. The importance of this is not so much my own personal feeling, physicality, or emotion that is presented to the viewer, but the importance of the expressive brushwork lays within the symbolism of these brushstrokes that are displayed. The basis for this symbol is my admiration for many of the early Abstract Expressionist painters, such as Milton Resnick, de Kooning, Pollack, Rothko, Motherwell, and Norman Bluhm. They painted to express the inner feelings and desires of the all-important artist. Their paintings became extensions of their inner being. My brushstrokes correlate to the idea of feeling life in a state of only pure emotions and ideas in our conscious minds rather than the objective world. Once again I persuade the viewer to the idea of life cycling through rapidly and feeling everything all at the same time. I attempt to present the concept of both the physical and mental worlds co-existing as one with the use of this symbolism.

The outward appearance of my work shows how beautiful some visuals can be. While the apparent imagery appears inviting, a subtle but serious content of our surrounding realities emerge from within the painting. I want the viewer to stay interested in the imagery but at the same time still be thinking about what lies within the work.

The use of acrylic paint is very important in my paintings due to their intuitive nature. Acrylic paint is used on canvas, because of its fast drying time. The quicker drying time allows the painting to be reworked and painted over very quickly. This prevents ideas and desired brush strokes from being lost before they can be applied to the painting because of the short drying time. I use various techniques when applying paint to my surfaces such as highly energetic brush strokes, scraping and applying paint with palette knives, cardboard, and multiple washes. Many of these methods and especially the application of sawdust provides an interesting texture to many of the painting's surfaces, particularly in areas when the sawdust soaks up the washes or builds up with layers of the paint.

In my earlier paintings, I mainly focused on the abstract qualities of the work by utilizing Abstract Expressionism to portray the human mind, soul, and consciousness. Also contained in these paintings are traces of the natural environment to display how nature and our human minds are interconnected. These painting would not be able to exist without their influences taken from nature, and many of the abstract qualities hint at geographical formations and textures found throughout the natural environment. Textures and formations reminiscent of trees, bark, moss, bodies of water, and their reflective surfaces combine in the paintings to create the expanding compositions. I do not want my paintings to become mere expressive landscapes with arbitrary colors. I feel my familiarity with the landscape and knowledge of how to accurately recreate spatial depth on a two-dimensional surface allows myself the ability to break and bend these rules in a successful manner, and this knowledge helps aid in my ultimate goal of breaking down

the landscape to where I achieve a balance between abstraction and landscape. I desire to achieve a push pull effect within the paintings. On first impression, the viewer appears to see a strictly formal abstract painting, and then on further inspection the natural formations and elements embedded in the imagery begin to make themselves visible to the viewer. I want the viewer to then be aware of both levels of the painting at the same time, and he or she can decide what direction they want to take the painting. In order to achieve this goal, I set out with the task of balancing many factors in the paintings, such as the previously stated and most important issue of being able to balance areas in the painting that create a sense of illusionary depth provided in a landscape versus areas that are abstracted to flatten out the picture plane. While being drawn to asymmetrical compositions, I also attempt to balance many other factors in my paintings such as built up areas of impasto versus the translucent qualities of washes, areas of light and dark or high contrasting variances in colors versus the gradual transition of larger shapes, areas with neutral colors versus the synthetic feel of saturated colors, and areas with a high amount of visual information versus spaces with less visual interest.

In some cases, I allow the landscape to provide a skeletal structure for my painting's overall composition. Then I break away from the landscape by further abstracting the overall appearance of the image, but I primarily begin my paintings with the single objective of letting the paint, formations, and colors found on the painting's surface dictate where a painting will finally end up. I would have to say I spend more time observing a painting, making decisions in my mind of all the changing possibilities in regards to the various compositions and color combinations that could occur, rather than actually physically painting on the surface itself. I refrain from using visual references for my painting's natural elements, and most of the visual information comes strictly from memory and experiences I've had with the outdoors throughout my life. Painting the natural elements from memory reduces the exactness of the form, and this

provides a gateway into my earlier concept of life as pure illusion within the mind. My main goal is to achieve the balance between landscape and abstraction, as stated before. As a starting point, most of the paintings are being worked on during an overlapping time frame. While one painting is being worked on further, brushing and wiping off the excess paint and color combinations onto another painting's blank canvas begins the creative process. Then, from the various paint marks and brush strokes that have been wiped on the blank surface, compositional elements and ideas emerge, and these areas are further developed or left alone. In most cases, the original composition or concept of a painting will not fully come to fruition, due to the intuitive nature of the work. The paintings are always changing and evolving with no set direction or end point, which further relates to my concept of time. The painting itself directs what is going to happen. One of the paintings may cease to be worked on fairly quickly while another might take a very long time to materialize and very likely it may never be finished. The paintings are never "finished." Only a satisfied stopping point is achieved. Each painting still continues to be reworked. This process produces an overall sense of energy and is important because it makes the paintings seem more spontaneous and less derivative. All the paintings visibly become different from each other, in a sense of time and feeling. It's an ever-evolving process that can be changed at any given time.

I subtly employ various symbols throughout the painting, which allude to the idea about the infinite cycle of life and time pertaining to the concept of eternal return and the illusion of physicality. Implementing birds, such as the Kirtland's Warbler, are important to the paintings because they serve as a symbol for cycles not only because of their constant migratory patterns they endure each year but also their various molting cycles, and the cycle of life they stand for with rebirth (eggs) and life/death. Traces of landscape and nature play an obvious role symbolizing the more physical tangible world. Yet, I portray the landscapes as abstracted and not

totally whole, hinting towards how the physical world is falsely perceived. Within the landscapes, I often use elements of water and trees. Water can also have been seen as a symbol for a gateway or glimpse into our unconscious reality. Water is a free flowing and constantly moving entity like our inner thoughts and minds. I once again hint toward the idea of cycles, eternal return and a higher consciousness with the use of water in relation to the water cycle. I portray water in its various states of being (snow, rain, and water bodies) as to further relay the idea of time happening all at once. I also use multiple washes of color during the creative process that produces a transparent quality to the painting. The use of trees in my artwork provide a relay of information to create a fully perceived scene and the trees also lend themselves to the issue of cycles as well. As we all know deciduous trees drastically change their appearance with each oncoming season. Although trees can lend themselves to the concept of cycles, I prominently paint trees that are bare and or have been damaged in some shape or form. Many of my natural elements look as though forest fires or an envisioned result of sulfide mining has destroyed them.

In my paintings, I adhere to some traditional modes of display or format. I have an affinity towards the simple rectangle, because I see it as a challenge to create an interesting painting on such a basic structure. Yet, at the same time I don't believe artists and more specifically painters, necessarily have to confine themselves to the guidelines of painting on a ridged square or rectangular surface. I enjoy breaking away from the framework of the canvas in some cases where I can allow myself to add another dimension to the work and subtly do this with the addition of interwove string and bronze birds within and off of the painting. The use of string and three-dimensional components create a satisfactory presence and sense of weight to the paintings. I also use the string and netting to symbolize how fragile life is and how leaving basic litter and waste behind in the environment can damage and ecosystem and the life it supports. On the other hand, or from another point of view, the netting can be seen as a

beneficiary object to the environment. Many bird species' migratory patterns and populations in specific areas can be tracked by them getting caught and then released from special netting traps. The confinement of the rectangular painting provides a traditional structure to stay true to, as well as a nice stage to break away from, ultimately providing a more visually and conceptually interesting painting with the string and bronze sculptures.

In many of my paintings I have been incorporating elements of three-dimensional sculpture. In the painting "Consciousness, the Menominee River" I began experimenting with the addition of smaller bird sculptures made out bronze. I enjoy how these bronze sculptures could capture the real physical essence of the world and nature. The smaller scale (5in average in height) birds were created to appear as if they were no longer alive, or if they were on the verge of the death. I like the visual and emotional elements that arise when viewing the dead birds. Since they are made out of bronze, they are heavy and have this solid mass quality to them, yet they appear delicate and fragile. In "Consciousness, the Menominee River" I began to play around with the idea of our five senses and the world that surrounds us. I placed four of the bird sculptures onto the painting's surface by an entangled net that acts as a hanging string, and also painted one bird (that is alive) into the painting to make a total of five in all; one for each sense. I thought the juxtaposition between the bronze birds and the painting provided an interesting contrast and also provided the viewer with an intriguing question of what is occurring in the painting. The purpose was to point out the difference between the birds. On one hand I painted a realistic living bird, yet painting is an act of creating an illusion. So the appearance of a realistic living object is simply a false reality. Then on the other hand, I created physical sculptures of dead birds. These birds are actual objects that one can touch, hold and feel, and since they are dead they provide an interesting question of what is our real existence. Is our ultimate death or assumed afterlife the real existence within all of us?

The smaller scale bronze birds are made using the lost wax bronze process; in which wax sculpture models of birds are made and then covered in a ceramic shell. When creating the initial wax bird, it is constructed in a similar way to the painting, with no set rule, only that it will eventually become a dead bird in its finished self. To create the bird sculptures I used found pieces of foundry wax, resulting in an interesting texture and abstracted look that cannot be recreated. When the wax bird pattern is completed, it is covered with several layers of a liquid ceramic shell slurry mix. Once the slurry is hardened, the wax sculpture is then melted out of this mold. After all of the wax is removed from the ceramic shell mold, the molten bronze can be poured into the mold, eventually yielding a bronze sculpture. Once the shell mold is removed, the bronze sculpture must be de-gated and finished to a desired end product. The finished bronze bird's surface is then covered with a Liver of Sulfur patina that produces a dark organic brownish color that can be worked and polished away to give the desired feel. The bronze makes the birds more solid in feel, and it also gives the bird a more precious quality.

The bodies of the wax birds are carefully crafted to make the birds appear soft and delicate. The birds appear dead but their shape and beauty are not destroyed. The dead birds still seem to have life or a sense of movement. The birds do not appear rigid or undesirable. The wings are erected out of various scrap pieces of foundry wax so that each piece is different from the next, thus directing an end result which is unknown. The finished birds reveal themselves as each piece is chosen and added to the next piece. The wings then appear exaggerated in some and simplified in others. All of these aspects are intended to please the eye in an aesthetic manner.

My goal with the artwork is to successfully coalesce our two very different surrounding environments by pointing out their many similarities in existence. The initial concept pertains to the idea that everything we consider to be real in our physical world is a false reality or an

illusion constructed within the mind. Yet, the existence of our physical world and the many problematic issues at hand cannot be disputed or ignored, no matter what your position may be on the subject. Our lives are not as simple as we perceive. My entire body of work encompasses both the physical natural world we live and breathe in everyday and my personal belief of our existence and/or reality. The main purpose of my artwork is to point out and enlighten the viewer on these two very different intertwined surrounding environments.

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<sup>1</sup> “The Splash” Special Insert. <http://savethewildup.org/>. November/December, 2008.

<sup>2</sup> Bradley, David. *A Guide to the World's Religions*. Prentice Hall Inc. Englewood Cliffs, New Jersey. 1963. Pg. 14, 15.

<sup>3</sup> Pagels, Elaine. “The Gnostic Jesus and Early Christian Politics”. The University Lecture in Religion. Barnard College, Arizona State University.

<sup>4</sup> Bradley, David. *A Guide to the World's Religions*. Prentice Hall Inc. Englewood Cliffs, New Jersey. 1963. Pg. 83-124.

<sup>5</sup> Bailey, Alice. *Esoteric Psychology Vol. I*. Lucis Publishing Co. New York. 1962. Pg. 47.





























































