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Picturing the Volk
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Bolzoni, Lina  
(Scuola Normale Superiore / Italian, Pisa), ITALY  
PLENARY TALK: The Memory Theatre of Giulio Camillo: Alchemy, Rhetoric, and Deification in the Renaissance

Brinzeu, Pia  
(University of the West / English, Timisoara), ROMANIA  
PLENARY TALK: Romania and India: Spaces of Initiation for Eliade and Brancusi

Idel, Moshe  
(Hebrew University / Jewish Thought, Jerusalem), ISRAEL  
PLENARY TALK: The Shield of David: An History of a Symbol from Jewish Kabbalah to Western Esotericism

CONFERENCE PAPERS (strictly 30 minutes' slots, 20-25 minutes talk + discussion)

Åkerman-Hjern, Susanna  
(Stockholm), SWEDEN  
De sapientia Salomonis: Emanuel Swedenborg and the Kabbalah

Archip, Bianca Bogdana and Sever Laurențiu Sava  
(Spiru Haret University, Bucharest / Sociology-Psychology), ROMANIA  
Symbolic and Visual in Present-day Testimonies of Nde (Near-death Experiences) Contrasted with Swedenborg’s Discourse

Asprem, Egil  
(University of Amsterdam / History of Hermeticism and Related Currents (PhD candidate)), THE NETHERLANDS  
Visions Beyond Sight: Representational Practices in Science and Esotericism Ca. 1900

Baier, Karl  
(University of Vienna / Religious Studies), AUSTRIA  
Meditating Visual Symbols. Carl Happichs Method as Meeting Point Between Esotericism, Protestantism and Psychotherapy

Baron, Frank  
(University of Kansas / German, Lawrence), USA  
Sichel's Engraving of Faust (1608) in Its Historical Context

Bauduin, Tessel M.  
(University of Amsterdam / History of Hermetic Philosophy (PhD candidate)), THE NETHERLANDS  
The "Occulture" of Modern Art in Surrealism
ESSWE3 CONFERENCE
LUX IN TENEBRIS: THE VISUAL AND THE SYMBOLIC IN WESTERN ESOTERICISM
6-9 July, 2011, Szeged, Hungary
Officially accepted papers, as of 2011-06-10

Békés, Enikó
(Hungarian Academy of Sciences / Institute for Literary Studies, Budapest), HUNGARY
"A Principio Enim Omnia Pendent". Descriptions of Outward Appearance Determined by the Stars in Some Physiognomical Works

Binet, Anna Maria
(Université Michel de Montaigne, Bordeaux3 / Portugal Studies), FRANCE
Light and Darkness, Two Main Symbols in Fernando Pessoa's Esoteric Writings

Bogdan, Henrik
(University of Gothenburg / History of Ideas, Literature, and Religion), SWEDEN
Envisioning the Birth of a New Aeon: Dispensationalism and Millenarianism in the Thelemic Tradition

Burmistrov, Konstantin
(Russian Academy of Sciences / Institute of Philosophy, Moscow), RUSSIA
Pictorial Representations of the Structure of Creation (Ilanot) in Jewish and Christian Kabbalah

Burns, Dylan
(Yale University / Religious Studies, New Haven), USA
To Enter the Heavenly Treasuries: Sigils, Seals, and Visualization in Gnosticism and Early Jewish Mysticism

Chaitow, Sasha
(University of Exeter / EXESCO (PhD candidate)), UK
Symbolist Art and the French Occult Revival: the Esoteric-aesthetic Vision of Sâr Péladan

Chajes, Julie
(University of Exeter / EXESCO (PhD candidate)), UK / ISRAEL
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(University of Haifa / Jewish History), ISRAEL
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Cleave, Julia
(Temenos Academy / London), UK
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Cole, Brendan
(Eton College, Windsor), UK
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The Arcanes of the World: Symbols and Mystical-allegorical Exegesis in Emanuel Swedenborg's "De Cultu et Amore Dei"
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(Swiss Federal Institute of Technology, Zurich / Literature and Culture Studies), SWITZERLAND  
Depicting Alchemical Substances: Johann Joachim Becher’s Mineralogia (1662)
Color quite literally colors the way we view our world. Here's an in-depth look at what various colors symbolize in cultures around the
world. The Bedouin (Arab-speaking nomads of the Middle Eastern deserts), associate white with milk. As camel milk is a staple food
for the people, highly nutritious, good for the bones, and a strengthening of the immune system, it makes sense that white is considered
the color of gratitude, fertility, and joy. Many are familiar with the Western tradition of brides in white dresses. Some believe this dates
back more than 2,000 years to the Roman Republic, when brides wore white tunics to represent their chastity. The modern trend came
into fashion thanks to Queen Victoria, who in 1840 chose to wear a white lace gown instead of the coronation robes of royal tradition.

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intended to approve, condone or encourage any of the beliefs and/or ideologies described herein. In the years preceding World War I,
German anti-Semitism was fed by an underground stream of secret cults, both in Vienna and other cultural centers. Young Hitler in
Vienna. Hitler dipped into this stream. He was twenty when he came to Vienna in 1909, rejected for admission to the Academy of Fine
Arts, and according to eyewitness accounts, lonely, shy with women, moody, given to violent outbursts. He later wrote in 'Mein Kampf'
of this period that it gave him the foundations of a knowledge which sustained him for the rest of his life. National Socialist ideology and
the fascist aesthetic that developed alongside it, was a dynamic and contradictory amalgam of high modernism and neo-classicism, of
industrial rationality and agrarian romanticism, biological materialism, and racial mysticism. To be sure, Goebbels and his acolytes were
always willing to make concessions to the market and the needs of propaganda. National-Socialist-era photographers also glorified
labour, though in ways that emphasized technology as well as race, creating images not dissimilar from those idealizing industrialization
in America or the Soviet Union. Photos of the German Heimat were, in contrast, especially romanticized and racialized, drawing on the
mythical imagination of Germanyâ€™s past and future.