

S&A Swedenborg AND THE ARTS International Conference

JUNE 6-9, 2017

Abstracts and
Biographies of Presenters
and Session Chairs



ABSTRACTS *(in order of appearance)*



KEYNOTE 1

Wouter J. Hanegraaff, Ph.D. (University of Amsterdam)

Imagining Swedenborg's Heaven

Swedenborg approached heaven in the spirit of an Enlightenment scientist: concerned not with flights of imaginative fancy but with meticulous empirical observation, rationality, and precision. However, many of his post-eighteenth-century admirers came to read him from fresh new perspectives informed by Romantic poetics, German Idealist philosophy, and the new Somnambulist studies of the soul and its miraculous powers. They were not satisfied to just read about heaven in Swedenborg's writings: they longed to see and experience its realities themselves—not after death but right here and now. The privileged way to do so was through the human imagination. While Swedenborg's generation (exemplified by Kant) still saw the imagination as a faculty of delusion and insanity, Romantics and Idealists began seeing it as nothing less than the power of divinely inspired vision. This is why visual artists, poets, writers, and even composers could start thinking of themselves and their colleagues as mediators—even, quite literally, as mediums—through whose work one might hope to catch at least a glimpse of what Swedenborg had seen. In this lecture I will try to understand Swedenborg's remarkable impact on artistic creativity from the wider context of nineteenth-century speculations about the visionary powers of the soul.

SESSION 1: SPIRITUALIST POETICS

Chaired by Dr. Kristin King (Bryn Athyn College)

Marco Pasi, Ph.D. (University of Amsterdam),

Painting the Spiritual World: Victorian Spirit Art in Light of Swedenborg's Doctrines

The influence of Swedenborg on British culture in the nineteenth century has been perhaps less conspicuous and pervasive than in France and Germany, but nonetheless significant. One should obviously look for this influence not only in organized Swedenborgianism, whose continuous presence on British soil was relatively well established during the nineteenth century, but also in other movements of alternative spirituality, such as the considerably more popular movement of spiritualism. Whereas spiritualism has been the object in recent years of a significant amount of scholarly research, the phenomenon of spirit art remains relatively understudied. Yet, it was a very significant aspect of Victorian spiritualism. One of the first, if not the very first, medium artist to emerge in Britain was Anna Mary Howitt, daughter of William and Mary Howitt, who were among the most prominent personalities in the world of British spiritualism. Anna Mary had been trained as an artist and had exhibited her paintings at the Royal Academy. After becoming interested in spiritualism, she began to produce a new kind of art, in the form of finely detailed and elaborate spirit drawings. Howitt's drawings were very probably the first to reach a wider public than that of a normal séance. Some of them were in fact used as illustrations in Camilla Crosland's important book on spiritualism, *Light in the Valley* (1857). Another group of early spirit artists based in London was the Wilkinson family, who also had a significant link to Swedenborgianism. The family included the homeopathic physician and editor of Swedenborg's writings Dr. J. J. Garth Wilkinson; his brother William M. Wilkinson, owner and editor of the important spiritualist journal *The Spiritual Magazine*; and his wife Elizabeth. In 1858, William M. Wilkinson published the first book entirely devoted to spirit drawings. A third, very significant figure

in Victorian spirit art was Georgiana Houghton. She was at first inspired by the Wilkinsons' example, but later developed her own peculiar style, producing an extraordinary series of non-figurative drawings that have recently attracted the attention of art historians as possible early examples of abstract art. In this paper, I would like to show the extent to which British Victorian spirit art was indebted to Swedenborg's ideas and could even be interpreted as a natural development of them.

EVERETT MESSAMORE, Ph.D. (Heidelberg University), *'Poets are no Dreamers!': Swedenborgian Correspondence, Progression, and the Arts in the Writings of Andrew Jackson Davis*

Scholars of nineteenth-century American Spiritualism have long noted the influence of Swedenborgian cosmology on the movement, due largely to the influence of Andrew Jackson Davis, the "Poughkeepsie Seer." In particular, Davis's adaptation of the doctrine of correspondence and of progressively ordered spiritual spheres represent his most obvious debts to the Swedish mystic. While Spiritualist representations of the spiritual spheres and the sacred inscription of Nature through correspondence are both well documented, less attention has been paid to the way in which these ideas lent themselves to the broad and unifying understanding Davis had of the universe and human society. Correspondence implied an underlying principle that drew sacred connections between all things, from the configuration of matter to the natural organization of society. Consequently, areas as seemingly diverse as art, religion, and science all expressed the same universal divine truth. The same progression discoverable in the spiritual spheres was mirrored in the natural world, including the development of art. Despite the many parallels, the often-distorted Transcendentalist understanding of correspondence and art has been far more appreciated than Davis's has. This paper considers how the concept of correspondence interacted with the "law of progression" in Davis's Harmonial Philosophy to incorporate art into his cohesive vision of the created order. Following the law of progression, the arts, like the spiritual spheres, advanced to ever-higher forms in tandem with the advancement of race, theology, and science. The correspondence between the divine principle of God and Nature made art, in its more developed form, a valid path to understanding divine and universal principles. Useful in its application, the pursuit of art and its synthesis with science, religion, and philosophy was to take place in one of the many associations Davis envisioned in the ideal Harmonial society. Fourierist in configuration, though also corresponding to the angel societies in the spiritual spheres, these associations represented a concrete means by which millennial happiness on earth would be realized. The paper thus argues that Swedenborgian correspondence and a belief in progression exemplified by Swedenborg's hierarchical vision of heaven provided the theoretical underpinnings for Davis's understanding of art. Using these conceptual building blocks, Davis incorporated art into his vast and ambitious system where human endeavors advanced towards an ever-closer correspondence to their underlying divinity. True art, like true religion, elucidated the laws of Nature and fostered harmony, bringing humanity closer to a sacred union with God.

Robert Rix, Ph.D. (University of Copenhagen),
Improvisations of Spirit: James John Garth Wilkinson and Automatic Writing

Emanuel Swedenborg was convinced that he was led by spiritual agency in the writing of his book manuscripts. In his published works, he describes a technique best described as "automatic writing," which allegedly made composition a partly unconscious process. Swedenborg's followers came to consider this as one of his enduring legacies, for which reason "automatic writing" was taken up in Swedenborgian circles and not least among artists. The most notable example is William Blake, who

attests to using the technique in the composition of his later poetry. However, the conference paper will focus on the eminent Swedenborgian James John Garth Wilkinson (1812–1899), who (apart from publishing the first letterpress edition of Blake’s *Songs*) brought out an octavo volume of his own poems entitled *Improvisations of the Spirit* (1857). In the afterword to this book, Wilkinson instructs readers in “the phenomena of drawing, speaking, and writing, by Impression.” The poems are about a variety of subjects—including Swedenborg’s teachings, notable Swedenborgians, healing etc.—and purportedly written in accordance with the principle of “Correspondences.” *Improvisations of the Spirit* is an under-studied work that warrants new attention for the place it occupies in the history of psychological and literary experimentation. With reference to Wilkinson’s poems, the paper will discuss the connections between literary uses of “automatic writing” and Swedenborgian notions of “spirit-outflow,” as Wilkinson himself defined it.

SESSION 2: SWEDENBORG IN WORLD LITERATURES

Chaired by Dr. Marcy Latta (Bryn Athyn College)

Ilya Kutik, Ph.D. (Northwestern University), *Swedenborg and Russian Symbolist Poetry*

This talk explores Swedenborg’s impact, direct and subsidiary, on Russian Symbolist poetry, a movement that dominated the whole of Russian literature from the 1890s to approximately 1914. The first generation of Russian symbolists, led by Valery Briusov and Konstantin Balmont, had knowledge of Swedenborgian correspondences due to Charles Baudelaire, whom Briusov researched and translated, and to William Blake, remarkably rendered into Russian by Balmont. The second Symbolist generation, induced by Andrey Bely and Alexander Blok, had grasped Swedenborg’s mystic ideas and rites in a more profound way than the first, due to the religious philosopher Vladimir Solovyov, who was Bely’s and Blok’s metaphysical guru and a Swedenborgian himself. Regardless of the relative superficiality or depth of the overall knowledge of the Swedenborgian way compared to the first generation, due to the religious philosopher Vladimir Solovyov, *thesauri* for the correspondences between the meanings of things (words) were designated to them in lexicons, and became the symbols that they had turned to in their works. This fact alone adds a significant volume to the *sui generis* nature of Russian Symbolism, usually perceived in Russia and outside of it solely through the prism of French poetic leverage in the Russian Symbolist movement.

Austin Salzwedel, M.A. (Graduate Theological Union),

Sino-Japanese Hieroglyphics in America: Swedenborgian Legacies in Okakura Kakuzō

This paper excavates a curiously Swedenborgian legacy in the work of Japanese art historian Okakura Kakuzō. Specific attention will be given to the cross-cultural representation of East Asian art in Okakura’s 1909 lecture at the Museum of Fine Arts in Boston entitled “Nature in East Asiatic Painting.” Here, strong Emersonian influences underpin Okakura’s argument that the environmental hermeneutics through which a culture understands and engages its local ecologies are strongly influenced by the formal elements with which artists represent these ecologies.

Ilya Vinitsky, Ph.D. (Princeton University),

Correspondences and Communications: Swedenborg in the Age of Realism in Russia

In my book *Ghostly Paradoxes* (UTP 2009), I argued that Russian literature of the Age of Realism (1860–80s) presented a certain spiritualist (or “pneumatological”) trend with its strong anti-materialist sentiments, tense relationships with the official church’s doctrine, an interest in the question

of posthumous existence and manifestations of the human soul—with special attention given to the notion of an “intermediate zone” where souls await their final destiny—and its additional interest in the Swedenborgian theology of correspondences. These ideas served as a source for the literary imaginations of a number of prominent writers of the period, including Fyodor Dostoevsky, Aleksei Tolstoy, Yakov Polonsky, Nikolai Leskov, Apollon Maikov, Nikolai Vagner, and later Konstantin Sluchevsky. In the present paper, I will briefly review the paradoxical Russian reception of Swedenborg in the positivistic 1860s, and I will focus on one of most striking instances of Russian literary Swedenborgianism of this age, the seminal *Explanatory Dictionary of the Living Great Russian Language* (1861–66), created by a prominent Russian “naturalist” writer, Slavophile ethnographer, and major propagator and translator of Swedenborg, Vladimir Dahl. I argue that the *Dictionary*, as it was designed by Dahl, was not a scholarly (lexicographical or ethnographic) work or a linguistic manifesto of Romantic nationalism or imperial ideology. It was rather a utopian experiment aimed at creating the epic literary text—a *War and Peace* of the Russian word—which reveals to the reader the spirit of Russia via words from the living (actual) Russian language, presented in accordance with the special spiritual law discovered by the author in the process of his work. In this context, the key concept for me is Dahl’s vision of the Russian language centered on the Swedenborgian notion of family.

William Rowlandson, Ph.D. (University of Kent), *The Heavens and Hells of Jorge Luis Borges*

Argentine poet Jorge Luis Borges was fond of Swedenborg. In the style of Emerson, Borges delivered lectures on Swedenborg, later published, in which he called Swedenborg “a mystic far more complex than the others.” He paid close and sympathetic attention to Swedenborg’s otherworld journeys and his communication with angels, demons, and the discarnate souls of the dead. In particular, he praised Swedenborg as a reliable guide to these other lands, as an explorer of distant geographies who did not invent such lands but visited them physically. The landscape of Borges’s poetry and fiction is evocative of that described by Swedenborg, filled with images, scenes, and characters found in Swedenborg; indeed, Borges reprinted sections of Swedenborg’s texts in various anthologies. In this presentation, I explore Borges’s fictional space to consider how the vision of Swedenborg inspired his vision. In particular, I move from questions of geographies to question of ethics, and explore how an essentially Swedenborgian ethical system is present in the works of Borges.

ADDENDUM

Eric Galvin (Independent Scholar), *Influence of Swedenborg on Joseph Clark*

Joseph Clark was the renowned Victorian painter of scenes of everyday family life in rural households— and much more besides. He came from a Swedenborgian family living in Dorset. This paper draws on my 2016 book to offer a case study relevant to the main conference themes. During Joseph’s sixty-year career, 104 of his works appeared at the Royal Academy and a further eighty at other leading exhibitions in England and abroad. Not all the four hundred titles attributed to him are by him. About sixty images are in the public domain, some of which are by other artists. Joseph’s inspiration throughout his career came from his family life, faith, and changes in the wider society. Poor access to original works and the absence of any commentary by the artist himself hinders a definitive analysis of his work. Numerous newspaper reports fill some of the gaps, as does Elizabeth Finch’s memorial to her husband, Francis Oliver Finch (1802–1862). In his youth, this water-colorist belonged to a group of young artists formed around Samuel Palmer and William Blake. Her book includes a lecture given at the Argyll Square Church in which he explored the purpose of art and its relationship with

Swedenborg's beliefs. She writes that during her husband's final illness "he ventured to pay a visit to the enlarged gallery of the Watercolour Society, where on the arm of a kind young friend, not unknown to fame, Mr. Joseph Clark . . ." The Glencairn Museum has a watercolor inscribed: "To Joseph Clark in remembrance of his friend F. O. Finch, with E. F.'s best wishes, 1862." This shows a link between Joseph and William Blake. Armstrong and de Botton's (2012) work on therapeutic art helps my understanding of the recurrent themes Joseph tackled and his artistic intentions. Many of his works reflect the impact of industrialization and urbanization on the rural families he knew during his childhood. These themes included the illness or death of children, separation from loved ones, the trials facing older people, and institutional life. Rather than portraying these in stark terms, he presented visions of families living "a good life" to prick the conscience of the new middle-class art audience and offer solace to those facing hardship. Many works were light-hearted "takes" on proverbs, or biblical or literary quotes. Etchings and prints of his exhibited works took his vision to large and growing audiences through newspapers and magazines.



KEYNOTE 2

Linda Dalrymple Henderson, Ph.D. (The University of Texas at Austin)

Swedenborg and the Arts in Later Nineteenth and Early Twentieth Century Contexts

In his 1913 book *A Primer of Higher Space (The Fourth Dimension)* American architect Claude Bragdon cites Swedenborg in the context of his argument for the existence of a higher, suprasensible fourth dimension of space, of which our world might be merely a three-dimensional section. Citing Plato's allegory of the cave as well as Kant's philosophy (typical touchstones for the concept in this period), he continues, "Swedenborg's involved descriptions of 'heavenly' forms, motions and mechanics become somewhat more intelligible when interpreted in terms of higher space." The "fourth dimension" was one of the signs of the invisible realities that fascinated the public in this era, in the wake of the later nineteenth-century resurgence of idealist philosophy and the 1895 discovery of the X-ray that established the limitations of the human eye. This was the milieu, too, in which Swedenborg's doctrine of correspondences continued to function importantly for artists and critics, just as it had nourished the thinking of poet Charles Baudelaire in the mid-nineteenth century. Swedenborg was central for Symbolist critic Albert Aurier, who argued in 1891 for the value of Paul Gauguin's non-naturalistic painting on the basis of Baudelaire's and Swedenborg's ideas, along with Plato's cave. Scientific developments such as the X-ray, radioactivity, and ether theory—as well as popular interest in a spatial fourth dimension—created a setting in which interest in invisible realities as well as Swedenborg's ideas could thrive anew, as the latter had done in the Romantic era. This talk will examine artists and writers of later nineteenth and early twentieth centuries who responded to Swedenborg in these new contexts.

SESSION 3: AMERICAN LANDSCAPE PAINTING

Chaired by Dr. William Coleman (Library Company of Philadelphia / Winterthur)

James Lawrence, Ph.D. (Graduate Theological Union),

Painter, Pastor: the Spiritual Arc in William Keith's Later Art

William Keith (1838–1911) attained in his own time period status as the premier painter of California and a national reputation as a foremost landscape artist. At the Panama Pacific International Exposition of 1915 a separate gallery was devoted to Keith's paintings—the only artist to be accorded such

a high honor. His legacy as the seminal figure of early California painting is secured, and along with such luminaries as James McNeill Whistler, Winslow Homer, and George Inness he is always included on lists of principal American Barbizon and tonalist painters. Keith notably transitioned from stunning and massive realist depictions of nature to a more psychological and spiritual representation of nature scenes. Such influences as the American Barbizon School and fellow Swedenborgian artist Inness played a role in the metamorphosis of his style, but Keith's uncommonly close relationship to the Swedenborgian pastor and California Arts and Crafts innovator Rev. Joseph Worcester (1836–1913) provides a critical dimension that is either overlooked entirely or scarcely referenced in current scholarship seeking to explain the controversial turn in Keith's artistic virtuosity. Worcester played many roles in Keith's life—from spiritual counselor to business manager to perpetual art critic—that involved consultations on theory and practice, interpretation and technique. The extraordinary depth of their relationship comes alive in seventy-eight private letters from the painter to the pastor located in the special collections Bancroft Library at the University of California at Berkeley. Additionally, memoirs of people who observed the two men together in hundreds of sessions in Keith's art studio has not been adequately accounted for in studies of Keith's evolution as an artist. What emerges is a relationship of reliance perhaps unique in biographies of major artists. This talk will explore this complex relationship as well as Keith's artistic production as it takes an increasingly subjective and spiritual turn.

Adrienne Baxter Bell, Ph.D. (Marymount Manhattan College),

The Fact of the Indefinable: George Inness in the 1860s

The landscape paintings of the American artist George Inness (1825–1894) changed dramatically during the early 1860s. Inness transitioned from painting legible scenes of landscapes in New York and New England to painting nearly unrecognizable, anonymous settings. With his increasingly liberated brushwork, he represented ambiguous spaces and forms in nature. During this period, he began to privilege obscurity, or what he would later refer to as “the unseen.” “The real difficulty,” he once observed, “is bringing the intellect to submit to the fact of the indefinable—that which hides itself that we may see it.” In this paper, I argue that Inness's belief in the power of the unseen is rooted in his encounters with the minister Henry Ward Beecher, the painter William Page, and the writings of Swedenborg, all of which took place in the early 1860s. Later, Inness's son observed that through Swedenborg's writings, his father “at last truly found that form of expression for which he had searched throughout his life—the consciousness of God in his soul manifested in every experience of his life.” This new style of painting, which Inness would continue to develop, helped to establish him as one of the most important and thoughtful artists of his generation.

Diane Apostolos-Cappadona, Ph.D. (Georgetown University),

A Tale of the Two Christs: William Page's Journey from Unitarianism to the New Church

— no abstract available —

SESSION 4: VISIONARY ARCHITECTURE AND SOUND

Chaired by Holly Mitchem, M.A. (Graduate Theological Union)

Kristen Schaffer, Ph.D. (North Carolina State University),

The Plan of Chicago and the Universal Human: Daniel Burnham's Swedenborgianism in Practice

Daniel Hudson Burnham (1846–1912) was a Swedenborgian who practiced architecture and city

planning. He was a successful late nineteenth- and early twentieth-century architect, with buildings to his credit mostly in Chicago, but also in Pittsburgh, New York, Washington, D.C., Philadelphia, and in many smaller cities across the U.S. He was an early planner of city improvements for Cleveland, San Francisco, Manila, and most notably Chicago. And he was in charge of construction for the World's Columbian Exposition of 1893. Burnham wrote a "sermon" about the Court of Honor at the 1893 Fair, likening its layout to passages from the Revelation to John. From that document and the remarks of others, we know that the Swedenborgian concept of correspondences was "often in his mind" (as a colleague put it) when confronting planning issues. I have argued elsewhere that the proposed organization of the city in his Plan of Chicago can be interpreted as corresponding to a concentric organization of heaven. In this paper I will explore the possible interpretation of his design for the core of Chicago in the context of the *Maximus Homo* (Grand Man or Universal Human), and speculate how Burnham may have interpreted terms then in use to describe the elements and functions of the city, such as heart, lungs, and circulation.

Paul Ivey, Ph.D. (University of Arizona),

From New Church Architecture to City Beautiful: Microcosmic and Macrocosmic Correspondences

To Emanuel Swedenborg, the macrocosm and microcosm, though dissimilar in form, are analogous in interpretation. His theology of correspondences between the world of the spiritual and material reality, became an organizational template for architects of the Church of the New Jerusalem in the United States. From the middle of the nineteenth century through the twentieth century, Swedenborgians built church edifices they believed reflected the tenets of their faith. Early examples include several Gothic-revival churches, such as the Swedenborg Chapel built in Cambridge in 1901, designed by H. Langford Warren, founder of the architectural curriculum at Harvard University, and the Virginia Street Swedenborgian Church erected in St. Paul in 1886, designed by Cass Gilbert. Proceeding from this interest in the Gothic was an embracing of the Arts and Crafts aesthetic. The Swedenborgian Church of San Francisco, which opened its doors for worship in 1895, was designed by a distinguished group of architects, including the celebrated Bernard Maybeck. Its founding pastor, Rev. Joseph Worcester, encouraged rustic Arts and Crafts principles in the church design, integrating natural materials that were simply and honestly expressed in the structure. Correspondences and symbolism were found in building materials, and in overall style, which was said to manifest spiritual harmony. More recent innovative examples that radicalized these ideas include Lloyd Wright's organicist 1951 Wayfarer's Chapel in Rancho Palos Verdes, California, a redwood-and-glass structure integrated with trees and panoramic views, and the Church of the Open Word Garden Chapel, built in 1957 in St. Louis. To Swedenborg, in heaven all things existed in a state of spiritual perfection, "immensely exceeding" those things that are natural. The holy city, or New Jerusalem, as a spiritual framework, became the preoccupation of important architect and urban planner Daniel Burnham. The symbolic correspondences within individual churches found a larger structural articulation in the larger geometries of his influential City Beautiful movement. His belief in the reformative power of pure, rational, architectural form, as reflections of the New Jerusalem, were based on the development and success of the "White City" of the World's Columbian Exposition. Swedenborg's theory allowed for the spiritual to be recognized in the organic, within larger structures such as the idealized urban environment. He created a framework within which the Absolute and Divine corresponds to the individual and expressive, on different levels of articulation. My paper explores these two notions of correspondence in church architecture and city planning.

Stephen D. Cole, M.Div. (Bryn Athyn College),
Swedenborgians and the Arts and Crafts Movement

This study aims to provide an overview of a number of individuals with Swedenborgian connections who figured significantly in architecture and in the Arts and Crafts movement in the nineteenth and twentieth centuries. The Swedenborgian connections range from those who were members of the New Church to those who may simply employ Swedenborgian concepts in their work. There are, it would appear, a surprising number who fall within these parameters. The point of this paper is not to delve deeply into the work of any one artist, but rather to sketch the connections in a range of cases and to look for specific elements of inspiration that may be shared in multiple cases. The hope is that this survey will help provide a context in which further study of any of a number of these figures can be enriched. The doctrine of correspondences provides an obvious and overarching Swedenborgian concept for art and architecture. More specifically, the idea that higher purposes are manifested in corresponding outward forms creates a bridge between the realm of nature and the works of human artifice. The transcendentalists' appreciation of this in the earlier part of the nineteenth century is reflected in their literature and poetry. This was followed, in the later part of that century, by its application in architecture and in Arts and Crafts. Narciso Menocal argues that the Swedenborgian notion of the duality of good and truth informs Louis Sullivan's marriage of the "masculine" form derived geometrical figures with the "feminine" forms drawn from nature. But surely there is a clear echo of the Swedenborgian doctrine of use ("use forms organs, and not the reverse") in Sullivan's famous dictum "form ever follows function." Some seem to have taken Sullivan's principle as suggesting expedient functionalism. But this is belied by both Sullivan's own practice and Frank Lloyd Wright's further articulation: "Form and function should be one, joined in a spiritual union." For Sullivan and Wright, "organic architecture" took the correspondences in nature as exemplars. Joseph Worcester (1836–1913), pastor of the San Francisco Swedenborgian church, was already "building with nature" even before Sullivan, as he inspired the Arts and Crafts movement on the West Coast. As early as 1851, the woodcarvers Henry Lindley Fry (1807–1895) and his son William Henry Fry (1830–1929) had arrived in Cincinnati. They had been members of the Church of the New Jerusalem in Bath, England, and joined the Cincinnati New Jerusalem Church in 1852. They were joined in 1853 by Benn Pitman, also previously of the Bath New Church. Together they helped launch the Arts and Crafts movement in that region. A monograph on these three by Kenneth Trapp is entitled "To Beautify the Useful," a very Swedenborgian theme, and in consonance with the other examples already mentioned. H. Langford Warren (1857–1917), son of a New Church clergyman, was active in the church and designed two Swedenborgian churches. At the time of his death, he was dean of the Harvard School of Architecture and president of the Society of Arts and Crafts. The general doctrine of correspondence and its specific application in the doctrine of use put a number of Swedenborgians in the forefront of the Arts and Crafts movement, and, in turn, made that movement appealing to many Swedenborgians.

Graham Bier, Ph.D. (Bryn Athyn College),
Toward an Internal Sense: C. J. Whittington's New Church Compositional Style

In the 1890s, members of the General Church of the New Jerusalem were seeking to tie the traditions of their newly-formed church more closely to their understanding of the Word as revealed to have an internal sense through the writings of Emanuel Swedenborg. Several ministers, headed by the Rev. E. S. Price, were involved with the translation of the psalms with particular attention to the internal sense. They collaborated with the composer C. J. Whittington to set these new translations to music

for use in the Church. Whittington's efforts, guided by his religion and his collaborators, can be seen as an attempt to follow a set of principles of musical composition based on their understanding of Swedenborg's spiritual works, particularly a use of antiphony and a presentation of the text without the artistic license to repeat words and phrases. The joint project eventually produced the first fifty-six psalms in published form, in addition to a significant number of other scriptural settings. This paper investigates Whittington's Swedenborg-influenced musical considerations through his correspondence with his collaborative translators, as well as through a comparison of his work for the General Church with his compositions prior to the creation of the General Church. Of particular interest are two psalms that Whittington set to music prior to 1890, compared with those same psalms retranslated and recomposed for the General Church Psalmody.



KEYNOTE 3

Massimo Introvigne (Founder and Director of CESNUR)
Concentric Circles

In more than 13,000 pages of his collected writings, where he discussed an immense variety of different topics, Swedenborg did not offer a theory of aesthetics or art. Yet, according to American art historian Joshua Charles Taylor, among the new spiritualities in the nineteenth century “only the Swedenborgian teaching had a direct impact on art.” The paradox might be explained by the fact that, while there is no theory of art in Swedenborg's writings, we do find what Jane Williams-Hogan called “an implicit aesthetic philosophy” based on the relationship between beauty and truth and on a quest for the lost primordial beauty through the use of the theory of correspondences. These ideas influenced artists in different ways. The paper distinguishes three concentric circles: those baptized into a Swedenborgian church or maintaining Swedenborgianism as a primary interest in their lives; those directly influenced by Swedenborg's writings; and those reached by Swedenborg indirectly, i.e. through other artists or writers. It then mentions the third and the second circle—which include such luminaries as Paul Gauguin, Edvard Munch, and Dante Gabriel Rossetti—and focuses on the first circle, briefly discussing some forty artists through more than three centuries, from John Flaxman and William Blake to George Inness and Ralph Albert Blakelock and to contemporaries such as Lee Bontecou. The paper concludes that there is no “Swedenborgian art,” just as there is no “Theosophical art” or “Catholic art.” But there were and are Swedenborgian artists, who were inspired in different ways, and with different results, by Swedenborg's worldview, particularly by his theory of correspondences, to produce an art with deep spiritual implications.

SESSION 5: WILLIAM BLAKE AND HIS CIRCLES

Chaired by Dr. Devin Zuber (Graduate Theological Union)

Martha Gyllenhaal, Ph.D. (Bryn Athyn College), *Swedenborg's Divine Love and Wisdom and William Blake's Watercolor A Vision of the Last Judgment*

In this new millennium, the continuing discourse regarding William Blake's acceptance, reframing, or rejection of Emanuel Swedenborg's teachings has generated cogent new studies with some surprising discoveries. However, these insights primarily focus on Blake's written works, his philosophical constructs, or the milieu in which he worked, not analyses of his visual imagery. Answering this call for papers on artists influenced by Swedenborg, my research examines a series of Blake's images leading up to his crowning achievement in painting, the intricate watercolor *A Vision of the Last Judgment*.

My presentation builds on an observation by the twentieth-century British scholar Kathleen Raine, who commented on the “unprecedented character” of a 1810 drawing in the series, “[the figures] seem less like individuals than cells circulating in the life-stream of cosmic life” adding that the drawing is “a superb depiction of Swedenborg’s conception of the Grand Man.” Blake certainly was familiar with conventional depictions of the Last Judgment, and Michelangelo’s Sistine Chapel fresco particularly affected his conception of the scene. When the two images are juxtaposed, there are obvious parallels, yet their similarities are less striking than their differences. Michelangelo’s spiritual world appears solid and emulates the space of this physical world. In contrast, Blake’s drawing is filled with figures that seem to move together in a common undulating current. Moreover, what at first appears as hundreds of small individual bodies can also be viewed as one large shape—a face or even an entire body. These surrealistic “layered” constructs (similar to those of Salvador Dali) bring to mind Swedenborg’s description of societies in heaven. Using Blake’s detailed written description of *A Vision of the Last Judgment* along with some of his related images (such as the face of Jesus), my presentation will examine the nature of Blake’s conception of the Last Judgment and the spiritual world. It will also investigate Swedenborg’s teachings on those topics to determine if Raine was correct in identifying Blake’s Last Judgment series as superb conceptions of the Grand Man.

Matthew Leporati, Ph.D. (College of Mount Saint Vincent),
Swedenborg’s Conjugal Love and William Blake’s Erotic Poetics

Readers of William Blake have long been familiar with his interest in Emanuel Swedenborg’s writings—as well as his early rejection of Swedenborg, as indicated by *The Marriage of Heaven and Hell* (1793). Yet relatively few critics have explored how Blake’s attitude toward Swedenborg softened later in life and how this modified attitude may have influenced his late epics *Milton* and *Jerusalem* (circa 1804 and 1820, respectively). This paper argues that Blake draws upon aspects of Swedenborg’s theology, especially the concept of “conjugal love,” to construct a political vision that he expresses in erotic terms. Situating *Milton* and *Jerusalem* in the epic revival of the late eighteenth century—during which more epics were written in Britain than at any other time in history—the paper argues that Blake’s incorporation of Swedenborgian ideas helps him to challenge some forms of misogynistic politics that writers of Blake’s day were supporting with appeals to the classical and Miltonic epic traditions. While many Romantic-era writers called upon these traditions to advocate patriarchal oppression, Blake’s deployment of both Swedenborgian concepts and epic tropes allowed him to launch a trenchant critique of empire. However, at the same time, Blake’s use of Swedenborg’s ideas contributes to an apparent gender essentialism and sexism that some readers have found in his epics. Using Swedenborg’s theology as a lens to examine the tension between Blake’s critiques of the patriarchal political order and his seeming acquiescence to some of its premises, the paper concludes by suggesting that this tension ultimately permits Blake to destabilize and upend conventional notions of gendered politics. Drawing upon Swedenborg allows Blake to build a utopian vision of political and sexual freedom, even as he negotiates some of the worst assumptions of British imperialism.

Rebecca Esterson, Ph.D. (Graduate Theological Union),
Swedenborg and the Present-Day Apocalypse in Blake’s The Everlasting Gospel

William Blake, like Swedenborg, was immersed in the study of the Bible from a young age, making biblical symbolism an especially effective means for theological and poetic expression. In particular, Blake’s interpretation of the book of Revelation is a fruitful area for comparison. Blake’s *The*

Everlasting Gospel, for example, a poem wedged into empty margins of his notebook near the end of his life, reveals an affinity to Swedenborg's description of a spiritual apocalypse in the present tense. Blake's *The Everlasting Gospel* is a trickster gospel, following a literary path to truth rather than a linear one. Blake finds in the book of Revelation both the narrative absurdity and the vivid imagery needed to retell the Gospels in apocalypse terms. Inspired by the everlasting gospel mentioned in the book of Revelation, which is preached to the everyman, his is the sacred text for the ritually impure: the lepers, the prostitutes, the poets. And while Blake's ironic twists and narrative upending of the biblical account is in many ways at odds with Swedenborg's more reverent commentaries, his message of awakening and freedom from structures of authority and religious coercion were indebted, to some degree, to a Swedenborgian hermeneutic. Neither Blake nor Swedenborg use Revelation to predict an impending divine judgment or the bodily return of Christ to earth, but as a means to call their readers away from blind allegiances to clerical authority and urge them to wake up and realize a new potentiality for spiritual freedom and enlightenment. This paper will respond to the scholarship of Robert Rix, Laura Quinney, David Erdman, Jeanne Moskal and others in interpreting *The Everlasting Gospel* in light of Blake's context and unique aesthetic. It will consider the particular temperament of eighteenth- and nineteenth-century Christian eschatology and Blake's anti-authoritarian position regarding the Church of England. And finally this paper will consider how, despite Blake's ultimate rejection the New Church movement of the English Swedenborgians, Swedenborg serves as an interlocutor for Blake, especially on the topic of the Last Day. Swedenborg's vision of an apocalypse that unveils itself in the process of individual spiritual regeneration and in the shifting consciousness of humanity as a whole resonates throughout Blake's present-day eschatology.

SESSION 6: EUROPEAN ROMANTICISM AND ITS AFTEREFFECTS

Chaired by Dr. Jonathan Kline (Tyler School of Art, Temple University)

Cordula Grewe, Ph.D. (Indiana University Bloomington),
Landscape between Revelation and Ritual

In 1802, Philipp Otto Runge famously proclaimed landscape to be the genre of the modern age. "The Greeks carried formal and corporeal beauty to the highest level at the very moment when their gods were dying; the modern artists of Rome brought historical painting to its uttermost point at the very moment when the Catholic faith was dying; and amongst ourselves something is also dying, for we now stand at the brink of all religions that have sprung from the Catholic religion." Art had become a dead language, Runge mourned, a formula without spirit. "The abstractions are dying, everything is lighter than it was before, everything is moving ineluctably in the direction of landscape, is seeking something determinate precisely within this indeterminacy." Yet if we look at the actual work Runge produced, we see little of what the academy would define as "landscape painting." Instead, we encounter a mystical world of symbols and allegorical signification that uses nature and the human figure in equal measure and with equal abstraction. What Runge then proposed was not a new attitude toward an existing genre. What he proposed was a redefinition of landscape as the form most appropriate and potent for the modern age to visualize transcendence and our search for it in art. Landscape in this sense denotes a hieroglyph of the divine. Interestingly enough, the most fervent critique of Runge's landscape practice, Friedrich Schlegel, concurred with Runge's main thesis that the modern religious artwork needs to be a hieroglyph. Yet he differed in the question of how to construct a visual cipher of the divine. Preoccupied with a yearning for community and thus legibility, he dismissed Runge's path as too idiosyncratic. Instead he maintained that the artistic hieroglyph must adopt "those old symbols,

which have been handed down to us, hallowed by tradition” and which “will always, if rightly understood, prove sufficiently expressive and effective.” In short, art needed to be figurative and historicist. From this perspective, emulation was remedy and rescue, the glue that would hold together the fragments of divine revelation and modern life alike. This paper will explore the Romantic debate about art as hieroglyph by asking the thorny question of how religious teachings and the differences between various confessions and religious groups defined artists’ approach to nature, landscape, and the making of images. I call this a thorny question because twentieth-century art history has rarely come to terms with the tension between avant-garde and religion, modernist taste and the needs of religious communities to have images do certain things.

Saori Osuga, Ph.D. (Tokyo Metropolitan University), *Swedenborg and the French Romantics*

In the nineteenth century, Swedenborgian thought flowed into French Romantic authors who drew from it one of the most important sources of inspiration. Certainly, it is Honoré de Balzac who, reading a good number of Swedenborg’s works in French translation, absorbed his doctrine in a very deep way, but we can also see some traces of Swedenborgian thought in the texts of Gérard de Nerval, Théophile Gautier, Gustave Flaubert, and Charles Baudelaire. Furthermore, we might feel the similar spiritual aspiration in Victor Hugo, George Sand, and Jules Michelet. This study aims to show some aspects of their reception of Swedenborgian doctrine, indeed each author in a different way, but living in the same ardent mystical tide. 1. Swedenborg’s works read by French Romantics will be examined. For Balzac and some French authors, *Abrégé des ouvrages d’Em. Swedenborg*, a work by Daillant de La Touche, published in 1788, played an important role. French translations published by Jean-Pierre Moët between in 1819 and 1824 were the versions read by Balzac and Nerval, and the new translation of *Heaven and Hell*, published by Le Boys des Guays in 1850, was the version read by Baudelaire. 2. Two expressions French Romantics found in Swedenborg’s texts will be examined: “*la terre est un homme*” (the earth is a man) and “*l’esprit m’emporta*” (the spirit took me away). The first expression was presented as Swedenborg’s words by Balzac in *Séraphîta* and *Le Cousin Pons*, and by Baudelaire in a notice on Victor Hugo. The second expression inspired Balzac, Hugo, and Nerval to develop this image in their own texts: Balzac, *Séraphîta*, Hugo, “Ce que dit la bouche d’ombre” (*Les Contemplations*), and Nerval, *Aurélia*. 3. The revelation of the new age of the Spirit being one of the strongest tides in the nineteenth century, George Sand and Jules Michelet were especially conscious of their mission, ascending to *The Imitation of Christ* and *The Eternal Evangel* of Joachim of Fiore. As for Balzac, he proposed a new form of the internal religion and the internal prayer based on *The Imitation of Christ* and Madame Guyon. With this spiritual faith, Balzac combined the action of charity, an essential doctrine of Swedenborg, to realize *Le Médecin de campagne*, *Le Curé de village*, and *L’Envers de l’histoire contemporaine*.

Daniel Guéguen (Independent Scholar), *Swedenborg and Belgian Art*

The influence of Swedenborg on Belgian art is important, lasting a century from 1870 to 1970. The Belgian painter most associated with Swedenborg is Jean-Jacques Gailliard, an unconventional but well-known artist who has had many works and exhibitions dedicated to him. He is unconventional because he does not belong to any single school, being symbolist, futurist, surrealist or abstract depending on the period. A significant amount of his work directly relates to Swedenborg, with many portraits of the Swedish philosopher. There are also numerous drawings illustrating quotations by Swedenborg or linking them to famous figures (Jean Cocteau, for example), or to places with special significance for occultism (Rudolf Steiner and the Goetheanum). Jean-Jacques Gailliard was also the

Belgian leader of the Swedenborgian Church (General Church of the New Jerusalem). In this capacity, Gailliard published countless pamphlets on Swedenborg and his visions. In the 1920s, he decorated the chapel of the Swedenborgian Church on Rue Gachard in Brussels. The decoration attracted a lot of comment, notably from Fernand Khnopff, well known for his interest in occultism in the journal of the Académie des Beaux-Arts. Gailliard also founded Fantasmagie, a movement of mostly Belgian artists who drew their inspiration from esotericism and/or spirituality. In addition to Khnopff, Jean-Jacques Gailliard was very close to Ensor, to whom he dedicated numerous works and portraits. Ensor and Gailliard collaborated on editorial and graphic projects directly concerning Swedenborg, in particular *Une vie de Swedenborg* (Life of Swedenborg), published in 1955 with twelve illustrations by Gailliard and text by Ensor. Similarly, Jean Delville—Martinist, theosophist and Freemason—dedicated one of his most important canvasses to Séraphitus-Séraphita, inspired by Balzac and Swedenborg. Another famous Belgian artist, the symbolist author Maurice Maeterlinck, did much reading and meditation on the works of Swedenborg. We see the inspiration in his poetical and theatrical works illustrated by important Belgian artists like Georges Minne, Maurice Donnay, and Doudelet, who were undoubtedly influenced by spirituality. At the Swedenborg and the Arts Conference, we propose to present a vast fresco showing Swedenborg's influence on Belgian art. We will present unpublished works of art, most notably the decoration of the Rue Gachard chapel and various other important works by Jean-Jacques Gailliard, Ensor, Khnopff, and Delville inspired by Swedenborgian thought. We have access to these works through various private collections as well as my own documentation.

Colette Walker, M.A. (Graduate Theological Union), *Hidden Correspondences: Tracing the Swedenborgian Thread through Romanticism and Symbolism to the Abstract Art of Wassily Kandinsky*

Wassily Kandinsky's *Concerning the Spiritual in Art* (December 1911), perhaps the most influential art treatise of the twentieth century, lays out the Russian-born painter's belief that new forms of spiritual art could counteract the degenerative effects of contemporary society and usher in an "epoch of the Great Spiritual." By relying solely on color and non-representational form, he believed, painters could unveil spiritual realities undergirding the natural world, thus acting as vanguard for humanity as it evolved toward higher states of consciousness. Kandinsky's book drew together a number of currents then widespread within European thought, among them the critique of the materialism of the age and the belief that the visible world masked higher realms apprehensible only to gifted seers. In his treatise, Kandinsky, who read widely on the subjects of esotericism, philosophy, art, and science, created an ideological mélange within which it can be challenging to tease out threads of influence not directly referenced in his writings. Such genealogical reconstruction is especially challenging where the initial concepts had already gone through a series of mutations before reaching him—as is the case for those of eighteenth-century scientist and visionary Emanuel Swedenborg (1688–1772), whose significant if subtle impact on Kandinsky's ideas remains thus far largely unexplored. Swedenborg's writings exercised a profound influence on nineteenth-century esoteric thought; his "doctrine of correspondences" and use of cross-sensory analogy in describing spiritual realms were especially compelling to artists and writers of the Romantic and Symbolist generations, among them Honoré de Balzac and Charles Baudelaire, who adapted and popularized such themes in their writings. For Swedenborg, the material world is a form of divine language, revealing higher truths to those whose spiritual eyes have been opened. Such visionaries—including Swedenborg himself—were to reeducate their fellows in the reading of this hidden language of nature, thereby redeeming their decadent society. This doctrine resonated with the yearnings for profound meaning and mystery of the Romantics and, in turn, the Symbolists, for whom the Swedish seer became identified with the poet or artist, and the visions

themselves became conflated with the rare neurological condition of synesthesia, in which one sense is experienced in terms of another. By the time Kandinsky composed his treatise, adaptations of Swedenborgian ideas had become so thoroughly assimilated within European esoteric thought—albeit in forms that Swedenborg himself would likely have found unrecognizable—that Kandinsky seemingly takes them as self-evident.

SESSION 7: JAMESIAN MODERNISMS

Chaired by Dr. Peter Schneck (University of Osnabrück)

Paul J. Croce, Ph.D. (Stetson University), *The Aesthetics of Experience: William James, Selective Attention, and Rival Religious World-Views*

William James's attention to aesthetics is central to his thought in a number of ways. Before starting his youthful career in science, which he pursued into natural history, medicine, physiology, psychology, philosophy, and religious studies, he trained as an artist with William Morris Hunt in 1860 and 1861, during the year he turned nineteen. In his twenties, while studying medicine and physiology, and hoping to work in psychology, he took frequent avocational excursions to museums, where he was particularly interested in contrasts between ancient and modern art as a route into understanding the evolution of Western ideas about nature in what would become philosophy, science, and religion. James also thought deeply about the experience of art and the role of aesthetic responses to experience in his emerging philosophy. After his first job teaching physiology at Harvard University in 1873, James added psychological topics to his courses beginning in 1875. He hoped to gain a position teaching philosophy, so he made use of his formal education in scientific psychology and his informal training in philosophy from his own reading and discussions with friends, including those in the Metaphysical Club. One of his first writings in philosophy (and a founding text of pragmatism) was "a psychological work on the motives which lead men to philosophize." He considered calling the article "The Psychology of Philosophizing," but he published it with the more alluring title "The Sentiment of Rationality" in January 1879. The phrase is an oxymoron that hoops together ideas generally regarded in contrast, the sentiments of feelings and the rationality of thought, with "practical and emotional motives" leading to particular intellectual commitments. These motives establish the direction of thought, he proposed, because they generate feelings of being "at home with ideas," with the particular ideas that "practically or aesthetically . . . interest us." The power of selective attention in shaping what each human mind selects or ignores is driven by these interests, and in diverse humankind, these interests are tremendously diverse. James was identifying the basis of people's constant disagreements.

The theoretical framework that James constructed in the late 1870s, with aesthetic considerations as a prelude to whole edifices of thought, would become a basis for not only his understanding of contrasting ideas, but also their mediation. A prominent example of his study of differences and proposals about ways to understand them in relation is in his evaluation of diverse religious beliefs. His own intellectual sympathies, including those deriving from the influence of his father, the elder Henry James, were with ecumenical ideas about the immanence of the spirit with progressive hope for social justice, as expressed in the legacies of Emanuel Swedenborg and others with liberal religious leanings. However, he was also unusual among liberals in his deep sympathy for traditional religious beliefs, generally based on belief in God transcendent redeeming humanity from its limited, often broken, always mortal natural state.

James's framework for understanding traditional and progressive religious worldviews offers both a clear way to understand a range of religious impulses and a platform for comprehending them in

relation to addressing alternative human interests and needs. This framework, therefore, can extend to assessments of the religious landscape since his time, including the cultural polarization of the present era, which is often driven by deep commitments to the importance of spiritual transcendence or immanence. The aesthetics of William James are not only a set of ideas about his own philosophy in formation, they are also a useful and potentially even healing outlook for understanding how people can get along even when noticing deep differences.

Devin Zuber, Ph.D. (Graduate Theological Union),

'Convert, Convert, Convert!': Translating Swedenborg in Henry James's Fiction

Though Henry James later recalled feeling “almost ashamed” at his own “incurious conduct” toward his father’s copious volumes of Swedenborgian theology, James grew up in one of the most famous Swedenborgian households of the nineteenth century, where Henry and his siblings were constantly enjoined by their father to “convert, convert, convert!”—to take their experiences, “every contact, every impression,” and translate them into productive, useful forms of character and thought. This paper argues how James’s late novel *The Ambassadors* (1903), considered by many critics to be one of his best, might be read as a tale of conversion: both in the literal sense, in terms of the novel’s main character’s spiritual struggle for a kind of (post)secular form of redemption, and in a metaphorical way, as a figure for the conversion of (Swedenborgian) theology into literary aesthetics, and the corresponding translation of form. Such a reading requires a careful excavation of the complex intertextuality that James wove into his most philosophical novel, in particular its mediation of Honoré de Balzac’s earlier *Louis Lambert* (1832), which featured a visionary character immersed in Swedenborgian theology who ultimately goes insane. James’s *Ambassadors*, I posit, offers a further instantiation of reading/using Swedenborg-as-literature (and not, say, as something religious): a trope in American literary aesthetics that commences with Ralph Waldo Emerson and his insistence on a need to “draw the line of relation that subsists from Shakespeare to Swedenborg.” Ultimately, James’s drama of psychic dissolution of the main character at the center of *The Ambassadors* continues an exploration of Emerson’s line—the charged relationship between the literary and the religious, the realm of mystical experience—and further refracts the autobiographical accounts of spiritual “vastation” (psychological collapse, in Swedenborgian terminology) that haunted Henry’s father and his brother William, the pioneering psychologist and Pragmatist philosopher.

Meredith Massar Munson, Ph.D. (Graduate Theological Union), *Mystical, Pragmatic Modernism*

This presentation explores two Modernist visual artists, Georgia O’Keeffe and Alfred Stieglitz, and how they responded to the contemporary Pragmatist ideas of William James. Rather than doing simply a “history of ideas” exploration of how O’Keeffe and Stieglitz read and responded to James, this talk locates how certain Jamesian models of spiritual and mystical experience—models with deep Swedenborgian roots and resonance—provide an aesthetic framework for locating a deeply spiritualized perception in O’Keeffe and Stieglitz’s work. As a discussion of Swedenborg, spirituality, and Pragmatist aesthetics has often been missing from art historical accounts of American Modernism, this talk aims to situate Swedenborg(ian) affiliations, derived via James, within recent attention to Pragmatist thought and visual culture (Molly Nesbit, John Stuhr).



KEYNOTE 4

Homero Aridjis (Novelist and Poet)

A Time of Angels: How I Met Swedenborg and How He Has Inspired My Work

In this talk, renowned Mexican poet, novelist, and environmentalist Homero Aridjis reflects on his encounters with Swedenborgian thought, both in his role as honorary president of the London Swedenborg Society, and within the realm of poetics and literature that have influenced Aridjis's work, from Nerval and William Blake to Jorge Luis Borges. Aridjis will talk about events he has organized at the Swedenborg Society and the bilingual publication of a collection of poems concerned with angels that was undertaken with the Society in 2015, including an introduction by the Nobel laureate J. M. G. Le Clézio. He will read poems from his book *A Time of Angels*.

SESSION 8: SWEDENBORG AND THE CONTEMPORARY

Chaired by Dr. Aram Yardumian (Bryn Athyn College)

Sylvia Shaw, Ph.D (Independent Scholar),

Crafting a Swedenborgian Literary Aesthetic: Lessons Gleaned and Applied to My Fiction

Literary studies abound with theoretical frameworks with which to analyze works of literature. My paper posits that since so many writers have been influenced by Swedenborg, a new theory is needed in literary studies, a Swedenborgian literary aesthetic. What criteria could be considered for such an aesthetic? This paper briefly explores what a Swedenborgian aesthetic might look like and then focuses on issues of praxis. What are the special challenges to writers who wish to express Swedenborgian ideas in their fiction? What are the limits of exposition in the narrative mode? What alternate forms can “truth-telling” take other than straight exposition? In terms of ethics, do writers who borrow strongly from the works of Emanuel Swedenborg have a moral obligation to credit him, either directly in the text or in some other form? I offer a brief exploration of my own challenges as a Swedenborgian novelist. Readings will be from my soon-to-be released novel, *Flight of the Trogon*, the sequel to *Paradise Misplaced*.

Karen Weiser, Ph.D. (Poet), *Swedenborg and Poetics*

Karen Weiser will be reading poems inflected by her encounter with Swedenborg, including works from her much-acclaimed collection *To Light Out*. The poet and critic Susan Howe has written how Weiser's poems in *To Light Out* “enact a kind of mystical belief—call it a faith—that language is the means by which we conjure the self and its relationship with others.”

Stephen McNeilly, M.A. (Swedenborg Society Executive Director), *Modalities of Practice*

Swedenborg's influence on the history of art and literature is well known. From William Blake to Charles Baudelaire to R. W. Emerson and Jorge Luis Borges we find a broad range of cultural and ideological references that show Swedenborg to have had a major impact on romanticism, symbolism, abstraction, and magical realism. Today, however, we encounter a different intellectual and cultural framework. Instead of artists and writers representing Swedenborgian concepts/ideas in visual, aesthetic, or symbolic form, we find instead a framework of “research practices” or “research modalities” in which the artist or writer encourages the viewer to participate in a shared landscape of conceptual and aesthetic references. The question of influence here becomes less a question of shared beliefs and

ideologies, and more a question of appropriated signs and shared artistic terrains. In the case of Swedenborg we see this re-emerge in many ways but most frequently through his descriptions of states in the spiritual world, in which the concepts of place, space, identity, and language are given to overlap. In this paper, and drawing directly on exhibitions and other projects curated at Swedenborg House, London, I would like to show some of the ways in which these new modalities of practice make use of and encourage new approaches to Swedenborg's work. Within the realm of performance and installation this will draw reference to the work of Jeremy Deller, Ben Judd and Brian Catling—in which the viewer becomes a participant in the work—and with regard to the multidisciplinary projects involving text and sound, it will reference the work of A. S. Byatt, Iain Sinclair, and Leif Elggren. As part of a final presentation with the artist Bridget Smith, I would like to draw attention to work currently undertaken on the Swedenborg Artist Residency program. This includes an ongoing collaboration with multiple artists and writers including Cornelia Parker, Gavin Turk, Fiona Banner, Ali Smith, Chloe Aridjis, and Marina Warner, among others. Here the inspiration is drawn from a collection of twenty-four New Church “wayside pulpits” or posters from the 1950s held in the archive at Swedenborg House, wherein each artist/writer is asked to provide a visionary axiom or slogan for the modern world.

Bridget Smith (Artist), *Swedenborg, Photography and Vision(s)*

How can lens-based media address key concepts in Swedenborg's writings and methodology? How can photography as material, process, and image engage with other media to interrogate Swedenborg's concept of visionary experience? How to connect this eighteenth-century figure with contemporary photography? These are the questions that I have set myself as artist in residence at the Swedenborg Society, London. Locating and pointing out the precise relationship (the back and forth) between the real and the imagined has been at the heart of my art practice for many years: whether it be a still image of a carefully constructed interior designed for a flight of fantasy, a film about a man compelled to monitor outer space, or a village community and their relationship to their local saint. All of these subjects turn on some idea of failure (disappointment) and it is at this point that the real and the imagined are called into question and an imaginative leap must be made. I will be discussing my approach to the residency and the archive through direct reference to an exhibition I co-curated with Stephen McNeilly, “Now It Is Permitted,” and my own art practice. Swedenborg's “conversion” from man of science to mystic visionary is used as a model. Swedenborg's use of hypnagogic states, the dispassionate recording of his visionary experience, the construction of physical-spiritual correspondences and the concept of place as emotional state become manifest in the artwork using photography, props, and moving image.

BIOGRAPHIES *(in alphabetical order)*

DIANE APOSTOLOS-CAPPADONA is Haub Director of the Catholic Studies Program, and professor of religious art and cultural history in the Catholic Studies and Women's and Gender Studies Programs at Georgetown University. The recipient of the Georgetown University Alumni Association Faculty Award for 2008, she received both the Annual Award for Excellence in the Arts from The Newington-Cropsey Foundation and the Excellence in Teaching Faculty Award from Georgetown University in 2000. She is the author and editor of numerous volumes on art and religion, including *Art, Religion, and the Sacred: An Anthology in Religion and Art* (1995), and more recently, the Macmillan Interdisciplinary Handbook on *Material Religion*.

HOMERO ARIDJIS is the author of over forty works, including poetry, novels, plays, and several books for children. He has twice been awarded a Guggenheim Fellowship and has won many other awards, including the Xavier Villaurrutia Prize, the Grinzane Cavour Prize, and the Prix Roger Caillois. He has twice served as President of PEN International, and is a former Mexican ambassador to UNESCO. In 1985 he founded the Group of 100, an environmental association of prominent artists and intellectuals that has included Leonora Carrington, Juan Rulfo, and Gabriel Garcia Marquez. Since then he has become one of Latin America's leading environmental activists. Recent publications include *An Angel Speaks: Selected Poems*, a collection of poems published in 2015 in collaboration with the London Swedenborg Society.

ADRIENNE BAXTER BELL, Ph.D., is professor of art history at Marymount Manhattan College in New York City. Her publications include *George Inness and the Visionary Landscape* (2003), which accompanied an exhibition she curated for the National Academy of Design and San Diego Museum of Art, and *George Inness: Writings and Reflections on Art and Philosophy* (2007). Recent scholarship includes chapters in *A Seamless Web: Euro-American Art in the Nineteenth Century* (2014) and in *Locating American Art: Finding Art's Meaning in Museums, Colonial Period to the Present* (2016), as well as conference presentations on Anne Hampton Brewster at the Museo Correr (2016) and on Elihu Vedder at the American Academy in Rome (2016). Her current book and exhibition project is *Transnational Expatriates: Coleman, Vedder, and the Aesthetic Movement in Gilded Age Italy*.

GRAHAM BIER holds a Ph.D. in musicology from the University of York (U.K.) and currently works as an adjunct lecturer at Bryn Athyn College. Graham enjoys blending a career in research and practical music making. He has sung with many ensembles, including specialist early music groups I Fagiolini, Stile Antico, and Les Canards Chantants (co-director), as well as The Crossing, and also performs as a soloist including work for Choral Arts Philadelphia, Big Apple Baroque, and the Yorkshire Baroque Soloists. As a conductor, Graham has led performances in England, China, and Serbia, and currently serves as director of music for the Bryn Athyn Church and music director of the Reading Choral Society. Research interests include performance practice and music editing, particularly sacred choral repertoire, and vocal music from the sixteenth and seventeenth centuries. Since 2014, he has been involved with Project Atalanta, delving into the interdisciplinary nature of Michael Maier's 1618 alchemical emblem book.

STEPHEN D. COLE is an assistant professor of religion and philosophy at Bryn Athyn College. After more than twenty years as a parish minister in the Swedenborgian New Church, Stephen began teaching at the college in 1999. His current research interests lie in cognitive science and the philosophy of symbolic forms.

WILLIAM COLEMAN, Ph.D., is a historian of art, architecture, material culture, and music with particular interests in landscape and country houses in the Anglo-American world. After degrees in art history from Haverford College and the Courtauld Institute of Art and in musicology from Oxford, he completed his doctoral studies in art history at Berkeley in 2015. Dr. Coleman taught courses of his own design at Berkeley and at Washington University in St. Louis, and has curated a range of exhibitions. For 2016–17, he is a NEH post-doctoral fellow at the Library Company of Philadelphia and the Winterthur post-doctoral fellow at Winterthur Museum, Garden & Library, working on his book manuscript *Painting Houses: The Domestic Landscape of the Hudson River School*.

PAUL J. CROCE, Ph.D., researches and teaches in American cultural and intellectual history. His primary academic research focus is on science, religion, and William James, the founder of American psychology and pragmatism. He has written *Science and Religion in the Era of William James: Eclipse of Certainty* (University of North Carolina Press, 1995) and *Young William James Thinking* (Johns Hopkins University Press, forthcoming November 2017). He has been chair of the Forum for History of Human Science and president of the William James Society; in cooperation with Harvard's Houghton Library, he organized an international conference on the hundredth anniversary of William James's death in 1910 (<http://www.flickr.com/photos/wjsymposium/>); and in 2013, he delivered the William James Lectures at the Universität Potsdam, Germany. Inspired by James's commitment to public intellectual work, he teaches on issues in American history related to major values questions, including science and religion, environmental debates, war and peace, health care issues, race relations, the 1950s and 1960s, and recent political campaigns. His dozens of articles for newspapers, magazines, and blogs on issues in politics and culture have further served as a kind of public classroom; he also writes for the blogs *The Public Classroom*, <https://pubclassroom.com/category/why-pubclassroom/>, as well as the *Huffington Post* (<http://www.huffingtonpost.com/paul-j-croce/>), in the (Jamesian) attempt to make scholarly insights more available for public discussion. Paul earned a B.A., cum laude, from Georgetown in 1979 and a Ph.D. from Brown University in 1987 before arriving at Stetson University in 1988, where he is now a professor of history and American studies and member of the Environmental Sciences and Community Engagement Committees.

REBECCA ESTERSON, Ph.D., is assistant professor in sacred texts and traditions and in Swedenborgian studies at the Center for Swedenborgian Studies in Berkeley. For her Ph.D. from Boston University, she completed a dissertation entitled "Secrets of Heaven: Allegory, Jews, the European Enlightenment and the Case of Emanuel Swedenborg." She earned her masters of theological studies from Harvard Divinity School with a focus in world religions, and also studied at Hebrew University in Jerusalem as a visiting graduate student. After receiving her master's degree, she worked for nine years at Harvard's Center for the Study of World Religions, where she was able to further develop her interest in comparative studies and interfaith learning. Her teaching and research interests include the history of biblical interpretation, hermeneutics, Jewish and Christian mysticism, Jewish-Christian relations, eighteenth-century intellectual culture, Christian Hebraism, and comparative religious studies.

CORDULA GREWE, Ph.D., is an associate professor of art history at Indiana University Bloomington. She specializes in German art of the long nineteenth century, with particular emphasis on questions of visual piety, word-image relationships, and aesthetics. In 2009, her book *Painting the Sacred in the Age of Romanticism* appeared with Ashgate, followed by a second book, *The Nazarenes: Romantic Avant-garde and the Art of the Concept*, in 2015 (Penn State University Press). She has edited several essay collections, among them "From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970" (Bulletin of the GHI, Supplement 2, 2005), *Die Schau des Fremden:*

Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft (2006) and *The Enchanted World of German Romantic Prints, 1770-1850* (Philadelphia Museum of Art, forthcoming). Currently, Dr. Grewe is completing a study provisionally titled *The Arabesque from Kant to Comics*. Grewe has held numerous grants, among them by the Institute for Advanced Study and the Alexander von Humboldt Foundation, and has served on the boards of *Intellectual History Review* and *Modern Intellectual History*. Her new projects include a book, *Modern Theo-Aesthetics from Ingres to the Leipzig School*, as well as a study of art reflecting upon art, performance, gender, and race (*Portraiture as Performance from Emma Hamilton to Nicky Minaj*), which follows this para-artistic praxis from the period around 1700 to the present.

DANIEL GUÉGUEN is an international lobbyist and expert in European affairs. He has authored renowned works on the European Union and is a visiting professor at Georgetown, Harvard, and the College of Europe. In his research on art, Daniel specialises in the *fin-de-siècle* period, in particular the relationship between esotericism and art. As a collector, he has amassed a significant amount of documentation that served as the foundation for writing of *Jean Delville: The True Story*. He has also published or will publish works on three other themes: Rops and freemasonry; Swedenborg and Belgian art; Stanislas de Guaita and Péladan, and aesthetic rupture. In the longer term, Daniel Guéguen is planning to publish a significant volume on Péladan and the Rose-Croix Salons. You can contact Daniel Guéguen by email: dg@pacteurope.eu

MARTHA GYLLENHAAL, Ph.D., earned her B.F.A. degree at Carnegie-Mellon University by majoring in painting, and her M.A. degree from Temple University in nineteenth-century art by writing a thesis on *John Flaxman's Illustrations to Emanuel Swedenborg's Arcana Coelestia* (published in *Studia Swedenborgiana*, 94 [1996]: 1-71). Her Ph.D. in seventeenth-century art was on *Rembrandt's Artful Use of Statues and Cast* (also from Temple). The common thread of these three degrees is her interest in how artists develop their imagery—the magical combination of disparate sources, creative thought and technical expertise. Dr. Gyllenhaal is an associate professor of art history and head of the art department at Bryn Athyn College where, among her course offerings, are two that investigate Swedenborg's influence on art and architecture.

WOUTER J. HANEGRAAFF is professor of history of Hermetic philosophy and related currents at the University of Amsterdam and a member of the Royal Dutch Academy of Arts and Sciences. He served as president of the European Society for the Study of Western Esotericism (ESSWE) from 2005 to 2013. Alongside numerous articles, he is the author of *New Age Religion and Western Culture: Esotericism in the Mirror of Secular Thought* (1996/1998); *Lodovico Lazzarelli (1447-1500): The Hermetic Writings and Related Documents* (2005; with Ruud M. Bouthoorn); *Swedenborg, Oetinger, Kant: Three Perspectives on the Secrets of Heaven* (2007); *Esotericism and the Academy: Rejected Knowledge in Western Culture* (2012); and *Western Esotericism: A Guide for the Perplexed* (2013). He has also co-edited seven collective volumes, including the *Dictionary of Gnosis and Western Esotericism* (2005) and *Hidden Intercourse: Eros and Sexuality in the History of Western Esotericism* (2011) with Jeffrey J. Kripal.

LINDA DALRYMPLE HENDERSON, Ph.D., is the David Bruton, Jr. Centennial Professor in Art History and Distinguished Teaching Professor at the University of Texas at Austin. Professor Henderson's research and teaching focus on the interdisciplinary study of modernism, including the relation of modern art to fields such as geometry, science and technology, and mystical and occult philosophies. In addition to periodical articles and catalog essays, she is the author of *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (Princeton University Press, 1983; new ed., MIT Press, 2013)

and *Duchamp in Context: Science and Technology in the Large Glass and Related Works* (Princeton, 1998); she also co-edited the anthology *From Energy to Information: Representation in Science, and Technology, Art and Literature* (Stanford University Press, 2002). A Guggenheim Fellow in 1988 and 1989, she has most recently held fellowships at the American Academy in Berlin (2014) and the Institut National d'Histoire de l'Art, Paris (2016). She is currently working on a book project entitled "The Energies of Modernism: Art, Science, and Occultism in the Early Twentieth Century."

MASSIMO INTROVIGNE is managing director of CESNUR, the Center for Studies on New Religions in Turin, Italy, and the author of some sixty books in the fields of sociology of religion and Western esotericism. His many publications have been translated from Italian into English, German, and French. In 2011, he served as representative of the OSCE (Organization for Cooperation and Security in Europe) for combating racism, xenophobia, and religious discrimination. He has been a Professor of the sociology of religion at the Pontifical Salesian University, also in Turin.

PAUL ELI IVEY, Ph.D., is a professor of art history teaching modern and contemporary art. He researches the built environments and compounds of alternative and esoteric American religions and communal groups. He is author of *Radiance from Halcyon: A Utopian Experiment in Religion and Science* (2013), concerning a turn-of-the-twentieth-century theosophical intentional community on California's Central Coast; and *Prayers in Stone: Christian Science Architecture in the United States, 1894–1930* (1999). His new book project is "Building Respectability: Globalizing Christian Science Architecture," which studies the international building movement and issues of church preservation and reuse in the twenty-first century. His research interests include metaphysical, Eastern, and esoteric religions in the United States that evolved during the Progressive Era. He studies the art and architecture, class and institutional structures, theology, therapeutic ideals, and political and representational strategies of these related and indigenous religious/philosophical/therapeutic groups.

KRISTIN KING, Ph.D., teaches literature and writing at Bryn Athyn College. She has published in the areas of Henry James, the modern novel, women's studies, Swedenborgian correspondences, and garden history. She believes that great literature, brought to life by powerful readings, hones and enriches our humanity. She enjoys administration and making the case for the liberal arts as powerful preparation for career success and lifelong growth. Prior to coming to Bryn Athyn, Dr. King enjoyed doing post-graduate research at Christ's College, Cambridge, and teaching at Bradford College and Boston University.

JONATHAN KLINE, Ph.D., received his M.A. in art history from the University of North Carolina at Chapel Hill and his Ph.D. from Temple University. He specializes in Italian Renaissance and European medieval art and also teaches methodology and historiography courses for the Tyler School of Art at Temple University. His particular interests lie in the construction and communication of meaning in visual art, in the differences and continuities between historical periods, and in the Renaissance use of classical subjects as a means of conveying Christian content. Dr. Kline has published on Botticelli's celebrated *Primavera* and is writing now on Raphael's frescoes in the Vatican's Stanza della Segnatura. For his work as undergraduate advisor at the Tyler School of Art, he was recognized with Temple University's 2011 Faculty Advisor Award.

ILYA KUTIK is a professor of Russian literature and film at Northwestern University and one of the most notable poets of his generation. He is a founder of Russian metarealism and his work has been translated into nineteen languages. He has published seven volumes of poetry in Russian, most recently *Epos* (2011), and two books of essays in English in the U.S.: *Writing as Exorcism: The*

Personal Codes of Pushkin, Lermontov, and Gogol (2004) and *Hieroglyphs of Another World: On Poetry, Swedenborg, and Other Matters* (2000). In the U.S., translations of his poems have been published by Alef Books (1995), in *Poetry* magazine, *American Poetry Review*, *Notre Dame Review* and elsewhere, by Reginald Gibbons, Lyn Hejinian, and others.

MARCY LATTA, Ph.D., is an assistant professor of philosophy and writing at Bryn Athyn College. Prior to arriving at Bryn Athyn, she taught in the University of Pennsylvania's Critical Writing Program. She specializes in ethics broadly construed and especially Kant's ethics and applied ethics. She has narrower research interests in the relationship between literature and moral philosophy and in moral perception.

JAMES LAWRENCE, D.MIN., Ph.D., teaches in historical and cultural studies of religion relying primarily on the disciplines of history and spirituality. Anchored in Swedenborgian studies and the history of Christian spirituality, he teaches comparative mysticism, western esotericism, New Religious Movements, Protestant spirituality, and biblical spirituality. His special focus on Swedenborg explores the worlds behind, within, and in front of the Swede's production of philosophical and religious thought. He serves on the faculties of the Graduate Theological Union and Pacific School of Religion in Berkeley and is the dean of the Center for Swedenborgian Studies at the Graduate Theological Union.

MATTHEW LEPORATI, Ph.D., is an assistant professor of English at the College of Mount Saint Vincent, where he serves as writing director. His research interests include British romanticism, epic poetry, British literature and empire, religion and literature, and writing pedagogy. His current research project studies the relation among epic poetry, imperialism, and missionary activity at the turn of the nineteenth century. His essays and reviews have appeared in *European Romantic Review*, *Romanticism*, *The CEA Critic*, and *Studies in Romanticism* (forthcoming).

STEPHEN MCNEILLY is the Swedenborg Society's executive director and museum director in London. He oversees the Society's publishing, exhibition, and events program. He has edited and published several books on Swedenborg, and, during 2010, he was the producer of a documentary on Swedenborg commissioned by the Society, *Heaven, Hell, and Other Places*. That same year he curated an exhibition of international artists as part of the Society's two-hundredth anniversary entitled *14 Interventions*, which included work by Iain Sinclair, Brian Catlin, Jeremy Deller, Bridget Smith, and others. During his time as museum director he has set up the Swedenborg Archive imprint, the Swedenborg Artist-in-Residence Programme and the Swedenborg Short Film Festival. Stephen graduated in visual art in 1992, completed his masters in critical theory in 2000, and registered for a Ph.D. in philosophy at Warwick University under the supervision of Andrew Benjamin in 2001. He began working for the London Swedenborg Society in 1993. Between 2004 and 2012 he was a visiting lecturer in art, philosophy, and critical theory at the University of Creative Arts (Canterbury), and has lectured at Central St. Martins, London and other universities on undergraduate and post-graduate courses.

EVERETT MESSAMORE earned his bachelor's degree in history from Simon Fraser University in Burnaby, BC. In 2015 he graduated from Heidelberg University in Germany with a master's degree in American studies. He is currently a doctoral student at Heidelberg University and a fellow of the research group "Global Religious History from a Regional Perspective: Historicizing and De-Centering Religious Identities in the Nineteenth and Early Twentieth Centuries." The working title of his dissertation is *Spiritualism and the Language of Universal Religion in Nineteenth-Century America*. He is also a teaching assistant and lecturer at the Heidelberg Center for American Studies.

HOLLY MITCHEM is a doctoral candidate in art and religion at the Graduate Theological Union. She holds a master's degree in art education from Stanford University and a B.A. in art history from Mills College. Her research and teaching interests include religious art in support of American nationalism; religious art and architecture in the Arts and Crafts style; art and architectures of American utopias; and colonial art and architecture in Baja and Alta California.

MEREDITH MUNSON is an art historian who just completed her Ph.D. in art and religion at the Graduate Theological Union in Berkeley. Her dissertation, *Babylon, New Jerusalem, and the Brooklyn Bridge: Modern Spirituality in American Art*, explores the ways in which the American urban environment fostered the creation of a visual language capable of expressing spiritual experience in the early twentieth century, specifically sparked by the aesthetic dimensions of Jamesian pragmatism. She researches and teaches twentieth-century American art, most recently at Texas Christian University in Fort Worth. Meredith served as panel respondent to the film *Heaven, Hell, and Other Places*, a documentary of the life, work, and influence of Emanuel Swedenborg, which had its North American debut at Berkeley in 2013. She earned a B.A., cum laude, from Baylor University in 2007, and a M.A. from Texas Christian University in 2010. She has a forthcoming article in *The International Journal Of Arts: Theory And History*, entitled "Iconoclasm as Catharsis: Anselm Kiefer and the Seeds of Memory."

SAORI OSUGA, Ph.D., is an associate professor of French Studies at the Tokyo Metropolitan University. She received her M.A. from Waseda University and her Ph.D. in literature from Université Paris-Sorbonne, concentrating her research on the mysticism and Christian culture found in Honoré de Balzac. She is the author of *Séraphîta et la Bible: Sources scripturaires du mysticisme balzacien* (Honoré Champion, Paris, 2012). In the field of Swedenborgian research, Osuga is the author or translator of the following: "Swedenborg's *The True Christian Religion* and Balzac's *Séraphîta*" (*Bulletin d'études de langue et littérature françaises*, Japanese Society of French Language and Literature of Kanto, 2009); "Balzac and Swedenborg" (*Philosophy, Literature, Mysticism: An Anthology of Essays on the Thought and Influence of Emanuel Swedenborg*, The Swedenborg Society, London, 2013); "Swedenborg et la théosophie mystique dans *Séraphîta*" (*L'Année balzacienne*, Presses universitaires de France, Paris, 2013); "The crossing themes in the Balzac's mystic trilogy: the Swedenborgian thoughts and the representation of angels" (Japanese translation of *The Mystic Books: The Exiles, Louis Lambert and Séraphîta*, Suiseisha, Tokyo, 2013). She is co-translator of *Séraphîta* with Naohiro Kato. In the other field, her articles include "The Imitation of Christ in *L'Envers de l'histoire contemporaine* of Balzac" (*Bulletin of the Graduate Division of Letters*, Waseda University, 2014); "Madame Guyon and Balzac: The Internal Prayer" (*Études de langue et littérature françaises*, Japanese Society of French Language and Literature, 2016); "The Prayer and the Gregorian Chant in Saint Louis" (*Études françaises*, Waseda University, 2017). Her research subject for this year is "*Le Traité de la prière* of Balzac and the Internal Prayer of Madame Guyon" (Tokyo Metropolitan University).

MARCO PASI, Ph.D., is associate professor in history of Hermetic philosophy and related currents at the University of Amsterdam, Netherlands. He holds a Laurea degree in philosophy from the University of Milan, and a D.E.A. and a Ph.D. in religious studies from the Ecole Pratique des Hautes Etudes (Sorbonne, Paris). He has focused his research mainly on the relationship between modern esotericism and politics, modern esotericism and art, the history of the idea of magic, and on methodological issues related to the study of western esotericism. He is the editor-in-chief of the Aries Book Series (Brill), a founding member of the European Society for the Study of Western Esotericism (ESSWE), and co-chair of the Western Esotericism Group at the American Academy of Religion (AAR). Since

2014 he has been the general secretary of the European Association for the Study of Religions (EASR).

ROBERT W. RIX is an associate professor at the University of Copenhagen. He has published widely in several areas relating to the eighteenth century: politics, language, book history, nationalism, and religion. Rix has written a number of articles on William Blake, the focus of which has been the milieus of radicals, revolutionaries, and enthusiasts who populated London in the 1790s. A specific theme that he has pursued in his critical works is Blake's connection to Swedenborgianism, as can be seen in his monograph *William Blake and the Cultures of Radical Christianity* (2007). Rix has also published *The Barbarian North in Medieval Imagination: Ethnicity, Legend, and Literature* (Routledge, 2014) and written extensively on British and Nordic antiquarianism.

WILLIAM ROWLANDSON, PH.D., is senior lecturer in Hispanic studies at the University of Kent. He is the author of *Imaginal Landscapes* (Swedenborg Society, 2015), *Borges, Swedenborg, and Mysticism* (Peter Lang, 2013), and *Reading Lezama's 'Paradiso'* (Peter Lang, 2007); and he is co-editor with Angela Voss of *Daimonic Imagination: Uncanny Intelligence* (Cambridge Scholars, 2013). He has published widely on Latin American cultural and political history, and has published various translations from Spanish into English. He plays drums as often as he can. williamrowlandson.wordpress.com

J. AUSTIN SALZWEDEL is a recent graduate of the Graduate Theological Union of Berkeley and the Jesuit School of Theology of Santa Clara University. He currently teaches art history and religious studies courses at Sacred Heart Cathedral Preparatory in San Francisco, CA.

KRISTEN SCHAFFER, PH.D., is an internationally recognized expert on Daniel Burnham and the Plan of Chicago. She is the author of *Daniel H. Burnham: Visionary Architect and Planner* and articles including those published in *Planning Perspectives: An International Journal of History, Planning and the Environment*; *IN_BO: Ricerche e progetti per il territorio, la città, e l'architettura*; and *Stadtentwicklung zur Moderne: Die Entstehung großstädtischer Hafen- und Bürohausquartiere / Urban Development towards Modernism: The Birth of the Metropolitan Harbour and Commercial Districts* (ICOMOS, Journal of the German National Committee). She is an associate professor of architecture at the North Carolina State University.

PETER SCHNECK, PH.D., is professor (chair) for American literature and culture at Osnabrück University in Germany. He has studied American studies and media and communication studies at the Free University Berlin and Yale University, and received his Ph.D. at the F.U. Berlin in 1996. Between 1997 and 2006 he taught at the Amerika-Institut in Munich. He has been a fellow at the National Museum of American Art, Smithsonian Institution in Washington D.C. and a visiting scholar at the University of California at Irvine; Nottingham University; and the University of Torino, Italy. His publications include a monograph on perception and aesthetic experience in American realism and pragmatism (*Bilder der Erfahrung. Kulturelle Wahrnehmung im amerikanischen Realismus*), as well as various articles on cognition and aesthetics in American pragmatism, continental phenomenology, and current cognitive sciences. He has also published widely on law and literature, cultural legal studies, and media history and visual culture.

SYLVIA MONTGOMERY SHAW, PH.D., was born in Mexico and received her doctorate in English from the University of Rhode Island. Her publications include academic essays, translations from English into Spanish, and the novel, *Paradise Misplaced*, the first in her Mexican Eden Trilogy. The second novel in the series, *Flight of the Trogon*, is now in the final stages of preparation for publication. Dr. Shaw taught at Boston University while also being actively involved in the New Century Edition

translation project, serving as a literary consultant and as a member of the board of directors of the Swedenborg Foundation. Dr. Shaw notes that two years before retiring from her teaching career she was able to fulfill a long-cherished dream: to teach courses in rhetoric and in literature at Bryn Athyn College, her first alma mater.

BRIDGET SMITH is a London-based artist who has exhibited nationally and internationally for twenty-five years. Her practice involves still and moving images and her artwork addresses the desire to feel connected: within society, the landscape, and the wider universe. The photographs and videos often point to the gap between imagination and reality and the interplay between the two. Recent large-scale art installations include Focal Point Gallery, U.K. (2015) and Frith Street Gallery, London (2016). She is currently working on a public art commission for the new physics building at the University of Oxford (2018) and is artist-in-residence at the Swedenborg Society, London, in conjunction with her practice-based Ph.D. research at the Royal College of Art. Smith is represented by Frith Street Gallery, London.

ILYA VINITSKY is professor of Slavic languages and literatures at Princeton University. His main fields of expertise are Russian romanticism and realism, the history of emotions, and nineteenth-century intellectual history. Vinitzky is author of *Ghostly Paradoxes: Modern Spiritualism and Russian Culture in the Age of Realism* (University of Toronto Press, 2009), *Vasily Zhukovsky's Romanticism and the Emotional History of Russia* (Northwestern University Press, 2015), *Count of Sardinia: Dmitry Khvostov and Russian Culture* (New Literary Observer, 2017) and co-author of *Cultural History of Russian Literature* (Polity Press, 2009; with Andrew Baruch Wachtel). His current projects include a "cultural psychography" of the Russian man of fortune Ivan Narodny and "the history of tears" in Russian literature.

COLETTE WALKER is currently a Ph.D. candidate in art and religion at the Graduate Theological Union (GTU) in Berkeley, California, where she is entering the dissertation writing phase, supervised by Center for Swedenborgian Studies faculty member Devin Zuber. Her research is a transcultural and comparative exploration of the intersection of art and alternative spiritualities in the early twentieth century, focusing on the artistic and pedagogical work of the American artist and art educator Arthur Wesley Dow, the Swiss-German Bauhaus instructor Johannes Itten, and the Indian Nobel Prize winner Rabindranath Tagore. In addition to her studies, she has also recently been involved in several editorial projects, serving as area associate editor of art and religion for the *Berkeley Journal of Religion and Theology* from December 2014 until present, and as editorial assistant on a number of book projects on Indian philosophy and religion for the Mira and Ajay Shingal Center for Dharma Studies. In addition, she edited and supervised production of an exhibition catalogue for "Present Absence: Icons from the Collection of the Patriarch Athenagoras Orthodox Institute," an exhibition that she also co-curated (Doug Adams Gallery, Berkeley, CA, February 3–May 29, 2015). In the past several years she has also held solo exhibitions of her own artwork (*From Ashes: Works by Colette Walker*, Doug Adams Gallery, Berkeley, California, January 2016), and has presented at the 2014 AAR National Conference and at the 2014 and 2016 national conferences of the Association for the Study of Esotericism. This year, she was awarded a GTU Newhall Fellowship to teach a master's level course entitled "Arts for Change" in spring 2017, and was the teaching assistant for IDS-6000: Seminar on Interdisciplinarity, a foundational course taken by all incoming GTU doctoral students, co-taught by Devin Zuber and Kathryn Barush.

KAREN WEISER, PH.D., is the author of two full-length collections of poetry: *Or, The Ambiguities* (UDP) and *To Light Out* (UDP), and a number of poetry chapbooks: *Dear Pierre* (Well Greased Press), *Placefullness* (UDP), and *Pitching Woo* (Cy Press). She was awarded a Robert Rauschenberg Foundation residency and a New York Foundation of the Arts Fellowship in Poetry. She is currently working on the libretto for an opera (“You Who Made the Heavens Incline”) about one of the first great composers, Kassia, a ninth-century Byzantine nun; she is also writing a book of poems inspired by the eighteenth-century astronomers William and Caroline Herschel. She lives in New York City.

JANE WILLIAMS-HOGAN, PH.D., is professor emerita and co-director of the Master of Arts in Religious Studies program at Bryn Athyn College. The focus of her research throughout her career has been Emanuel Swedenborg and his impact on culture. She is the author of eleven journal articles, twenty-two chapters in edited volumes, nine entries in encyclopedias and dictionaries, and twenty-seven conference programs. Her most recent published article was “The Influence of Emanuel Swedenborg on Three Visual Artists” (*Nova Religio*, May 2016); she also published on Swedenborg’s influence on the arts in “Swedenborg’s Aesthetic Philosophy and Its Impact on Nineteenth Century American Art” (*Toronto Journal of Theology*, January 2012). She is the author of *Swedenborg e le Chiese swedenborgiane* (Elledici, Turin, 2004), which was translated into Italian by Marco Pasi. She has been a visiting professor at Urbana University, Urbana, Ohio; Université Michel Montaigne, Bordeaux, France; and Doshisha University, Kyoto, Japan. Her current major project is a biography of Emanuel Swedenborg, “The Making of a Modern Visionary: Emanuel Swedenborg, Eyewitness to the Apocalypse,” which is projected to be completed in 2017.

ARAM YARDUMIAN, PH.D., (anthropology, University of Pennsylvania) is assistant professor at Bryn Athyn College. His ongoing research involves the application of population genetics methods to questions of human dispersals, biogeography, and ethnogenesis. He focuses on the population histories of Eurasia, specifically Georgia and the Caucasus.

DEVIN ZUBER, PH.D., is an associate professor of religion, literature, and American studies at the Graduate Theological Union (GTU) in Berkeley, California, where he serves as core doctoral faculty for the GTU’s graduate programs in religion and literature, art and religion, and new religious movements. His position is housed at the GTU’s Center for Swedenborgian Studies. Current research and teaching interests include ecocriticism and the broader field of environmental humanities, the American Transcendentalists (Emerson, Thoreau), and the place of esotericism in contemporary art. A book featuring a two-part interview with the performance artist Marina Abramović, *Death is Waking Up*, is being published this summer in London; another monograph, *A Language of Things: Swedenborg and the American Environmental Imagination*, is forthcoming with the University of Virginia Press next year. He has been a fellow or visiting research professor at the Eccles Centre for American Studies at the British Library (London), at the Rachel Carson Center for the Environment (Ludwig Maximilian University of Munich), and at the former estate of the film director Ingmar Bergman on Fårö Island (Sweden). Prior to coming to Berkeley, Devin taught American studies for four years at Osnabrück University in Germany.

