

## The Theatre Of The Occult Revival

It is hard to overestimate the importance of the contribution made by Dame Frances Yates to the serious study of esotericism and the occult sciences. To her work can be attributed the contemporary understanding of the occult origins of much of Western scientific thinking, indeed of Western civilization itself. The Occult Philosophy of the Elizabethan Age was her last book, and in it she condensed many aspects of her wide learning to present a clear, penetrating, and, above all, accessible survey of the occult movements of the Renaissance, highlighting the work of John Dee, Giordano Bruno, and other key esoteric figures. The book is invaluable in illuminating the relationship between occultism and Renaissance thought, which in turn had a profound impact on the rise of science in the seventeenth century. Stunningly written and highly engaging, Yates' masterpiece is a must-read for anyone interested in the occult tradition.

The Book of the Magical Mythical Unicorn is an anthology of esoteric knowledge, myths, and legends about the most magical of beasts: the mythical unicorn. Utilizing a global lens, the authors delve into the critical importance of the timeless unicorn across multiple cultures and spiritual traditions to display the transformative energy of the creature and its larger effect on humanity's consciousness. No other mythological creature is enjoying as rapid an ascent into the public eye and consciousness as the magical unicorn. The unicorn is now a fixture in contemporary pop culture. This book explores a diverse assortment of tales about the unicorn, ranging from its presence in the Garden of Eden, its foretelling of the births of Confucius and the Buddha, its protection of India from the wrath of Genghis Khan's army, and its depiction within heraldry, including in the Scottish and British thrones. It features in-depth sections on the use of the unicorn's horn for detecting poisons and healing, the horn's connection to the opening of the third eye, and the unicorn's depictions in ancient Sumeria, Egypt, and many other early civilizations.

This study of modernism's high imperial, occult-exotic affiliations presents many well-known figures from the period 1880-1960 in a new light. Modernism and the Occult traces the history of modernist engagement with 'irregular', heterodox and imported knowledge.

This book is an 1894 novel written by Florence Farr, with a front-piece and illustrative cover design by Aubrey Beardsley.

Offers the reader an in-depth look at what occultism can be to the rational and well-trained practitioner. Fortune presents a clear discussion, sweeping aside our cultural assumptions and stereotypes. She is able to place occultism in its proper place as a philosophy that employs scientific and rational methodology to explore the meaning of life, while retaining religious overtones. She reveals the heart of occult ethics and ideals that occult research seeks to aid people in achieving enlightenment.

Many modernist and avant-garde artists and authors were fascinated by the occult movements of their day. This volume explores how Occultism came to shape modernist art, literature, and film. Individual chapters examine the presence and role of Occultism in the work of such modernist luminaries as Rainer Maria Rilke, August Strindberg, W.B. Yeats, Joséphin Péladan and the artist Jan Švankmaier, as well as in avant-garde film, post-war Greek Surrealism, and Scandinavian Retrogardism. Combining the theoretical and methodological foundations of the field of Esotericism Studies with those of Literary Studies, Art History, and Cinema Studies, this volume provides in-depth and nuanced perspectives upon the relationship between Occultism and Modernism in the Western arts from the nineteenth century to the present day.

An ambitious work of philosophy and medical theory, attempting to marry occult understandings of the body with Enlightenment science. This book explores the religious foundations, political and social significance, and aesthetic aspects of the theatre created by the leaders of the Occult Revival. Lingan shows how theatre contributed to the fragmentation of Western religious culture and how contemporary theatre plays a part in the development of alternative, occult religions.

Magicians, necromancers and astrologers are assiduous characters in the European golden age theatre. This book deals with dramatic characters who act as physiognomists or palm readers in the fictional world and analyses the fictionalisation of physiognomic lore as a practice of divination in early modern Romance theatre from Pietro Aretino and Giordano Bruno to Lope de Vega, Calderón de la Barca and Thomas Corneille.

An anthology of the greatest writings of modern mystic, Neville Goddard, who has enthralled a new generation of readers with his simple but radical principle that your imagination is God. This broad-ranging anthology assembles the greatest works of Neville Goddard, who, writing under the sole name Neville, became one of the most quietly seismic spiritual philosophers of the modern age. From the late 1930s until his death in 1972, Neville promulgated one basic, extraordinary idea, which he restated with freshness and verve in more than ten books and hundreds of lectures: The human imagination is the Jesus Christ of Scripture, and the world around you is the out-picturing of your emotionalized thoughts. Here is an unparalleled journey into the ideas and methods of a profoundly practical spiritual thinker whose vision of life can challenge your concept of what it means to be human. This volume features a rare personal portrait of Neville by journalist and philosopher Israel Regardie. Includes these classic works: Introduction: Neville: A Portrait by Israel Regardie (1947) Your Faith Is Your Fortune (1941) Freedom for All: A Practical Application of the Bible (1942) Feeling is the Secret (1944) Prayer: The Art of Believing (1945) The Search (1946) Out of this World: Thinking Fourth-Dimensionally (1949) The Power of Awareness (1952) Awakened Imagination (1954) Seedtime and Harvest: A Mystical View of the Scriptures (1956) The Law and the Promise (1961)

"Given the historical orientation of philosophy, is it unreasonable to suggest a wider cast of the net into the deep waters of magic? By encountering magical thought as theory, we come to a new understanding of a thought that looks back at us from a funhouse mirror."—The Occult Mind Divination, like many critical modes, involves reading signs, and magic, more generally, can be seen as a kind of criticism that takes the universe—seen and unseen, known and unknowable—as its text. In *The Occult Mind*, Christopher I. Lehrich explores the history of magic in Western thought, suggesting a bold new understanding of the claims made about the power of various belief systems. In closely interlinked essays on such disparate topics as ley lines, the Tarot, the Corpus Hermeticum, writing and ritual in magical practice, and early attempts to decipher Egyptian hieroglyphics, Lehrich treats magic and its parts as an intellectual object that requires interpretive zeal on the part of readers/observers. Drawing illuminating parallels between the practice of magic and more recent interpretive systems—structuralism, deconstruction, semiotics—Lehrich deftly suggests that the specter of magic haunts all such attempts to grasp the character of knowledge. Offering a radical new approach to the nature and value of occult thought, Lehrich's brilliantly conceived and executed book posits magic as a mode of theory that is intrinsically subversive of normative conceptions of reason and truth. In elucidating the deep parallels between occult thought and academic discourse, Lehrich demonstrates that sixteenth-century occult philosophy often touched on issues that have become central to philosophical discourse only in the past fifty years.

The first book to explore the history and influence of egregores, powerful autonomous psychic entities created by a collective group mind • Examines the history of egregores from ancient times to present day, including their role in Western Mystery traditions and popular culture and media • Reveals documented examples of egregores from ancient Greece and Rome, Tibetan Buddhism, Islam, modern esoteric orders, the writings of H. P. Lovecraft and Kenneth Grant, and the followers of Julius Evola and Aleister Crowley • Provides instructions on how to identify egregores, free yourself from parasitic and destructive entities, and destroy an egregore, should the need arise One of most important but little known concepts of Western occultism is that of the egregore, an autonomous psychic entity created by a collective group mind. An egregore is sustained by belief, ritual, and sacrifice and relies upon the devotion of a group of people, from a small coven to an entire nation, for its existence. An egregore that receives enough sustenance can take on a life of its own, becoming an independent deity with powers its believers can use to further their own spiritual advancement and material desires. Presenting the first book devoted to the study of egregores, Mark Stavish examines the history of egregores from ancient times to present day, with detailed and documented examples, and explores

how they are created, sustained, directed, and destroyed. He explains how egregores were well known in the classical period of ancient Greece and Rome, when they were consciously called into being to watch over city states. He explores the egregore concept as it was understood in various Western Mystery traditions, including the Corpus Hermeticum, and offers further examples from Tibetan Buddhism, Islam, modern esoteric orders such as the Order of the Golden Dawn and Rosicrucianism, the writings of H. P. Lovecraft and Kenneth Grant, and the followers of Julius Evola and Aleister Crowley. The author discusses how, even as the fundamental principles of the egregore were forgotten, egregores continue to be formed, sometimes by accident. Stavish provides instructions on how to identify egregores, free yourself from a parasitic and destructive collective entity, and destroy an egregore, should the need arise. Revealing how egregores form the foundation of nearly all human interactions, the author shows how egregores have moved into popular culture and media--underscoring the importance of intense selectivity in the information we accept and the ways we perceive the world and our place in it.

Originally published in 1978, *The Occult Sourcebook* has been compiled primarily for the many people who are for the first time becoming engrossed by the numerous and often confusing possibilities underlying the occult sciences. It consists of a series of articles on key areas, providing the reader with easy access to basic facts, together with a carefully planned guide to further reading. Critical comments on the recommended books allow the reader to select those which best suit their interests. The authors have also included a 'Who's Who of the occult' to provide short biographies of some of the more amazing figures who have already travelled down the mystic path. The book offers a programmed system of exploration into the realms of the unknown. It will be invaluable to the increasing number of people who are concerned with the exploration of enlarging human consciousness.

A visual feast of eclectic artwork informed and inspired by spiritual beliefs, magical techniques, mythology and otherworldly experiences. Mystical beliefs and practices have existed for millennia, but why do we still chase the esoteric? From the beginning of human creativity itself, image-makers have been drawn to these unknown spheres and have created curious artworks that transcend time and place – but what is it that attracts artists to these magical realms? From theosophy and kabbalah, to the zodiac and alchemy; spiritualism and ceremonial magic, to the elements and sacred geometry – *The Art of the Occult* introduces major occult themes and showcases the artists who have been influenced and led by them. Discover the symbolic and mythical images of the Pre-Raphaelites; the automatic drawing of Hilma af Klint and Madge Gill; Leonora Carrington's surrealist interpretation of myth, alchemy and kabbalah; and much more. Featuring prominent, marginalised and little-known artists, *The Art of the Occult* crosses mystical spheres in a bid to inspire and delight. Divided into thematic chapters (The Cosmos, Higher Beings, Practitioners), the book acts as an entertaining introduction to the art of mysticism – with essays examining each practice and over 175 artworks to discover. The art of the occult has always existed in the margins but inspired the masses, and this book will spark curiosity in all fans of magic, mysticism and the mysterious.

Between 1875 and 1947, a period bookended, respectively, by the founding of the Theosophical Society and the death of notorious occultist celebrity Aleister Crowley, Britain experienced an unparalleled efflorescence of engagement with unusual occult schema and supernatural phenomena such as astral travel, ritual magic, and reincarnationism. Reflecting the signal array of responses by authors, artists, actors, impresarios and popular entertainers to questions of esoteric spirituality and belief, this interdisciplinary collection demonstrates the enormous interest in the occult during a time typically associated with the rise of secularization and scientific innovation. The contributors describe how the occult realm functions as a turbulent conceptual and affective space, shifting between poles of faith and doubt, the sacrosanct and the profane, the endemic and the exotic, the forensic and the fetishistic. Here, occultism emerges as a practice and epistemology that decisively shapes the literary enterprises of writers such as Dion Fortune and Arthur Machen, artists such as Pamela Colman Smith, and revivalists such as Rolf Gardiner

Discusses four types of theatrical landscapes; the deadly theatre, the holy theatre, the rough theatre, and the immediate theatre.

*Universities and the Occult Rituals of the Corporate World* explores the metaphorical parallels between corporatised, market-oriented universities and aspects of the occult. In the process, the book shows that the forms of mystery, mythmaking and ritual now common in restructured institutions of higher education stem from their new power structures and procedures, and the economic and sociopolitical factors that have generated them. Wood argues that universities have acquired occult aspects, as the beliefs and practices underpinning present-day market-driven academic discourse and practice weave spells of corporate potency, invoking the bewildering magic of the market and the arcane mysteries of capitalism, thriving on equivocation and evasion. Making particular reference to South African universities, the book demonstrates the ways in which apparently rational features of contemporary Western and westernised societies have acquired occult aspects. It also includes discussion of higher education institutions in other countries where neoliberal economic agendas are influential, such as the UK, the USA, the Eurozone states and Australia. Providing a unique and thought-provoking look at the impact of the marketisation of Higher Education, this book will be essential reading for academics, researchers and postgraduate students engaged in the study of higher education, educational policy and neoliberalism. It should also be of great interest to academics in the fields of anthropology, folklore and cultural studies, as well as business, economics and management.

*My Little Occult Book Club* is a hilarious collection of Steven Rhodes' parody book covers for the aspiring occultist, exorcist, necromancer, and more, illustrated in his fan-favorite artistic twist on retro '70s and '80s children's books. The humorous fake titles include *Sell Your Soul! (Economics for Children)*, *Necromancy for Beginners*, and *Caring for Your Demon Cat*, and much more. • Written in a playful voice that parodies subscription book catalogs • Features fun puzzles and activities • Funny fake mail order offers for gifts such as "Cursed Videocassette" Whether you're looking for a health guide for your changing werewolf body or a simple introduction to alien abduction, this silly and twisted read features a wide selection of books for any occult need. For fans of dark humor, nostalgic horror, and vintage books alike, don't wait—order today! • Perfect book for fans of *Stranger Things*, *IT*, and *The Chilling Adventures of Sabrina* • You'll love this book if you love books like *Yiddish with Dick and Jane* by Ellis Weiner and *Barbara Davilman* and *My Best Friend's Exorcism: A Novel* by Grady Hendrix

"The evil that men do" has been chronicled for thousands of years on the European stage, and perhaps nowhere else is human fear of our own evil more detailed than in its personifications in theater. In *Stages of Evil*, Robert Lima explores the sociohistorical implications of Christian and pagan representations of evil and the theatrical creativity that occultism has engendered. By examining examples of alchemy, astronomy, demonology, exorcism, fairies, vampires, witchcraft,

hauntings, and voodoo in prominent plays, *Stages of Evil* explores American and European perceptions of occultism from medieval times to the modern age.

Ray Sherwin's long out-of-print classic from 1982, which is one of the earliest texts of the nascent Chaos Magic movement. It is the first book to explain and refine the now infamous sigil magic method of Austin Osman Spare.

A comprehensive study of the major occult writings on Atlantis • Fully examines the many occult teachings on Atlantis, including those from G. I. Gurdjieff, Madame Blavatsky, Julius Evola, Edgar Cayce, Fabre d'Olivet, and Dion Fortune • Shows how these writings correlate with the concept of cyclical history, such as the Mayan calendar and 2012, the Age of Aquarius, and the four Yugas • By a renowned scholar, author, editor, and translator of more than 30 books Atlantis has held a perennial place in the collective imagination of humanity from ancient Greece onward. Many of the great minds of the occult and esoteric world wrote at length on their theories of Atlantis--about its high culture, its possible location, its ultimate demise, and their predictions of a return to Atlantean enlightenment or the downfall of modern society. Beginning with a review of the rationalist writings on Atlantis--those that use geographic and geologic data to validate their theories--renowned scholar Joscelyn Godwin then analyzes and compares writings on Atlantis from many of the great occultists and esotericists of the 19th and 20th centuries, including Fabre d'Olivet, G. I. Gurdjieff, Guido von List, Julius Evola, Edgar Cayce, Dion Fortune, and René Guénon, whose writings often stem from deeper, metaphysical sources, such as sacred texts, prophecy, or paranormal communication. Seeking to unravel and explain the histories and interpretations of Atlantis and its kindred myths of Lemuria and Mu, the author shows how these different views go hand-in-hand with the concept of cyclical history, such as the Vedic system of the four Yugas, the Mayan calendar with its 2012 end-date, the theosophical system of root races, and the precession of the equinoxes. Venturing broader and deeper than any other book on Atlantis, this study also covers reincarnation, human evolution or devolution, the origins of race, and catastrophe theory.

OCCULT VERSES, is a collection of poetries, short stories and quotes by different co - authors nation - wide. Each writer has jotted down their views and life experiences in such a way that the reading audience will feel optimistic, gleeful and will also feel each and every word relating to themselves written inside the book. Writers in the book have scribbled down the words in such a way that you'll live, feel and will fall in love with the words and feelings hidden inside them. The main reason behind publishing the book is to provide a platform for the hidden talents around us, to provide people a new platform and encourage them to write. The book's motive is to ignite love and happiness in the society and to create a sense of disappearance of their sorrows.

Spiritualists in the nineteenth century spoke of the "Borderland," a shadowy threshold where the living communed with the dead, and where those in the material realm could receive comfort or advice from another world. The skilled performances of mostly female actors and performers made the "Borderland" a theatre, of sorts, in which dramas of revelation and recognition were produced in the forms of seances, trances, and spiritualist lectures. This book examines some of the most fascinating American and British actresses of the Victorian era, whose performances fairly mesmerized their audiences of amused skeptics and ardent believers. It also focuses on the transformative possibilities of the spiritualist theatre, revealing how the performances allowed Victorian women to speak, act, and create outside the boundaries of their restricted social and psychological roles.

In the first authorized biography of Yeats to appear in over 50 years, leading historian R. F. Foster travels beyond Yeats's towering image as arguably the century's greatest poet to restore a real sense of his extraordinary life as he experienced it. 62 halftones, 19 linecuts.

Examining the intersection of occult spirituality, text, and gender, this book provides a compelling analysis of the occult revival in literature from the 1880s through the course of the twentieth century. Bestselling novels such as *The Da Vinci Code* play with magic and the fascination of hidden knowledge, while occult and esoteric subjects have become very visible in literature during the twentieth century. This study analyses literature by women occultists such as Alice Bailey, Dion Fortune, and Starhawk, and revisits texts with occult motifs by canonical authors such as Sylvia Townsend Warner, Leonora Carrington, and Angela Carter. This material, which has never been analysed in a literary context, covers influential movements such as Theosophy, Spiritualism, Golden Dawn, Wicca, and Goddess spirituality.

Wallraven engages with the question of how literature functions as the medium for creating occult worlds and powerful identities, particularly the female Lucifer, witch, priestess, and Goddess. Based on the concept of ancient wisdom, the occult in literature also incorporates topical discourses of the twentieth century, including psychoanalysis, feminism, pacifism, and ecology. Hence, as an ever-evolving discursive universe, it presents alternatives to religious truth claims that often lead to various forms of fundamentalism that we encounter today. This book offers a ground-breaking approach to interpreting the forms and functions of occult texts for scholars and students of literary and cultural studies, religious studies, sociology, and gender studies.

Stanislavsky's system of actor-training has revolutionised modern theatre practice, and he is widely recognised to be one of the great cultural innovators of the twentieth century. The *Routledge Companion to Stanislavsky* is an essential book for students and scholars alike, providing the first overview of the field for the 21st century. An important feature of this book is the balance between Stanislavsky's theory and practice, as international contributors present scholarly and artistic interpretations of his work. With chapters including academic essays and personal narratives, the Companion is divided into four clear parts, exploring Stanislavsky on stage, as an acting teacher, as a theorist and finally as a theatre practitioner. Bringing together a dazzling selection of original scholarship, notable contributions include: Anatoly Smeliansky on Stanislavsky's letters William D. Gunn on staging ideology at the Moscow Art Theatre Sharon Marie Carnicke and David Rosen on opera Rosemary Malague on the feminist perspective of new translations W.B. Worthen on cognitive science Julia Listengarten on the avant-garde David Krasner on the System in America and Dennis Beck on Stanislavsky's legacy in non-realistic theatre R. Andrew White is Associate Professor of Theatre at Valparaiso University, where he annually directs productions. He has an MFA in Acting from Carnegie Mellon University and the Moscow Art Theatre School, and has worked as an actor at a variety of theatres in the United States. In addition, his scholarship has appeared in edited works published by Routledge and Palgrave Macmillan, as well as in top American journals including *Theatre Survey*, *TDR/The Drama Review*, and *New England Theatre Journal*.

*Spirituality and the Occult* argues against the widely held view that occult spiritualities are marginal to Western culture. Showing that the esoteric tradition is unfairly neglected in Western culture and that much of what we take to be 'modern' derives at least in part from this tradition, it casts a fresh, intriguing and persuasive perspective on intellectual and cultural history in the West. Brian Gibbons identifies the influence and continued presence of esoteric mystical movements in disciplines such as: \* medicine \* science \* philosophy \* Freudian and Jungian psychology \* radical political movements \* imaginative literature.

Critical attention to the Victorian supernatural has flourished over the last twenty-five years. Whether it is spiritualism or Theosophy, mesmerism or the occult, the dozens of book-length studies and hundreds of articles that have appeared recently reflect the avid scholarly discussion of Victorian mystical practices. Designed both for those new to the field and for experts, this volume is organized into sections covering the relationship between Victorian spiritualism and science, the occult and politics, and the culture of mystical practices. The

Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult brings together some of the most prominent scholars working in the field to introduce current approaches to the study of nineteenth-century mysticism and to define new areas for research. Extracted from Volumes 1, 8, and 18. Includes Jung's Foreword to *Phénomènes Occultes* (1939), "On the Psychology and Pathology of So-called Occult Phenomena," "The Psychological Foundations of Belief in Spirits," "The Soul and Death," "Psychology and Spiritualism," "On Spooks: Heresy or Truth?" and Foreword to Jaffé: *Apparitions and Precognition*.

Marshall presents the story of Rudolf II, an emperor more interested in the great talents and minds of his times than in the exercise of his power. This is a human story, involving the sweep of culture and history. It offers a perspective on a pivotal moment in the history of Western civilisation.

The study of the ideas and practices associated with occultism is a rapidly growing branch of contemporary scholarship. However, most research has focused on English and French speaking areas and has not addressed the wider spread and significance of occultism. *Occultism in a Global Perspective* presents a broad international overview. Essays range across the German magical order of the *Fraternitas Saturni*, esoteric Satanism in Denmark, sexual magic in Colombia and the reception of occultism in modern Turkey, India and the former Yugoslavia. As any other form of cultural practice, the occult is not isolated from its social, discursive, religious, and political environment. By studying occultism in its global context, the book offers insights into the reciprocal relationships that colour and shape regional occultism.

The mythological, folkloric, and religious beliefs of Western culture have resulted in a long and ongoing history of esoteric themes in theatre from the Middle Ages to the present in Spain and the America. Now Robert Lima, a noted comparatist, brings to bear on this material his wide knowledge of the world of the occult. Lima defines the terms "occult" and "occultism" broadly to embrace the many ways in which humans have sought to fathom a secret knowledge held to be accessible only through such supernatural agencies as alchemy, angelology, asceticism, astrology, demonolatry, divination, ecstasy, magic, necromancy, possession, Santería, séances, voodoo, and witchcraft. The dramatic works covered range from medieval materializations of Hell to the Golden Age plays of Lope de Vega, Tirso de Molina, and Calderón de la Barca, to modern stage works by Valle-Inclán, García Lorca, Casona, Miras, and a number of significant Afro-Brazilian and Caribbean dramatists. The concluding comprehensive bibliography of the drama of the occult is invaluable.

Features seven vivid tales filled with metaphysical happenings and unforgettable characters--including Sam, a sexually-frustrated art student with a heartbreaking past; Shahlia, a Kurdish mother on the run from an abusive husband; and the wise owner of a nearly two-hundred year old bookstore, Mr. Malynowsky. Original.

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