

ESSWE

European Society for the Study
of Western Esotericism
Newsletter

Akseli Gallen-Kallela (1865-1931), *Lemminkäinen's Mother*, 1897.



Words from the Editor

Chloë Sugden

Welcome to the Summer/Winter 2023 issue of the ESSWE Newsletter, covering an eventful year for our scholarly community. This issue features new publications from Oxford Studies in Western Esotericism and the Aries Book Series, and Drs. Per Faxneld and Kateryna Zorya (Södertörn University, Stockholm) contribute insightful, entertaining scholar interviews. The HHP's Dell Joseph Rose outlines his intriguing PhD project *Charles Augustus Tulk, Political Swedenborgianism, and Cultures of Reform in Victorian Britain*, and you can read about the art exhibition *Hilma af Klint & Piet Mondriaan: Forms of Life*, Kunstmuseum Den Haag, Netherlands (October 7, 2023 – February 25, 2024), with catalogue essays by members Dr. Marco Pasi and Hedvig Martin-Ahlén. We also announce the ESSWE Thesis Prize winner for 2023, and I review the fantastic 9th Biannual ESSWE Conference at Malmö University, Sweden (June 26-28, 2023), impeccably organised by Dr. Manon Hedenborg White. Finally, this volume features the latest RENSEP (Research Network for the Study of Esoteric Practices) grants and upcoming events and calls for papers.

In light of the horrors, and the immense tragedy, grief and loss caused by the conflicts playing out before us in Europe and the Middle East, the ESSWE wishes all members a safe, fruitful autumn. We must band together and support each other, remaining resilient, vigilant, yet compassionate as scholars of esotericism in these times despite differences of opinion,

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ethnicity or religion. The ESSWE sends you all our enduring support as a community.

Come to the park they say is dead, and view
The shimmer of the smiling shores beyond,
The stainless clouds with unexpected blue
Diffuse a light on motley path and pond.
The tender grey, the burning yellow seize
Of birch and boxwood, mellow is the breeze.
Not wholly do the tardy roses wane,
So kiss and gather them and wreath the chain.
The purple on the twists of wilding vine,
The last of asters you shall not forget,
And what of living verdure lingers yet,
Around the autumn vision lightly twine.

—S. George, trans. C. Valhope and E. Morwitz

The ESSWE Newsletter is edited by Chloë Sugden, PhD candidate, Chair for Literature and Cultural Studies, ETH Zürich (csugden@ethz.ch).



Letter from the President of ESSWE

Dear members of the ESSWE, I have been fondly reflecting on our last conference in Malmö, which I opened with the wish for “three days of science and friendship,” a variation on the famous theme of three days of “peace and music.” Science and friendship are, so to speak, our “Jachin and Boaz,” the two foundational pillars on which the ESSWE must rest. I would like to remind members of these two pillars, not only looking inward at our Society, but also with a view to a world that has found itself in an extremely threatening situation: two wars in close proximity that we would have no longer thought possible in the twenty-first century, yet for some of us have become a brutal reality, and in one way or another, affect us all. In view of this, let us stand firmly together and build on what can hold not only us, but the world together: let us confront hatred and sow friendship.

Andreas Kilcher

President of the ESSWE



Notice of Support

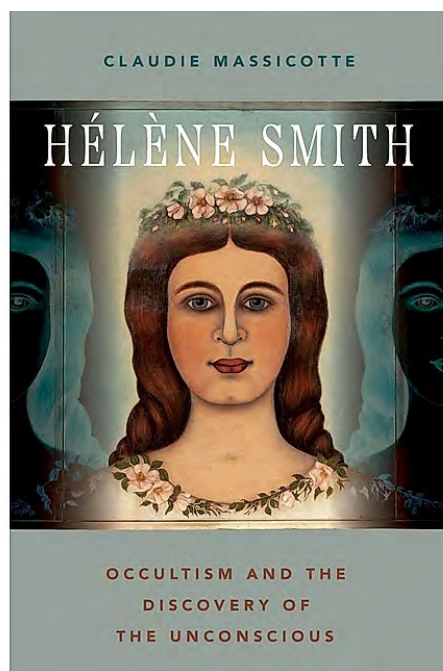
The Board of the ESSWE wishes to express its support for Dr. Marco Pasi, who in 2022 found himself the subject of a series of anonymous allegations on a Dutch activist website of being a supporter of far-right politics. ESSWE denounces all forms of collaboration with far-right and other extremist and anti-democratic organizations or publishers as being antithetical to the ESSWE’s code of conduct and its agenda as a scholarly society. The ESSWE Board knows that the allegations against Dr. Pasi are not in any way representative of his own views. We therefore hereby express our unwavering support to Dr. Pasi while denouncing these defamatory and slanderous allegations.

The Board of the ESSWE

New Publications from ESSWE Members

Massicotte, Claudie
Hélène Smith: Occultism and the Discovery of the Unconscious
 New York: Oxford University Press, 2023

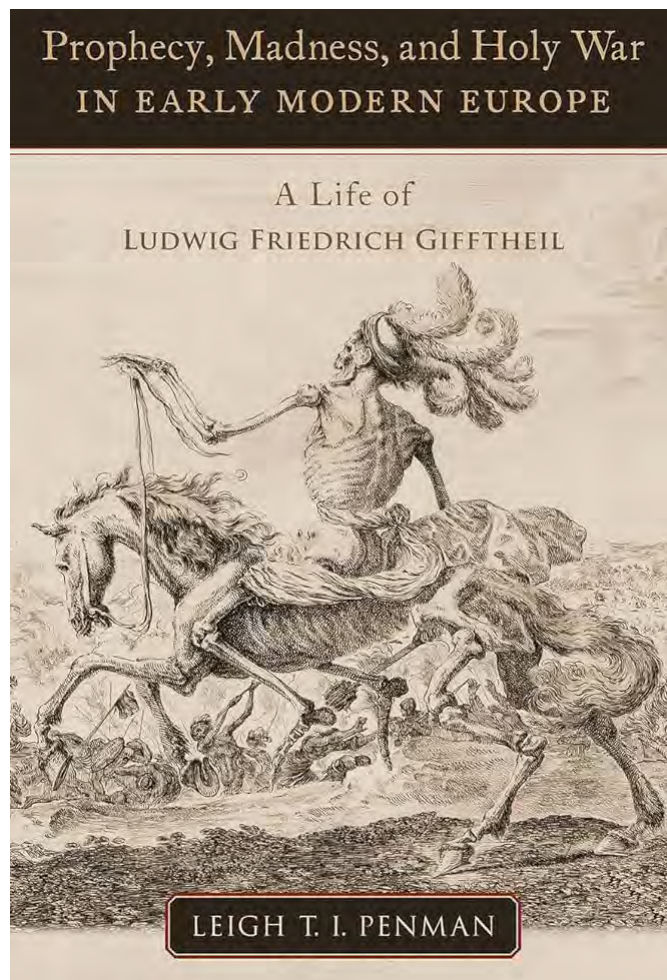
In 1896, a young Genevan medium named Hélène Smith perceived in trance the following words from a Martian inhabitant: “michma micht-mon mimini thouainenm mimatchineg.” Those attending her séance dutifully transcribed these words and the event marked the beginning of a series of occult experiences that transported her to the red planet.



In her state of trance, Smith came to produce foreign conversations, a new alphabet, and paintings of the Martian surroundings that captured the popular and scientific imagination of Geneva. Alongside her Martian travels, she also retrieved memories of her past lives as a fifteenth-century “Hindoo” princess and as Queen Marie Antoinette.

Today, Smith’s séances may appear to be nothing more than eccentric practices at the margins of modernity. As author Claudie Massicotte argues, however, the medium came to embody the extreme possibilities of a new form of subjectivity, with her séances becoming important loci for pioneering authors’ discoveries in psychology, linguistics, and the arts. Through analyses of archival documents, correspondences, and publications on the medium, Massicotte sheds light on the role of women in the construction of turn-of-the-century psychological discourses, showing how Smith challenged traditional representations of female patients as powerless victims and passive objects of powerful doctors. She shows how the medium became the site of conflicting theories about subjectivity—specifically one’s relationship to embodiment, desire, language, art, and madness—while unleashing a radical form of creativity that troubled existing paradigms of modern sciences. Massicotte skillfully retraces the story of this prolific figure and the authors, scientists, and artists she inspired in order to bring to light a forgotten chapter in modern intellectual history.

Penman, Leigh T.I.
Prophecy, Madness, and Holy War in Early Modern Europe: A Life of Ludwig Friedrich Gifftheil
 New York: Oxford University Press, 2023

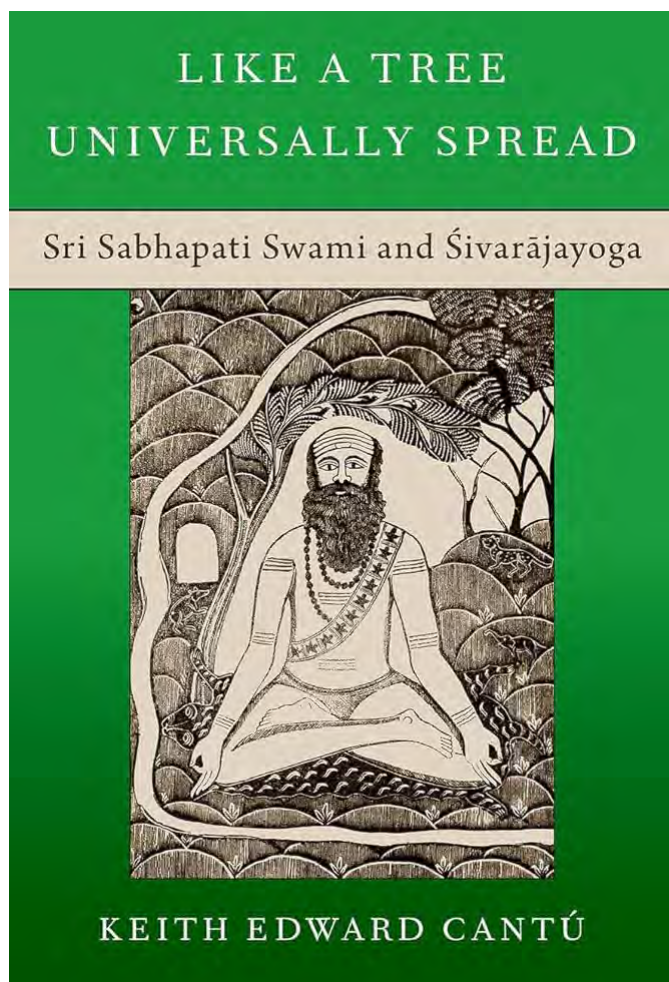


The political and religious turmoil of seventeenth century Europe appears in a strange new light in this volume, which explores the life and doctrines of the infamous German barber, surgeon and prophet, Ludwig Friedrich Gifftheil (1595-1661). Inspired by an unstable alchemy of family tragedy and a corpus of dissenting religious writings, Gifftheil stalked Europe’s battlefields, petitioning kings, princes, and emperors to end the warfare endemic on the continent. Convinced that all war was prompted by ‘false prophets’—by which Gifftheil meant the clergy of Europe’s Christian confessions—he pleaded with rulers to abjure the counsel of their advisors and institute instead a godly peace. Then, in 1635, Gifftheil reinvented himself by taking up his sword as “God’s warrior,” embarking on a quest to recruit an army of the righteous and wage a holy war in Europe and to institute a divine peace.

Prophecy, Madness, and Holy War in Early Modern Europe uses new manuscript and print sources from across Europe, the United Kingdom, and North America to craft the definitive account of Gifftheil’s life and exploits. Against a background of family loss, and restless travels across the continent, Gifftheil’s story reveals an alternative history of religious and political dissent in the seventeenth century. His adventures cast a dramatic new light on the culture and society of early modernity, the place of prophecy and madness in the negotiation of religious authority, the origins of the theosophical current, and the stranger apocalyptic impulses at the roots of Pietism and missionary Christianity.

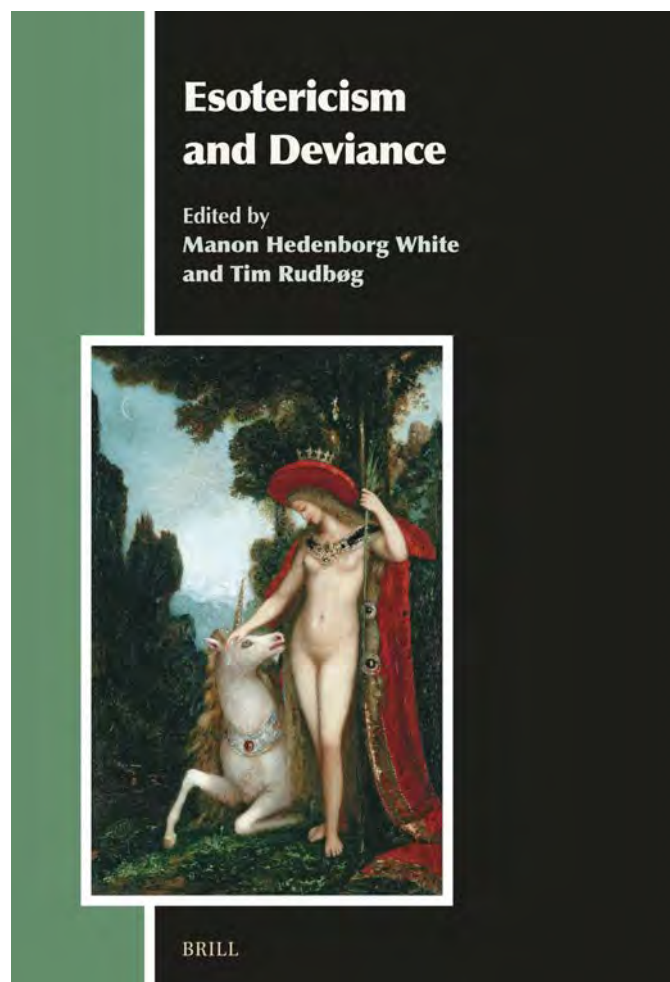
Cantú, Keith Edward
Like a Tree Universally Spread: Sri Sabhapati Swami and Śivarājayoga
 New York: Oxford University Press, 2023

This book examines the life of a nineteenth- to early twentieth-century Tamil yogin named Sri Sabhapati Swami (Śrī Sabhāpati Svāmī or Capāpati Cuvāmikaḷ, ca. 1828-1923/4) and his unique English, Tamil,



Hindi, and Bengali literature on a Sanskrit-based system of yogic meditation known as the “Rājayoga for Śiva” (Tamil: civarājayōkam, Sanskrit: śivarājayoga), the full experience of which is compared to being like a “tree universally spread.” Its practice was based on a unique synthesis of Tamil Viraśaiva and Siddhar cosmologies in the colonial period, and the yogic literature in which it is found was designed to have universal appeal across boundaries of caste, gender, and sectarian affiliation. His works, all of which are here analyzed together for the first time, are an important record in the history of yoga, print culture, and art history due to his vividly-illustrated and numbered diagrams on the yogic body with its subtle physiology.

This book opens with a biographical account of Sabhapati, his editor Shrish Chandra Basu, and his students as gleaned from textual sources and the author’s ethnographic field work. Sabhapati’s literature in various languages is then analyzed, followed by a comprehensive exposition of his Śaiva cosmology and religious theories. Sabhapati’s system of Śivarājayoga and its subtle physiology is then treated in detail, followed by an analysis of Sabhapati’s aesthetic integration of aural sound and visual diagrams and an evaluation of the role of “science” in the swami’s literature. Sabhapati also appealed to global authors and occultists outside of South Asia, so special attention is additionally given to his encounter with the founders of the Theosophical Society and the integration of his techniques into the thelemic “Magick” of Aleister Crowley, the German translation of Bavarian theosophical novelist Franz Hartmann, and the American publication of New Thought entrepreneur William Estep. To these are appended a never-before-translated Tamil hagiography of Sabhapati’s life, a lexicon in table-form that compiles some archaic variants and Roman transliterations of technical terms used in his work, and a critically-edited passage on an innovative technique of Śivarājayoga that included visualizing the yogic central channel as a lithic “pole.”



Hedenborg White, Manon and Tim Rudbøg (eds.)
Aries Book Series, Volume 33: *Esotericism and Deviance*
Leiden: Brill, 2023

The concept of deviance has been central to the academic study of (Western) esotericism since its inception. This book, being the proceedings of the 6th Biennial Conference of the European Society for the Study of Western Esotericism (ESSWE), explores the relationship between esotericism and various forms of deviance (as concept, category, and practice) from antiquity until late modernity. The volume is the first to combine incisive conceptual explorations of the concept of deviance and how it informs and challenges the study of esotericism alongside a wide range of empirically grounded case discussions.

Scholar Interviews

Dr. Per Faxneld
Associate Professor
Study of Religions
Södertörn University

How did you come to be interested in Western esotericism?

Growing up in the 80s, heavy metal and role-playing games were important occultural introductions to esoteric themes. I also had a Rosicrucian and Co-Mason paternal grandmother, who gave me a tarot deck for my tenth birthday and would take me to the Liberal Catholic Church (basically a post-Theosophical group), occult bookshops, and new age fairs. My mother, an author and creative writing teacher, was very interested in surrealism, including esotericism-inspired artists like Leonora Carrington, and became enthusiastic about Hilma af Klint via the 1989 exhibition here in Stockholm. So, I suppose esotericism both ran in the family to varying degrees and was an integral part of the pop culture I grew up with. When I was 13, my friend Christian and I discovered death metal and simultaneously got into really elaborate ritual magic, where we made copper daggers and had a full-scale ritual chamber in my attic. Later, I went to preparatory art school, painting mostly elementals and demons, but then ended up studying History of Religions at Stockholm University – immediately realizing I had found my calling. Esotericism was not an established field in Sweden at the time, so initially I figured my specialization was “new religious movements.” But then I came across Faivre’s books and ESSWE...



What do you feel are the major challenges for our field at present and in the future?

While there are many methodological challenges we are currently grappling with, not in the least pertaining to demarcation and how to best implement advances from adjacent fields, the primary issues remain the same: funding for research and job security for younger scholars. I have seen too many talented scholars give up after meagre post-doctoral years. Presently, we’re experiencing a dramatic peak in public interest (not in the least due to the Hilma af Klint phenomenon), where funding bodies, museums, and so on are reasonably positive towards our field. For example, over the last couple of years I have been getting offers to give public lectures pretty much every month. But this trend could wane quickly and set us back in visibility and monetary resources.

What projects are you working on at the moment?

I recently launched a big three-year project funded by the Swedish Research Council, where I’m looking at notions of spirituality among Swedish practitioners of Japanese martial arts, intersections with esoteric currents, and how practitioners construct masculinity. Parallel to this, I have begun a project on the Spiritualist group Edelweissförbundet (best known for having counted Hilma af Klint among its members) using some very exciting archival material. Further, I’m preparing a project on Swedish folk magic grimoires (“svartkonstböcker”) c. 1700–1900 together with the historian and folklorist Fredrik Skott. Both of the latter two are unfunded as of yet, so if you’re planning a huge donation to scholarship feel free to reach out to me... Articles and chapters I have recently finished include pieces on religion and horror (with Aren Roukema), esotericism and dance, personifications

of death, and the Theosophical background of the Eranos gatherings. In September, Oxford University Press is publishing *Satanism: A Reader*, a collection of source texts with commentaries I have co-edited with Johan Nilsson. Hopefully, this year will also see the publication of my guidebook *Secret Stockholm* from French publisher Jonglez. Finally, I’m wrapping up a novel that is a sort of follow-up to my 2020 collection of “folk gothic” short stories, *Offertädet* (“The Tree of Sacrifice,” subsequently translated into two languages, with editions in three further languages on their way).

What are your interests aside from Western esotericism?

Travel, drawing and painting, mountain hiking, fencing (épée), screenings at the Cinemathequé, beer or coffee with friends, going to underground gigs, and coming up with new made-to-measure suit ideas. I also collect way too many things: various weird antiques, 1930s neckties, Japanese tsuba (preferably eighteenth century or older), art (I have some quite nice pieces by esotericism-inspired artists like Leonora Carrington, Jan Švankmajer, Sverre Mallang, and Fredrik Söderberg), vinyl records (doom and death metal, industrial, EBM, krautrock, prog, folk, postpunk, deathrock, and Italian 1970s soundtracks), comic books (70s and 80s sword & sorcery, visionary freakouts, Belgo-French oddities), 80s Citadel miniatures (Nurgle!), antiquarian books (aside from the obvious esoteric stuff, mostly first editions of symbolist/decadent books, early Swedish ghost stories, and old illustrated editions of three specific works: Cazotte’s *Le Diable amoureux*, Lewis Carroll’s *Alice in Wonderland*, and Christina Rossetti’s *Goblin Market*), masks (my office is a proper cabinet of masks!)... Oh, and I used to run a small bibliophile press and record label (releasing artists like Blixa Bargeld, Jarboe, Tiger Lillies, John Zorn, Art Zoyd, Keiji Haino, Hedningarna, and Stephen O’Malley) called Malört with two friends, but now I’m issuing some peculiar patches and mind-expanding cassettes on my own under the label name Hermetic Hand.

What is the best thing about having this as your specialty?

Obviously, the remarkable people – at every esotericism conference, you’re bound to make a new friend for life with whom you share lots of strange, highly specific interests (scholarly and otherwise). But most importantly, it’s a privilege to be able to work with exactly the things that interest me. I have never compromised, never written something for strategic reasons – I just follow my own predilections and instincts, and so far, it has worked out great and been amazing fun. I also enjoy teaching classes on esotericism and find it highly rewarding to supervise MA and PhD students. That’s where the future of our field is taking shape.

What is the worst thing about having this as your specialty?

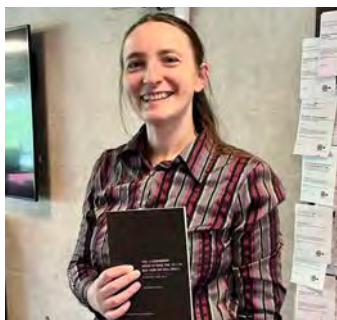
To me personally, there are no real drawbacks to being a scholar of esotericism. Sure, it’s not the easiest topic to find project funding for, yet tenacity pays off in the end. And some folks, academics and others, no doubt find esotericism studies obscure and useless in spite of how clearly we have demonstrated its broader relevance – but who cares about such bores?

Many thanks to Dr. Faxneld for his tireless work as a former editor of the ESSWE Newsletter. After all of the interviews that he conducted for previous volumes, it was a pleasure to have him as my *interviewee*!

—Chloe Sugden

How did you come to be interested in Western esotericism?

In my very early teen years, I was interested in religion in general, as part of figuring out how the world works. I remember spending some hours on ICQ very obnoxiously taking questions back-and-forth between a Christian and a Wiccan, before I eventually came clean to them both. They hated it; I found it fun. Somehow it became a career.



At one point along that path, when I was 11, I made my mom buy me Silver Ravenwolf's book *Teen Witch*, and the rest was history. I was a computer-literate teenager with unlimited dial-up access, so I haunted IRC rooms and early forums, where nobody knew how old I was. By the time I entered university, I had a basic grasp of the history of esotericism as best as I could put one together, and a chip on my shoulder—to me, esotericism was obviously an important subject throughout history, but for some reason it was mostly studied as part of Renaissance history? Why? I set out to fix that.

Unbeknownst to me, other historians had very similar ideas, so I got to witness the field really coming into its own during my time as a student.

What do you feel are the major challenges for our field at present and in the future?

We started out as a small, highly specialized field with a deep, yet limited understanding of Western European history. The more work we do, the more connections we find between ourselves and broader histories—and there is a lot of work to be done in successfully integrating our own work with those histories.

It has long been a tenet of the field that we complicate more general historical narratives with meticulous research. In the last few years, we have come to see that broader histories also complicate our long-standing narratives. To do effective integrative work, we need more people of diverse backgrounds, we need collaborations that would allow us to broaden our scope, and we need funding to pay for our people's work.

A tall order in any climate.

What projects are you working on at the moment?

There are several articles in the works, primarily developing interesting theoretical lines I couldn't give justice to in the PhD. The current one I'm drafting develops some thoughts I had on esotericism and class. There's also a few in the pipeline that are more broadly sociological, focusing on affordances, professionalization in esotericism, and other similar topics. And, of course, there is a wealth of primary source material to publish, so I am slowly gearing up towards that as well.

What are your interests aside from Western esotericism?

Presently – war. It's actually an old interest: ever since realizing that human history has been a history of wars in high school, I was prepared to see a major war in my lifetime. I did not think that it would be fought where it is in Ukraine; moreover, I had hoped that I'd be better equipped to fight in it than I turned out to be. However, we play with the cards

we are dealt, and the logistics of war are both tedious and interesting sociologically.

Aside from that, I have an interest in art and literature, both classical and contemporary forms. In general, I find myself gravitating to “folk art” in a very broad sense: art that is created outside of galleries, in order to feed the artist. Art that is created at the crossroads between what society is willing to pay for and what the artist wants to do, or for free, for the enjoyment of fellow craftspeople, readers, and viewers. There are some fascinating processes happening in contemporary art, broadly, and few of them take place in curated spaces.

What is the best thing about having this as your specialty?

Our subject lies at the crossroads of the most interesting things about humanity: of the history of human knowledge, of art, and of human cognition. By that virtue, esotericism and its connected currents are deeply enmeshed in most periods of human history, and found in all social strata. Seedy underbelly of society? Check. High society? Check. Everywhere in-between? Also check.

You can start with esotericism, and go anywhere, because esotericism is just that closely linked to so many spheres of human activity. And because of those ties, you need at least a working knowledge of most of them in order to work on esotericism, to be a true generalist in many ways. To me, that's the best part.

What is the worst thing about having this as your specialty?

When you have a “fun” specialty, it is both a blessing and a curse. People will, of course, remember that person who's studying magic, or videogames, or black metal, or other similar topics. It's memorable. By that same measure, however, it's also far more difficult to leave those boundaries. If one wishes to contribute to a broader historical debate, or work on some problem of theory and method, it becomes more difficult to be recognized for that sort of “blander” work.

Dr. Zorya defended her doctoral dissertation, entitled “The Government Used to Hide the Truth, But Now We Can Speak: Contemporary Esotericism in Ukraine 1986–2014” at Södertörn University in 2023, supervised by Dr. Faxneld.

PhD Project Feature

Dell Joseph Rose
Center for the History of Hermetic Philosophy & Related
Currents (HHP)
University of Amsterdam, The Netherlands

*Charles Augustus Tulk, Political Swedenborgianism, and
Cultures of Reform in Victorian Britain*

What does heaven look like?
And, if I told you I knew, what
implications would that have
for how you conducted your
affairs in the day-to-day?
These two questions are of
central importance to my re-
search as I try to delineate a
political philosophy grounded
in the visions of Swedish
thinker Emanuel Swedenborg
(1688-1772). I have termed
this international ‘movement,’
Political Swedenborgianism,
and to no one’s surprise I think it is a pretty big deal.



Visions of heaven are always political visions. Knowing the highest order has profound implications for the lower orders, and when this is combined with the confidence that actual progress can be made, this is a powerful combination. This is essentially what I have found in Political Swedenborgianism, the attempt to apply Swedenborg’s teachings to improving society. Though this was by no means solely a British phenomenon, and I have striven hard in my dissertation to show the broader, not exclusively European, contexts of this movement, I have to say that it was very well received in Britain. This positive reception is thanks in large part to the work of Charles Augustus Tulk (1786-1849), one of the most consequential politicians working in the nineteenth century. By focusing on Tulk’s political legacy, and his role in promoting social reform in accordance with Swedenborgian principles, I hope to provide a thorough case-study for understanding Political Swedenborgianism, and encourage more scholars, especially political and intellectual historians, to see the political impact of Swedenborg’s ideas.

Charles Augustus Tulk was born into one of Britain’s first Swedenborgian families. The Tulks were wealthy and intellectually inclined and they found great inspiration in Swedenborg’s “secrets of heaven.” His father John had joined with French Freemason and Utopian visionary Bénédict Chastanier (1739-1816) in a venture to publish the works of Emanuel Swedenborg, which would eventually be known as the Theosophical Society. Charles Augustus would eventually take over the society and become the leading articulator of a non-sectarian understanding of Swedenborg’s revelations which emphasized their scientific importance and their applications for improving the lives of Britain’s most vulnerable citizens.

From its earliest days the Theosophical Society was interested in the “moral improvement” of society, and formed extensive relations with some of the most radical political movements of the period, especially abolitionism. The Swedish abolitionists Carl Bernhard Wadström (1745-1799) and the Norderskjöld brothers, were some of the society’s earliest correspondents and their message of radical egalitarianism and arguments for improving the economic status of the less fortunate had a significant impact on Charles Augustus Tulk. Tulk felt that the best way to improve the lives of the working poor was to engage politically with the structures which promoted poverty, and he attempted to counter some of these oppressive forces through popular campaigns and legislation. With this commitment to radical social improvement, Tulk

became a member of parliament and he deftly promoted a Swedenborg-inspired agenda of social change.

Tulk also understood the power of the arts to improve the spiritual vision of the everyman, and became an important supporter of the poet and artist William Blake (1757-1827). In 1810 with the sculptor John Flaxman (1755-1826) Tulk would found another printing society dedicated to promoting Swedenborg’s work, and Tulk had a reputation as a “friend of artists.” Tulk was firmly convinced of the power of the arts to transform and inspire common discourse, and he argued for their inclusion in every area of life, especially in hospitals and asylums. Tulk was especially important in early asylum reform, arguing for the humane treatment of the mentally ill, and was opposed to corporal punishment and the unnecessary use of constraints. Tulk implemented many of these notions in the Hanwell Asylum, where he served on the board of governors.

Like Swedenborg, Tulk was thoroughly convinced of the importance of the natural sciences, and spent most of his life promoting scientific research as an essential part of social reform. Tulk might be thought of as one of the first promoters of ‘public science,’ and advocated for the application of scientific principles in issues like sanitation and in city-planning. Tulk was also an advocate for many of the esoterically-inclined scientific theories of his age, such as phrenology, and Tulk served as president of the London Phrenological Society in the 1830s. He also corresponded with Johann Gaspar Spurzheim (1776-1832), the founder of phrenology, and the two discussed the relationship between the spiritual and natural worlds in a Swedenborgian-inclined idiom. Tulk was eventually recognized for his scientific contributions in 1822 with his election to the Royal Society.

Tulk was one of those rare individuals whose life seems to perfectly mirror the convictions that he held, and he worked tirelessly to shape the outside world to his inner visions. Though he of course was a man of his time, and held some ideas which would not be so well received today, his commitment to his overarching mission is something to be admired. Though he is a figure well deserving of historical research in his own right, Tulk is also important because he represents so perfectly this distinct intellectual tradition. Tulk is one individual who lived at the center of several spiritual tributaries, and he applied his spiritual convictions toward making the world a better place for future generations, and this is something which deserves scholarly attention.



Dell J. Rose during his paper at ESSWE9, Malmö in June 2023.
Image credit: M. Thaler

Event Review

The 9th Biannual Conference of the European Society for the Study of Western Esotericism

University of Malmö, Sweden, June 26-28, 2023

Chloe Sugden (ETH Zürich)

After three days at ESSWE9 in Malmö, I left Sweden thoroughly inspired by the thought-provoking papers, entertaining coffee and lunchbreak discussions, and summer evening meet-ups, as our tightknit group of esotericism scholars gathered to reflect on each day's proceedings in the city's charming restaurants and bars. The plethora of research presented on the theme of "Western Esotericism and Practice" was impressive, spanning from queerness in esoteric practice, esotericism, art and practice, esotericism and education, and esotericism in music, to magic in Mediterranean antiquity, masonry and materiality, ethnographic approaches, and yogic and tantric bodies. Parallel panels also addressed Theosophy and Anthroposophy,



ESSWE9 Conference Organiser Manon Hedenborg White (left) and committee member Paulina Gruffman celebrating a successful conference. Image credit: B. Liljefors-Persson



Lawrence M. Principe during his keynote lecture. Image credit: Tiina Mahlamäki

"esoteric" as a comparative category, Kabbalah, lineages and initiation, and modern occult practice in global contexts, to list only a fraction of the topics explored. This review is a mere glimpse into the three days of rich presentations and discussions attended by over 200 scholars.

ESSWE9 opened with welcome speeches from the Dean of the Faculty of Education and Society at Malmö

University, Anders Linde-Laursen, the President of ESSWE Andreas Kilcher, and the Conference Organiser Manon Hedenborg White.

Linda Woodhead (King's College London) then presented a captivating keynote lecture on Monday morning, "'Guidance,' 'Fortuning,' and Enchantment: Vernacular Religion in the NW of England," considering divination at length, and the nebulous boundary between divination and magic. Woodhead's interest is religion and change in contemporary societies, and she addresses divination as an under-studied practice across religions through her work, as sociological perspectives are reluctant to acknowledge it. In her lecture, she argued that far from a peripheral practice, divination is deeply intertwined with other aspects of religion, its socio-political significance far-reaching. In

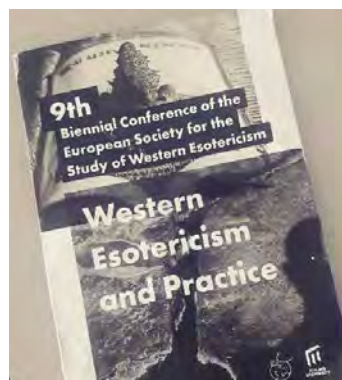


Linda Woodhead during her keynote lecture. Image credit: Tiina Mahlamäki



Malmö Rådhus, the attractive old town hall where the welcome reception was hosted.

northwest England, for instance, divination long served as an informal system of justice, as folk used everyday objects as divinatory devices to reveal those responsible for thievery and other injustices. In interpreting experiences and insights gained from divination, however, reflection, criticality and the hermeneutics of doubt must always be employed. Throughout her keynote, Woodhead deftly highlighted divination's sociocultural fluidity, resilience, and ubiquity in its various secular and religious emanations, deeming the craft an important object of sociological enquiry. She drew on two decades of experience visiting fortune-tellers and other local spiritual practitioners in northwest England, discussing the modes of religiosity that she has encountered: "what they tell us about religion past and present; and the applicability of categories like 'spirituality', 'esotericism' and 'vernacular religion.'"



Conference booklet Image credit: Isis Mrugalla

In the "Recontextualising Esoteric Practices and (Imagined) Traditions" panel of the first session, Liana Saif (University of Amsterdam) gave an intriguing paper on the "(de)-esotericisation" of talismanry in the *Jābirian Kitāb a-Nukhab* ("The Compendium"), considering interconnections between occult practices and *bāṭiniyya* (Islamic esotericism) through

this understudied text, attributed to scientist-occultist Jābir ibn Ḥayyān (d.c. 815), who deems talismanry a non-esoteric science. Talismanry as a craft is de-esotericised in the *K. al-Nukhab* in various ways, Saif highlighted, for example in its explication on an exoteric level accessible to novices. The author's positioning of talismanry, she argued, yields insight into the socioeconomic context of the craft and its amalgamation into early medieval educational approaches.

After lunch, in the second session Marleen Thaler (University of Vienna) discussed her innovative doctoral research on the entanglement of scientism and kuṇḍalinī practices as part of the "Yogic and Tantric Bodies" panel, highlighting that the emic approach to kuṇḍalinī as a scientific concern, as instated by Gopi Krishna (1903-84), sparked experimental new



Slide from Niklas Barholm's lecture. Image credit: Tiina Mahlamäki



Slide from Linda Woodhead's keynote. Image credit: Tiina Mahlamäki

practices and interpretations of the notion, evolving far beyond the "Serpent Power" discourse initiated by the Theosophical Society.

In the evening after the members meeting, we celebrated a fruitful first day of the conference at the welcome reception hosted by the City of Malmö at Malmö Rådhus, a strikingly regal town hall with its late nineteenth-century, Dutch Renaissance-style façade. At the entrance I admired a sculpture of the Greek goddess Themis towering above,



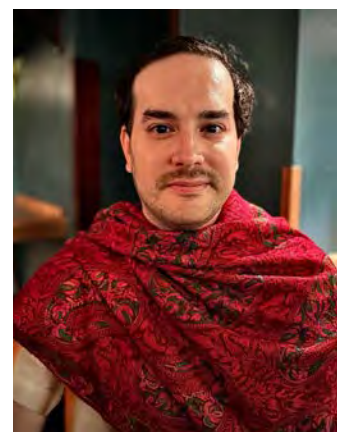
Image credit: P. Faxneld



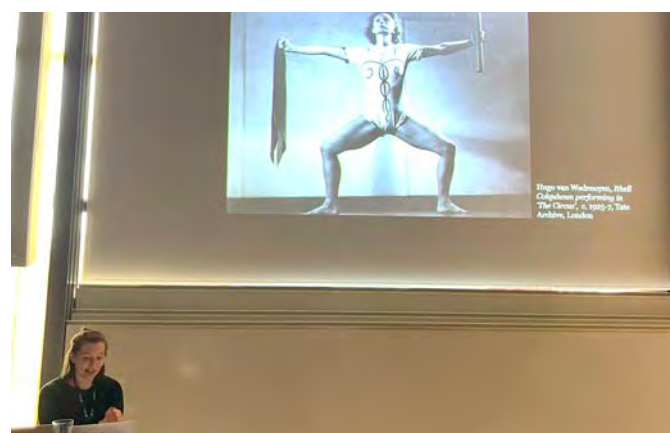
Colleagues old and new enjoying Malmö after a day of enriching panel sessions. Image credit: P. Faxneld

surveying Stortorget, before heading inside for lively conversation and canapés.

On Tuesday morning in one of the third panel sessions "Art and Esoteric Practice I," Nina Kokkinen (Åbo Academy University) and Marja Lahelma (University of Helsinki) explored "the artistic process as esoteric practice" from an art historical and theoretical perspective. They approached the artistic/creative process in itself as a mechanism of the continuously regenerating interplay between art history and esotericism from the late nineteenth century to the contemporary, as artists often mediate between conscious and unconscious acts, envisioning, indeed "merging with" macrocosms or "larger totalities," expanding their earthbound subjectivities.



Keith Edward Cantú. Image credit: P. Faxneld



Emma Sharples presenting on Ithell Colquhoun and interwar body cultures in Britain. Image credit: M. Thaler

After coffee in the Niagara Atrium, Korshi Dosoo (University of Würzburg) presented in a most interesting fourth panel session, "Magic in Mediterranean Antiquity: Practices and Representations II, Magical Practices their Representations in 'Christian' Antiquity." In his paper "Recovering Christian Magical Practices: Towards a History of Magical Practice in the Orthodox Mediterranean," Dosoo delineated several instances of parallels between surviving Coptic and Greek texts, and those in other Eastern and Oriental Christian Orthodoxy, arguing that these works need to be "radically reconceptualised" as enduring branches of a distinct Christian magical tradition that arose in the centuries after the conversion of the Roman Empire, yet persists in certain communities to this day.

Next, the ESSWE Thesis Prize 2023 was awarded to Peter Lanchidi (Ben Gurion University of the Negev) for his dissertation "The Kabbalistic-Masonic Art of Rabbi David Rosenberg: Jewish Kabbalah and Freemasonry in the Nineteenth Century," supervised by Boaz Huss (Ben-Gurion University) and



Liana Saif and Brennan Kettelle. Image credit: P. Faxneld



Hedvig Martin-Ahlén and Quinn Batair-Rose. Image credit: P. Faxneld

Jean-Pierre Brach (École Pratique des Hautes Études). Congratulations, Peter! The Freemason Rabbi David Rosenberg (b. 1793) was well-known for his Kabbalistic-Masonic lithographs in the Paris of the July Monarchy (1830–1848) and London. Through the artwork of Rosenberg, Lanchidi explores the interplay between Kabbalah and Freemasonry in the nineteenth century at length throughout his doctoral project.

In the afternoon, specialist on medieval and early modern alchemy/chemistry, Lawrence M. Principe (Johns Hopkins University) presented the keynote “Practicing Alchemy: What Can We Learn from Engaging with Practices?” With respect to the ongoing revival of the historical study of alchemy, Principe highlighted the enhanced scholarly interest and engagement with alchemical practices, including in some cases “hands-on experimental reproduction of alchemical processes,” as well as investigations into how practical alchemical knowledge was circulated, in what locations alchemical practices took place, and how the required materials and supplies were sourced. Drawing on several case studies, Principe aptly questioned how our engagement with



Marleen Thaler and Erica Li Lundqvist after the Abu Nein performance on the final night of the conference. Image credit: P. Faxneld

various alchemical practices and transmissions has improved or altered our historical understanding of alchemy.

During the fifth session, Francesco Piraino (Ca’ Foscari University of Venice) discussed “Photography as a Spiritual Practice: The Metaphysical Art of Maïmouna Guerresi” (b. 1951) as part of the ENSIE (European Network for the Study of Islam and Esotericism) session “Practical Esotericism in Islam, Ancient and Modern, West and East, and In Between.” Piraino deftly considered the artistic production of Vincenza-born Guerresi, who converted to Islam and joined the Muridiyya Sufi order while instating herself as an internationally recognised artist. Piraino argued that rather than a “reportage” of Islam and Sufism, Guerresi’s art underpins her esoteric practice and “mystical quest,” embodying Sufi metaphysics. Her otherworldly photography, he suggested, was a two-fold “pious practice” communicating through Sufi,



RENSEP drinks reception and ESSWE9 conference dinner at Slagthuset. Image credit: M. Thaler



Henrik Bogdan (left) during his speech wishing Olav Hammer (right) farewell at the conference dinner after his influential career in the field. Image credit: B. Liljefors-Persson

Islamic and African symbols and ideas, while centring the Muslim woman’s body as a site of cultural, political and religious significance in the Islamic context.

On our second night, we dressed up to attend the ESSWE9 conference dinner at Slagthuset, a charming, *atmosfärisk* venue (despite its macabre name, echoing the complex’s twentieth-century history). After a drinks reception with bubbly courtesy of RENSEP (The Research Network for the Study of Esoteric Practices), and a launch speech for the network by RENSEP’s scientific director Bernd-Christian Otto, we enjoyed a delicious vegetarian buffet in the cosy hall. During the dinner, Henrik Bogdan gave a farewell speech to Olav Hammer, who is retiring from a long career as Professor in Religious Studies at the University of Southern Denmark. Prior to this, he held positions at



Marleen Thaler and Chloe Sugden
Image credit: C. Sugden

(2014), and *Western Esotericism in Scandinavia* (2016). He was also the editor of *Numen* (2009-2016) and a Board Member of ESSWE (2017- 2021). All ESSWE members wish Professor Hammer a great retirement and thank him for his impressive, important contribution to the field.

On our final morning, Cavan McLaughlin (University of the West of England, University of Northampton) discussed practice-based research methodologies and (oc) cultural production in the “Creativity and Occultural Production” panel of the sixth session. In his paper, “Consciousness Not Yet Become Culture,” McLaughlin considered esoteric approaches to the study of esotericism with respect to the “application of nonnormative research methods,” specifically the function of the researcher’s intuition and and other forms of *direct knowing* and knowledge production within the research process. He explored how such nonnormative research methodologies in the study of esotericism might support and collaborate with more traditional methods of enquiry, where their outcomes and conclusions are subsequently validated and corroborated through analytical procedures.

Next, José Vieira Leitão (University of Coimbra) presented on “Iberian



J. Christian Greer enjoying a well earned, post-conference pint and yarn after his lecture with Michelle Oing, “Ancient Roads to New Truths: What are New Agers doing on the Camino de Santiago de Compostela?” Image credit: P. Faxneld

various institutions, including Lund University and the University of Amsterdam. Hammer is well known for his many vital publications in the field of Western esotericism, such as *Claiming Knowledge: Strategies of Epistemology from Theosophy to the New Age* (2001), and as co-editor of books including *Polemical Encounters: Esoteric Discourse and Its Others* (2007), *The Invention of Sacred Tradition* (2007), *Handbook of Religion and the Authority of Science* (2010), *Handbook of the Theosophical Current*



ESSWE9 committee member Paulina Gruffman.
Image credit: E. Wahlqvist



The Edelweiss Association's chapel on Grev Turegatan 68 (then number 62), from 1923 to 2004.
Slide from Per Faxneld's paper “Manifesting esoteric utopia: The spiritualist practice of the Edelweiss Society.” Image credit: C. Sugden

Astral Magic or the Images of Solomon” in the “Magic and Power” panel of the seventh segment, exploring late sixteenth and early seventeenth-century manuscripts, referred to in various Inquisition records from Lisbon, Toledo and Cuenca as the *Libri Philosophos Picaticis de Imaginibus Salomonis* and the *El Uso de las Imágenes del Arte Excelentissima de la Semana de Salomón*, attributed to late-medieval author Enrique de Villena. These manuscripts suggest the existence of an understudied Iberian astral magic literary tradition. The compilation of all known references to these titles yields insight on the distinctive characteristics of Iberian early modern magical practice.

The final keynote of ESSWE9, delivered by Sophie Page (University College London) and entitled “The Enchanter and the Asp: Medieval Magic and the Natural World,” questioned the location of medieval ritual magic in the tradition of Western esotericism, focusing on the necromancy and astral magic practitioners. Page is a historian of medieval social, cultural and intellectual history, with a particular focus on the history of magic, science and religion, cosmology and approaches to nature. She considered how we identify specific esoteric traditions in medieval Europe, when magic is so intertwined with and measured against “mainstream religious and and scientific practices,” the



ESSWE9 committee member Erica Li Lundqvist (left) performing with her darkwave project Abu Nein and Gözde Düzer aka Aux Animaux (right) at the closing party of ESSWE9, which doubled as a release party for the band. Image credit: C. Sugden

“magic of living things,” and the meanings underpinning the medieval iconographic motifs of *the enchanter* and *the asp*.

For our last summer evening in Malmö, we met at the music venue



Cavan McLaughlin bringing the fun after his talk on (oc)cultural production and esoteric approaches to the study of esotericism. Image credit: P. Faxneld



The official logo for ESSWE9, inspired by magical sigilisation techniques, was created by Erica Li Lundqvist.

Hedenborg White, and the committee members Lundqvist, Erik Alvstad, Bodil Liljefors-Persson and Paulina Gruffman for an impeccably organised, magnificent conference. Your immense efforts are appreciated by all, and our time in Malmö will be remembered for years to come.

Medley for a memorable, fittingly enchanting live performance. ESSWE9 closed with a haunting set by the Swedish occult dark-wave band Abu Nein, fronted by one of the conference’s multitalented committee members Erica Li Lundqvist. Abu Nein’s transfixing set included a surprise guest appearance by Turkish solo darkwave artist Gözde Düzer aka Aux Animaux. Düzer’s theremin mastery and mellifluous, yet melancholic vocals mesmerised the audience, while Abu Nein’s enigmatic, gothic sounds provided the perfect soundtrack to our final ESSWE9 gathering. (I’m still wondering, however, which tarot card Erica threw into the audience during her ritualistic performance, and who was lucky enough to catch it!)

Our sincerest thanks to the ESSWE9 Conference

Organiser Manon



Peter Lanchidi

ESSWE Thesis Prize Award 2023

Congratulations to Peter Lanchidi (Ben Gurion University of the Negev) who was awarded the ESSWE PhD Thesis Prize 2023 for his dissertation, “The Kabbalistic-Masonic Art of Rabbi David Rosenberg: Jewish Kabbalah and Freemasonry in the Nineteenth Century.”

Henrik Bogdan

Secretary of the ESSWE

Exhibition Announcement

Hilma af Klint & Piet Mondriaan: Forms of Life



Hilma af Klint Group. IV, No. 3. *The Ten Largest, Youth*, 1907. Tempera on paper mounted on canvas, 321 x 240 cm. Courtesy Stiftelsen Hilma af Klints Verk. Photo: Moderna Museet / Stockholm.

From October 7, 2023 to February 25, 2024, the Kunstmuseum Den Haag, Netherlands presents the first pairing of two pioneering modern artists: Hilma af Klint (1862-1944) and Piet Mondrian (1872-1944). The exhibition is in collaboration with the Tate Modern, London, where the exhibition was shown prior. The Kunstmuseum Den Haag owns the world's largest collection of works by Piet Mondrian, one of the icons of abstract art. Swedish artist Klint was also a pioneer of abstraction in the early twentieth century. Both artists started out as landscape painters, yet later developed unique, mystifying visual languages. The exhibition shows that while the two artists never met, their idiosyncratic styles grew out of a shared fascination with spirituality and the desire to understand the forces behind life. The exhibition offers an opportunity to get to know the colourful and fascinating work of Hilma af Klint, whose oeuvre has become increasingly popular in recent years, and provides new perspectives on the work of Piet Mondrian and the development of abstract art.

Marco Pasi, Head of the HHP, and Hedvig Martin, a PhD candidate at the Centre, contributed catalogue essays to the exhibition.

View the websites of the [Tate Modern](#) and [Kunstmuseum Den Haag](#).

Upcoming Events

Occultism and Popular Culture in Europe University of Copenhagen, Denmark and online November 22-23, 2023

To launch the research program for the newly formed 'Dark Arts Research Group: Studies in Gothic, Horror and the Occult, 1750-Present' at the Department of English, Germanic and Romance Studies, University of Copenhagen, there will be a two-day hybrid conference over November 22 and 23, 2023, entitled 'Occultism and Popular Culture in Europe.'

The aim is to explore the many ways that horror, gothic and occult topics have been communicated, presented and packaged for broad audiences from the late eighteenth century to today. We are especially interested in the ways different kinds of media technology, ranging from print and woodcut illustrations to photography and film have shaped conceptions of horror, gothic and the occult.

Keynote Speakers

- Mathias Clasen, Aarhus University
- Richard Noakes, University of Exeter

For more information please visit: <https://engerom.ku.dk/english/calendar/2023/occultism-and-popular-culture-in-europe/>

Alternative Rationalities and Esoteric Practices from a Global Perspective (CAS-E) **Lecture Series, Winter Semester 2023/4** Erlangen, Germany and online at <https://fau.zoom.us/j/63672581746> November 2023 - February 2024

- November 23 (on Zoom): "The Tangki, A Spirit Medium in Chinese Temples in Kelantan. Ethnographic Perspectives," Dr. Alexander Stark and Dr. Yohan Kurniawan (Universiti Malaysia Kelantan)
- November 28: "American Idols and West African Spirits: Bewitching Superstars in New York City," Dr. Jane Parish (Keele

University)

- December 5: "Identity, Body and Emotion among Yoga and Meditation Practitioners in Brazil," Dr. Cecilia Bastos (CAS-E fellow)
- December 12: "The Shades of Emptiness: The Alchemical Teaching of the Master Wei Yao," Dr. Ilia Mozias (CAS-E fellow)
- December 19: "Magic as Social Mediation," Dr. Jesper Sørensen (Aarhus Universitet)
- January 9, 2024: "Translation and the Study of Esotericism," Prof. Dr. Birgit Menzel (CAS-E)
- January 16: "Hybrid Pathways to Orthodoxy: Esoteric Practices in 'Sharia Compliant' Exorcism," Prof. Dr. Dominik Müller (FAU, CAS-E)
- January 23: "Islamicate Magic in the Twelfth Century: Hermetic, Islamic, and Jewish Entanglements," Dr. Liana Saif (University of Amsterdam)
- January 30: "Śrīvidyā Goes West: Continuities and Transformations in Cross-Cultural Encounters," Dr. Monika Hirmer (CAS-E fellow)
- February 6 (on Zoom): "The Gorilla in the Room: The Right to Practice Animal Sacrifice Amidst Growing Animal Rights Activism," Prof. Danielle Boaz (University of North Carolina)

Each Tuesday, 18:15-19:45. Location: Room 000.235, Seminar room, Hartmannstr. 14, Building D1, Erlangen.

Link for virtual attendance: <https://fau.zoom.us/j/63672581746>

Devil 2024 Conference University of King's College, Halifax, Nova Scotia, Canada May 15-18, 2024

Keynote Speakers

- Francesca Stavrakopoulou University of Exeter, UK
- W. Scott Poole College of Charleston, US
- Keynote Panel, "The Satanic Renaissance"
- Joseph Laycock, Texas State University
- Ross Blotcher, co-host of "Oh No, Ross and Carrie"
- Julie Exline, Case Western University
- Michelle Brock, Washington and Lee University

The Devil 2024 explores the nature, significance, and operation of demonism and demonization across the western tradition. The conference will bring together scholars interested in the social and cultural construction of the devil and the impact of demonism across different chronological periods and from diverse methodological backgrounds. It aims to foster interdisciplinary dialogue that addresses challenging questions about how notions of the demonic are shaped by cultural priorities and anxieties, by professional discerners and the media, and by discourses of fear and safety. The event will investigate why these images repeat through the ages and why they continue to have still have resonance in the modern world.

Information at <https://devil2024.co/>.

Halifax (pop. 500,000) is the largest city in Atlantic Canada and is the capital of the province of Nova Scotia. It is serviced by direct flights from Boston, New York, London, Montreal, and a number of other major North American and European cities. It has a range of services and attractions and has become a leading regional centre for dining and entertainment. The temperature in May generally ranges from 7C (44F) to 15C (59F).

Programme Committee

Michelle D. Brock (W&L Univ.), Peter Dendle (Penn State, Mont Alto), Sarah Hughes (Temple), Vera Kirk (Univ. of Malta), Kathryn Morris (Univ. of King's College), Richard Raiswell (Univ. of Prince Edward Island), David R. Winter (Brandon Univ.).

For more information, visit us at <https://devil2024.co/> or contact us at devil2024conference@gmail.com.

Richard Raiswell

Fellow, Centre for Reformation and Renaissance Studies,

Victoria University in the Univ. of Toronto.

RENSEP Grants

Archives of the Impossible

The Research Network for the Study of Esoteric Practices (RENSEP) invites applications for a research travel stipend for studying in the Archives of the Impossible of the Woodson Research Center, Fondren Library, Rice University in Houston, Texas. This grant will enable students to travel to Rice University and conduct research at the Archives of the Impossible. Since RENSEP endorses a praxeological approach to the study of esotericism, the research conducted at the archives should focus on topics and collections that feature practices.

Link to all info: <https://www.rensep.org/rensep-archives-of-the-impossible-grant/>

Esoteric Practice Fieldwork

RENSEP invites applications for a Fieldwork Grant of €2,000. This grant enables PhD students and Postdoc fellows to cover expenses, or part of them, for ethnographic research.

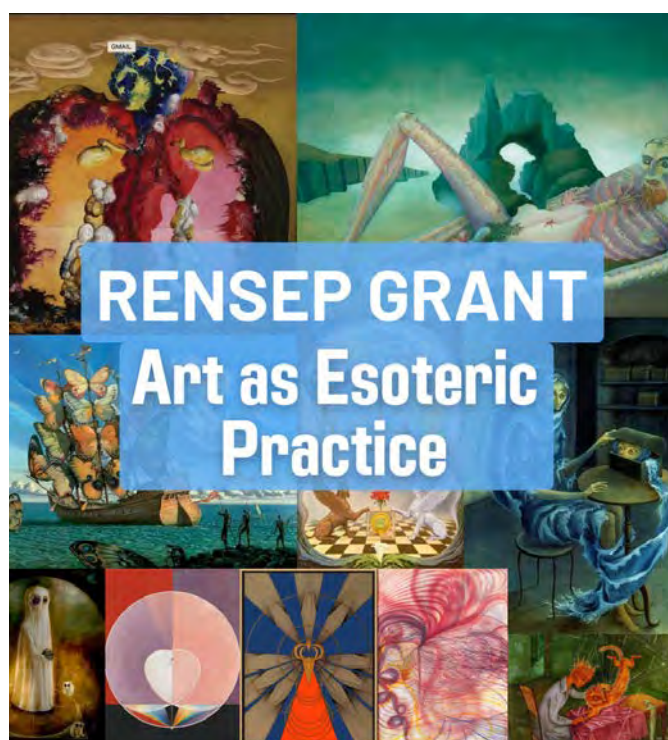
This grant funds doctoral dissertation research that advances anthropological knowledge centred around the study of esoteric practices. Our goal is to support significant and vivacious work that furthers our understanding of esoteric practices in practice. As we welcome interdisciplinary approaches and a global perspective, there is no preference for any methodology, research location, topic, or subfield. RENSEP particularly welcomes proposals that transcend boundaries, and pioneer new approaches and ideas.

Link to all info: <https://www.rensep.org/rensep-fieldwork-grant/>

Art as Esoteric Practice

RENSEP is delighted to offer its first Artist's Award to support the production of new work by an artist working in any medium or area of art practice.

The first RENSEP Artist's Award will be offered in partnership with Arts University Plymouth (UK) and will provide a monetary award to the value of €10,000 plus negotiated access to production facilities and support at AUP, for an artist to make new work. We are seeking to support contemporary work in any area of art practice (for example:



digital, installation, performative, film, sound, image+text, painting, and print-making). It is expected that the completed work will reach a public audience in an appropriate way, whether through traditional gallery exhibition/performance, screening, online exhibition, or publication. AUP will provide access to facilities, equipment plus mentoring if required. There will be no requirement for the selected artist to be resident in Plymouth throughout the period of the award, but they will need to visit the city if they wish to use production facilities and equipment at AUP.

Link to all info: <https://www.rensep.org/rensep-artists-award-information-for-applicants/>

Tandem Paper Prize

RENSEP believes that the individual perspectives of scholars and practitioners can complement and enrich each other. As RENSEP wishes to break through habitual academic boundaries between the researcher

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1. Archives of the Impossible
2. Esoteric Practice Fieldwork
3. Art as Esoteric Practice
4. Tandem Paper Prize

Go to www.RENSEP.org for all information on how to apply

*Only RENSEP members are eligible to apply for grants

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and the researched by creating ‘strategic collaborations’ between scholars and practitioners, we are awarding a prize to the best paper co-authored by both an academic scholar and an esoteric practitioner on a topic related to esoteric practices.

The RENSEP Tandem Paper Prize is an award given to a team of two individuals for their outstanding joint effort to produce a paper that adds a significant contribution to the study of esoteric practices. We value interdisciplinarity and thus invite scholars from all different disciplines (such as but not limited to those from a background of religious studies, anthropology, psychology, history, philology, sociology, cognitive sciences of religion, and area studies), and esoteric practitioners from different religious and cultural backgrounds to apply. Furthermore, given our mission to uphold a global perspective, this award is open to academic scholars and practitioners from around the world.

Link to all info: <https://www.rensep.org/tandem-paper-prize/>

Call for Papers

Proceedings from the 9th Biennial Conference of the European Society for the Study of Western Esotericism: “Western Esotericism and Practice”

In June 2023, scholars and students from all over the world convened in Malmö for a comprehensive exploration of the many facets of esoteric practice(s). This is an invitation to conference speakers to submit a proposal for a proceedings volume (working title: “Esoteric Practice”), which will be submitted to the Aries Book Series (Brill).

The volume will take as its starting point the discussions at ESSWE9, bringing selected reworked chapters of both a conceptual and empirical nature into further dialogue.

To be considered for inclusion, please submit a proposal of max. 1,000 words to manon.hedenborg-white@mau.se no later than December 10, 2023. Proposals should clearly demonstrate how the author(s) will engage with the theme of practice. Sustained, meaningful engagement with the theme will be a criterion for inclusion in the volume. All proposals will be assessed individually. Please note that an invitation to present at ESSWE9 does not guarantee inclusion in the volume.

In the interest of timely publication there will be a strict publication

timeline. Please carefully consider whether you are able to prepare your contribution in accordance with this schedule before submitting your proposal.

- Deadline 1,000-word proposal: December 10, 2023
- Notification of acceptance: December 20, 2023
- Deadline 1st draft: June 1, 2024
- Feedback from editors: June 25, 2024
- Deadline final manuscript: August 31, 2024
- Estimated year of publication: 2025

Winter School 2024

Visions of the Occult: Introduction to (Western) esotericism

History of Hermetic Philosophy and Related Currents, University of Amsterdam

Online, January 15 – 26, 2024

The goal of this online course is to offer an introductory overview of the study of esotericism as a discipline both historically and in the present. In this two-week winter course, we will investigate the key thematic aspects of Western esotericism, as they have manifested themselves historically within currents such as Hermeticism, gnosticism, astrology, alchemy, magic, to name but a few. This program is offered in cooperation with the Centre for the History of Hermetic Philosophy and Related Currents, the foremost academic institution for the study of Western esotericism, located at the University of Amsterdam.

Dates, tuition and deadlines

- Mode of instruction: Online (2 weeks)
- Academic dates: Monday, January 15 - Friday, January 26, 2024
- Academic fees: €900
- Credits: 4 European Credits
- Winter course admission deadline: Sunday, December 10, 2023 is the final date to apply. Admissions for this course are processed throughout the year on a rolling basis.
- Academic directors: Dr. Marco Pasi and Dr. J. Christian Greer

More information: <https://www.amsterdamhermetica.nl/education/winter-course-visions-of-the-occult/>