



*PLAYFUL OCCULTISM: THE LUDIC  
AND THE LUSORY ATTITUDE IN  
MAGICAL PRACTICE*

A KEYNOTE BY DR. JEFF HOWARD

FOR MULTIPLATFORM: RITUALS OF  
PLAY

MANCHESTER METROPOLITAN  
UNIVERSITY (BASED ON A SEMINAR  
FROM MALMÖ UNIVERSITY)

JUNE 12

DR. JEFF HOWARD

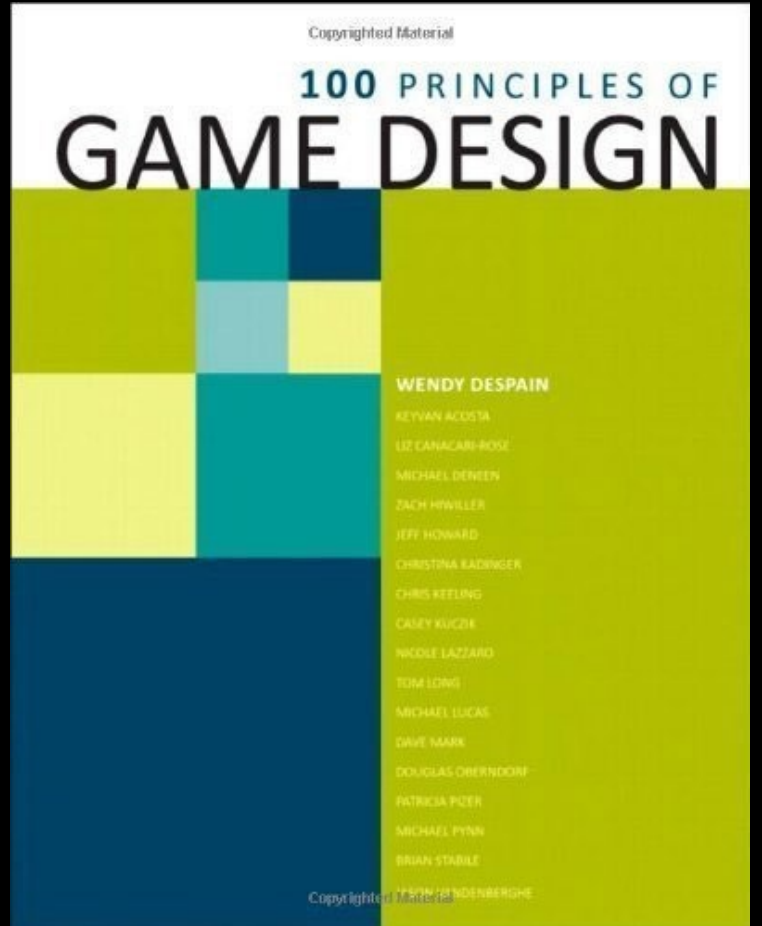
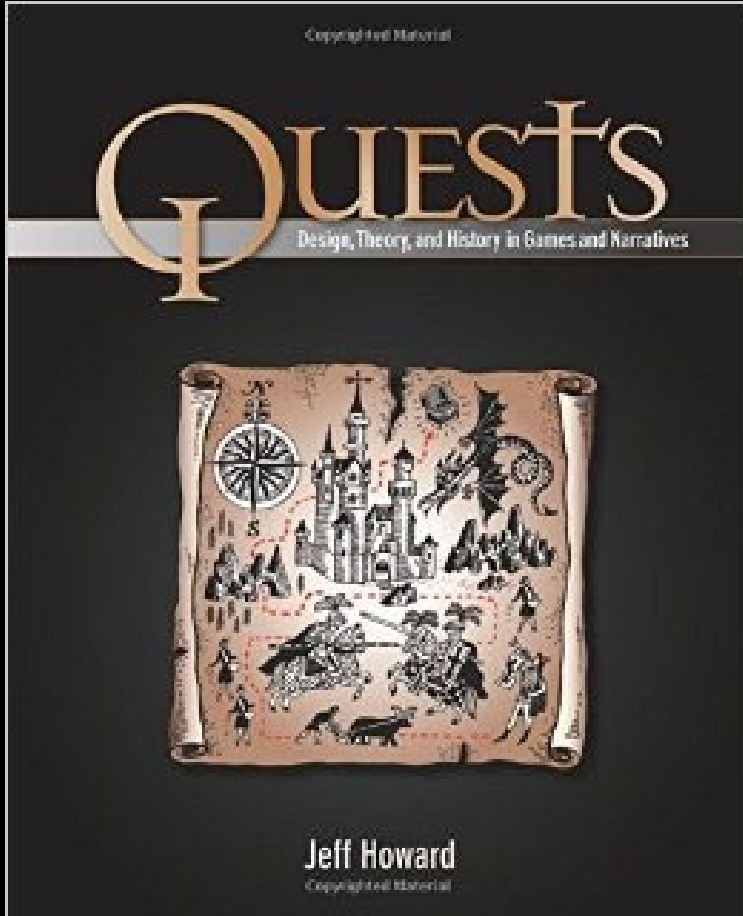
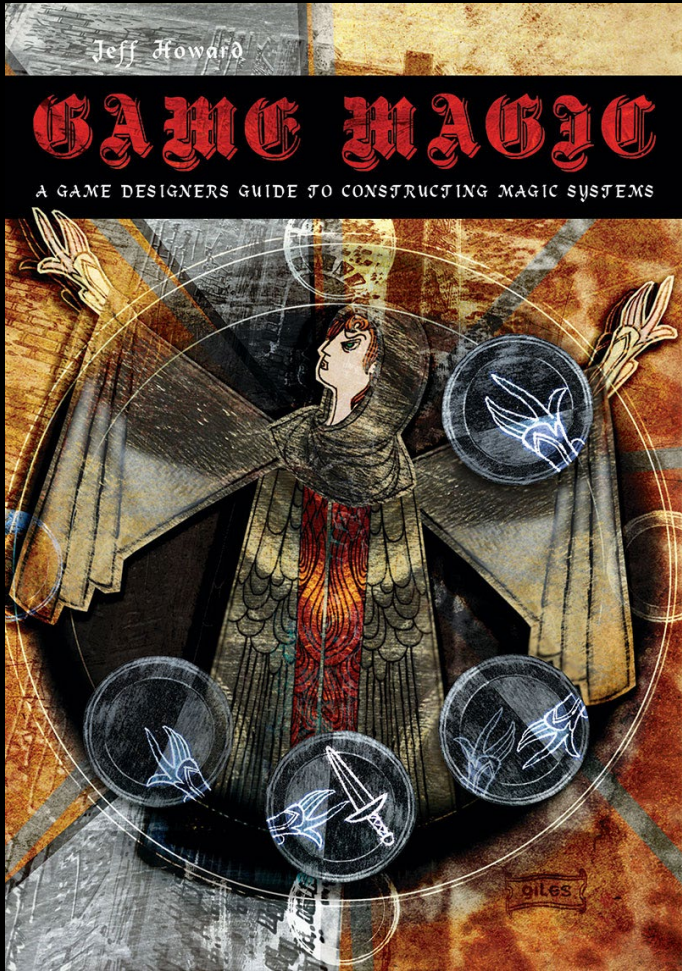
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## ASSOCIATE PROFESSOR OF GAMES AND OCCULTURE

Howard has presented on games and the occult at a variety of international conferences, including Berlin Occulture, Trans-States, and ESSWE9. Howard studies Sabbatic Craft at the intersection of the Left Hand Path and the Typhonian current. Through his scholarship and creative practice, Howard is an ambassador for the power of play as a transformative and transcendent practice.



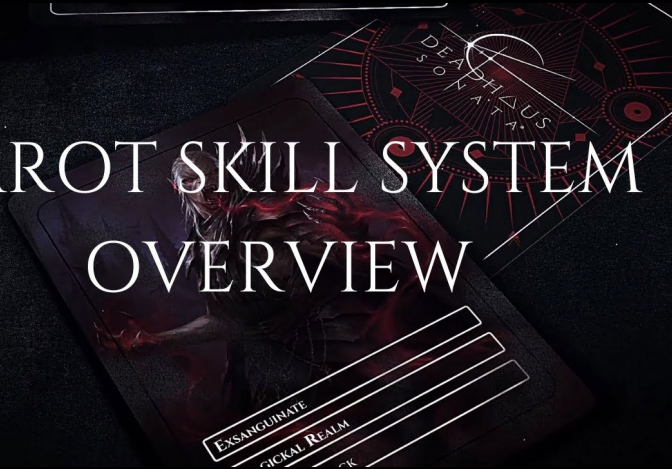
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CORE TEAM  
MEMBER:  
APOCALYPSE  
STUDIOS

TAROT SKILL SYSTEM  
OVERVIEW





# RECENT OCCULT PUBLICATIONS ON ANDREW CHUMBLEY AND KENNETH GRANT



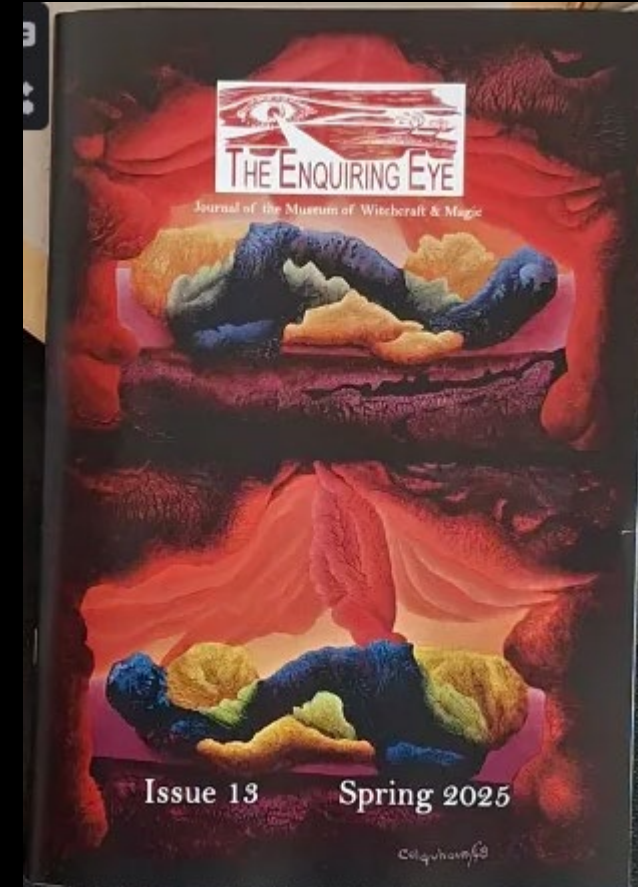


**NEW RESEARCH ARTICLE**

Dr. Jeff Howard and Steve Patterson

To Reveal the Hidden Kingdom of Eld: Andrew Chumbley, the Cultus Sabbati, and Imaginal Space in Cornwall

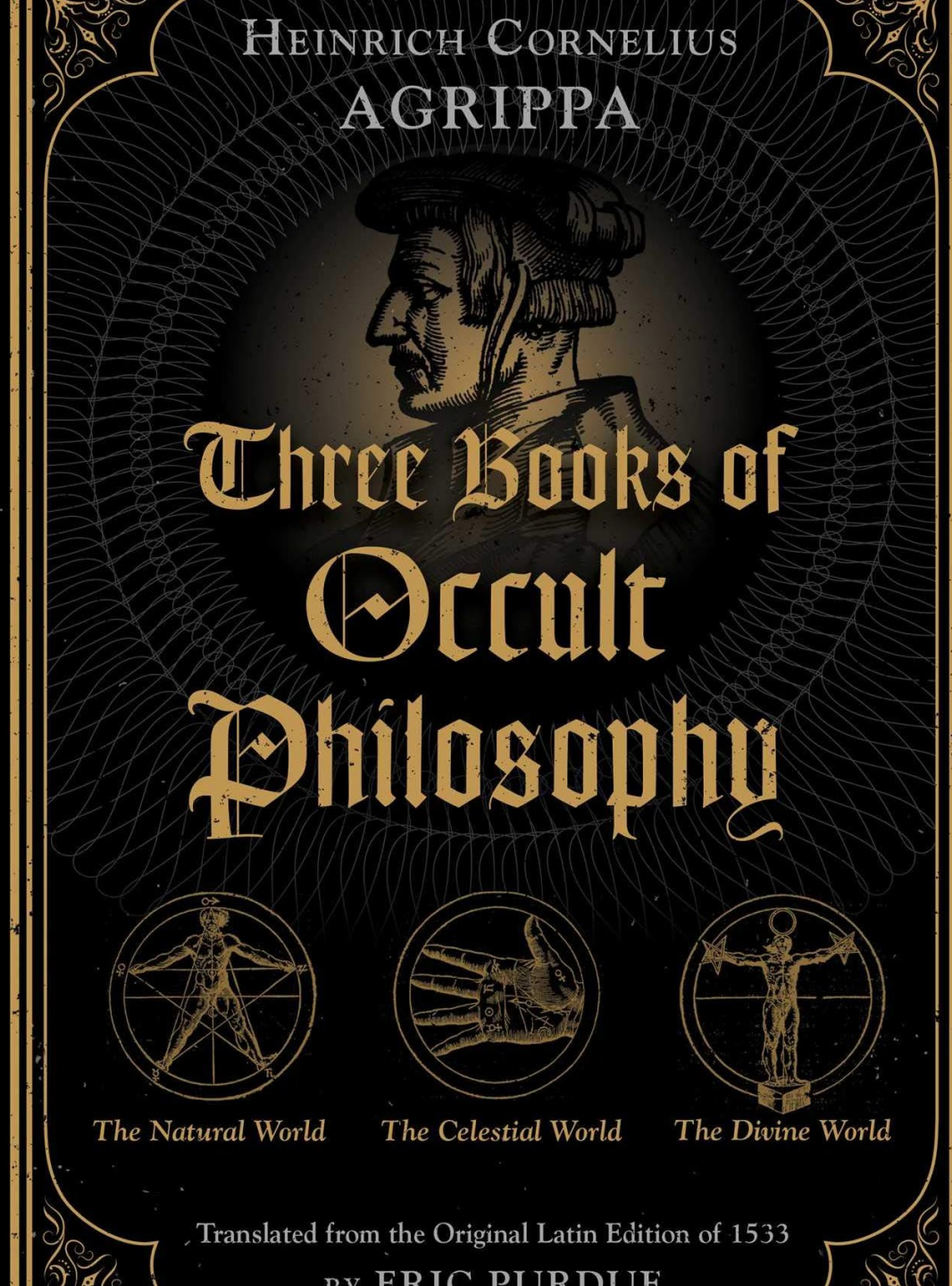
 [www.RENEP.org](http://www.RENEP.org)



- I. Occultism/Occulture
- II. Games and Occulture: the Magic Circle
- II. Howard's Law of Occult Game Design to Doris Rusch Deep Games.
- IV. Playful systems of magical practice
  - A) Meta-play: Lionell Snells' Games Layer & the Lusory Attitude
  - A) Crowley & chess
  - B) Typhonian tradition
    - 1) Bleed/Breaking the Magic Circle
    - 2) Tangential tantra
  - C) Ilinx & the Cultus Sabbati
- V. Lila & the Play of Being & Non-Being
- Play as a means of contact with the negatively existent ones.

# OCCULT = HIDDEN

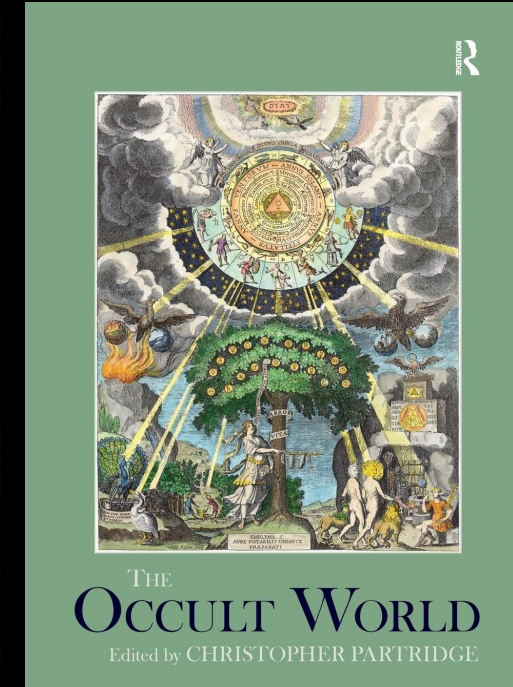
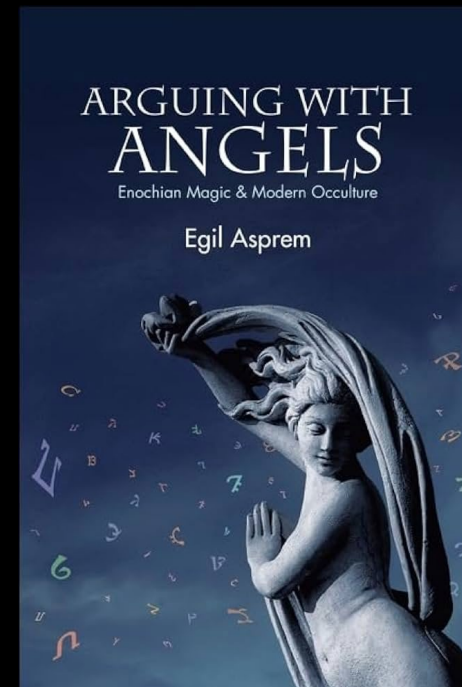
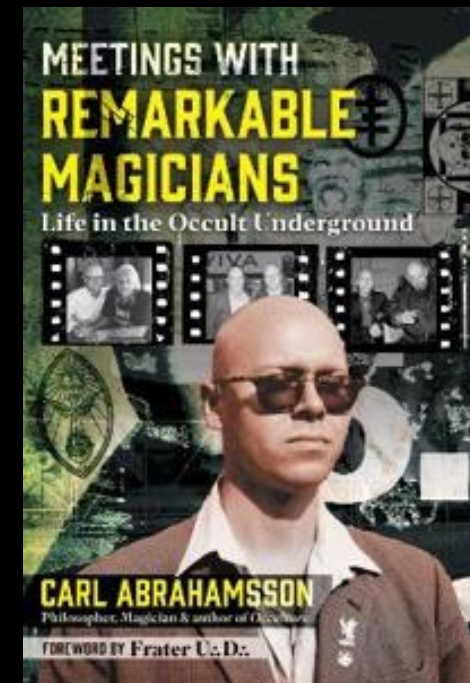
- OCCULTARE, OCCULTUS (OED)
- <“CLASSICAL LATIN OCCULTUS SECRET, HIDDEN FROM THE UNDERSTANDING, HIDDEN, CONCEALED, PAST PARTICIPLE OF OCCULERE TO COVER UP, HIDE, CONCEAL>” OED
- “OF OR RELATING TO MAGIC, ALCHEMY, ASTROLOGY, THEOSOPHY, OR OTHER PRACTICAL ARTS HELD TO INVOLVE AGENCIES OF A SECRET OR MYSTERIOUS NATURE; OF THE NATURE OF SUCH AN ART; DEALING WITH OR VERSED IN SUCH MATTERS; MAGICAL.” (OED)





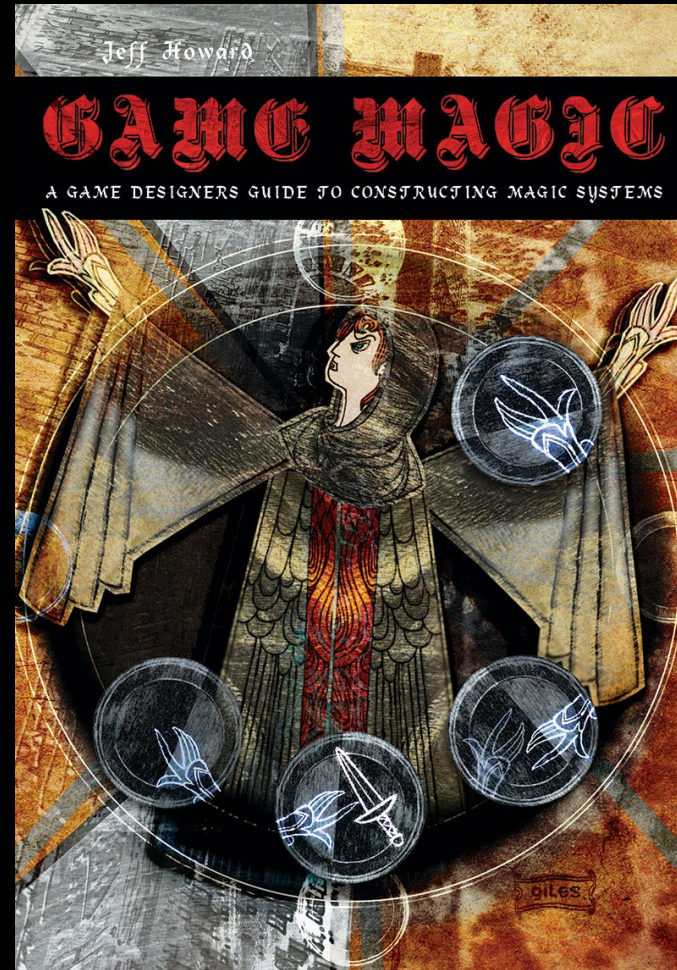
# WHAT IS OCCULTURE?

- OCCULT + CULTURE
- COINED BY GENESIS P-ORRIDGE
- POPULARIZED BY CARL ABRAHAMSSON
- BROUGHT INTO SCHOLARLY DISCOURSE BY CHRISTOPHER PARTRIDGE & EGIL ASPREM



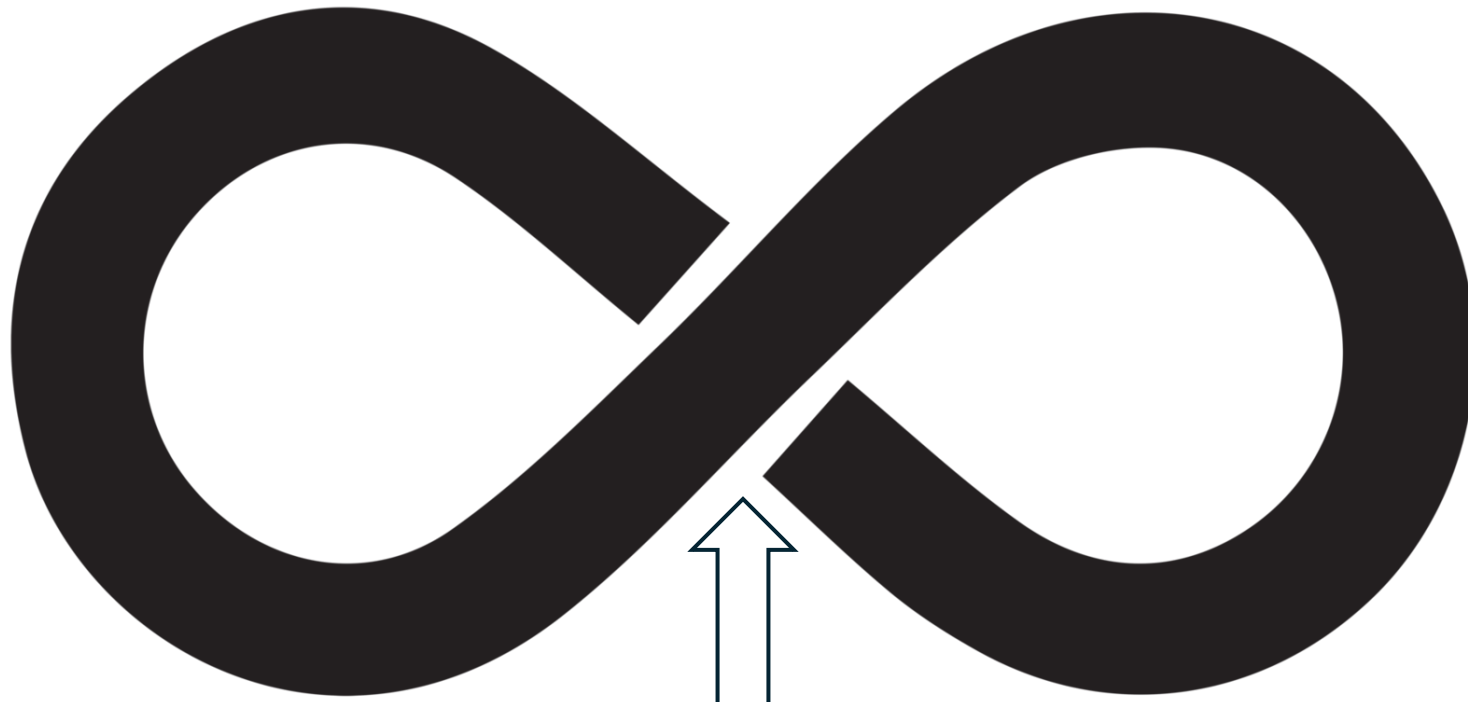


- MANY GAMES INFLUENCED BY THE OCCULT
- MY FIRST BOOK, *GAME MAGIC*, EXPLORED MANY EXAMPLES OF THIS
- GAMES CAN FUNCTION AS A FORM OF OCCULT PRACTICE (MY CLAIM FROM TRANS-STATES TALK)
- THERE IS AN UPCOMING CONFERENCE AT UNIVERSITY OF DENMARK ON GAMES AND OCCULTURE, THE CFP OF WHICH CITES CHRISTOPHER PARTRIDGE'S "OCCULTURE IS ORDINARY" AS ITS RAISON D'ÊTRE



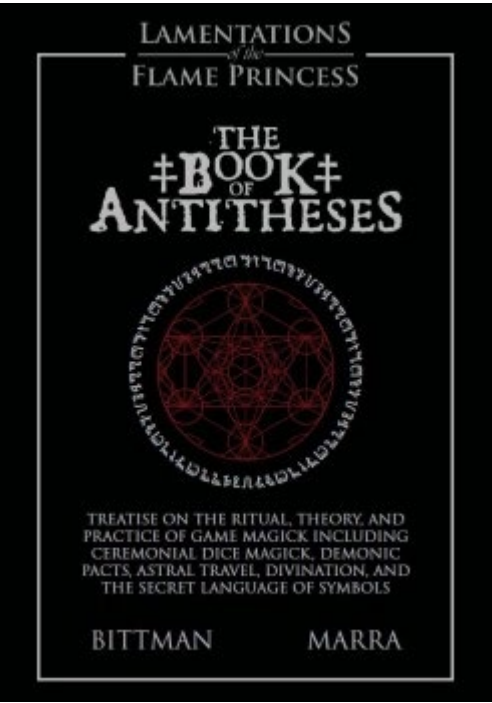
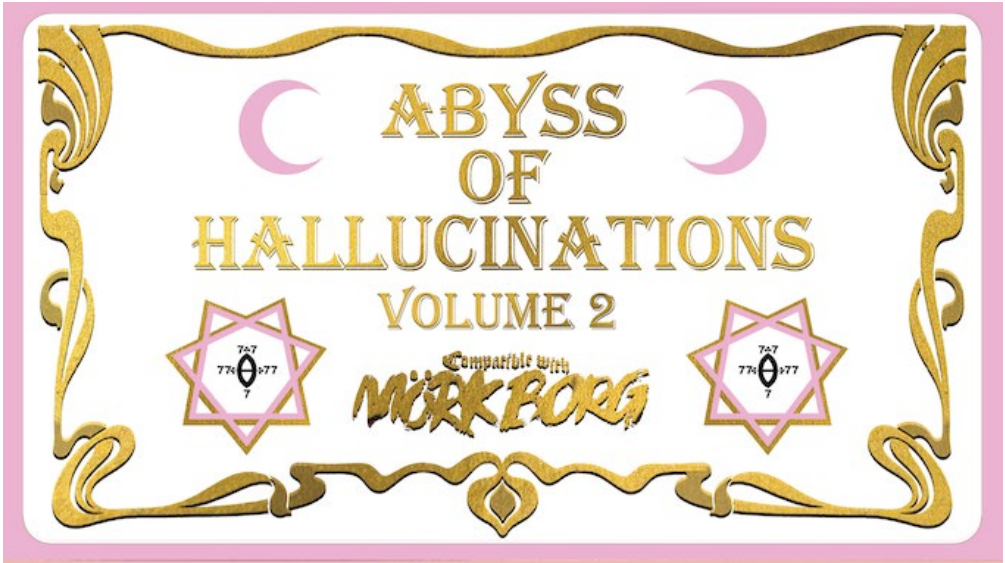
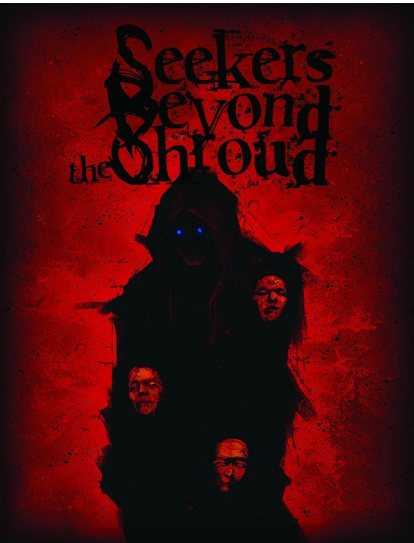
OCCULT INFLUENCE ON  
GAMES

OCCULT PRACTICE AS  
PLAYFUL










PLAYFUL OCCULTISM













































































ASSOCIATIONS

Planet	Day of the Week	Metal	Gemstone	Color	Incense
 Moon	Monday	Silver	Pearl	White	Camphor & Sandalwood
 Mars	Tuesday	Iron	Red Coral	Red	Pine & Coriander
 Mercury	Wednesday	Brass & Bronze	Emerald	Orange	Lavender & Fennel
 Jupiter	Thursday	Tin	Yellow Sapphire	Blue	Cedar & Hyssop
 Venus	Friday	Copper	Diamond	Green	Rose & Violet
 Saturn	Saturday	Lead	Blue Sapphire	Purple & Black	Myrrh & Cypress
 Sun	Sunday	Gold	Ruby	Yellow	Cinnamon & Saffron

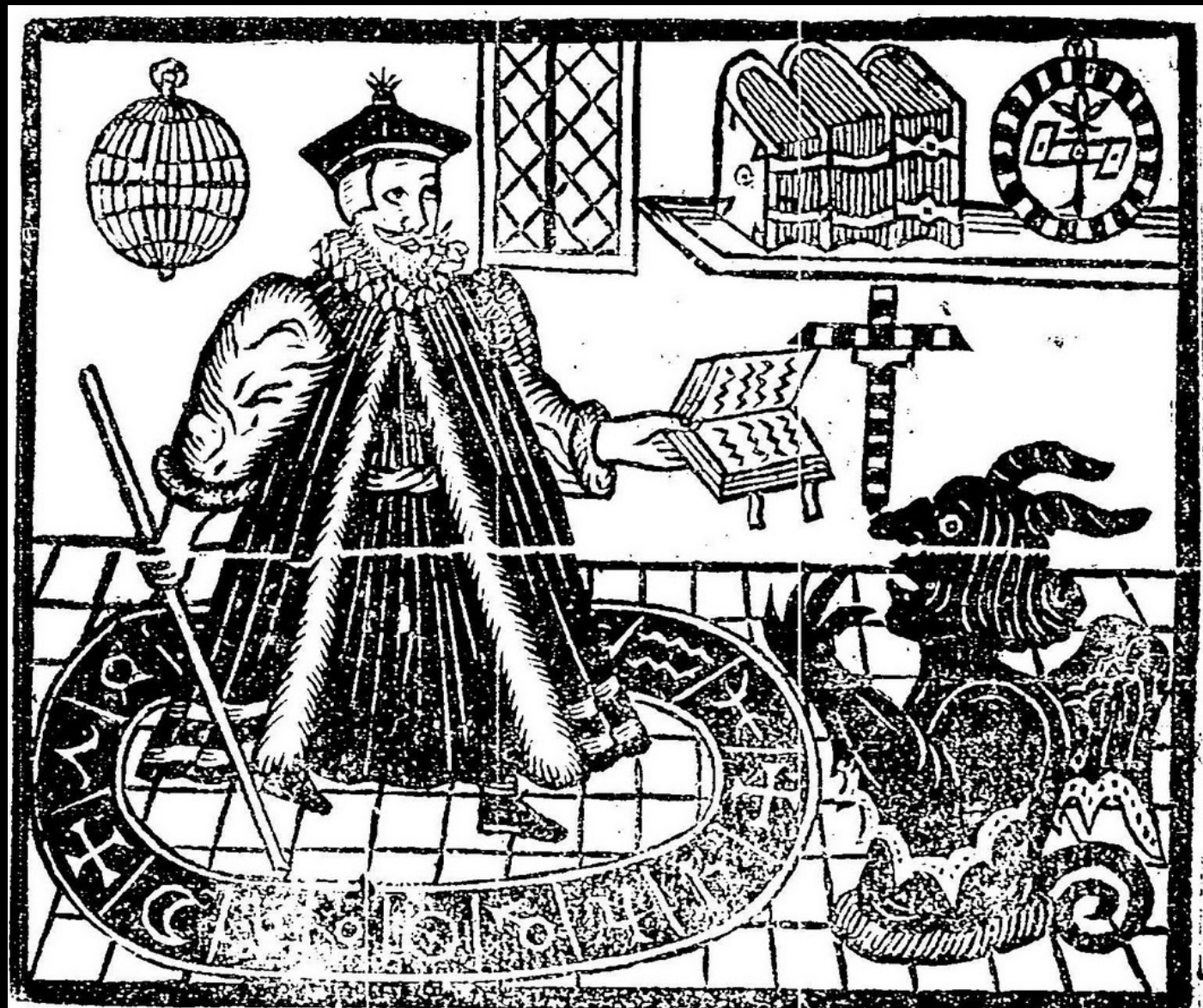
	IX. The Sword and the Serpent	X. Mystic Numbers of the Sephiroth	XI.* Elements (with their Planetary Rulers).	XII.* The Tree of Life.
1	The Flaming Sword follows the downward course of the Sephiroth, and is compared to the Lightning Flash. Its bit is in Kether and its point in Malkuth.	1	Root of 	1 <sup>st</sup> Plane, Middle Pillar
2		2	Root of 	2 <sup>nd</sup> Plane, Right Pillar
3		3	Root of 	2 <sup>nd</sup> Plane, Left Pillar
4		4		3 <sup>rd</sup> Plane, Right Pillar
5		5		3 <sup>rd</sup> Plane, Left Pillar
6		6		4 <sup>th</sup> Plane, Middle Pillar
7		7		5 <sup>th</sup> Plane, Right Pillar
8		8		5 <sup>th</sup> Plane, Left Pillar
9		9		6 <sup>th</sup> Plane, Middle Pillar
10		10		7 <sup>th</sup> Plane, Middle Pillar
11	The Flaming Sword follows the course of the paths or letters upwards, its head being thus in  K, its tail in  P,  M,  L, and  W are the Mother letters, referring to the Elements;  2,  3,  4,  5, and  6, the Double letters, to the Planets; the rest, Single letters, to the Zodiac.	11	Hot and Moist 	Path joins 1 - 2
12		12		" 1 - 3
13		13		" 1 - 4
14		14		" 2 - 3
15		15	  	" 2 - 6
16		16	  	" 2 - 4
17		17	  	" 3 - 4
18		18	  	" 3 - 5
19		19	  	" 4 - 5
20		20	  	" 4 - 6
21	The Serpent of Wisdom follows the course of the paths or letters upwards, its head being thus in  K, its tail in  P,  M,  L, and  W are the Mother letters, referring to the Elements;  2,  3,  4,  5, and  6, the Double letters, to the Planets; the rest, Single letters, to the Zodiac.	21	  	" 4 - 7
22		22	  	" 5 - 6
23		23	Cold and moist 	" 5 - 8
24		24	  	" 6 - 7
25		25	  	" 6 - 4
26		26	  	" 6 - 8
27		27		" 7 - 8
28		28	  	" 7 - 9
29		29		" 7 - 10
30		30	Hot and dry 	" 8 - 9
31 bis		31 bis		" 8 - 10
32 bis		32 bis	Cold and dry 	" 9 - 10



# Any sufficiently advanced simulation of ritual, is ritual

- If a person played *Seekers Beyond the Shroud* or *Nephilim* extensively, they would be enacting ritual correspondences in conjunction with real-world natural cycles to produce imaginative shifts in consciousness. They are doing ritual.
- Especially the case with solo RPG's
- Especially the case with Nordic LARP





THE MAGIC CIRCLE

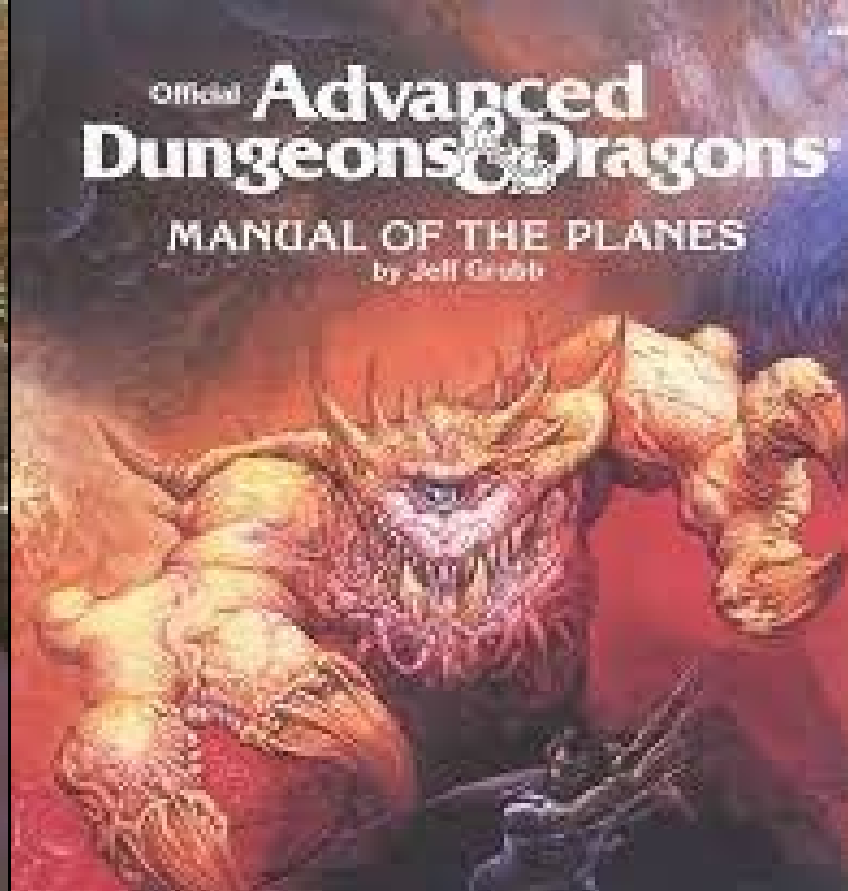
Scoring a goal



THE REAL WORLD

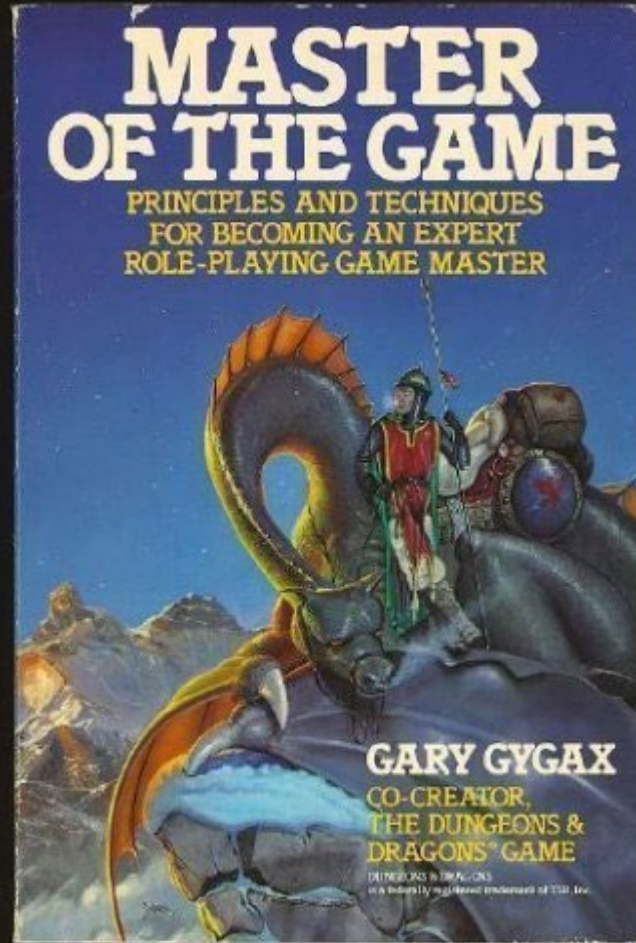
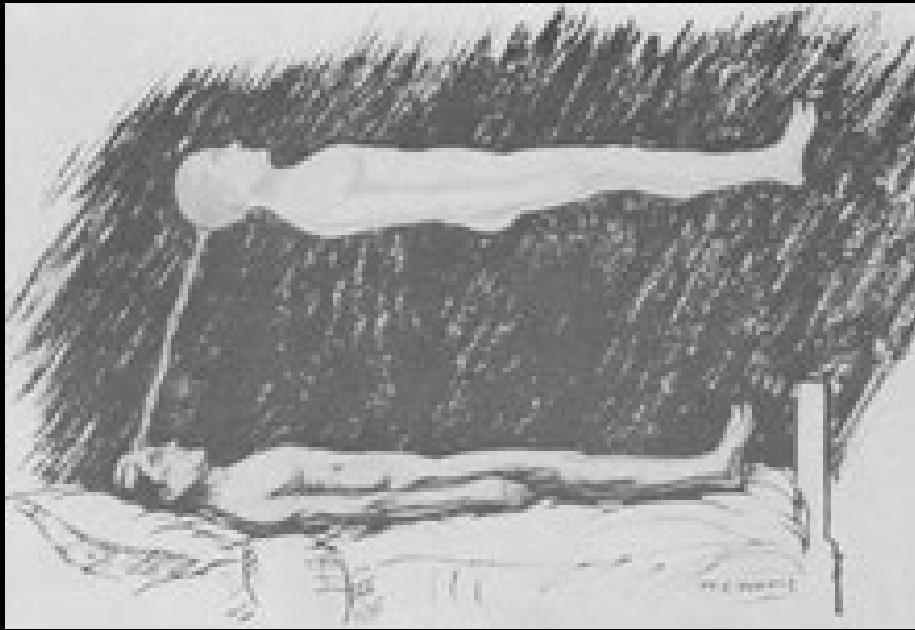
Kicking a ball into a net





# STATE CHANGE AS ASTRAL PROJECTION AND PLANAR TRAVEL







SHIFTING STATES MEANS VISITING OTHER  
WORLDS (AND OTHER REALMS OF THE MIND)



Games can facilitate state change through ritual (what Pete Carroll would call “theurgy,” i.e. elaborate ceremonial magick)



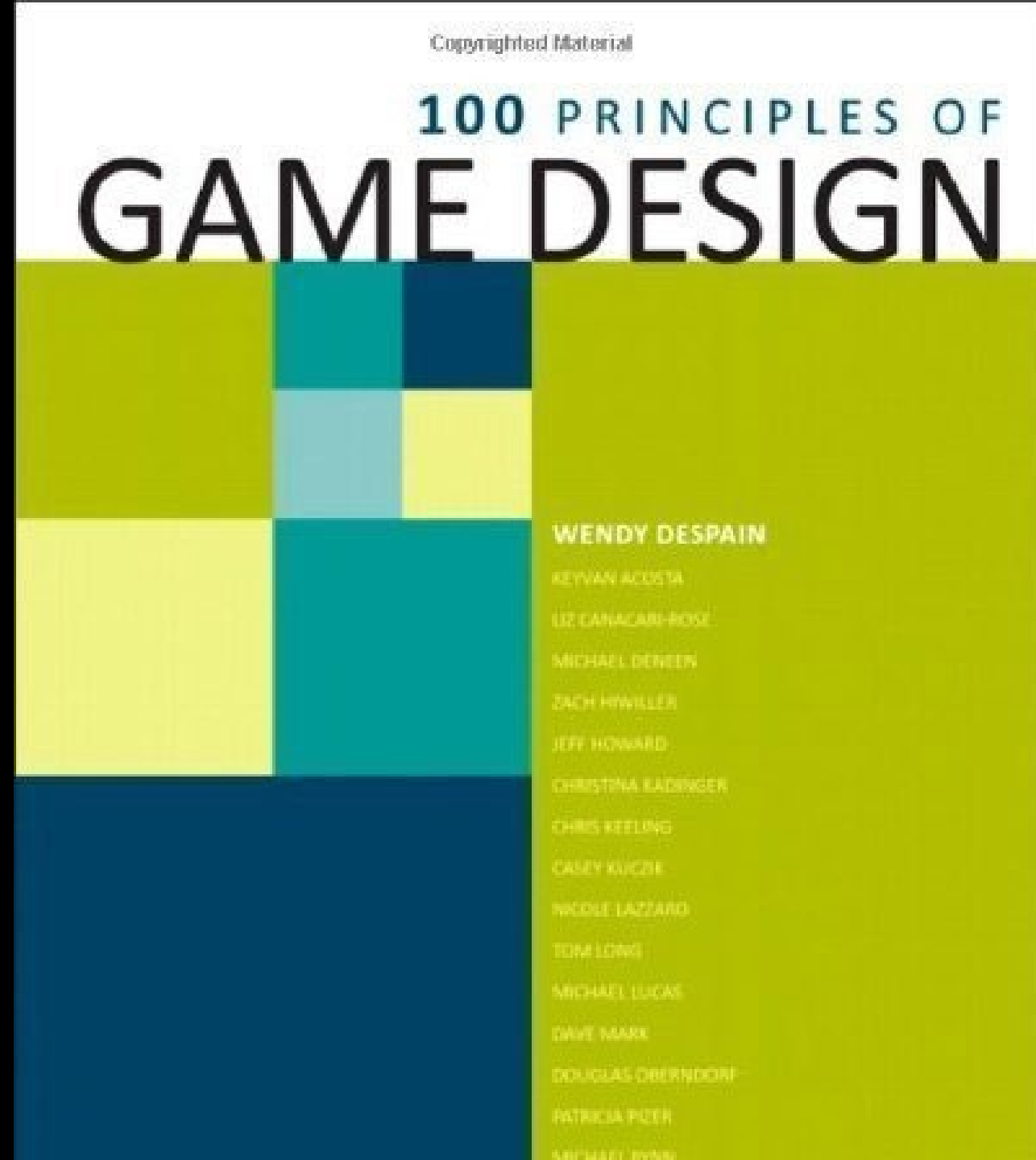


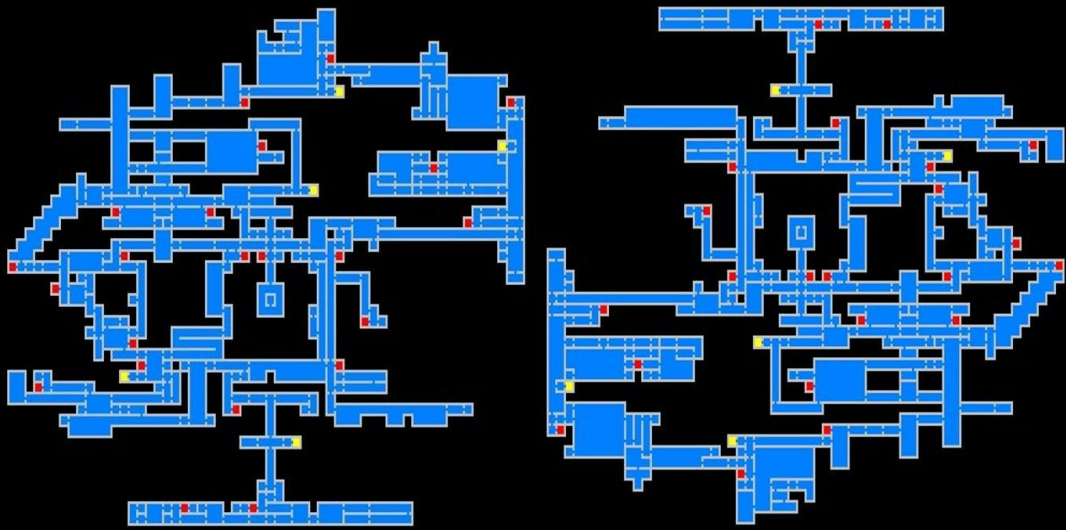
**“SIGILS ARE MONOGRAMS OF THOUGHT FOR THE  
GOVERNMENT OF ENERGY.” *BOOK OF PLEASURE*  
GAMES CAN ALSO INDUCE TRANCE STATE (I.E. GNOSIS)**



# Howard's Law of Occult Design

- “THE POWER OF SECRET SIGNIFICANCE IS DIRECTLY PROPORTIONAL TO SEEMING INNOCENCE AND SIMPLICITY”
- Hidden depth & secret significance
- What I was actually talking about was deep games





Passage

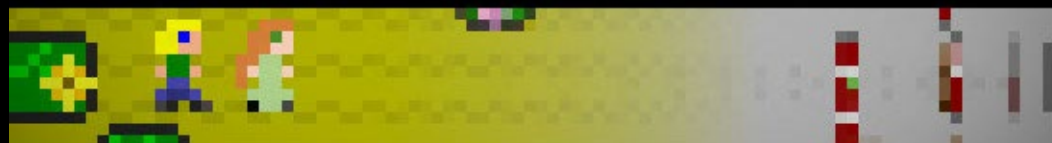


OCCULT GAMES = ANY GAME WITH HIDDEN DEPTH

# EX: ROHRER'S *PASSAGE* MORE OCCULT IN THIS SENSE THAN HIS *CORDIAL MINUET*

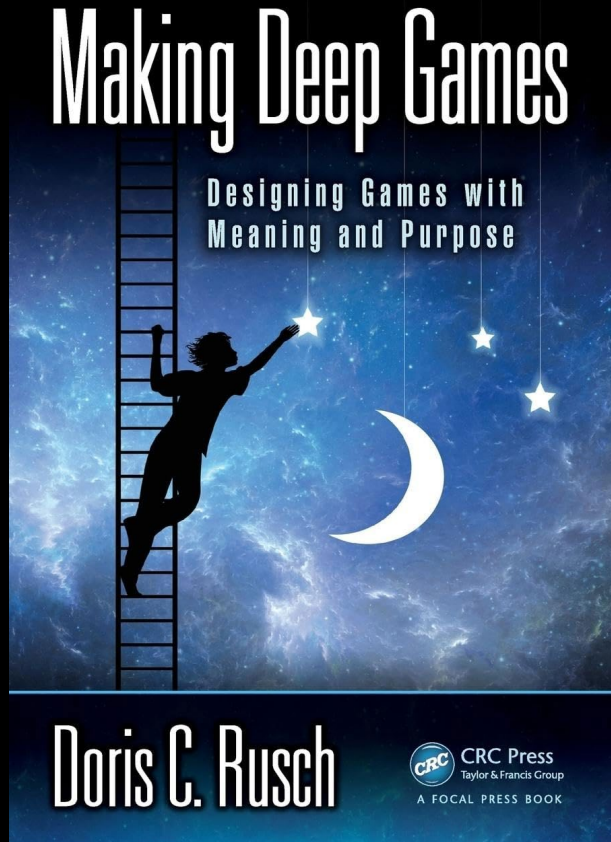


Passage





# DEEP GAMES = DORIS RUSCH



RUSCH IDENTIFIES AS A WITCH AND SEES THIS AS KEY TO HER PRACTICE

DEEP GAMES = EXPRESS A PERSONAL EXPERIENCE THROUGH EXPERIENTIAL METAPHOR

EXPERIENTIAL METAPHOR = METAPHOR CONCEIVED OF AS AN “ABSTRACT STRUCTURE” ALSO KNOWN AS AN “EXPERIENTIAL GESTALT” (A TERM FURTHER DEVELOPED BY RUSCH’S MENTEE AT THE SINGAPORE MIT GAMBIT GAME LAB)

Of or pertaining to undirected and spontaneously playful behaviour.

1940–

**1940** This excess-energy must be expended (without purpose) in some way, most usually in play-activity, called *ludic* activity.

L. E. Hinsie & J. Shatzky, *Psychiatric Dictionary* 323/2 ...

**1969** *Ludic*, or playful, elements can be found in just about any sector of human culture.

P. L. Berger, *Rumor of Angels* iii. 76 ...

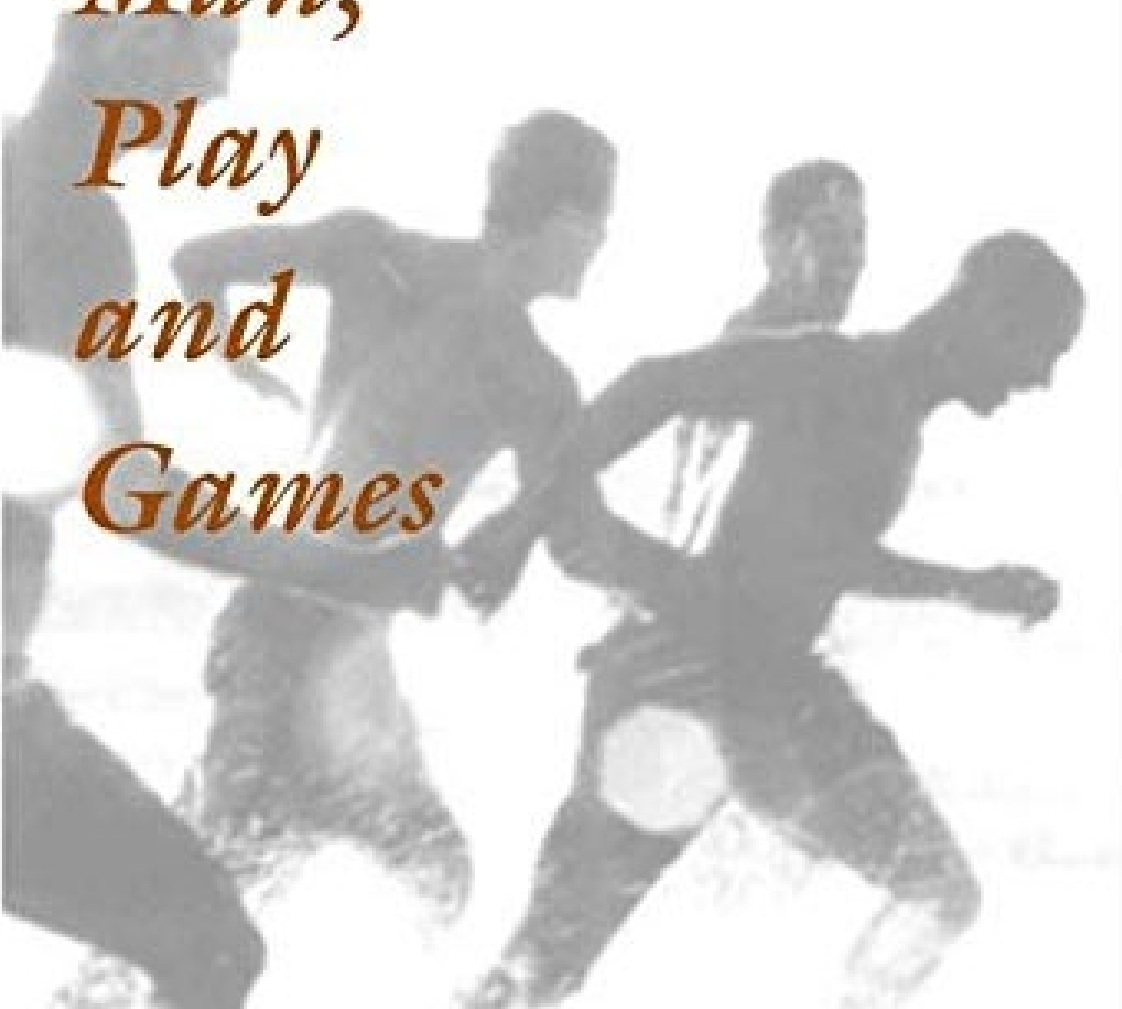
**1971** *Ludic* play and symbolism are among the defining characteristics of humanity.

D. G. Boyle, *Lang. & Thinking in Human Development* vi. 65 ...



# Roger Caillois

## *Man, Play and Games*



### CAILLOIS' FOUR TYPES OF GAMES:

- 1) AGON (CONFLICT)
- 2) ALEA (CHANCE)
- 3) MIMESIS (IMITATION OR MAKE-BELIEVE)
- 4) ILINX (VERTIGO)





# ALEA: DIVINATION & GAMES CONNECTED



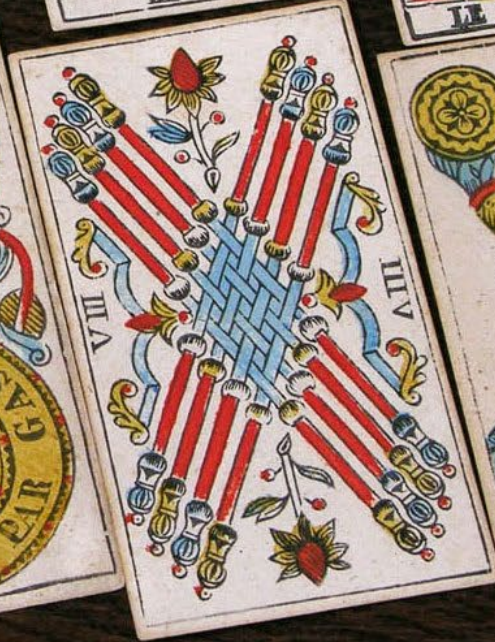
## RITUALISTIC

- CAILLOIS: ILINX (VERTIGO GAMES) ARE SHAMANIC
- CAILLOIS' FOUR TYPES OF PLAY ARE "AGON" (CONFLICT-BASED PLAY), "MIMESIS" (IMITATIVE OR MAKE-BELIEVE PLAY), "ALEA" (CHANCE-BASED PLAY), AND "ILINX" (GAMES THAT THRILL THROUGH DELIBERATE DISORIENTATION" (12).

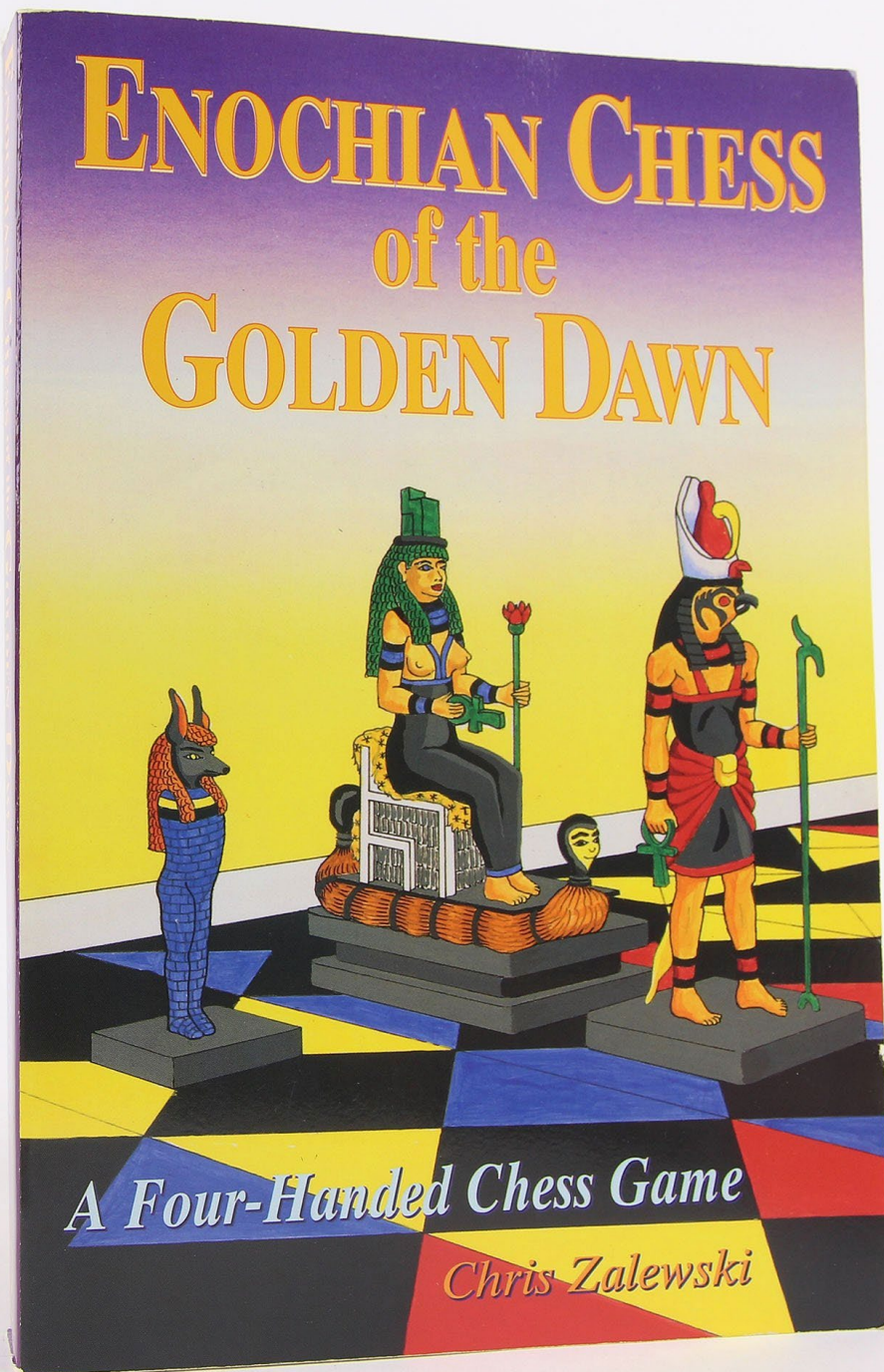




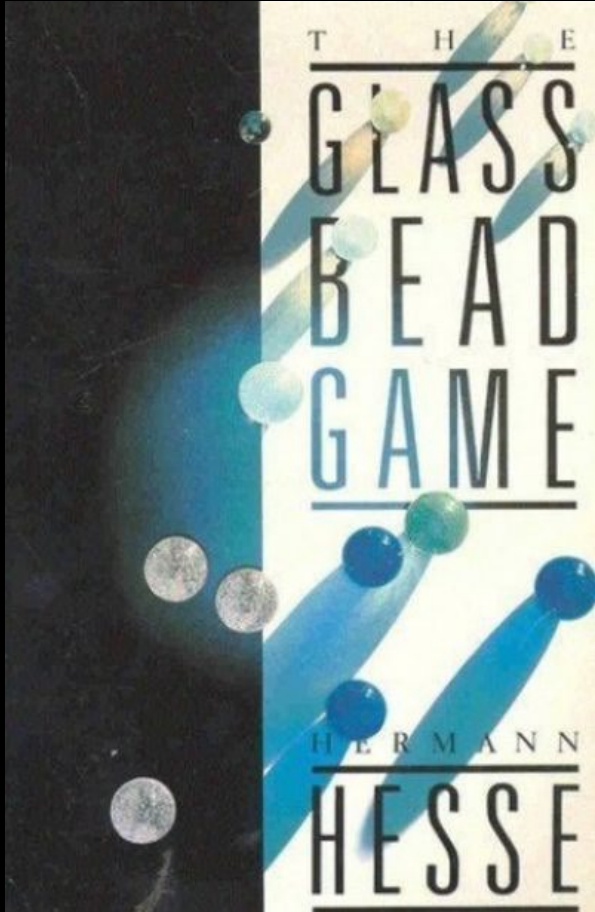








# GLASS BEAD GAME

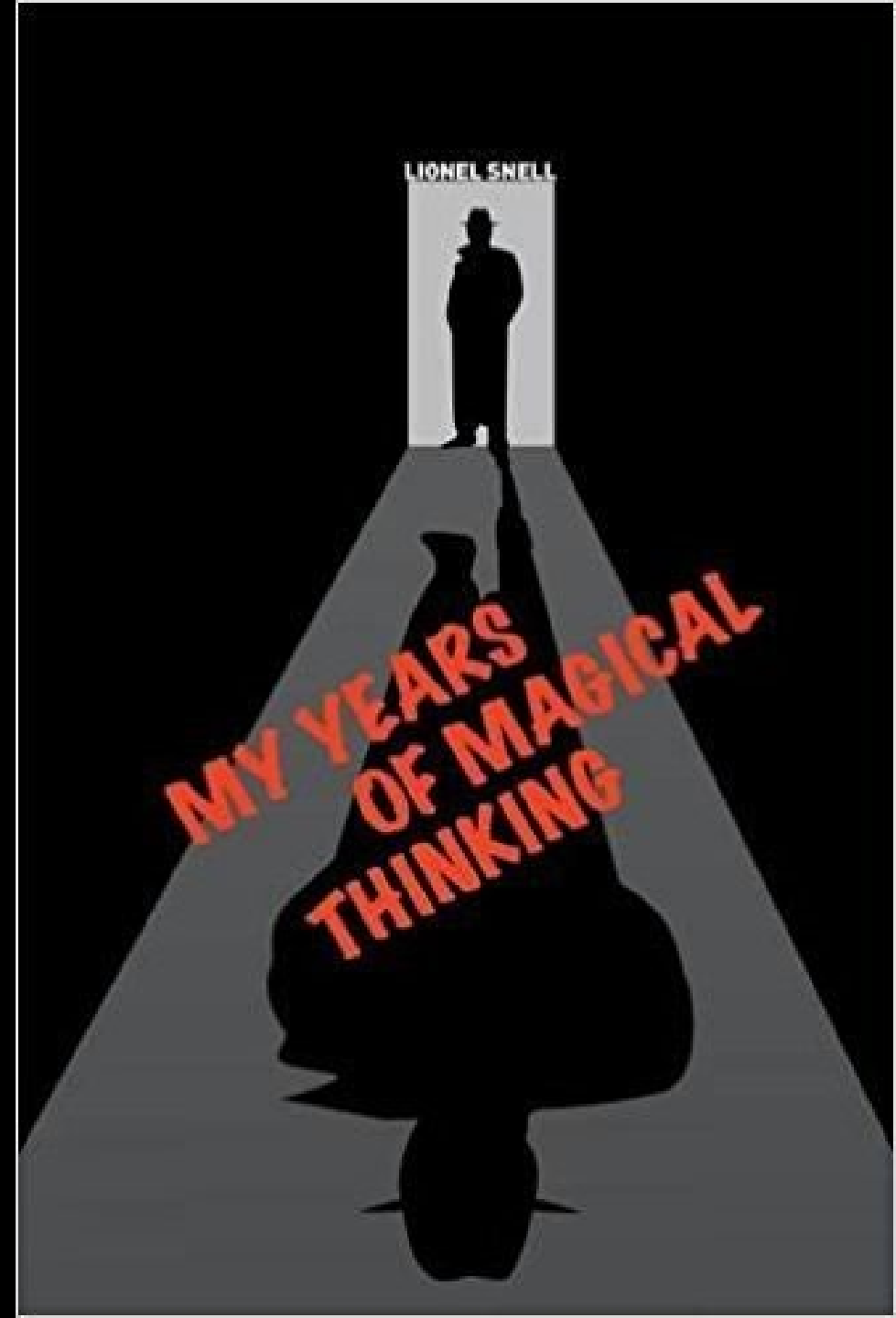


“This was the necessary turning toward the religious spirit. What had formerly mattered was following the sequences of ideas and the whole intellectual mosaic of a Game with rapid attentiveness, practiced memory, and full understanding. But there now arose the demand for a deeper and more spiritual approach. **After each symbol conjured up by the director of a Game, each player was required to perform silent, formal meditation on the content, origin, and meaning of this symbol, to call to mind intensively and organically its full purport.** The members of the Order and of the Game associations brought the technique and practice of contemplation with them from their elite schools, where **the art of contemplation and meditation** was nurtured with the greatest care. In this way the hieroglyphs of the Game were kept from degenerating into mere empty signs.” (26)



# Games Layer: Lionell Snell

- “To an outsider this process might seem to be taken too seriously to be described as ‘a game’, but to someone who has practiced divination, the first important consideration is that the particular set of symbols was a **personal choice**, and that the diviner, having made that choice, then **agrees to accept the rules of that particular set of symbols and to act according to those rules**—just as the chess player accepts and abides by a set of rules that might seem arbitrary to a non-player” (64, emphasis mine).



# *The Grasshopper*

GAMES, LIFE AND UTOPIA



## LUSORY ATTITUDE

- "TO PLAY A GAME IS TO ATTEMPT TO ACHIEVE A SPECIFIC STATE OF AFFAIRS [PRELUSORY GOAL], USING ONLY MEANS PERMITTED BY RULES [LUSORY MEANS], WHERE THE RULES PROHIBIT USE OF MORE EFFICIENT IN FAVOUR OF LESS EFFICIENT MEANS [CONSTITUTIVE RULES], AND WHERE THE RULES ARE ACCEPTED JUST BECAUSE THEY MAKE POSSIBLE SUCH ACTIVITY [LUSORY ATTITUDE]."

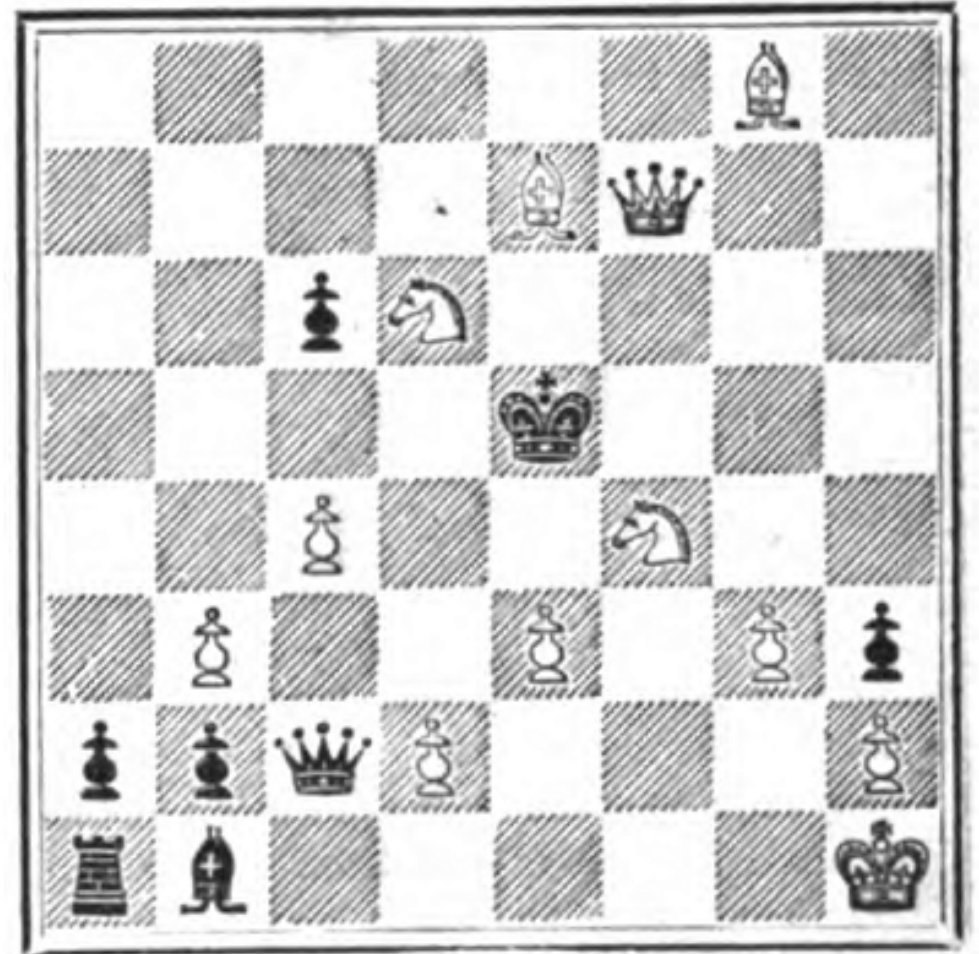
(54-55)

# CROWLEY & CHESS

- “ON THE SURFACE, THERE SEEMS LITTLE RELATION BETWEEN MAGICK AND CHESS, BUT MY ABILITY TO PLAY THREE GAMES SIMULTANEOUSLY BLINDFOLD WAS NOW VERY USEFUL. I HAD NO DIFFICULTY IN VISUALIZING THE ASTRAL TEMPLE BY AN EFFORT OF WILL, AND OF COURSE I WAS PERFECTLY ABLE TO WATCH THE RESULTS OF THE INVOCATIONS WITH MY ASTRAL EYES.” *THE CONFESSIONS OF ALEISTER CROWLEY*

No. 987.—By E. A. CROWLEY,  
LONDON.

BLACK.



WHITE.

White compels Black to mate in  
two moves.

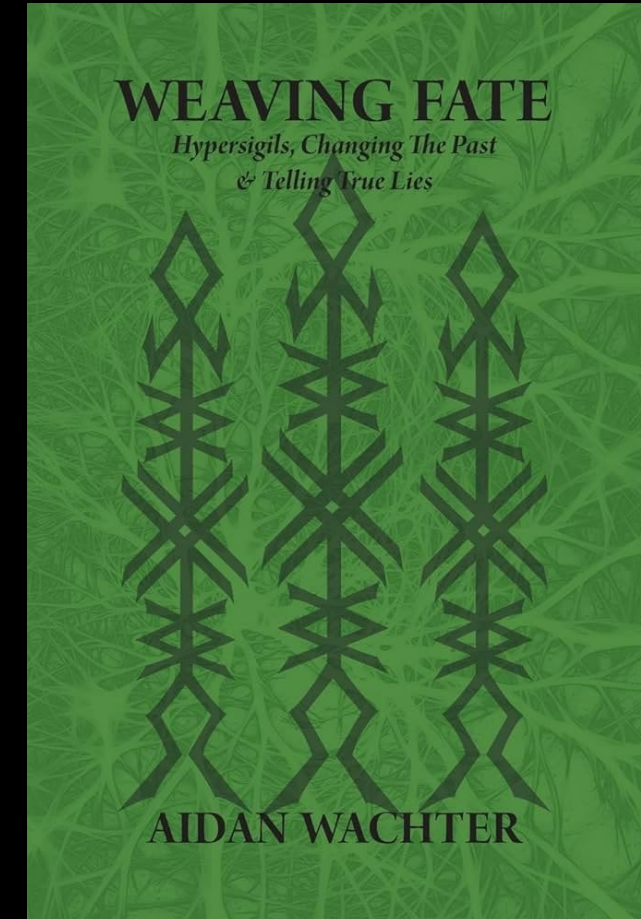
# KENNETH GRANT: TYPHONIAN GNOSIS

- THE PLAY OF BEING AND NON-BEING (IAN C. EDWARDS)
- THE SORCERER PLAYS BETWEEN THAT WHICH IS, THAT WHICH IS NOT, THAT WHICH EXISTS NEGATIVELY
- **PLAY WITH THE NEGATIVELY EXISTENT ONES**
- **LEFT HAND PATH**
- IN *THE BOOK OF S'LBA*, GRANT DECLARES "FROM WAKING LEVELS HER PLAY UNFOLDS" (178). EDWARDS GLOSSES THIS AS "S'LBA'S PLAY IS LILA, UNFOLDING FROM THE WAKING STATE" (33).
- ENTITIES THAT DO NOT EXIST SO INTENSELY THAT CAST A SHADOW ON THE WORLD
- ANDREW CHUMBLEY'S CITATION OF THE SUFIS AND THEIR BLACK LIGHT (SEE THE RENSEP ARTICLE ABOUT THIS)





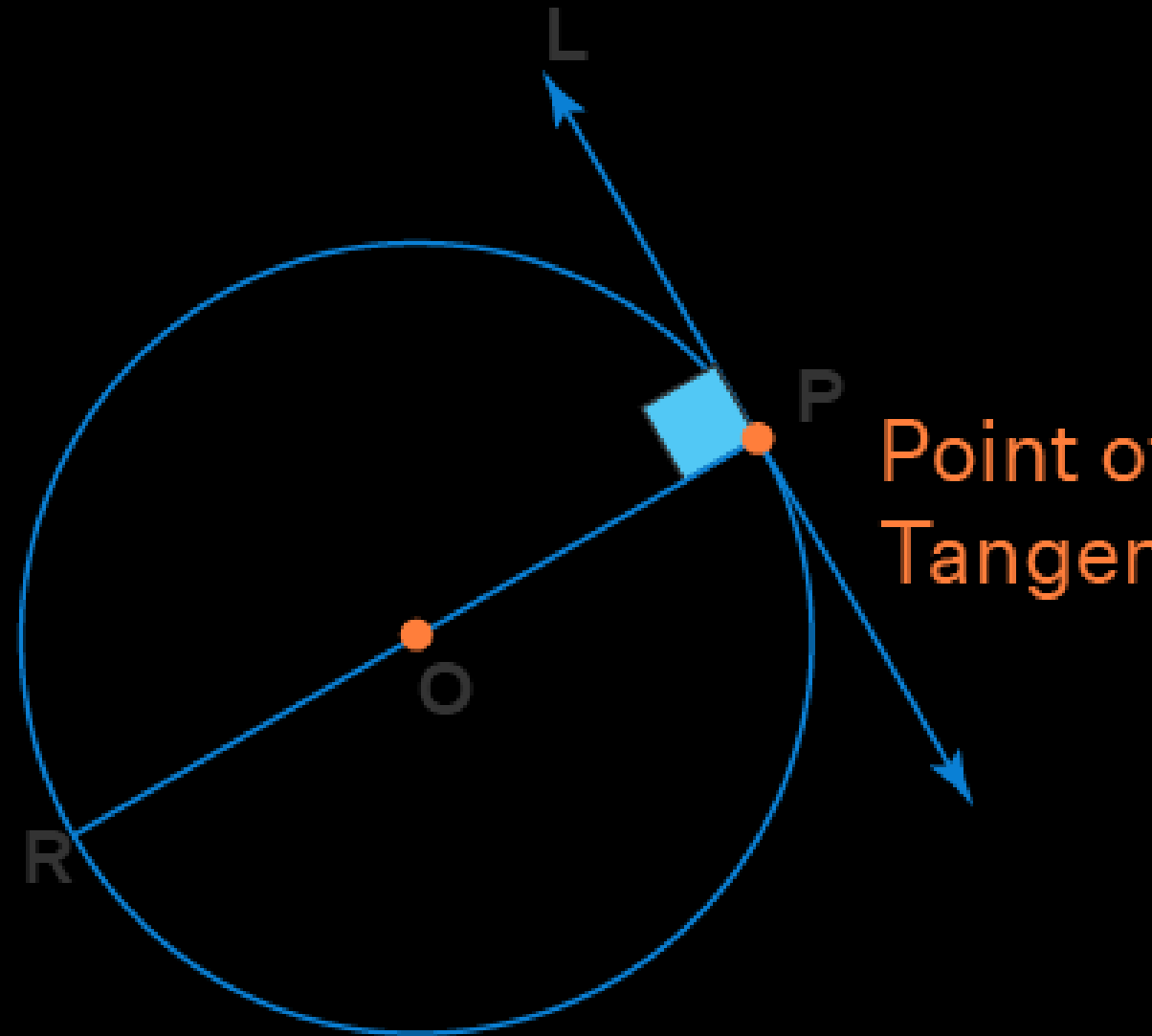
# LUSORY ATTITUDE = TANGENTIAL TANTRA





## IF NOT THROUGH WILL, THEN HOW? ORACULAR TRANSMISSION MANIFESTS THROUGH TANGENTIAL TANTRA

- GRANT DEFINES “TANGENTIAL TANTRUM”
- “A TERM COINED BY FRATER AOSSIC TO DENOTE A SUDDEN AND OBLIQUELY MANIFESTED ORACLE OR TRANSMISSION RECEIVED—OFTEN UNEXPECTEDLY—OUTSIDE NORMAL RITUAL PROCEDURE” (550).
- SUCH AN OCCURRENCE CAN ALMOST ONLY BE DESCRIBED AS A TANGENT, I.E. A DIGRESSIVE ANECDOTE SEEMINGLY UNRELATED AND TANGENTIAL TO THE CAREFULLY-REGULATED, LINEAR RITUAL BEING DESCRIBED.
- ALSO, A TANGENT IN THE GEOMETRICAL SENSE (I.E. GOING OFF AT AN OBLIQUE ANGLE)
- ALSO, A TANTRUM IN THE PUNNING SENSE OF A CHILDISH FIT, DISRUPTING THE DECORUM OF A STATELY CEREMONIAL WORKING



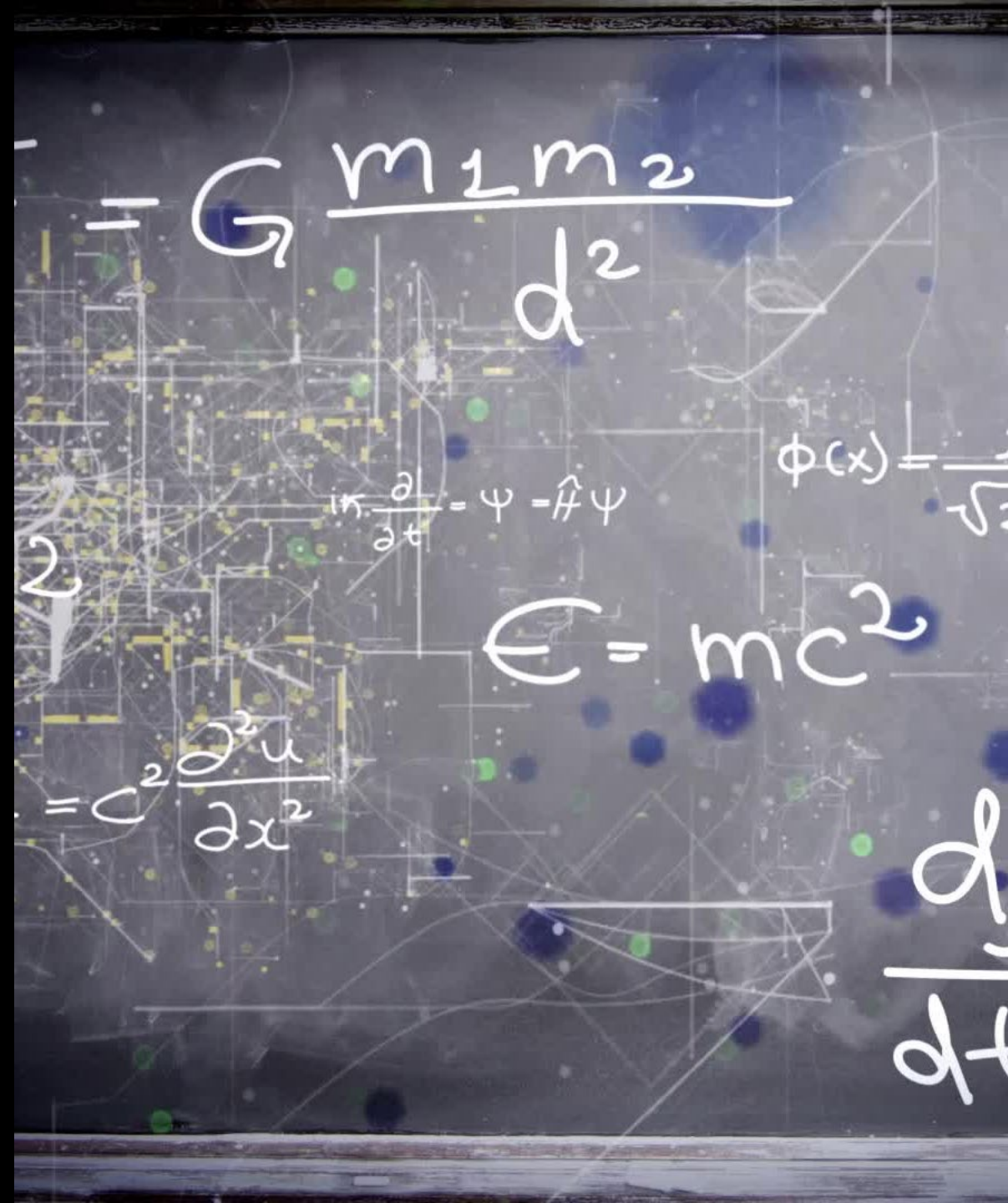
# A SPIDER WITH HUMAN HEAD APPEARS IN AGAINST THE LIGHT

- Grant translates the word “Tantra” as “To weave (as a spider its web)” in *The Ninth Arch* glossary (550)
- Also, “a received teaching of non-human authorship” (550)—a definition that Grant also ascribes to the word “Qabalah”
- Grant equates Tangential Tantra with synchronicities



# TANGENTIAL TANTRA

- GRANT'S INSISTENCE ON THE VALUE OF BLEED (IN THE FORM OF UNIVERSE B ENTERING UNIVERSE B)
- GRANT'S INSISTENCE ON THE CATCHING OF A CURRENT







RESTRICTED

# LUDOMANTIC LHP IS METAPHYSICAL TRANSGRESSION THROUGH THE SIMULATED BREAKING OF TABOOS

- Non-being against being
- The influx of UNIVERSE B and its negatively existent ones (FICTION understand as real, IMAGINAL) into UNIVERSE A through play
- For Grant, this happens through a bloody portal, which is Da'ath: "the ancients were aware of the crack in space through which such an invasion could pour, and more than one Mystery School has posited Daath as the point of entry" (89).

RESTRICTED



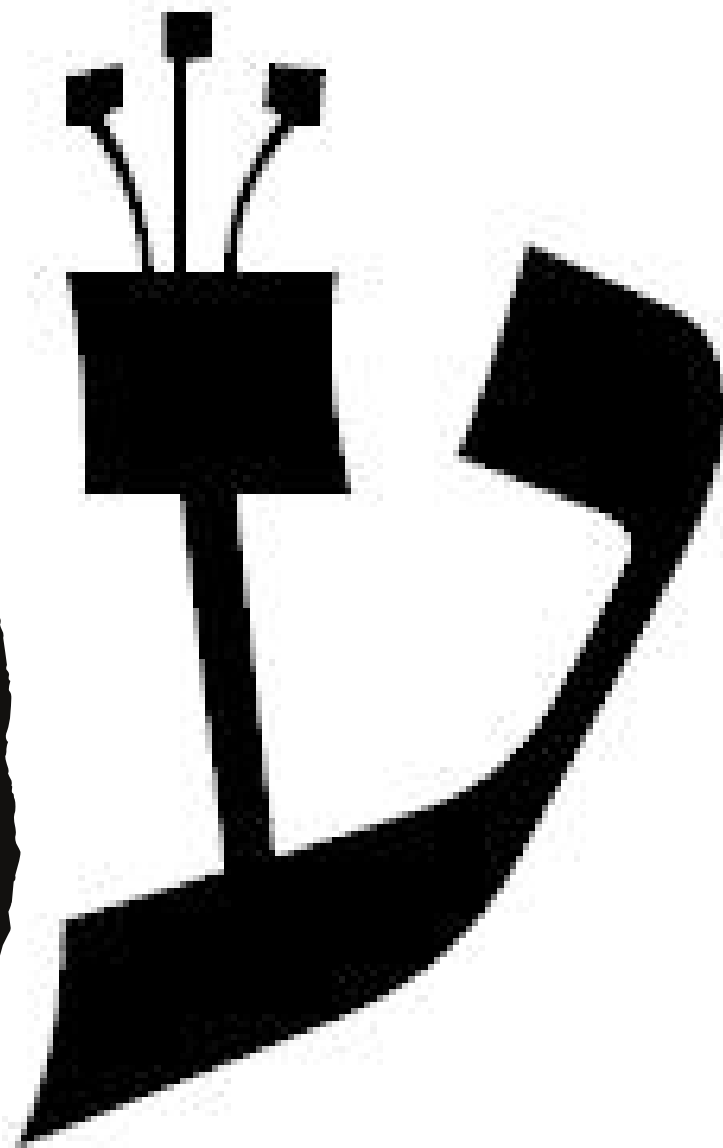
# FICTION & PLAY (GATEWAYS FROM UNIVERSE B INTO UNIVERSE A)

- TO *DESCRIBE* NON-EXISTENT THINGS AS REAL IS *FICTION*
- TO *ACT AS IF* NON-EXISTENT THINGS ARE REAL IS *PLAY* (MIMESIS)



## Bloody Vagina as Portal of Da'ath to Universe B = THE VIA NEGATIVA

- “The *ain* (eye) as *nia*, is the eye reversed: not the eye of the light, but the eye of the dark, the occult eye, the vulva in its negative phase, the witch-moon of blood, the lunar eclipse”  
(Grant *Night Side of Eden* 49).



# In games, this happens through BLEED

## Bleed

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From Nordic Larp Wiki

**Bleed** is when emotions bleeds over between player or character, in either direction.

Snipped from the [Jeepform](#) dictionary, in 2009:

Bleed is experienced by a player when her thoughts and feelings are influenced by those of her character, or vice versa. With increasing bleed, the border between player and character becomes more and more transparent. It makes sense to think of the degree of bleed as a measure of how separated different levels of play (actual/inner/meta) are.

Bleed is instrumental for horror role-playing: It is often harder to scare the player through the character than the other way around. An overt secluded dice roll against a player's perception stat is likely to make the character more catious.

A classic example of bleed is when a player's affection for another player carries over into the game or influences her character's perception of the other's character.

Many jeep games rely on bleed either to influence player's actions or to achieve higher purposes in the premise. For example, Fat man down uses bleed to encourage the players to reflect over society's treatment of fat people. Playing Doubt close to home regularly causes bleed as a consequence of using own experiences in the game and re-living relationship situations or reflecting on relationships. Sometimes, the entire purpose of a game is to create bleed.



PLAY AS A MODEL OR PARADIGM  
ALLOWS FOR FLEXIBILITY  
BETWEEN FICTION AND NON-  
FICTION, BEING AND NON-BEING

- PLAY AS IN THE HIDE-AND-GO-SEEK OF ABSOLUTE SUBJECTIVITY OF THE ONE MIND AS IT INTERACTS WITH MAYA, UNDERSTOOD AS THE ILLUSION OF OBJECTIVITY (AND OBJECTIFICATION)
- SHIVA AND SHAKTI
- KRISHNA AND RADHA
- SEE IAIN SINCLAIR'S *Being and Non-Being in Occult Experience*





RESTRICTED

# LUDIC OCCULT TECHNIQUE = EMBRACE BLEED

- IN PLAY, IT BECOMES SAFER TO LET THE MAGIC CIRCLE BREAK
- TO ALLOW DELIBERATE INFLUX OF DARK EXPERIENCE, WHICH GRANT SEES AS KEY TO MAGIC:
- IN JEEPFORM/NORDIC LARP, THE DELIBERATE OVERLAP OF PLAYERS' OUT-OF-GAME EMOTIONS AND CONCERNS WITH CHARACTERS' IN-GAME EMOTIONS AND CONCERNS IS CALLED BLEED
- JUST AS TRADITIONAL TANTRIC PRACTITIONERS EMBRACE BLOOD AS A TABOO, SO LHP GAME DESIGN INVOLVES THE EMBRACE OF BLEED

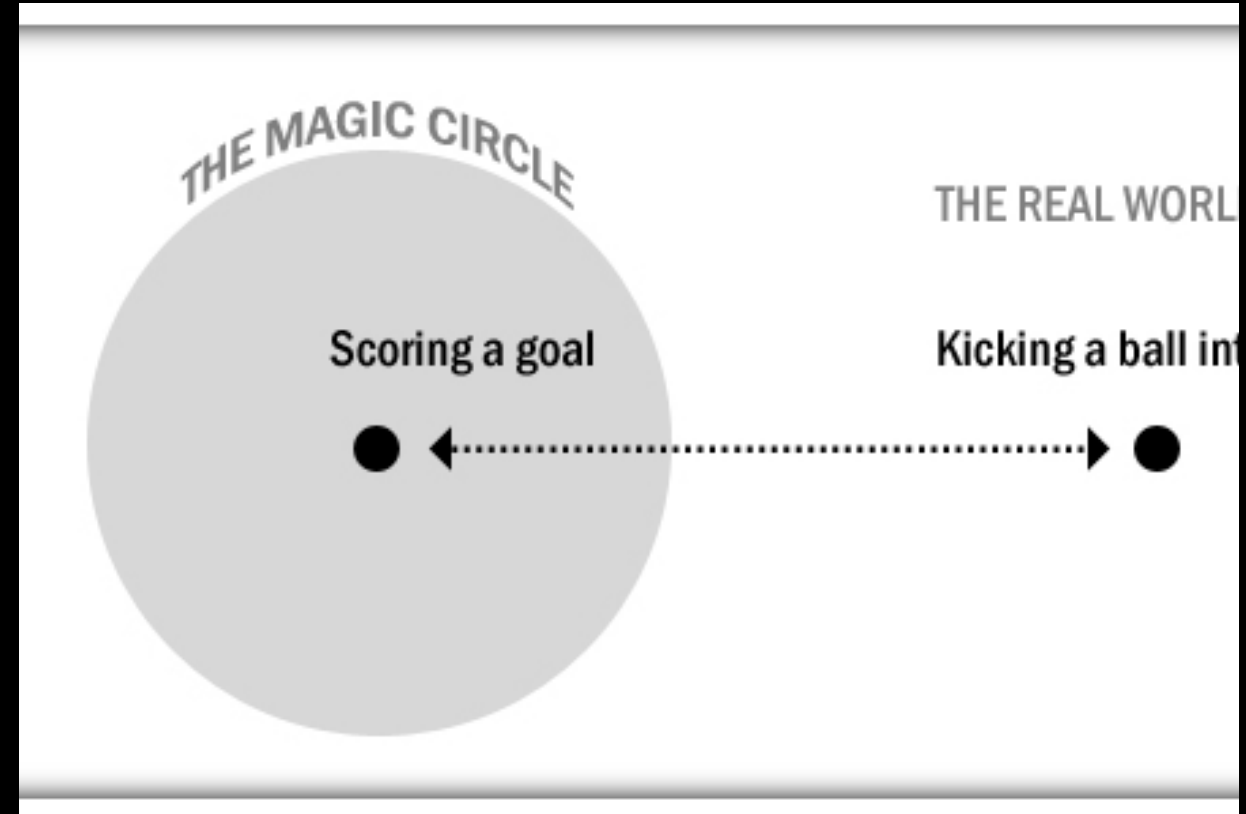
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# NON-BEING, NEGATIVE EXISTENCE, FICTION & PLAY

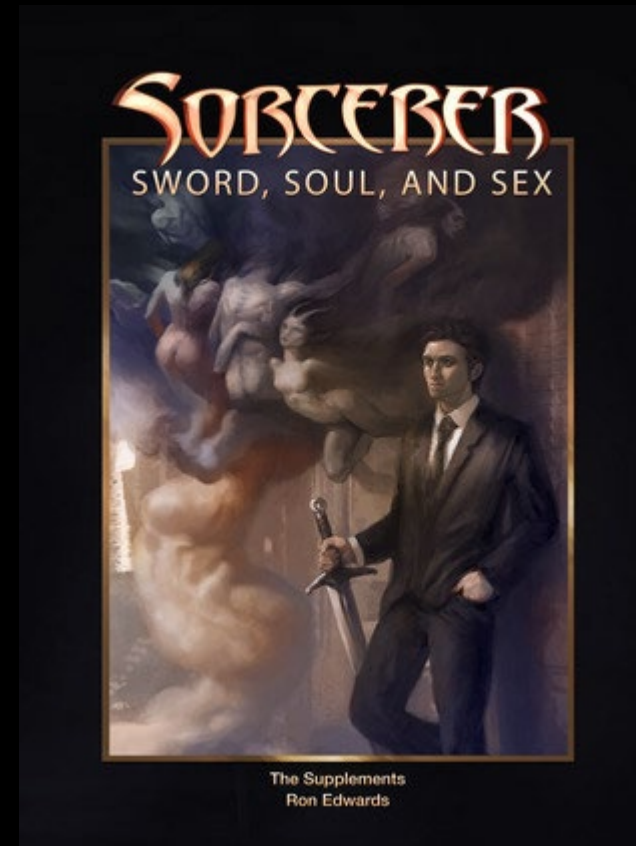
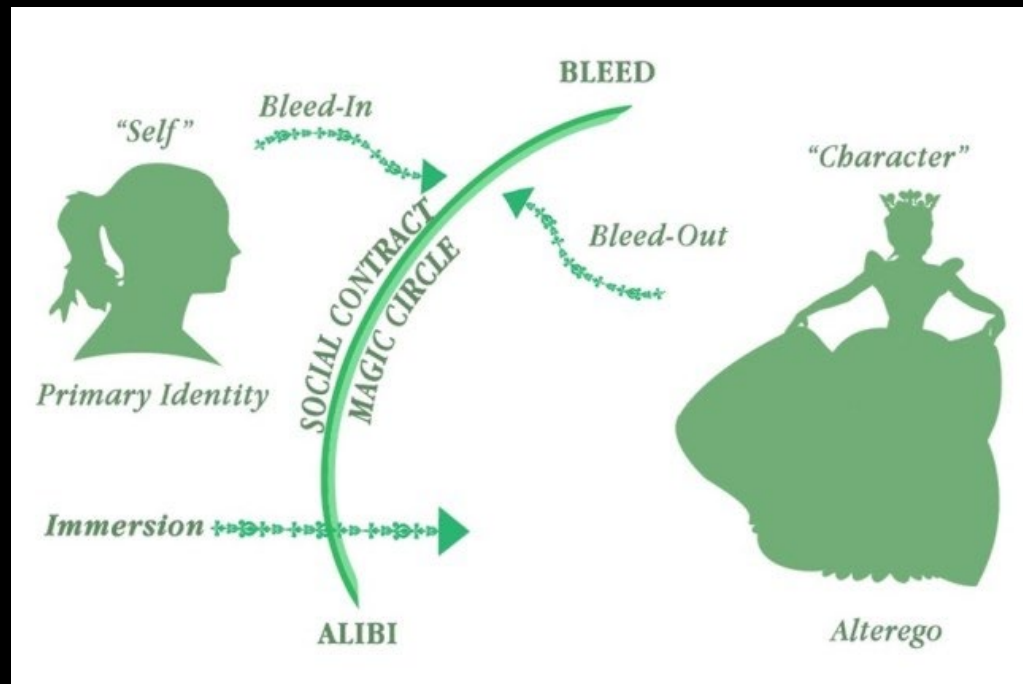
- ALMOST THE REVERSE OF THE IMAGINAL. GRANT QUOTING BLAVATSKY: “THE IDEA THAT THINGS CAN CEASE TO EXIST AND STILL BE, IS A FUNDAMENTAL ONE IN EASTERN PSYCHOLOGY” (79).
- NIGHTSIDE OF INVISIBLE SUN = THE REVERSE SIDE OF A GAME THAT EXPRESSLY DENIES IT IS “REAL OCCULTISM” (WHILE TAKING MORE INSPIRATION FROM REAL OCCULTISM THAN ALMOST ANY OTHER GAME)
- ONTOLOGICAL PARADOXES (IS THE REVERSE SIDE OF NON-BEING REAL? WHAT ABOUT THE REVERSE SIDE OF A SURREALIST GAME THAT WAS ALREADY MORE THAN REAL?)
- INVISIBLE SUN’S NIGHTSIDE PLAYS WITHIN THESE PARADOXES



# RIGHT HAND PATH MAGIC AND GAME STUDIES = CONTAINED MAGIC CIRCLE, NO BLEED



# LEFT HAND PATH = BLEED (ALLOWING FORCES OF NON-BEING IN FROM THE OTHER SIDE)



# ANDREW CHUMBLEY: CULTUS SABBATI

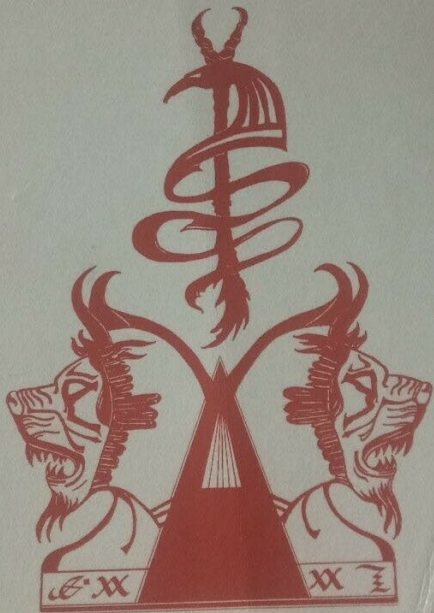
- CHUMBLEY'S WIDDERSHIN DANCE OF THE SUFI
- THIS LEFTWARD MOVEMENT
- LEFTHAND PATH
- MOVING AGAINST THE CURRENT
- A SYSTEM OF MAGICAL PRACTICE SO DECEPTIVELY ELEGANT (AND SO UTTERLY DEEP)
- SABBATIC CRAFT IS A DEEP GAME, PLAYFUL BUT PACKED AT EVERY MOMENT WITH EXPERIENTIAL METAPHOR





# The AZOËTIA

Andrew D. Chumbley



A Grimoire of the Sabbatic Craft

QUTUB defines the focus of the Magical Current. Its form reflects the Design; a web of inter-connection through which the Current manifests; an evocatory poem of 72 verses articulates the transmutative process of the Crooked Path; 11 talismanic illustrations combine to express the teleamata of the Way; a commentary demonstrates in microcosm the macrocosmic pattern of the Design; the Rite of the Opposer reveals the Gateway to the Path of the flesh!

There is a stream of initiatic power which flows through the Body of the Gnosis, moulding the Image of the Adept, casting the shadow-form of the Great Opposer – here its Path is traced . . . from the Yatukih Sorcery of Ancient Persia, through the Yezidic Cult of Shaitan and the widdershins dance of the Sufi, to its present-day recension within the arcana of the Sabbatic Tradition.



SUFI WHIRLING =  
ILINX/VERTIGO GAME





ILINX = vertigo game  
(literally whirlpool)







ILINX = VERTIGO GAMES



# Left Hand Path

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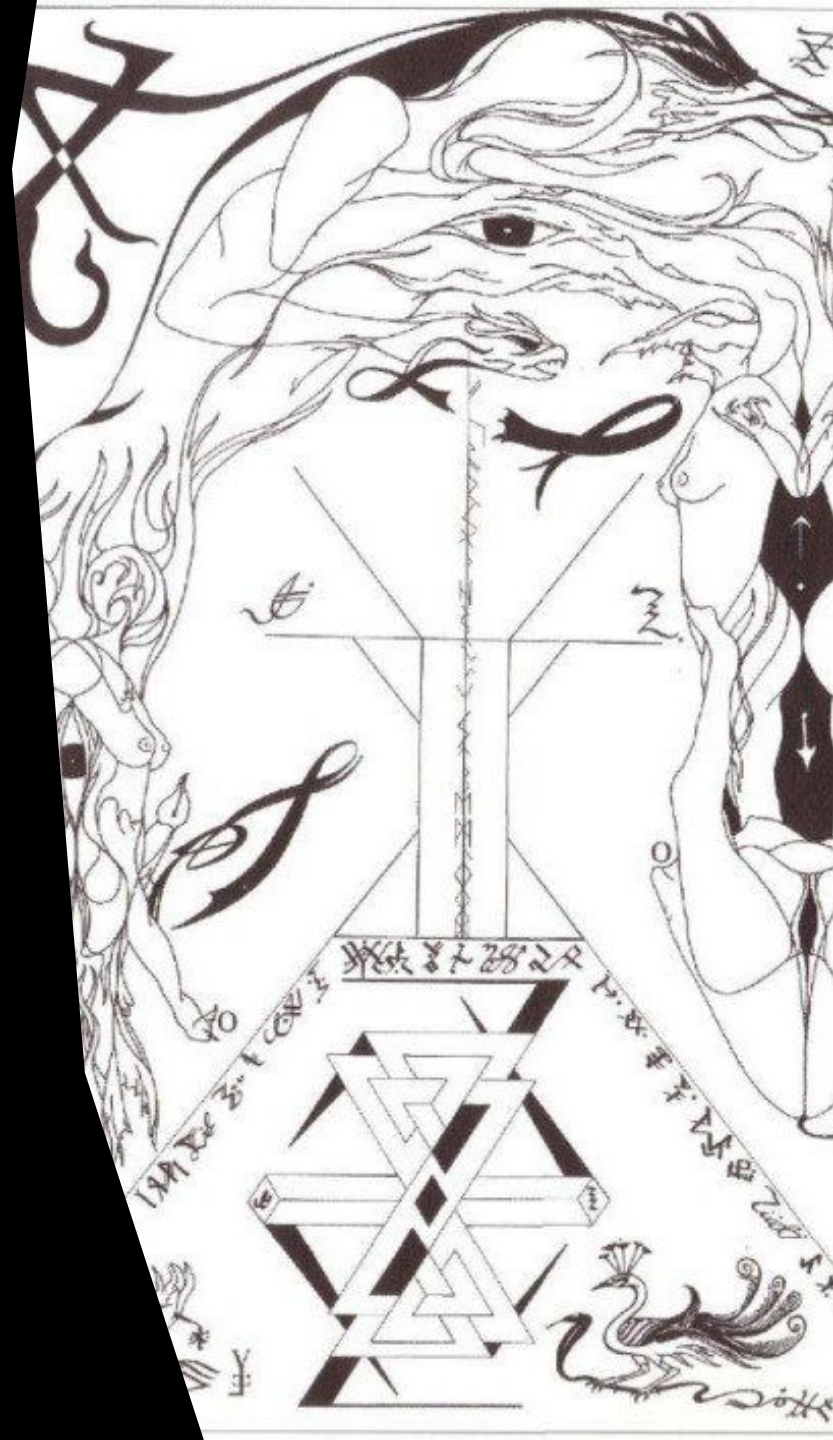
# UNICURSAL LABYRINTH = VERTIGO GAME







CULTUS  
SABBATI =  
VERTIGO  
GAMES FOR  
SPIRIT  
CONTACT





# OCCULT PRACTICE

## INTERSECTION OF **BEING AND NON-BEING**

- ENTITIES THAT ARE **REAL, UNREAL, SURREAL, HALF-REAL** (IN JESPER JUUL'S TERMS)
- NOT JUST IMAGINARY BUT IMAGINAL (CORBIN). SEE INTRODUCTION TO BOOK OF ANTITHESES
- NEGATIVELY EXISTENT ENTITIES: SO UNREAL THAT THEY ARE REAL
- GRANT UNDERSTAND THIS AS LILA (SACRED PLAY OF SHIVA, PURE CONSCIOUSNESS)





# THE DIVINE PLAYER

A STUDY OF KRṢṆA LĪLĀ

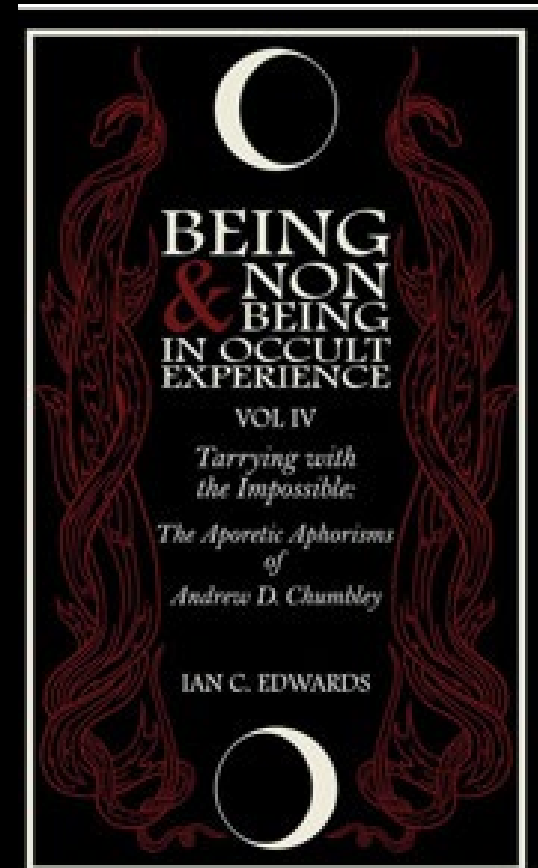
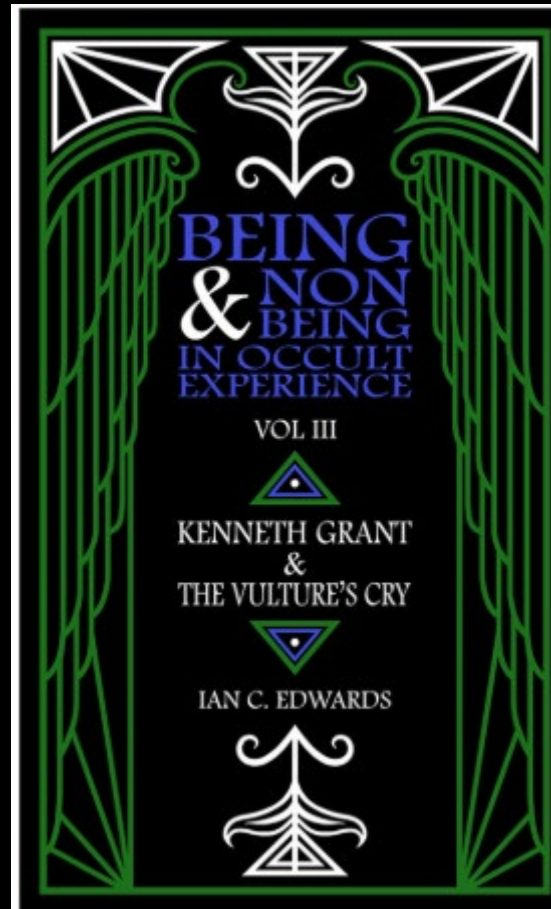
DAVID R. KINSLEY

## LILA (SACRED PLAY)

- THE HINDU GODS THEMSELVES ARE PLAYFUL BECAUSE THEY ARE “TOTALLY OTHER” AND ARE THEREFORE NOT OBLIGATED TO DO ANYTHING, I.E. WORK (31)
- “THE SPONTANEOUS AND SUPERFLUOUS NATURE OF PLAY IS EMINENTLY APPROPRIATE TO EXPRESS THE FREEDOM OF THE GODS” (122)
- “THE ANARCHICAL LILA OF THE GODS” (31)
- THIS PLAY CAN TAKE THE FORM OF MADNESS, ESPECIALLY IN SHIVA
- THIS PLAY CAN ALSO BE AN EROTIC LOVE-PLAY BETWEEN KRISHNA AND RADHA, WHEREIN THE APPARENT SEPARATION OF THE PARTICIPANTS IS MAYA BUT ALL ARE CONTAINED WITHIN ONE GODHEAD (108)
- DEVOTION TO THE HINDU GODS, ESPECIALLY KRISHNA IN HIS YOUTHFUL ASPECTS, OFTEN TAKES THE FORM OF PLAY

# BEING AND NON-BEING IN OCCULT EXPERIENCE (IAN C. EDWARDS)

- EDWARDS SPEAKS OF “THE PLAY OF BEING AND NON-BEING”
- “Self-emerging from the becoming of Otherness as revealed through the play (lila) of logos and alogos” (Volume 4, p. 34)



# IAN C. EDWARDS ON THE PLAY OF BEING AND NON-BEING

- “WITHIN HETERODOX WRITING SYSTEMS, ORIENTATION AND DISORIENTATION ARE IN A CONSTANT STATE OF PLAY, WHERE WORDS PLAY WITH OTHER WORDS AND PLAY WITH THE READER. THIS HAPPENS SO THAT THE READER THEMSELVES BECOMES PLAYFUL AND CREATIVE. **IDEAS AND PRACTICES ARE NOT SO MUCH TOOLS, BUT TOYS.**”
- “EXAMPLES OF HETERODOX WRITING SYSTEMS THAT PUT FORTH AN OCCULT GRAMMATOLOGY CAN BE FOUND IN THE WORKS OF AUSTIN OSMAN SPARE, ANDREW CHUMBLEY, AND PETER HAMILTON-GILES.”
- THIS PLAY OCCURS, FOR EDWARDS, AT A METAPHORICAL CROSSROADS OF BEING, NON-BEING, AND BECOMING. “THE NULLPUNKT STANDS AT THE CENTER, AS THE ZERO POINT, AT THE CROSSROADS OF NON-BEING, BECOMING, AND BEING. THE PRACTICE OF SORCERY ENCOMPASSES GREATER SPACES OF INCLUSION, SO THAT THE MOVEMENT IS FROM THE ZERO-POINT OUTWARD, GRADUALLY INCLUDING THE SPACES BETWEEN” (64).



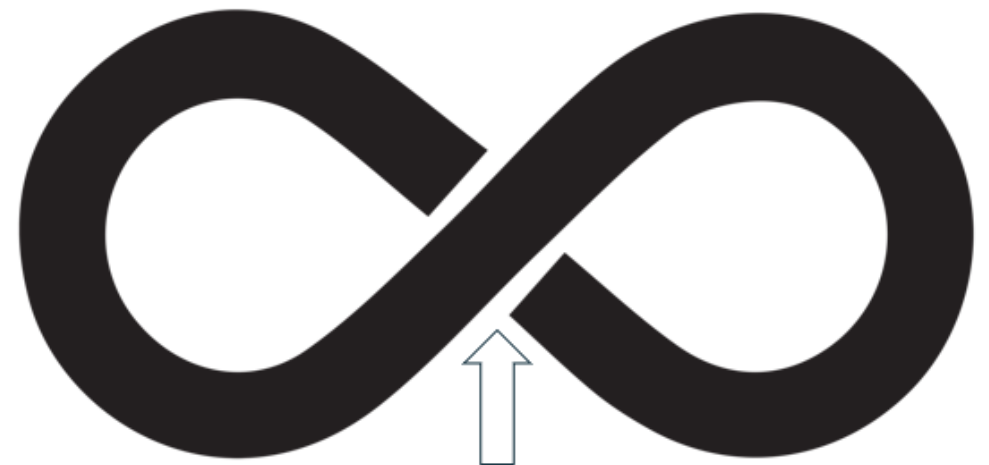
# PLAYING AT AN ONTOLOGICAL CROSSROADS

- “ONTOLOGICAL FLICKERING” (AMEEL)
- THE EXPERIENCE OF OCCULT PRACTICE, IN WHICH BEING AND NON-BEING BLUR
- JULIAN VAYNE ON VAHINGER “PHILOSOPHY OF AS-IF”
- IN WHICH THE SORCERER IS IN THE PRESENCE OF THAT WHICH IS, THAT WHICH IS NOT, THAT WHICH IS MORE THAN REAL, THAT WHICH IS “HALF-REAL” (JUUL’S FORMULATION)
- THE “NEGATIVELY EXISTENT ONES,” THE DENIZENS OF UNIVERSE B, ARE MOST DIRECTLY (AND LEAST RISKILY) ENCOUNTERED THROUGH PLAY



OCCULT INFLUENCE ON  
GAMES

OCCULT PRACTICE AS  
PLAYFUL



PLAYFUL OCCULTISM

# THIS ONTOLOGICAL PLAY CAN OCCUR

- **IN GAMES THAT ARE OCCULT-INFLUENCED (INVISIBLE SUN, KULT)**
- **IN OCCULT SYSTEMS THAT TAKE THE FORM OF PLAY (E.G. SENET, TAROT, OUIJA BOARD, ENOCHIAN CHESS)**
- **IN MAGICAL PRACTICE THAT IS APPROACHED PLAYFULLY, WITH PLAY BEING UNDERSTOOD AS FREE MOVEMENT WITHIN A SYMBOL SYSTEM THAT IS WIELDED CONSISTENTLY BUT RECOGNIZED AS ONTOLOGICALLY SHIFTING**



OUIJA BOARD = THE EMBLEM OF PLAYFUL OCCULTURE  
("It's only a game, isn't it?")

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# THE WRAITH CURSE AT THE CROSSROADS

- “This book uses the supernatural for settings, characters, and themes. All mystical and supernatural elements are fiction and intended for entertainment purposes” (*Wraith: The Oblivion 2*).
- “Wraith is cursed. There’s no other way to say it” (Mark Rein-Hagen, lead designer of *Wraith: The Oblivion*, “Last Words” in *Wraith the Oblivion 2<sup>nd</sup>* edition).







# GAMES TO PLAY IN THE DARK



A Guide to Summoning Spirits, Divining the  
Future, and Invoking the Supernatural

BY LUCIA PETERS

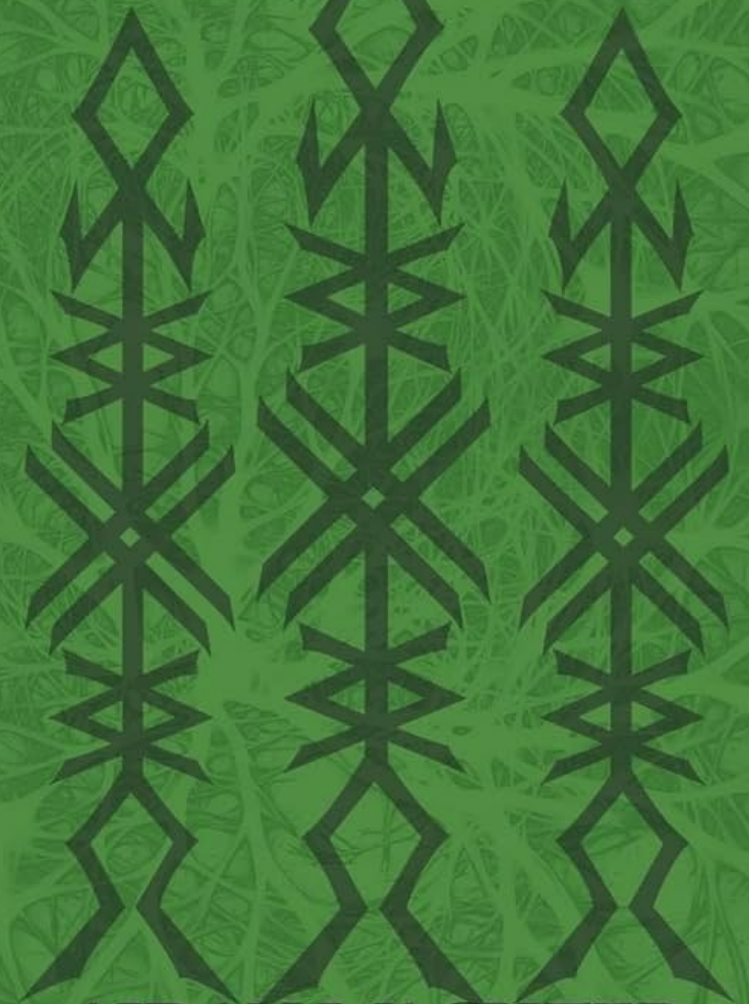
PARTY VERTIGO GAMES  
FOR CONTACTING THE OTHER SIDE

# OCCULT PRACTICE IS INHERENTLY **LUDIC** AND CAN BE APPROACHED THROUGH **THE LUSORY ATTITUDE**

- RECOGNIZING THIS **LIBERATES MAGICAL PRACTICE** FROM EXCESSIVE GRAVITAS
- **PROTECTS US FROM THE POTENTIALLY SELF-DESTRUCTIVE** EFFECTS OF DEALING WITH DARK FORCES
- WHILE ALSO ALLOWING FOR DEPTH
- IT **PREVENTS THE MONOMANIA** (AND INHERENT ETHICAL RISK) OF “CHANGE THROUGH WILL”
- AND ALLOWS FOR THE **SPONTANEOUS EMERGENCE** OF **SYNCHRONICITY & SPIRIT CONTACT** (TANGENTIAL TANTRA)

## WEAVING FATE

*Hypersigils, Changing The Past  
& Telling True Lies*



AIDAN WACHTER



PLAY AS A MODEL OR PARADIGM  
ALLOWS FOR FLEXIBILITY  
BETWEEN FICTION AND NON-  
FICTION, BEING AND NON-BEING

- PLAY AS IN THE HIDE-AND-GO-SEEK OF ABSOLUTE SUBJECTIVITY OF THE ONE MIND AS IT INTERACTS WITH MAYA, UNDERSTOOD AS THE ILLUSION OF OBJECTIVITY (AND OBJECTIFICATION)
- SHIVA AND SHAKTI
- KRISHNA AND RADHA
- SEE IAN C. EDWARDS *Being and Non-Being in Occult Experience*



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# Questions?

- Contact: [jeff.howard@falmouth.ac.uk](mailto:jeff.howard@falmouth.ac.uk)
- Social media: @gamemagicarcana
- Upcoming talks:
- Dark Economies in Falmouth (July 16-18 2025)  
(I'm talking about Ouija boards)
- Berlin Occulture (October 23-26 2025)
- (I'm talking about Universe B and the negatively existent ones).

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