

## **The Star Game Archive**

### **Part One - The Simple Star Game**

#### **0 Introduction**

The Star Game was invented by David Myatt in 1975CE while he was in prison, and built upon his 1974CE theory of cliology - outlined in the typewritten text *Emanations of Urania - Notes Toward A Heuristic Representation of Cliology* - and which theory of cliology he began to develop during his first term of imprisonment in 1972CE .

The Star Game exists in two versions/forms, the simple (or training) version, and the advanced (or esoteric) version.

The object of the game is to develop 'thinking in symbols' and thus enable a new type of conscious apprehension: what the ONA call acausal-thinking and acausal-knowing. This amounts to a new human faculty.

The Star Game (TSG) can be played just as a game, albeit a challenging one. It can also be used in an Occult way, and is thus a new form of sorcery or sinister magick, appropriate to the New Aeon and Homo Galactica.

#### **1 The Images**

The images in this archive, in the sections *Images From Naos* - are png screengrabs from the facsimile version of NAOS contained in *The Requisite ONA* pdf document, which document is c. 51 Mb in size and runs to 981 pages.

NAOS was first distributed by the ONA in 1989CE and was a compilation of typewritten and handwritten documents circulated among ONA members.

Given the nature of the screengrabs, there is some run on from one image to the next.

#### **2 The Texts**

The archive is divided into three sections - simple, advanced, and notes.

*Simple* contains the texts from Naos about the simple form of TSG. Also included is a copy of the guide to the simple form of the game by Anton Long, currently (2011CE) on the Nine Angles website

*Advanced* contains the texts from Naos about the advanced form of TSG. Also included is a document by Anton Long concerning the advanced form of TSG, giving details of variations in boards and construction

*Notes* contains some additional texts and diagrams from NAOS relating to TSG.

The texts provided here are complete, and enable both forms of TSG to be constructed and played.

### 3 Warning and Disclaimer

It should be noted that there are several texts about TSG in circulation, some of which contain various errors.

The only current reliable guides to both forms of TSG are the texts and diagrams in the ONA issued pdf *The Requisite ONA*, in facsimile copies of the original copies of NAOS (all included here), the pdf by Anton Long (html version included here) and the brief introduction to the simple form of the game (in html) on the ONA Nine Angles website and blog.

In addition, as Anton Long has noted in regard to copies of Naos:

Facsimile copies (in pdf format) of the original typewritten and spiral bound copies of Naos (as first circulated by the ONA between 1989 and 1992 CE) are now available, both on the Internet, and from several book publishers. All other editions of Naos have serious errors or omissions, and readers are advised to avoid them. The genuine facsimile copies in pdf format are c. 45 Megabytes in size, and contain: (1) the handwritten words *Aperiatur Terra Et Germinet Atazoth* on the first page, and the handwritten word *Brekekk* (followed by an out-of-date address) on the last page; (2) a typewritten table of contents on page 3 which includes – in the following order – Part One, Part Two, Appendix, Part Three Esoteric MSS; (3) a distinct facsimile image of the spiral binding on the left hand side of every page until p.70. In addition, genuine copies of the original MSS include facsimile images of hand-drawn diagrams, including the advanced Star Game, and The Wheel of Life.

Therefore it is up to the reader of texts, articles, books, and other items, about TSG to check the accuracy of such third-party items by comparing them to one of the following: (1) this archive, (2) the ONA issued pdf *The Requisite ONA*, (3) stand-alone facsimile copies of NAOS.

### 4 No Copyright

All ONA material relating to TSG, including this archive, is covered by the Creative Commons No-Derivatives License, which means they - text and images and pdf documents such as this - can be freely copied and distributed provided no changes are made to the texts and the game is attributed to David Myatt.

Commercial distribution is allowed and encouraged, as are new versions of both texts and images in other formats, including video and computer game versions.

DarkLogos  
Order of Nine Angles  
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## A Basic Introduction To The Star Game

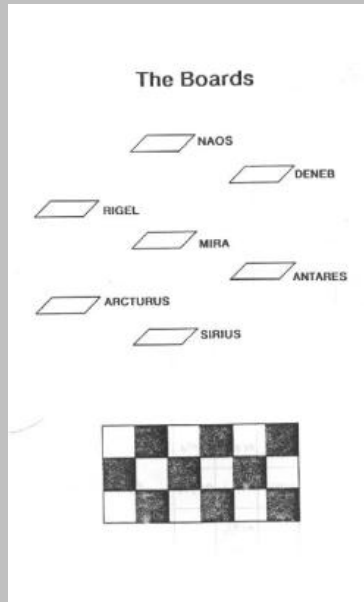
**Anton Long**  
**(Order of Nine Angles)**

The Star Game is a technique for developing acausal-thinking.

### The Boards:

There are seven boards, each one named after a particular star, which boards are placed one above the other in a spiral and forming a septenary Tree of Life (or Tree of Wyrd, to be precise).

Each board has nine black and nine squares, with each board representing a sphere of the Tree of Wyrd (ToW) as here -



### The Pieces:

Each player has three sets of nine pieces, that is 27 pieces in all. The nine pieces are:

a(a) a(b) a(c) b(a) b(b) b(c) c(a) c(b) c(c)

The pieces can also be named Alchemically, abstractly or in terms of the Dark Tradition.

In Alchemical terms, a is the Alchemical symbol for Salt. b is the Alchemical symbol for Mercury, and c is the Alchemical symbol for Sulphur. Abstractly, a is the Greek letter alpha, b the letter beta, and c gamma. In terms of the Dark Tradition, a is causal space-time; b is where the acausal is present or manifest in the causal, and c acausal space-time.

These symbols and letters should be written on the pieces which are either small, square pieces of wood (of a size to fit on the board squares), or small tetrahedrons.

One set of three pieces is coloured black, the other set, white. [ Or red and blue may be used.]

Esoterically, the pieces represent the combinations of the alchemical substances, or the various combinations and manifestations of causal/acausal.

### The Moves:

The central rule of the game is that each piece, when it moves, is transformed into the piece next in sequence:

a(a)-->a(b)-->a(c)-->b(a)-->b(b)-->b(c)-->c(a)-->c(b)-->c(c)

Thus the a(a) piece when it is moved becomes an a(b) piece; a(c) becomes b(a) and so on. A c(c) piece becomes a(a).

The c (or gamma) pieces - c(a) c(b) c(c) - can move to any (vacant) square on any board.

The b (or beta) pieces can move across the board they are already on to any vacant square, and up, or down, one level - for example, from Acturus up to Antares, or down to Sirius. Note that a piece on Sirius can move only up to Arcturus.

The a (or alpha) pieces can move only across the board they are on.

After a piece has been moved, and therefore changed into the piece next in sequence, it moves according to its new identity. Thus, a b(c) piece would become a c(a) piece and on its next move, moves as a c (or gamma) piece.

### **The Placing of Pieces:**

The initial or starting position of the pieces depends on how the game is used. Esoterically, the pieces are placed to represent a particular form at a particular moment in causal time: for example, to represent a civilization, an Aeon, or a person. Exoterically - when the game is played simply as an intellectual game - the placing of the pieces is fixed.

In the exoteric game the starting positions are as follows:

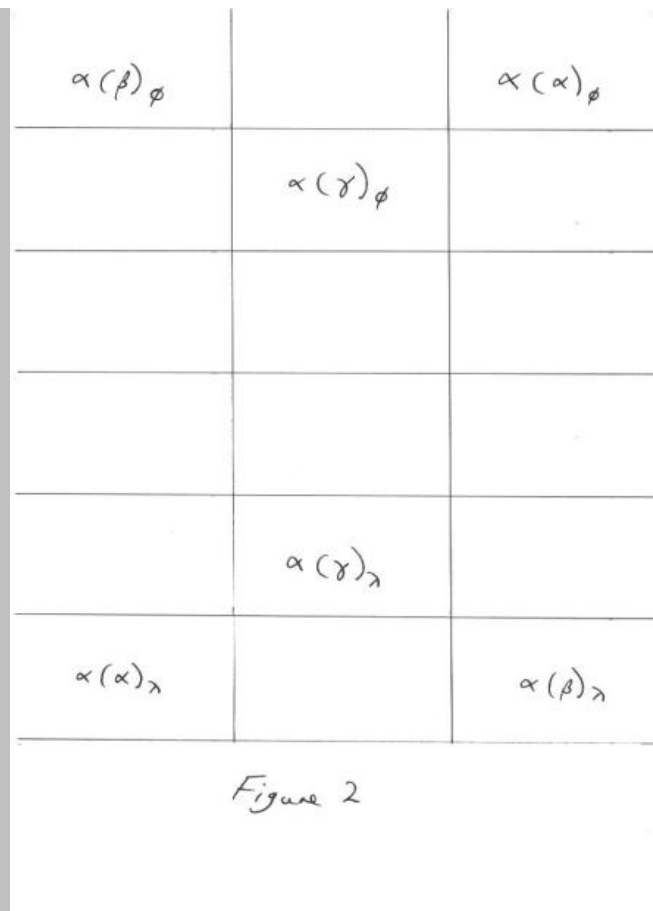
Six pieces are placed on Sirius - two sets of alpha pieces - for white, and six for black:

$\alpha(\beta)_\phi$		$\alpha(\alpha)_\phi$
	$\alpha(\gamma)_\phi$	
$\alpha(\beta)_\lambda$	$\alpha(\gamma)_\lambda$	$\alpha(\alpha)_\phi$
$\alpha(\alpha)_\lambda$	$\alpha(\gamma)_\phi$	$\alpha(\beta)_\lambda$
	$\alpha(\gamma)_\lambda$	
$\alpha(\alpha)_\lambda$		$\alpha(\beta)_\lambda$

Figure 1

$\phi$  = black pieces  
 $\lambda$  = white pieces

Arcturus has three pieces for white and three for black -



Antares has six pieces for white and six for black - two sets of beta pieces, placed exactly as the pieces on the Sirius board.

Mira has no pieces on it at the start.

Rigel has the three remaining pieces (for each player) of the beta sets, placed as the alpha pieces on Arcturus.

Deneb has six pieces of white and six of black from the gamma set, placed as the alpha set on Sirius.

Naos has the three remaining pieces of the gamma set, placed the same as the alpha sets of Arcturus.

**Exoteric Game Rules:**

The pieces move according to the rules above (see *The Moves* above), and are transformed as above. However, in the exoteric game, pieces can only stay on Mira for three moves. After three moves have been played (three by white; three by black) the player must move one of their pieces on Mira, if they have pieces on Mira, and this move must - if the piece is able (of the correct sequence) - be up or down from the Mira board. If there are alpha pieces on Mira, these are moved according to alpha piece rules: across the board only. That is, until they become beta pieces when they must move up or down from Mira.

A c(c) piece is the only piece that can capture any opposing piece. A c(c) piece can capture an opposing piece on any square from any board except Naos. The pieces on Naos cannot be captured. The piece so captured is removed from the game and plays no further part.

After a c(c) piece has captured another piece, it becomes a a(a) piece.

**Exoteric Game Object:**

The simplest form of the game is for one player to occupy certain squares on Mira, of a pattern decided by both players beforehand. A suggested pattern for winning is given below:

$\alpha(\beta)_\gamma$		$\alpha(\alpha)_\gamma$
	$\alpha(\gamma)_\gamma$	
	$\alpha(\gamma)_\phi$	
$\alpha(\alpha)_\phi$		$\alpha(\beta)_\phi$
<i>Figure 3</i>		

Thus, the player has to place three of their alpha pieces in the pattern given.

The first player to achieve this pattern (within the three move Mira limit) wins. Note that c(c) pieces can capture pierces on Mira.

**Exoteric Rule Variations:**

To initially make the game easier to learn, and play, two variations are suggested. The first is to amend the three move Mira limit - to five, or seven, moves. This makes the game much easier.

The second is not to allow the c(c) piece to capture pieces on Mira. This makes the game very easy indeed.

**Star Game:  
Brief Guide to Esoteric Meanings**

**Aeonic:**

1) The seven boards can represent the origin, and change, of one particular Aeon. That is, each board - each sphere - is an aspect of that particular Aeon. Sirius represents the origin, and Naos, the end of the Aeon. The pieces symbolize causal-acausal, and the presencing of the acausal. Or in more mundane terms, archetypes.

Thus, the present Western Aeon can be symbolized, and the future ascertained - or changed, if the game is used in a Magickal way by an Adept.

2) The seven boards can also represent the seven Aeons, with Sirius being the Sumeric - the first Aeon - and Rigel the present Western Aeon. Thus, the Next Aeon, the galactic, can be studied, understood and perchance brought into being/changed.

(See *Aeonic Magick - A Basic Introduction* for brief details about the seven Aeons of septenary tradition.)

The initial placing of the pieces is the key to representing both of the above, and such placings are taught to Initiates of the Sinister way.

### **Individual:**

The boards can also represent *one* individual. The pieces then represent aspects of the consciousness - the life - of the individual. The alpha pieces are concerned with the "ego"; the beta pieces with "self"; and the gamma pieces with Adeptship and beyond.

The alpha set represents "feeling"; the beta set "intuition"; and the gamma set "thinking", broadly as those terms are defined by Jung. Each board represents that aspect of the individual associated with that sphere: thus, Sirius represents the "Moon" aspect (Night; Calcination; Aries; Nox and so on), and Mira the "Sun" aspect (Putrefaction; Lux; Vision). See the Septenary Correspondences (more details of these Correspondences are given in NAOS).

In one very important way, the pieces and the boards represent the esoteric path to Wisdom: to self-understanding, and the creation of a new being.

The initial placing of the pieces is usually done to represent the individual in the present, as they are now, and this placing is an esoteric skill, learned through study and practice.

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## **Images From Naos**



## *The Star Game*

### Introduction:

The Star Game has three main functions: (1) it develops certain higher levels of consciousness; (2) it is a new form of magickal working appropriate to the twenty-first century and beyond; and (3) it is an aid to developing certain magickal skills - aiding mindfulness, concentration and visualization. In addition, it contains the whole esoteric septenary tradition, as well as being simply a 'game' that can be played to a conclusion against an opponent.

The first of the aims detailed above involves, in part, a new way of thinking - for the Star Game develops the capacity to think and understand in symbols. This 'thinking' however is not the rational, causal, logical type associated with 'science'. It is rather the intuitive or 'wholistic' type - the poetic/mystical/magickal which sees connections between things, which brings insight and understanding through breadth. Yet, in tandem with this, it develops the qualities which also lay at the foundation of our conscious development as rational beings: the critical, analytical faculty which is so often lacking in some who study the Occult in general and magick in particular.

In short, the Star Game is a tool - to be used according to the desire of the user. To learn the Game, even as a 'game' takes time and a certain mental effort. Like all genuine magick, it is not intended for the idle or the dilettantes.

Those who are seriously interested in learning the use of this esoteric tool should first construct the septenary game, and practice playing it, either alone or with

playing it, either alone or with an opponent, for some time. Then, they should study its magickal symbolism - the seven boards as the spheres of the Tree of Wyrð, the black and white pieces as 'light' and 'dark' (or causal and acausal) personal and cosmic energies, the changes of these pieces over the boards as the changes in individual psyche/Earth-bound/cosmic energies and so on - and then should they wish, undertake magick using it. Those who wish to go further, should study the aeonic attributions and then, should they wish, construct and learn to use the advanced form of the game. Those who do this will have the satisfaction of belonging to an elite: of being at the very summit of our conscious evolution. It will then be up to them whether they take the boundary ever higher. All genuine Black Magick is an act of defiance against the restrictions imposed by the mediocre and the cowards, and in this sense (as well as others) the Star Game is an act of supreme Black Magick. It is a comment on the mediocrity of the present that only a few will understand this statement.

The Boards:

There are seven boards, placed one above the other in a spiral and which form a representation of the septenary Tree of Wyrð. Each board consists of nine white and nine black squares (see fig.1).

Each board is named after a star.

The Pieces:

One set of pieces is white, the other black. Each set consists of twenty-seven pieces, and these are formed from three lots of nine. Thus, each player ('black' or 'white') has the following pieces:

⊖(⊖)	⊖(⚡)	⊖(♀)	⚡(⊖)	⚡(⚡)	⚡(♀)	♀(⊖)	♀(♀)	♀(⚡)
⊖(⊖)	⊖(⚡)	⊖(♀)	⚡(⊖)	⚡(⚡)	⚡(♀)	♀(⊖)	♀(♀)	♀(⚡)
⊖(⊖)	⊖(⚡)	⊖(♀)	⚡(⊖)	⚡(⚡)	⚡(♀)	♀(⊖)	♀(♀)	♀(⚡)

The pieces represent combinations of the alchemical symbols  $\ominus$ ,  $\text{☿}$  and  $\text{♁}$  where  $\ominus$  is alchemical salt,  $\text{☿}$  alchemical mercury and  $\text{♁}$  alchemical sulphur (see Esoteric Meaning of Star Game, below, for the significance of the symbolism).

An alternate form of symbolism may be employed thus:  $\alpha$  as  $\ominus$ ;  $\gamma$  as  $\text{☿}$  and  $\omega$  as  $\text{♁}$ . This symbolism is more 'abstract' than the alchemical one, and has the advantage of being easier to write on whatever material is chosen to make the pieces - for example, cubes of wood, or small circular counters, painted with the appropriate symbol.

Whichever of these two forms of symbols are used, it should be stressed that symbols must be employed, the essence of the game is the symbolism: like a chess piece, it frees the mind and enables connections to be seen, moves made, pieces transformed and so on.

The Positions of the Pieces:

Six pieces are placed on Sirius (two sets of  $\ominus$ ) for white, and six for black, as in fig. 2.

Arcturus has three pieces for white, and three for black as in fig. 3. Antares has six pieces for white, six for black - two sets of  $\text{☿}$  pieces placed in the same pattern as the  $\ominus$  pieces on Sirius: i.e. on the same squares.

Mira has no pieces on it. Rigel has the remaining three pieces of the  $\text{☿}$  sets, placed as the  $\ominus$  pieces on Arcturus.

Deneb has six pieces of white, six of black, all from the  $\text{♁}$  set, placed as the  $\ominus$  set on Sirius.

Naos has the remaining three pieces of the  $\text{♁}$  sets, placed on the same squares as the  $\ominus$  sets on Arcturus.

The Moves:

Each piece, when it is moved, is transformed into the next piece in the sequence, according to the following pattern:

$\text{☿}(\alpha) \rightarrow \text{♁}(\gamma) \rightarrow \text{♁}(\omega) \rightarrow \text{☿}(\alpha) \rightarrow \text{☿}(\gamma) \rightarrow \text{☿}(\omega) \rightarrow \text{♁}(\alpha) \rightarrow \text{♁}(\gamma) \rightarrow \text{♁}(\omega)$

$\Theta(\Theta) \rightarrow \Theta(\Sigma) \rightarrow \Theta(\Phi) \rightarrow \Sigma(\Theta) \rightarrow \Sigma(\Sigma) \rightarrow \Sigma(\Phi) \rightarrow \Phi(\Theta) \rightarrow \Phi(\Sigma) \rightarrow \Phi(\Phi)$

Thus, a  $\Theta(\Theta)$  when it is moved, becomes a  $\Theta(\Sigma)$  piece; a  $\Sigma(\Phi)$  piece becomes a  $\Phi(\Theta)$  piece, and so on. When a  $\Phi(\Phi)$  piece is moved, it becomes a  $\Theta(\Theta)$  piece, and the sequence begins again.

The  $\Phi$  pieces (that is,  $\Phi(\Theta)$   $\Phi(\Sigma)$   $\Phi(\Phi)$ ) can move from any board to any other board, to any vacant square, as well as to any vacant square on the board they are already on.

The  $\Sigma$  pieces ( $\Sigma(\Theta)$   $\Sigma(\Sigma)$   $\Sigma(\Phi)$ ) can move across the board they are on to any vacant square, or up or down two boards. For example, a  $\Sigma$  piece on Sirius can move to either Arcturus or Antares; while a  $\Sigma$  piece on, say, Rigel could move to Deneb, or Naos, or Mira or Antares, to any vacant square on these boards.

The  $\Theta$  pieces (that is,  $\Theta(\Theta)$   $\Theta(\Sigma)$   $\Theta(\Phi)$ ) can move only across a board one square at a time to a square of the same colour, or up or down one board to a square of the same colour. Thus, for example, a  $\Theta$  piece on a black square on Arcturus could move to a vacant black square on either Sirius or Antares - or move across the Arcturus board to a square of the same colour.

After any piece has been moved according to the rules above and placed on a new square, it is changed for the piece next in the sequence above, and when next moves, moves according to the rules for the new piece.

A  $\Phi(\Phi)$  piece on any square on Naos may capture any piece of the opposite colour on any square or any board, except Naos. The piece so captured is removed from the board and plays no further part. After such a capture, the  $\Phi(\Phi)$  piece becomes a  $\Theta(\Theta)$  piece.

The Aim:

When played simply as a game - i.e. without any esoteric object - the aim is to occupy certain squares on the Mira board according to a pattern determined by the players before the game begins.

However, pieces can only stay on the Mira board for three moves - after this, they must move: either across the Mira board (if the move is legal)\* or to another board. The first move of the three is taken as the one that brings the piece to Mira.

The first player to place pieces according to the pattern, wins the game.

The pattern most often used is given in fig.4.

Variations:

Two variations in the rule are suggested. These make the game much easier, and may be used while the game itself is being learnt. The first is to suspend the three move limit on Mira - allowing the pieces on that board to remain until they are either moved by the player or captured by the opposing player. If this variation is used, then the players can elect to allow  $\phi(\phi)$  pieces on Naos to remain for only three moves, after which they must move, becoming thus  $\Theta(\Theta)$  pieces.

The second variation is to allow the  $\phi(\phi)$  pieces on Naos to not be able to capture pieces on Mira (this makes the game very easy indeed). To increase the difficulty, the three move limit on Mira may be re-instated.

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Esoteric Meaning of the Star Game

In general, the seven boards represent the nexus between the causal and the acausal: all evolution is regarded as a progression from the 'lower' realms of the causal to the 'higher' realms of the acausal. Thus, the progression, in magick, from Initiate to Adept to Master/Mistress is marked by the progression from Sirius (sphere of the Moon on the Tree of Wyrd) to Mira (sphere of the Sun) to Rigel (Mars) - see the table below.

The symbolism of the game operates on several levels, the three most important being the individual, the Aeonie (and the associated higher civilization or culture) and the cosmic. Just as the seven spheres and thus the seven boards of the Star Game re-present the seven fundamental forms that the 'energy of Chaos' assumes according to our apprehension, so too do these three levels re-present how that energy (or 'the Being of the cosmos' itself) manifests itself naturally. Of course, many more levels exist, but for simplicity only these three will be considered here.

The individual level concerns how we all, as individuals, have within us by virtue of being individuals possessed of consciousness, the ability to enhance that consciousness. This enhancement may be expressed in many ways - for example, it is the Jungian 'individuation', the magickal path to Adeptship and beyond - but however it is expressed it is simply

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\*After this move across the board, the piece may stay for a further two moves without being required to move.



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represented by the re-orientation of 'psychic' elements within us and the emergence of new elements. The three basic symbols of the Star Game -  $\ominus$ , and  $\text{☿}$  and  $\text{♁}$  - represent the basic elements from which the psychic energies are formed, when manifest on the individual level. Thus, the nine combinations of these three elements, as the pieces of the Star Game, represent the combination of the energies possible.

However, for a complete description of the individual psyche, these nine combinations are extended over the seven boards on a three-fold basis because the seven boards (re-presenting the seven spheres of the septenary) symbolize the possible orientations of consciousness: in simple terms, the seven spheres and the correspondences associated with them (particularly the god-forms or archetypes) are present, either latently or expressed, within each individual.

To make this clear, Jung's terminology will be used, although it should be remembered that even this is only one expression of many: the most representative expression being the abstract symbols themselves since these are devoid of the conflict of 'opposites' and the dogmatic/religious undertones that underlie many of the traditional expressions.

In this terminology, the seven spheres represent the seven fundamental archetypes within our psyche, according to the table given below where the archetypes are expressed in terms of both Greek and Norse mythology: for example, Mercury is the 'trickster' - Loki in Norse, Hermes in Greek. As with all such representations, these are only a guide, an outward expression of inner essence.

In this context, the nine combinations are:

$\ominus(\ominus)$	Extravert Feeling type
$\ominus(\text{☿})$	" Intuitive
$\ominus(\text{♁})$	"

⊖(⚡)	"	Thinking		
⚡(⊖)	Intravert	Feeling ;	⚡(⊖)	Master of Temple/Mistress
⚡(⚡)	"	Intuitive;	⚡(⚡)	Grand Master(Magus)/ Grand Mistress
⚡(⚡)	"	Thinking;	⚡(⚡)	Homo Galactica

Thus (⊖) may be said to represent 'Feeling'; (⚡) 'Intuition' and (⚡) 'Thinking' as these terms are defined by Jung.

Further, ⊖ ( ) describes 'ego' consciousness; ⚡ ( ) 'self' consciousness, and ⚡ ( ) the consciousness beyond the 'self' - that is, beyond 'individuation'. In magickal terms, this is beyond the Adept - that is, the stages represented by the Grades Master of the Temple/Mistress of Earth and so on.

Readers familiar with the works of Jung will notice two things: there is no 'Sensation' type listed, and the development of the individual is described beyond the process of Jungian Individuation, which many have seen as the 'end' of personal development according to Jung's ideas.

The reason for the latter difference is obvious - magick assumes there is no limit to our potential, to our possible evolution of consciousness. The reason for the former difference is more complex, but can be simply expressed by stating that a thorough study of Jung's 'types' shows how close are his 'Sensation' and 'Feeling' types (a thorough analysis is given in the Order MS 'Emanations of Urania') - perhaps his desire to express the psyche in terms of the quaternity which so interested him gave rise to this unnecessary extra type. As it is, the psyche can be described by the nine combinations above.

Thus, these nine combinations, three-fold (this triplicity expressing the three 'types' of consciousness - ego, self and beyond-self) spread over the seven boards, gives a complete representation of each individual psyche.

Hence it is possible, using the pieces and the boards, to magickally represent any individual uniquely - and thus a movement of certain pieces can be made, this movement being the change the person who so represents an individual desires to bring about in that individual. The Star Game thus gives the person unlimited, magickal, control of other individuals - should that person wish to use it for magickal purposes. In simple terms, a Star Game representation of a particular person by the placing of the appropriate pieces on the appropriate boards, is a 'magickal model' of that person - as, for example, a wax effigy is in more primitive magic. To achieve this representation takes a certain practice and skill in the game, of course.

This magickal use of the game (the details will be given in Part II of this series for those who cannot wait to work them out for themselves) is however only one use of the Star Game when an individual is being represented. Beyond this practical magickal aspect, perhaps its most important use is that it enables an insight into not only oneself but also others - via the symbolism. That is, it shows connections and enables an analysis of the individual psyche in a manner as far beyond the 'psychologies' of today as modern technology is beyond the stone axe.

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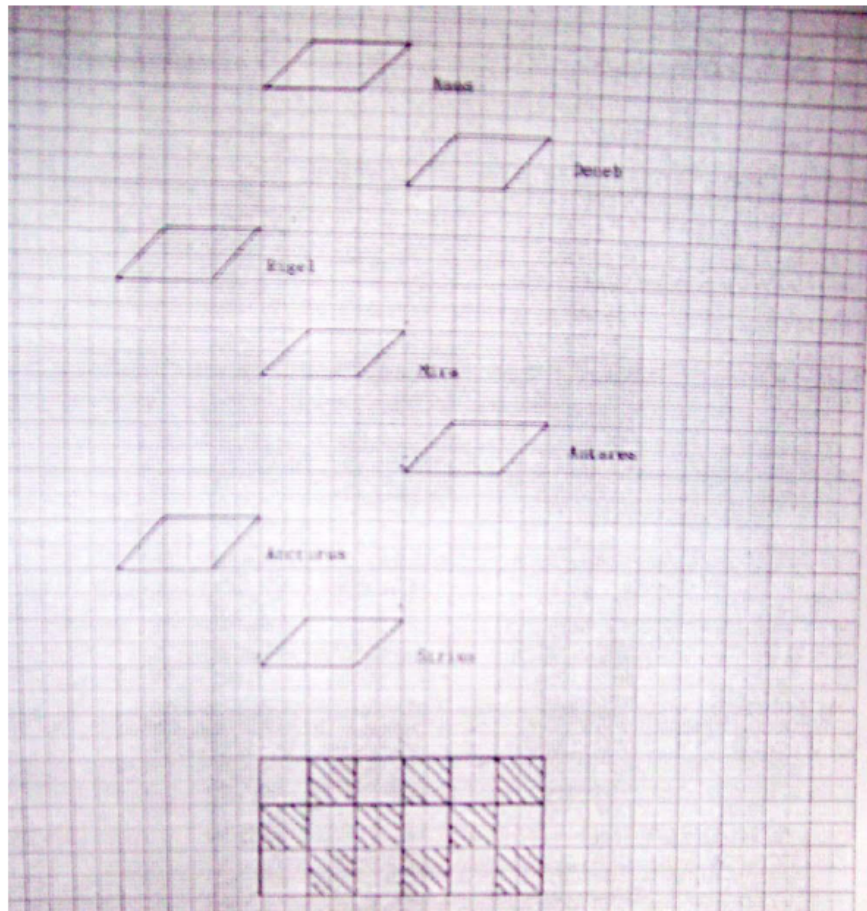
In Aeonic terms, the seven boards re-present the seven fundamental Aeons which we as sentient beings may partake of. As for an individual psyche, these represent an evolution of consciousness - from the first or 'Primal' aeon (when consciousness is just beginning to arise) through the Sumerian to the present Western one. An aeon is basically a representation

the Sumerian to the present western one. An aeon is basically a representation in archetypal/symbolic terms, of those cosmic/Earth-bound forces which shape our evolution in a mostly unconscious way. As aeons progress, we as individuals may or may not, depending on our own personal/magickal development, be aware of these forces/influences external to us - in traditional magickal terms, the crossing of the Abyss (in the septenary, from Sun to Mars) is when these influences are consciously understood, and the 'self' finally achieves a freedom through this (often only intuitive) understanding.

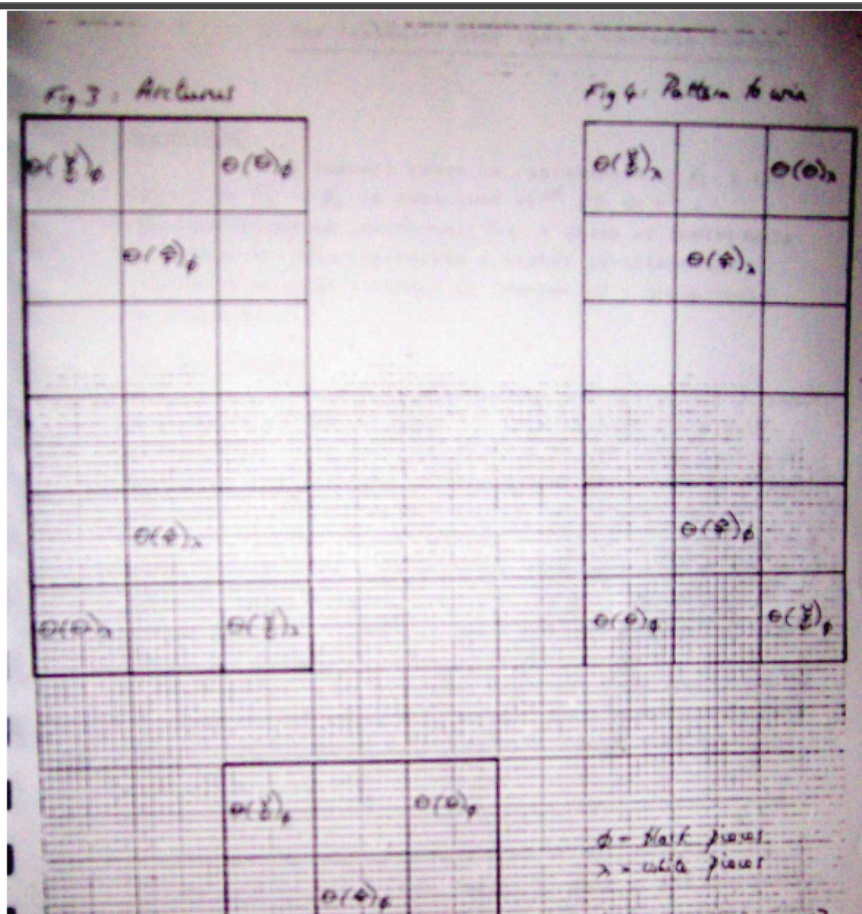
In the symbolic sense, a new Aeon may be said to emerge when one of the seven 'Gates' is opened. This allows acausal energy to presence on Earth, and this presencing affects the psyche of all those individuals who have not 'crossed the Abyss', the intensity of nature of this depending on various factors. The most important external sign of an Aeon, is the associated higher civilization or culture - that is, the energy of a particular Aeon are expressed via the mechanism of a civilization. Despite the claims of the mystifiers who abound in the 'Occult' there have so far been only five aeons - and five associated higher civilizations which have shaped the aonic energies, via an ethos, and thus contributed to our conscious evolution. This ethos was, in part, religious in the sense that awe was present for the terrestrial 'Gate' (the physical place where the acausal energies were pronounced) and those who channelled its energies (often unconsciously) through a specific magickal technique. Often, a specific myth or legend became associated with this Gate, and as the aeon progressed the energies affected individuals according to their nature: inspiring creativity, creating an 'elan' and a sense of Destiny ... The pattern of aonic energies (ie. their transformation, causally) may be represented by the following sequence:

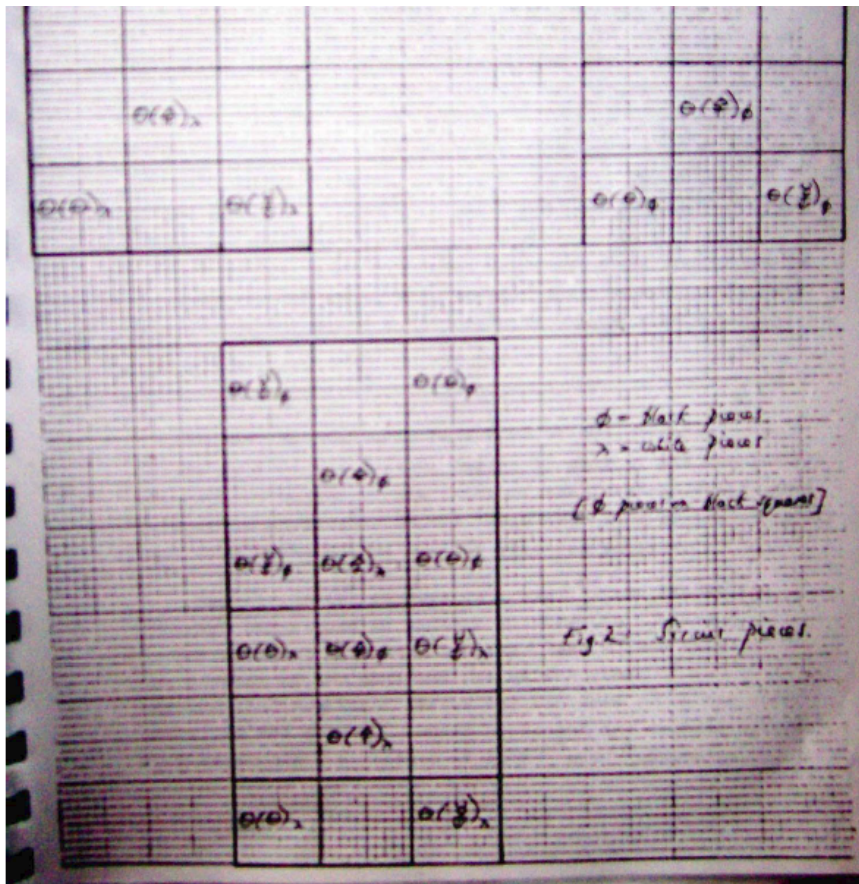
$$\Theta(\Theta) \rightarrow \Theta(\Psi) \rightarrow \Theta(\Phi) \rightarrow \Psi(\Theta) \rightarrow \Psi(\Psi) \rightarrow \Psi(\Phi) \rightarrow \Phi(\Theta) \rightarrow \Phi(\Psi) \rightarrow \Phi(\Phi)$$

$$\underbrace{\Theta(\Phi); \Psi(\Phi); \Phi(\Phi)}_{\epsilon\phi}$$









The Septenary Star Game - Esoteric Theory

Symbolism:

The acausal space is represented by  $\phi_s$  ; the causal by  $\lambda_s$  .  $\phi_s$  is described by  $\epsilon^\phi$  ;  $\lambda_s$  by  $\epsilon^\lambda$  .

$\kappa_a$  symbolizes an individual;  $\kappa_\lambda a$  a group of individuals of number  $\lambda$  ;  $\kappa_a a$  represents a higher civilization.

$\epsilon$  is to be read 'within' or 'member of a group/space or sub-space.

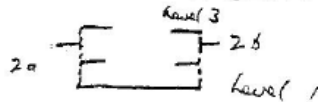
General Theory:

All life implies the coincidence of  $\phi_s$  and  $\lambda_s$  . Sentient life implies  $\phi_s \epsilon \lambda_s$  : this is abstracted into seven stages or levels represented by the seven boards of the game. The two sets of nine pieces represent the  $\epsilon^\phi$  and  $\epsilon^\lambda$  aspects of cosmic Change (usually the 'black' pieces being  $\phi$  and the 'white' pieces  $\lambda$  ) - or how Being becomes through Time. This expresses the interaction of  $\phi$  and  $\lambda$  through modes of being -  $\theta$  ,  $\xi$  or  $\neq$  . Three sets of pieces are used to express the fundamental nature of such Change as aspects of time.

Each board to be a correct representation should consist



Each board to be a correct representation should consist of three levels as in the 'simple' form of the game - that is, each board would be a complete 'simple Star Game' thus:



However, in practice, this form of the septenary game is not used in the initial stages because of its complexity: its mastery is one of the tasks of the Internal Adept. What follows is applicable to the 'standard' form of the septenary game with seven boards each of eighteen squares.

Magick implies changes in  $\lambda_s$  via  $\epsilon^\phi$ : the 'cause and effects' understood by science operates in  $\lambda_s$  via  $\epsilon^\lambda$ .

The movement of pieces implies  $\epsilon^\lambda$  and  $\epsilon^\phi$  and this is the essence of the magickal use of the game.  $\epsilon^\phi$  is represented via  $\phi$  (or  $\omega$ ) moves and captures,  $\epsilon^\lambda$  by the other moves. In one sense  $\epsilon$  moves represent the duality associated with mercurius - possessed of both  $\epsilon^\lambda$  and  $\epsilon^\phi$  elements.

I - kīa :

In terms of the consciousness of an individual (since  $\phi, \epsilon, \lambda$ , for kīa represents consciousness) the pieces are:

- $\ominus(\ominus)$  Extravert Feeling type
- $\ominus(\int)$  " Intuitive
- $\ominus(\&)$  " Thinking
- $\int(\ominus)$  Introvert Feeling
- $\int(\int)$  " Intuitive
- $\int(\&)$  " Thinking
- $\&(\ominus)$  Master of Temple/Mistress of Earth
- $\&(\int)$  Magus/Moussa
- $\&(\&)$  Homo Galactica

$\ominus( )$  describes 'ego' consciousness;  $\int( )$  'self' consciousness, and  $\&$  'adeptship' - that is, beyond individuation - the  $\epsilon^{\wedge}$  goal of kīa .

Development of consciousness implies an increase of  $\phi$  elements in a particular kīa .

To represent a particular  $\kappa;\alpha$  by the placing of pieces (in order, for example, to work magick upon that particular  $\kappa;\alpha$ ) the operator must first assess the character of the  $\kappa;\alpha$  using the septenary correspondences as a basis. In order to do this accurately, it helps if various facts about the  $\kappa;\alpha$  in question are known - such as particular interests, whether any involvement in 'esoteric' groups and so on.

Character is assessed through determining the psychological type of the individual in accordance with the above table then finding appropriate 'Tarot' images linked to the type of consciousness represented by the character.

II -  $\tau_{cu}$  :

For  $\tau_{cu}$  the seven boards represent the seven Aeon, and one Aeon is represented by placing appropriate pieces on appropriate boards - Sirius is the first Aeon (the pre-Hyperborean, sometimes called the Primal Aeon), Arcturus the Hyperborean Aeon and so on. The coming 'New Aeon' is thus Deneb.

To represent the present Aeon the pieces should be changed from their original positions thus:

$$\begin{aligned} S\theta(\hat{\phi})_{\lambda} &\rightarrow \pi\psi(\theta)_{\lambda} ; R\psi(\hat{\phi})_{\lambda} \rightarrow N\hat{\phi}(\theta)_{\lambda} \\ R\psi(\hat{\phi})_{\phi} &\rightarrow \pi\hat{\phi}(\theta)_{\phi} \quad A\psi(\theta)_{\lambda} \rightarrow R\psi(\psi)_{\lambda} \\ N\hat{\phi}(\hat{\phi})_{\phi} &\rightarrow \pi\theta(\theta)_{\phi} ; N\hat{\phi}(\hat{\phi})_{\lambda} \rightarrow \pi\theta(\theta)_{\lambda} \end{aligned}$$

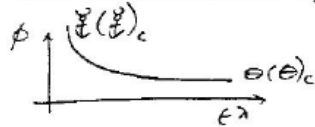
$\tau_{cu}$  implies  $\delta\phi_{\lambda}$  <sup>via  $\tau^{\lambda}$</sup> : the opening of a gate, which brings  $\phi_r$  to presence in  $\lambda_s$ , predates the beginnings of a particular  $\tau_{cu}$  by c. 300-400 years.

All  $\tau_{cu}$  up to the present Western have exhausted their potential by the  $\theta(\theta)$  stage - although  $\hat{\phi}$  stages (via  $\tau^{\phi}$ ) are possible.

$$\delta^{\lambda}\tau_{cu} \Rightarrow \psi(\psi) \rightarrow \psi(\theta) \rightarrow \theta(\psi) \rightarrow \theta(\theta)$$

$$\delta^{\omega} \kappa_{c,u} \Rightarrow \xi(\xi)_c \rightarrow \theta(\theta)_c \rightarrow \theta(\theta)_c \rightarrow \theta(\theta)_c$$

No  $\kappa_{c,u}$  has ever achieved  $\delta^{\omega} \kappa_{c,u}$  because this requires  $\phi_{\omega} \in \lambda_s$  where  $\omega \gg \delta$  and  $\kappa_{c,u} \Rightarrow \phi_{\delta} \in \lambda_s : \kappa_{c,u} \Rightarrow \phi_{\beta}^{\delta \gg \beta}$ . A  $\kappa_{c,u}$  lasts between 1,500 and 1,200 years,  $\delta^{\omega}$  declining in intensity during this time as indicated by the symbols:



$\theta(\theta)_c$  lasts approx. 400 years.

Each Aeon is associated with a particular higher civilization thus:

Aeon	Associated $\kappa_{c,u}$	Date of end
Sumeric	Sumerian	2298 BC
Hellenic	Hellenic	378 AD
Western	Western	2390 AD

$\phi_s$  is expressed via  $\kappa_{c,u}$  (and in general  $\kappa_{c,u}$ ) for  $\kappa_{c,u}$  as an 'ethos' both exoteric and esoteric (which quite often only,

Adepts understand since the esoteric ethos is the essence hidden by the exoteric ethos and is often revealed via 'the Abyss').

It is important to understand that the most important and practical aspect of an Aeon is the associated higher civilization - magickal Aeonics workings shape the ethos of this during the transition period between the ending of one Aeon and the beginning of another. During this time, however, the energies of the old Aeon produce the last transformation of the  $\kappa_c \alpha$ : the  $\Theta(\Theta)_c$  stage, which is usually an Imperium, often military in extent and form of power.

Hitherto, Aeonics workings - when they have been undertaken at all - have concentrated on opening the Gate that presences the power of a new Aeon. Yet it is possible to extend by such workings a  $\kappa_c \alpha$  into the  $\Phi$  stages. For the present, this implies the end of the Western as c.3090 AD instead of 2390 AD. This is the first time in history that such a change is possible, since heretofore the process of Aeonics change has not been consciously understood by Adepts - its was approached mainly via

mythological symbolism. It is through the abstract symbolism of the Star Game that full control is possible.

$$\delta^\phi t_c u = \xi(\phi)_c \rightarrow \theta(\phi)_c \rightarrow \psi(\phi)_c$$

$$\delta^\phi \delta^\lambda = \psi(\xi)_c \rightarrow \psi(\theta)_c : \text{"opening of a gate"}$$

$$\delta_i^\phi(g) = \sum_{\lambda=1}^{n-7} \beta(\mu) [\epsilon_{(\mu)_a}^\lambda] \delta^\phi \quad \text{where } g = \epsilon_{(\mu)_a}^\lambda$$

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Fig 3: Arcana

$\Theta(\frac{1}{2})_0$		$\Theta(\Theta)_0$
	$\Theta(\Phi)_0$	
	$\Theta(\Phi)_2$	
$\Theta(\Theta)_2$		$\Theta(\frac{1}{2})_2$

Fig 4: Pattern 6 via

$\Theta(\frac{1}{2})_2$		$\Theta(\Theta)_2$
	$\Theta(\Phi)_2$	
	$\Theta(\Phi)_0$	
$\Theta(\Theta)_0$		$\Theta(\frac{1}{2})_0$



