

Editorial Note: The following two articles - one written in 2013, the other in 2018 - are useful introductions to the O9A Star Game.

I. Overview of The Star Game

The Star Game is a three-dimensional board game ^[1] for two players ^[2] invented by David Myatt in 1975 ^{[3][4]} and subsequently used by the esoteric group the Order of Nine Angles (ONA) as occult sorcery ^{[5][6]} and as a three-dimensional representation of their occult system of septenary correspondences ^{[5][7]}. Each occult initiate is expected to make their own boards and pieces as a part of their occult training.

The game was first publicly outlined in the 1989 ONA text *Naos: A Practical Guide to Modern Magick* ^[8].

Boards, Pieces, and Gameplay

There are two versions of the game, the simple and the advanced, with skill in the advanced form being a requirement for advancement to the ONA grade of Internal Adept ^[4]. When constructed, the advanced form of The Star Game is a large physical structure, usually six or more feet in height and three or more feet in width.

The simple game has seven boards placed one above the other in a spiral, with the boards named after particular stars. Each board has nine black and nine white squares, making 126 squares in total over the seven boards. Each player (white and black) starts the game with three sets of nine pieces (27 pieces per player) with each piece allowed to move across a board, and up or down from board to board, in a different way. Only some types of pieces can capture other opposing pieces, and a captured piece is removed from the boards and plays no further part in the game.

The seven boards are named Naos, Deneb, Rigel, Mira, Antares, Arcturus, and Sirius. At the start of the game, each player has six particular pieces on Sirius, three pieces on Arcturus, six pieces on Antares, three on Rigel, six on Deneb, three on Naos, and none on Mira. As in other board games, the players take turns to make their moves.

The basic rule of play is that after a piece has been moved - whether across a board or from one board to a higher or lower board - it is transformed into another piece according to a set sequence and then can be moved according to its new designation. Another rule is that pieces can only stay on the Mira board for three moves.

The basic aim of the simple form of the game is for one player to place three of their pieces on certain squares on Mira, with the type of these pieces and their placing on that board decided by both players beforehand. The first player to do this wins the game. This takes some skill and some time since

not only can an opposing player capture pieces on Mira but also pieces are only allowed to stay on Mira for three moves, after which the player must move the piece. Depending on the skill of the player, to win a simple game takes from a few hours to a day or more.

In the advanced Game, each board has six (minor) boards (three at each end), with there being additional pieces (more sets of nine for each player making 81 pieces per player). There are also additional rules regarding movement. In this version of The Star Game, each board is divided into three other levels so that there are four levels to each board, making a total of 308 squares over the seven main boards. Depending on the skill of the player, to win an advanced game can take several days.

In both the simple and the advanced games, the pieces are usually small tetrahedrons (or small cubes) marked with the particular abstract symbol (or the particular occult symbol) which is used to designate that type of piece.

There are two ways or methods of marking the pieces with the appropriate symbols. The first way is to have a piece for each symbol, with the symbol painted or otherwise marked on the piece. This means making sufficient extra (spare) pieces to enable the pieces in play to be changed when they are moved and become transformed into another piece. For example, when an $\alpha(\alpha)$ piece is moved it would be swapped for a spare $\alpha(\beta)$ which in turn would be swapped for a spare $\alpha(\gamma)$ piece, and so on.

The second way is to paint or otherwise mark the face of the cube or the tetrahedron with different symbols in sequence. Thus, on the six faces of one cube there would be one piece with its faces/sides marked $\alpha(\alpha)$ $\alpha(\beta)$ $\alpha(\gamma)$ $\beta(\alpha)$ $\beta(\beta)$ $\beta(\gamma)$. In use, the symbol on the top of the cube - for example $\alpha(\alpha)$ - is the 'active' symbol, and designates the type of piece. When this $\alpha(\alpha)$ piece is moved, it becomes $\alpha(\beta)$ so the cube is turned so that the $\alpha(\beta)$ symbol is at the top. On its next move, this $\alpha(\beta)$ piece would be transformed into $\alpha(\gamma)$ and the cube turned again so that the $\alpha(\gamma)$ symbol was at the top. This method of marking pieces also means that each player has to make extra (spare) pieces, although not as many as are required by the first method.

O9A, 2013 ev

References

1. James R. Lewis & Jasper Aagaard Petersen: *The Encyclopedic Sourcebook of Satanism*, Prometheus Books, 2008. p.625. ISBN 9781591023906
2. Jeffrey Kaplan & Tore Bjørge: *Nation and Race: The Developing Euro-American Racist Subculture*. Northeastern University Press, 1998. p.116 ISBN 9781555533328
3. The Star Game - History and Theory.
4. Nicholas Goodrick-Clarke: *Black Sun: Aryan Cults, Esoteric Nazism, and the Politics of Identity*. New York University Press, 2003. p.219. ISBN 9780814731550

5. Senholt, Jacob. *Secret Identities in The Sinister Tradition: Political Esotericism and the Convergence of Radical Islam, Satanism and National Socialism in the Order of Nine Angles*, in Per Faxneld & Jesper Petersen (eds): *The Devil's Party: Satanism in Modernity*, Oxford University Press (2012), p.260. ISBN 9780199779246
 6. Jeffrey Kaplan (editor): *Encyclopedia of White Power: A Sourcebook on the Radical Racist Right*. AltaMira Press, 2000. p.236. ISBN 9780742503403
 7. The ONA's complete system of occult training and methods of practical sorcery - including The Star Game - are given in detail in the *Complete Guide To The Order of Nine Angles* which 1460 page text is available - as a 55 megabyte pdf file - from <https://omega9alpha.wordpress.com/2014/04/09/the-definitive-guide-to-the-order-of-nine-angles/>
 8. A facsimile of *Naos* as issued by the ONA in 1989 is included in *Complete Guide To The Order of Nine Angles*.
-

II. Introducing The Star Game

As mentioned in the text *O9A 101: The Sinisterly-Numinous Tradition*,

One of the axioms of the occult philosophy of the O9A [Order of Nine Angles] is that it is only possible to apprehend the realm of the acausal (which realm includes but is not limited to the supernatural) by using our (mostly latent) human faculty of empathy - of empathic wordless knowing - and by developing new faculties, such as 'acausal- thinking' and which 'acausal-thinking' can be developed by esoteric techniques such as The Star Game consisting of as that three-dimensional 'game' does of seven boards - arranged as a septenary Tree of Wyrd - with a total of 308 squares and with 81 pieces per 'player'. {1}

Which provides the esoteric context for The Star Game; with it being an "esoteric language" which uses symbols and their change or metamorphosis instead of words. {2} Furthermore, the particular symbols of The Star Game and their metamorphosis are not, unlike other occult symbols, reducible to - do not have 'correspondences' with - any other apprehensible being or beings, material or otherwise, save for living human beings and the living being apprehended as a "civilization" formed as such a civilization is of collocations of particular human beings during a particular Aeon. Which particularity is why esoterically the symbols of The Star Game are described by Adepts as adunations {3} and why The Star Game as an esoteric language re-presents - when 'played' - the entire Septenary Tree of Wyrd and all the symbols, and the occult correspondences between symbols, of those seven spheres and the connexions between them.

That is, The Star Game is a new type of human apprehension, and one which does not rely on words, on the meaning(s) assigned to words, or on the categories - the abstractions - which have been posited or assumed and to

and by which beings and Being have hitherto been classified, assigned, and described, and thence considered as 'understood'.

To acquire this new type of human apprehension the person has to construct and then use - 'play' - the game. This use is or can be many and various; two examples of which are

- (i) as an act of solo sorcery where the pieces are used to symbolize, represent, a particular person or a particular civilization or Aeon, in order to either (a) esoterically perceive (understand) that person or civilization or Aeon and thus to possibly foretell the Fate or Fates of such beings, or (b) to affect, to change - to harm or to aid - a particular person or a particular civilization or Aeon; and
- (ii) as a combat between two sorcerists where one sorcerer is, via the foregoing representation, seeking to affect, to change, a particular person or a particular civilization or Aeon, while their opponent seeks to prevent such changes.

Which use of The Star Game brings us to two questions relevant to our current technological age. First, whether or not The Star Game can be replicated by a complex computer programme to thus become a three-dimensional or virtual reality 'computer game' accessible to and playable by anyone with a suitably powerful computer and the necessary accessories. Second, would using such a technological form of The Star Game still be sorcery? That is, would such a technological form of The Star Game still presence the acausal - be a symbiotic alchemical process between sorcerer and adunations as currently manifest in a physical structure and the physical movement of the pieces - or would it be something else, perhaps even a new, technological, type of sorcery appropriate to the emerging New Aeon?

So far, the answer to the first question is moot. While there have been in the past decade one to two attempts to computerize The Star Game they have failed.

The answer to the second question really depends on whether a talented individual or individuals can succeed in computerizing The Star Game with all of its complexity intact. For only the practical use of such a programme will reveal whether or not the creator(s) of the programme have also created a new, technological, type of sorcery appropriate to the emerging New Aeon.

Rachael Stirling
June 2018 ev

Further Reading

- ° Star Game Archive, Part I. Available at <https://omega9alpha.files.wordpress.com/2018/06/star-game-archive-part-1.pdf>
- ° Star Game Archive, Part II. Available at <https://omega9alpha.files.wordpress.com/2018/06/star-game-archive-part-2.pdf>
- ° Star Game Archive, Part III. Available at

<https://omega9alpha.files.wordpress.com/2018/06/star-game-archive-part-3.pdf>

° Time As Emanation of Being. The compilation includes a history of The Star Game. Available at <https://omega9alpha.files.wordpress.com/2018/06/myatt-time-otherness-v3.pdf>

o o o o o

Notes

{1} A copy of the text is available from <https://omega9alpha.wordpress.com/2018/03/22/quintessence-of-the-o9a/> [Accessed June 5, 2018]

In that quotation, and in this essay, The Star Game refers to the 'advanced' form of the game, as described in the appendix titled *Advanced Star Game* in the O9A text *Naos*, with the Game itself described in chapters VI and VII of that work. A facsimile (in pdf format) of the original typescript of *Naos* as issued by the ONA in 1989 is embedded in the *Complete Guide To The Order of Nine Angles* which 1460 page text is available - as a 55 megabyte pdf file - from <https://omega9alpha.wordpress.com/2014/04/09/the-definitive-guide-to-the-order-of-nine-angles/> [Accessed June 5, 2018]

Many of the relevant texts from *Naos* are included in the three part Star Game Archive, qv. the *Further Reading* section.

{2} Esoteric languages are explained in more detail in the two part text *Concerning Esoteric and Exoteric Languages*, written by Anton Long and published in 2011 ev. A copy of the text is available here <https://omega9alpha.files.wordpress.com/2013/11/concerning-esoteric-and-exoteric-languages.pdf>

{3} The term is derived the Latin *adunatus*: *ad* + *unare*, to unite, make whole. It thus implies "some-thing which when placed in its correct relation to other adunations reveals the unity, the whole, of which it and they are a part." Expressed exoterically, adunations are sinister-numinous symbols and thus possess acausal energy. That is, they presence or can presence the acausal, just as O9A Esoteric Chant, when correctly performed, presences or can presence the acausal within the psyche of - and sometimes exterior to - those performing such Chant.