

The Star Game History and Theory

History

The Star Game was developed in 1975 while I was in prison, and was inspired by my reading, in the Autumn of 1974, of all of the works of Jung I could then obtain and the twelve volumes of Toynbee's *A Study of History*. My intention in respect of developing the game was to develop a practical representation of my earlier theory of cliology, outlined in the 1974 typewritten text *Emanations of Urania - Notes Toward A Heuristic Representation of Cliology* [1] and which theory I had developed during a previous 'holiday at Her Majesty's pleasure' (1972-1973) inspired as I had been during that holiday by reading Jung's *Mysterium Coniunctionis* and his *Psychology and Alchemy*.

My idea was to find a common and an abstract/symbolical means - possibly mathematical or employing symbolic logic [2] - to represent the transformations, the processes, which I felt were common to, or which underlay, (a) the various personality types described by Jung, (b) the Jungian process of individuation, (c) the development and the stages of civilizations as described by Toynbee (the organic nature of civilizations), (d) the bifurcation of causal/acausal, and (e) what I at the time called 'the flux of ϕ (acausal) and λ (causal) via causal time' and thus how:

1.21 $\phi \cap \lambda$ is a re-presentation of the principle of life.
1.212 $\phi \cup \lambda$ is a re-presentation of the principle of consciousness within life.
1.22 The unity that is formed by both ϕ and λ may be re-presentated by

$$B = \{ \epsilon_0^\lambda : \epsilon_0^\lambda = \epsilon_0^\lambda \}$$
$$\phi \cap \lambda \equiv \Lambda = \{ \epsilon_0^\lambda : \epsilon_0^\lambda \neq \epsilon_0^\lambda \}$$
$$\phi \subset B \equiv \Gamma \epsilon_0^\lambda (\epsilon_0^\lambda \in \phi \therefore \epsilon_0^\lambda \in B)$$

The first prototype of the game was constructed in late Spring 1976 and, given my lamentable lack of skill in such practical matters, it was rudimentary, although it did serve to demonstrate the game (to a few friends) and enable it to be played (at least until it fell apart due to my shoddy workmanship). The first satisfactory version was made not by me but by Brother Daniel - a skilled carpenter - in the carpentry workshop of the monastery where, in the late Summer of 1976, I became a monk, and which version was successfully used by me and two other monks in the following months until our monastic duties left us no time to pursue such non-theological pursuits [3].

The Theory

The basic principle of the game is the principle of living metamorphosis; of how living beings change or can be changed, a principle I encountered in the works of both Jung and Toynbee. In the case of Jung, of individual human beings and their potential to achieve individuation; a process that was, as Jung described, archetypal and could be and had been symbolized in alchemical terms. In the case of Toynbee, the metamorphosis was of cultures and civilizations, and thus of how such cultures and civilizations - and their periodicity - affected or could affect, transform, the lives of individuals, and even whole nations.

Hence my abstract representation for such living change, which formed the basis for how each piece of The Star Game (TSG) would be transformed when it was moved:

In such a symbolic sense ϕ is approached from λ via the sequence $\beta \rightarrow \alpha$. (Note: because of f^ϕ , $\lambda \in \phi$ for all f^λ)

2.2311 The flux of ϕ and λ via f^λ may be expressed in terms of α, β, γ as:

$$\alpha(\alpha) \rightarrow \alpha(\beta) \rightarrow \alpha(\gamma) \rightarrow \beta(\alpha) \rightarrow \beta(\beta) \rightarrow \beta(\gamma) \\ \rightarrow \gamma(\alpha) \rightarrow \gamma(\beta) \rightarrow \gamma(\gamma)$$

2.2312 In terms of f^λ and f^ϕ this re-representation becomes:

$$\underbrace{\alpha(\alpha) \rightarrow \alpha(\beta)}_{\alpha(\gamma)} \rightarrow \underbrace{\beta(\alpha) \rightarrow \beta(\beta)}_{\beta(\gamma)} \rightarrow \underbrace{\gamma(\alpha) \rightarrow \gamma(\beta)}_{\gamma(\gamma)}$$

where (because of f^ϕ)

$$\alpha(\alpha) \subset \alpha(\gamma); \quad \alpha(\beta) \subset \alpha(\gamma) \quad \text{etc.}$$

and

$$\alpha(\alpha) \subset \alpha(\gamma) \equiv \forall f_0^\lambda [f_0^\lambda \in \alpha(\alpha) \rightarrow f_0^\lambda \in \alpha(\gamma)]$$

(for $\forall f_0^\lambda$ read 'for all f_0^λ ').

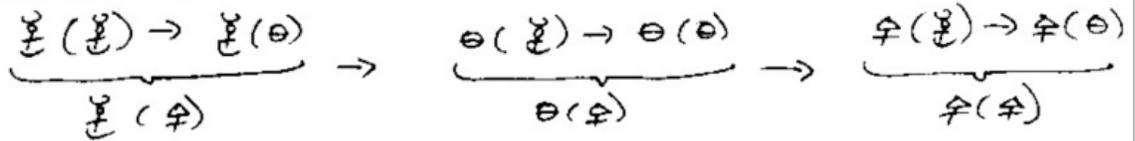
Note: \rightarrow may be read 'via f^λ ' and ' $\underbrace{\quad}$ ' as 'via f^ϕ '.

Hence also of how a certain combination of pieces - spread across the boards - might represent either an individual (and the metamorphosis of that individual) or a culture/civilization (and the metamorphosis of that culture/civilization). And of the why, and the how, of wyrd; of how until we venture toward and become individuated (in Jungian terms) we are influenced by and sometimes in thrall to archetypes; and of how the imperative, the ethos, of our culture/civilization can also unconsciously influence us; and of how that ethos is also archetypal.

Hence how the alchemical symbolism I employed might be used to describe some of Jung's personality types:

2.24 α can be represented by the symbol 'Alchemical Mercury' (☿), β by Alchemical Salt (☉) and γ by Alchemical Sulphur (♁).

2.241 The principle of metamorphosis thus becomes:



2.242 These representations enable conscious understanding and thus integration of the acausal aspects symbolized by such forms.

2.3 ϕ manifests to λ via ϵ^{λ} primarily through the ☿ aspect.

2.31 For a $f;u$ whose concern is primarily the world of ϕ , then there is an introvert role.

2.312 For a $f;u$ whose concern is primarily the world of λ , there is an extravert role.

2.32 These roles may be represented thus:

☉(☉)	Extravert	Feeling type
☉(☿)	"	Intuitive type
☉(♁)	"	Thinking
☿(☉)	Introvert	Feeling
☿(☿)	"	Intuitive
☿(♁)	"	Thinking

Hence how the game itself might be used to aid our understanding of ourselves. And hence why I decided on seven boards with nine squares for the simple form of the game: (a) because my intensive and years-long study of alchemy (Arabic and otherwise) during those 1970's years (a study inspired by reading Jung) had revealed to me that there were seven stages (not eight, not nine, and not ten) involved in the alchemical process that led to the discovery of Lapis Philosophicus, and (b) because my study of ancient myths and legends had revealed that nine was a propitious number in terms of both Anglo-Saxon wyrd and the ancient mythology of Greece. Hence, of course, my term *cliology*, my use of the expression *Emanations of Urania*, and my use of the term 'tree of wyrd' to describe the combination of those seven boards of nine squares each and on which boards are placed various combinations of three (hint - Yggdrasil).

The Game

Irrespective of all the above, I - and those few I managed to entice to play the game in the 1970's - found it enjoyable, and intellectually stimulating, to play the star game as just a game, either with a desire to win or (more often) for the sheer satisfaction of participating in something outré.

Versions

There are two versions of TSG - the simple and the advanced, with the simple form developed as a basic introduction to the game proper, given what I assumed at the time of its development would be the initial complexity of learning the advanced form which employs 81 pieces per player over 308 squares, as opposed to the 27 pieces per player over only 126 squares of the simple game.

David Myatt
1988
(Revised 2012)

Notes

[1] This 1974 text consisted of three short sections of numbered statements (à la Wittgenstein's *Tractatus Logico-Philosophicus* which I had read the previous year) with the sections being 1.0 - 1.22 (Introduction, A Cosmic Scheme), 2.0 - 2.4413 and 3.0 - 3.1132 (Concerning Life and Causal Death).

The text was thus a concise and early statement of my theory of causal and acausal, and of the metamorphosis of individuals and of cultures/civilizations by means of acausal energy emanating via a nexion.

Following my release from prison in the Spring of 1976, I (in hindsight, foolishly) added another section, numbered 3.0 - 3.1152131 (with the previous section three - Concerning Life and Causal Death - renamed and renumbered section four) with this new third section being copied from jottings in notebooks I had kept in prison and which jottings I typed out using a different manual typewriter from the one previously used. And this was foolish for two reasons; first because the addition was unnecessary and spoilt the simplicity of the original theory; second, because the new section dealt with and added hubriatic abstractions such as 'the Aryan racial soul' and 'the distortion of the magian', topics which I would foolishly return to some years later when I wrote the neo-nazi pamphlet *Vindex, Destiny of The West*.

Photocopies of this 1976 typewritten text were posted that Spring to a few friends, one of whom was to - in the Summer of 1976 after I had entered the seclusion of the noviciate of a Christian monastery - photocopy it, repackage it with a new title page (which included his pseudonym), and circulate it clandestinely among some of the members of the occult group I made some mention of in Part Two of *Ethos of Extremism*.

The original 1974 typewritten MS of *Emanations* was lost long ago, but a reasonable restored facsimile (in pdf format) has been made (by RS) based on an extant copy of the aforementioned repackaged 1976 photocopy. It should be noted, however, that this restored copy contains a few 1976 emendations and additions which were not part of the original 1974 version. *θεοί* and *Μοῖραι τρίμορφοι μνήμονές τ' Ἐρινύες* permitting I may sometime get around to publishing a new version of the 1974 text.

[2] Hence my use of some symbolic logic - in the 1974 cliology text - to elucidate some of the basic principles of the theory. Hence also my use of the term 'abstraction' in that text (see 1.02 - 1.0221), by which was meant the symbology of such languages as mathematics, symbolic logic, and my own symbolic 'heuristic representation' using alchemical symbols and their transformations.

[3] For all I know, the structure is still in the corner of the monastery workshop where I left it.

cc David Myatt
1988, 2012

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