



A BRIEF EXAMINATION  
OF THE 156/663 CURRENT  
A.A.O. In Class X

Although we feel that this group had ceased any relevant activity somewhere in 2011 (though perhaps much earlier), some interesting points relating to its mechanism had come up in recent examinations. These primarily have to do with the godforms, or informational aggregates which had served as the identifying markers for the DKMU. Interestingly enough, when all is said and done, the 156/663 current may be equated to a curious mixture of Chaos Magic, Ceremonial Magic, Shamanism and Voodoo, as the godforms inherent to this group share many similarities with the Lwa, which does not exclude their unpredictability and potency.

It is also worth mentioning that none of these godforms, aside from Ellis and 663 (Or Doombringer) had been purposely created, rather, they find their creation in the somewhat random and unpredictable attachment by the group's members to the function of these godforms as they had been "accidentally" presented, or evolved through interactions of introspection and speculation over much time. Given this unplanned and somewhat random process, we thereby arrive upon the primary 8 (go figure) godforms which the current had manifested, and thereby immediately ceasing in regards to the creation of any further forms, which was seen to be in line with the likely final wide-scale DKMU meet in PA, USA. Indeed, a curious pattern had emerged in regards to their utmost distilled archetypes or natures, which appears to us, at least, to resemble the progression of a classical or historical occult voyage, which may indeed last many years, or within the span of a minute depending on the operation at hand.

In Chronological Order of Appearance:

- 1) Ellis - The Connection
- 2) 663/Doombringer - The Initiation
- 3) Ino - The Mystery
- 4) Trigag - The Dark Night

- 5) Zalty - The Fulfillment
- 6) The Red King - The Manifestation
- 7) The White Queen - The Transformation
- 8) Coniunctio - The Absolution

Indeed, much like the Lwa of Vodoun tradition, these entities seem to take their place along a route of sequential basest-most natures, or encounters which the magician may no doubt already be familiar with. For instance, if we are to describe the chronological appearance of such entities in terms of their archetypes, then Ellis would serve as the foremost connection to the current or occult path, as she has indeed, in the past, served as such for others. In this sense, she is both the white rabbit (starting point) and Red Queen (ending point) within the wonderland of occult lesson and ability. Her role is that of the subtle whispers and odd occurrences which may lead one ever deeper into the occult, in whole. A doorway and guide, though not without unpredictability and sharp edges. If it serves to ever strengthen this treatise, then it is true that Ellis, more so than any, had drawn those curious towards the DKMU, in the past, if not only by the mere observance of her sigil and the resulting research and searching which it had enabled.

Next we find 663, or the Doombringer. He marks the point of initiation after the connection had been found, followed and integrated. The doombringer, even at the start, was formed alongside the archetype of the so-called "shamanic death scenario", wherein the shamanic initiate encounters of period of being torn apart and dismembered by spirits and then put back together with the addition of a magickal solid, such as a sacred bone or stone. Many examples of this exist, and within cultures which have had no contact with each other whatsoever. A prime example being the shamanic tales of the Inuits (or Eskimos) when paired against the shamanic initiation tales of Amazonian, ayahuasca-using tribes, where the experience is almost the same in all regards, despite the radically differing climate and global positions.

After such an initiation, the shaman or practitioner is thereby said to withstand a beginning comprehension of the archetypal mystery, which Ino represents. Not much may be said about this, and the details of this godform had never been delved to such an extent as to give a reliable treatise. Although this may seem lacking, in aesthetic, it directly relates to what the mystery is; a mystery.

The shaman, magician or practitioner, through his experiences and studies, inevitably comes upon the archetypal test, trial, dilemma or "dark night of the soul", which is not so much a negative occurrence, but a sign that he is ready to cross over into ever higher domains of understanding. Herein we find Trigag, who represents a sort of painful ego-death on the part of the already initiated practitioner. Indeed, trigag has been utilized in past rituals, even those of the DKMU in it's prime, and the result had always enacted the sort of Dark Night, and however long or short, which herein we mean. The practitioner becomes very acutely aware of his innermost shadow self and the reversal of all those things of which he thinks he knows or feels during such an encounter, with the root of his love being revealed as hate, the root of his pleasure being revealed as pain, and all other such dualities which are made starkly apparent within the hardship. If he is able to survive it with his will intact, then he had been cast through the churning fires only for his internal iron to be made even stronger by it. It is the negative dark which gives rise to an even more pronounced willful intent, internal strength and personal knowing.

Zalty then follows. This archetype represents joy incarnate, and all forms of fulfillment, triumph and success. He is as the sunrise after the Dark Night, glistening upon the waters, and marks the knowledge that the practitioner had faced his darkest most fears, desires and selves, not only living to tell the tale, but to be forged anew by it. Curiously, and more so than any other of the forms, Zalty also marks the mariner figure (or lord of water, the seas, oceans, etc., of which Met Agwe of the Vodoun tradition mirrors) which is so prevalent within other historical and esoteric pantheons. This was, oddly enough, nothing more than mere accident on the part of the DKMU, as Zalty

had arrived via the ridiculous stories surrounding a character called Ole' Salty by a member called Jimlad, which somehow had been adopted and distilled into the Zalty godform we know today. Indeed, even his namesake is that of a relatively ridiculous and some might say, childish nature, though this only serves to fit the joyous occasion which his encountering may bring; a sort of intellectual deflation coupled by tremendous fulfillment. As a "god" of success and the waters, this connection is entwined ever further by the antiquated symbolism of the sea or ocean as a source of bounty and fulfillment; indeed, the very body which all life as we know it had crawled forth from. Despite his preposterous namesake, Zalty remains one of the most often utilized DKMU godforms, aside from Ellis, which some say have been in a constant state of ethereal flirtation.

After such stupendous trials and tribulations, the Red King is met. He represents the absolute archetype of the magician in its many forms; having braved the connection, the initiation, the mystery, the dark night and the fulfillment. As the Red King has not been utilized much to this date, likely due to his sigil being either hidden or concealed in the past, as well as his characteristics, not much may be ultimately said. He marks an aggregate which foremost deals with manifestation itself, being the male (hardware) aspect of the "perfect" magickal mechanism, of which the White Queen & Conjunctio are included in trinity, or so says the recent lore. Indeed, all of the final 3 mark a most inhuman location upon any practitioner's journey, as they deal with, perhaps, the obscured automata which allows any such act of result or manifestation to occur in the first place. It is for this reason that they might never be accurately delved aside from various individual treatises on the part of the intrepid magician.

Next is the White Queen, who is even more enshrouded than the prior. Not much may be said of her at all, except that she represents the female (software) aspect of the mechanism which is the cutting edge leading onwards, leaving a trail behind which the Red King (hardware) might follow. This analogy may also easily be equated to a balance of mysterious probability

(White Queen) and probable happening (Red King), with the world of matter and manifestation trailing directly behind the amorphous and constantly shifting cutting-edge of twilight probability.

Conjunctio marks the final form within the current, which is a mixture of both the Red King, White Queen, as well as all prior godforms, to some extent (though primarily a meeting of the Red King & White Queen). Conjunctio marks the "perfection" or "absolution", of which nothing might be said. Indeed, it is scarcely imaginable, as it would entail a state most often only read about in historical accounts relating to some grandiose myth or supernatural understanding. We shall then, considering this, simply leave it at that.

It is the opinion of the A.A.O. that the 156/663 current of which the DKMU initiated may continue to play a role within various forms of the ongoing occult evolution. We are privy to the knowledge that, despite the opinion of members, the DKMU had been paid attention to by at least a few prominent surviving figures within the modern occult community at large, one of which is Joel Biroco, fellow conspirator of Hakim Bey and Alan Moore and original founder of the 156 current in London. Given this, we might find it no surprise that Peter Carroll and other prominent occultists had likewise taken some interest, as, indeed, at the time, it was the only interesting thing happening within the so-called "chaos" scene at the time which both managed to pronounce itself and gather a formidable and understanding following.

Although the 156/663 current may at this time be in disuse, it by no means disables the ability of its techniques and entities. It is for this reason that we urge some caution and delicate approach when confronting the entities mentioned here, as there may exist some previously unseen structure within their eventual unfolding, not to mention some unforeseen potency as to their multiple forms and devices. They shall likely remain to be a hallmark of the modern tradition, even if secluded to dark corners, which may be exactly the sort of house they had wished to inhabit all along.

A.A.O. / 2012