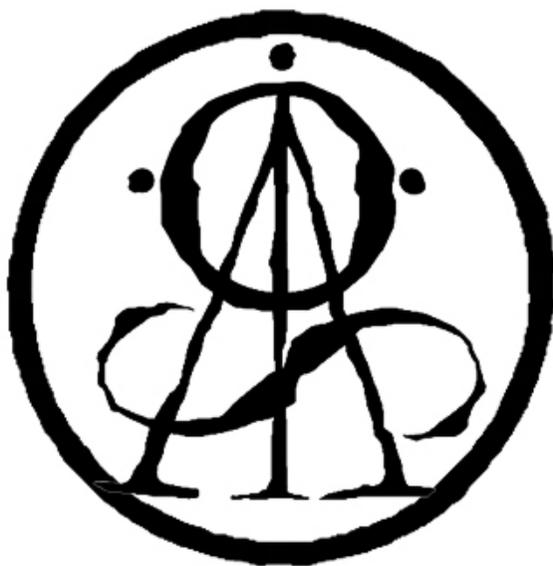


THE DKMU GODFORMS



An Excerpt from *Liber Sigillum*

By Frater E.S. & the A.A.O. in Collaboration with the DKMU



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E L L I S



THE RED QUEEN APPROACHES as a quick and confident madness, carefully diligent and obscured as she spins the webs of discord between the cracks of an otherwise dull and unassuming monolith – the consensual reality. She appears to the uninitiated as brief doorways of spray paint or chalk upon street walls and corridors; a series of strange breadcrumbs and runic white rabbits which chart the way towards an unspeakable and alien wonderland. Of this location beyond the veil, she is both bridge and tunnel; psychic lighthouse of playful spontaneity as well as Mad Queen upon the border – the dweller on the threshold. Beyond her, all things collapse and tumble into aggregates of probability. The Red Queen tends to and manipulates these portions of the deepening web, and for those she favors, may engineer stark coincidences and serendipitous events, though usually not without gaining something in return, even if naught but her own delight in the conjuration of some healthy mischief.

Ellis is the creation and focal point of they who call themselves *the Marauders*; a niche group of chaotes who utilize Ellis as the matron of their work, and the

Linking Sigil which houses and represents her as the foremost glyph in their self-styled operations. Some, who refer to themselves as *Fleshcrafted*, have gone so far as to permanently mark the Linking Sigil upon themselves, usually in the form of a tattoo or otherwise so as to act as a perpetual node within the Ellisian Network.

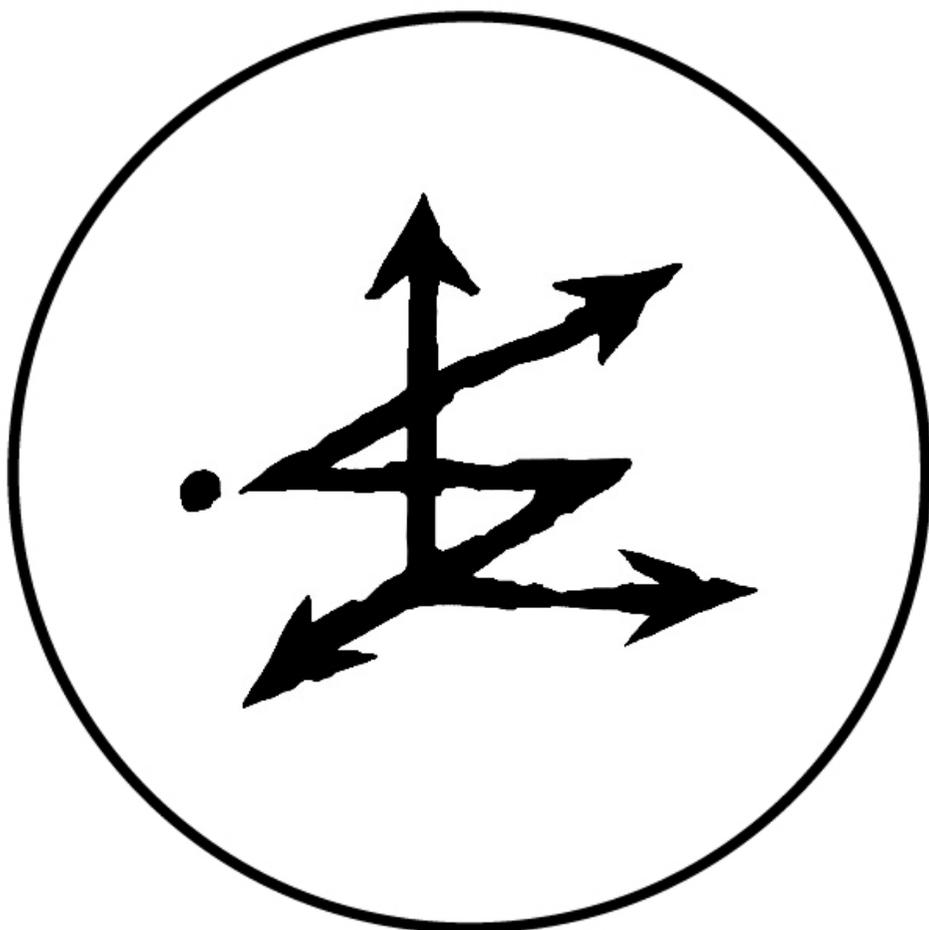


Figure 1: The Ellis / Linking Sigil

As with all spirits presented here, she must be viewed as an archetypal aggregate, for such is the nature of her creation and designated purpose. This does not mean to say that any singular one of these spirits had been calculated to the degree of lacking spontaneity, although it does reflect the attitude needed in order to converse with and utilize them towards any full potential. Indeed, the DKMU egregores had arrived by means of a seemingly random series of discoveries or events held between various practitioners at the time, and without much planning necessary. However, they did seem to spawn within a particular order over the course of two years, and this unpredicted order does tend to allocate them towards an archetypal structure in and of themselves. By whichever mechanism had forced their outpouring, they are held now as strict examples of enshrouded designer-divinity within the occult community at large.

Agents of change they may be, or perhaps mere servants of those who declare themselves as *media magicians*, exercising their will through various channels of creative approach. Whatever the case, these modern archetypes may serve as classical representations of processes more difficult to describe within ordinary language, or, by the averse, antidotes for particular long-held beliefs or mental complexes which would not have had any discernible effect if they were not externalized to such a degree as to be called egregores, spirits, or Godforms. It does however appear that if they are not but in part treated as external bodies, then they feel no dire need to approach.

The practitioner may indeed note that the preliminary callings illustrated here are merely that; preliminary. They are naught but examples set forth in order to strike up a cognitive relationship with such entities, and by no means represent any semblance of complete ritual, though they may be held at the forefront of somewhat more concrete and major operations of personal design.

As for the Red Queen, it is suggested that the practitioner not perform any instance of invocation before coming to know the spirit within any reliable means; he may simply tread backwards to the account of “the dweller on the threshold” if looking for an example as to why this might be ill-advised. Although some, indeed, go so far as to mark these sigils upon their own bodies, it is for the Red Queen a slightly more complicated scenario, as this spirit has shown to be, time and time again, wanting for a human vessel which shares her own ascribed characteristics; an older female with red hair, independent nature and formidable sexual appeal. It is perhaps for this reason that most occultists who utilize her are male, although there are exceptions, and the female practitioners almost always succeed in striking up a closer relationship with the spirit.

Ellis shares ties to the conception of Chaos itself, symbolized by the eight legs of the spider which has come to serve as the animist totem of the egregore. Obviously sharing ties to Eris, the Red Queen has rather become a symbol of connection and connectivity itself, albeit with a somewhat unpredictable nature. It is for this reason that Ellis has become a hallmark within the practices of Chaotes and Discordians alike, or any who

seek to shake up the consensual reality, no matter the consequences. In this fashion, she has become both a widely popular sigil header and focal point for all those who might feel the itch to roll the magickal dice.

Note: The Egregores presented should be approached simply as they are beheld. It is for this reason that a detailed treatise for each shall not be given, lest the practitioner misconstrue those details and fail to make a worthwhile connection. Sharing many similarities to the Lwa of Vodoun tradition, we recommend that the practitioner perform a preliminary calling to any which immediately strikes him, with its sigil serving as the central point above an altar and surrounded by the appropriately corresponding or symbolic items of its nature.

A Preliminary Calling to Ellis

* * * * *

(The altar is arranged with symbolic items)

(The Linking Sigil is held at the forefront, facing the viewer)

(A red candle is placed within the center of the altar and lit)

“Hear me and travel forth

O Red Dweller, She who is nowhere found

But for the place of meeting which has been arranged.”

(A chime is struck)

“Know that I have arranged it

And bid you welcome into this space

The gate is open, the path is drawn.”

(A chime is struck)

“The gate is open, the path is drawn!”

(A chime is struck)

(The practitioner gazes intently upon the Linking Sigil)

(Using his pointer finger or Athame, he draws the LS in the air
overtop)

“The gate is open. And upon this mark, I unite the worlds.”

(A final chime is struck)

* * * * *

Other names: The Red Queen, The Connection

Related Archetypes: Eris, Coyote, Teotihuacan, Arachne

Function: The Linking Sigil, connectivity and connection itself, feedback, marked or tagged sigils upon various physical locations make up the Ellisian Web, or Network, a field of interconnected points of locational energy, the marking or tagging of the sigil usually placed upon locations of interest such as historical sites, haunted locations, etc. Often used as a "power source" by Chaos/Khaos magicians and as a means to charge personal sigils via their connection to the web, or as a means to synchronize and connect magickal works over distances.

Appears in Dreams or Visions as: A red haired young or older Caucasian woman, usually dressed in reds, blacks or dark greens, her demeanor usually depicting a Victorian Era etiquette, usually comforting, challenging or revealing something to the practitioner. There are a number of stories relating to the unpredictability of Ellis within a magickal context; broken bones seem to be popular.

Number Attributions: 5 (as points on the sigil), 333, or 3:00 AM (the witching hour), and 8 (as legs on the spider)

Other Symbolism: Animal symbolism being the spider, particularly the black widow, also the colors red and/or

black, sometimes dark green. When working with Ellis, take note of the appearance of a spider, and be sure not to harm it.

Alice in Wonderland Symbolism: Obvious.

Altar Suggestions: The sigil should be drawn or painted upon a paper or wooden stele above the altar, facing the practitioner. An encompassing circle needn't be added. The LS should be made with a vibrant or blood-red medium, and either with swirling patterns of chaotic color or deep blackness surrounding. Other elements such as glitter or broken glass may be added to the paint-work. Altar items should be red or crimson, and placed in sets of three, five or eight. Arachnid imagery should be considered, and a chalice of red wine has worked well in the past as a formal sacrament following any callings.



hE SITS ATOP THE BLACK ziggurat in a deep and patient meditation; the structure is stained with ash and soot, though he remains unshaken. He is seen surrounded by inebriating smoke, jungle and the waste of archaic monuments long since fallen; the opera of creation and destruction before him is continual and unbending.

663 does not come to the practitioner; he must be arrived at. Angles warp and contort within his space; a sacred ground perhaps imbedded within the primal remembrances of the human psyche. This is the jungle of initiation; the ground whereupon the ancestors met with their ancestors – the integration of a chain spiraling back for ages. In this way, he is also the proto-shamanic archetype, the first to be destroyed and re-assembled with the addition of the magic stone. Just as well, such is the initiation he is appointed to give unto his guests.

The creation of 663 can be attributed solely to Frater Sheosyrath, a founding member of the Domus Kaotica. 663 is most often used only in times of great duress or lengthy works of a more specialized and

individual nature, such as invoking permanent self-changes or varying types of initiation. Those whom he takes interest in are sometimes pulled towards his location during dream or trance, which usually entail the revealing of some pertinent information of one kind or another. During these episodes, he is almost always with a grin.



Figure 2: The Sigil of 663 / The Doombringer

A Preliminary Calling to 663

* * * * *

(The altar is arranged with symbolic items)

(The 663 sigil is held at the forefront, facing the viewer)

(A black or white candle is placed within the center of the altar and lit)

“Hear me and allow my trespass

O Ancient Absurdity, He who initiates the seeking

For I am such, and ask of you The Knowledge.”

(A chime is struck)

“Know that I am humble and willing

And tread without fear into your hallowed domain

The gate is open, the path is drawn.”

(A chime is struck)

“The gate is open, the path is drawn!”

(A chime is struck)

(The practitioner gazes intently upon the 663 sigil)

(He drinks a sacrament from the chalice, or inhales it from a pipe)

“The gate is open! Neer-may Co-mooh Rem-got Bed.”

(A final chime is struck)

Other names: The Doombringer, The Grey Lion, Old One-Eye, the Ancient Absurdity, the Pot-Smoking Beast, The Initiation

Related Archetypes: Marduk, Shiva, Papa Legba

Function: Utilized as the gatekeeper to worlds or "angles" in reality, the Doombringer is also sometimes seen as a tribal mask on the face of Khaos, albeit having a specific "vibe" and functionality unique to himself. Also to initiate a "shamanic death scenario", entailing the experience of being destroyed & put back together again, usually with the addition of something new. In shamanic traditions, this "something new" was the magical bone or stone. Experiences of initiation in general are correlated with the Doombringer. In dreams or visions, revelations or plain "showing" of things that weren't asked to be known, but unveiled anyway with brutal honesty, are reported. Sometimes utilized to eat or consume unwanted or rampant energies or servitors. As can be seen within his sigil, 663 is perpetually connected to the Ellisian Network.

Appears in Dreams or Visions as: A young man with grey or white hair in a grey or black suit, or by contrast, an old soot-smearred man with gnarled long hair or dreadlocks, sometimes a grey, white or black lion or black jaguar, or sometimes simply as his sigil, but almost always with a grin. He is sometimes seen standing or sitting in a meditative position (if seen as humanoid) on top of a

stone ziggurat. Angles and dimensions are usually distorted and/or pushed into the space he appears at.

Number Attributions: 663, in gematria meaning slay, destroy or scatter.

Other Symbolism: Animal symbolism usually always being a cat or large feline. The color grey, black, white or red, and sometimes gold/yellow are prominent. His incense is Cannabis.

Alice in Wonderland Symbolism: The Cheshire Cat.

Altar Suggestions: The sigil should be drawn or painted upon a paper or wooden stele above the altar, facing the practitioner. An encompassing circle needn't be added. Items consisting of tree bark, roots, leaves and stones, and war-like imagery such as empty shells are welcome, as well as the imaginative placement of mirrors.

I N O



INO MAY BE FOUND UPON the thin, opaque lining which makes up the impossible conception of non-existence, and by way of it's equally confounding opposite; the comprehension of the infinite. Betwixt these two extremes, she represents a window in the shape of an unwavering question mark, sending forth her whispers through silent frequencies and vibrant shades of invisible ink, always the mystery and always enshrouded.

By one treatise, Ino may symbolize the archetypal Muse in all of her abstract glory – a subtle, feminine, intangible, polymorphous unknown whose mysterious siren call has been the itch in the minds of poets, artists, scientists and writers since time immemorial. By another treatise, she is the Muse invoked and stepped through – the arrival upon the plane which serves as the Muse's inspiration, the deep and churning space of the ineffable “I Know”, the veritable Fractal Mind of the Infinite. The creation of Ino is credited to Soror Sariel.

Since Ino herself is but the question mark and open door, any such treatise which is kept as an immovable description would thus prove false, and must be left to the practitioner to probe and make immediate use of.

Although we may never comprehend the mystery, there *must be a mystery*, lest we begin to clench upon our consensual reality for comfort in the face of a vast and perplexing unknown.

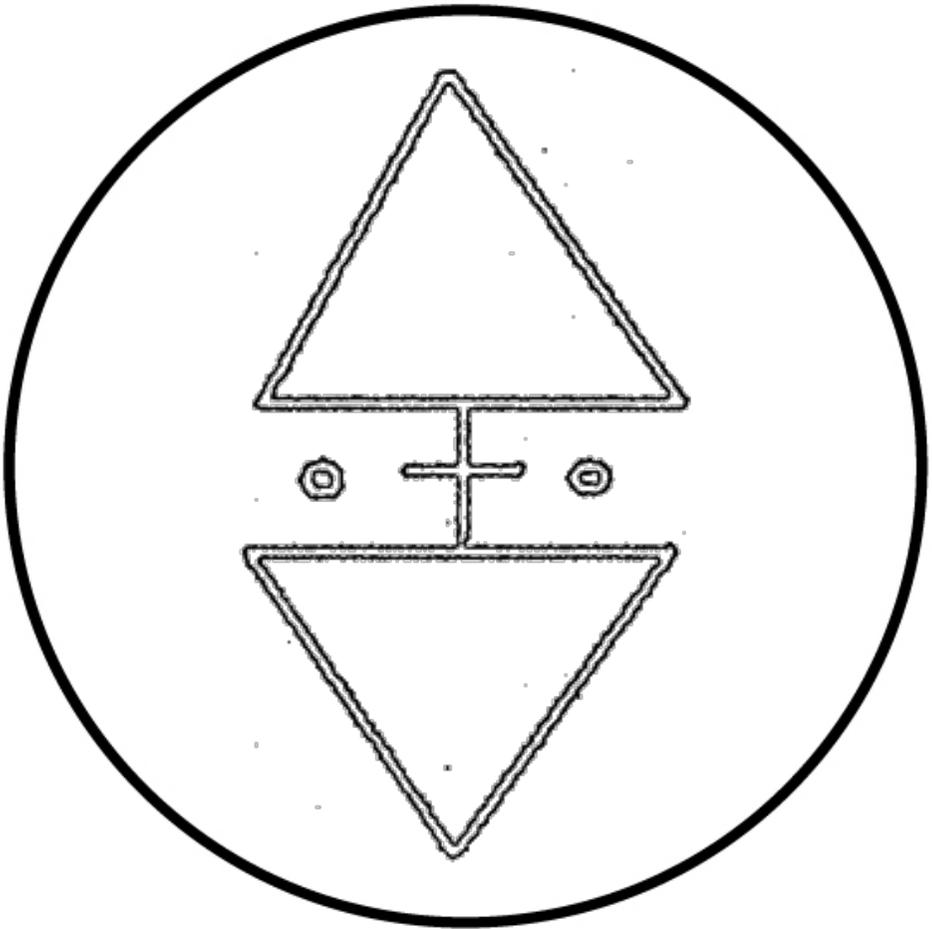


Figure 3: The Sigil of Ino

A Preliminary Calling to Ino

* * * * *

(The altar is arranged with symbolic items)

(The Ino sigil is held at the forefront, facing the viewer)

(A white candle is placed within the center of the altar and lit)

“Hear me and travel forth

O Silent Muse, the emptiness who gives form
To the open door for which I seek guided entrance.”

(A chime is struck)

“Know that I am willing to bridge the infinite which
Lies beyond the gentle passage of your subtle body

The gate is open, the path is drawn.”

(A chime is struck)

“The gate is open, the path is drawn!”

(A chime is struck)

(The practitioner gazes intently upon the Ino sigil)

“Thoughts command infinite division, patterns of confusion
and chaotic creation, the fractal appears.”

“The gate is open. It shall be made clear.”

(A final chime is struck)

Other names: The Silent Muse, the Empty Door, The Mystery

Related Archetypes: Jana, Amunet, Nuit, Dayea

Function: The keeper and giver of secrets, knowledge, and the unknown. As might be obvious, Ino has remained somewhat ambiguous and in her own regard, unknown. The godform itself is almost without detail, and seems to prefer it. This is not that various practitioners have not attempted a further description, but rather that they perpetually, and curiously, tend to come out empty handed.

Appears in Dreams or Visions as: Either her sigil, in a radiant cold white, or an open door, mist or fog, and almost always with the feeling of coldness or drop in temperature, or sometimes as a fractal pattern, or appearing within a fractal environment.

Number Attributions: Unknown.

Other Symbolism: The Moon, the color white or a mixture of colors, empty space, entrances (doorways), windows, cellars and attics, also ashes, broken glass and clear crystals.

Alice in Wonderland Symbolism: Some have said The Duchess (the hideous truth), or the Dormouse.

Altar Suggestions: The sigil should be drawn or painted upon a paper or wooden stele above the altar, facing the practitioner. An encompassing circle needn't be added. The sigil should be created in vibrant white or subtle grey, and with a similar background, though the sigil should be viewable so as not to completely blend in with the background. Pieces of broken mirror or ashes may be added to the paint-work. Clear quartz crystals may be placed upon the altar along with other pale or white items, so long as they are symbolic of the task at hand. If performing a calling within a room where there are doors aside from the main, such as closets, these should be left open during the procedure. Just as well, it is recommended that callings be done on nights when the moon is full.

BLACK TRIGAG

DEEP WITHIN ALL HEARTS are pitted the seeds of madness, hatred and self-destruction; the terrible vision of our own grotesque Mr. Hydes who tread ever so carefully just behind the better angels of our human condition, awaiting the chance when they might come upon us and claim ownership for however long the fell moon lasts. Just as the mythology of the ocean is riddled with tales of a Kraken, so is the psyche riddled with tales of psychosis, murder and monstrous transformation; it is the demon seemingly hidden away at the cold depths of our souls, and Trigag is its foremost representative.

Those who readily work with Trigag are said to be a fearless lot by any modern standards, though to their credit, a figure such as this does come in handy during the courses of serious cognitive spelunking or otherwise psychonautic explorations – if one is able to clearly see what he is not, then he is able to discern by averse reflection what he actually is. Those who fail to make this distinction may find themselves at tangible risk when working with an archetype as this.

Although the original creation of Trigag may be credited to Frater Sheosyrath and Frater Alysrose, all

blame regarding his expansion, continued detailing, as well as his sigil itself, is to be placed upon the questionable intrigues of one Soror Kokabel.



Figure 4: The Sigil of Trigag

A Preliminary Calling to Trigag

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(The altar is arranged with symbolic items)

(The Trigag sigil is held at the forefront, facing the viewer)

(A black candle is placed within the center of the altar and lit)

“Hear me and from deep waters travel forth

O Black Consuming King, He who mirrors

In terrible hue the blinding peaks of madness!”

(A chime is quickly struck and then silenced with the hand)

“Know that I am by my own accord

Prepared to meet with your hasty arrival

The gate is open, the path is drawn.”

(A chime is struck normally)

“The gate is open, the path is ... LORFF!”

(A chime is quickly struck and then silenced with the hand)

(The practitioner gazes intently upon the Trigag sigil)

(He visualizes the sigil entering him, and then expanding outward)

“The gate is open.”

“Tisath Rehor Iesah Gorf Awethteh Gowah

Tessymn Rusoith Iloen Gsorr Aruecois Gaysk

Tryommeh Raie Ihieses Gyofeem Aperom Gyilr.”

(A final chime is struck haphazardly and sloppily, then silenced)

Other names: The Starshadow, the Consuming King, the Laughing Deep, the Black Mirror, the Dark Night

Related Archetypes: Tiamat, Apophis, Choronzon

Function: Revealing the shadow-self amplified, the revealing of opposites, sometimes serving as a guide, albeit not directly, but one may guide himself by the fear which Trigan reveals; what not to be, what not to do, the setting of example by revealing the worst possible outcome, and the worst possible aspects of the self, navigation by knowing the adversary or enemy, though a helpful enemy by the act of becoming known. Sometimes used to jinx or hex another due to his nature as the "anti" or "opposite", comprised of mistake and error.

Appears in Dreams or Visions as: A thing with tentacles, various nightmarish imagery, a single eye suspended in void, the shadow self, or reflection of the hated or hidden negative aspects of the magician, or simply as his sigil.

Number Attributions: N/A (numberless), or sometimes 000.

Other Symbolism: Saturn or Pluto, the color black, chains, metals of many types, deep water, and the vastness of space.

Alice in Wonderland Symbolism: Some say none; others have said the Mad Hatter or Jabberwocky, if at all.

Altar Suggestions: The sigil should be drawn or painted upon a paper or wooden stele above the altar, and at the Eastern or Southern corner, facing the practitioner. An encompassing circle needn't be added except for during operations regarding protection from bad luck. The sigil should be marked with a deepest most black, with the background ranging anywhere from a dark blue to dark purple, or mixture of both. Violent scratching may be performed on the background with a knife or otherwise, if using a wooden surface. A total of no more than three black candles is recommended, as is the vocalization of personal callings spoken backwards. The addition of a black-light is sometimes utilized, as well as sacraments of a synthetic chemical nature (take caution here).

Z A L T Y




ALTY IS MANIFEST

upon the clear, crashing waves of self-fulfillment, personal accomplishment and jovial conquest. These are not only his areas of expertise, but make up the veritable ocean by which he perpetually and preferably sails. His white-flagged ship, which is his body, makes quick due of impeding obstacles. Just as well, his wise and hardened image, which is his spirit, makes equal due of any internal difficulty, such as heartbreak, self-pity, self-doubt or poor self-confidence; anything which might impede the sacred mission of holistic fulfillment. Aye, there be many a rock, stone and iceberg within the troubled waters of life.

Conversely, Zalty may be seen as a Djinn-like figure; a classical wish granter, though this approach is more rare and equally more complex. Another interpretation heralds him among the same lot as Jesus, or a redeeming prophet-savior figure. In the end, he may be seen as all and more, as this is precisely how an egregore is meant to evolve, though also maintaining a familiar root-element and formal image.

The creation of Zalty may be credited at first to Frater Sheosyrath and Soror Einaphets, with an expansion and detailing soon following by Frater Alysrose and others. Aside from Ellis, Zalty is perhaps the most popular and widely used of the DKMU Godforms.

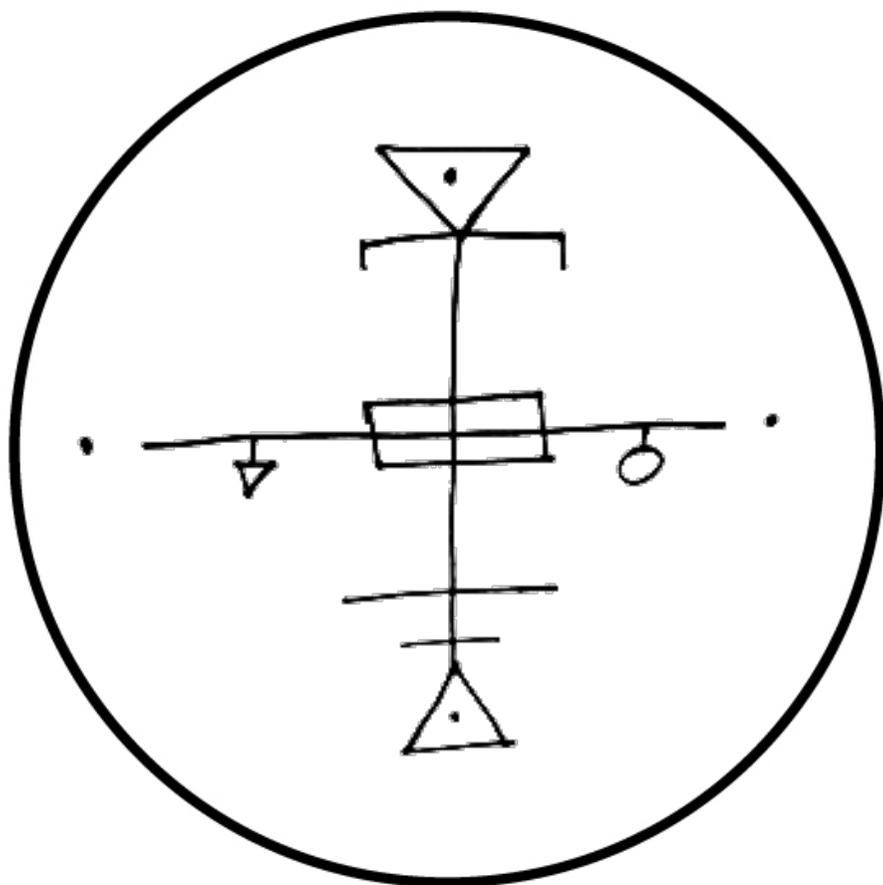


Figure 5: The Sigil of Zalty

A Preliminary Calling to Zalty

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(The altar is arranged with symbolic items)

(The Zalty sigil is held at the forefront, facing the viewer)

(A blue or white candle is placed within the center of the altar
and lit)

“Hear me and travel forth

O Great Navigator, He who is both Yung & Ole

For I seek thy counsel and joyous bounty.”

(A chime is struck)

“Know that I am of You, and that my rewards

Shall also be Yours: YA HO!

The gate is open, the path is drawn!”

(A chime is struck)

“The gate is open, the path is drawn!”

(A chime is struck)

(The practitioner gazes intently upon the Zalty sigil)

(He drinks a sacrament of rum from the chalice, but does not
finish it)

“The gate is open! Zalty Lives!”

(A final chime is struck)

Other names: Yung Zalty, Ole Zalty, the Navigator, the Fulfillment

Related Archetypes: Met Agwe, Dionysus, Poseidon

Function: Showing one the way desired, the route towards fulfillment, removal or navigation around obstacles, dealing with confidence, abundance, wealth and success, synchronicity, control over one's emotions or life in general, revealing the Zen or Tao to an individual, keeping one on track, and variations of all of these.

Appears in Dreams or Visions as: A large white ship, sometimes in cloud-form, or an old or young man with a beard in fisherman's, sailors, captains or pirates clothing, also sometimes as an octopus or squid with a bottle of rum in one tentacle; sometimes as the island itself (in dreams)

Number Attributions: 493

Other Symbolism: The planet Neptune (8th planet), the octopus (8 arms), sacraments of rum, tobacco, sea salt and personal feasts (of a tropical nature), fires on the beach, the coconut and its husks, ores or fishing poles used in ritual context or around the altar, grape juice or wine, the colors white and blue, and sometimes purple (sometimes pink, though not as

common), salt used in ritual to form a circle or to draw sigils, wind and water, the ocean or large bodies of water, thunder & lightning storms, rain. It is said by some who work with the Godforms that Ellis and Zalty are in a constant flirtation with each other.

Alice in Wonderland Symbolism: The Walrus (and the Oysters), consumer and consumed, or the simultaneous meeting of desire and fulfillment.

Altar Suggestions: The sigil should be drawn or painted upon a paper or wooden stele above the altar, and at the Northern corner, facing the practitioner. An encompassing circle needn't be added. The sigil should be painted in white or bright blue, with the addition of beach or lakeshore sand within the paintwork. The background should remind one of the oceans. Items of all sorts which relate to an oceanic or tropical nature may be added, as well as salt in a glass of rum.

T H E R E D K I N G



ARE WE THE DREAMER, or the dream? Do we dream of the dreamer, or does the dreamer dream of us? Such marks the nature of the Red King, representing the furthest most sign-post on the spectrum of sigilized reality aside the White Queen. His is a nature which is hardly conceivable; not a symbol representing any fixed point of mundane concern, but rather making up the entire scope which holds all conceivable possibilities of manifestation. He is best viewed and conceived as a mechanism, fundamental to reality which is responsible for the existence of any and all imaginable courses and events which ones own life may encounter and happen upon; the sleeping lord of the fractal totality; genius, madness, and all laid in-between.

The Red King thusly takes his symbolic place as the legendary, though archetypal and unreachable combination of both fool and magician; able to manifest thought at a whim, though lacking any knowledge as what to possibly do with it, for in order to dream up reality, he must remain perpetually asleep. Whosoever dares to wake the Red King risks oblivion or insanity, for he or she

themselves may simply be another thought in the mind of the Thing-King.

The apparent discovery and conception of the Red King may be placed upon the shoulders of Frater Alysrose, Frater Sheosyrath, Frater Samuel and Metis O'Bedlam, and without much order therein.

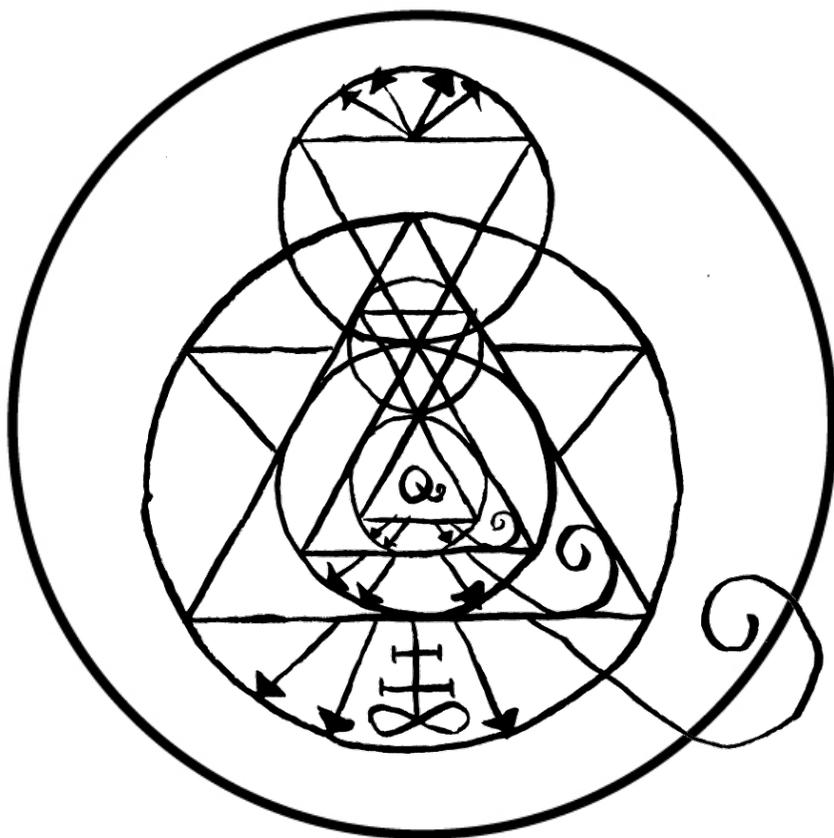


Figure 6: The Red King Sigil

A Preliminary Calling to the Red King

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(The altar is arranged with symbolic items)

(The Red King sigil is held at the forefront, facing the viewer)

(A red candle is placed within the center of the altar and lit)

“Hear me and travel forth from thy slumber

O Dreaming King and Lord of the Manifest

He who is the Eternal of Infinite Form

And Authoring Hand of the Play Thus Encountered”

“I bid thee Awaken!” (A chime is struck)

“Be Wrested from Thy Solitude and Direct Towards Me

The Streaming Blood of the Dream So Desired

The gate is open, the path is drawn.”

“Quillipthoth!” (A chime is struck)

“The gate is open, the path is drawn!”

“Quillipthoth!” (A chime is struck)

(The practitioner gazes intently upon the RK sigil)

(He attempts to empty himself of all thought but for the final call)

“The gate is open! Thy Dream be Done!”

(A final chime is struck 3 times, with space in-between)

* * * * *

Other names: N/A

Related Archetypes: N/A

Function: The author of manifestation.

Appears in Dreams or Visions as: His sigil, or fractal depths in constant motion.

Number Attributions: N/A

Other Symbolism: Rings, amulets, crimson cloth, items denoting royalty.

Alice in Wonderland Symbolism: Obvious

Altar Suggestions: The sigil should be drawn or painted upon a paper or wooden stele above the altar, facing the practitioner. An encompassing circle needn't be added but for the primary two inherent within. The sigil should be painted in crimson red and outlined with dark black, with the background composed of any number of colors and material additions. A total of six candles should be placed upon the surface of the altar in the shape of a hexagram, and of varying colors, though with the highest and lowest of the points being of two reds. A sacramental tea consisting of dream-inducing herbs may be held within a chalice placed in the center of the candles, and then drunk after callings are performed. A

sacrament of natural psychedelic or entheogen may also be taken at this time. The wearing of a crimson cloak or sheath is recommended, as well as the opening of any doors or windows which may be found within the room of operation. Just as well, the state of the room should be kept tidy, clean and orderly during any such activities.

Note: Work regarding the Red King had been attempted only once or twice at the time of this writing. It is also for this reason that the White Queen and Coniunctio are lacking in much description, symbolism and suggestion.

If so willing to experiment, we only urge that the practitioner keep a written record of such so as to develop a more detailed approach for future application.

THE WHITE QUEEN



VEN BEYOND DREAM

and the details of the real, there exists a cold and secluded place of obscured desolation made from the pre-existent ruins of past, present and future; such marks the enshrouded domain of the White Queen. As the Red King is the archetypal dreamer, she is the eternal means of possibility and pathway which any form of manifestation might take. She is the universal software, charting the way, as the Red King is the hardware, spouting forth data which she consumes, destroys and reduces to ash except for those rare occurrences which she might grant passage; verily, the final guardian.

Her empty landscape is that which allows for all and any manifestation to occur; all but potential shadows within her dimension. She cannot be summoned, called upon or invoked – the practitioner must arrive upon her, and by way of trial and hardship, although sometimes via a peculiar, natural inclination. To contact the White Queen is to lose all semblances of personality, place and time. Those who attempt contact all but fail, for her domain is beyond conception, though isolation and

extreme instances of retreat may indeed be the trigger. One must give themselves up in order to know her body.

Although details are lacking, it has been said that white datura flowers may be utilized as proper symbolic additions to the altar.

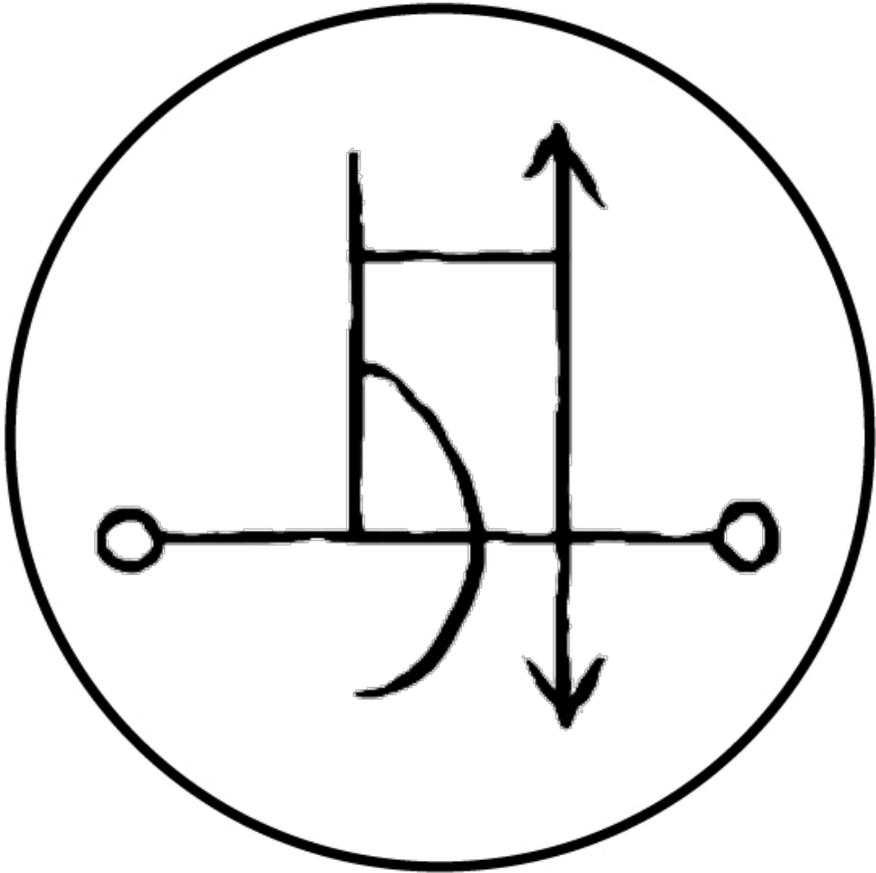


Figure 7: The White Queen Sigil

C O N J U N C T I O



THE HIGHEST MYSTERY which we may conceive of and symbolize is the profound relationship had between the means of manifestation and the playing field which allows for it. Surely, if these two were united within intent then a perfect mechanism would have been attained for the adept. Coniunctio marks the union of the Red King and White Queen in order to create the *alchemical marriage*, with all other previous Godforms being aligned beneath its amorphous form.

Ellis unites with Zalty and Ino unites with Trigag, 663 remains the solitary guarding orbit, and so the internal aligns with the external; microcosm becomes macrocosm. There is no imaginable concept which may compare if this most perfected union is accomplished.

Though, to date, it has not been accomplished, and shall most likely never truly be – so marks the end of the Egregoric progression. To evoke or invoke Coniunctio is to meet face to face with immediate and carnal manifestation without bounds. It is at this time naught but a mere conception, as encounters with all former egregores, along with their natures and perceived results had indeed occurred. Although not an Egregore unto itself, Coniunctio outlines the hypothetical purity of the magician in his entirety; uniting the concepts of *the*

connection, the initiation, the mystery, the dark night, the fulfillment, and the playing fields of probability at both ends into a singular quintessence.



Figure 8: Coniunctio contains quite a few sigils, and although the above is not among them, it serves to illustrate the hybridization meant by the DKMU.

An A.A.O. Examination of the 156/663 Current

Although we feel that this group had ceased any relevant activity somewhere in 2011, 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) Conjunctio - 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 its 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 it's 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 & Coniunctio are included in trinity, or so says the recent lore. Indeed, all of the final 3 mark a most inhuman location upon any practitioners 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 consequential 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.