

Temple of Set Reading List
Category 6: Satanism
as of February 26, 2003

Satanism is the “Blackest” of the Black Arts and until the North Solstice X encompassed the most advanced - and the most dangerous - school of religion and magical knowledge. Because its doctrines are intensely personal, hence asocial, conventional societies have tended to regard it as a threat to the docile, cooperative obedience of the citizenry. This bias against Satanism as something “necessarily criminal” will be evident in some of the following accounts, and it frequently resulted in persecution that drove Satanists even farther from the social mainstream. In 1966 CE (the year I of the Æon of Set) Anton Szandor LaVey founded the Church of Satan, an institution designed to translate the philosophy of Satanism into a socially- acceptable form. In 1975 the Church of Satan evolved into the Temple of Set, at which time the philosophical inconsistencies and anti-Judaic/Christian orientation of the older organization were eliminated. The Black Art has now been raised to its highest form.

6A. *La-Bas (Down There)* by J.K. Huysmans. NY: Dover Publications, 1972. [Deutschland: *Tief unten*. Diogenes Taschenbuchverlag, CH-Zürich, 1987.] (TOS-3) MA: “This is the classic of late 19th-century French Satanism. It contains detailed accounts of the old 17th-century Black Mass as later practiced in ‘underground’ Paris. The book evidences a strong Christian moral bias; hence it is historically unreliable. Nevertheless it became a model for subsequent efforts at anti-Christian ceremonies. ‘Devil-worship’ sequences from most contemporary films, for example, can be recognized as variations on the *La-Bas* account. [Appendix 64 of #6N reprints the Black Mass sequence from *La-Bas*.]”

6B. *The Satanic Mass* by H.T.F. Rhodes. London: Jarrold’s Publishers Ltd, 1968 [available in the U.S. from Citadel Publishers]. (COS-3) (TOS-3) AL: “A non-hysterical account by a criminologist who has researched his subject well.” MA: “This book, whose emphasis is criminological, traces Satanism from an underground French revolutionary movement to organized crime to decadent burlesque to modern cultural offshoots and influences [short of the Church of Satan, which had not yet been founded when the research for this book was completed]. Principal emphasis is on the French tradition and the Dashwood Hell-Fire Club. This was one of the basic sourcebooks for the Church of Satan during its formative years.”

6C. *A Razor for a Goat* by Elliot Rose. Toronto: University of Toronto Press, 1962. (TOS-3) MA: “This book was begun as a good-humored effort to debunk the neo-witchcraft theories of Margaret Murray and Gerald Gardner [which it does rather conclusively]. Rose went a good deal further and straightened out many misconceptions concerning medieval witchcraft accounts as well. Yet he argues for the essential value of the concepts of ‘pure’ Satanism. This was another book of prime importance to the original design of the Church of Satan, and it helps to explain the strong anti-neopagan/Wiccan attitude of that institution. It says something for popular tastes [and the memory of P.T. Barnum] that Wiccan literature continues to flourish while #6C is usually found only in university libraries.”

6D. *Seven Footprints to Satan* by A. Merritt. NY: Avon Books #28209, 1942 [reprinted 1976]. (TOS-5) (LVT-5) MA: "Written ca. 1928, this novel contains many passages describing the central philosophies of Satanism, as well as many episodes exemplifying them. Since the book was ostensibly fiction, Merritt did not have to mince words. Harmless to non-Initiates, it is a Satanic manifesto for Adepts of the Left-Hand Path. And the character of 'Satan' in the story bears a remarkable resemblance to Anton Szandor LaVey ... in more than one way." JL: "The image of 'Satan' in #6D is very like that of Anton LaVey during I-X AES. His expertise as a magician surpasses even Ayesha's best efforts and is more believable because of the novel's contemporary setting. Although he uses highly sophisticated LBM exclusively, his designs far exceed the grasp of the other players who, despite their efforts, continue dancing to the tune played by 'Satan' almost to the end. #6D portrays a world in which the present and future are both controlled with admirable precision. The acts of theft and violence in #6D may be deplorable, but we can admire the mind which created and mastered a universe designed for its exclusive pleasure."

6E. *Asimov's Annotated Paradise Lost* by John Milton and Isaac Asimov. NY: Doubleday, 1974. (TOS-4) MA: "The creative aspects of Satanism are beautifully portrayed in *Paradise Lost*, and this edition has the added attraction of extensive notes by the brilliant and witty Asimov. [Missing, sadly, are the famous Dore illustrations, which enthusiasts will have to seek in other editions.] Milton, who lived and wrote during the Cromwellian Commonwealth, observed due subtlety in his portrayal of the virtues of Satan and the vices of YHVH. Asimov is under no such constraint, and he overlooks no opportunities to identify and explain the hidden material."

6F. *The Unholy Bible* by June K. Singer. NY: G.P. Putnam's Sons, 1970 [Harper & Row paperback edition available]. (TOS-4) MA: "This is a psychological interpretation of the Satanism of William Blake, prepared for the C.G. Jung Foundation for Analytical Psychology. Included are plates, quotes, and detailed commentary on *The Marriage of Heaven and Hell* and *The Bible of Hell*, as well as a short biography and psychological profile of Blake himself."

6G. *The Hell-Fire Club* by Daniel P. Mannix. NY: Ballantine Books #01625, 1959. (TOS-3) MA: "This is an extensive, sensationalistic account of 18th-century England's notorious Friars of St. Francis of Wycombe, a Satanic society organized by Sir Francis Dashwood and including such prominent personalities as the Prime Minister and the First Lord of the Admiralty. Benjamin Franklin was a noted visitor from the Colonies. [The Dashwood estate is open to visitors.] See also #6T & #6AC, which are progressively less colorful but probably more accurate."

6H. *Witchcraft: Its Power in the World Today* by William Seabrook. NY: Lancer Books #78656, 1968. (COS-3) (TOS-3) AL: "Witchcraft discussed in terms of suggestive psychology." MA: "Originally published in 1940, this book was the forerunner of the occult revival of the 1950s. Although personally a skeptic, Seabrook admitted the psychological effectiveness of witchcraft. He was among the close friends of Aleister Crowley at the time of the latter's attainment of the grade of Magus. This book is now somewhat dated, but it may be acquired for its scholarship and its value as a classic."

6I. *The Magus* by John Fowles. Boston: Little, Brown & Co., 1965 [revised edition 1977]. (TOS-4) MA: “A novel of an arrogant/selfish/ sensitive/intellectual British schoolteacher who becomes enmeshed in the schemes of a modern magician. An excellent illustration of the use of psychological magic as a control device [as opposed to a mere research tool]. The characters of Nicholas (the schoolteacher) and Conchis (the magus) exemplify aspects of the *Nemo* and *Aristos*, principles in Fowles’ own brand of existentialism as set forth in his incisive theoretical work *The Aristos* (NY: Signet Books #Q4280, 1964). Fowles describes the revised edition of *The Magus* as less fantastic/more realistic than the original edition, but after several readings of comparing the two I am inclined to favor the revised edition as a richer experience from which the magic has definitely not been excised. *The Magus* is one of those books whose every re-reading brings new impressions and adventures. I was strongly tempted to rate it TOS-1, but feel that greatest benefit will be derived from a reading of it when the Setian has first mastered the basics of the included philosophical concepts and of Lesser Black Magic. See also #F6J.”

6J. *The Powers of Evil* by Richard Cavendish. NY: G.P. Putnam’s Sons, 1975. (TOS-3) MA: “While preparing #4C and editing #4E, Cavendish was intrigued by certain recurring themes relative to the notion of ‘evil’ in cross-cultural contexts involving death, darkness, sex, disorder, etc. This book is his effort, as an acknowledged skeptic and agnostic, to deal with these themes. The result is not a full survey of the philosophy and theology of ‘evil’, but it is a good introduction. The book’s defect is that Cavendish, as a consequence of his detachment, is forced to rely upon second-hand sources for his data and so can only report others’ direct impressions [which can be somewhat less than objective]. Much of the book’s 300 pages are weighted down with the usual, tiresome collection of occult anecdotes and mythological stories.”

6K. *The Satanic Bible* by Anton Szandor LaVey. NY: Avon Books #NS44, 1969 [hardcover edition from University Books, 1972]. (COS-1) (TOS-3) (TRP-1) (LVT-1) MA: “This book summarizes the social and magical philosophy of the Church of Satan at the time of its writing, but it is not a compendium of all C/S doctrines of subsequent years. LaVey was the founder and High Priest of the C/S and Magus V° of the Age of Satan (1966-1975 CE). Included are instructions for a ‘basic’ Satanic ritual, as well as LaVey’s ‘Satanic’ version of the Enochian Keys of John Dee [see category 11]. Introduction to the hardcover edition by M.A. Aquino, then IV° C/S. Introduction to the most recent Avon edition by Burton Wolfe, author of #6M. Chapter 4 of #6N reviews #6K in detail.” JL: “Although research by the Temple of Set has shown that the ‘Book of Satan’ section was plagiarized from Ragnar Redbeard’s *Might is Right* (1896), the ‘Nine Satanic Statements’ from Ayn Rand, and the ‘Enochian Keys’ from Ipsissimus Crowley’s *Equinox*, #6K was the leading reference volume for Satanists during years V-5/X of the Age of Satan. Just as Ipsissimus Crowley was faced with opposition from the momentum from the Æon of Osiris, Magus LaVey boldly confronted society with a Church in honor of the Devil. Without the dramatic impact of the Age of Satan, the Æon of Set would have been longer coming into being.” DW: “This book is one of the most effective workings in the English-speaking world. It set up the path of Satanic initiation, which utilizes the forces of the world as the resistance necessary for the individual to gain power. It was designed to produce a *solve*, a dissolving of the world. As such it will remain a powerful force in the world; as long as there are 17-year-olds, it will be in print. It failed to provide a new vision directly, but it is the nature of works of destruction that they carry the seeds of a new creation. The Æon of Set is that creation. This book isn’t here for inspiration, but as a model of how to shake things up, if that is what you want to do. But you’ll have to come up with a new figure to shake things up with: Satan now sells T-shirts and music albums.”

6L. *The Satanic Rituals* by Anton Szandor LaVey. NY: Avon Books #W359, 1972 [hardcover edition from University Books, 1972]. (COS-1) (TOS-3) (TRP-1) (LVT-3) MA: “Companion volume to #6K, this book contains a discussion of ritual theory and a selection of rituals (French, German, Russian, Persian, and Church of Satan) adapted and/or written by LaVey for the Church. The historical claims for the texts are improbable, although each text does incorporate ethnic and/or historical images of interest to the magician. A theoretical essay on H.P. Lovecraft and two accompanying Lovecraftian rituals were contributed by M.A. Aquino. Chapter 21 of #6N reviews #6L in detail, and #6N also contains uncensored/original/authentic versions of some of the rituals published in #6L. Performances of early (ca. III/1968) versions of a C/S Black Mass, the Stifling Air, and other ritual sequences may be seen in the film *Satanis* [see comments under #6M]. See also #6AA & #6AB.” JL: “In the Æon of Set our Understanding and application of ritual magic have evolved substantially since the Age of Satan. And yet the rituals created and collected by the original Church of Satan deserve preservation [and application as appropriate] rather than neglect. Rituals of any religion are an expression of the magical and philosophical trends of the host society.” DW: “A good source of ritual texts to be reworked and redesigned in a Setian context. Of particular importance are: (1) the ‘*Vorspiele*’, which demonstrates that the laws of consciousness evolve through time and culture - an excellent reworking of the Eighth Precept of the *Emerald Tablet of Hermes Trismegistus*; (2) the ‘Ceremony of the Nine Angles’, which demonstrates the GBM principle that one may attain inner psychic order, the existence of the *Xeper* of mankind’s most noble heritage [If they did it, I can do it.]; and (3) the ‘Adult Satanic Baptism’, which establishes control of the *psyche* as the key to power.”

6M. *The Devil's Avenger* by Burton H. Wolfe. NY: Pyramid Books, 1974. (COS-1) (TOS-3) (LVT-3) MA: "A biography of LaVey and an account of the Church of Satan's San Francisco operations from I/1966 to III/1968, including profiles of some early C/S members. The book brings out the impressive scope of LaVey's exposure to the art, history, and institutions of occultism and to many colorful personalities on the fringe of contemporary society. Unfortunately the book is also extremely propagandistic, advancing many 'facts' which are either questionable or known to be false - for example the chapter recounting a supposed LaVey/Marilyn Monroe affair, and the final chapter with several distortions concerning the post-III Church of Satan. Moreover the personality profiles are unrepresentative of the mainstream of post-III Satanists both within and without the San Francisco area. Specific details may be checked with III°+ officials, or with any II°+ Setian owning a copy of #6N. An interesting photo section is included in #6M. Burton Wolfe also wrote another book which is of interest, if only as a curiosity, to collectors of C/S memorabilia: *The Devil and Dr. Noxin* (San Francisco: Wild West Publishing House, 1973). This paperback is a political-satire play picking generally on Richard Nixon but incidentally on several other political personalities of that time. Ritual sequences and philosophical principles from the 1966-68 Church of Satan are included as a running theme throughout the play, and are favorably/seriously treated. Oddly enough *The Devil and Dr. Noxin* was **not** publicized nor promoted by LaVey at the time of its publication or, as far as I know, thereafter." JL: "Taken with a large grain of salt because of the self-serving exaggerations and inaccuracies, this colorful portrait of Anton LaVey nonetheless illustrates the first steps that he and others around him took ca. 1966-68 towards developing the Church and Age of Satan."

6N. *The Church of Satan* by Michael A. Aquino. San Francisco: Temple of Set, 1983-2002. (TOS-3) (TRP-3) (LVT-1) MA: "A detailed analytical and documentary history of the Church of Satan from I/1966 to X/1975. 37 chapters, photograph section, 161 appendices, and topical index, all totalling well over one million words [about the length of the unabridged Crowley Equinox (#9G)]." JL: "Now in its final/fifth edition, #6N remains the most accurate history of the Church of Satan and its Magus. The Order of Leviathan designates it with a '1' rating because of its reliability and the wealth of Magical history and approaches to life documented therein." Available in .pdf format at:

<http://www.xeper.org/maquino/index.html>

6O. *Houses That Kill* by Roger de Lafforest. NY: Berkley Medallion Books #425-02620-125, 1972. (TOS-5) (TRP-5) MA: "Anton LaVey originally intended to follow #6L with a collection of essays entitled *From the Devil's Notebook*. Among these was to be an essay on Satanic architecture in general and the Law of the Trapezoid in particular [discussed in #6N]. Mention of #6O was censored from the Church of Satan's newsletter by LaVey because it appeared to preempt the planned *FTDN* essay. #6O suffers from a certain amount of sensationalism, but it is a first step into the unexplored region of 'negative architecture'. Chapters on open/closed air, types of afflictions, cancer, waves and currents, walls, retention of memories ('haunted houses'), and remedies & precautions. Certain infamous case studies are offered." DW: "If this one doesn't send you over the deep end, try his *Fate Control*."

6P. *Hollywood Babylon* (San Francisco: Straight Arrow Books, 1975) and *Hollywood Babylon II* (NY: New American Library, 1984) by Kenneth Anger. [Deutschland: *Hollywood Babylon* (2 Bände). Rogner & Bernhard Verlag, München, 1985.] (COS-1) (TOS-3) MA: “Anger is an ‘underground film maker’ [whose style anticipated today’s ‘music videos’ by about 20 years] who became fascinated with Aleister Crowley and with Anton LaVey during the early days of the Church of Satan. [Anger’s films *Scorpio Rising* and *Inauguration of the Pleasure Dome* contain Crowley themes, while *Invocation of my Demon Brother* includes a cameo appearance by Anton LaVey. The most recent version of *Lucifer Rising*, despite its title, includes no C/S themes.] Anger’s view of Hollywood is characterized by savage, decadent nostalgia - captured to perfection in *Hollywood Babylon I/II*. Anton LaVey was gripped by many of the same emotions in the 1973-75 period, with a resultant influence on the Church of Satan as discussed in #6N. [For a ‘tourist guidebook’ to many of the sites discussed in *HBI/II*, see Richard Lamparski’s *Lamparski’s Hidden Hollywood* (NY: Simon & Schuster, 1981). It contains capsule biographies, addresses, and photos of the various stars of *HB* vintage, among which is a misleading account of Marilyn Monroe derived in part from Anton LaVey.] [See also *The Movie Lover’s Guide to Hollywood* by Richard Alleman (NY: Harper & Row/Harper Colophon Books #CN1262, 1985) for an excellent on-site guidebook complete with addresses, descriptions, photos, and maps. Another good guide is Ken Schessler’s *This Is Hollywood* (Los Angeles: Southern California Book Company, 1984): ‘Hundreds of exciting and unusual places to visit, including historical sites, landmarks, murders, suicides, graves.’]”

6Q. *The Second Coming: Satanism in America* by Arthur Lyons. NY: Dodd, Mead, 1970. (COS-3) (TOS-3) AL: “Discusses our Church from an objective standpoint, shows how the media have maligned our Order, and gives concise comparisons with the beliefs of some of the ‘Satanic cults’.” MA: “A ‘lightweight’ historical survey of Satanism, concluding with ‘magazine-story’ coverage of the Church of Satan. Lyons was a I° C/S whose active participation in the Church was limited to San Francisco ca. 1969. In 1988 this book was extensively revised, expanded, updated, and republished (NY: Mysterious Press) under the title *Satan Wants You: The Cult of Devil Worship in America*. New chapters analyze and expose the ‘criminal Satanism’ scare of the 1980s. The new edition’s only drawback is that Lyons, apparently out of personal devotion to Anton LaVey, significantly misrepresents the crisis of 1975 in the Church of Satan and portrays that institution as continuing unabated. In a similar vein he distorts the origins and post-1975 development of the Temple of Set. Lyons corrected some of the more blatant errors in the subsequent paperback edition of this book by the same publisher, but the LaVey-obsequiousness continues. Although *Satan Wants You* is the more current and sophisticated of Lyons books, therefore, *The Second Coming* remains the more honest one.”

6R. *Rasputin* by Colin Wilson. London: Panther Books, 1966. (COS-3) AL: “An insight into the workings of a truly Satanic magician.” MA: “Anton LaVey was strongly impressed by Rasputin both as an individual and as a social influence. This is most evident from the ‘Russian’ section of #6L.”

6S. *Pedlar of Death: The Life of Sir Basil Zaharoff* by Donald McCormick. London: Macdonald & Co., 1965. (TOS-3) MA: “Zaharoff was a European munitions agent from 1877 to his death in 1936. He was also a behind-the-scenes manipulator of politics [towards war] and a British knight. Though never included on a Church of Satan reading list, this book was the primary source of Anton LaVey’s fascination with Zaharoff as a skilled, Machiavellian Lesser Magician. LaVey also admired Zaharoff’s Howard Hughes-like avoidance of public scrutiny - to the point of deliberate sabotage of records concerning him. McCormick’s research is careful, exhaustive, and convincing, making this book the definitive one on the subject. McCormick also wrote #6T.”

6T. *The Hell-Fire Club* by Donald McCormick. London: Jarrolds Publishers Ltd, 1958. (TOS-3) MA: “McCormick (also author of #6S) argues that the long-standing image of the Hellfire Club as an elite Satanic [in the strict, theological sense] society is erroneous. His research leads him to the position that the club was neither diabolist nor decadent, but simply an example of ‘rakemanship’ common among British clubs of the day. His evidence and argument are [regrettably] convincing. This thesis is explored in greater depth in #6AC.”

6U. *The Family* by Ed Sanders. NY: E.P. Dutton, 1971. (TOS-3) MA: “The definitive study of the Manson Family, with extensive treatment of its alleged exposure to such occult organizations as the Process Church of the Final Judgment [see also #6AD] and the Solar Lodge of the O.T.O. While the public was quick to brand Charles Manson a ‘Satanist’, his own Family considered him Jesus Christ. In a sense that neither the public nor his Family understood, perhaps he **was** [and is] a Satanist. To prosecutor Vincent Bugliosi, Manson’s ‘evil’ was easy to identify & condemn. This book is by no means an apology for Manson; if anything, it paints him in even more horrific colors than *Helter Skelter*. But the picture also emerges of a far more complex individual than generally seen by the public. In 1989 this book was reissued by Signet (ISBN 0-451-16563-2). Although there are five new chapters updating the history of the Mansonites, this new edition also omits an entire chapter on the infamous ‘Solar Lodge of the O.T.O.’ as well as several references to the O.T.O. and the Process. [This is as the result of a lawsuit filed against Dutton by the Process after the publication of the original edition - won in the United States but lost in England.] Hence it is useful to acquire **both** editions of this book. For Manson’s own version of his life and the development of the Family, see Nuel Emmons, *Manson in his Own Words* (NY: Grove Press, 1986). In this narrative Manson downplays the legends that grew up around him and rationalizes his actions in terms of his personal alienation from and antagonism towards society in general. Another portrait of Manson is offered by Nikolas Schreck in *The Manson File* (NY: Amok Press, 1988). This compendium of Manson documents & memorabilia also includes commentary on Manson’s relationship to the Process and other occult groups/ideas [See also ‘Distant Echoes of Helter Skelter’ in *Runes* #III-3.]”

6V. *Rosemary's Baby* by Ira Levin. NY: Random House, 1967. [Deutschland: *Rosemary's Baby*. Europäische Bildungsgemeinschaft, Stuttgart, 1984.] (TOS-3) MA: "Written a year after the founding of the Church of Satan and made into a dramatically-successful movie in 1968, this 'contemporary Gothic' novel reveals Satanists to be 'the people next door' - and rather cultured ones at that. Although Anton LaVey gave Roman Polanski advice concerning the film, he did not, as is rumored, personally play the role of Satan in it. *Rosemary's Baby* as both a book and a film touched off a wave of interest in the occult generally and in Satanism in particular. In the words of Roman Castevet: 'To 1966 - the Year One!' See also #F6E."

6W. *The Circus of Dr. Lao* by Charles G. Finney. NY: Viking Press, 1935 [reprinted paperback: Avon #19190, 1974]. [Deutschland: *Dr. Laos grosser Zirkus*. Klett-Kotta Verlag, Stuttgart, 1984.] (COS-1) (TOS-3) (LVT-3) AL: "A tale that tells it all; every human foible is dissected. It is the epic of man's desire and futility: *Zarathustra* under canvas - an excursion to the highest Llamasery of the Red Monks for those who can **read** it." MA: "This is the story of a traveling circus which arrives suddenly in a small town in the Arizona desert. It is a very unusual circus, including among its attractions a satyr, Apollonius of Tyana, a Gorgon, a mermaid, a roc, a chimæra, a sea-serpent, and a werewolf. Its main show includes such exotica as a witches' sabbath, complete with personal appearance by Satan. Dr. Lao, the enigmatic Chinaman who ringmasters this show, is one minute a bumpkin, the next an intellectual, and always a magician - in short, a kind of Chinese ASLV. No turn back on him preeze! See also #F6L." JL: "Finney's book, although not easy to find even in paperback, is a superb trek into the universe of a Magician highly skilled in ECI, LBM, and GBM."

6X. *The Omen* by David Seltzer. NY: New American Library, 1976. (TOS-5) MA: "Revelation 13:18. See also #F6M."

6Y. *Damien - Omen II* by Joseph Howard. NY: New American Library, 1978. (TOS-5) MA: "I John 4:3. See also #F6N."

6Z. *The Final Conflict* by Gordon McGill. NY: New American Library, 1980. (TOS-5) MA: "Revelation 13:11. See also #F6O."

6AA. *Devil Worship: The Sacred Books and Traditions of the Yezidiz* by Isya Joseph. Boston: Richard G. Badger/The Gorham Press, 1919. (TOS-3) MA: "This rare little book was Anton LaVey's source for the Yezidi section of #6L, including the ritual texts quoted. As noted in #6N, Joseph bases these rituals and his own conclusions upon an 'Arabic manuscript presented to me by my friend Daud as-Saig ... a man of culture, in sympathy with western thought, etc.' When Joseph's book was assessed in 1967 by Royal Asiatic Society anthropologist C.J. Edmonds, he noted that it remained unauthenticated. Fellow R.A.S. scholar Alphonso Mingana considered the ritual texts offered by Joseph as simple forgeries, based upon Mingana's analysis of their grammar & syntax. These evaluations and objections were apparently unknown to [or ignored by] Anton LaVey when he included the Joseph material in #6L. The Temple of Set's texts of the Yezidi rituals in question are included as appendices to #6N, and are based upon current doctoral papers at the University of California, Los Angeles, obtained through the Anthropology Library at UC Berkeley. The UCLA papers reveal Joseph's account and analysis to be incomplete and factually suspect. For Yezidi culture, your best starting point is #6AB."

6AB. *A Pilgrimage to Lalish* by C.J. Edmonds. London: Royal Asiatic Society of Great Britain and Ireland, 1967. (TOS-3) MA: “This small, concisely-written book remains the most coherent and reliable published book concerning Yezidi culture to date. It does not contain any of the Yezidi religious or magical texts, however. The authentic text of the *Yezidi Book of the Revelation* [corrected and expanded from the Joseph version contained in #6L] is reprinted as Appendix 65 of #6N. The other principal Yezidi text, the *Mashaf-a Resh (Black Scripture)*, is not reprinted in #6N because of its length, but a copy is available in the archives of the Temple of Set.”

6AC. *Dashwood: The Man and the Myth* by Eric Towers. London: Crucible (Aquarian Press/Thorsons Publishing Group, 1986. (TOS-4) MA: “This is **the** definitive account of Sir Francis Dashwood and his Medmenham Abbey, complete with extensive photo sections. This continues and reinforces the thesis of #6T, offering evidence that Dashwood’s ‘occult’ activities consisted largely of revels in honor of Apollo and Bacchus in West Wycombe Park, with the only possible Satanic element being hearsay rumors about a ‘closed room/chapel’ in Dashwood’s Abbey. This room was reputed to be accessible only to the ‘monks’ of Dashwood’s group, and to be decorated with obscene/blasphemous pictures. If, so, the decor was removed later, for the Abbey today shows no trace of it in any room. An interesting side-note is that the Dashwood group **never called itself the ‘Hellfire Club’**. That name actually belonged to a club of libertines formed in London many years earlier (1719) by the Duke of Wharton, which became so scandalous that the crown shut it down with a proclamation denouncing ‘certain scandalous clubs or societies of young persons who meet together, and in the most impious and blasphemous manner insult the most sacred principles of our Holy Religion, affront Almighty God himself, and corrupt the minds and morals of one another’. By contrast the frolics at West Wycombe seem to have been rather less extreme. Towers’ book includes an interesting discussion of how rumors about Dashwood’s doings multiplied over the centuries until it was taken for granted that he presided over every kind of depravity at Medmenham, to include Dennis Wheatley-style Black Masses. Over the main entrance to Medmenham can still be seen the inscription FAY CE QUE VOUDRAS from Dr. Francois Rabelais’ ‘Abbey of Theleme’ in his novel *Gargantua*, which Aleister Crowley would later borrow for his ‘Do What Thou Wilt’ Law and for his own Abbey in Sicily.”

6AD. *Satan’s Power: A Deviant Psychotherapy Cult* by William Sims Bainbridge. Berkeley: University of California Press, 1978. (TOS-4) MA: “The definitive account of the ‘Process Church of the Final Judgment’, a quasi-Satanic movement that existed in the late 1960s-early 1970s. It was more the product of the ‘Jesus Freak’ atmosphere of the time than of authentic Satanism, as it was a ‘hippie’ religion that acknowledged four deities - Jehovah, Christ, Satan, and Lucifer - in a complementary relationship. Predictably it was the ‘Satanic’ component of the Process that attracted the most attention - from aspirants and external critics alike - and the Process proved unable to come to grips with this symbolism and its implications. Bainbridge shows how the organization was erroneously linked to the Manson Family in Sanders’ *The Family* (#6U), and how its failure to successfully dispute and reject this linkage resulted in the breakdown and eventual dissolution of the group. Theologically/philosophically the Process was ignorant of Satanism, so the primary value of this account is as an account of the dangers faced by an unskilled group perceived by society as ‘Satanic’ in the conventional/evil sense. [Principal name disguises: Process = ‘Power’. Processean = ‘Powerite’. DeGrimston = ‘de Forest Jones’.] Bainbridge is Assistant Professor of Sociology at the University of Washington.”

6AE. *Satanismus* by Josef Dvorak. 1989. (LVT-2) JL: “Written in German, *Satanismus* deals with Satanskult analyses ranging from Aleister Crowley to Anton LaVey to the homicidal Manson. The Grand Master’s German is less polished than could be desired; hopefully an English translation will become available.”

6AF. *Satanic Panic: The Creation of a Contemporary Legend* by Jeffrey S. Victor. Chicago: Open Court, 1993. (TOS-3) MA: “Simply the most comprehensive and objective analysis to date of the ‘Satanic crime’ urban myth of the late-1980s. Available in both hardcover (ISBN 0-8126-9191-1) and paperback (ISBN 0-8126-9192-X). This book is not essential for Setians who are not personally interested in the myth and the scams resulting from it. But if you are interested, this book is indispensable. An exhaustive bibliography is appended, as are names and addresses of important specialized contacts, both individuals and organizations. Victor is Professor of Sociology at the State University of New York and has an extensive academic background in the study of rumor-panics.”

6AG. *In Pursuit of Satan: The Police and the Occult* by Robert D. Hicks. Buffalo, NY: Prometheus Books, 1991 (ISBN 0-87975-604-7). (TOS-3) MA: “The best book on the subject of #6AF from a professional law-enforcement perspective. When the ‘Satanic scare’ was instigated, law-enforcement agencies were caught off-guard, having virtually no background or experience in ‘cult-hunting’. To make matters worse, some officers had personal religious biases and agendas that colored their approach to the scare. This book provides a historical overview of what resulted, together with a methodical presentation of facts to prevent a similar over-reaction from recurring. Hicks, a former police officer, is a criminal justice analyst who advises Virginia law-enforcement agencies.”

6AH. *Lords of the Left-Hand Path: A History of Spiritual Dissent* by Stephen E. Flowers. Runa-Raven Press, P.O. Box 557, Smithville, TX 78957, 1992. (TS-3). Order directly from Runa-Raven for US\$40 postpaid domestic. Overseas orders include approximate surface or airmail book postage. MA: “**The definitive survey** of the ‘Satanic tradition’ throughout recorded history and the world’s major cultures. Flowers is a Magus V° of the Temple of Set, Grand Master of its Order of the Trapezoid, Yrmin-Drighthen RX of the Rune-Gild, and a Ph.D. in Germanic Studies - as well as author of many definitive books in ancient north European history and esoterica. Chapter titles (& just **some** of the subtopics): The Left-Hand Path (defined); The Eastern Traditions (Hinduism, Buddhism, Zoroastrianism); The Roots of the Western Tradition (paganism, Greece, north Europe, Semitic, Hamitic, cult of Set); The First Millennium (Gnosticism, Christianity, Islam, Assassins, Yezidi); The Path of Satan (Middle Ages, dualists, pantheists, witchcraft, Faust); Lucifer Unbound (Hellfire Club, de Sade, Goethe, modern Devil-concepts); An Interlude in the Absolute Elsewhere (Nazi occultism); The Occult Revival (Theosophy, Crowley, Fraternitas Saturni, Spare, Gurdjieff, modern witchcraft); Anton Szandor LaVey (& Church of Satan); Michael A. Aquino: The Temple of Set; Offshoots & Parallels. Appendices include a discussion of ‘Satanism’ as a fundamentalist urban legend.”

6AI. *The Yezidis: A Study in Survival* by John S. Guest. London: KPI, 1987. (TOS-3) DW: “Contains the sacred texts and information on the Yezidi as a living culture from an anthropologist who has lived among them. Fascinating stuff.”

6AJ. *The Fortunes of Faust* by E.M. Butler. London: Cambridge University Press, 1952. (TOS-4) DW: “This volume, third in a recommended trilogy of *The Myth of the Magus* and *Ritual Magic*, deals with the Faust legend, a Christianized Remanifestation of the Odhinn’s ‘sacrifice of himself to himself’ - in other words, making a deal with your own *psyche*, which under the anti-*psyche* mode of monotheism became ‘Satanic’. Dealing with figures of Don Juan and Faust, Butler shows how the pagan concept of the magus endured and appealed to artists - an archetype which could not and cannot be banished.”

6AK. *The Satanic Screen* by Nikolas Schreck. London: Creation Books, 2001. (TOS-3) MA: “An exhaustive, incisive, and provocative survey of all films made with Satanic themes. This is no mere recitation or catalogue, as Schreck (a Magister Templi IV° of the Temple of Set at the time of publishing) possesses both the initiatory perspective and the film-world experience to bring out not just the entertaining and horrific aspects of each movie, but its [intentional or accidental] philosophical and magical power as well. Mention must also be made of Schreck’s writing style, which is elegant-yet-slashing in the tradition of the *Æsthetes* and *Decadents*.”

6AL. *Flowers From Hell: A Satanic Reader* by Nikolas Schreck (Ed.). London: Creation Books, 2001. (TOS-3) MA: “An exhaustive collection of the most elegant and inspiring writings concerning Satan or Satanic themes by authors Dante Alighieri, Christopher Marlowe, John Milton, Johann Goethe, William Beckford, Matthew Lewis, Charles Maturin, Washington Irving, Edgar Allan Poe, Charles Baudelaire, J-K. Huysmans, Mark Twain, Anatole France, Max Beerbohm, and Aleister Crowley. *The Diabolicon* is also publicly published for the first time. At least as fascinating as the classic contents of this volume is Schreck’s extensive Introduction “The Luciferian Vision”, in which he examines not only each individual text, but the personality and psychology of each author.”

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F6A. *The Devil’s Rain*. 1975. MA: “In 1974 CE Robert Fuest, who directed the *Dr. Phibes* films, decided to film a horror movie with Satanism as its theme. He took an anemic novel about Wiccan-witchcraft in New England and hired Anton LaVey as technical advisor to spice it up, which he did - adding touches of LaVey artwork, Mexican extras chanting Enochian Keys, and ‘Satanic Priest’ Ernest Borgnine intoning extracts from the invocation in my ‘Ceremony of the Nine Angles’ in #6L. The setting was moved to Durango, Mexico (‘Redstone’), and the colorful cast included Ida Lupino, William Shater [just before the *Star Trek* movie revival], John Travolta [his screen debut - a fight & fall downstairs], and cameos for Anton (a gold-helmeted Priest) and Diane (Borgnine’s colonial-era wife) LaVey. While the film was [and is] lots of fun for those in the know about all this, it bombed at the box office and is today only rarely shown on television. See discussion in #6N.”

F6B. *Asylum of Satan*. 1975. Charles Kissinger, Carla Borelli. MA: “Around 1971CE, when I was Priest III° of the C/S Nineveh Grotto in Louisville, Kentucky, a local commercial film company decided to try for the big time by making a Satanic horror movie - using local theatrical talent. Since they had a Church of Satan in town, they asked us if we would handle the ritual scene. I wrote the script, Nineveh designed the chamber, and we imported the *Rosemary’s Baby* devil-suit [with a new head] from Hollywood. The

result of all this was a turkey of a movie with, if I say so, a rather zesty ritual sequence. The company is no longer in existence, but somehow this thing survived as a videocassette - and later, in 2002, as a digitally-remastered, widescreen DVD, complete with a commentary by the original filmmakers which is at least as charming as the film itself Dry-ice, rubber snakes & bugs, and plaid trousers on the hero will all scare you frightfully. See discussion in #6N.”

F6C. *The Devil Rides Out*. Hammer Films, 1968. Screenplay by Richard Matheson. Director: Terence Fisher. Christopher Lee. (LVT-2) MA: “Probably one of the best Hammer films ever made - now available in a Hammer Collection videocassette. It is a very accurate screenplay of Dennis Wheatley’s first and most famous Satanism novel. Look for Charles Gray’s silky-evil portrayal of Mocata, the character whom Wheatley specifically modeled after Aleister Crowley, an acquaintance of his. [One other Wheatley Satanism novel, *To the Devil a Daughter*, was also made into a film, but it is a ghastly mess which bears no comparison to the book. Wheatley’s novels are generally available in British editions, with occasional American publication. Other novels in his ‘Satanism’ series include *The Satanist*, *They Used Dark Forces*, and *The Ka of Gifford Hillary*.” JL: “The novel is far better than the movie, but few can resist taking a look at the cinematographer’s art turned to the subject of Black Magic. Christopher Lee stars as de Richleau, the rich man’s Indiana Jones, although his IJ exploits are mentioned only in passing. Of far more interest is Charles Gray’s portrayal of Ipsissimus Mocata, particularly in his discussion of the moral aspects of Magic. The film also has in its cast Paul Eddington, a British actor who has turned for the most part to comedy. It might have been that *DB* was a bit too much for him.”

F6D. *Fade to Black*. 1983. Dennis Christopher and Linda Kerridge, Mickey Rourke. Director: Vernon Zimmerman. MA: “In the flavor of Anger’s *Hollywood Babylon* books, this is a horror movie about a young, aliented film buff, Eric Binford, who, in a different application of lycanthropy, assumes various characters from classic films to give himself ‘their powers’. Readers of #6N will recognize the parallels to the 1974+ interests of Anton LaVey, to include the presence of Marilyn Monroe as Eric’s ideal woman and ‘death angel’.”

F6E. *Rosemary’s Baby*. 1968. Mia Farrow, John Cassavetes, Ruth Gordon, Sidney Blackmer, Maurice Evans, Ralph Bellamy. Produced by William Castle. Directed by Roman Polanski. MA: “This film is so well known to contemporary Satanists that little need be said. After the smash success of the novel, Polanski filmed it with virtually no modifications whatever. Contrary to rumor, Anton LaVey did not play the part of the Devil in it, but consulted briefly with Polanski in Los Angeles before the film was shot at the Dakota building in New York City. Unusual music by Christopher YOUNG, who died shortly afterwards. Chocolate mousse was added to Levin’s story because of the excellent CM at the ‘Ile de France’ restaurant across West 72nd from the Dakota - where the Priesthood had a dinner meeting at the 3rd Eastern Conclave of the C/S at Halloween 1972. See further discussion in #6N.”

F6F. *The Abominable Dr. Phibes*. 1971. Vincent Price, Joseph Cotten, Hugh Griffith, Terry-Thomas. Director: Robert Fuest. MA: "A campy horror movie with Price as a disfigured ex-vaudevillian (nice pun) seeking vengeance against a team of physicians he believes responsible for the death of his wife. What makes the movie is the lush atmosphere of Art Nouveau/Art Deco with which Phibes surrounds himself in the magical 'universe' he has created for himself. See further discussion in #6N."

F6G. *Dr. Phibes Rises Again*. 1972. Vincent Price, Robert Quarry, Terry-Thomas. Director: Robert Fuest. MA: "The success of #F6F prompted this sequel, even more lavish than the original. Phibes travels to Egypt in search of the river of immortality, dispatching assorted inconvenient archaeologists and policemen on the way. See further discussion in #6N."

F6H. *The Brotherhood of Satan*. 1971. Strother Martin, L.Q. Jones. MA: "After the success of *Rosemary's Baby*, Hollywood floundered around trying to capitalize on the Satanism theme with a couple of failures like *The Mephisto Waltz*. #F6H was the first film to start 'getting it right', and it was the brainchild of a little-known producer/director, L.Q. Jones, who also starred as the sheriff in the film. Strother Martin plays a surprisingly effective Satanic Priest."

F6I. *The Black Cat*. Universal, 1934. Boris Karloff, Bela Lugosi. MA: "A remarkable essay in Art Deco/Satanism starring Karloff as the Satanist and Lugosi as his only-slightly-less-sinister opponent. The story line, centering on a house modeled after the Ennis-Brown house in Hollywood [see *Runes* #III-6], has nothing to do with the Poe version. Included is a stylized Black Mass - about as close as Hollywood would come to UFA-expressionism."

F6J. *The Magus*. ca. 1968. Michael Caine, Anthony Quinn, Candice Bergen, Anna Karina. Director: Guy Green. Screenplay by John Fowles. MA: "*The Magus*, like *Lord of the Rings*, is one of those novels which is so subtle and complex that you have to read it about 2-3 times before you really begin to absorb it. The film was an excellent translation of the book to the screen - but only for persons who had previously digested the book. To a first-time viewer it was dreadfully confusing. To make matters worse, subsequent television showings have butchered the film down to such a mess that it is virtually incoherent. Nevertheless, if you **have** read the book, the film is a fine set of illustrations to accompany it. **Perfectly** cast, with Quinn as Conchis, Caine as Nicholas, and Bergen as Lily/Julie. Let us hope for an unabridged video/DVD to surface one of these days."

F6K. *Satanis, the Devil's Mass*. 1970. MA: "*Satanis* was a commercial documentary of the Church of Satan in San Francisco, filmed in 1968CE and shown almost exclusively in a San Francisco art-theater. A 16mm print is available for mail-rental from Budget Films, 4590 Santa Monica Blvd., Los Angeles, CA 90029. *Satanis* includes ritual sequences, interviews with Anton, Diane, and Karla LaVey, and footage of the premises of the original Central Grotto house on California Street in San Francisco. An amusing sequence shows the blessing of Isaac Bonewits' penis by Anton LaVey. IB was later tossed out of the C/S and went on to become a self-proclaimed 'druid'. Whether the spell is still effective is not known." DW: "Sometimes sold with *Satanis* is an episode of *Brother Buzz*, a San Francisco children's TV show, in which BB, a puppet bee, tells his friends about the lion Togare and his wonderful master Anton LaVey. A picture of Anton during his pre-Church of Satan ghost-hunting days, with some shots of his house."

F6L. *The Seven Faces of Dr. Lao*. 1964. Tony Randall, Barbara Eden. Produced by George Pal. (LVT-3) MA: "On the whole, a pretty effective film treatment of #6W - a bit more lighthearted than the somewhat savage novel, however." JL: "This film appears infrequently on cable stations and is also worth watching, particularly for those who have read the book."

F6M. *The Omen*. 1976. MA: "See #6X."

F6N. *Damien: Omen II*. 1978. MA: "See #6Y."

F6O. *The Final Conflict*. 1981. MA: "See #6Z."