

Temple of Set Reading List

Category 8: Vampirism and Lycanthropy

as of February 26, 2003

This category is important for much the same reason as #7: The legends of the vampire and the werewolf reveal suppressed characteristics of the human soul which the magician may recognize, control - and occasionally avoid when sensing them to obsess the personalities of immature or hysterical humans. It is important to note that the literature in this category is selected not for its story value, but for its in-depth treatment of these phenomena. Here may be found some of the most ancient and essential instincts and intelligent dispositions of the soul - qualities among the first to be challenged and ostracized by profane society because of its brutish fear of such godlike prerogatives. Because of the superstitious taboo which has lain over them for so many centuries, it is widely assumed by profane society that vampirism and lycanthropy are mere myths, playthings for monster-movies. They are not.

8A. *The Vampire Papers* by Bernhardt J. Hurwood (Original title: *Terror by Night*, later released as *The Monstrous Undead*). NY: Pinnacle Books #523-00975-5, 1976. (TOS-3) MA: "Unlike the werewolf or vampire sections of most occult anthologies, this book focuses directly on the sexual and psychopathic bases of both archetypes. Other sections dealing with necrophilia, cannibalism, blood rituals, and premature burial have made this one of the books least likely to be kept in stock at your neighborhood bookstore. A short but informative bibliography is appended. [See also #8I.] Books dealing exclusively with subjects such as necrophilia [sample title: *The Love of the Dead* (!)] were evaluated for this reading list but rejected as being mere attempts to pander to degenerate and morbid tastes. #8A relates such themes to the more significant precepts addressed by this reading list category."

8B. *The Annotated Dracula* by Leonard Wolf. NY: Clarkson N. Potter, 1975 (paperback edition also produced). (TOS-3) MA: "A richly-annotated facsimile publication of the first edition of the classic by Bram Stoker. This edition includes descriptions and explanations of the many factual events and references included in the novel. Complete with maps, photographs, and a series of magnificent illustrations by Sätty. [Historical note: A review of this book was struck from the Church of Satan newsletter because of a clash between Anton LaVey and Wolf over the length of a 'Satanic pregnancy' (Wolf = 13 months, LaVey = 9 months) and also because of a parting of ways between LaVey and Sätty some years back.] Wolf is also author of #8D."

8C. *The Vampire* by Ornella Volta. NY: Award Books #A807S-MAC, 1962. (TOS-4) MA: "Only slightly less gory than #8A, this book explores various psychological implications of vampirism and proceeds to case studies. Again the nature of its contents makes it unlikely that this book will be easily located."

8D. *A Dream of Dracula: In Search of the Living Dead* by Leonard Wolf. NY: Popular Library #445-00159-125, 1972. (TOS-4) MA: "This is a painstaking, if somewhat rambling and Freudian study of the vampire in contemporary society, with many references to historic incidents. Wolf is author of #8B and a San Francisco State University Professor. An excellent bibliography is appended."

8E. *The Werewolf* by Montague Summers. New Hyde Park: University Books, 1966. (TOS-3) MA: "Completed in 1933, this is a detailed history of lycanthropy, backed up with extensive notes and bibliographical entries. Useful as an overview of the subject. Not nearly as hysterical in tone as some of Summers' other works."

8F. *The Werewolf of Paris* by Guy Endore. NY: Farrar & Rinehart, 1933. (TOS-5) MA: "This novel is to lycanthropy what *Dracula* is to vampirism. If you are so rash as to order a copy, the book dealer may shoot you on sight [with a silver bullet]. Not advisable to read during the full Moon, particularly if you have neighbors who might resent your howling at it."

8G. *Man Into Wolf* by Robert Eisner. NY: Philosophical Library, 1951 (republished Santa Barbara: Ross-Erikson, Inc., 1978). (COS-4) (TOS-4) MA: "Highly regarded by Anton LaVey as a psychological analysis of lycanthropy, this work is an anthropologically-based treatment of sadism, masochism, and lycanthropy in the form of a 30-page lecture and 233 (!) pages of footnotes to that lecture. The issue is whether man is inherently savage or whether he imitated savagery from other species and hence has the prerogative to rid himself of it. The notes are very extensive, amounting to an annotated bibliography of lycanthropic literature. Introduction to the original edition by Sir David K. Henderson and to the 1978 edition by Donald Lathrop."

8H. *Cult of the Cat* by Patricia Dale Green. NY: Tower Publications, 1970 [later reprinted as *The Archetypal Cat* by Spring Publications, Dallas, TX]. (COS-3) AL: "Without question the most enlightening book yet written on the relationship of the cat to Satanism."

8I. *Vampires* by Berhardt J. Hurwood. NY: Omnibus Press, 1981. (TOS-3) MA: "Hurwood (author of #8A) produced this as a 'coffee-table' book on vampires - bits and pieces of interesting information concerning vampirism in general. It is less analytical and psychological than #8A, while at the same time being more story-, movie-, and legend-oriented. Included are an extensive bibliography, an indexed listing of all films on the theme of vampirism, and even a directory of vampire-related organizations."

8J. *Interview with the Vampire* by Anne Rice. NY: Ballantine Books, 1976. (VAM-1) (LVT-3) Robertt Neilly IV^o: "Though *IV* has an excellent story line, its real value consists of its examples of vampiric/human characteristics thought to be hidden from view. The story is told from the vampire's perspective, and addresses many aspects of the 'ancient & essential instincts' discussed in the preamble to this category. The novel also explores goals for those who would tap the mind's potential. Described is the process of transformation & transmutation from human to vampire, together with the experience of surviving death via the Will." J. Lewis VI^o: "Anne Rice's vampires are beings operating generally at a highest and best level, although the human creeps in again and again. The Order of Leviathan affiliate will find her undead exploring the problem of an eternal, powerful existence."

8K. *The Monster with a Thousand Faces: Guises of the Vampire in Myth and Literature* by Brian J. Frost. Bowling Green, Ohio: Bowling Green State University Popular Press, 1989. (TOS-3) (VAM-3) D&RW: "This tidy little 150-page survey covers both non-film vampire legends and the various ways in which vampiric themes have been treated in film. A very useful addendum to the book is an extensive list of novels and short stories dealing with the subject of vampirism. Frost is a long-time amateur devotee of weird fiction, and evidently accumulated enough data on this particular subject to assemble it thus."

8L. *The Living and the Undead: From Stoker's "Dracula" to Romero's "Dawn of the Dead"* - by Gregory A. Waller. Urbana: University of Illinois Press, 1986. (TOS-3) (VAM-3) MA: "Contributed to the reading list by Setian James Sass. An exhaustive study of the influence of the vampire theme in contemporary Western culture, particularly through film interpretations, with special attention to the Hammer Film Draculas and the two versions of *Nosferatu*. A member of the English Department at the University of Kentucky, Waller extracts psychological details from these films with an intricacy most casual viewers might consciously miss - but which might very well affect their attitude towards the films nonetheless."

8M. *American Vampires: Fans, Victims, Practitioners* by Norine Dresser. NY: W.W. Norton & Co. (ISBN 0-393-02678-7), 1989. (TOS-3) (VAM-3). MA: "Dresser is a teacher of folklore at the California State University, Los Angeles and is a research associate of the Center for the Study of Comparative Folklore at the University of California, Los Angeles. This book is a light and lively study of the vampire theme as present in American society today [to include the Temple of Set's Order of the Vampyre]. An added feature are the names and addresses of as many vampire-related societies as the author (ahem) dug up ..."

8N. *Lady of the Beasts* by Buffie Johnson. NY: HarperCollins, 1988. (TOS-3) DW: "A study of the relationship between the divine and the savage feminine beast/godforms. Useful for beginning lycanthropes and the *Arkte* Element."

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F8A. *An American Werewolf in London*. 1981. MA: "What would it **really** be like to (a) encounter a werewolf and/or (b) become one? Watch this film to find out. Then sniff out its sequel, *AAWI Paris*."

F8B. *Dracula*. 1931. Bela Lugosi, Edward Van Sloan, Dwight Frye. MA: "Tod Browning's classic translation of the stage play *Dracula* to the screen. Needs no introduction for vampires and vampire-fans."

F8C. *The Wolf Man*. Universal, 1941. Lon Chaney Jr., Claude Rains, Bela Lugosi, Maria Ouspenskaya. MA: "The first and best of the Universal 'wolfman' films, in which Lon Chaney Jr. made this role as much his as Lugosi did that of *Dracula*."

F8D. *Nosferatu, Phantom of the Night*. Fox. Isabell Adjani, Klaus Kinski. Director: Werner Herzog. Music: Popol Vuh. MA: “There are scores, perhaps now hundreds of Dracula-theme movies in existence. This remake of the original Murnau *Nosferatu* is recommended not because Kinski makes a shudderingly-ugly Dracula, but because the film so eerily illustrates the not-living/not-dead phantom realm of the classical vampire, and the ‘atmosphere’ which accompanies him. See #8L for a strong discussion of the symbolism in the two *Nosferatu* films. When originally tested in the United States, this French/German film had English voice-overs. When finally released, it was in German with English subtitles, which prevents the audience from being absorbed into its scenes. Too bad! There are ‘French’ and ‘German’ editions of the soundtrack album by Popol Vuh.”

F8E. *Blood for Dracula*. Andy Warhol/Paul Morrissey. Udo Kier, Joe Dallesandro. MA: “If you think you’ve seen all the Dracula variations there are to see, try this one: This Dracula (Kier) can only drink the blood of **virgins**. A frantic comedy ensues in his desperate quest to find one. The high point is reached when the sullen Dallesandro, a staple in Warhol/Morrissey films, seduces the only virgin daughter in the Italian family being stalked by the count. When caught in the act by the girl’s understandably indignant mother, Dallesandro retorts, ‘I’m saving her from a vampire’ - probably the most unusual excuse yet offered. Very explicitly sexual, very gory, and very funny.”

F8F. *Bram Stoker’s Dracula*. Columbia, 1992. Directed by Francis Ford Coppola. Gary Oldman, Winona Ryder, Anthony Hopkins, Keanu Reeves. MA: “The most magnificent *Dracula* ever filmed. Winner of 3 Academy awards. Stunning costumes by Eiko Ishioka. A romantic epic of titanic scope and sensitivity - only incidentally a ‘horror movie’. Watch for effects such as the semi-independent movements of Dracula’s shadow in his castle - a charming variation on the legend that vampires cast no shadow.”

F8G. *Shadow of the Vampire*. Universal, 2001. MA: “Willem Dafoe steals this show as Max Schreck in this film about the making of the original Murnau *Nosferatu* - the twist being that Schreck is **really** a vampire. Dafoe - who received an Oscar nomination for this role - intimidates his fellow castmembers, and Murnau (John Malkovich) as least as much as the audience. Watch for Udo Kier as the director’s long-suffering associate.”

F8H. [John Carpenter’s] *Vampires*. Columbia Pictures, 1998. MA: “‘When I find the bastard, I’m going to shove a stake up his ass,’ growls vampire-hunter James Woods, and that pretty much sets the tone for this brutal, hardboiled, vampires-vs.-humans yarn set in the modern American west. As is often Carpenter’s whim, he does the soundtrack with his own band, the Texas Toad Lickers: a sledgehammer of a score that is well-worth picking up as a CD on its own.”