

“I give people Ayn Rand with trappings.”
–Anton LaVey, High Priest, Church of Satan

Chapter 3

Sex and Witchcraft

**“Puritanism is the haunting fear
that someone somewhere is having a good time.”**
–H. L. Mencken

**Puritans from Hell, Black Masses,
Anton LaVey and the Church of Satan,
Hell’s Angels, Homosexuality, Leather S&M, Saint Priapus,
Magic Christianity, Gender Witchcraft, Muscular Paganism,
Sylvia Plath, Fith-Fath Voodoo Dolls,
the Withering of the Witch, and Sex in a Vat of Velveeta**

Fear of Satan has driven America to sex and violence, censorship and racism.

When Pilgrims, Puritans, Protestants, and Catholics weren’t quoting the Bible, they were reciting the imported theologies of Calvinism and Jansenism. In the popular culture of Europe, where future American colonists were being minted, the twin theologians, the Protestant John Calvin (1509-1564) and the Catholic Cornelius Jansen (1585-1638) were rock-star preachers. They poisoned human psychology. They taught that human nature was totally depraved, that there was no free will, and that only the predestined were saved. That chosen elite, announcing God told them they were born again, embraced an austere piety and a Puritan morality, and mixed religion into politics to exclude those who weren’t pious, Puritan, and predestined. Free will was no more than a temptation from Satan who seduced souls to express their depraved human nature.

In New England, the religious colonists perched on Plymouth Rock were desperate survivalists. Afraid of the American forest, of the Indians, and of each other’s sexual urges, these refugees—from a Europe terrified by Inquisitional witchcraft—transplanted the Calvinist-Jansenist split between body and soul into a kind of sexual schizophrenia of good *versus* evil. From their founding on religious tolerance, they turned in fear to a rigid Puritanism. Even good humans had lewd bodies. Pleasure was wrong. Art was immoral; music, forbidden; clothes, plain not fancy. Yet the colonial ideal was civil liberty and personal freedom. That meant trouble, because where there’s free will, there’s a witch. In 1636, Anne Hutchinson, an upstart wife new to Boston from England, was accused of heresy and witchcraft, because women met in her home where she challenged Puritan teachings on moral conduct and piety. For voicing principles of religious freedom and civil liberty later written into the Constitution of the United States, the transgressive poet was banned in Boston, driven out of town on a rail, and forced to live on the frontier where the First Church of Boston figured the Indians would—and did—kill her.

Jonathan Edwards in his sermon, “Sinners in the Hands of an Angry God” (1741), preached masochistic resignation to a sadistic deity whose “Providence” was more to curse than to bless, if it even bothered to curse. Denied God’s intervention, the Puritans, in their totally

harsh environment, created the first alternative American underground, because God's failure to answer their prayers made free-thinker Roger Williams' naming of "Providence," Rhode Island, ironic. Theological irony always leads back to Satan, the original ironist. If God fails to respond, the Devil is open for business. Irony is the Devil's tool.

Driven by circumstance, some settlers turned to witchcraft for the comfort theology denied them. As with witchery's late 20th-century revival, it was the children who fostered the colonial cults. It was the young who danced on May 1, 1627, around Thomas Morton's priapic May Pole at Merrymount colony in New England—before the Puritans chopped it down. It is the physically hardy who understand Anton LaVey's savvy 1966 axiom that Satanism is, in essence, "libido out for a romp." In 1697, as a swipe against ever-increasing Satanic practices among the free-thinking settlers, the fundamentalist Massachusetts Bay Colony—equating sodomy with bestiality—made all three, Satanism and sodomy and bestiality, capital crimes punishable by death. They had so few livestock they resented young men, playing with their food, having sex with the animals. Since Salem, witchcraft has become a religion, and sodomy and bestiality, because they are non-procreation sex acts, remain "crimes" fought over in the courts.

Born in Salem, July 4, 1804, Nathaniel Hawthorne, one of America's first novelists, wrote best-selling tales that often used witchcraft as the window into psychology that it actually is. In his house, he personally felt the guilt of the race-and-sex sins America was committing against Indians, Blacks, women, and sexual non-breeders. His grandfather, Judge Hawthorne, who presided at the Salem witch trials in 1692, had executed 13 women and six men—the sum total murdered of the 54 confessed and the 144 accused. In the history of gender witchcraft, it is likely that most of the six men Judge Hawthorne killed were homosexual, because straight men are rarely accused of witchcraft, which is perceived as a feminine sin.

What family doesn't have its ups and downs? Young Nathaniel Hawthorne, the sensitive artist, rebelled against his blunt Puritan heritage. In *Twice Told Tales*, he took delight in writing about the Thomas Morton dancing scandal in "The May Pole at Merry Mount." He advanced to issues of choice and preference and freedom and nature in *The Scarlet Letter* (1850). In this first American novel of psychology, his heroine, Hester Prynne, wearing the scarlet letter "A" as punishment for adultery, had to choose between custody of her child and the personal freedom of meeting with Mistress Hibbins' coven in the forest. Hester's was the same choice the California courts gave Charles Manson's women in 1969. When the police raided the Spahn Ranch where the Manson Family lived, they

took all the babies. And this is one point, one main point. Every time they take a baby from his mother, they dangle it in front of her. What it breaks down to is that they tell the mothers to get back into the world *they're* in—or else. That is the tactic they used on Susan Atkins.¹

In contemporary America's divided society, as in Hester's and Hawthorne's times, the straight establishment judges the occult underground with a sex-envy paranoia that is not unlike the racial hysteria that occurs when race riots break out in city after city in America.

Arthur Miller in his drama, *The Crucible*, exposed the Salem witch trials as a village squabble over sex and property. Additionally, the Salem landlords tried to control rebellious girls and old women who were influenced by the Black outsider, the slave-woman, Tituba. This automatically made the witch trials about race, age, and gender. Arthur Miller equated the witch