

The Sorcerers (1969) appears to be to Hunt's first venture into diabolism and his equating of it with what to him is "communism." It is also the beginning of his expression of extreme hatred of political figures, as devils as distinguished from just plain evil, which I presume typifies the political content of his earlier work. It is not nearly as personalized and uncontrolled as it is in The Coven.

I have not yet read the second of his three novels on devil-worship.

As in The Coven, his hatred of blacks except when he patronizes one is also obvious. In The Coven it is aimed at U.S. blacks seeking some kind of justice. In The Sorcerers it is aimed at the emerging lands of Africa, which he equates with communism and backwardness and devil-worship.

The cracks at the media are in The Sorcerers, but not nearly as often as in The Coven. (Perhaps this also grows with his hatred and obviousness?)

One of the more interesting self-disclosures is on page 110, where he comments through the alienated daughter that her father never had any time for her and her mother was a drunk. This should be compared with the Rolling Stone interview with the two of his children not captive of his anachronistic political and social beliefs, St. John and Lisa. They say this precisely and in fine detail about him, to the point where they claim he would not even talk directly through them but would give them orders through Dorothy. To the point where he evicted them by guile and then communicating that to them through Bittman, not in person.

I think it neither unfair nor unkind to say that in his writing Hunt discloses more serious emotional illness than what is often commented on, his concept of his, his vicarious heroism as his own dashing and sexually-irresistable hero.

And I suggest that this business of Diana Waring's alienation from her father over his fault in alienating himself from her is a sign of that sickness, for he shows in it awareness of its consequences yet did identically this with his own children. Yet he paints Waring as a traitor while regarding himself as a hero. Waring is a bad man for doing what Hunt, the living man, did then, before then and thereafter. What he says is very wrong for anyone else he believes is right for himself.

His pretensions are to high personal morality. His practice is to the contrary, of low morality. He must conceive himself as not really mortal, as above all mortal error.

And everyone else always wrong? HW 1/30/74