



FIGURE 1. *Medusa* (carved marble, Roman, Italy, date uncertain)

Campbell J. (2008). *The Hero with a Thousand Faces*. Novato, CA: New World Library. (pp. 1-211-215)

PROLOGUE

The Monomyth

I. Myth and Dream

WHETHER WE LISTEN with aloof amusement to the dreamlike mumbo jumbo of some red-eyed witch doctor of the Congo, or read with cultivated rapture thin translations from the sonnets of the mystic Lao-tse; now and again crack the hard nutshell of an argument of Aquinas, or catch suddenly the shining meaning of a bizarre Eskimo fairy tale: it will always be the one, shape-shifting yet marvelously constant story that we find, together with a challengingly persistent suggestion of more remaining to be experienced than will ever be known or told.

Throughout the inhabited world, in all times and under every circumstance, myths of man have flourished; and they have been the living inspiration of whatever else may have appeared out of the activities of the human body and mind. It would not be too much to say that myth is the secret opening through which the inexhaustible energies of the cosmos pour into the human cultural manifestation. Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth.

The wonder is that characteristic efficacy to touch and inspire deep creative centers dwells in the smallest nursery fairy tale—as the flavor of the ocean is contained in a droplet or the whole mystery of life within the egg of a flea. For the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently

suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source.

What is the secret of the timeless vision? From what profundity of the mind does it derive? Why is mythology everywhere the same, beneath its varieties of costume? And what does it teach?

Today many scientists are contributing to the analysis of the riddle. Archeologists are probing the ruins of Iraq, Honan, Crete, and Yucatan. Ethnologists are questioning the Ostiaks of the river Ob, the Boobies of Fernando Po. A generation of orientalists has recently thrown open to us the sacred writings of the East, as well as the pre-Hebrew sources of our own Holy Writ. And meanwhile another host of scholars, pressing researches begun last century in the field of folk psychology, has been seeking to establish the psychological bases of language, myth, religion, art development, and moral codes.

Most remarkable of all, however, are the revelations that have emerged from the mental clinic. The bold and truly epoch-making writings of the psychoanalysts are indispensable to the student of mythology; for, whatever may be thought of the detailed and sometimes contradictory interpretations of specific cases and problems, Freud, Jung, and their followers have demonstrated irrefutably that the logic, the heroes, and the deeds of myth survive into modern times. In the absence of an effective general mythology, each of us has his private, unrecognized, rudimentary, yet secretly potent pantheon of dream. The latest incarnation of Oedipus, the continued romance of Beauty and the Beast, stand this afternoon on the corner of Forty-second Street and Fifth Avenue, waiting for the traffic light to change.

"I dreamed," wrote an American youth to the author of a syndicated newspaper feature,

that I was reshingling our roof. Suddenly I heard my father's voice on the ground below, calling to me. I turned suddenly to hear him better, and, as I did so, the hammer slipped out of my hands, and slid down the sloping roof, and disappeared over the edge. I heard a heavy thud, as of a body falling.

Terribly frightened, I climbed down the ladder to the ground. There was my father lying dead on the ground, with blood all over his head. I was brokenhearted, and began calling my mother, in the midst of my sobs. She came out of the house, and put her arms around me. "Never mind, son, it was all an accident," she said. "I know you will take care of me, even if he is gone." As she was kissing me, I woke up.

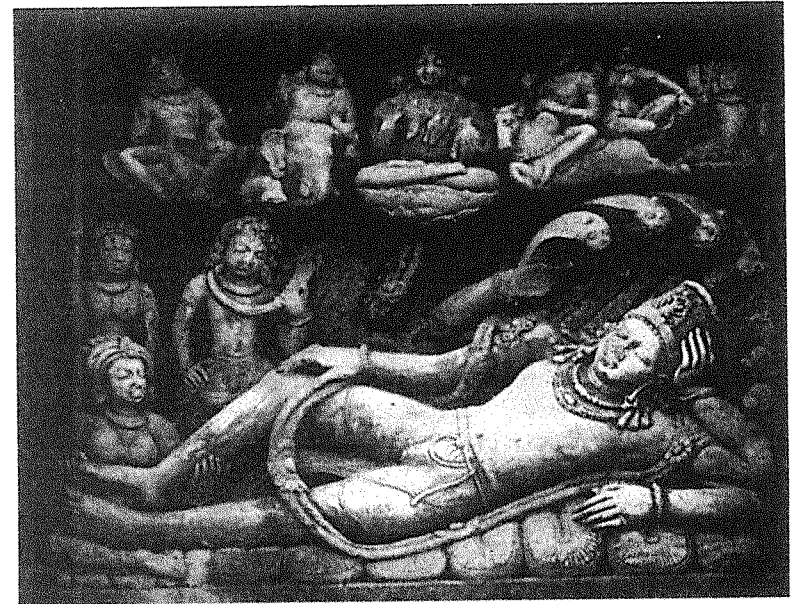


FIGURE 2. *Viṣṇu Dreaming the Universe* (carved stone, India, c. A.D. 400–700)

I am the eldest child in our family and am twenty-three years old. I have been separated from my wife for a year; somehow, we could not get along together. I love both my parents dearly, and have never had any trouble with my father, except that he insisted that I go back and live with my wife, and I couldn't be happy with her. And I never will.¹

The unsuccessful husband here reveals, with a really wonderful innocence, that instead of bringing his spiritual energies forward to the love and problems of his marriage, he has been resting, in the secret recesses of his imagination, with the now ridiculously anachronistic dramatic situation of his first and only emotional involvement, that of the tragicomic triangle of the nursery—the son against the father for the love of the mother. Apparently the most permanent of the dispositions of the human psyche are those that derive from the fact that, of all animals, we remain the longest at the mother breast. Human beings are born too soon; they are unfinished, unready as yet to meet the world. Consequently their whole defense from a universe of dangers is the mother, under whose protection the intra-uterine period is prolonged.² Hence the dependent child and its mother constitute for months after the

catastrophe of birth a dual unit, not only physically but also psychologically.³ Any prolonged absence of the parent causes tension in the infant and consequent impulses of aggression; also, when the mother is obliged to hamper the child, aggressive responses are aroused. Thus the first object of the child's hostility is identical with the first object of its love, and its first ideal (which thereafter is retained as the unconscious basis of all images of bliss, truth, beauty, and perfection) is that of the dual unity of the Madonna and Bambino.⁴

The unfortunate father is the first radical intrusion of another order of reality into the beatitude of this earthly restatement of the excellence of the situation within the womb; he, therefore, is experienced primarily as an enemy. To him is transferred the charge of aggression that was originally attached to the "bad," or absent mother, while the desire attaching to the "good," or present, nourishing, and protecting mother, she herself (normally) retains. This fateful infantile distribution of death (*thanatos: destrudo*) and love (*eros: libido*) impulses builds the foundation of the now celebrated Oedipus complex, which Sigmund Freud pointed out some fifty years ago as the great cause of our adult failure to behave like rational beings. As Dr. Freud has stated it: "King Oedipus, who slew his father Laius and married his mother Jocasta, merely shows us the fulfilment of our own childhood wishes. But, more fortunate than he, we have meanwhile succeeded, in so far as we have not become psychoneurotics, in detaching our sexual impulses from our mothers and in forgetting our jealousy of our fathers."⁵ Or, as he writes again: "Every pathological disorder of sexual life is rightly to be regarded as an inhibition in development."⁶

*For many a man hath seen himself in dreams
His mother's mate, but he who gives no heed
To such like matters bears the easier fate.⁷*

³ It has been pointed out that the father also can be experienced as a protector and the mother, then, as a temptress. This is the way from Oedipus to Hamlet. "O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams" (*Hamlet* II.ii). "All neurotics," writes Dr. Freud, "are either Oedipus or Hamlet."

And as for the case of the daughter (which is one degree more complicated), the following passage will suffice for the present thumbnail exposition. "I dreamed last night that my father stabbed my mother in the heart. She died. I knew no one blamed him for what he did, although I was crying bitterly. The dream seemed to change, and he and I seemed to be going on a trip together, and I was very happy." This is the dream of an unmarried young woman of twenty-four (Wood, *Dreams*, p. 130).

The sorry plight of the wife of the lover whose sentiments instead of maturing remain locked in the romance of the nursery may be judged from the apparent nonsense of another modern dream; and here we begin to feel indeed that we are entering the realm of ancient myth, but with a curious turn.

"I dreamed," wrote a troubled woman,

that a big white horse kept following me wherever I went. I was afraid of him, and pushed him away. I looked back to see if he was still following me, and he appeared to have become a man. I told him to go inside a barbershop and shave off his mane, which he did. When he came out he looked just like a man, except that he had horse's hoofs and face, and followed me wherever I went. He came closer to me, and I woke up.

I am a married woman of thirty-five with two children. I have been married for fourteen years now, and I am sure my husband is faithful to me.⁸

The unconscious sends all sorts of vapors, odd beings, terrors, and deluding images up into the mind—whether in dream, broad daylight, or insanity; for the human kingdom, beneath the floor of the comparatively neat little dwelling that we call our consciousness, goes down into unsuspected Aladdin caves. There not only jewels but also dangerous jinn abide: the inconvenient or resisted psychological powers that we have not thought or dared to integrate into our lives. And they may remain unsuspected, or, on the other hand, some chance word, the smell of a landscape, the taste of a cup of tea, or the glance of an eye may touch a magic spring, and then dangerous messengers begin to appear in the brain. These are dangerous because they threaten the fabric of the security into which we have built ourselves and our family. But they are fiendishly fascinating too, for they carry keys that open the whole realm of the desired and feared adventure of the discovery of the self. Destruction of the world that we have built and in which we live, and of ourselves within it; but then a wonderful reconstruction, of the bolder, cleaner, more spacious, and fully human life—that is the lure, the promise and terror, of these disturbing night visitants from the mythological realm that we carry within.

Psychoanalysis, the modern science of reading dreams, has taught us to take heed of these unsubstantial images. Also it has found a way to let them do their work. The dangerous crises of self-development are permitted to come to pass under the protecting eye of an experienced initiate in the lore and language of dreams, who then enacts

the role and character of the ancient mystagogue, or guide of souls, the initiating medicine man of the primitive forest sanctuaries of trial and initiation. The doctor is the modern master of the mythological realm, the knower of all the secret ways and words of potency. His role is precisely that of the Wise Old Man of the myths and fairy-tales whose words assist the hero through the trials and terrors of the weird adventure. He is the one who appears and points to the magic shining sword that will kill the dragon-terror, tells of the waiting bride and the castle of many treasures, applies healing balm to the almost fatal wounds, and finally dismisses the conqueror, back into the world of normal life, following the great adventure into the enchanted night.

When we turn now, with this image in mind, to consider the numerous strange rituals that have been reported from the primitive tribes and great civilizations of the past, it becomes apparent that the purpose and actual effect of these was to conduct people across those difficult thresholds of transformation that demand a change in the patterns not only of conscious but also of unconscious life. The so-called rites of passage, which occupy such a prominent place in the life of a primitive society (ceremonials of birth, naming, puberty, marriage, burial, etc.), are distinguished by formal, and usually very severe, exercises of severance, whereby the mind is radically cut away from the attitudes, attachments, and life patterns of the stage being left behind.* Then follows an interval of more or less extended retirement, during which are enacted rituals designed to introduce the life adventurer to the forms and proper feelings of his new estate, so that when, at last, the time has ripened for the return to the normal world, the initiate will be as good as reborn.⁹

Most amazing is the fact that a great number of the ritual trials and images correspond to those that appear automatically in dream the moment the psychoanalyzed patient begins to abandon his infantile fixations and to progress into the future. Among the aborigines of Australia, for example, one of the principal features of the ordeal of initiation (by which the boy at puberty is cut away from the mother and inducted into the society and secret lore of the men) is the rite of circumcision.

* In such ceremonials as those of birth and burial, the significant effects are, of course, those experienced by the parents and relatives. All rites of passage are intended to touch not only the candidate but also every member of his circle.

When a little boy of the Murngin tribe is about to be circumcised, he is told by his fathers and by the old men, "The Great Father Snake smells your foreskin; he is calling for it." The boys believe this to be literally true, and become extremely frightened. Usually they take refuge with their mother, mother's mother, or some other favorite female relative, for they know that the men are organized to see that they are taken to the men's ground, where the great snake is bellowing. The women wail over the boys ceremonially: this is to keep the great snake from swallowing them.¹⁰

Now regard the counterpart from the unconscious. "One of my patients," writes Dr. C. G. Jung, "dreamt that a snake shot out of a cave and bit him in the genital region. This dream occurred at the moment when the patient was convinced of the truth of the analysis and was beginning to free himself from the bonds of his mother-complex."¹¹

It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those constant human fantasies that tend to tie it back. In fact, it may well be that the very high incidence of neuroticism among ourselves follows from the decline among us of such effective spiritual aid. We remain fixated to the unexercised images of our infancy, and hence disinclined to the necessary passages of our adulthood. In the United States there is even a pathos of inverted emphasis: the goal is not to grow old, but to remain young; not to mature away from Mother, but to cleave to her. And so, while husbands are worshipping at their boyhood shrines, being the lawyers, merchants, or masterminds their parents wanted them to be, their wives, even after fourteen years of marriage and two fine children produced and raised, are still on the search for love—which can come to them only from the centaurs, sileni, satyrs, and other concupiscent incubi of the rout of Pan, either as in the second of the above-recited dreams, or as in our popular, vanilla-frosted temples of the venereal goddess, under the make-up of the latest heroes of the screen.

The psychoanalyst has to come along, at last, to assert again the tried wisdom of the older, forward-looking teachings of the masked medicine dancers and the witch-doctor-circumcisers; whereupon we find, as in the dream of the serpent bite, that the ageless initiation symbolism is produced spontaneously by the patient himself at the moment of the release. Apparently, there is something in these initiatory images so necessary to the psyche that if they are not supplied

from without, through myth and ritual, they will have to be announced again, through dream, from within—lest our energies should remain locked in a banal, long-outmoded toy-room, at the bottom of the sea.

Sigmund Freud stresses in his writings the passages and difficulties of the first half of the human cycle of life—those of our infancy and adolescence, when our sun is mounting toward its zenith. C. G. Jung, on the other hand, has emphasized the crises of the second portion—when, in order to advance, the shining sphere must submit to descend and disappear, at last, into the night-womb of the grave. The normal symbols of our desires and fears become converted, in this afternoon of the biography, into their opposites; for it is then no longer life but death that is the challenge. What is difficult to leave, then, is not the womb but the phallus—unless, indeed, the life-weariness has already seized the heart, when it will be death that calls with the promise of bliss that formerly was the lure of love. Full circle, from the tomb of the womb to the womb of the tomb, we come: an ambiguous, enigmatical incursion into a world of solid matter that is soon to melt from us, like the substance of a dream. And, looking back at what had promised to be our own unique, unpredictable, and dangerous adventure, all we find in the end is such a series of standard metamorphoses as men and women have undergone in every quarter of the world, in all recorded centuries, and under every odd disguise of civilization.

The story is told, for example, of the great Minos, king of the island empire of Crete in the period of its commercial supremacy: how he hired the celebrated artist-craftsman Daedalus to invent and construct for him a labyrinth, in which to hide something of which the palace was at once ashamed and afraid. For there was a monster on the premises—which had been born to Pasiphaë, the queen. Minos, the king, had been busy, it is said, with important wars to protect the trade routes; and meanwhile Pasiphaë had been seduced by a magnificent, snow-white, seaborn bull. It had been nothing worse, really, than what Minos' own mother had allowed to happen: Minos' mother was Europa, and it is well known that she was carried by a bull to Crete. The bull had been the god Zeus, and the honored son of that sacred union was Minos himself—now everywhere respected and gladly served. How then could Pasiphaë have known that the fruit of her own indiscretion would be a monster: this little son with human body but the head and tail of a bull?

Society has blamed the queen greatly; but the king was not unconscious of his own share of guilt. The bull in question had been sent by the god Poseidon, long ago, when Minos was contending with his brothers for the throne. Minos had asserted that the throne was his, by divine right, and had prayed the god to send up a bull out of the sea, as a sign; and he had sealed the prayer with a vow to sacrifice the animal immediately, as an offering and symbol of service. The bull had appeared, and Minos took the throne; but when he beheld the majesty of the beast that had been sent and thought what an advantage it would be to possess such a specimen, he determined to risk a merchant's substitution—of which he supposed the god would take no great account. Offering on Poseidon's altar the finest white bull that he owned, he added the other to his herd.



FIGURE 3. *Sileni and Maenads* (black-figure amphora, Hellenic, Sicily, c. 500–450 B.C.)

The Cretan empire had greatly prospered under the sensible jurisdiction of this celebrated lawgiver and model of public virtue. Knossos, the capital city, became the luxurious, elegant center of the leading commercial power of the civilized world. The Cretan fleets went out to every isle and harbor of the Mediterranean; Cretan ware was prized in Babylonia and Egypt. The bold little ships even broke through the Gates of Hercules to the open ocean, coasting then northward to take the gold of Ireland and the tin of Cornwall,¹² as well as southward, around the bulge of Senegal, to remote Yorubaland and the distant marts of ivory, gold, and slaves.¹³

But at home, the queen had been inspired by Poseidon with an ungovernable passion for the bull. And she had prevailed upon her husband's artist-craftsman, the peerless Daedalus, to frame for her a wooden cow that would deceive the bull—into which she eagerly entered; and the bull was deceived. She bore her monster, which, in due time, began to become a danger. And so Daedalus again was summoned, this time by the king, to construct a tremendous labyrinthine enclosure, with blind passages, in which to hide the thing away. So deceptive was the invention, that Daedalus himself, when he had finished it, was scarcely able to find his way back to the entrance. Therein the Minotaur was settled; and he was fed, thereafter, on groups of living youths and maidens, carried as tribute from the conquered nations within the Cretan domain.¹⁴

Thus according to the ancient legend, the primary fault was not the queen's but the king's; and he could not really blame her, for he knew what he had done. He had converted a public event to personal gain, whereas the whole sense of his investiture as king had been that he was no longer a mere private person. The return of the bull should have symbolized his absolutely selfless submission to the functions of his role. The retaining of it represented, on the other hand, an impulse to egocentric self-aggrandizement. And so the king "by the grace of God" became the dangerous tyrant Holdfast—out for himself. Just as the traditional rites of passage used to teach the individual to die to the past and be reborn to the future, so the great ceremonials of investiture divested him of his private character and clothed him in the mantle of his vocation. Such was the ideal, whether the man was a craftsman or a king. By the sacrilege of the refusal of the rite, however, the individual cut himself as a unit off from the larger unit of the whole community: and so the One was broken into the many,

and these then battled each other—each out for himself—and could be governed only by force.

The figure of the tyrant-monster is known to the mythologies, folk traditions, legends, and even nightmares of the world; and his characteristics are everywhere essentially the same. He is the hoarder of the general benefit. He is the monster avid for the greedy rights of "my and mine." The havoc wrought by him is described in mythology and fairy tale as being universal throughout his domain. This may be no more than his household, his own tortured psyche, or the lives that he blights with the touch of his friendship and assistance; or it may amount to the extent of his civilization. The inflated ego of the tyrant is a curse to himself and his world—no matter how his affairs may seem to prosper. Self-terrorized, fear-haunted, alert at every hand to meet and battle back the anticipated aggressions of his environment, which are primarily the reflections of the uncontrollable impulses to acquisition within himself, the giant of self-achieved independence is the world's messenger of disaster, even though, in his mind, he may entertain himself with humane intentions. Wherever he sets his hand there is a cry (if not from the housetops, then—more miserably—within every heart): a cry for the redeeming hero, the carrier of the shining blade, whose blow, whose touch, whose existence, will liberate the land.

*Here one can neither stand nor lie nor sit
There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses¹⁵*

The hero is the man of self-achieved submission. But submission to what? That precisely is the riddle that today we have to ask ourselves and that it is everywhere the primary virtue and historic deed of the hero to have solved. As Professor Arnold J. Toynbee indicates in his six-volume study of the laws of the rise and disintegration of civilizations,¹⁶ schism in the soul, schism in the body social, will not be resolved by any scheme of return to the good old days (archaism), or by programs guaranteed to render an ideal projected future (futurism), or even by the most realistic, hardheaded work to weld together again the deteriorating elements. Only birth can conquer death—the birth, not of the old thing again, but of something new. Within the

soul, within the body social, there must be—if we are to experience long survival—a continuous “recurrence of birth” (*palingenesia*) to nullify the unremitting recurrences of death. For it is by means of our own victories, if we are not regenerated, that the work of Nemesis is wrought: doom breaks from the shell of our very virtue. Peace then is a snare; war is a snare; change is a snare; permanence a snare. When our day is come for the victory of death, death closes in; there is nothing we can do, except be crucified—and resurrected; dismembered totally, and then reborn.

Theseus, the hero-slayer of the Minotaur, entered Crete from without, as the symbol and arm of the rising civilization of the Greeks. That was the new and living thing. But it is possible also for the principle of regeneration to be sought and found within the very walls of the tyrant's empire itself. Professor Toynbee uses the terms “detachment” and “transfiguration” to describe the crisis by which the higher spiritual dimension is attained that makes possible the resumption of the work of creation. The first step, detachment or withdrawal, consists in a radical transfer of emphasis from the external to the internal world, macro- to microcosm, a retreat from the desperations of the waste land to the peace of the everlasting realm that is within. But this realm, as we know from psychoanalysis, is precisely the infantile unconscious. It is the realm that we enter in sleep. We carry it within ourselves forever. All the ogres and secret helpers of our nursery are there, all the magic of childhood. And more important, all the life-potentialities that we never managed to bring to adult realization, those other portions of ourself, are there; for such golden seeds do not die. If only a portion of that lost totality could be dredged up into the light of day, we should experience a marvelous expansion of our powers, a vivid renewal of life. We should tower in stature. Moreover, if we could dredge up something forgotten not only by ourselves but by our whole generation or our entire civilization, we should become indeed the boon-bringer, the culture hero of the day—a personage of not only local but world historical moment. In a word: the first work of the hero is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case (i.e., give battle to the nursery demons of his local culture) and break through to the undistorted, direct experience and assimilation of what C. G. Jung has called “the archetypal images.”¹⁷ This is the process known to Hindu and Buddhist philosophy as *viveka*, “discrimination.”

As Dr. Jung points out, the theory of the archetypes is by no means his own invention.¹⁸

Compare Nietzsche: “In our sleep and in our dreams we pass through the whole thought of earlier humanity. I mean, in the same way that man reasons in his dreams, he reasoned when in the waking state many thousands of years.... The dream carries us back into earlier states of human culture, and affords us a means of understanding it better.”¹⁹



Compare Adolf Bastian's theory of the ethnic “Elementary Ideas” (*Elementargedanken*), which, in their primal psychic character (corresponding to the Stoic *Logoi spermatikoi*), should be regarded as “the spiritual (or psychic) germinal dispositions out of which the whole social structure has been developed organically,” and, as such, should serve as bases of inductive research.²⁰



Compare Franz Boas: “Since Waitz's thorough discussion of the question of the unity of the human species, there can be no doubt that in the main the mental characteristics of man are the same all over the world.... Bastian was led to speak of the appalling monotony of the fundamental ideas of mankind all over the globe.... Certain patterns of associated ideas may be recognized in all types of culture.”²¹



Compare Sir James G. Frazer: “We need not, with some enquirers in ancient and modern times, suppose that the Western peoples borrowed from the older civilization of the Orient the conception of the Dying and Reviving God, together with the solemn ritual, in which that conception was dramatically set forth before the eyes of the worshippers. More probably the resemblance which may be traced in this respect between the religions of the East and West is no more than what we commonly, though incorrectly, call a fortuitous coincidence, the effect of similar causes acting alike on the similar constitution of the human mind in different countries and under different skies.”²²



Compare Sigmund Freud: “I recognized the presence of symbolism in dreams from the very beginning. But it was only by degrees and as my experience increased that I arrived at a full appreciation of its extent and significance, and I did so under the influence of... Wilhelm Stekel.... Stekel arrived at his interpretations of symbols by way of intuition, thanks to a peculiar gift for the direct understanding of them.... Advances in psycho-analytic experience have brought to our notice patients who have shown a direct understanding of dream-symbolism of this kind to a surprising extent.... This symbolism is not peculiar to dreams, but is characteristic of unconscious ideation, in particular among the people, and it is to be found in folklore, and in popular myths, legends, linguistic idioms, proverbial wisdom and current jokes, to a more complete extent than in dreams.”²³



Dr. Jung points out that he has borrowed his term *archetype* from classic sources: Cicero, Pliny, the *Corpus Hermeticum*, Augustine, etc.²⁴ Bastian notes the correspondence of his own theory of “Elementary Ideas” with the Stoic concept of the *Logoi spermatikoi*. The tradition of the “subjectively known forms” (Sanskrit: *antaryjñeya-rūpa*) is, in fact, coextensive with the tradition of myth, and is the key to the understanding and use of mythological images—as will appear abundantly in the following chapters.



The archetypes to be discovered and assimilated are precisely those that have inspired, throughout the annals of human culture, the basic images of ritual, mythology, and vision. These "Eternal Ones of the Dream"²⁵ are not to be confused with the personally modified symbolic figures that appear in nightmare and madness to the still tormented individual. Dream is the personalized myth, myth the depersonalized dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche. But in the dream the forms are quirked by the peculiar troubles of the dreamer, whereas in myth the problems and solutions shown are directly valid for all mankind.

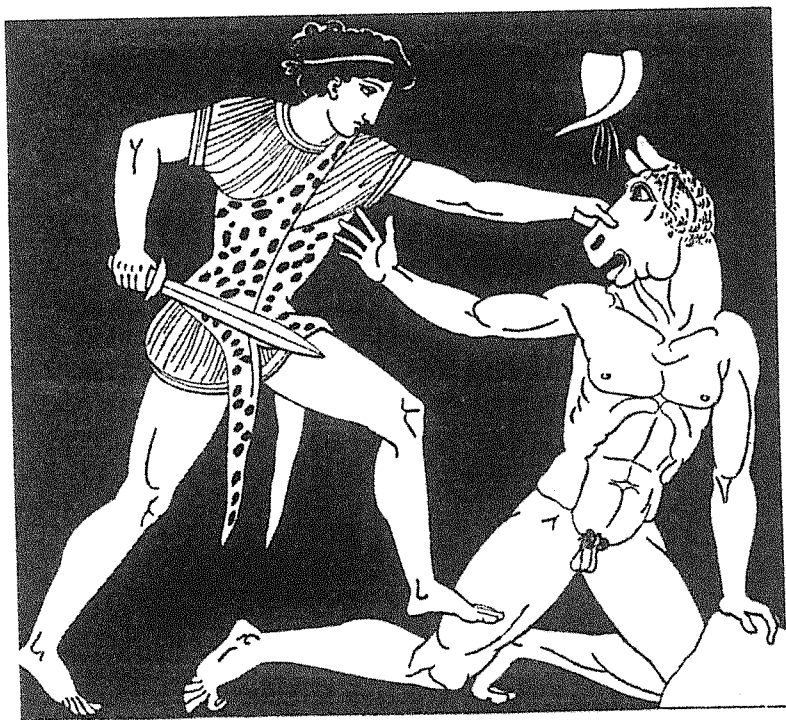


FIGURE 4. *Minotauromachy* (red-figure krater, Greece, c. 470 B.C.)

The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one's visions, ideas, and inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which

society is reborn. The hero has died as a modern man; but as eternal man—perfected, unspecific, universal man—he has been reborn. His second solemn task and deed therefore (as Toynbee declares and as all the mythologies of mankind indicate) is to return then to us, transfigured, and teach the lesson he has learned of life renewed.

It must be noted against Professor Toynbee, however, that he seriously misrepresents the mythological scene when he advertises Christianity as the only religion teaching this second task. All religions teach it, as do all mythologies and folk traditions everywhere. Professor Toynbee arrives at his misconstruction by way of a trite and incorrect interpretation of the Oriental ideas of *nirvāṇa*, Buddha, and Bodhisattva; then contrasting these ideals, as he misinterprets them, with a very sophisticated re-reading of the Christian idea of the City of God. This is what leads him to the error of supposing that the salvation of the present world-situation might lie in a return to the arms of the Roman Catholic church.

"I was walking alone around the upper end of a large city, through slummy, muddy streets lined with hard little houses," writes a modern woman, describing a dream that she has had.

I did not know where I was, but liked the exploring. I chose one street which was terribly muddy and led across what must have been an open sewer. I followed along between rows of shanties and then discovered a little river flowing between me and some high, firm ground where there was a paved street. This was a nice, perfectly clear river, flowing over grass. I could see the grass moving under the water. There was no way to cross, so I went to a little house and asked for a boat. A man there said of course he could help me cross. He brought out a small wooden box which he put on the edge of the river and I saw at once that with this box I could easily jump across. I knew all danger was over and I wanted to reward the man richly.

In thinking of this dream I have a distinct feeling that I did not have to go where I was at all but could have chosen a comfortable walk along paved streets. I had gone to the squalid and muddy district because I preferred adventure, and, having begun, I had to go on. . . . When I think of how persistently I kept going straight ahead in the dream, it seems as though I must have known there was something fine ahead, like that lovely, grassy river and the secure, high, paved road beyond. Thinking of it in those terms, it is like a determination to be born—or rather to be born again—in a sort of spiritual sense. Perhaps some of us have to go through dark and devious ways before we can find the river of peace or the highroad to the soul's destination.²⁶

The dreamer is a distinguished operatic artist, and, like all who have elected to follow, not the safely marked general highways of the day, but the adventure of the special, dimly audible call that comes to those whose ears are open within as well as without, she has had to make her way alone, through difficulties not commonly encountered, "through slummy, muddy streets"; she has known the dark night of the soul, Dante's "dark wood, midway in the journey of our life," and the sorrows of the pits of hell:

*Through me is the way into the woeful city,
Through me is the way into eternal woe,
Through me is the way among the Lost People.*²⁷

It is remarkable that in this dream the basic outline of the universal mythological formula of the adventure of the hero is reproduced, to the detail. These deeply significant motifs of the perils, obstacles, and good fortunes of the way, we shall find inflected through the following pages in a hundred forms. The crossing first of the open sewer,* then of the perfectly clear river flowing over grass,† the appearance of the willing helper at the critical moment,‡ and the high, firm ground beyond the final stream (the Earthly Paradise, the Land over Jordan):§ these are the everlastingly recurrent themes of the wonderful song of the soul's high adventure. And each who has dared to harken to and follow the secret call has known the perils of the dangerous, solitary transit:

*A sharpened edge of a razor, hard to traverse,
A difficult path is this—poets declare!*²⁸

The dreamer is assisted across the water by the gift of a small wooden box, which takes the place, in this dream, of the more usual skiff or bridge. This is a symbol of her own special talent and virtue, by which she has been ferried across the waters of the world. The

* Compare Dante, "Inferno," XIV, 76–84 (Dante Alighieri, *The Divine Comedy*, vol. I, p. 89): "a little brook, the redness of which still makes me shudder . . . which the sinful women share among them."

† Compare Dante, "Purgatorio," XXVIII, 22–30 (*op. cit.*, vol. II, p. 214): "A stream . . . which with its little waves was bending toward the left the grass that sprang upon its bank. All the waters that are purest here on earth would seem to have some mixture in them, compared with that which hides nothing."

‡ Dante's Virgil.

§ "Those who in old time sang of the Golden Age, and of its happy state, perchance, upon Parnassus, dreamed of this place: here was the root of mankind innocent; here is always spring, and every fruit: this is the nectar of which each of them tells" ("Purgatorio," XXVIII, 139–144; *op. cit.*, vol. II, p. 219).

dreamer has supplied us with no account of her associations, so that we do not know what special contents the box would have revealed; but it is certainly a variety of Pandora's box—that divine gift of the gods to beautiful woman, filled with the seeds of all the trouble and blessings of existence, but also provided with the sustaining virtue, hope. By this, the dreamer crosses to the other shore. And by a like miracle, so will each whose work is the difficult, dangerous task of self-discovery and self-development be portered across the ocean of life.

The multitude of men and women choose the less adventurous way of the comparatively unconscious civic and tribal routines. But these seekers, too, are saved—by virtue of the inherited symbolic aids of society, the rites of passage, the grace-yielding sacraments, given to mankind of old by the redeemers and handed down through millennia. It is only those who know neither an inner call nor an outer doctrine whose plight truly is desperate; that is to say, most of us today, in this labyrinth without and within the heart. Alas, where is the guide, that fond virgin, Ariadne, to supply the simple clue that will give us courage to face the Minotaur, and the means then to find our way to freedom when the monster has been met and slain?

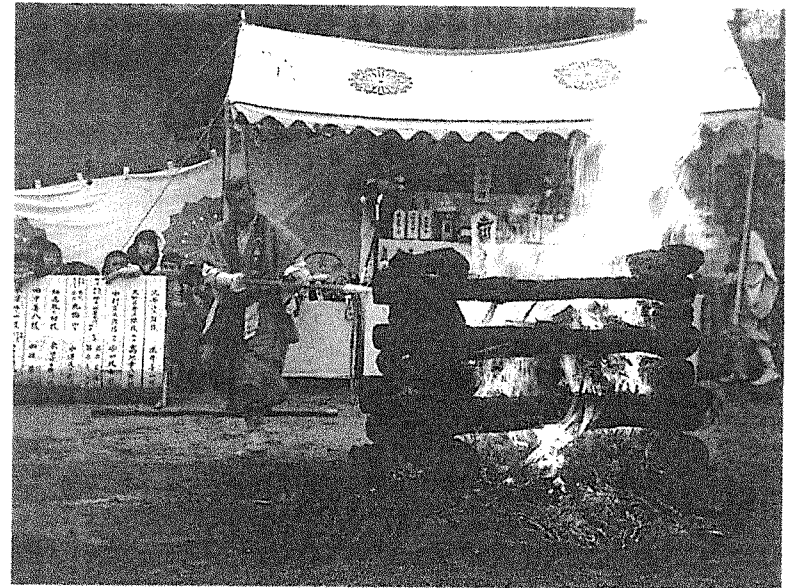


FIGURE 5. *Shintō Fire Ritual* (photograph by Joseph Campbell, Japan, A.D. 1956)

Ariadne, the daughter of King Minos, fell in love with the handsome Theseus the moment she saw him disembark from the boat that had brought the pitiful group of Athenian youths and maidens for the Minotaur. She found a way to talk with him, and declared that she would supply a means to help him back out of the labyrinth if he would promise to take her away from Crete with him and make her his wife. The pledge was given. Ariadne turned for help, then, to the crafty Daedalus, by whose art the labyrinth had been constructed and Ariadne's mother enabled to give birth to its inhabitant. Daedalus simply presented her with a skein of linen thread, which the visiting hero might fix to the entrance and unwind as he went into the maze. It is, indeed, very little that we need! But lacking that, the adventure into the labyrinth is without hope.

The little is close at hand. Most curiously, the very scientist who, in the service of the sinful king, was the brain behind the horror of the labyrinth, quite as readily can serve the purposes of freedom. But the hero-heart must be at hand. For centuries Daedalus has represented the type of the artist-scientist: that curiously disinterested, almost diabolic human phenomenon, beyond the normal bounds of social judgment, dedicated to the morals not of his time but of his art. He is the hero of the way of thought—singlehearted, courageous, and full of faith that the truth, as he finds it, shall make us free.

And so now we may turn to him, as did Ariadne. The flax for the linen of his thread he has gathered from the fields of the human imagination. Centuries of husbandry, decades of diligent culling, the work of numerous hearts and hands, have gone into the hackling, sorting, and spinning of this tightly twisted yarn. Furthermore, we have not even to risk the adventure alone; for the heroes of all time have gone before us; the labyrinth is thoroughly known; we have only to follow the thread of the hero-path. And where we had thought to find an abomination, we shall find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; where we had thought to be alone, we shall be with all the world.

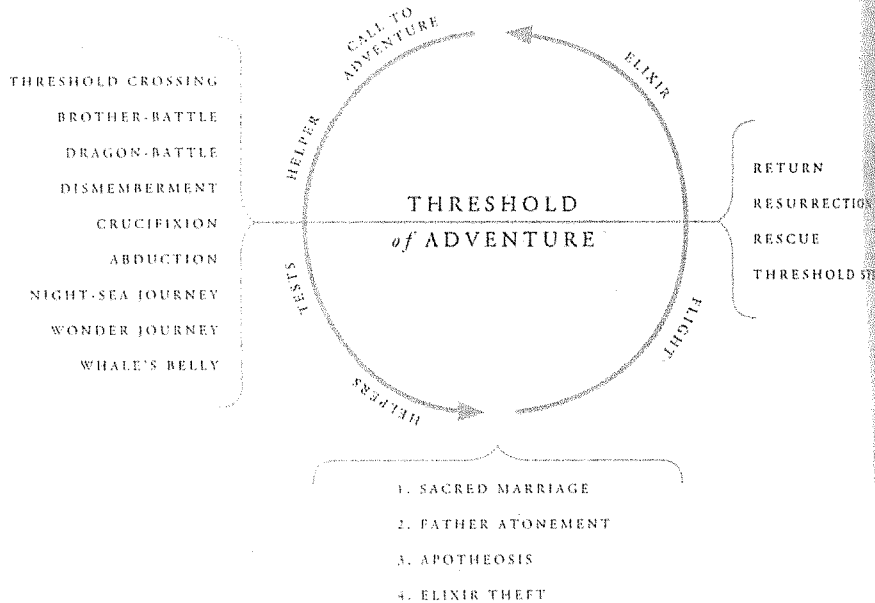
2. *Tragedy and Comedy*

"HAPPY FAMILIES ARE ALL ALIKE; every unhappy family is unhappy in its own way." With these fateful words, Count Leo Tolstoy opened the novel of the spiritual dismemberment of his modern heroine, Anna Karenina. During the seven decades that have elapsed since that distracted wife, mother, and blindly impassioned mistress threw herself beneath the wheels of the train—thus terminating, with a gesture symbolic of what already had happened to her soul, her tragedy of disorientation—a tumultuous and unremitting dithyramb of romances, news reports, and unrecorded cries of anguish has been going up to the honor of the bull-demon of the labyrinth: the wrathful, destructive, maddening aspect of the same god who, when benign, is the vivifying principle of the world. Modern romance, like Greek tragedy, celebrates the mystery of dismemberment, which is life in time. The happy ending is justly scorned as a misrepresentation; for the world, as we know it, as we have seen it, yields but one ending: death, disintegration, dismemberment, and the crucifixion of our heart with the passing of the forms that we have loved.

"Pity is the feeling which arrests the mind in the presence of whatever is grave and constant in human sufferings and unites it with the human sufferer. Terror is the feeling which arrests the mind in the presence of whatsoever is grave and constant in human sufferings and unites it with the secret cause."²⁹ As Gilbert Murray has pointed out in his preface to Ingram Bywater's translation of the *Poetics* of Aristotle,³⁰ tragic *katharsis* (i.e., the "purification" or "purgation" of the emotions of the spectator of tragedy through his experience of pity and terror) corresponds to an earlier ritual *katharsis* ("a purification of the community from the taints and poisons of the past year, the old contagion of sin and death"), which was the function of the festival and mystery play of the dismembered bull-god, Dionysos. The meditating mind is united, in the mystery play, not with the body that is shown to die, but with the principle of continuous life that for a time inhabited it, and for that time was the reality clothed

The Keys

The HERO'S JOURNEY



THE ADVENTURE CAN BE SUMMARIZED in the opposite diagram.

The mythological hero, setting forth from his common-day hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinization (apotheosis), or again—if the powers have remained unfriendly to him—his theft of the boon he came to gain (bride-theft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).

The changes rung on the simple scale of the monomyth defy description. Many tales isolate and greatly enlarge upon one or two of the typical elements of the full cycle (test motif, flight motif, abduction of the bride), others string a number of independent cycles into a single series (as in the *Odyssey*). Differing characters or episodes can become fused, or a single element can reduplicate itself and reappear under many changes.

The outlines of myths and tales are subject to damage and obscuration. Archaic traits are generally eliminated or subdued. Imported materials are revised to fit local landscape, custom, or belief, and always suffer in the process. Furthermore, in the innumerable retellings of a traditional story, accidental or intentional dislocations are inevitable. To account for elements that have become, for one reason or another, meaningless, secondary interpretations are invented, often with considerable skill.¹

In the Eskimo story of Raven in the belly of the whale, the motif of the fire sticks has suffered a dislocation and subsequent rationalization. The archetype of the hero in the belly of the whale is widely known. The principal deed of the adventurer is usually to make fire with his fire sticks in the interior of the monster, thus bringing about the whale's death and his own release. Fire making in this manner is symbolic of the sex act. The two sticks—socket-stick and spindle—are known respectively as the female and the male; the flame is the newly generated life. The hero making fire in the whale is a variant of the sacred marriage.

But in our Eskimo story this fire-making image underwent a modification. The female principle was personified in the beautiful girl whom Raven encountered in the great room within the animal; meanwhile the conjunction of male and female was symbolized separately in the flow of the oil from the pipe into the burning lamp. Raven's tasting of this oil was his participation in the act. The resultant cataclysm represented the typical crisis of the nadir, the termination of the old eon and initiation of the new. Raven's emergence then symbolized the miracle of rebirth. Thus, the original fire sticks having become superfluous, a clever and amusing epilogue was invented to give them a function in the plot. Having left the fire sticks in the belly of the whale, Raven was able to interpret their rediscovery as an ill-luck omen, frighten the people away, and enjoy the blubber feast alone. This epilogue is an excellent example of secondary elaboration. It plays on the trickster character of the hero but is not an element of the basic story.

In the later stages of many mythologies, the key images hide like needles in great haystacks of secondary anecdote and rationalization; for when a civilization has passed from a mythological to a secular point of view, the older images are no longer felt or quite approved. In Hellenistic Greece and in Imperial Rome, the ancient gods were reduced to mere civic patrons, household pets, and literary favorites. Uncomprehended inherited themes, such as that of the Minotaur—the dark and terrible night aspect of an old Egypto-Cretan representation of the incarnate sun god and divine king—were rationalized and reinterpreted to suit contemporary ends. Mt. Olympus became a Riviera of trite scandals and affairs, and the mother-goddesses hysterical nymphs. The myths were read as superhuman romances. In China, comparably, where the humanistic, moralizing force of Confucianism has fairly emptied the old myth forms of their primal grandeur, the official mythology is today a clutter of anecdotes about the sons and daughters of provincial officials, who, for serving their community one way or another, were elevated by their grateful beneficiaries to the dignity of local gods. And in modern progressive Christianity the Christ—Incarnation of the Logos and Redeemer of the World—is primarily a historical personage, a harmless country wise man of the semi-Oriental past who preached a benign doctrine of "do as you would be done by," yet was executed as a criminal. His death is read as a splendid lesson in integrity and fortitude.

Wherever the poetry of myth is interpreted as biography, history, or science, it is killed. The living images become only remote facts of a distant time or sky. Furthermore, it is never difficult to demonstrate that as science and history mythology is absurd. When a civilization begins to reinterpret its mythology in this way, the life goes out of it, temples become museums, and the link between the two perspectives is dissolved. Such a blight has certainly descended on the Bible and on a great part of the Christian cult.

To bring the images back to life, one has to seek, not interesting applications to modern affairs, but illuminating hints from the inspired past. When these are found, vast areas of half-dead iconography disclose again their permanently human meaning.

On Holy Saturday in the Catholic Church, for example, after the blessing of the new fire,* the blessing of the paschal candle, and the

* Holy Saturday, the day between the Death and Resurrection of Jesus, who is in the belly of Hell. The moment of the renewal of the eon. Compare the motif of the fire sticks discussed above.

reading of the prophecies, the priest puts on a purple cope and, preceded by the processional cross, the candelabra, and the lighted blessed candle, goes to the baptismal font with his ministers and the clergy, while the following tract is sung: "As the hart panteth after the fountains of water, so my soul panteth after Thee, O God! when shall I come and appear before the face of God? My tears have been my bread day and night, while they say to me daily: Where is thy God?"²

On arriving at the threshold of the baptistry, the priest pauses to offer up a prayer, then enters and blesses the water of the font, "to the end that a heavenly offspring, conceived by sanctification, may emerge from the immaculate womb of the divine font, reborn new creatures: and that all, however distinguished either by sex in body, or by age in time, may be brought forth to the same infancy by grace, their spiritual mother." He touches the water with his hand, and prays that it may be cleansed of the malice of Satan; makes the sign of the cross over the water; divides the water with his hand and throws some towards the four quarters of the world; breathes thrice upon the water in the form of a cross; then dips the paschal candle in the water and intones: "May the virtue of the Holy Ghost descend into all the water of this font." He withdraws the candle, sinks it back again to a greater depth, and repeats in a higher tone: "May the virtue of the Holy Ghost descend into all the water of this font." Again he withdraws the candle, and for the third time sinks it, to the bottom, repeating in a higher tone still: "May the virtue of the Holy Ghost descend into all the water of this font." Then breathing thrice upon the water he goes on: "And make the whole substance of this water fruitful for regeneration." He then withdraws the candle from the water, and, after a few concluding prayers, the assistant priests sprinkle the people with this blessed water.³

The female water spiritually fructified with the male fire of the Holy Ghost is the Christian counterpart of the water of transformation known to all systems of mythological imagery. This rite is a variant of the sacred marriage, which is the source-moment that generates and regenerates the world and man, precisely the mystery symbolized by the Hindu *lingam-yoni*. To enter into this font is to plunge into the mythological realm; to break the surface is to cross the threshold into the night-sea. Symbolically, the infant makes the journey when the water is poured on its head; its guide and helpers are the priest and godparents. Its goal is a visit with the parents of its Eternal Self, the Spirit of God and the Womb of Grace.⁴ Then it is returned to the parents of the physical body.

Few of us have any inkling of the sense of the rite of baptism, which was our initiation into our Church. Nevertheless, it clearly appears in the words of Jesus: "Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God." Nicodemus said to him "How can a man be born when he is old? can he enter the second time into his mother's womb and be born?" Jesus answered "Verily, verily, I say unto thee, Except a man be born of water and the spirit, he cannot enter into the kingdom of God."⁵

The popular interpretation of baptism is that it "washes away original sin," with emphasis rather on the cleansing than on the re-birth idea. This is a secondary interpretation. Or if the traditional birth image is remembered, nothing is said of an antecedent marriage. Mythological symbols, however, have to be followed through all their implications before they open out the full system of correspondences through which they represent, by analogy, the millennial adventure of the soul.

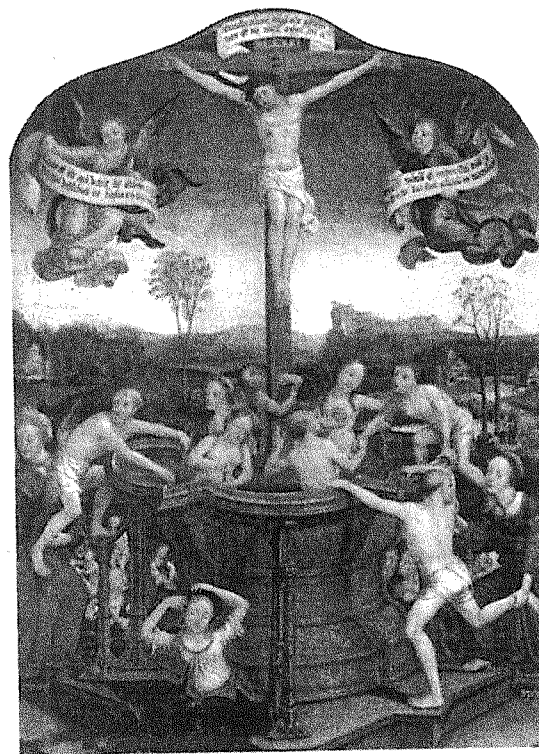


FIGURE 54. *The Fountain of Life* (paint on wood, Flanders, c. A.D. 1520)