Joseph Campbell

Myth and the Body

Joseph Campbell (1904-1987) wrote this article as a prologue to the last book that he was able to complete in his lifetime, The Inner Reaches of Outer Space: Metaphor as Myth and Religion. *In addition to serving as an introduction to the larger work, it is one of Campbell's clearest, most succinct surveys of his thoughts on the functions and forms of myths as they appear around the world, as well as the motivations that give birth to those myths.* Inner Reaches *was originally published in 1986, and will be reissued by New World Library in the spring of 2002.*

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Reviewing with unprejudiced eye the religious traditions of mankind, one becomes very soon aware of certain mythic motifs that are common to all, though differently understood and developed in the differing traditions: ideas, for example, of a life beyond death, or of malevolent and protective spirits. Adolf Bastian (1826-1905), a medical man, world traveler, and leading ethnologist of the last century, for whom the chair in anthropology at the University of Berlin was established, termed these recurrent themes and features "elementary ideas," *Elementargedanken*, designating as "ethnic" or "folk ideas," *Völkergedanken*, the differing manners of their representation, interpretation, and application in the arts and customs, mythologies and theologies, of the peoples of this single planet.

Such a recognition of two aspects, a universal and a local, in the constitution of religions everywhere clarifies at one stroke those controversies touching eternal and temporal values, truth and falsehood, which forever engage theologians; besides setting apart, as of two distinct yet related sciences, studies on the one hand of the differing "ethnic" or "folk ideas," which are the concern properly of historians and ethnologists, and on the other hand, of the *Elementargedanken*, which pertain to psychology. A number of leading psychologists of the past century addressed themselves to the analysis of these universals, of whom Carl G. Jung (1875-1961), it seems to me, was the most insightful and illuminating. The same mythic motifs that Bastian had termed "elementary ideas," Jung called "archetypes of the collective unconscious," transferring emphasis, thereby, from the Mental sphere of rational ideation to the obscure subliminal abysm out of which dreams arise.

For myths and dreams, in this view, are motivated from a single psychophysiological source — namely, the human imagination moved by the conflicting urgencies of the organs (including the brain) of the human body, of which the anatomy has remained pretty much the same since c. 40,000 BC. Accordingly, as the imagery of a dream is metaphorical of the psychology of its dreamer, that of a mythology is metaphorical of the psychological posture of the people to whom it pertains. The sociological structure coordinate to such a posture was termed by the Africanist Leo Frobenius (1873-1938) a cultural "monad." Every feature of such a social organism is, in his sense, expressive and therefore symbolic of the informing psychological posture. In The Decline of the West, Oswald Spengler (1880-1936) identified eight colossal monads of great majesty, with a ninth now in formation, as having shaped and dominated world history since the rise, in the fourth millennium BC, of the first literate high

cultures — (1) the Sumero-Babylonian, (2) the Egyptian, (3) the Greco-Roman (Apollonian), (4) the Vedic-Aryan, of India, (5) the Chinese, (6) the Maya-Aztec/Incan, (7) the Magian (Persian-Arabian, Judeo-Christian-Islamic), (8) the Faustian (Gothic-Christian to modem European-American), and now, beneath the imposed alien crust of a Marxian cultural pseudomorphosis, (9) the germinating RussianChristian.[1]

Long antecedent, however, to the world-historical appearances, flowerings, and inevitable declines of these monumental monads, an all but timeless period is recognized of non-literate, aboriginal societies — some, nomadic hunters, others, settled horticulturalists; some of no more than a half dozen related families, others of tens of thousands. And each had its mythology — some, pitifully fragmentary, but others, marvelously rich and magnificently composed. These mythologies were all conditioned, of course, by local geography and social necessities. Their images have been derived from the local landscapes, flora and fauna, from recollections of personages and events, shared visionary experiences, and so forth. Narrative themes and other mythic features, furthermore, have passed from one domain to another. However, the definition of the "monad" is not a function of the number and character of such influences and details, but of the psychological stance in relation to their universe of the people, whether great or small, of whom the monad is the cohering life. The study of any mythology from the point of view of an ethnologist or historian, therefore, is of the relevance of its metaphors to a disclosure of the structure and force of the nucleating monad by which every feature of the culture is invested with its spiritual sense. Out of this emerge the forms of its art, its tools, and its weapons, ritual forms, musical instruments, social regulations, and ways of relating in war and in peace to its neighbors.

In terms of Bastian's vocabulary, these monads are local organizations of the number of "ethnic" or "folk ideas" of the represented cultures, constellating variously in relation to current needs and interests the primal energies and urges of the common human species: bioenergies that are of the essence of fife itself, and which, when unbridled, become terrific, horrifying, and destructive.

The first, most elementary and horrifying of all, is the innocent voraciousness of life, which feeds on lives and provides the first interest of the infant feeding on its mother. The peace of sleep shatters in nightmare into apparitions of the cannibal ogress, cannibal giant, or approaching crocodile, which are features, also, of the fairy tale. In Dionysiac orgies the culminating frenzies issue still, in some parts of the world, in the merciless group-cannibahzing of living bulls. The most telling mythological image of this grim first premise of life is to be seen in the Hindu figure of the world-mother herself as Kālī, "Black Time," licking up with her extended, long, red tongue the lives of all the living of this world of her creation. For, as noticed in a paper on "ritual killing" by the late director, Adolf E. Jensen, of the Frobenius Institute in Frankfurt-am-Main, "it is the common mark of all animal life that it can maintain itself only by destroying life;" citing to this point an Abyssinian song in celebration of the joys of life: "He who has not yet killed, shall kill. She who has not yet given birth shall bear."[2]

The second primal compulsion, linked almost in identity with the first (as recognized in this Abyssinian paean), is the sexual, generative urge, which during the years of passage out of infancy comes to knowledge with such urgency that in its seasons it overleaps the claims even of the first. For here the species talks. The individual is surpassed. In the quiver of the Hindu god Kāma, whose name means "desire" and "longing," and who is a counterpart of Cupid — no child, however, but a splendid youth, emitting a fragrance of blossoms, dark and magnificent as an elephant stung with vehement desire — there are five flowered arrows to be sent flying from his flowery bow, and their names are "Open Up!" "Exciter of the Paroxysm of Desire," "The Inflamer," "The Parcher," and "The Carrier of Death." Orgies of whole companies overtaken by the released zeal of the arrows of this god are reported from every quarter of the globe.

A third motivation, which has been the unique generator of the action on the stage of world history — since the period, at least, of Sargon I of Akkad, in southern Mesopotamia, c. 2300 BC — is the apparently irresistible impulse to plunder. Psychologically, this might perhaps be read as an extension of the bioenergetic command to feed upon and consume; however, the motivation here is not of any such primal biological urgency, but of an impulse launched from the eyes, not to consume, but to possess. An ample anthology of exemplary texts to this purpose, readily at hand, will be found in the Bible; for example:

> When the Lord your God brings you into the land which you are entering to take possession of it, and dears away many nations before you, the Hittites, the Girgashites, the Amorites, the Canaanites, the Perizzites, the Hivites, and the Jebusites, seven nations greater and mightier than yourselves, and when the Lord your God gives them over to you, and you defeat them; then you must utterly destroy them; you shall make no covenant with them and show them no mercy. You shall not make marriages with them, giving your daughters to their sons or taking their daughters for your sons. For they would turn away your sons from following me, to serve other gods; then the anger of the Lord would be kindled against you, and he would destroy you utterly. But thus shall you deal with them; you shall break down their altars, and dash in pieces their pillars, and hew down their Asherim, and burn their graven images with fire. For you are a people holy to the Lord your God; the Lord your God has chosen you to be a people for his own possession, out of all the peoples that are on the face of the earth. (Deuteronomy 7:1-6)
>
> When you draw near to a city to fight against it, offer terms of peace to it. And if its answer to you is peace and it opens to you, then all the people who are found in it shall do forced labor for you and shall serve you. But if it makes no peace with you, but makes war against you, then you shall besiege it; and when the Lord your God gives it into your hand you shall put all its males to the sword, but the women and the little ones, the cattle, and everything else in the city, all its spoil, you shall take as booty for yourselves; and you shall enjoy the spoil of your enemies, which the Lord your God has given you. Thus you shall do to all the cities which are very far from you, which are not cities of the nations here. But in the cities of these people that the Lord your God gives you for an inheritance, you shall save alive nothing that breathes, but you shall utterly destroy them, the Hittites and the Amorites, the

> Canaanites and the Perizzites, the Hivites and the Jebusites, as the Lord your God has commanded. (Deuteronomy 20:10-18)
>
> And when the Lord your God brings you into the land which he swore to your fathers, to Abraham, to Isaac, and to Jacob, to give you, with great and goodly cities, which you did not build, and houses full of all good things, which you did not fill, and cisterns hewn out, which you did not hew, and vineyards and olive trees, which you did not plant, and when you eat and are full, then take heed lest you forget the Lord, who brought you out of the land of Egypt, out of the house of bondage. (Deuteronomy 6:10-12)

War gods of this kind, always tribal in their ranges both of mercy and of power, have abounded over the earth as the fomenting agents of world history. Indra of the Vedic Aryans, Zeus and Ares of the Homeric Greeks, were deities of this class, contemporary with Yahweh; and in the period (sixteenth to twentieth centuries AD) of the Spanish, Portuguese, French, and Anglo-Saxon struggles for hegemony over the peoples of the planet, even Christ, his saints, and the Virgin Mary were converted into the tutelaries of pillaging armies.

In the Arthaśāstra, "Textbook on the Art of Winning," which is a classic Indian treatise on polity believed to have been compiled by Kauṭilya, the counselor to the founder of the Maurya dynasty, King Chandragupta I (reigned c. 321-297 BC), the moral order by which all life is governed, and according to which kings and princes are therefore to be advised, is recognized and expounded as the "Law of the Fish" (*matsya-nyāya*), which is, simply: "The big ones eat the little ones and the little ones have to be numerous and fast."

For, whether in the depths of the forgotten sea out of which life originated, or in the jungle of its evolution on land, or now in these great cities that are being built to be demolished in our recurrent wars, the same dread triad of god-given urgencies, of feeding, procreating, and overcoming, are the motivating powers. And for the proper functioning of at least the first and third of these motivations in the fish pond of world history, the first requirement in the order of nature - as already recognized in the passage just quoted from Deuteronomy 7:1-6 (seventh century BC) - is suppression of the natural impulse to mercy.

For the quality of mercy, empathy, or compassion is also a gift of nature, late to appear in the evolution of species, yet evident already in the play and care of their young of the higher mammals. In contrast to the bioenergetic urge to procreate, however, which is an immediate urgency of the organs, compassion, like the will to plunder, is an impulse launched from the eyes. Moreover, it is not tribal- or species-oriented, but open to the appeal of the whole range of living beings. So that one of the first concerns of the elders, prophets, and established priesthoods of tribal or institutionally oriented mythological systems has always been to limit and define the permitted field of expression of this expansive faculty of the heart, holding it to a fixed focus within the field exclusively of the ethnic monad, while deliberately directing outward every impulse to violence. Within the monadic horizon deeds of violence are forbidden: "Thou shalt not kill ... Thou shalt not covet thy neighbor's wife" (Exodus 20:13, 17; also, Deuteronomy 5:17, 21), whereas abroad, such acts are required: "You shall put all its males to the sword, but the women ... you shall take as booty to yourselves" (Deuteronomy 20:13-14). In Islamic thought the nations of the earth are distinguished as of

two realms: *dar al'islam*, "the realm of submission [to Allah]," and *dar al'harb*, "the realm of war," which is to say, the rest pf the world. And in Christian thought, the words reported of the resurrected Christ to his eleven remaining apostles — "Go ye therefore, and make disciples of all the nations" (Matthew 28:19) — have been interpreted as a divine mandate for a conquest of the planet.

In our present day, when this same planet, Earth, rocking slowly on its axis in its course around the sun, is about to pass out of astrological range of the zodiacal sign of the Fish (Pisces) into that of the Water Bearer (Aquarius), it does indeed seem that a fundamental transformation of the historical conditions of its inhabiting humanity is in prospect, and that the age of the conquering armies of the contending monster monads — which was inaugurated in the time of Sargon I of Akkad, some 4,320 years ago, in southern Iraq — may be about to close.

For there are no more intact monadic horizons: all are dissolving. And along with them, the psychological hold is weakening of the mythological images and related social rituals by which they were supported. As already recognized half a century ago by the Irish poet Yeats in his foreboding vision "The Second Coming":

> Turning and turning in the widening gyre
>
> The falcon cannot hear the falconer;
>
> Things fall apart; the center cannot hold;
>
> Mere anarchy is loosed upon the world,
>
> The blood-dimmed fide is loosed, and everywhere
>
> The ceremony of innocence is drowned;
>
> The best lack all conviction, while the worst
>
> Are full of passionate intensity,
>
> Surely some revelation is at hand ... [3]

The old gods are dead or dying and people everywhere are searching, asking: What is the new mythology to be, the mythology of this unified earth as of one harmonious being?

One cannot predict the next mythology any more than one can predict tonight's dream; for a mythology is not an ideology. It is not something projected from the brain, but something experienced from the heart, from recognitions of identities behind or within the appearances of nature, perceiving with love a "thou" where there would have been otherwise only an "it." As stated already centuries ago in the Indian Kena Upanishad: "That which in the lightning flashes forth, makes one blink, and say 'Ah!' — that 'Ah!' refers to divinity."[4] And centuries before that, in the Chhāndogya Upanishad (c. ninth century BC):

> When [in the world] one sees nothing else, hears nothing else, recognizes nothing else: that is [participation in] the Infinite. But when one sees, hears, and recognizes only otherness: that is smallness. The Infinite is the immortal. That which is small is mortal.

> But sir, that Infinite: upon what is it established?
>
> Upon its own greatness — or rather, not upon greatness. For by greatness people here understand cows and horses, elephants and gold, slaves, wives, mansions and estates. That is not what I mean; not that! For in that context everything is established on something else.
>
> This Infinite of which I speak is below. It is above. It is to the west, to the east, to the south, to the north. It is, in fact, this whole world. And accordingly, with respect to the notion of ego (*ahaṃkārādeśa*): I also am below, above, to the east, to the south, and to the north. 1, also, am this whole world.
>
> Or again, with respect to the Self (*ātman*): The Self (the Spirit) is below, above, to the west, to the east, to the south, and to the north. The Self (the Spirit), indeed, is the whole world.
>
> Verily, the one who sees this way, thinks and understands this way, takes pleasure in the Self, delights in the Self, dwells with the Self and knows bliss in the Self; such a one is autonomous (*svarāj*), moving through all the world at pleasure (*kāmacāra*). Whereas those who think otherwise are ruled by others (*anya-rājan*), know but perishable pleasures, and are moved about the world against their will (*akāmacāra*).[5]

The life of a mythology derives from the vitality of its symbols as metaphors delivering, not simply the idea, but a sense of actual participation in such a realization of transcendence, infinity, and abundance, as this of which the upanishadic authors tell. Indeed, the first and most essential service of a mythology is this one, of opening the mind and heart to the utter wonder of all being. And the second service, then, is cosmological: of representing the universe and whole spectacle of nature, both as known to the mind and as beheld by the eye, as an epiphany of such kind that when lightning flashes, or a setting sun ignites the sky, or a deer is seen standing alerted, the exclamation "Ah!" may be uttered as a recognition of divinity.

This suggests that in the new mythology, which is to be of the whole human race, the old Near Eastern desacralization of nature by way of a doctrine of the Fall will have been rejected; so that any such limiting sentiment as that expressed in II Kings 5:15, "there is no God in all the earth but in Israel," will be (to use a biblical term) an abomination. The image of the universe will no longer be the old Sumero-Babylonian, locally centered, three-layered affair, of a heaven above and abyss below, with an ocean-encircled bit of earth between; nor the later, Ptolemaic one, of a mysteriously suspended globe endorsed in an orderly complex of revolving crystalline spheres; nor even the recent heliocentric image of a single planetary system at large within a galaxy of exploding stars; but (as of today, at least) an inconceivable immensity of galaxies, clusters of galaxies, and dusters of dusters (superclusters) of galaxies, speeding apart into expanding distance, with humanity as a kind of recently developed scurf on the epidermis of one of the lesser satellites of a minor star in the outer arm of an average galaxy, amidst one of the lesser dusters among the thousands, catapulting apart, which took form some fifteen billion years ago as a consequence of an inconceivable preternatural event.

In Chapter 1*, the relevance to mythology of our present knowledge of this still unfolding wonder is ventilated.

Chapter 2, which treats of the art of reading the pictorial script and interpreting the metaphorical vocabularies of mythology, is intended simply as a reminder of what we already know but tend to forget, which is that the historically conditioned forms of thought and language by which our lives are shaped are indeed historically conditioned, whereas the psychosomatic entity that is everywhere being shaped — namely, the bioenergetic system of the one species, *Homo sapiens sapiens* — is and has been for some 40 millennia a constant. Hence, the "elementary ideas" (Bastian), or "archetypes of the collective unconscious" (Jung), of this single species — which are biologically grounded and at once the motivating powers and connoted references of the historically conditioned metaphorical figures of mythologies throughout the world — are, like the laws of space, unchanged by changes of location.

The new mythology, therefore, which is rapidly becoming a social as well as spiritual necessity as the monadic structures of the past dissolve, is already implicit among us as knowledge *a priori*, native to the mind. Its images, recognized with rapture as radiant of that greatness which is below, above, to the west, to the east, to the south and to the north of this whole new universe and of all things, will be derived from contemporary life, thought and experience, anywhere and everywhere, and the moral order to the support of which they are to be brought shall be of the monad of mankind.

In Chapter 3, "The Way of Art," the radical transformation of mind and therewith of vision that is required for the recognition of all things in this way, as epiphanies of the rapture of being, is defined and discussed in terms of the principles of esthetics. For it is the artist who brings the images of a mythology to manifestation, and without images (whether mental or visual) there is no mythology. Moreover, it is the nonjudgmental way of seeing that is proper to the arts which allows things to stand forth and be seen simply as they are, as neither desirable nor to be feared, but as statements, each in its own mode, Of the nature of being. In the words of William Blake: "If the doors of perception were cleansed, every thing would appear to man as it is, infinite."[6]

Thus viewed, in the way of the method of art, the features of an environment become transparent to transcendence, which is the way of vision of myth. Features of especial moment and objects of essential use acquire in this way symbolic significance, as do likewise personages in social roles of importance. The whole known world is thus experienced as an esthetic wonder. Its animals, rocks, and trees are the features of a Holy Land, radiant of eternity. Shrines are established, here and there, as sites of especial force or history. Certain birds and beasts are recognized as symbolically outstanding. And the social order is brought, as far as possible, to accord with an intuited order of nature, the whole sense of which is harmony and well being.

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* All of the chapter references that follow are to *The Inner Reaches of Outer Space: Metaphor as Myth and Religion*, to which this article served as prologue.

Every functioning mythology is an organization of insights of this order, made known by way of works of visual art and verbal narrative (whether scriptural or oral) and applied to communal life by way of a calendar of symbolic rites, festivals and manners, social classifications, pedagogic initiations and ceremonies of investiture, by virtue of which the community is itself mythologized, to become metaphorical of transcendence, participating with its universe in eternity.

Thus a mythology is a control system, on the one hand framing its community to accord with an intuited order of nature and, on the other hand, by means of its symbolic pedagogic rites, conducting individuals through the ineluctable psychophysiological stages of transformation of a human lifetime - birth, childhood and adolescence, age, old age, and the release of death - in unbroken accord simultaneously with the requirements of this world and the rapture of participation in a manner of being beyond time. For all the symbolic narratives, images, rites, and festivals by which life within the cultural monad is controlled and defined are of the order of the way of art. Their effect, therefore, is to wake the intellect to realizations equivalent to those of the insights that produced them.

In a paper by Ananda K. Coomaraswamy, introduced by the following quotation from Wait Whitman: — "These things are really the thoughts of all men in all ages and lands, they are not original with me" — the point is made with respect to the metaphorical language of mythology and metaphysics that "its 'worlds' and 'gods' are levels of reference and symbolic entities which are neither places nor individuals but states of being realizable within you."[7]

A mythology is, in this sense, an organization of metaphorical figures connotative of states of mind that are not finally of this or that place and time, notwithstanding that the figures themselves initially suggest such localization. My magnificent master and great friend of many years ago, Heinrich Zimmer (1890-1943), had a saying: "The best things can't be told: the second best are misunderstood." The second best are misunderstood because, as metaphors poetically of that which cannot be told, they are misread prosaically as referring to tangible facts. The connoted messages are thus lost in the symbols, the elementary ideas in local "ethnic" inflections.

Inevitably, in the popular mind, where such metaphors of transcendence become known only as represented in the rituals and legends of the local, mythologically inspired control system, the whole sense of the symbology remains locked to local practical aims and ethical ideals, in the function chiefly of controlling, socializing, and harmonizing in strictly local terms the primitive bioenergies of the human animal, to the popular ends of health, progeny, and prosperity as the proper aims of a human life. Whereas, in fundamental contrast, the way of the mystic and of proper art (and we might also add, religion) is of recognizing *through* the metaphors an epiphany beyond words. For, as told in the Kena Upanishad: "There the eye goes not, speech goes not, nor the mind. We know not, nor can we imagine, how to convey it. For it is other than the known; also, beyond the unknown. Thus we have heard from the ancients, who have told of it.... *If known here, then there is truth; if not known, there is great destruction.* The wise, discerning it in *all* beings, become on departing this world, immortal."[8]

For some reason which I have not yet found anywhere explained, the popular, unenlightened practice of prosaic reification of metaphoric imagery has been the fundamental method of the most influential exegetes of the whole Judeo-Christian-Islamic mythic complex. The idea of the Virgin Birth, for example, is argued as a historical fact, whereas in practically every mythology of the world instances have appeared of this elementary idea. American Indian mythologies abound in virgin births. Therefore, the intended reference of the archetypal image cannot possibly have been to a supposed occurrence in the Near East in the first century BC. The elementary idea, likewise, of the Promised Land cannot originally have referred to a part of this earth to be conquered by military might, but to a place of spiritual peace in the heart, to be discovered through contemplation. Creation myths, furthermore, which, when read in their mystical sense might bring to mind the idea of a background beyond time out of which the whole temporal world with its colorful populations has been derived, when read, instead, historically, only justify as supernaturally endowed the moral order of some local culture. In short, the social, as opposed to the mystical function of a mythology, is not to open the mind, but to enclose it: to bind a local people together in mutual support by offering images that awaken the heart to recognitions of commonality, without allowing these to escape the monadic compound.

It is surely evident, therefore, that whatever the future mythology of our soon to be unified planet may be, its story of creation and the evolution of civilizations shall not be turned to the magnification of any one, two, or three of the innumerable monadic instances in the vast polymorphic display. Our scientists and historians have already laid out the plot. And the way in which the monads there appear and melt away in the vision of a single mighty presence playing hide-and-seek with itself on the ever-turning stage of what James Joyce in *Finnegans Wake* has called "The Herewereagain Gaieties"[9] is a rapture to behold. For as the various ethnic forms dissolve, it is the image of androgynous Anthropos that emerges through and among them. "Surely," as the poet Yeats perceived, "some revelation is at hand."

Meanwhile, however, in the old Near East, where in Sargon's time the idea appears to have first been implemented of politically exploitive wars of territorial conquest, contending armies of the only three monotheistic monads of the planet (each dedicated to a notion of its own historically conditioned idea of "God" as having been from all eternity, in very fact, that to which, not words, nor the eye, nor the mind can reach) in this delicate moment of imminent global unification, "Year of Our Lord" (AD) 1985, are threatening the whole process of global unification with the adventure of their scripturally prophesied Armageddon.

> Surely some revelation is at hand.
>
> Surely the Second Coming is at hand.
>
> The Second Coming! Hardly are those words out
>
> When a vast image out of Spiritus Mundi
>
> Troubles my sight; somewhere in sands of the desert
>
> A shape with lion body and the head of a man,

A gaze blank and pitiless as the sun,

Is moving its slow thighs, while all about it

Reel shadows of the indignant desert birds.

The darkness drops again; but now I know

That twenty centuries of stony sleep

Were vexed to nightmare by a rocking cradle,

And what rough beast, its hour come round at last,

Slouches towards Bethlehem to be born?[10]

ENDNOTES

[1] For Spengler's vision of the Russian destiny, see *Der Untergang des Abendlandes, 2* vols., (Munich: C.H. Beck'sche Verlagsbuchhandlung, *1918-1922), Vol. 2, pp. 231237. The Decline of the West,* trans. by Charles Francis Atkinson (New York: Knopf, 1926-1928*), Vol. 2, pp. 192-196.* "Pseudomorph," a mineral having the outward form of another species; in Spengler's sense, a culture expressed through the forms of an alien tradition: for example, Arabian culture in the first centuries AD under the forms of Rome.

[2] Adolf E. Jensen, *Über das Töten als Kulturgeschichtliche Erscheinung,* in Jensen, (ed.), *Mythe, Mensch und Umwelt* (Bamberg: Bamberger Verlagshaus Meisenbach, 1950*;* reprint. New York: Arno Press, 1978*),* pp. 37, 24.

[3] W.B. Yeats, *The Collected Poems of W.B. Yeats* "The Second Coming," (New York: Macmillan, 1966) pp. 184-185.

[4] *Kena Upanishad* 29.

[5] *Chhāndogya Upanishad* 24-25.

[6] William Blake, *The Marriage of Heaven and Hell*, with an introduction and commentary by Sir Geoffrey Keynes (London; New York: Oxford University Press, 1975) p. 197.

[7] Anada K. Coomaraswamy, "The Vedanta and Western Tradition," in Roger Lipsey, (ed.), *Coomaraswamy*, 3 vols. Bollingen Series LXXXIX (Princeton, N.J.: Princeton University Press, 1977), Vol. 2, pp. 6-7; citing Walt Whitman, "Song of Myself," part 17, line 1, in *Leaves of Grass.*

[8] *Kena Upanishad* 1.3 and 2.5 Italics and translation, mine.

[9] James Joyce, *Finnegans Wake* (London: Faber and Faber; New York: Viking, 1939), p. 455, line 26.

[10] Yeats, *op. cit.*, p. 185, conclusion.

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