

Poet of the Journey: an esoteric profile of Joseph Campbell

Great Quest Y1 DHY Paper

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The modern hero-deed must be that of questing
to bring to light again the lost Atlantis
of the co-ordinated soul.
-Joseph Campbell

Joseph Campbell was born March 26, 1904--one hundred ten years ago--in White Plains, New York, the eldest of three in a middle class Roman Catholic family. At the age of six or seven, beginning with a visit to Buffalo Bill's Wild West Show, American Indians captured his imagination, and for the next many childhood years, he read and studied everything he could put hands on about them. By the age of ten he'd exhausted the children's library and was admitted to the adult stacks. He spent much time transported, in the Indian rooms of the American Museum of Natural History.

In these early years, his biographers write, he reacted strongly to emotional conflict in the family, was nurtured by musical soirées, and found contact with Nature to be required for his wellbeing. Much of his 13th year was spent at home, gradually recovering from a respiratory illness. At 15, the family home burnt to the ground, and he lost his beloved grandmother in the fire. Although he was not an initiator of aggression, he fought back with strength at extreme hostility.

At 17, he entered Dartmouth, but lack of academic rigor and a superficial social scene led him to transfer to Columbia. There he pursued with “characteristic intensity” [Biographical quotations throughout this paper, taken from *A Fire in the Mind: The Life of Joseph Campbell* by Stephen and Robin Larsen.] his idea of the well-rounded scholar-athlete. Remedying the handicap of “only English,” in the next few years he learned French, Old French, German, and Sanskrit, the first wave of languages he would learn as needed. At Columbia he concentrated on medieval literature, played serious saxophone in a jazz band, and became a star runner. As an athlete, he found that for his performance and state of mind to meet his wishes, they must arise from a “still place” within. He studied and learned voraciously.

At 20, on a family journey by steamship to Europe, he met and became friends with Jiddu Krishnamurti—a valuable connection remaining active for the next five years. He resonated deeply with Krishnamurti's idea of “intellectual individuation,” finding and living from one's own spiritual center and values. Indeed, though Joseph Campbell met, communed with, profoundly absorbed from, and was mentored by many men and women of singular wisdom in their fields, by clear choice and propensity, he was never the disciple of any teacher. Seeking his stride and center, he read Ernest Holmes, Aldous Huxley, Meister Eckhart, Theosophy, and Science of Mind. He was diligent and enquiring of mind, rejecting of credulity, persuasion or mystification.

He completed graduate school at Columbia with work on Arthurian mythic materials—a process which convinced him he could never simply stay within the bounds of academia. He received a fellowship allowing him to continue studies in Paris (University of Paris)—an undertaking for which he immediately learned French! Here in his early twenties he was exposed to the works and minds of the Modernist masters in the expressive and the human arts—Brancusi, Picasso, Matisse, Braque, Miro...and to an influential older expatriate scholar, Herbert Stone, who wrote eloquently of the young

Campbell's beauty, purity, intelligence, and joy. Sylvia Beach of Shakespeare and Company (publisher of James Joyce) introduced him to the historical and mythological layers of *Ulysses*. During this time, Joseph Campbell devised a system of note classification, determining to make an *outline of everything* he had studied or was interested in—scientific, mathematical, biological, human, and historical—this, as a method of discovering the center of his being, correlating it all in order to reveal gaps, gluts, “misbalancings.”

Inspiration came from Antoine Bourdelle, distinguished French sculptor, student and successor of Rodin, whose subtle, spiritually infused aesthetic continued to live and evolve in him: *transform and the world transforms; for him or her who would be a creative artist, or contributor to world culture, the personality becomes his instrument, through which the inexhaustible creative forces of life will manifest; the essence of life is to be found in the ongoing revelation of its radiance...* Then to Germany (University of Munich), extending the fellowship, to learn the language and read myths and texts.

In 1933, Joseph Campbell lived in a primitive cabin on the Maverick Road artist colony near Woodstock, New York, reading. He was hired to teach literature at Sara Lawrence College, a position he would keep for 38 years, and married one of the students there, Jean Erdman, who would become a significant presence and innovator in Martha Graham's emerging dance troupe and then with her own company. Thus began a lifelong dialogue in which scholar and artist would refine together their aesthetic. On both their parts, the marriage was for love and art, mutually supporting the creativity of each.

In his writing and teaching, Campbell was outlining a spiritual method for the West (beginning with his early studies of the American Indian and Arthurian Romances)--one in which the meaning of life is revealed gradually and sequentially, and realization is linked to symbolic experience rendered radiant, not only attaining to the transcendent, but for experiencing its presence among the ordinarily opaque realities of daily life.

In this period, he was introduced to Swami Nikhilananda and helped him produce a new translation of the *Gospel of Sri Ramakrishna*; and to Ananda Coomaraswamy, Indologist and art historian. Walking so deeply the path of the universal scholar and artist of the ideal, of a principle that did not “take sides,” he agonized over participation in World War II. How could the Mythos that was the life of his life, be compatible with the life at its worst that he saw with horror unfolding under bombs and sickening inhumanity? He was Arjuna on the battlefield of the *Gita*. He did register for the draft, then was freed from it, just the far side of the cut-off age—38.

And then began his time with the single most important teacher of his life, Heinrich Zimmer, the great Indologist and gifted symbolist, and the first connections with the two magnificent entities, the Bollingen Foundation (foundation and press begun with a focus on Jung's work & the goal of which was, in the words of its founder, “to develop scholarship and research in the liberal arts and sciences and other fields of cultural endeavor..” which came to include esthetics, cultural and art history, archeology, philosophy, poetry, criticism, psychology, mythology and religion; named for Jung's house in Bollingen, Switzerland.) and the Eranos conferences (from the Greek for “a shared feast”--gatherings, held in Ascona, Switzerland, of world's leading scholars of religion and mythology presenting topics in “cultural, psychological, spiritual, ancestral and archetypal tradition[s].”)

In the elucidation of original mythological material, at the age of 39, Joseph Campbell found his metier, his “pollen path” (Native American), “ananda” or bliss (the Vedas), “ruling love” (Swedenborg), delight (Zimmer), his rapture—that spirit-touched vocation, the pursuit of which brings concentration and revelation, and awakens the soul. In 1943, when Zimmer died unexpectedly, Campbell set aside his own pursuits and edited his mentor's unfinished works, a labor of love lasting 8 years.

He wrote a commentary for *Grimm's Fairytales*, and co-authored the *Skeleton Key to Finnegans Wake* (Joyce), establishing his own field--comparative mythology, and myth's "field of effect" in literature, the arts, and psychology. In 1949 his first solo work, now canonical, *The Hero with a Thousand Faces*, was published with Bollingen, to immediate acclaim. It followed the "monomyth" (Joyce's word) of the "hero's journey" with its variations, as an operative metaphor for an individual as well as a culture, of the unfolding process of transformation into, as I see it, a "soul-infused personality," and influencing a generation of artists.

Campbell was friends with Alan Watts, both men resonating with Krishnamurti's "doctrineless doctrine." From discussion with Campbell and Watts, Michael Murphy and Richard Price developed Esalen Institute in California. He visited Carl Jung in Switzerland; was stunned by the Paleolithic cave sanctuary of Lascaux in the south of France, and, with Jean, continued the wide and effecting travels that made them citizens of the world: Jerusalem, India, Buddhist Asia, Japan. He came to know myths as the "masks of God." He lectured at the Foreign Service Institute, initiating candidates into "intellectual world citizenship," in going abroad. He lectured without notes.

Campbell was a prolific editor as well as writer of his own books, but it was as a public speaker that he had his greatest mass impact. His first public lecture was about Ramakrishna (Indian mystic, 1836-1886), and it was immediately clear that he was erudite but accessible, and a gifted storyteller. There followed lectures, growing in scope, through his life--a series at Cooper Union in NYC, at Esalen, and even after his retirement from Sara Lawrence in two-month-long lecture tours over the world each year.

In his last 15 years, Joseph Campbell's network of followers expanded—"a community of modern thinkers after the timeless wisdom of the soul." He and Jean founded their own "Theater of the Open Eye," with the eye of Horus as its emblem--"the sun door to higher worlds," as he described it, a venue for Jean's theatre and dance creations and for his own (noteless) lectures, for whole weekends at a time. He taught at Esalen with a distinguished team, and on California speaking tours for nearly two decades.

His magnum opus, the four volumes of *The Masks of God*, and *The Mythic Image* were his next written works, both seminal, prodigious, groundbreaking--a sober seer and interpreter of vision at the height of his powers. Workshops with Sam Keen developed, as well as the gentlemanly deep friendships ongoing through his life with creative women. The ambitious *Historical Atlas of World Mythology* absorbed him and his consummate aspiration.

He retained his physical vigor into his eighties.

Joseph Campbell's person and ideas were introduced on a mass popular level through Bill Moyers' television interviews, "The Power of Myth." He began the tradition of offering a collaborative workshop on his birthday with Chungliang Al Huang, internationally beloved tai chi master, dancer and philosopher, at Esalen, and developed a series of study tours to Greece, Egypt, Kenya, Japan, and Bali. After nearly four decades, he and Jean left New York for Hawaii, where he lectured in Honolulu and wrote the very concentrated *The Inner Reaches of Outer Space*. With George Lucas' Star Wars films carrying his ideas, he got an inkling of the range of effect of his contribution to the world of transpersonal thinkers, and seekers. In 1985 he received a gold medal of honor for Literature.

An uninvestigated cough turned into esophageal cancer. He had six laser operations, but as *he* was vigorous, so was the cancer. After a hospital stay for his irregular and rapidly beating heart, he was eager to finish the last paragraph of the introduction to the *Atlas*. The apartment was full of nurses and medical equipment, but he didn't want to lie down. He wanted to go up to his desk. He stood up, and his heart stopped. And Jean, true beloved, said, "Now you're free." At his time of death, many close friends in various places in the world experienced unusual occurrences. Not long before, in talking with a friend about death, he had said, "It's the greatest adventure of them all, and I just ask God one thing,

and that is to be totally aware when I walk into that next fabulous realm.”

Wish granted.

Place on the Path

I consider Joseph Campbell to be an initiate on the Path. To my sensibilities, several factors point strongly to this:

* His synthetic and groundbreaking demonstration, with its quality of revelation, that the “elementary” archetypal symbolic forms in the human consciousness, as found in myth, hail from essential universal themes, unitive across cultures and times. This is a substantiation of unity, oneness. And its corollary, that the particular “ethnic” articulations of these monadic units, take differentiated shapes in time and space, according to the cultural and temporal materials (of consciousness and society) at hand. This is the message of the multiplicitous inflection of the one life, into expression.

Campbell's contribution unifies and includes at a deep level—a level accessible through resonant vital myths. No person, race, religion—even epoch—is separate from another, but rather all radiate from a single transcendent source; and expressive form-manifestations of it display individual note and color-rays of the inexpressible, “transparent to the transcendent.”

* His invention of the field of comparative mythology.

* His comprehensive and compelling vision of the next subjective guiding image that would set its vivifying imprint upon Humanity [perhaps for the transition from the Piscean to the Aquarian ages.] To explain: though his own path was intensely individual, his discoveries and manner of expression were powerfully universal. It seems to me that it was his soul force coming through his masterful and mostly integrated personality, that made him magnetic and effective, opening doors for him to be an intimate member of many accomplished circles—psychologists, scientists, artists, anthropologists, spiritual practitioners and leaders, film makers, dancers—by his later years an international “extended creative family,” what he called his “net of gems.” His life was a microcosmic picture of his belief, that the real community of the world of our time (written in 1980s) was the whole planet—the image of the earth from space--and the mythic, spiritually potent guiding symbol for our decaying and emerging epoch, arising from within, would have to be synthetic and global. No us/them, insider/outsider, chosen/disposable could carry the imminent truth on the horizon of humanity's next step. These parochial divisions, once contingently useful, must give way—*had* given way—to the undivided.

* His range of effect. The infusing into mass consciousness the sense of living from a deeper level of meaning—non-separative, numinous, personal and universal.

Here are some samples of evidence for this assessment, (taken from Campbell's biography and other of his own writings, sans page numbers, for ease of reading.)

**affirmation of soul impulse*: his famous dictum, “follow your bliss,” which, though now somewhat trivialized by popularity, prompted this original elucidation from him: “The activity or pursuit to which one is drawn awakens a corresponding faculty in the soul That faculty comes to act as a determining motive, constellating the way we envision life and live it. It is this same inner drive that is found in many people of genius...”

**encompassing attitude toward life*: from an observation of his friend, Alan Watts: “He had an almost fearsomely joyous acceptance of all the aspects of being...”

**recognition of the life behind the appearance*: his exclamation after seeing the Paleolithic cave paintings in the great sanctuary of Lascaux in France: “...Their herds are the herds, not of time, but of eternity, out of which the animals from the light-world come, and back to which they return for renewal.”

**a sense of world-citizenship, both experienced and passed on:* his intention in his work at the Foreign Service Institute and later in teaching--to impart “an awareness of the intricacy, the validity and dignity of traditional cultures...He wished to open the vast reaches of mythology, folklore, and history to his American audiences. He would initiate them into a kind of intellectual world citizenship, and out of their deepened knowledge would flow a new breed of American abroad.”

**the “double vision” of the soul-attuned, serving disciple:* He found “...the most productive attitude [to be]...spiritual awareness of the Transcendent Source within, but with a clear eye toward social responsibility.”

**exemplifying the movement from the mystic to the esoteric attitude, from emotional to mental polarity, thus identifying the gift of the West to world civilization:* “In the history of our still-youthful species, a profound respect for inherited forms has generally suppressed innovation...but what I am calling a “creative” mythology...springs not, like theology, from the dicta of authority, but from the insights, sentiments, thought and vision of an adequate individual, loyal to his own experience of value...”

For himself, Joseph Campbell never *followed* another. Though he learned profoundly from so many, with a wildly open mind, his master was “the inner master,” of his soul (my designation). Both the Buddha and The Tibetan advise such an approach to the path and to presented wisdom. This represents an evolutionary shift in the locus of authority from outside the self, to inside, and the keynote of the newer methods of teachers with their disciples, according to The Tibetan's presentation of the path.

**synthetic view:* He related the psychology of the individual to the greater cycles of civilizations.

**his contribution of wisdom for the unsettled time between the passing of old forms and the birth of new:* In the unfortunate chaos of uncertain times, as well as the fortunate globalization of information and experience in an increasingly boundariless world, when the “social structuring of the unconscious is dissolved, the individual has to take a heroic journey and go within to find new forms.”

**reinvestment of meaning at a higher octave:* His view of myth recaptured the meaning of what had been misunderstood as literal and separative, opening up a common spirituality.

**service:* Mythology's missionary, he was convinced that if people understood the mythology of a situation, it would bring help, opening the door to the transcendent factor in life. By his personal presence and his insight, he transmitted to people a sense of the universal dimensions of their own life myth. (I have taken this gift from him and his work.)

**freshness of mind:* He never lost his flexibility of mind or childlike delight in everything, even into his 80s. The Dalai Lama also has this quality of mind.

Astrology and Rays

rays brought in through the astrological influences:

Looking at the moon, sun, and ascendant for Joseph Campbell, I will try to identify some possible ray influences upon his unconscious habits, coordinated present expression, and immediate soul purpose, respectively.

MOON: Leo.

Rays 1 and 5 work through Leo, and in the domain of established habit, unconscious predispositions, and limits, I see mostly positive effects. The propensity to self-centeredness at a personality level of the Leo energy, seems to have been overcome in Campbell. The 1st ray's contributions of leadership, and the drawing the personality rapidly into an integrated whole (as described in the *Esoteric Astrology* excerpts in our study materials) seem to be in evidence in a positive and balanced way. The 5th ray's contribution of keen focused intelligence is certainly present, though the expansiveness of the 3rd ray seems much more predominant as concerns the mind. However, one of Campbell's research assistants

described him as “terrifyingly precise,” a fitting phrase for the 5th ray. Some further evidence of this ray is suggested in his selection of exact month, day, and time for his wedding to Jean Erdman—the fifth hour of the fifth day of the week on the fifth day of the fifth month of the year. For him, the number 5 represented the energy of Thor, and the thunderclap of awakening. As he recognized, his was the path of Jnana, of knowledge, rather than of Bhakti, devotion, among the modes of spiritual pursuit in Hinduism. Also, he considered that the evolutionary movement of humankind in its spiritual expression, from the stage of magic, to that of religion, would next move into *science*—an unfoldment he celebrated.

Leo is characterized as the “battleground of materialism and light” (from *Esoteric Astrology*). In the position of moon, indicating the past, the details of Campbell's life show the battle to have been won in favor of the light. His repeated committed choices away from money and toward a deeper “bliss,” which is more transpersonal than of the nature of personal desire, point to a more advanced stage, where the disciple is “sensitive to world conditions and freed from person desires.” Through the following directing planets, these rays are factors for Leo: the sun, ray 2; and Uranus, ray 7. Campbell's passion in his twenties for organizing his entire mental store of knowledge suggests the 7th ray.

The following qualities of the Uranian influence through Leo apply very well to Campbell, even as they enter his nature via the moon. Uranus plies its effects also through his sun and ascendant, as we shall see. Here is Uranus through Leo, as it can be seen in this subject: “When Uranus controls, the Leo person is significantly the true observer, detached from the material side of life...he can be both an electric dynamic leader, a pioneer in new fields of endeavor...[Uranus] leads him to an imposed self discipline...with Leo, [discipline] must always be self applied for he brooks no disciplinary measures which others may seek to impose...[and if imposed] provokes revolt and rebellion...he will be distinguished by his personal freedom from outside control....the Lord of Karma has his power lessened...” (*Esoteric Astrology*)

Campbell's refusal (and/or inability) to remain within the confines of academia, or within any system or defined spiritual path, shows this touch of Uranus. It is perhaps to a fault that he was “his own man,” as concerns spiritual methods...his rigorous self-discipline in work habits and the intentional structuring of his day, are illustrative here.

SUN: Aries.

The two keynote sentences for Aries, according to The Tibetan in *Esoteric Astrology* are, for the man: “And the Word said Let form again be sought,” and, for the initiate: “I come forth and from the plane of mind I rule.” It is this second keynote that seems to apply to Joseph Campbell. As the place of his sun, that indicator of the conscious, self-aware, empowered, and coordinated personality, these words apply: “[Aries] is the birthplace of ideas, and a true idea is in reality a spiritual impulse taking form—subjective and objective.” The ideas that played through Campbell's mental life were of this stature. The rulers of Aries are, at the personality level, Mars, ray 6; at the aspirant/disciple level, Mercury, ray 4; and for initiates, Uranus, ray 7. I find little evidence of 6th ray influence in Campbells' life--perhaps his occasional warrior-like response to verbal attack, and an otherwise uncharacteristic rigidity in his critique of the Judeo-Christian world-view—in many ways he displays qualities the opposite of this ray's devotion and stringent idealism. For a disciple, under ruler Mercury, “the powers of the mind are developed and used to control the emotional reactions...” (from Morya school astrology study materials), and this is well-demonstrated in Campbell's life. He lived as a mind—the usual dyad of kama-manas with a preponderance of kama, seems reversed in him, as manas-kama, if such a liberty might be taken with the word. The octave of Aries expressed by Campbell is a higher one, as described here: purification “...this time through vision [rather than the earlier “fiery processes of war and strife”] comes to the developed man through the activity of the subjective ruler of the planet, Mercury, who is

the illuminating principle which releases the mind...” Even more evident is the influence again of Uranus, and the 7th ray, with its emphasis on order, and its gift of “ability to work on the physical plane, to bring order out of chaos and manifest and ground ideas.” (Morya study materials.) The manifesting and grounding of an idea-constellation about symbols, was Campbell's life contribution. However, it is not in Aries, but in Libra, his ascendant, that the true note of this life, the soul-intended life, is struck. And with each sign crucially illuminated by the interplay with its opposite, what a fortunate arrangement for a full expression of the Libra-Aries pole, and the power of Uranus in each, as well as in the Leo moon.

ASCENDENT: Libra.

As the rising sign tells of the soul level, the “intended life,” and “immediate soul purpose,” as the study materials from the Morya school explain, this is the heart of the disciple's chart, of those who are conscious of the higher spiritual realities. I propose that, given the maturity of consciousness of Joseph Campbell, he would identify with, and we would see playing out, more of his ascendent sign, Libra, than his sun sign, Aries, though the complementarity of these opposite poles configures a broader whole, even more accurate, if one could rightly interpret it, than either alone. These following descriptions of the Libra presence, from *Esoteric Astrology*, seem particularly apt and find correlatives in Campbell's life and being:

*“Equilibrium and balance,” evidenced in the grace and harmony that characterized his person and pursuits in general, even on the most exoteric level.

*...it is in Libra that the balancing of the pairs of opposites must take place [[this is explicitly the path of the archetypal Hero in Campbell's quintessential mythic theme](#)], and reach solution through the activity of the judicial mind and the establishing of a point of equilibrium between the male and female principles [[Campbell's blend in his physicality, of power and a refined grace, has been commented on as a coming together of masculine and feminine qualities of form. Also, the fortunate and appropriate presence throughout his life of female spiritual and creative friends, as well as his life-long mutually life-giving marriage with its basis of spiritual-creative expression, speak of a balance and meeting of these forms of opposites. On a higher turn of the spiral, as Michael Robbins points out in the Libra pre-full moon webinar, the point at issue in this sign may connote a divine union, or marriage, of the opposites of spirit and matter. This inflection rings true in Joe and Jean \(Erdman\) Campbell's delighted commitment to “birth” “spirit children,” children of their creative arts, rather than physical progeny.](#)] ...this again is the problem existing basically between the Sheep and the Goats, between negative and positive, and between those who blindly follow either instinct or custom and *those who climb freely where they choose and are self directed in conduct and attitude* (my italics).

Joseph Campbell's well-known and also deeper sense of being “his own man,” consciously choosing a way that led against the familiar stream, away from comfort, convention, and system, and directly toward a sense of inner purpose, one's “bliss,” or soul-imperative, are eloquent displays of these words. In his conduct, consistent choices, and demonstrated guiding principle, he made his Choice, a die was cast, and he chose a higher way, to the great joy of himself and the great benefit of the world he influenced. No academic structure, no customary boundaries between disciplines, no religion, no “ism,” sufficed for him or commanded his allegiance, only the voice within and its corresponding call from the inner voice recognized each by each, in external encounters.

*“Libra....holds the balances....also between East and West.” As seen in his travel journals, and in his interpretation of Eastern and Western mythic, philosophical, and religious sources, Campbell brought together the two hemispheric modes as distinct methods of displaying a single journey and single goal. His unpacking of the stories of the Christ and the Buddha stories as analogs of a single inner experience,

is a classic illustration of this.

*“...Libra rules the present interlude [between the passing out of Pisces and the coming in of Aquarius] and might be regarded as “the master of no-man's land....” I see Joseph Campbell's contribution to the “conversation” of thinking people sensitive to the higher realities and hidden meanings, to be a bridge spanning this interim land, the bardo between ages.

Continuing to apply The Tibetan's wisdom from *Esoteric Astrology* to Joseph Campbell's soul-infused personality:

The three air signs, Gemini, Libra, and Aquarius...“are pre-eminently signs of the Mind of God as it expresses itself through man. ...the higher mind...steadily increases its power and control, producing the balancing of the pairs of opposites through the *illumination which it brings to the lower mind...*”[my italics]. Among these three, Libra represents the Supermind (between the levels of Mind and Universal mind) corresponding to the “*cause of synthesis.*” Also, while “Gemini upon the Mutable Cross, stands for man's humanity...Libra, upon the Cardinal Cross *rules man's subjective and spiritual life.*” These three Libran characterizations, particularly the italics I have imposed, apply most descriptively to the orientation and fruition of Joseph Campbell's life and life-work.

The ruling planets of Libra further elucidate this purposeful life. The esoteric ruler, appropriate to Campbell's mature soul, is Uranus, with its 7th ray note. As we have seen, this planet's influence also enters his astrological map as the initiate-level ruler of both Leo and Aries, his moon and sun. Uranus, on a high level, seems to have set its imprimatur upon him. Through the 7th ray, the “embodiment of the principle of concretion and the materializing of that which is in need of objective manifestation, through the bringing together of spirit and matter...” To this ray, so present in his chart, and the ruler of his physical-etheric field, as I see it, Campbell may owe his ease of success in bringing through his brain a completely articulated view of the world of eternal symbols as it relates to a lived life on the three planes. Even more stunning and fortunate, is a deeper function of Uranus, for through this planet, “Libra is related ...to Aries and Aquarius and *it is through Uranus that the great pair of opposites, Aries-Libra are brought into touch with each other in a very deep sense...* ...intense interplay takes place—attainment of equilibrium in Libra of that which had its beginning in Aries.”[italics mine] This brings the “balancing of the pairs of opposites” to a personal level in Campbell's constituent aspects. Perhaps in microcosm he demonstrates the moving from the personality level of Aries (sun) to the soul level of Libra (ascendent), enacting minutely the greater sweep of lives of the jiva. In addition, as “Aries, Libra, and Aquarius constitute...another triangle of power...” I wonder if this triangle may exert an influence upon Campbell's chart, comprising his sun, ascendent, and the complementary pole of his moon, respectively (i.e., Aries, Libra, Leo).

In Libra and Aries there is no point of crisis where the planetary energies reach a peak and a release, but in these signs...“only the interlude of balance as a prelude to a more effective and sensitive progress upon the path...As it is esoterically said: 'Before creation, silence and *the stillness of a focussed point.*' This applies to both Aries and Libra—the one in a cosmic and creative sense, and the other in an individual and progressive evolutionary sense.” Campbell's marked and repeated reference to “the still point,” and “the still point of the artist,” as a crucial source for him, of athletic, creative, and spiritual effectiveness may indicate something of this interlude.

All the planetary rulers of Libra--Venus, Uranus, and Saturn--carry the first great stream, the ray of will or power, and “predispose the Libran subject to *concrete understanding, to intelligent will and to knowledge...*Hence the power of a developed Libran to project the inner spiritual purpose...into physical expression.” These italicized descriptors speak of the innate equipment making Joseph Campbell a universally recognized scholar.

Continuing Michael Robbins' insights from this year's Libra pre full moon webinar, many

pertain significantly to Joseph Campbell's manner of being. One is Michael's incisive note that the balance or "peace" charged to this sign, is not a passive stasis, but "great active participation in dynamic equilibrium, a dynamic dance and balancing of forces, with intelligence." One of Campbell's distinguishing refrains echoes this active engagement among the opposites: We are to live in "joyful participation in the sorrows of the world." Michael observes that Libra is a major 3rd ray sign [Campbell's ray of mind] with behind it, the 2nd ray [Campbell's ray of soul]. In Libra, as in Campbell, is displayed the ability to coordinate mind and heart, the noumenal and phenomenal—noumenal being the inner cause of the phenomenal. Here is a parallel to Campbell's transcendent "elementary" ideas, and the specifically denoted forms of "ethnic" ideas. Quoting The Tibetan, Michael names the gift of Venus, Libra's exoteric ruler, as "power of mind transmuted into wisdom through the instrumentality of love." This seems a good description of the course of Joseph Campbell's journey from scholar of myth's materials to bard of myth's radiance. Michael's articulation of the energy of Uranus, the first ray monadic planet, offering again The Tibetan's words, rings true of Campbell's unifying vision: the "intelligent fusing condition which produces the scientific at-one-ment of the two factors, higher and lower self, through the intelligent use of the mind." Thinking of Campbell's injunction to pursue one's *bliss* and nothing lesser, I am reminded of The Tibetan telling us that happiness is of the personality; joy, of the soul; and bliss, of the monad.

Uranus also brings "new forms of group creativity based on the transmutation of the sex-impulse." This understanding encompasses the married Campbells' endeavors to present and mutually inform each other's art forms, bringing the spiritual dimension into dance and into incantatory lecture on the realms of meaning. Their multi-purposed Theater of the Open Eye put forward this intention, and throughout Campbell's life, he made deep creative exploratory alliances with accomplished practitioners across many fields, and over the world, all exploring the nature of human potential and its relation to the timeless source. His commitment to aid others in the bringing into form of their inspired creative projects earned his generosity the clever title "Joe's Friendly Service"--after a nearby gas station!

Thinking of "I choose the way that leads between the two great lines of force," for Libra, I think also, not only of the balancing or blending of the pairs of opposites, but of the various understandings of the "middle path" that may lead between them. For Campbell, one way that this "between the two" imperative showed itself, was in his early powerful sense that the artist must stand at the still point, taking no sides, beyond all allegiances that separate. This inner passion brought him great distress at the start of World War II, when his hero and ideal, Thomas Mann, spoke out vehemently against Hitler. Even this represented a "taking of sides," which, at that less mature time in his life, was anathema. And when the military draft went into effect, he felt caught in an existential crisis, paralyzed between taking action in a sickening situation of human cruelty, and finding a way to see all of it somehow as a divine display, as he knew everything must be. He felt himself as Arjuna between the opposing armies, with no action possible that would not harm, or kill, those he loved. These are instances of a "way between two...lines of force" apparent in a few events.

Again, thinking of the Libran "middle path," and the "two great lines of force," I think of the two lines of the great Ray Lives, the power, will, & knowledge line of 1,3,5,7; and the love and wisdom line of 2,4,6; and how the One in Whom We Live is That from Whom this rainbow issues into form. And I think of the inner channels of the body along the spine, the ida and pingala on either side, and the central channel, the shushumna in the middle, the Way of the rising life force through each chakra's consciousness to the crown of realization. Surely, Joseph Campbell walked this middle way, by so many means, as do we all, and our Humanity and planet, with Libra gaining ascendancy in the planetary chart.

Profile of Rays

For Joseph Campbell, I propose a *7th ray physical/etheric form*. From the Morya school study materials, taken from *The Tibetan*, these characterizing descriptions of the ray of Ceremonial Order in general, find resonance with what I have learned about Campbell: “fineness of physique, grace, poise, regal charm...” and “excessive perfectionism...” [this only to a small degree] and “keen sense of rhythm/timing, a natural ritualist, courtesy, self-reliance, power to create order out of chaos, power to renovate and transform, power to synthesize...”. And from the more extensive excerpts and charts based on *Esoteric Psychology I* and *II*, this about the 7th ray physical-etheric dimension, applicable to Campbell: “refined, graceful...happier with quietness and stillness...physically more formal...graceful, well-ordered activity...body is easily trained...organizes thoughts before speaking, more measured in speech and life...” “functions better when its regular cycles are not disrupted...”

And these are pieces of evidence from his biography that appear to express these ray qualities and tendencies:

In the area of graceful athletic ability:

He was “grace in form.” In early photographs of Joseph Campbell, his form is long, slender, graceful, and shows an ease of coordination, at a pinnacle of harmonious physical rhythm. He was a champion runner at Columbia, in the two-mile relay and the quarter and half mile—always moving from a “still point” inside. As a young man, he received an astrological reading by an intuitive, and his vibration was reported to be very “fast”, and around the “orchids” in color. Describing him in his middle years, a close friend noted: “Joseph's gifts include an athletic physique in which masculine strength is given a slight touch of feminine grace...” In his seventies he still had immense vitality, and the fire in his mind was not visibly dimmed. Superb physical and mental condition was sustained all his life. He seemed eternally youthful. In his seventh decade he still traveled all over the world to lecture, and at eighty he looked sixty, erect, alert, vital, full of fun.

In the area of aptitude for organization:

indicating a 7th ray brain: his drive to and thriving on organization, even as an art. Repeatedly through his life, he devised systems of outlining everything he had studied, finding patterns. Self-discipline was natural and crucial for him, and he set up regular hours of the day for the activities that supported his physical and mental wellbeing. In the planning of his last great work, *The Atlas of World Mythology*, he spent much secluded time arranging a master pattern of interrelating charts, illustrations, and diagrams with pages of linked text, accommodating a prodigious amount of information. He wrote of his conviction that “the hidden 'order' of life would reveal itself to those who approached it with an affirmative mind and an open heart.” He was enduringly fascinated by the correlation of symbolic patterns between individuals and civilizations. Late in life, learning to understand his first computer, he applied his elegant way of systematizing even to his hard drive.

In the area of ritual:

In his lectures and also in group gatherings among colleagues, he was known for a natural and a delightful sense of theatre and ceremonial form—sometimes playful, but often lending a formality that brought intensified power to a presentation. A sense of the mystical or occult indications of *number* attracted him, as seen in his examination of the sum of the digits of his draft number, corresponding to the Guide of Souls; his startling attentiveness to the time and date of his wedding, as mentioned earlier,

arranging a full array of the number five—month, day, hour. “Mythic numerology being one of his favorite areas...he lavished unending research...” on the role of the “magic number 432, or 432,000” in cultures from the Scandinavian, to the Vedic, to the Near East. When he was seventy, he attended a conference that concluded with an experiential ritual in some caves, modeled after the descent to the underworld of the Sumerian goddess Innana, and had a transforming experience. For years afterward, he spoke of the power of ritual to open the gates to inner metamorphosis. As a guest at a Grateful Dead concert, he was profoundly moved, considering the spectacle to be a “re-creation of the Dionysian mysteries in our time.”

I hypothesize for Joseph Campbell, a *2nd ray emotional field*. Our Morya school study materials drawn from *Esoteric Psychology* describe a 2nd ray astral body (especially as differentiated from a 6th ray) as “emotionally calm, affectionate and compassionate...sensitive,” with a “tendency to be overwhelmed” and “wanting to include everyone.” It “doesn't overtly react, but remains calm, shuns great emotional displays,” and carries the influence of love. All these notations apply particularly well to Campbell, as evidence below will show. The tendencies that don't appear, and may be mitigated by strength coming from another ray in his makeup, are passiveness, submissiveness, giving in when threatened (he reacted with fighting spirit and could flash back with anger when “severely provoked”), fearfulness (close assistants reported witnessing other emotions but never fear).

And from the chart compiled for identifying our rays, these descriptions for a ray 2 astral field are prominent in Campbell's feeling-expression with close others: “calm, gentle, serene, patient,” little jealousy, “more impersonal, heart-felt attachment,” a “more lucid view of reality” stemming from “a quieter emotional field,” inclusive, reaching out, embracing all, empathetic, protective, having “easy contact and mingling with all types of people,” kind and forgiving.

Evidence of these 2nd ray qualities of emotion, from his life story, all touched with a loving dignity, include:

In childhood, he reacted strongly to emotional conflict. Early in their relationship he said to Jean, his wife-to-be, “I don't really have emotions, you see.” His elegant respectful intimacy with creative helpers throughout his life, was described as a “courtly romance of the spirit.” To many he seemed aloof and aristocratic, but in personal encounter, he was intimate and accessible; though intensely focused intellectually, his heart was unusually open and available—many reports of this phenomena. He had an enduring great fondness for loving couples. He had a profound regard for the feminine, and his relationships with women were warm, supportive, true friendships, with no improprieties. All his life, creative spiritual women, starting with his beloved wife, were the muses of his spiritual immersion in the mysteries of myth. Working, professional, co-creating friendships with women came with great emotional largess, including in his sphere, their whole families. He had a fine ability to listen and to nurture, an ever-available humor, and extreme loyalty to friends. His was a life marked by significant friendships, a flow of warmth, he and Jean nurturing their own and others' creative “offspring”. In his own words, he walked a “path with heart,” a living journey through life. He had heart-felt friends all over the world, and was at ease in the company of a wide array of seekers, communing in the abiding, enduring aspects of living from a core of radiance.

I propose a *3rd ray mind* for Joseph Campbell. As a disciple, and more, an initiate, as I conjecture, this mental ray is available to him. The identity of his mental ray is, for me, the most certain in Campbell's ray composition, with the vast capacity and quenchless curiosity of his thinking showing itself at every turn.

From the Morya school study materials and charts, and from *Esoteric Psychology I* and *II*, these words ring in clarion testament to Joseph Campbell's faculty and gift of mind:

from injunctions chanted to the Lord of the 3rd ray: “God and his form are one. Reveal this fact, Oh sovereign Lord of form, God and his form are one. Negate the dual concept, lend colour to the form. The life is one; the harmony complete. Prove thus the two are one. Quality...the power to produce synthesis on the physical plane.” and “Let the two paths converge. Balance the pairs of opposites and let the path appear between the two. God and the Path and man are one. Quality...balance.”

The effect of ray 3 on Man (and on the mind of Campbell, in this case): “Boundless, uncontained mental energy; fertile and multiplying quickly....This is the ray of the abstract thinker, of the philosopher and the metaphysician...His imaginative faculty will be highly developed, i.e., he can by the power of his imagination grasp the essence of a truth; his idealism will often be strong; he is a dreamer and theorist...”

The method of approaching the great Quest: “by deep thinking on philosophic or metaphysical lines till he is led to the realization of the great Beyond and of the paramount importance of treading the Path that leads thither.”

Soul use of ray 3 force for the higher good:

“acute, powerful intellect; skillful, influential communicator; wide-ranging mind/ capacity for rigorous analysis; wide views on all abstract questions; facility with language; philosophical, abstract mind...”

[Though these lists above describe a Ray 3 personality or soul, Joseph Campbell seems most identified with his mind, of his vehicles, and is certainly mentally polarized, so the account in these materials, of the person, rather than the mind, in large part seems to apply.]

These accounts below, also of a ray 3 soul, ring true for Campbell, though applying, I believe, to the concentration of his energy in the mental vehicle:

Ray Three integration technique:

“...The word goes forth from soul to form: 'Be still. Learn to stand silent, quiet and unafraid. I, at the center, Am. Look up along the line and not along the many lines which, in the space of aeons, you have woven. These hold thee prisoner. Be still. Rush not from point to point, nor be deluded by the outer forms and that which disappears. Behind the forms, the Weaver stands and silently he weaves.' ”

(*Esoteric Psychology II*)

The “still point” was a significant motif, threading through Campbell's journals:

the *still point* within from which he performed as an accomplished runner; his claim that Art could “save the world” by opening the gateway to the soul's *still point*; his dramatic youthful disappointment in Thomas Mann for departing from the *still point* of the witnessing artist, in denouncing Hitler; biographer describing Campbell's *The Inner Reaches of Outer Space*: “...the basic tissue of his ideas stretches between the minuscule *still point* within and the vastness of the outer cosmos.”

The direction of Ray three: method of detachment—Law of Repulse:

“...A voice proclaims: 'Look from out thy window, Weaver, and see the pattern in the skies, the model of the plan, the colour and the beauty of the whole. Destroy the carpet which you have for ages wrought. It does not meet your need....Then *weave again*, Weaver. Weave in the light of day. Weave, as you see the plan.” [my italics]

I believe that in this life, Joseph Campbell was “weaving again,” as if the first carpet, of personal desire, had already been destroyed.

Ray three soul: Enlightenment:

“...Then man, who is the soul, cries forth with power: ‘I understand the Way—the inner Way, the silent Way, the manifested Way, for these three Ways are one...’”

And now, the spectacle of fireflies, each a sparkle of the 3rd ray (as I see it) brilliance of Joseph Campbell's mind:

from his biographers: “Campbell's thought is Apollonian in its classical sources...and Dionysian in its wild intoxication with the mysteries of transformation...His creativity seemed to rupture the boundaries of sedate scholarship which provided his underpinnings...”

As mentioned earlier, he felt “handicapped by reading only English,” and set about learning an array of other languages for studying texts in their originals. He identified with Leonardo's declaration: “Perfect knowledge of the universe and perfect love of God are one thing and the same.” At Columbia, he intently pursued courses spanning the spectrum—literature, history, music, art history, biology... His biographers, concurring with many who knew him, noted he had a “diligent, inquiring mind.” He could never stay within the bounds of academia.

In his years of college and graduate studies:

His passion to bring abstract knowledge into grounded manifestation...“To translate knowledge and information into experience: that seems to be the function of literature and art...” Finding a gap in his repertoire of knowledge, and being drawn to study German mythology, he set about to learn the language, myths, and metaphysics of German culture. He felt the need for “psychological centering.”

He deeply contemplated and pursued the question “What is the inner meaning of art?” From his journals: “I desire only to see the truth.” He took Sanskrit classes in his newly-learned German. Goethe, Mann, Jung, Spranger, Krishnamurti...informed his expanding mind. He cared about “the principle of the thing,” espoused a self-reliance and integrity based on personal standards, and “universal ethical principles.”

He resisted all traditional boundaries while respecting traditional lore, was an eclectic thinker, ignoring also, the boundaries between disciplines. He added Spengler (German historian & philosopher), Joyce, and Frobenius (Leo, German ethnologist) to his intellectual companions-of-the-page. His eloquent prose was described as “intricate, majestic, mind-opening incantations.” He established his own field--Comparative Mythology—the first to attempt such “broad cultural and ethnographic purview,” and boldly explored the “field of effect” of myths--in literature, the arts, and psychology. He synthesized the world of myth. He had a “polyphonic” style in his writing—working on many pieces at once. He possessed vast scope of knowledge and understanding, as rendered in his defining *Hero with a Thousand Faces*. He lectured without notes. He intended in his four-volume series *The Masks of God*, “to build a natural science of the gods;” comments on these (*Primitive Mythology*, *Oriental Mythology*, *Occidental Mythology*, and *Creative Mythology*) described his work as the opposite of intellectual celibacy, and pointed out the strength and sweep of his synthesis.

Campbell loved the “plurality” of myths and so was offended by the Judeo-Christian tradition's taking of plurality for idolatry. His design for presenting *The World Atlas of Mythology*, image and text, incorporated the right and left hemispheres of the brain, interlocking. He was known for “...his authoritative but not authoritarian personal presence, and the startling mixture of a mind that was both thoroughly disciplined and very wild.” He demonstrated control of the form, openness to the spirit.

For Joseph Campbell's *personality ray*, I have no sense of certainty. I think of the rays already coming

through his vehicles and wonder if one may be repeated in his personality as a whole—the 7th for his discipline, organizing of encyclopedic materials, grace, elegance, and formality; the 2nd for the teaching he could never desist from, the keynote of wisdom ringing through his life-music, and his radiance; the 3rd for the boundless penetrating curiosity that characterized his life as well as his mind...or a new one—the 4th, for his tremendous championing of the Artist (though the Artist himself is found on all rays)...and his flair for “color,” humor, love of play, and freedom from convention—though he displayed a very marked lack of emotional drama.

Not the 1st ray, as his power was not direct, but a byproduct of intelligent inclusiveness and the innate authority of a man standing in the midst of his soul's work. Not the 5th, though one of his research assistants described his work habits as “terrifyingly precise,” and the 5th ray's meticulous attention to the detail did accompany his more prominent wide-ranging 3rd ray abstract intelligence. Certainly not the 6th ray, for he was a follower in nothing, recoiling at personal devotion and all trace of sentimentality (though these are the fallen uses of the divine energy of the 6th ray). His idealism was of a cooler sort. His path was Jnana (Knowledge) and not Bhakti (Devotion).

In the end, perhaps I would speculate an *advanced ray 4*, showing, in this developed soul, many of the 4th ray gifts and few of its distortions—e.g., the aspect of will-to-love of this ray; the harmonious *fruit* of harmony-through-conflict, standing between the opposites in *poise* rather than in combat; the endowment of tremendous creativity; the holding of high ideals, but freedom from fanaticism on their behalf. In keeping with this ray, is his courage, even on occasion “courageous obstinacy.” However, considering that I propose a 2nd ray soul, and that Joseph Campbell was so plainly distinguished by balance, a personality ray on the same line as his soul might not be consistent with his felicitous equilibrium. On the other hand, the 7th ray physical and 3rd ray mental bodies might provide the balance for a 2nd ray soul. And in a certain way, the 4th ray stands alone, perhaps creating less overemphasis on the 2-4-6 line than a repeated ray 2 or ray 6 presence might. These things support my conjecture of a ray 4 personality.

My second choice for Joseph Campbell's personality would be ray 7, with the preponderance of 7th ray Uranus in his chart, and the subtle levels of order that structure his flights of insight.

For Campbell's *soul*, I propose ray 2.

Following are the descriptions of this ray as soul influence, as evident in Joseph Campbell, taken first from the Morya school study materials, and then from the two *Esoteric Psychology* volumes themselves.

“His symbol is the thunder, the Word that cycles down the ages.” Though the connection may be slight, I was struck by the “thunder” theme in the mythological aspect of Campbell's planning of his wedding, on “the fifth hour of the fifth day of the week on the fifth day of the fifth month of the year...and the fifth place in any cycle of time [as he interpreted it] belonged to the god of thunder—Thor...the symbolic reference ...to the sudden manifestation of the hidden God into the physical universe.”

one of the names of the 2nd Ray Lord: “The radiance in the Form.” The word used over and over for Joseph Campbell, through his long life, by those close to him or as listeners to his worldwide lectures, was “radiance,” and “radiance in form.” And he described his own quintessential purpose-- for himself and for his teaching--as the increasing of access to the *radiance* of life, by insight into the symbols that made it “transparent to the transcendent” dimension.

5. “...lead the sons of men from off the path of knowledge on to the path of understanding.

Quality...wisdom” This statement, and the following one, could be the pith version of his obituary or life-review.

6. "...Reveal to each the Oneness of the many lives. Quality....expansion or inclusiveness."

"This is the ray of [among other appellations]...Teachers, Healers, Scholars...There are two distinct types: those who favour the "love" quality more; and those who favour the "wisdom" side.

Wisdom Types

Clear Perception

Power to Teach

Love of Pure Truth

Intelligence

Power to Illumine

Clear Understanding"

[Campbell fits readily into the "wisdom" type, though has qualities of the "love" type, as well, particularly "Loving Wisdom, Inclusiveness, Sympathy...Patience, Faithfulness...Power to Salvage and Redeem." He was the exemplar of the Teacher, by propensity and in spite of himself]

"...he will have the capacity of impressing true views of things on others...The artist on this ray would always seek to teach through his art...His literary work would always be instructive."Yes.

"The characteristic method of approaching the Path would be by close and earnest study of the teachings till they become so much a part of the man's consciousness as no longer to be merely intellectual knowledge, but a spiritual rule of living, thus bringing in intuition and true wisdom." This describes Campbell's method; taking the myths and spiritual texts of the world as his object of study, and adding the deepest strata of art, literature, and psychology, he broke through to the level of universals, and lived out of that "radiance" or experience of numinous presence.

"greatest contribution: the service of lovingly and wisely teaching others;"

"most joyous activity (wisdom type) : pursuit of wisdom and distribution of intuitive understanding;"

"greatest sense of the sacred: ...infinite inclusiveness." A reading of any of Campbell's books opening the mysteries of mythology, or a single chapter of his biography, readily confirms these indicators.

These readings, from *Esoteric Psychology II* also speak to Campbell's character and calling:

In the process of identifying with form, "the individualized spirit expresses itself through the various ray types," and for ray 2, begins with selfish emphasis...

"leading to

Building wisely, in relation to the Plan.

Inclusiveness.

A longing for wisdom and truth.

Sensitivity to the Whole.

Renunciation of the heresy of separateness.

The revelation of the light.

True illumination.

Right speech through generated wisdom."

..."Souls on this ray [2], as they come into incarnation through desire, *attract*. They are magnetic more

than they are dynamic...”

Methods of Ray Service:

from the *Old Commentary*: “The disciples and servers on the 2nd Ray are 'busy building habitations for those dynamic entities whose function it has ever been to charge the thoughts of men and so to usher in that new and better age which will permit the fostering of the souls of men.’”

Method of detachment—Law of Repulse: “...Slowly the eye of wisdom must be opened. Slowly the love of that which is the true, the beautiful and good must enter the dark passages of worldly thought. Slowly the torch of light, the fire of right must burn the garnered treasures of the past, yet show their basic usefulness. ..The seven ways of light must wean away the attention of the Scholar from all that has been found and stored and used. This he repulses and finds his way into that Hall of Wisdom which is built upon a hill, and not deep underground. Only the opened eye can find this way.”

...This Law of Repulse, “as it works out in the world of discipleship and destroys that which hinders...” sends the pilgrim back toward the center. For an aspirant, the stanza is a hint; for a disciple, a command; and “if one is an initiate [as I propose Joseph Campbell is] they will evoke the comment: “This I know.” (*Esoteric Psychology II*)

I believe this knowing is true of Campbell, and that his eye is opened in this way. A delightful resonance here, is the name of his and Jean's enterprise, “Theater of the Open Eye.”

Evidence from Joseph Campbell's life and journals, supporting his working under a ray 2 soul include:

Journal: “I desire only to see the truth.”

He was didactic. He couldn't help it. Even from youth, he tried to restrain his imperative to teach, regarding it as a character flaw (at least early on). “Many resolutions were made throughout his life, to be non-didactic (ineffective, fortunately)...Joseph Campbell simply couldn't stop teaching...”

He was inclusive and idealistic.

His inclusiveness embraced not only people across place and expertise, but of initially disparate portions of life. On many occasions he expanded his boundaries in order to include and bring together an ideal or abstract realization, and its “distressing disguise” (to quote Mother Teresa) in the physical-emotional world. Finding integrity of action around WWII and the draft is an example.

His inclusiveness bridged Eastern and Western opposites—the transcendent and the socially engaged, the personal vertical and the collective horizontal.

Supporting the wisdom aspect of the 2nd ray of love-wisdom, is Campbell's high level of scholarship, conducted most often in the original languages of the texts and tales he researched and synthesized.

On his Asian travels, when asked if he had a religion, he answered [here, in the journal account]:

“Since I found that all great religions were essentially saying the same thing in various ways, I was unable and unwilling to commit myself to any one, but tried to teach and understand the ultimate tenor of their various yet homologous symbolic languages.”

Inclusive also is his acclaimed insight that the next mythology must transcend all parochial boundaries. Close lifelong friends wrote of his ability to listen and to nurture, of his humor, and extreme loyalty to friends. In his last years, friendship and the flow of warmth between individuals was of tremendous importance to him.

He “re-mythologized” reified historical/literal religious stories, recapturing the *meaning* of various provincialized myths, to reveal a common spirituality.

He was magnetic and charismatic, with warmth and color in his personal style.

He could give people a sense of the universal dimensions of their own life myth.

He opened up the metaphoric dimension--metaphors as fingers pointing...“multicolored refractions of clear white light never seen directly.”

From Bill Moyers, about their “Power of Myth” conversations: “Joe was best when he had a student in front of him.”

From an intimate colleague and friend, two years after his passing: “He was radiant. The aliveness of the world came through him.”

Chakras

I surmise that Joseph Campbell is focused in the higher chakras, especially the heart, throat, and ajna centers.

The heart, as center of universal love, pulls the emotional desire nature of the solar plexus toward a more universal orientation, as the disciple decentralizes and his forces begin to flow outward in service instead of held for the dear separate self. The forces of Campbell's nature appear to have made this transition. Even his primary personal bond (of marriage) was committed not to private emotional fulfillment, but to mutual support of the artistic development of the other. As noted in *Telepathy and the Etheric Vehicle* quoted in our Morya school study papers, “The heart center is the custodian of 2nd ray energy of love-wisdom,” and Campbell's speculated 2nd ray soul would come through the heart unimpeded. In addition, with the 4th ray entering in at the initiate level, it is possible that his 4th ray personality may also contribute to the energy in the heart (if both his initiate status and tentatively conjectured 4th ray personality have any accuracy). With Campbell's Leo moon, and its exoteric ruler, the 2nd ray sun, love on the unconscious level comes to bear at the heart. This convergence of 2nd ray aspects from moon, sun, and ascendent must surely enhance the presence of love-wisdom in Joseph Campbell's life-expression.

The active throat chakra is the higher correspondence of the sexual centre, and as a disciple undergoes purification of the physical creative appetite on the instinctive level, the throat center brings about creativity on the mental level. This higher focal point of creativity is abundantly evident in Campbell's life and activities. Already mentioned is the shared commitment in his marriage, to creations of heart, mind, spirit...“not to have earthly children, but only those spirit children—books and plays and creative fosterlings—as William and Catherine Blake said of their own, 'with bright, fiery wings.’” Also Campbell's close professional and spiritual bonds with women, including Jean--in the role of muses--were not astral or sexual in nature, but soul-catalyzing, gentlemanly, and always appropriate.

The throat center's response to the 3rd and 7th rays would produce strong effect in Campbell's mental field (ray 3) and physical body and brain (ray 7). In addition, astrologically, Uranus and Saturn, the higher rulers of his Libra ascendent, (the soul-center of his chart), reiterate the 7th and 3rd rays, respectively.

His tremendous and long-lived activity as a public lecturer and teacher-by-lecture, point to a concentration of energy at the throat center, and to a measure of wakening here. Indeed, it composed his defining mode of expression and contribution, and, after decades of radiating use, it was the locus of the cancer that ushered him out of form.

The ajna center, as the “seat of personalty power” representing “the highest form of creative intelligence,” and the organ of imagination, demonstrates great activity in Joseph Campbell's nature. Creative intelligence and imagination are the very notes that sound forth, identifying him. And the personality power vibrating at this center, in the case of this disciple consecrated by his actions and

choices to the higher values, becomes power to express these values, and to manifest resultant insights in effective forms.

The 5th ray, related to the ajna, would gain purchase in Campbell through Venus, the exoteric ruler of his Libra ascendent, and through his Leo moon.

Considering the transferences of energy from lower to higher chakras, it seems to me that the 2nd transference, from the solar plexus to the heart, related to the 2nd initiation, has already occurred in Joseph Campbell, or is well underway. Behind him, dissolved in the past, lies the necessary period of powerful ambition, leaving with him its fruit of much freedom from the emotional nature and the narcissistic lower self.

The transference Campbell seems to have been preparing for is the 3rd, from the base to the crown chakras. This is the “soul control period,” wherein “the highest head center becomes radiantly active.” At the completion of this transference, “the great Polar opposites, as symbolized and expressed by the head centre...and the centre at the base of the spine,” spiritual energy and material force are blended. The soul controls.

Campbell's tremendous vitality and youthfulness, even into his 80s, may speak of a well-balanced endocrine system and a measure of awakening and balance in the centers.

In his astrological chart, his sun and ascendent may have a curious relation to this culminating transference: according to Michael Robbins in his pre full moon webinar for Libra, the two ends of the Libra-Aries pole, are represented at the endpoints of the etheric spine—Libra at the base, Aries at the crown. There may be significance here for the transference stirring from base to crown and the approach to the 3rd initiation for Joseph Campbell, but it remains secreted in mystery to my unopened eye.

Movement upward of Campbell's energies proceeded throughout the life, his embrace continually expanding and including. In the last sets of team workshops he helped lead, in psycho-spiritual transformation, astute colleagues versed in these therapies, brought into his experience an embodied immediacy that blended with his intellectual genius. His witnessing of subjects moving through transformation using their personal myths, via therapeutic techniques of body and emotion, seemed to gather up Campbell's own quiescent somatic- and feeling-nature for the opening of his heart to a more expressive compassion...as if the lower energies rushed upward, to the heart, and to the heart in the head, and the One at the Crown accepted the service of all the lighted stations along the way.

In sum,

I call him an Initiate, of a vast 3rd ray mind--the instrument of the Teacher, his 2nd ray soul—in preparation for the 3rd initiation. By the ordering of chaos, the forming from scattered sparks a lighted mandala of great beauty, his Uranian 7th ray drew heaven to earth. And he went balancing, tracing the Libran middle way between, and then beyond, the opposites, to the One Life. He was the speech of what cannot be said except by metaphor, and so he said it, found it, in the realm of myth, one circle out from the invisible center around which everything turns.

Tribute: I believe myths, mythic symbols, are encoded wisdom of the mysteries. When one with an open eye becomes their interlocutor and strikes such a note of receptivity and recognition in the mass consciousness of humanity, the veils are thinned, the realm of meaning is contacted, albeit in a taste. But, as he says, speaking for Wisdom as the bard of the Muse: the drop is the same taste as the ocean.

Joseph Campbell, you led me in--by way of a group initiation, you the psychopomp--to the antechamber. I drink from this cup, and until union with my soul, the burning on my tongue will not abate.

“...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; and where we had thought to be alone, we shall be with all the world.”

-Joseph Campbell,
The Hero with a Thousand Faces

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