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Sacrifice and Bliss, Bill Moyers, Joseph Campbell, Mystic Fire Audio, 1988, , . .

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The Golden Ass The Transformations of Lucius, , Mar 31, 2009, Fiction, 320 pages. Originally published, 1951. Copyright renewed, 1979..

Concierto de Aranjuez Para Guitarra Y Orquesta Fur Gitarre und Orchester/for Guitar and Orchestra, Joaquin Rodrigo, Jul 1, 2005, , 80 pages. SchottContents: Allegro con spirito * Adagio * Allegro gentile.

Casting the Runes (Fantasy and Horror Classics) , M R James, 2011, Fiction, 36 pages. M. R. James was a prolific and hugely successful author, now credited with having redefined the ghost story for the 20th century by abandoning many of the formal Gothic cliches

The language of life a festival of poets, Bill D. Moyers, James Haba, David Grubin, Jul 1, 1995, , 450 pages. In the companion book to the new PBS series, the creator of Healing and the Mind interviews an ethnically diverse group of poets, both famous and obscure, and explores the

The Mythic Image , Joseph Campbell, M. J. Abadie, 1981, Philosophy, 552 pages. Mythic themes over five millennia support the idea that since dreams and myths originate in an inner world unknown to consciousness, dreams provide a direct and fruitful

Lovers' Guide , Andrew Stanway, 1998, Sex instruction, 128 pages. .

The Hebrew Pharaohs of Egypt The Secret Lineage of the Patriarch Joseph, Ahmed Osman, Sep 19, 2003, History, 208 pages. Drawing on a wealth of detailed evidence from Egyptian, biblical, and Koranic sources, Osman proposes that Joseph in the Bible might in reality also be Yuya, "a father of pharaoh."

Mythos The Shaping of Our Mythic Tradition, Joseph Campbell, Oct 1, 2000, , 256 pages. In psychological terms, award-winning author Joseph Campbell explains how myths emerge from the unconscious of every culture and discusses the purpose of these myths. Full color..

Theory of Prose , Viktor Shklovsky, 1991, Literary Criticism, 216 pages. .

Mythic Imagination Collected Short Fiction, Joseph Campbell, Nov 13, 2012, , 384 pages. A selection of definitive short fiction by the influential teacher of mythology and best-selling author of The Hero with a Thousand Faces offers insight into the role of the

War Dances , Sherman Alexie, 2009, Fiction, 209 pages. The National Book Award-winning author of The Absolutely True Story of a Part-Time Indian offers a new collection of short stories, including the title story, in which a famous

Joseph Campbell (1904-1987), was an American author, editor, and teacher whose work on comparative mythology and folklore examined the universality of recurring myths in human culture. The author of more than 40 books, including *The Hero With a Thousand Faces* (1949) and the four-volume *Masks of God* (1959-67), Campbell is considered one of the foremost interpreters of sacred tradition in modern times.

Campbell's 1987 conversations with Bill Moyers for *Joseph Campbell and The Power of Myth* are widely recognized as a seminal guide to understanding mythology's role in both past and contemporary life. Campbell's work also played a strong influential role in the narrative development of George Lucas's *Star Wars* franchise.

As a boy, Campbell was fascinated by Native American artifacts and attributed his interest in mythology to early visits to the American Museum of Natural History and Buffalo Bill's Wild West exhibition. Campbell later became fascinated by universal patterns that are the essence of, and common to, heroic tales in every culture. Campbell brought those mythical themes to comparative literature.

A professor of literature at Sarah Lawrence College for nearly four decades, Campbell's body of work also includes *Fairy Tales: Folkloristic Commentary* (1944), *The Flight of the Wild Gander* (1969), *The Mythic Image* (1975) and *The Inner Reaches of Outer Space* (1986). He also co-authored *A Skeleton Key to Finnegans Wake*, an in-depth analysis of James Joyce's final novel, and *Where the Two Came to Their Father*, an essay comparing the hero of American Indian folklore with the hero as understood in other cultures.

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Sacrifice and Bliss is a segment from a series of interviews between Bill Moyers and Joseph Campbell that aired on PBS in 1988, entitled *Joseph Campbell and The Power of Myth*. I purchased this DVD after watching segments from other episodes in my Humanities, World Religions, and Greek Mythology classes. I found Joseph Campbell to be a both interesting and educating.

It's difficult to summarize a video like *Sacrifice and Bliss*, as it is a series of questions and profound statements. Joseph Campbell felt that it is important for people to have a sacred place. A sacred place could be a place or a time everyday where they go and don't think about debt, news, friends, and worries. The sacred place is a creative incubation space; take advantage of it to listen to your favorite music or read a book you've wanted to read. He said that if you take advantage of this sacred place good things will happen.

In this segment Joseph Campbell discusses the need for sacrifice in order to have new life. He told a story about a young boy whose father was a hunter gather, and getting on in age. The boy was worried about how his father would find food in his old age. One day an Indian with feathery plumes comes and wrestles with him. The Indian tells the boy that the next time he comes, the boy should kill him and bury his head and take care of it. The boy does so, and from the Indian's head comes corn. There are similar stories in all cultures of man. There can be two reasons for this: 1 - The human psyche is the same all over the world and 2 - As people travel the myths of the people are diffused into other lands.

Another story that always stays with me when I watch this video is about a tribe living in New Guinea. There is a lengthy ritual of three or four days. On the final day the young boys that are about to become young men have their first sexual experience. A type of shed is built on log

supports. A young girl is dressed up like one of the people's goddesses. One by one the young boys have intercourse with this young girl. As the final young boy finishes, the ropes holding the logs together are cut. The logs fall and crush the young boy and girl as they are joined together in sacred embrace, as they existed before male and female are separated. The bodies of the young man and woman are then roasted and eaten by everyone in the village. According to Campbell, this ritual is the same as the Christian Mass and Communion.

Campbell says that death and life are two aspects of the same thing. One is necessary for the other. As soon as you give birth, you are dead - you are now only the guardian of new life. Parents lose the drive of self-preservation when they have children. They would give their life for their child. Motherhood is a sacrifice. A father who goes to work everyday so that he can put food on the table is a hero. Likewise, marriage is a sacrifice - not to the other, but a sacrifice of ego to the relationship.

Campbell also says that life is always on the edge of death. One should lack fear and have the courage of life. He quotes the Indian braves riding through bullets at Custer's battle, saying, "It's a great day to die." Campbell also uses Sir Gawain and The Green Knight as an example of why we shouldn't fear death. Campbell feels that death is only of the body - or the vehicle of the soul. Our souls live on after death.

Finally Campbell talks about bliss. He says that bliss comes when we put aside the passing moment with its terror, temptations, and statements of requirements of life. Campbell feels that we should use the rules and not be used by them. If you follow your bliss, you will go where your body and soul want to be. Campbell believes in "being", "full consciousness", and "rapture." If you hang on to your rapture it will bring being and consciousness. If you recognize your joy, hold on to it and don't let it go. You may find yourself on the path you ought to be on - doors will open where you least expect them.

I strongly recommend this video to anyone interested in religion or philosophy. There is a lot of really deep, thought provoking subject matter, but Campbell breaks it down into a way that anyone can understand. I was very impressed by the fact that during this whole hour-long interview, he didn't use any cue cards, or notes. He loved his subject matter so much that it just came freely to memory.

Campbell discusses the role of sacrifice in myth, which symbolizes the necessity for rebirth. He also talks about the significance of sacrifice; in particular, a mother's sacrifice for her child, and the sacrifice to the relationship in marriage; and stresses the need for every one of us to find our sacred place in the midst of today's fast-paced, technological world.

Campbell: "Going to your sacrifice as the winning stroke of your life was the essence of the early sacrificial idea... when you go to your death that way, as a god, you are going to eternal life, what's sad about that?... The realization of your bliss, your true being, comes when you have put aside what might be called passing moment with its terror and with its temptations and its statement of requirements of life that you should live this way.... I always tell my students to follow their bliss--where the deep sense of being is from, and where your body and soul want to go. When you have that feeling, then stay with it, and don't let anyone throw you off. I say don't be afraid to follow your bliss and doors will open where you didn't know they were going to be."

JOSEPH CAMPBELL (1904-1987) was a prolific writer, dedicated editor, beloved teacher, inspiring lecturer, gifted storyteller, avid scholar, and a foremost interpreter of myth. Among the many books he wrote and edited, he is best known for *The Hero with a Thousand Faces*, his four-volume *The Masks of God*, and his magnum opus, *Historical Atlas of World Mythology*.

The interviews in the first 5 episodes were filmed at George Lucas's Skywalker Ranch in California, with the 6th interview conducted at the American Museum of Natural History in New York, during the final two summers of Campbell's life (the series was broadcast on television a year after his death). In these discussions, Campbell presents his ideas about comparative mythology and the ongoing role of myth in human society. These talks include excerpts from Campbell's seminal work *The Hero with a Thousand Faces*.

About Campbell, hero types, hero deeds, Jesus Christ, the Buddha, movie heroes, Star Wars as a metaphor, an Iroquois story: the refusal of suitors, dragons, dreams and Jungian psychology, "follow your bliss," consciousness in plants, Gaia, Chartres cathedral, spirituality vs. economics, emerging myths, "Earthrise" as a symbol.

The Troubadours, Eros, romantic love, Tristan, libido vs. credo, separation from love, Satan, loving your enemy, the Crucifixion as atonement, virgin birth, the story of Isis, Osiris and Horus, the Madonna, the Big Bang, the correlation between the earth or mother Goddess and images of fertility (the sacred feminine).

The companion book for the series, *The Power of Myth* (Joseph Campbell, Bill Moyers, and editor Betty Sue Flowers), was released in 1988 at the same time the series aired on PBS. In the editor's note to *The Power of Myth*, Flowers credits Jacqueline Kennedy Onassis, as "the Doubleday editor, whose interest in the ideas of Joseph Campbell was the prime mover in the publication of this book." The book follows the format of the documentary and provides additional discussions not included in the original six hour release. Chapters:

"The Power of Myth" is based on the interviews between Joseph Campbell and Bill Moyers that became a famous television series. It deals with the universality and evolution of myths in the history of the human race and the place of myths in modern society. Campbell blends accounts of his own upbringing and experience with stories from many cultures and civilizations to present the reader with his most compelling thesis that modern society is going through a transition from the old mythologies and traditions to a new way of thinking where a global mythology will emerge.

Some of the material in the first chapter comes from Campbell's previously published books, "The Hero with a Thousand Faces" and "The Masks of God." The main theme of the book is the universality of myths that occur throughout the history of mankind, no matter which epoch or whichever culture or society is considered. Myths are the body of stories and legends that a people perceive as being an integral part of their culture. Before the invention of writing, these stories and legends were handed down from generation to generation in the form of rituals and oral traditions. The reappearance of certain themes, time and again, in different mythologies, leads to the realization that these themes portray universal and eternal truths about mankind.

Campbell defines the function of a mythology as the provision of a cultural framework for a society or people to educate their young, and to provide them with a means of coping with their passage through the different stages of life from birth to death. In a general sense myths include religion as well and the development of religion is an intrinsic part of a society's culture. A mythology is inevitably bound to the society and time in which it occurs and cannot be divorced from this culture and environment. This is true even though Western society previously learnt from, and was informed by, the mythology of other cultures by including the study of Greek and Roman writings as part of its heritage.

The record of the history of the development of a culture and society is embodied in its mythology. For example, the Bible describes the evolution of the Judeo-Christian concept of God from the time when the Jews were in Babylon and the god they worshipped corresponded to a local tribal god, to when the concept became that of a world savior as a result of the Hebrews becoming a major force in the East Mediterranean region. The geographic context of a specific mythology also plays a role in its evolution. The physical scope of Biblical mythology was limited to the general area of the Middle East but in other parts of the world, Chinese and Aztec religions and cultures emerged as separate and distinct belief systems. When different cultures expand their spheres of influence they eventually come into contact with each other, and the outcome of the collision, be it conquest, subjugation, or amalgamation, will be evident in the resultant mythology.

The form and function of mythology in the modern world is the main topic of this chapter and to illustrate his ideas, Campbell recounts aspects of his own earlier life. Without specifically stating it, the assumption is made that the modern world under consideration is that of Campbell's world—the

Christian-based, urbanized culture of North America, the so-called Modern Western Society.

Campbell describes his own upbringing as a Roman Catholic and his early fascination with the myths and stories of the American Indians. He recalls the excitement he felt when he realized that the motifs of creation, death, resurrection, and ascension into heaven, which the nuns were teaching him at his school, also occurred in American Indian myths. This was the beginning of his lifelong interest in comparative mythology. Later on in life he found the same universal themes in Hinduism and in the medieval Arthurian legends.

The discussion considers the role of myth and ritual in contemporary society. Contemporary rituals are carried out to mark special events in private lives, such as an individual's marriage or enlistment in a branch of the armed forces and, on public occasions such as the inauguration of civil and national leaders. In the Introduction to the book, Moyers recalls Campbell's description of the solemn state funeral after the assassination of John F. Kennedy, as an "illustration of the high service of ritual to a society," and where Campbell identifies the ritualized occasion as fulfilling a great social necessity.

In general, however, Campbell and Moyers, reach the conclusion that there is a lack of effective mythology and ritual in modern American society. They find nothing that compares with the powerful puberty rituals of primitive societies. They claim that the exclusion of classical studies from the modern educational syllabus has led to a lack of awareness of the mythological foundations of western society's heritage. This, combined with an increased materialism and emphasis on technology, has led to modern youth in New York, becoming alienated from the main stream of society and inventing their own morality, initiations and gangs.

Marriage, as an example of a paramount modern social institution, becomes the next subject of discussion. Campbell differentiates between marriage and love affairs and imparts some very lofty ideals to marriage, in contrast to love affairs, that he categorically states inevitably end in disappointment. True marriage, in Campbell's opinion, embodies a spiritual identity and invokes the image of an incarnate God. Campbell and Moyers agree, somewhat surprisingly, that the main objective of marriage is not the birth of children and the raising of families. They discard the concept of perpetuation of the human species as being the primary function of marriage and relegate this to a first stage. This first stage is followed by a second one where the offspring have departed into the world and only the couple is left. Campbell invokes the image of marriage as being an ordeal in which the ego is sacrificed to a relationship in which two have become one. This, he states, is a mythological image that embodies the sacrifice of the visible for a transcendent good. Campbell labels this stage of marriage as the alchemical stage. On the subject of the ritual of marriage, Campbell and Moyers complain that it has lost its force and has become a mere remnant of the original; they contend that the ritual that once conveyed an inner reality is now merely form.

The interviews between Campbell and Moyers are recorded at George Lucas' Skywalker Ranch. Campbell and Lucas became friends when Lucas publicly acknowledged the influence Campbell's writings had on the development of his hugely successful film "Star Wars." Campbell expresses great enthusiasm for this film; a film that he says conforms to classical mythological legends. So it is not surprising that there are many references to the characters from "Star Wars" throughout the book. In a similar fashion, John Wayne is identified as a modern myth and Campbell recalls Douglas Fairbanks as having been a boyhood hero.

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