Revelations of Awareness

THE COSMIC NEWSLETTER

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William Shakespeare

THE CONSPIRACY OF SILENCE...

WHO IS THIS MAN?

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THE MYSTERY OF WILLIAM SHAKESPEARE; WHO EXACTLY WAS HE? DID HE REALLY EXIST?

(CAC General Reading, February 3, 1993)

HOW COULD 3 ENTITIES ALL CLAIM TO BE A FAMOUS PHARAOH FROM A LONG TIME AGO?

QUESTION:

A question from J.M. in New Jersey. He writes: "Thanks for asking Awareness about the incarnation of Pharaoh Iknaton, entity David Worcester, Mark Prophet, and the Great White Brotherhood, both claiming to be Iknaton in past lives, and thanks for sending the reply of Awareness regarding that question; however, I do not have a follow-up question which is:

When different entities living in the same period of time all claim to be the incarnation of a famous personage from the past, could this phenomenon be explained by the theory that a super-entity, who once has been Iknaton, for example, could it divide itself into various entities, small ones, and all those subdivided entities incarnate in the same time, in one century, and consequently all claim to be the same incarnation of Iknaton, or another ancient historical person? Has this theory or this situation any validity in it?"

COSMIC AWARENESS:

This is in the affirmative. This Awareness indicates that *It* has previously discussed this phenomenon in regard to various life-streams of individuals. This Awareness indicates, for example, in the case of the entity who was made famous as *The Three Faces of Eve* in a movie version of this entity's life wherein there were three personalities discussed. This Awareness indicates, of course, this later turned out to be more than three personalities expressing through this entity.

This Awareness suggests that in a hypothetical consideration, assume this entity passed on and in future lifetimes, each of these three or more personalities claimed to have been this entity in a previous lifetime. Each would have a valid claim. Each of the personalities even had a valid claim in the lifetime during which she lived.

This Awareness indicates that there are often several personalities that are included in a single personage and schizophrenia, as it is called in its extreme, is not that unusual in your present day society, nor was it that unusual in previous societies even before it became understood by the medical profession.

This Awareness indicates that there can indeed be several personalities making claims to the same personages from a previous lifetime and *It* does not suggest that there is any falsification on the part of either two or more of these entities making such a claim. *It* could indeed imply that there were several personalities functioning through that entity during that previous lifetime.

ED's Note: for more on this subject, please refer to "Revelations of Awareness" issues 78-3 (St Francis of Assisi--How Come There's So Many of You Around?); $2.00; 80-34 (The Lifestreams of Consciousness); $3.00 from CAC.

COSMIC AWARENESS is the Force that expressed Itself through Jesus of Nazareth, the Buddha, Krishna, Mohammed, Edgar Cayce and other great avatars who served as 'Channels' for the 'Heavenly Father' and who speaks again today as the world begins to enter the 'New Age' of spiritual consciousness and awareness. Since 1963 Cosmic Awareness has been communicating through carefully trained channels. This information is for those who desire to help in bringing in the New Age. Throughout the thousands of 'Readings' given through these various channels, Cosmic Awareness tells us not to believe anything, but to question, explore, doubt, and discover for yourself, through your own channel what is the truth. Cosmic Awareness will only 'indicate' and 'suggest'. Neither C.A.C. or any of the Interpreters is responsible for anything Cosmic Awareness states in any of these readings, nor does C.A.C. or the Interpreters necessarily agree with the statements of Cosmic Awareness. The Interpreters interpret the energies as they see them in trance levels and are not personally responsible for what is said. The Interpreters published herein have no connection with, nor control over the editorial comments and material, including illustrations. This is entirely the responsibility of the editor. Members of C.A.C. are invited to send in questions of general interest to ask Awareness for possible publication in this newsletter.

Paul Shockley, Interpreter

THE SHAKESPEARE MYSTERY

QUESTION:

Frontline, a Public Broadcasting System program recently had a program about a conspiracy of silence for 400 years and it was called *The Shakespeare Mystery*, and it considers whether Edward Devere, the 17th Earl of Oxford, was the actual author of the works that bear the bard's name. Oxfordians argue that Shakespeare's lack of education and worldly experience precludes his claim to authorship, and they also list Francis Bacon, Christopher Marlowe, and Ben Johnson as possible writers of Shakespeare.

Now, years ago, I asked Awareness that question through David Worcester, Interpreter, and Awareness indicated that Shakespeare was a "composite"; that the entity was best known, in fact, as a medium that functioned as a channel for a compositeof 16 entities, four of which were alive at the time of his action. That this was a coalescing co-creation on the part of these 16 individuals, and that these individuals receive their facility and power for fulfilling this mechanism through the Druid rites that had been performed for centuries before.

Could Awareness give some indepth information exactly as to who Shakespeare was? After 400 years, I wouldn't think it should be held secret any longer.

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This Awareness indicates that it was common practice during those days for well-known writers to assemble a group of assistants, much in the same way that today a lawyer might create a firm, hiring other lawyers to do some of the legal work or research for him, when he works on a case. This Awareness indicates that even today there are programs in which several writers may be involved on the script.

This Awareness indicates in those days, this was also a common practice, whereas one entity would get the credit for the script, but the entity might have a number of assistants helping on that script. This Awareness indicates that the writing techniques that were used during this time period were based on research and programs promoted by Erasmus in his efforts to upgrade the grade schools of England by using many of the rhetoric tricks and techniques of the Greeks; particularly, Aristotle's rhetoric system.

This Awareness indicates that during grade school, these children were taught to translate the classics of Greek literature into English and back into Latin or Greek; that in this process they became very well aware of the rhetoric techniques used as well as translating Greek, Latin and English back and forth to develop a full and clear understanding of the arts of language.

This Awareness indicates that this allowed many of these students to develop great literary skills in writing, and when leaving the grade school, these entities with the greater skills often were employed by a well-known writer to work with him or for him in his efforts to write plays for the royalty of London. This Awareness indicates that these writing schools of the time presented these plays to the royalty and received great rewards for them.

This Awareness indicates that the entity known as Shakespeare was one of the writers who worked for Ben Johnson for some time and after quite some time, the entity began to realize how the system worked, and was able to hire writers to work for himself and to put together certain plays based on earlier writings which would be used for the foundation or shell around which a new play would be created.

This Awareness indicates that this is still a common practice. The play *Oklahoma,* for example, was based on an earlier folk play and the play *Carousel* was likewise based on an earlier folk tale from what is now Eastern Europe. This Awareness indicates that these English plays written by or attributed to Shakespeare, in most cases came from other cultures in the earlier writings of different individuals.

The story of Macbeth, for example, came from a story written in and about Denmark and was totally revised and rewritten for the Shakespearean version. This Awareness indicates that it was mostly a matter of taking an old plot from an old story or old play and rewriting with the many rhetoric techniques that were taught in grade schools at the time.

Rhetoric Techniques and Tricks Used in the Plays

There were, for example, 205 figures of speech or what may be termed rhetoric techniques taught in the grade schools at the time. This Awareness indicates that in applying these to the art of play writing, one had many choices of how to present a project or description.

This Awareness indicates the technique used included the arts of grammar, which had to do with the use of words and sentences and this would include various things from the omission of a word that would be easily understood or the addition of an extra word that is unnecessary in a sentence for clear understanding, such as "When that I was a little boy;" the word "that" being totally unnecessary, but adding to the rhythm.

This Awareness indicates that the addition of extra syllables or the omission of a syllable in a word, the switching of the modifier from the word intended to modifying a different word in the sentence, such as: "The rainy marching on a painful field," which would normally be stated as "The painful marching on a rainy field." This Awareness indicates that by switching the modifier, you get a different effect in terms of the poetic quality of the line.

This Awareness suggests also that the rhetoric tricks would use the wrong tense or wrong gender or wrong word in a sentence such as : "Never was waves nor wind more violent." This Awareness indicates that the techniques would teach these various ways of poetically altering the sentence so as to get a different effect, and the entities were taught first proper English, then were taught how to break the rules, and use English improperly for specific effects.

This Awareness indicates that using a modifier: "The heavy guilt takes off my manhood," Shakespeare changed this to "The heaviness of the guilt takes off my manhood." This Awareness indicates that by changing it in this manner into two separate things as though they were nouns, the modifier becoming a noun in itself as "heaviness," it creates a different effect and stands out in the mind.

This Awareness indicates that these various tricks help to create special attention for the language involved in the expression. It also made things more interesting to those who listened to or read the dialogue. This Awareness indicates that these were taught as schemes of grammar. There were many more such schemes in the study of grammar.

Arguments Used in the Plays

This Awareness indicates there were also arguments, and the various types of arguments made use of both logical and illogical arguments. The arguments that were logical included also such statements that might be termed "irrational" by today's standards, such as arguing that the weather or the sound of a lion's roar, or some shrieking sound at night would imply the death of Caesar.

This Awareness indicates that these are likened unto arguments based on oracles or superstition and there were many of these. There were arguments based on authority, arguments based on the mass-agreement, arguments based on myth and legend, arguments based on oracles, arguments based on plain superstition or dreams or other forms of irrational substances or situations leading to conclusions.

This Awareness indicates there were also the logical arguments that were often made and these became part of the rhetoric system taught in grade schools. This Awareness indicates there were also discussions of pathos and ethos,--pathos being arguments or expressions of emotional intensity; the lamenting to a wall that has witnessed many years of trial and tribulation was used in the great Greek plays wherein an entity might turn and speak to the wall as having been a witness to these affair. This as a technique for creating emotions in the feeling levels of the listener of the audience.

This Awareness indicates that lamenting to inanimate objects or lamenting to those individuals who might witness or hear of these events at some future time or who might in the past have heard of these events, or comparing oneself and one's plight to a great classic character from earlier literature of historical places: these were used as techniques for the rendering of emotion from an audience.

Techniques of Listings and Substitution in the Plays

This Awareness indicates that there were also techniques in which things would be listed. A listing of the tribulations, one after another, or in the humorous vein, an example of one of the techniques was to berate the tailor by using terms associated with the tailoring occupation, calling the entity a thread, a needle, a piece of cloth, and so forth; calling the entity by various names that are associated with his occupation. This was one of the examples of humorous listing; listing things by breaking them down into smaller parts.

This Awareness indicates that other techniques used the art of substituting; the substitution of a word that is a specific for one that is general, or vice versa, such as the statement: "Here comes Marcius bringing noise," which was a substitute for the fact that Marcius came with a band playing music.

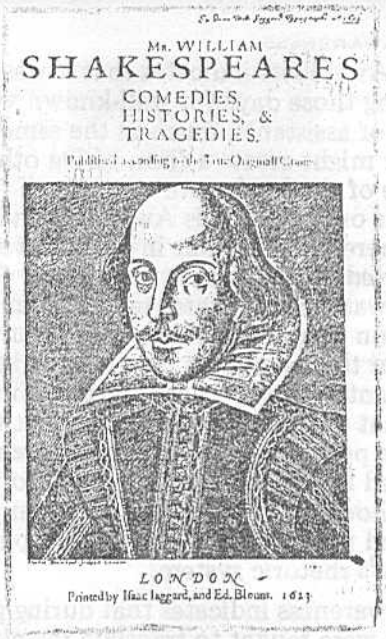
This Awareness indicates that the line, also quite famous: "Two lions, smeared with prey," instead of the specific: "Smeared with blood," the entity speaks of the general: "smeared with prey." This Awareness indicates that this is a form of substituting, a whole for a part, a part for a whole. This Awareness indicates that there were many techniques of substitution that had an especially profound effect in the poetic sense in the imagery development of the entity's work.

This Awareness indicates that in the ethos section of the technique developed by Erasmus for the school systems of the day, which were based on the Greek systems of earlier times, the ethos had to do with respect and developing and promoting respect, and these techniques included thanking a person for something or praising a person or expressing gratitude in some way, or noticing the chivalry or good intentions of another, and complimenting the entity for his or her good intentions, and in this manner expressing some kind of respect, which in turn created a mutual respect for the one expressing the respect for others.

It appears that this was well understood, that when one is respectful to others, others respect that entity in return. This Awareness indicates that these are general discussions of the 205 figures of speech that were common, that were taught in the grade schools of the time. This Awareness indicates that some of these entities had their favorite figures of speech.

This Awareness indicates that in the works accumulated through these entities that were known as Shakespeare's plays, all of these figures of speech were used except for one. This Awareness indicates that by using so many different figures of speech, by learning these techniques as if they were figures of speech, the entities were able to become extremely creative and original in their work, even though they may have taken the skeleton for a play from some earlier writer. By the time they finished the play it would be a totally new creation.

This Awareness indicates that the genius that was Shakespeare was the assemblage of information that was taught in the grade schools and its application to



the art of rewriting earlier works, and the entity Shakespeare himself received credit for the work of many entities who were his assistants. Thus you find in these works, some plays that appear to have a different quality in the writer's approach than is present in others.

The Imagery of Shakespeare

This Awareness indicates that there is another aspect of the works that needs to be discussed further; this has to do with the imagery in the works that were attributed to Shakespeare. There are those plays which carry certain imagery throughout and there are those that carry other imagery throughout. In the play Macbeth, for example, the imagery, the metaphors, the comparisons and the lines make considerable use of cause and effect and darkness or shadow and substance, and these images will be found throughout the play.

There are also others that refer to the planting of seeds, the planting of gardens, and make comparisons of certain plants growing and springtime or botany type of references. This Awareness indicates that this also has some reference to youth, and there are also certain other plays that carry symbolism and imagery of a different nature; the concepts of ghosts in one's approach, the work of Hamlet, for example, and the digging of the grave in which they find poor Yorick.

This Awareness indicates that these imagery composites placed within the nature of the story were deliberately and knowingly picked as a kind of backdrop for the mode or atmosphere of the story. This Awareness indicates that there was very little haphazard or coincidental effects that were created subconsciously. Most of the art was consciously understood when it was created.

William Shakespeare with some of the great men of his time.

This Awareness indicates discussion of the snail who peeps forth attentively and whose sensitive little horns are so easily dissuaded and who retreats back into his shell, in a play that relates to great sensitivity and timidity was no accident. A discussion of the flowers and buds of May did not just happen; they were understood as part of the tone desired in the writing of the play.

Shadow and Substance Used as Techniques

This Awareness indicates in the story of Macbeth, the shadow and substance, the real and unreal, all were part of the atmosphere of the play; thus, when Birnham Wood moves to the castle as trees being cut down and used for camouflage by the soldiers, the unreal and the real, the shadow and the substances reflect the uncertainty and confusion between what is true and what is false, what is substance and what is shadow.

The witches' predictions for Macbeth turn out to be not substance, but shadow and the shadows fool him in the end. When he finds that his opponent was not born of woman but from the womb, ripped as a tiny child, he knows that the witches' predictions which seemed so absolutely protective were both true and yet betrayed him. It was a matter of shadow and substance.

The substance seemed to be one thing portraying him as having infallible powers. He would be king, that no one of woman born could ever unthrone him, yet his opponent was not born of woman; he was taken as a Caesarean child by operation rather than by birth.

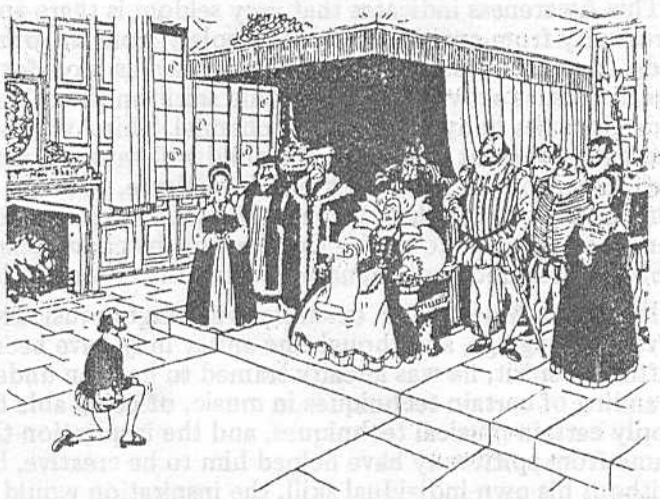
This Awareness indicates that these techniques of rhetoric and the imagery techniques used in the works of Shakespeare brought this art form to its highest, although it was not unique among writers at the time. The works of Marlowe, the works of Ben Johnson, the works of Francis Bacon; these entities also were known for their use of this system, but the works attributed to Shakespeare were of a higher quality and used these techniques to the uppermost development.

This Awareness indicates that it was not mystical; it was inspired and creative, but was based on practical rules and techniques that were presently taught in the schools of the day. This Awareness indicates in other words, it was an educated art form, an art form that was not subjective, but was objectively practiced and studied and subjectivity entered only in the final levels of creativity, using the tools of the objective art form for creative purposes.

This Awareness indicates that for one who does not understand the rules and tools of carpentry, an entity could look at a building and it would seem almost impossible how it could be created with so many angles and fittings, the fitting being perfectly matched to the area on which they are attached and some entities could consider this as almost magical, if they did not understand the rules and the tools used by the carpenters.

This Awareness indicates it is the same with the works of Shakespeare and other playwrights of the time. The current understanding of these rules has almost been lost and people do not have time today to learn such rules or use the tools and therefore, the work seems almost magical, but to those who lived at the time, it was simply skill.

They enjoyed hearing the way the rules and tools were applied with such skill. They practiced speaking with these rules and tools amongst each other and were most impressed when a play written by those skilled playwrights using the tools with great skill, could be experienced in a leisurely setting so that those plays became remarkable for their skill, not for their magical or mystical qualities.



"To be or not to be! What sort of crass English is that, Will?"

Magic and mystery that is experienced today is quite different from the way entities of that time watched and enjoyed the plays, for they watched and enjoyed it from the observation of the skill involved. This Awareness indicates it would be likened unto a time perhaps a thousand years from now, when entities look back on films and see people playing music and think that it was some kind of magical or mystical experience these entities were having, and do not realize that they developed their ability by practice and through skill, by learning rules and using certain skills or techniques to develop their skill.

WHAT ABOUT SHAKESPEARE THE "MEDIUM" --A CHANNEL FOR 16 ENTITIES ETCETERA ?

FOLLOW-UP QUESTION:

I don't think Awareness answered the question, which was basically "*Who* exactly wrote the plays" and not "how" they were put together. In this reading of September 3rd, 1967, where I personally asked a question about Shakespeare, I'll repeat this:

"This Awareness indicates that there has been great speculation on this. This entity thus known was in fact a medium that functioned as a channel for a composite of 16 entities, four of which were alive at the time of his action; that this was a coalescing co-creation on the part of these 16 individuals; that these individuals received their facility and power for fulfilling this mechanism through the Druid rites that had been performed for centuries before."

Is Awareness saying this information through David Worcester, supposedly from Awareness, is not valid?

COSMIC AWARENESS:

This Awareness indicates that *It* is not saying the information is invalid, *It* is simply pointing out that there is more than magic involved.There is logical method and skill based on techniques that were taught in the schools, which also play a major part in this creativity. This Awareness indicates that this was not a creation simply from spirit writing, as may be implied by that message.

The implication for many who hear that message would be that 16 entities or a dozen spirits working through four entities and perhaps the entity Shakespeare as a medium, created the work. This Awareness indicates that it could have been that Shakespeare helped four assistants in writing various plays and that these four assistants had four guides or spirit assistants to help them in their creativity, but these entities also had training to help them write those lines the way they were written.

This Awareness indicates that very seldom is there any creativity from entities that comes solely from the other side. You do not hear of babies being used as tools for great creative artwork because some spirit on the other side finds the baby to be a good channel. This Awareness indicates on great occasions, the child will have certain help from spirit levels, but if you investigate, you will almost always find that the child has had certain experiences in his or her own life that lead to the child being able to interpret that language or artwork from spirit level.

The entity Mozart, for example, was taught music from a very young age, and though the entity may have been gifted by spirit, he was already trained to have an understanding of certain techniques in music, of being able to apply certain musical techniques, and the inspiration that came from spirit may have helped him to be creative, but without his own individual skill, the inspiration would not have been able to use him.

This Awareness indicates that it is very rare that an entity who has had absolutely no training whatsoever becomes a channel for something from spirit level. If an entity is, for example, a truck driver or a person of heavy muscular qualities, these entities, perhaps not having the flexibility for playing a piano, are not likely to be selected by spirit to channel music through and onto the keys of a piano.

This Awareness indicates that most of the time when there is some kind of channeling action, there has been an element of receptivity in the agent or medium and of course, a certain amount of understanding of the artform through which the spirit can work.This Awareness indicates that in other words, it doesn't just "happen" strictly from spirit level. The individual who is chosen as a vehicle for spirit to move through must be prepared and made ready as a channel.

This Awareness indicates that the entities who made up the composite known as Shakespeare all had training in the areas described in the rhetoric system taught in that time period, and therefore, were open to being influenced from the spirit and able to interpret the spiritual influence through their own skills and talents. It is a marriage between spirit and skill that made this entity what he was. It also included assistance from other entities who worked with him.

This Awareness indicates without some inspiration from spirit, the writings would never have been as well done, even with the knowledge and skill the entity possessed. This Awareness indicates an entity can have knowledge of a particular skill; one can know all the tricks of carpentry, but unless the entity has some kind of higher insight, he might never be able to come up with a good house plan that allows him to use all of his skills, orderly and appropriately.

FOLLOW-UP QUESTION:

This program, *The Shakespeare Mystery, the Conspiracy of Silence for 400 Years,* sort of concludes that Edward Devere, the 17th Earl of Oxford was the actual author. Does Awareness see this entity as being part of the composite, not the actual Shakespeare, but one of the four?

COSMIC AWARENESS:

This is in the affirmative; that this entity appears to be one who assisted. This Awareness indicates that the assistance by this entity was limited to certain plays and not included in all of the plays attributed to Shakespeare.

Voltaire considered Shakespeare's works so deplorable that he referred to the Bard as "that drunken fool."

Shapley: The trouble with being politically correct

WHO WAS "THE DARK LADY" SHAKESPEARE WROTE OF?

FOLLOW-UP QUESTION:

Who was "the Dark Lady"?

COSMIC AWARENESS:

This Awareness suggests that this be given in more of a context, if possible.

QUESTIONER:

There was a reference, several times, in Shakespeare's notes of a "Mysterious Dark Lady," and researchers have been trying for centuries to figure out exactly who she was and what part she played, and this was brought out in the program, that it has always been an unsolved mystery.

COSMIC AWARENESS:

This Awareness indicates that this appears to be a metaphor, not an actual individual. The metaphor being a reference to the subconscious at work and the entities appealing to the Dark Lady for help at times understood there is some aspect of this Dark Lady within themselves that can, if focused upon and called upon, can help to bring out material and creative ideas.

This Awareness indicates it is also this so-called Dark Lady that is referred to in the mythology of Arthur as the Lady of the Lake. This Awareness indicates it is an earlier version of the Freudian term "subconscious mind." It is also the Biblical Holy Ghost or Holy Host.

WHAT ABOUT THE POWER FROM DRUID RITES?

FOLLOW-UP QUESTION:

In this reading of 1967, where Awareness referred to this composite of Shakespeare receiving their facility and power through Druid rites that had been performed for centuries before...could Awareness elaborate on that?

COSMIC AWARENESS:

This Awareness indicates it appears the Druid rites were those that used imagery and metaphor to represent certain patterns and rituals that pertained to subconscious, conscious and other symbolism. This Awareness indicates that the Druid rites in use of symbolism as being drawn upon or called upon during times of the creative writing process.

The so-called Dark Lady as having a connection to these Druid rites and being symbolic of what you would currently call the subconscious mind. This Awareness

indicates the subconscious mind or Dark Lady as that which helps to give birth to new ideas, new concepts for the creative work involved in writing of these plays.

FOLLOW-UP QUESTION:

Those four composites of Shakespeare who were alive on the plane at the time...

COSMIC AWARENESS:

These being his associates.

QUESTIONER:

Yes. The question previously implied that they might have gotten together and performed some sort of ritual which drew on the energies of the Druid rites. Did they do such a thing?

COSMIC AWARENESS:

This Awareness indicates that this is in the affirmative. This Awareness indicates, however, that it must be understood that there were a total of 12 people who assisted Shakespeare during his writing lifetime which spans some approximate 20 years. This Awareness indicates that these entities were not always four, nor were they always the same four. These four assisted him during his greater maturity as a playwright in his latter years as a playwright.

FOLLOW-UP QUESTION:

So, basically, the 16 entities, as a composite, can explain and answer the question that so many have raised over the centuries, that it seems to be impossible that one man, namely William Shakespeare, could have lived and experienced all of the occupations and variations in life to describe so perfectly all of this information in his various plays.

COSMIC AWARENESS:

This is in the affirmative. This Awareness indicates that the occupations attributed to or experienced by Shakespeare himself centered around the entity as a student and the entity as a gardener. He spent some considerable time as a gardener, learning about plants and gardening, and learned from this occupation, and the entity also learned later in his life when he began working as a writer, the political facets of his day.

Thus, he learned about the political ins and outs and relationships as he was engaged in the writing process. This became more intriguing to him as time went on and as his plays were accepted among the royalty of England, he became more aware of their frailities and strange behavior, their seeking or need for power, et cetera, and this assisted him in his understanding of these occupations of the royal or upper class of England.

This Awareness indicates he also studied mythology and philosophy and some religion of various types during his earlier life which gave him some understanding of those areas. This Awareness indicates that many of the other areas in his plays were brought through the experiences of his assistants.

SHAKESPEARE'S 4 FAMOUS WRITERS

FOLLOW-UP QUESTION:

One final question on this: I'm not sure that I understood the earlier information. These four names: Christopher Marlowe, Ben Johnson, Francis Bacon, and Edward Devere, as indicated. Did Awareness say that these were the four prime entities alive that assisted Shakespeare, or were there other names that I haven't listed?

COSMIC AWARENESS:

This Awareness indicates it appears that these entities were assistants to Shakespeare. It appears that at one point, Shakespeare worked for Ben Johnson and that at the later time, Johnson worked for Shakespeare.

This Awareness wishes to make one further statement. It appears that the entity Marlowe was one who was greatly responsible for the promotion and use of the imagery factors that were discussed earlier in the Shakespeare work. This entity had a fascination for imagery and helped to bring this into Shakespeare's work, giving Shakespeare an appreciation for the use of imagery in his plays and in his writing.

Thus, the use of shadow/substance, Light/darkness, cause/effect, and plants and mythical imagery such as the fairies and gnomes or other types of mythical creatures as they may have appeared from time to time in the works; these were introductions largely due to the influence of Marlowe.

ED's Note:
It's like scratching fleas, but I've been relentless for almost 30 years, through 3 Interpreters, trying to get at the truth of who Shakespeare really was. For more information on the entity, please refer to "Revelations of Awareness" issues No. 84-09 (The Secret Code in His Comedies & Tragedies); 94-04; (Breaking the Rules); $3.00 each from CAC.

There is no living descendant of William Shakespeare.

IS THERE A "SHAMBALLAH" ON THE ETHERIC?
(More On The Underground Deros)

QUESTION:

A question from M.H., Carlton, Washington. "I have a question for Awareness regarding Shamballah as discussed in the last newsletter. The Shamballah spoken of in the last newsletter is evidently in physical reality on the surface or underground. Is there not another Shamballah as referred to in the Alice Bailey books, channeling D.K. , which resides in the center of the Gobi desert, called the White Island, existing in etheric matter, of the second ether level and not available for physical contact but only on the mental plane, or is this all a hoax, too?"

COSMIC AWARENESS:

This Awareness indicates that it appears the entity did not want to give the impression that there was a physical Shamballah, and therefore made this appear to be as a kind of spiritual location or spiritual city that could only be seen or found through spirit. This Awareness indicates it was a way of protecting the area from what might become thousands of inquirers, entities seeking to find the Shamballah she spoke of, if she were to imply it existed on a physical plane.

FOLLOW-UP QUESTION:

This idyllic Shamballah she spoke of, was just totally opposite to the Shamballah Awareness indicated was in the actual physical plane.

COSMIC AWARENESS:

This as in the affirmative. This Awareness indicates the entity never actually participated or met or visited the physical Shamballah; the entity heard about and was told about Shamballah in a way that presented the image she shared with other through her work. She was presented with the concept of a highly spiritual glowing Shamballah and that is what she presented to others.

This Awareness indicates that in this sense, you have the image presented by this entity of a highly spiritual mental Shamballah, and you have the other Shamballah that was described by this Awareness as an opening into the underground caverns of the Deros. This Awareness indicates that you may keep both. The mental and spiritual Shamballah may continue to be envisioned as a race of great beauty and light, and you may also recognize there is the opening into the underground caverns of the Deros in that area of the world which could become a quite threatening and dangerous place to visit.

This Awareness suggests that if you wish to visit the spiritual Shamballah, the mental Shamballah, you may do this through meditation, but this Awareness suggests you not physically visit the lower physical Shamballah.

ED's Note: For more on the negative Shamballah, please refer to 'Revelations of Awareness' No. 92-17; $3.00 from CAC. Note: Shamballa is spelled with or without the 'h' at the end.

BLAVATSKY, ALICE BAILEY AND URANTIA: ARE THESE TEACHINGS MYTH OR FACT?

QUESTION:

His other question is: "Are the past teachings of Urantia, Blavatsky, and Alice Bailey valid in any way or are they just another group of stories to keep us confused, off-track and under disempowerment? Please comment."

COSMIC AWARENESS:

This Awareness indicates that many of these stories and messages carry with them inspirational material and therefore, have value; that the search for truth in mythology does not require that a story be historically accurate or geographically accurate, but only that it has a cultural truth that helps to raise the value of a society or give value to an individual.

This Awareness indicates that down through the years of mythology, many of the stories that have molded a culture and led the culture into a greatness, had no actual physical or historical base, but it still did not take away from the value of the myth on the society.

There are many stories among the American Indians or among other cultures describing the creation of the world, or describing early events in the world and these stories may have had absolutely no physical or historical basis, yet the messages gave some kind of special meaning to these cultures and the cultures become stronger and more meaningful to the members that are part of that culture.

Therefore, the mythology is valuable. It carries a kind of spiritual truth, if not historical or physical truth. This Awareness suggests the entity could gain much value from the works of Joseph Campbell, in his lifelong pursuit and study of myth; that myth has its purpose and role in helping to lift man into higher levels of understanding.

This Awareness indicates the myth does not have to be historically or geographically accurate, it only has to give value to a people. This Awareness suggests that you read all things for the value that these things give to *you* and that you not necessarily believe them to be historically or physically true.

This Awareness indicates in this sense, the trilogy presented thus far in the *Star Wars* movies can have great mythical value to you and to your general society, even though historically and physically there may be

no truth whatsoever in these stories. You are not required to believe the *Star Wars* trilogy is factual in order to gain a value from watching and witnessing the events of these stories, nor does it follow that you need to believe other information such as the Alice Bailey, Madame Blavatsky or Urantia material to gain some value from these writings.

DID MOZART SUFFER FROM TOURETTE'S SYNDROME?

(Is Uranus In His Chart?)

QUESTION:

In reference to Mozart, there's a small article I clipped the other day which I'll read. It says: "The use of dirty words in Mozart's letters indicates he suffered from Tourette's Syndrome, a mental illness marked by twitching and blurted obscenities, according to a doctor who scoured the composer's letters.

Doctor Benjamin Simpkins , and endocrinologist at Cedar Sanai Medical Center in Los Angeles, said he found evidence of Tourette's Syndrome in 63 of 371 Mozart letters that he reviewed. The vast majority of Mozart's curses focused on the buttocks and defication which is characteristic of Tourette's Syndrome, said Simpkins, whose study is reported in the December 19th issue of the British Medical Journal."

Would Awareness comment on that, please?

COSMIC AWARENESS:

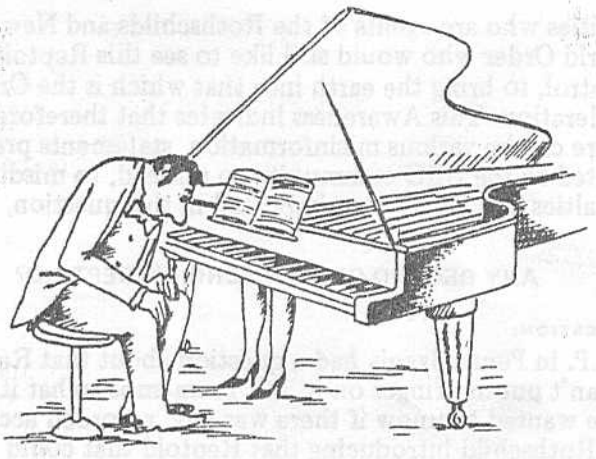
This Awareness indicates that in those days Tourette's Syndrome had not been given a label; the entity would have simply been classed as relatively vulgar in his expression. This Awareness indicates there is a question of: When does something become a disease? When it is classed as a disease, or when the symptoms are recognized, even in retrospect?

This Awareness indicates that it really doesn't matter that much. The entity was frank and open in his speech and in his spontaneity and was relatively rebellious to the conventions of the time, all of which were part of his personality and which made him the creative genius he was.

Had he been more reserved and more in conformity with social rules, he might never have written music that deviated from the common class of music of his day. This Awareness indicates that this essentially is an aspect of Uranus in his chart, which caused him to be more rebellious than most people and the rebelliousness was also part of the inventiveness in his creativity.

It all ties together to give the entity the uniqueness that set him apart from other composers and other people in his society. It follows that he might offend others with his language or some other behavior. This Awareness indicates that to put a name in retrospect to the entity for using vulgarities and to say he has Tourette's Syndrome at this time, when Tourette's Syndrome is just the name attributed to entities who speak vulgarities in this day and age, is much like saying that sometime in the future, for example, a disease or name or label might be put on entities who hiccup frequently and it might be classed as a disease, and then to go back into history and start labeling all the people who have hiccupped or where there is a record of them having hiccupped frequently, to label these entities with the new name of the new disease.

This Awareness indicates that it is like trying to determine who in the time of Greece might have been a juvenile delinquent by searching through records to determine whether they were vandals or not during their youth. What does it really matter? This Awareness indicates you can call the entity by a label, saying he has Tourette's



Syndrome. Does that really make any difference in terms of what you want to remember from Mozart, in terms of the music he left to the world?

This Awareness indicates that it is just a way for a doctor to get attention and appear to be expert in his opinions. The question is: Who cares? It has already been known that the entity was socially rebellious and used vulgarities in his expressiveness, now this as a label. Is anyone better off now that it has been labeled?

FOLLOW-UP QUESTION:

I was led to believe that Tourette's Syndrome had much more to it than just little kids that suddenly spouts dirty words; that it had something to do with another aspect of the entity, a low aspect or a low spirit suddenly taking over at a particular time and spouting these words. Certainly Mozart couldn't be accused of that!

COSMIC AWARENESS:

This Awareness indicates that the entity appears to be using the term simply as a label for entities who use vulgarities.

THE MIND IS FANTASTIC BUT VERY LIMITED

CLOSING MESSAGE:

This Awareness indicates that it is most interesting to note that people of today want to impose their values and labeling mechanisms on not only those around them, but historical beings of the past.

To look back into history, into past lives, and to see the great Pharaoh of the past and to recognize or attempt to recognize some present day entity as a reincarnation of that ancient entity, or to go back in time and try to understand the great playwright in terms of present day values and understanding, or to go back and look at the composer in terms of modern analytical terminologies; it is generally an attempt to view the past from the present understanding of things, and yet that past society, the previous Pharaoh or playwright had absolutely no connection or comprehension of this future present in which entities now live, and is totally and was totally unaffected by anything you might presently have to say about the entity of the past.

This Awareness indicates, however, there is that tendency and nature in present time to spread one's influence not only into the present world and future world, but into the past world by attempting to label,to attribute to, or to understand in modern terms the nature of the past. It is all part of mind in its need to continue forever, to expand its territory.

The mind never ceases to gain control over more and more of the universal reality. It seeks to control the past, to control the present, to control the future. This Awareness indicates that not only does it seek to control by understanding, but by evaluating, by labeling and by categorizing and analyzing.

This Awareness indicates that entities do indeed have a fantastic tool at their disposal. Entities do indeed also need to recognize and understand the limitations of the mind in spite of its need to be unlimited, for it indeed does have limitations. It cannot experience everything. It cannot experience first-hand. It can only reflect on experiences and therefore, it is but a mirror, attempting to find its experience vicariously by bouncing off of reality and gathering some kind of symbolic understanding of reality.

This Awareness indicates you must never confuse the mind's understanding with reality for it is not the experience, it is only the record of the experience, and the record is not necessarily correct.

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The Law of Gratitude is given.

THE CHERNOBYL NUCLEAR COVER-UP: DID THE "CHINA SYNDROME" OCCUR ?

QUESTION:

A question from D.J. in New York. "What was the extent and what is the current status of the Chernobyl accident in Russia. It is widely rumored that there was complete melt-down and that an uncontrolled nuclear chain reaction continues, sinking deeper and deeper into the earth. If true, what will result eventually?"

COSMIC AWARENESS:

This Awareness indicates that it is much more destructive than ever indicated. The effects of the cloud of nuclear waste spread across Europe, as far as the Atlantic ocean and Mediterranean sea, and up into Norway and Finland, even as far as England, or the British Isles.

This Awareness indicates it appears that the melt down *did* continue and this Awareness indicates that it does not appear that it is still occurring. It appears that it eventually ceased, after sinking into the earth several miles. It appears that when it struck certain lava underground, that this caused it to explode out through the lava, magma, and breaking into smaller parts. These gradually burned themselves out.

This Awareness indicates that it appears that this has generally come to a place wherein the danger has passed, even though there are still parts still reacting. The initial threat has been defused sufficiently by the breaking apart of this, when coming in touch with underground magma or lava.

Radiation still prevails near the surface from its release however, therefore it is still dangerous to be in the general area.

FOLLOW-UP QUESTION:

Does this mean that the so-called China Syndrome, that scientists claim is a valid theory, will occur during a melt down, that the atomic disintegration continues indefinitely through the earth and eventually, in time, will come out the other side of the earth?

COSMIC AWARENESS:

This Awareness does not see this as being valid. The gravity leads to the center of the earth, it does not bleed through the earth, for if it was to move through

the earth, it would have to resist gravity and go toward the surface, floating upwards from the earth's center, against the gravity, and this is not seen as being valid.

This Awareness indicates it is seen that the scientific expression was more of a metaphor or allegorical or symbolic description.

FOLLOW-UP QUESTION:

Then the radiation would never get to the depths where it would interfere with entities living in the hollow earth?

COSMIC AWARENESS:

This Awareness indicates that this could occur; it depends on where the gravity field is strongest and whether it would pierce through into a hollow earth area. This Awareness indicates that the gravity field is not seen to be precisely in the middle of the earth; it is more as though there is a kind of field that is partially into the earth, likened unto a horseshoe magnet being placed inside the earth, except that rather than horseshoe-shaped, it is more of a magnetic field, likened unto those that are put into generators or starters, wherein there is the field of energy that surrounds the center and is buried beneath the surface, and these magnetic fields, deep in the subterranean part of the earth, but not in the precise center of the earth are the magnetic sources that draw things to them.

IS SOME FACTION TRYING TO MAKE US BELIEVE THAT THE SIRIANS EXPECTED TO LAND ARE ENEMIES?

(More on the Book "You Are Becoming a Galactic Human")

QUESTION:

C.L. in Delaware sent in a long list of questions relating to the book *You Are Becoming a Galactic Human*, and I'm not going to ask all those, but I'll ask his first one. He says: "First, you know that one of the top UFO researchers is a friend of ours, and recently a new Pentagon source began telling her that the Reptoids, 'causing all the evil in the universe,' come from Sirius.

"Of course, I replied, that most ancient cultures say their ancestors came from Sirius, except for those who identify the Pleiades as their ancestral home, but that these ancestors were good. What's more, humans,-cat types and serpent types, come from Sirius, but not walking lizards.

"That raises a question: Is there a faction of the government that's trying to get the UFO community to identify Sirians as "bad guys"? If so, are they trying to block the Sirians coming here to help, on the assumption that Nidle's book is correct?"

COSMIC AWARENESS:

This Awareness indicates that this may be significantly important in regard to those entities who have been working with the negative aliens, whose future depends on their taking over the planet and working with the New World Order, which is sponsored by Rothschilds and the Reptoids

This Awareness indicates you will recall that several years ago, at a meeting in London, Rothschild spoke to a group of entities and introduced a Reptoid, stating that this was an extraterrestrial, who would be working with them in their future efforts. This Awareness indicates this implied that Rothschild was working with these entities at that time and from this, you can further extrapolate that the New World Order would have been connected with the rule by the Reptoids.

This Awareness indicates that there are of course many entities who are agents of the Rothschilds and New World Order who would still like to see this Reptoid control, to bring the earth into that which is the Orion Federation. This Awareness indicates that therefore, there can be various misinformation statements presented to the UFO community to mislead, to misdirect loyalties and alliances as indicated in this question.

ANY RECORD OF ROTHSCHILD'S REPTOID?

QUESTION:

A.P. in Pennsylvania had a question about that Reptoid. I can't put my finger on it, but I remember what it was. She wanted to know if there was any recorded account of Rothschild introducing that Reptoid that could be tracked down, or if there ever was a photo taken of the Reptoid.

COSMIC AWARENESS:

This Awareness indicates that this is not available through this organization or through any contacts that *Cosmic Awareness Communications* might have. This Awareness indicates that one might find some organization capable of directing the search for this, by contacting either the Findhorn or Tara, those who promote the entity Maitreya, or through contacting directly the Rothschild entity in England.

This Awareness indicates the entity Will B. may be able to provide the address for this entity, since he lived not far from the entity, while living in England. This Awareness indicates that it is unlikely that even if you contact someone who knew of this or who knew of a picture, that you would receive any cooperation from them.

FOLLOW-UP QUESTION:

It also is possible, is it not, that the Reptoid could have been in disguise and looked more human?

COSMIC AWARENESS:

This Awareness indicates that it *is* possible, but it does not appear that this was the case.

HOW TO DETERMINE WHAT SCARS TO EXAMINE

QUESTION:

Awareness has indicated that if you look for something long enough you will find it. Concerning that concept and the self-examination techniques Awareness has given, how does one determine which scars or weak spots need to be examined. By en large, I prefer to drop the past, but I do not want to be gunnysacking or burying things that will be problems later. Likewise, I'm ready to examine any areas that need to be cleared but don't want to dredge up unnecessary hurt feelings and bad memories just to re-experience them. This applies to both personal examination and reviewing relationships. How does one determine which areas, if any, need to be looked at?

COSMIC AWAREENESS:

This Awareness indicates when an energy of life slaps you in the face and gets your attention, that energy needs to be examined and looked at. Wherein an energy in life lies lurking, hidden beneath old buildings of the past, that energy needs not be examined, nor is it necessary for entities to return to that old building and dig up the boards and find that energy in order to be slapped in the face.