

CRep145

Tue, Sep 10, 2024 9:11PM 2:02:29

SUMMARY KEYWORDS

shakespeare, people, wrote, years, hamlet, oxford, greek, angel, parallels, author, place, plays, queen, allegory, give, translation, story, published, book, point



00:15

Coming to you from the city of the weir, exploring topics from the esoteric and unexplored to dimensions unknown, shining a light of truth on the darkest corners of our reality. Welcome to the curious realm.



00:42

You Well, hello everybody and happy Tuesday night. Happy debate night, come to think of it, there is a presidential debate on tonight. My old, my old and good friend and former co host, Steven Bishop, texted me a while ago, like, you watching, you watching the debate tonight. And I was like, I'll probably be watching it in rerun, because I'm live, but tonight on the show we we have our own debate in the very beginning, one of my favorite debates, and that is the debate about the great Bard himself, the so called Bard. I'll call him the pseudo Bard, the the man known as William Shakespeare, or that we know rather as William Shakespeare. If William Shakespeare, that we know, is William Shakespeare, that's that's the question, uh, posed by the Shakespeare Oxford fellowship. Our guest in the first segment is Doctor Earl showerman. He is the current president of the sake Shakespeare Oxford fellowship. He's graduated from Harvard College in the University of Michigan Medical School. Practiced emergency medicine in Southern Oregon for 30 years, and after retiring in 2003 enrolled to study Shakespeare, and over the past two decades, has presented and published numerous scholarly papers on a variety of topics, including the Greek dramatic sources of Hamlet, Macbeth winner's tale. Pericles, much ado about nothing and many more. I am very excited to be going to the upcoming Shakespeare Oxford fellowship conference in Denver. Welcome to the show. The president of the Shakespeare Oxford fellowship doctor, Eric showerman, how are you doing this evening? Well, I am the first Earl of Ashland, because I have to make you aware of that so that I've worn that title since 2015 when we had our first conference here. And in that year we had the production of Richard the Third starring Jamie Newcomb, who was a local star, and an ox 40. And so we we were really eating our cake. Then that was in 2005 so almost 20 years ago now, we've had a number of other conferences in our at our pass in Oregon, where the festival is. So it's been a wonderful part of my life. For 50 years, I moved here in 74 lived in Ashland, walking distance to the theater. And after having having what I would call transpersonal experiences in some place, particularly, I remember the Winter's Tale How shocking the statue scene was, and with the beautiful Paco ball Canon D playing, there was sobbing throughout the audience, and you knew that you were in a new kind of spiritual practice, or very ancient one that goes back way back to the Greeks. And in fact, that scene does come from Euripides

alkestis. I never paper about that, because it lived with me forever, the fearfulness of an assassination of Banquo in Macbeth, when even the hairs on my er Doc's head rose because of the dramatic horror of an assassination like that, cutting somebody's throat, compels me to pay attention and to realize all these parallels in the great tragedies and then certainly one of the best comedies that show evidence of Greek influence. And I heard a lecture from an undergraduate back in 2002 at Concordia up in Portland, by a man named Andy worth. He was junior that year. He wrote a paper that was later quoted by Stanley wells, the chairman of the Birthplace Trust, at a conference in Europe, saying, Yeah, Andy worth is right about the fact that the Greek anthology influenced sonnet 153 and 154 but then he's an Oxfordian, so we could ignore his anything personal. But what Andy wrote was so compelling and so well done, it inspired me to look more deeply myself into Greek influences in Shakespeare. So truly, I come to this inspired by a young man who showed me a fresh look of what might be possible. And that went on for 20 years now, well, and you know that that brings up a question real quick, good doctor. And I use the word doctor because you are a doctor of medicine. And. Uh, you know, a lot of people would would immediately throw this into the bin of conspiracy theory, the idea that Shakespeare, and, you know, feel free to throw it in that bin if you like folks, because what we're going to get into toward the end of this is what is the vested interest in Shakespeare maintaining to be Shakespeare, you know, and and sadly, what it does come down to is yes money, you know, much, much like we have talked about on this show, whenever we have our good friend Daniel ducon, who is related to Jesse James, and has proof of the fact that Jesse James lived his life out here in Texas. He did not die in that town. That town has a very vested interest in the house where Jesse James died. They have a total vested interest. So we'll be getting into some of the conspiracy, and why this information and these facts of quite literal,



06:03

literal detective work



06:07

why they are pushed down and not accepted by the academic society as it stands. So I use the word doctor very pointedly and necessarily because you are a medical doctor who has gone down this realm of research, you know, and there are a lot of people who would be like, my god, I can't believe this man of medicine would would do something like this. I'll tell you a good story about that. Now, I was invited by a group of er physicians that have an annual conference in Yosemite Park, which which I had never visited. And I had to think of a topic to present, because this is this the sponsor knew I liked Shakespeare. He wanted me to talk on Shakespeare. Well, I thought Shakespeare's medical knowledge pretty good topic. I've heard a talk on that. Let me go to the library. And fortunately, Ashlyn had the Haddon library, which has literally 1000s of books on Shakespeare, and they had about five or six different depths on Shakespeare's medical knowledge. The first was 150 years ago. Dr Bucknell wrote a magnificent book describing all the features of Shakespeare's knowledge of the galenic and the other aspects of medicine. Was familiar with the hip bureaucratic principles, with managing infectious diseases. And was quite remarkable, not only because he reflected on with accuracy that the practices of the time, which were rather controversial and based on a rather faulty, 2000 year old model. And looked at all these features of including infectious diseases, a lot of the descriptions of syphilis, among other things. And it was just remarkable how deep and

knowledgeable and everybody suggested he had to have read this book, or this book, or this book, or this translation of Hippocrates. And he realized he was very well read in medicine. And then there were other summary books that had been published since that time, over the years that reinforce a recent dictionary, 700 of Shakespeare's medical terms, current medical terms was there. So the idea that he was knowledgeable about medicine matched very well his knowledge of the law, his knowledge of seamanship, his knowledge of foreign languages, including Latin and Italian and French, and now I'm pretty sure Greek as well. So you know, you've got, you've got a lot of reasons to keep looking after this stuff well, and that is something that we did. As I told you before the show, you would hear me use the phrase, if I was a DA, I wouldn't take the case. Most of what we know about the man we know as William Shakespeare's very cursory knowledge. We have no actual surviving original manuscripts in his handwriting, very few examples of handwriting from William Shakespeare, and even if that is the William Shakespeare that we're talking about, they don't seem to match up. How is it that somebody who would have been, you know, basically a Middle English cabbage farmer, almost in education status? How is it that somebody who isn't of royal descent, or isn't of educated descent, able to write all of these things, able to have all of this very intimate knowledge, once again, not only of law and how it operates, but of royal families and how they operate, the drama within them, the various places, as we've mentioned, whenever we've had Captain children on the like the the grove of cypress trees, that is, that is mentioned in Romeo and Juliet. You know where it's like us out. Be playing trees. Yeah? There's been some further investigation. No, but I understand what you're saying. The Italian context is, yeah, so rich and so huge, yeah, yeah, you would have, you would have had to have traveled there to have known these things. So the fact of an average person, or person of even average education, traveling that far away from home would have been almost unheard of during those times. Well, as you know, the properties in Stratford upon avon that are claimed to be part of His family legacy, where his son and daughter in law, I mean, his daughter and son in law lived, and where his wife came from and her family, the Arden farm and the birthplace and the only authentic building in the entire village is Holy Trinity Church. And even there, you've got a problem, because they scan the slab where you supposedly be buried. There's nothing there. There's nothing under the slab. Wow, yeah, don't move these stones. There's nothing. There was no skull. I mean, they scanned it, looking for body parts, bones. There's nothing. They could say it was too small for a human being to be in there. So where is the body? Now, the family is buried in that region. There this marked, and there's this the monument on the wall, which is cryptic. It's very cryptic what's written there, and Alexander was suggested that what's written on that wall monument is actually referencing the some of the poets that are buried in poets corner in Westminster, which he speculates is actually where the author, Edward de Veer, if you're one of us, is probably very actually buried. So the corpse of Mr. Will, we don't know where it is. It's certainly not in that little area they've gotten marked out. So yeah, even that is part of the myth that's been built, and it's been going on for a couple 100 years. And you know, there are trust of the royal household and King Charles, who has been there, you know, Chair for years and years. So we're not going to unseat him, however, yeah, the animated conversation is brilliant. And I think there's a degree of envy which poisons the waters for of those who want to look at us without the most critical ends, you know, I mean, for real people who are interested in the subject and know the history of the controversy and how people are representing it today. Elizabeth Winkler's book, Shakespeare was a woman, and that's just a joke. Shakespeare was a woman and other heresies, how doubting the bar became the biggest taboo in literature. And I think you'll see that, that there's a taboo here, which then makes it a mystery, yeah, what is behind the resistance to it? And today, I would say it's at least partly fear of economic loss if you actually identify any impact as the author. But I do think there are many good reasons for why the authorship was concealed and why it was there was an aloe men used for a man who had affiliations with theater, and then you could create the myth

posthumously in 1623, when you put out the folio and the sweet swan of Avon and the Stafford monument, the only two phrases, and then entire frontis part of the First Folio that attaches to Stratford, and even there, Alexander was said. Well, no, no sweet swan of Avon means the Avon is avandum, which is, you know, one of the castles, Hampton Court on the on the banks of the Thames, where there are many swans, okay, and where Eliza and James saw plays performed at court, the plays of Shakespeare, no doubt. So that that might be a misnomer. So yeah, the actual documentary evidence, and those six signatures, the Birthplace Trust itself, Chris has recently changed their website. Not all these signatures may be will shacks for signatures. Some may have been signed by court clerks, and that change in language is brought about by research done by Oxford and Matt Hutchinson, who is going to be presenting at the conference, and he's talking, you know, a different subject altogether, but he's coming in by video, so you'll have to, well, talk to him about that. But that's very cool, that we can have a breakthrough. Yeah, even changes your website well, and it's, it's the fact of a research does not happen in a vacuum. And B research can be a long time coming. It's not like, I mean, it's not like we're garnering a whole lot of new DNA evidence when it comes to William Shakespeare, things like that, but when it comes to the forensic ways in which we look at documents, when it comes to the forensic ways that we break these things down, those methods and methodologies are improving constantly and all the time. Yeah,



14:52

so no, you're talking about, you know, forensic handwriting analysis. We're saying the recent research we were talking about earlier. About at oddly, and that Roger stridman has been publishing on and he he's proving that the rule of Oxford's handwriting annotated these editions, these brief editions of Cassius Dio that were from the 16th century. At that time, printing included a two inch margin built for people who for the reader to write commentaries, yeah, and so the highlighted commentaries that are associated with these 2000 marginal annotations in this history, those that are about Anthony and Cleopatra and Julius Caesar, have a remarkable concurrence with the passengers within Shakespeare in terms of imagery and sequence, or whatever it is, and Rogers doing a deep dive on trying to prove that the author of Shakespeare's Roman tragedies had to have read this volume and that he annotated it in Latin and Greek writing in an original Greek book from the 16th century. Wow. So if we've got Oxford being able to read and write Greek and in the ancient text. Then, then he is, and that's from the second century, and he would have loved the drama. He had Plutarch in translation. He would have definitely had Lucian, he had Plato, and we don't know what kind of a translation. So he was fascinated by he had Heliodorus dedicated to him the great, greatest of all the Greek romances that that that the playwrights used all through the 1580s they built their plots on Heliodorus. And Oxford is the one that sponsored the translation. But anyway, it was, you know, he was in the mix with the Greeks. And so any proof that that would be something that would add from the other side, concurrence of his capabilities and interest in, yeah, Greek text. I mean, it's a rare find. Roger could be a decade doing this kind of work, and I fully think he might teach this is the most exciting primary research he's had given that he was the guy that looked at Oxford's Bible 20 years ago in the in the Folger Shakespeare Library and determined all those manicules and underlineations and slight annotations were affiliated with lines from Shakespeare's biblical, you know, commentaries. So he's following. He's the perfect person to be doing this research. So synchronicity of all this coming together right now, to me, is like, It's magical. It's like, you're deep into this. Chris and I loving it, and it keeps me alive. Well, it's, once again, it's amazing. And I've had, you know, once again, there is a political big debate going on tonight. And, like, I love telling people, I guess, I



17:30

guess I've got it recorded back. It was one of



17:33

those, like, I normally tell people I could probably put my money behind a political candidate if I believed in that. As much as I do things like this, I believe in work like this so much more because it opens the conversation and is supposed to open the conversation for humanity and when, when you start looking at the idea, especially with English literature, with any with any real liturgical background in that kind of way. It is. It is the way that a culture expresses itself. It is the way that a culture is seen. And, yeah, it's, it's very interesting to control that dialog, so to speak, when it comes to Shakespeare, epistemological issue, a teaching issue, epistemological. Yeah, and we have a champion of that discourse in a new author named Michael Dudley. He's on our board, and he will be giving a presentation during our conference, and his book is The Shakespeare authorship question and philosophy, and he's pointing out all the issues of the ethical consequences of the way this this problem is being approached, and this is people who are deeply interested in serious research and analysis are considered to be conspiracy, you know, minded idiots, Flat Earthers and worse, you know. And so the I mean, the degree of disparagement varies, but Holocaust denial has not been used very often, but it has been used. And so the mark attempt to marginalize this organ, these people who are investigating this, it's hard to however, go against sir Derek Jacobi and Mark Rylance and other Keanu Reeves, among others, and Walt Whitman or Mark Twain, yeah, courageous writers who knew the craft of theater. Robin Williams, a great comedian. Robin Williams, he was on our side, you know, so so we have John Paul Stevens on the more serious side. We have a champions of the question. That's all we're asking, is the question and get engaged and how much more deeply you can appreciate a work if you have a little moment behind the author's mask, if you have in a module of an author and his life experience to enrich what you're seeing and hearing, you'll hear things and see things others won't see Well, I think that is a very. Student analysis of this situation, because when you, when you start, I mean, there's probably a very few people other than Shakespeare that have been studied as much as Shakespeare, like people, people's literal doctorate, theses are written on Shakespeare, stuff like that. And I think that that is where some of the kerfuffle comes in doctor is, is the idea of, you know, there, there have been some foundational thoughts when it comes to Shakespeare, and the way that Shakespeare was written, and the way that it influenced the way that, you know, poetry is written, things like that, because the Oxford University Press the new new Shakespeare in 2017 claim that there were, among others, 17 co authors of 11 of Shakespeare's plays, or was it the reverse 17 place, 11 co authors, including anonymous, okay, but did not include Edward de ver the role of Oxford on their list of co authors. These are based on irrelevant and in capable of doing scientific analysis language. The investigations that look at word adjacency profiles or feminine endings and they they try to establish a stylistic parameters for somebody out of a very small database on someone who's written a huge database of place, most of which are missing. So you have an inadequate data supply to give a good conclusion. So they made vast conclusions based on very weak data in a complex, you know, stylometric analysis that defies logic, and they're in conflict with other people who say, No, the dating itself is way off because it is widely assumed, but widely there's no document to prove it. So you have a co authorship and dating two grave uncertainties out there. So it's like it's there. They're deconstructing Shakespeare on some level. On the other hand, I think that Ella Voxer is a good candidate for having written almost all the canon, and maybe with, you know, a scriptorium, helping him at different times, or him

writing pseudonymously under others, with his assistance John Lilly, or you know, Robert Green, or Thomas Nash, or any of the literary circle that he was that were dedicating works to him, that were receiving support from him, particularly Lily, who had the contract at Blackfriars in the early 1580s where Oxford's boys and other boys companies performed. And Oxford is thoughtful of written plays for those boys and performed at court, one of them being the history of Agamemnon and Ulysses put on in 1584 I'm pretty sure that was an early version of *Troilus and Cressida*, because that was at the time that England was about to go to war with Spain. And it's a kind of an anti war polemic on some level. I'm going to have to write that at a good paper to prove that. But I think that those are uncertainties that are being introduced in the controversy of CO authorship is all over the place. But I do think that there was a unifying sphere that whose name is the one name at the top of most of those plays probably wrote the vast amount of it over about a 20 year history of writing and rewriting. And we know Hamlet was was was rewritten massively. Now here's the very, very cool thing, Chris, 200 years after the publication of the First Folio, somebody finds in a library a copy of Hamlet that is half the length of the original Hamlet that's published in the first volume. The first quarter was 1603 in the second quarter of 1604 the folio 1623 the first quarter was not that, okay, the one that is the public that's on the record of that video published 1603 one copy in the entire world existed, and it was only found 200 years after Shakespeare's death, yeah, so I'm going to be talking about that in my talk in Denver, that the miracle of one edition surviving, and then we can talk about it well. And once again, the idea that somebody like Edward de Vere, somebody who is of noble upbringing, somebody who had, through his uncle, a very classical education, which, which would have meant education in Latin, education in Greek. We know. We know is his whole day routine of dancing, French, Archer, you know, and then English, and then translation, and on Sundays, Greek, no, we have the catalog of how, really, and this precepts, the whole, that whole thing, yeah, we that, you know, clearly he, he had, he was in the center of political development and power during that critical time, especially, yeah, in the 1560s and late 1560s when Mary, Queen of Scots, was afoot and there was a northern rebellion. He was part of that campaign up there against the the nobles that wanted to put Mary on. On the throne of England, and, you know, he was mixed up and all sorts of stuff as a teenager at the center of action and politics and and literature and development. He was at Grayson, he was at Cambridge, he was at Oxford. He was tutored by Thomas Smith and other really famous people. Scholars of that era would say that got something else to teach him. He's on his uncle Garth or Golding, you know, was like marveling at his incredible interest, and he dedicated his trousers Pompeius to him. He was 14 years old. He said, Yeah, you're really good at reading. And this is a really cool history, and that trogus is probably a source for Titus adronicus. Okay, so Oxford gets a dedication when he's 14, and 20 years later, he turns it into a great tragedy, puts cameras based on a character that is clearly described in Golding translation, yeah, very cool. Even the connections that he had within his family, Mildred Cecil had all these Greek editions. She was a famous Greek translator. They were connected to all the great translator that Gray's inn, all these Latin translations that were published off Seneca and other many writers. It was a hot bit of translation, and the primary patrons were Elizabeth Lester, Cecil and Oxford. It was for them pushing all those translation projects forward. And so there was a fire, firestorm of intellectual activity hovering all through his early youth. It was just an amazing time. Let's let's get into real quick, because we've got you for about 30 more minutes. Let's start exploring the wise. Why would an earl in the royal court. Who is, who is writing all of these plays? Why would, why would he need a nom de plume? Why? Why wouldn't he want to, you know, proud peacock that around, so to speak, like, Hey, look at, look at all these plays I'm pinning. You know, what? How does, how does the nom de plume start, I guess. And how do we? How do we get to the point of confusion and kerfuffle with it? All right, we're in 1586 let's just say that. Let's put us there. In 1586 the Queen calls the Earl of Oxford Inn.



27:17

Then she says, Okay, I know you're not in great finances right now. You feel a lot of money supporting the little theaters and the acting companies and all that, and you don't have enough money to get along. But I'm going to give you a grant of 1000 pounds a year, but no one can know what you're doing when you're writing these plays and making me an important person and my family and the history place. And you do this for us, you've been doing already pretty good out there in this with the queensman, but I think you could do this well, but you have to stay anonymous. No one can know about the money I'm giving you, and no one can know about what you attach your name in any way to these works, and that's the condition of this annuity grant. That grant was renewed every year for 18 years by Elizabeth and again, by King James. I believe this was a royal a silent royal proclamation from the Queen herself. I do not want the people to know that the history place you're writing that make my ancestor Henry the seventh, you know, the one who deposed and and wiped out, Richard the Third, the great arch development of the Yorkists. And he's my grandfather, yeah, and that, everything that came good to England came because we got rid of that tyrant, Richard, okay, because the historians did it for Dad, you know. Look, Henry the Heath had that Helen said, Write these Chronicles and halls, right? These Chronicles that made Richard look bad. Now we gotta, you gotta source over here, yep, do that for me. Okay, let's see. How about make me a hero? Give me a Henry five, you know, or Henry Ford, you know, show me a series of English men becoming heroic and embattled good, you know? And so he does. He's got that going and but he can't get his name on it. It's state stopper, stop propoganda. Yeah, so Chris, I'm going to tell you right now. I think one of the very first place he wrote in that vein for the queen to allegorize and to the point of historical precedent that supported her realm was Hamlet, the 1603 first quarto that was discovered 200 years later is the one referred to in 1589 and Robert Green's menafon Thomas Nash writes the introduction addressed To the gentleman of Oxford and Cambridge University. And he refers to why you know English, Seneca will give you whole hamlets, whole handfuls of tragical speeches. And it goes on in this euphemistic novel, but he mentions a hamlet, whole hamlets of handfuls of tragical speeches around Hamlet. And then in 1603, And oh four and oh six. I mean, yeah, 1593 94 and 96 there are references to Hamlet productions affiliated with Shakespeare. So there's an early Hamlet, interesting. Well, if there was an early ham 1580s and there's a more finished Hamlet in 1604 which is when the next change occurred, that was a 10 year revision, okay? I mean that that was a doubling the size of it, improving the poetry, all those exquisite soliloquies, they're all part of that second quarter. The first quarter was a little bit cruder, okay, the one thing that's, that's truth and both is the Burleigh precepts there at Zach so their first quarter, some life funds, a bad court or the or Hamlet, a memorial reconstruction. No, it was a first version written in that vein for the queen to allegorize the conviction of Mary, Queen of Scots, who colluded against conspired against Elizabeth, tried to have her murdered and also colluded against her, her husband, Lord Darnley, 20 years earlier, and Earl of Bothwell is accused of having killed Darnley, and then she marries Bothwell, like Claudius, kills King Hamlet and marries Gertrude. So the parallels of the historical events that were going on and the scholars who have seen Hamlet as an allegorical tragedy that it does reflect on Mary, Queen of Scots. And so that's where it gets really interesting. And you can go back 20 years even and look at play production produced in the 1567, 68 era, when Mary was deposed and then accused of all these terrible things. And they and the propoganda campaign against her probably included a Tudor interlude called Orestes, and a number of scholars says arrestees was about the crisis caused by Mary Queen of Scots, colluding with her lover to kill her husband and then marrying him, and then being run off. And then she gets thrown in prison. She miscarries, she has to abdicate, and then she escapes a year later and spends the rest of her life in England, under, under, you know, custodial care, yeah. And it's a fascinating

story, like a soap opera at both ends of it. It's quite amazing. And I think in Hamlet in that play, and then the Tudor interlude Orestes, which I referred to here, are definite clues that lead you in the direction of recognizing this is giving, you know, advice to Elizabeth that she was justified in imprisoning, basically, and then executing Mary Queen of Scots for conspiring to have her murdered and have a Spanish invasion and all this. So then, then the Spanish invasion does come the next year, and so it's very timely to have a play that shows that that defends Elizabeth's decision to execute a royal, you know, Crown woman, you know, even though she had, you know, abdicated. So it's a the mix of politics. Now there's definitely politics. Yeah, really fun. Excuse me, to get into this in Midsummer Night's Dream, yeah? Because the whole bottom and Titania romance and the love potion is all allegory about the pursuit of the Duke of Valentine and his ambassador, semier to Mary, Queen Elizabeth in the fifth in the early, around 1580 and there is a wonderful book called bottom thou art translated that Alex points out that there's a hysterical allegory of how Elizabeth is like Titania and the French Duke is like bottom and the parallels in that romance. And it's hysterical. If you were at court and you had any idea of how this allegory was working, you would have been losing urinary control. You'd laugh so hard. It is so such a good play when you see the allegory about mocking the Queen's obsession because of the love potions that the semi eight had was accused of using on her, that she looked 15 years younger, and she had these dudes, these Frenchmen, in her bedroom, unchaperoned repeatedly over and over again, sneaking in and out of England a couple times without his brother's permission, the little Duke, you know, but he didn't make it with her, and finally he went home. And then they went off to war for her, and then died of the brokenhearted 29 when he was a military failure, you know, she wore black for months afterwards to mourn the Duke. It was all a show. She was putting on a show. And then 10 years later, Shakespeare writes a marvelous Midsummer Night's Dream comedy about this. And she would have really appreciated because she was subtle, and she would have been very bemused by this. She wouldn't have been offended by it at all, because it's so forgivably Beautiful. It's the greatest comedy, you know. But if you see the political allegory of the French romance, it enriches your appreciation, because a low red person like Shakespeare could never have gotten away with making the Queen look like Titania in a time when she was still alive and then, well, it was published in 5098, years before she passed. So you know it, you got away with it. Yeah. Just like nobody, that is something that we have brought up numerous times, is that, you know, the crown was they, they were not bemoaned by beheading. Let's put it that way. They, you know, it wasn't, it wasn't hard for them to behead somebody. Didn't matter if you had money, if you were connected, what? Yeah. I mean, it's the royal crown, if they set off with your head, so be it. So if this author, this just random rabble person from from the Shire out there, is writing all of these stories that are hidden pretty close to home when it comes to the royal families and the way that they are, once again, it seems as though these things would have been written with some kind of permission otherwise. Why is this dude still walking the street? Yeah, you know, because when that called in for investigation, you know, after the Richard the second production that was put on on the eve of the Essex rebellion. Other members of the company had to account for this. But Shakespeare, the author, was never called in. I mean, Ben Johnson was in prison two or three times for various things that he wrote, and Thomas Kidd and he was tortured and died young, and and, you know, Chapman went to jail, versus every other player at that time spent time in the tower, you know, or some other lonely prisoner. Some were literally tortured and or disappeared. Nash's books were all burned, which is why we only have one copy of menif, and that's the other one. One miracle that we that that survived, that Robert Green's book, that Nash wrote an introduction to we that refers to that early Hamlet, so that we know it's topical. I mean, Jeffrey Bullock, David Bevington and and John Kerry. Oh, great Shakespeare scholarship. Yep, yeah, the early Hamlet was topical Mary Queen of Scots and what was happening. And I have an original argument that I'm going

to present now. I can tell your listeners about Chris and please, until we get there, but I'm calling it the beer barrel bung hole theory. Okay, okay, beer barrel bungle. Now there's that five of



37:11

Hamlet holding up the skull of Yorick. Hamlet thinks, you know, Alexander lived. Alexander died. Alexander turned to dust. You think Alexander looks like this and smells like this? Alexander, you know, turned to dust. Dust alone loan to this and that. Why not that Alexander might be forming a plug for a beer barrel bung hole. They refer to the beer barrel bubble twice in this passage, the answer to that question of, why the beer barrel, Bunk hole, we will, we will find out in Denver. I'm not going to tell you yet, sir, historical president, you got going here? Well, let's, and, you know, let's, let's kind of start exploring and picking apart, because one of the things that you have written about is the Greek influence, oh, yeah, in in Shakespeare's works, and that that especially goes to speak to, once again, the classical education of somebody like Edward de Vere, who would have been familiar with, you know, the works like Lysistrata and things like that, which which would have rang very, very heavily inside of his work, especially some of the messages that he was bringing across. So, yeah, where do we where do we see the bridge between those classical works like that and them being reflected in the works of the bard? Well, let's start with Hamlet, since that's the one that please get our interest right now, and we're going to go to do a deep dive on that Gilbert Murray writing and for the British Academy in 2014 on Hamlet and arrestees, a study and types gives the most compelling argument of anyone ever on why Shakespeare clearly was a loot was making reference to the works of Aeschylus Oresteia, and to Euripides Orestes drama, and that he tied all number of association. I mean, you have main Burial Rites, you have revenge tragedy. You have all the qualities and characters that where the sun comes back and, you know, kills the mother and the lover, just like you know, Hamlet ultimately in his in his story, but the character, character, the individuals of the parallels of gene Orestes. Now they both came by boat back they were both thought to have been dead. They both end up at a memorial service for you know that that brings them together in some new, unique way. He parallels all these things that are quite remarkable. This is not in Saxo and the forest translation, it must come from a Greek original. But we know Shakespeare didn't read Greek, so we really can't explain it. Maybe there's some kind of archetypal transmission he was a true believer in some kind of mystical transmission of themes, types of typologies and all this. And, you know. Beautifully written thing, but he gave the most compelling arguments, and so it provoked responses, and that traditional scholars repeatedly throughout the 20th century said, no, no, no, he didn't refer to the Greek plays at all. He couldn't have read them. They were published in England and all this sort of stuff. And so no, he couldn't. No. Must ignore that. He learned about Greek drama from Fluke or from Abba. That's what they'll give you excuses for. However, there are others who saw otherwise. And Louis schleiner, a professor here in America, wrote about the arrest i and he says, You know, I am so convinced that the scenes between Hamlet and import ratio and arrestees and philadelphes at the grave sites as the parallels there are so compelling. And think of it, we really shouldn't think of Hamlet as an Oedipal character. He's far more likely to kill his mother than to have sex with her. And it's true, he's far more arrestian than he is like Oedipal. So our interpretation of this, based on that orestian model, is definitely and he developed it. Others have commented on it. I wrote a paper on it 20 years ago, and looked at other authors who had also seen these parallels. You know, the the idea of, you know, the the soliloquy, you know, you know about the death, but What Dreams May Come would give us, give us pause, you know, what about considering whether dying is good or not? That comes right out of the Apology of Plato, which Oxford had in his collection. So, you know, you just see

all these beautiful parallels where it's integrating this ancient mythic construction and images. And then I'll tell you, Chris, we were studying the Oresteia in a class. I was taking 10 weeks to read the entire trilogy and several translations. Same time they did a production of Macbeth at the Oregon Shakespeare Festival. I was shocked over and over again by the parallels. And I ran home and I wrote 12 different parallel qualities, the bird allegories, the three sisters as a chorus, the all the different things that were similar in so many ways. And then I wrote a paper about it took me six months, but it's real. It's there. If you're studying down into those Greek texts, you'll find an amazing amount of material that just thrilled me. So if people are interested in this, all the articles that I wrote are available on the Shakespeare Oxford fellowship website. We have a Publications page, and if people are interested, you can give them my email and I will send them to an article that they might be interested in. I have a journal of scientific exploration article from last summer, so 2003 a summer issue. Catherine Child also has an article in there, and I call it Shakespeare in the Greeks, a century of scholarly neglect, and I point out the various parallels in a variety of plays, including the winner's tale and what you do, and the other tragedies I mentioned, oh yeah, and time of Athens so. So there's a number of reasons I think he was inspired by a number of Greek elements and wove them in this place as a renaissance mimetic master. That was his craft. And of course, yeah, the Greeks had music. They had dance, everything that would have inspired him. 2000 years later, he's reinventing it. Nobody's touched it since then. And you know, even when you start looking at especially some of the right the ritual that happens inside of Shakespearean plays. A lot of the medicine that's used in there comes, comes from Greek tradition, things like that. And it especially dawned on me just now the the magical parts and, and the connection with John D and and things like that happening pretty much concurrently at almost the same time, you know. So the idea of John D literally reviving a lot of things, like the Emerald Tablets, stuff like that. And and bringing about the alchemical side of things, into into that world. It's, it's pretty interesting even to even to consider those parallels between that. Well, there are two scenes in Shakespeare. They're exactly those alchemical you know, Miracle scenes. One of them is the resuscitation of Queen Daisy, buzzard, sariman. He says, play music. Let's warm her. She's a hypothermic and presumed dead. And then he does his magic. It warms her, and he describes the means by which he created this art, and it's such a beautiful scene and an exquisite expression of the what really is great about medicine. He says, I learned from my reading, from my experience, you know, and it much pleased to be more to be a student of this than the ever time my reputation, my faith, up and in bags of gold. No, it's about this. This miracle, and then she rises up. It's a miraculous, incredible scene. And the other one, of course, is in the Winter's Tale with Queen Hermione coming back to life, but he and then, of course, there's the divine scene in the in the Tempest, the marriage scene in The Tempest, yeah. And there are other, other, you know, ghostly scenes, of course, and they're holy in their own ways. So you've got supernaturalism penetrates Shakespeare's plays, both in a positive blessing sort of way and in the way of ghosts and curses, you know? So there you have it. And once again, even grabbing hold of what would have been a Zeitgeist at that time, yeah, you know, there was, there was a huge move to spiritualism at that point. So even even the interweaving of that which was going on, once again, inside of the Royal, Royal encampments, things like that, they they all had their own private alchemists. They all had their own medicine men that traveled, things like that. So even, even the mixing of that shows the fact that probably not an average Joe, you know, listen, girl of Oxford received two dedications, you know, from the man that the surgeon, George Baker, that was the queen surgeon. Okay, he also received a dedication from a book on Paracelsus medicine by John Hester, who was ignorant, leading, you know, pharmacist and had, you know, a big, big operation down right along the banks of the Thames, you know. So he was, his wife was an empirical practice, an empiric practitioner like Helena. Helena's healing of the king was another sacred moment. Yep, her speech is an incantation. When she says, in three days, you'll heal. And I can't give I wish I could give you that speech. It's a beautiful speech. It's

a short passage, but in the true Paris selson magical universe, she heals the the fistula that no other physician can heal, and in three days it's gone. And then, you know, she's elevated, and then she's Virtru is elevated. And then, you know, forced to marry her, and all that, because of her miraculous healing of the king, she gets this, boom, you know, to choose her husband. There was a problem there. And of course, that's a rather autobiographical thing. So, so that his wife was an empiric practitioner known to heal the people in their neighborhood, was familiar with the herbal remedies and all these things and and carousel and their books are dedicated. Number of them to her also. So they were, they were vested in their knowledge of medicine in its most current phase. And, of course, Oxford indeed did correspond. So I don't know much about their personal relationship, but within the family themselves, he's deeply interested in medical texts, and there's many hundreds of medical texts in Burley's library, where Oxford lived for a decade. That's kind of a rabbit hole that I that I now feel myself compelled to just root through is the connection between John D and and Edward de Vere, because it dawns on me now that, especially with their with his uncle being a publisher, things like that, they were probably in pretty tight cohort, because there weren't a whole lot of like publishers. So does? It's not like it is nowadays, where you could hop online and find 28 different places to have your book assembled and printed. You know there? Well, it was a pretty locked down industry at the time. Well, the first book that was published under the name of Shakespeare. You know, the Venus and Adonis was approved by the Archbishop, you know, of Canterbury. So, so for the very first name, published with Shakespeare as the author, it achieved the highest level of approval. Okay, so how many editions of that were published? I mean, 10 or 15 of the next couple centuries, and that next couple couple decades well. And with that being said, in the last 10 minutes here, let's, let's get into this conspiracy. This, this quite literal conspiracy to continually obfuscate who Shakespeare is. Because, once again, I don't, I do not think that when you shake the trees that enough monkeys fall out for the for the dialog of who Shakespeare is to be Shakespeare. I just exactly writer says, because the Folger Shakespeare Library that holds the most folios of any place in the world, and has deep, deep archives of everything you know, including Edward appears Geneva Bible. They've recently remodeled \$80 million project. They've completely refashioned their exhibit, and there's nothing, nothing about the life of Will Shakespeare on Stratford upon Ava in. Is basically not there. What you have is a fancy case full of all. There are 80 copies of the first folios that they are so proud of, and there are still good research going on. There occurred, and good education programs and even excellent theater. But it is not a place where the life of Will Shakespeare is in any way an important, visually available featured, Dorothea Dickerman wrote that article about the new design of the Shakespeare. Basically, he says will doesn't it's nowhere to be seen. It's all about current editions and current productions and current interpretations and more. You know nothing much about the man, mostly about the words themselves and about the text. Yeah, more, more of a an arm for hearing in terms of, there's fewer Shakespeare classes out of universities, and that's generally true, and humanities has contracted compared to STEM education. And so theater took a big hit during covid, but I can tell you that it's been a big comeback in the last couple of years. Here in Ashland, Oregon, and Oregon, Shakespeare Festival is putting on some fabulous shows this year. So I do believe we can revive the interest in this, and Shakespeare is a linchpin for hooking people in the right way, because it's so relevant and it can be done so well in this film productions that are so good. And now for us, the documentaries that we've Yeah, we've had created about that question, two of them that are available free on amazon prime are nothing is truer than truth and last will and testament that you can watch, although either of those for no fee at all. And so and Shirley Egan Donovan, who's the producer of nothing is true, the truth will be in Denver with us and speaking and promoting her new, latest project All the world's a stage, and she is going to oddly end with Sir Derek Jacobi and Richard Clifford Wow to investigate the findings there and put them into her new film. So this is very exciting time for us. We have we have nights on our side. We have sir

Derek Jacobi, and we have Sir Mark Rylance that are behind our little conspiracy. And we love that well. And you know, once again, I choose to believe that the because it's, it's it's not like it is changing the equation of time, you know, which is a made up concept in and of itself, like it's the only thing in physics made up is time. So even the idea of that seems to have less impact than than the want to discover who Shakespeare actually is, but it's pretty fascinating to see, once again, the the flails through which the entrenched society will go through to to fight against this idea. When? When? When you logically start looking at things that, once again, no completed manuscripts in the original author's hand. Once you start looking at what should be evidence in a court case, it just doesn't stack up. It stacks up a whole bunch of circumstantial evidence. But it gets brutal. You know, Elizabeth Winkler, often the book I was mentioning earlier about she was a woman, gave it a public event with Sir Derek Jacobi at London Public Library, and this crazy guy, I'm not even gonna mention his name, wrote a horrible letter to everybody, got published and posted out there online, and posted out there online and everything about how they should never have allowed this to happen, you know. And so then ROS Barber, who is one of our colleagues and writes with the Shakespearean office of trust. She manages their website, and they're wonderful people. She writes a satiric commentary on his objection to this, and now he's trying to sue her in court for defamation of character. I mean, it's like these people are so disturbed and uncomfortable, I believe that they are ignorant and envious at the same time, which is a terrible combination, and they're arrogant and they're arrogant about their special position and and the people they revered would, of course, not understood this, but there's new evidence, and there's new ways of approaching it. And I've been, I am an amateur at this, you know, I've been having fun with this for 20 years, since I got free of medicine, and I still love and learn more all the time. And so I think, you it's got me hooked. And I think anybody that's willing to love Shakespeare, go for it. If you have a yen for Shakespeare, the officer question is a place where you can really find deep reading and wonderful occasions. And those of you that are really excited come and join us in our conference and that in Denver you can still sign up at the Shakespeare Oxford fellowship website for live streaming our conference, which is available for a 30 day period. The time after it gets posted on YouTube. So we would have, we'd be very happy to have any of you that are really curious about diving in with us. They could sign up for that. Some of those videos from that program will get posted for free online later. Anyway, I cannot wait. It's going to be a fantastic conference. I am greatly, greatly looking forward to it. Thank you so much for allowing curious realm, the access to come out and cover this and to get you guys a little bit more attention, because, once again, it is. It's one of those we have to be willing to question. If we're not willing to question, then science eventually becomes doctrine, and that's not what science is. You know, we're supposed it doesn't happen. Research doesn't happen in a vacuum. And when the observation is when science starts. And there is more than one observation to show that the dude you know is William Shakespeare probably did not write these works. So look into that, folks. It's a it's a fascinating, fascinating story and a fascinating puzzle of history that I think, as an artist myself, as someone who's written poetry, someone who's pinned music, things like that, I write under a nom de plume, sure, but I have a name there, because I want people to know that who wrote it, you know? So, yeah, yeah, it's one of those. I think



56:31

Edward, if he wrote all of it, deserves all credit. And it may come down to royal families and the way they maybe even estates, as we brought up with Catherine before, it may have been the fact of to reveal it later may have, may have messed up something in some royal estate. You know, there's a whole altar. I believe Catherine is very, very well spoken in this regard. I reserve judgment on how that might go, but I can just see the Queen Singh, keep it quiet. And

that's the idea of sprezzatura, that you do this without acknowledging that source, yeah, that you it's a Castiglione expression of, you know, noble largesse, and that you accomplish massive deeds and remain behind the curtain. And I think that he liked that, yeah. And I think that the family kept it going, and that Susan virilia, youngest daughter, did this for her father, and without having to acknowledge that he was the actual author, there was no money in it for them, yeah. And there's a loss of reputation, if you were to have shown something in retrospect that proves embarrassing, you know? So then people start lifting the bed troubles. You know that? Yeah, exactly. Well, I want to thank you so much, Earl. Thank you so much for coming on the show. I cannot wait to meet you in person here in the next couple weeks. Everybody stay tuned, because we will be having official coverage from the Shakespeare Oxford fellowship conference coming up that is actively, I've got the schedule right here that is actively coming up on the first of October, will be an entire episode about nothing but Shakespeare with all kinds of researchers. So stay tuned for that, folks. Earl, thank you so much for the time tonight. You take care,



58:23

see you in Denver, and I'll bring you some copies of my Greek articles.



58:26

Cannot wait. Man, what an incredible conversation, folks. While you are online, checking out everything from Earl, Earl schauerman as well as the Shakespeare Oxford fellowship, make sure to stop on by curious realm. Curious realm.com. Is where you can like, follow, subscribe, share. When we come back from this quick break, we will be talking with our good friend and guest, the Reverend Michael J S Carter. We will be talking about angelic messages, messages given to people by angels throughout time, specifically in the Bible, and how these messages relate to messages given to UFO and UAP experiencers, especially those who are abducted. So when we come back, we will be getting into angelic messages with Rev. Michael J S Carter, right after this, you



59:26

the key to good science is good research. At the heart of good research is a good data set with the field observation and encounter log from curious research, you can easily keep track of your investigative information all in one place, making it easier to review cases and readily see comparisons and contrasts between them, whether out in the woods, squatting in a back room, gathering EVPs or using high tech gear to track UFO, UAP, activity this easy to carry pocket sized scientific data log. Is the perfect companion for any field researcher. You can find your copy of the curious research field observation and encounter log@amazon.com or visit the official curious realm store at curious realm.com forward slash store to reserve your copy for yourself, your family or a mind that you want to open that website again is curious realm.com, forward, slash, store, you



1:00:39

music

music.



1:00:46

Well, hello everybody, and welcome back from that quick break. Thank you so much for staying around through that. And also, thank you so much to Webworks wireless. They are one of our sponsors. They sponsor our live streams every week to our website, and if you are out there in the woods, folks, if you are looking for connection for your camp, if you're a mobile broadcaster like me and looking for live stream broadband anywhere that you are, stop on by and check out Webworks wireless. Webworks.wireless.com. Is your source for high speed internet for all, no data limits, no capping, no credit checks, no contracts. I'm here to tell you, we have been using Webworks wireless since the beginning of curious realm, and they have been fantastic folks. Stop on by and check them out. Our guest in this segment is the amazing Michael J S Carter, he is the author of initiation, as well as enlightenment. Enlightenment is a great, great collection of sermons and teachings that he has compiled over his many years as a reverend. You may have seen Michael J S Carter on many talking head shows such as ancient aliens. Welcome back to the show. Reverend Carter, how are you doing? Hey, Chris, it's always a pleasure, as you know, always great. Here we are, and in the last quarter of the year, or, Oh, we got three more months, yep, and it's gone by.



1:02:16

It's zooming by. You know, I'm



1:02:18

looking at holidays. That's how I kind of measure my life. Some people in coffee spoons, but I'm doing it in, in, in with these holidays, in the church year. And so we got, we got Thanksgiving, yep, and Christmas. And boom, 2025, and that's it, yeah. So it's, it's rapidly approaching. And you know what's interesting is the topic for tonight, angels messages, yes, yes, yes. Those Yes. Those were things that were always rapidly approaching as well. It was never, whenever God sent an angel. It wasn't for a long overarching plan, you know, it was a, you know, 30 years from now we're gonna be, we're gonna be looking at this. It was, it was a case of extreme uncture, Angel. Angels were, well, are intermediaries with the other realm, with God as we know it. The name itself means messenger. Yes, yes, it's Malik. I think in Hebrew. I forget what it is in Greek, but yeah. And what's interesting, and I'm not just going to come at this from a UFO point of view, but you know, we're never told where they're from or what they look like, at least for the most part. We just know that they can pop up and they come with a message, they deliver that message, and they get they get out of there. And so it brings me to this, the synchronicity I like, maybe twice a year I get a massage. I wish I could do it more, but that's just the way it is right now. And there's a woman masseuse who I go to, who's very skilled and very good, and she is a person of faith. She is a little more evangelical than I am. Was a lot more because, because I'm not, and I, you know, certain things I would say I couldn't bring up because I just didn't want to. And plus, I mean, what are you going to bring up? I'm trying to get a massage. Yeah. So she says to me, I need to tell you something. First of all, she reminded me that she did watch ancient aliens, and she said, I need to tell you something. It'll probably take a few minutes, and I will make up for it at the end of this session, because I have some free time, which I thought was classy and fair. All right. So she says, I want to tell you about an

angel encounter. Now, remember, this is less than a week ago, okay, yeah. So I said, Well, yeah, okay, she's. In an airport. She's been in a dysfunctional relationship. I forget. I don't even know if she told me where, but she's in a dysfunctional relationship with this guy, and they're at the airport, and he dumps her. He breaks up with her at the airport and he leaves. She's never been on a plane, she's never really been out of the area, and she's starting to hyperventilate and panic. And she just said, Michael was just a terrible relationship, and I just couldn't go, and I broke up, and I got back, and she said, I'm there, and I'm hyperventilating because I don't have any money, and I've missed, I missed my flight. She says, I wound up missing my flight. I said, Oh my goodness. She said, so I'm breathing, I feel like I'm going to cry. And she says, I look up and walking like down the, you know, just down this ramp towards her, you know, where everybody's waiting for their flight. Is a guy. She said he was about six, five. He was broad shouldered. She said she noticed, though later, that he did not have a name where his name should have been. She said he had curly hair hanging out from underneath the hat that they wear. She said, You know, most of airline folks, they're short hair for the most part. She said he had brown curls. He was very fair, big brown eyes, and he walked over to her and said, I'm here to get you to your flight. And she said, My she said I couldn't speak. She said I could not utter a word. She said I just could not speak. She said I was grateful, but I could and he just kept smiling at her, and he took her he she said, he placed his hand in the small of my back. She said, Now, when he was walking down, I said to anybody else see this gentleman? She said, Oh, yeah. And they just look. People just looked at him and made a way like, like a sea was parting. Wow. He said, I never even saw he came. He said to her, she said he spoke in a weird way, almost archaic, because when he was, you know, touched her back, and he she said, Follow me. He took her papers, whatever did the documents that she had, and he said, Follow me. And she said she still could not speak, and he kept looking at her and smiling at her. She said he was gorgeous, and he said something like his sentence structure was, hold on, just let me. Is it not? Do you agree that it is not very confusing in these places. She said, That was a weird way of phrasing that say. I said, Yeah. And she said they walked to this gate, and he said, You are here. I'm going to leave you now. Your dad will be waiting for you. Here is your ticket. Your gate is over there. And he said, Have a safe trip. And she said she watched him walk away, and then he simply vanished. What she said, she said that she did not see him turn a corner. What she just walked away. And she said that he she noticed again, he did not have a thing on a name tag. But she said to herself, how did he know my father was even waiting for me?



1:08:59

And so she had a very



1:09:02

contempt. It was a conflicting, dysfunctional relationship with her dad. She said, when they come, when she got home, her dad kept saying, when she got off the plane, her dad kept saying, What's wrong with you, what's wrong with you. And they never got along. And she said it was almost as if she said, I just felt so happy. I just felt so peaceful. And she said, I'm okay. She said, I just didn't even want to engage his negativity. And she said, after a while, he left her alone and stopped asking questions. When she got home, her mom asked the same thing, why

are you so happy after what you've gone through? And yeah, she said, Mom, everything is okay, and her mom let it go. And that was the story, she said, Michael, I've been wanting to tell you that for years. Wow,



1:09:50

wow. Yeah,



1:09:51

that is, that is a remarkable story and and one that you know when you when you begin to look. The appearances of angels in the Bible, the way that angels make their appearance, which is, you know, much, much like with Zechariah, where he's praying, and then suddenly there's an angel. And it's like, Don't be afraid. It's always very interesting that don't be afraid. Happened to me with that, with the reptilian being that I saw, yeah, yeah, um, you know it, it, it's um, I guess they're so used to, oh, the word in Greek is Anglos and Malik and hebrewing and and so I guess they're just so used to that, especially depending on how they show up to you, I would imagine. But you know, what is it? Hebrews 13, two. You know, be careful. You know, when you're dealing with strangers, because some of us have entertained angels unawares. I have two Angel stories, but again, they're not tied to UFOs. What? What's, the similarity? Is they're both homeless people. I was in New York City, you know, I lived there many, many, many, many years, and about 27 years, to be exact. And one morning I forget where I was going, but I was downtown in the 20s, around 22nd and fifth. That was the subway stop. 23rd actually. And it was real early in the morning. I forgot where I was going. I had an appointment, and, you know, there were people out, but not a lot, and I was crossing the street. But I must have been really focused or thinking about something, because there was a homeless guy sitting on the curb, silver beard, you know, you know, with the with this, it was stinky and that kind of thing, loose fitting dirty clothes. And he said to me, Why the big frown? And I It startled me, and I said, Oh my goodness. I said, Yeah, I'm, I'm just thinking about something, I said, Thank you for waking me up from that. And I gave him some money. And he said, Yeah, you know, no need to frown. And I took literally about three or four steps just to turn around to look at him and say, listen, thank you. He was gone. There was no way that he could have gotten up and taken his stuff and gone. Similar thing happened. I was, I was right across from the public library on 40, I think was like 40th And fifth, and it was a little more people in the street, because it was, you know, was little later in the day, but there was a homeless man sitting in the middle of sidewalk. And, you know, I went over and I gave him some money, and we chatted for bid, and I said, if I'm going to come through here again and I'm going to give you something again when I come back? And he said, sure. He said, I appreciate it. Don't even worry about it. And I walked, and again, it may have been three steps. I just wanted to turn around and look at him and give him a smile, and he was gone. And it was just no physical way that he could have gathered up everything and be gone within that. And I don't know what it was, but the human mind, you want to make sense of it. I said that was an angel, yeah, yeah. And, you know, especially bearing that kind of message, the message of, you know, trying to, trying to ease your day,



1:13:36

lift up the vibration, yeah, yeah. And



1:13:39

it's, it's fascinating when you when you start exploring that, when you start especially the idea of lift up the vibration, the idea that these these angels are always surrounding us, always around us as as we are taught in Sunday school, as we're taught in the Bible. How much of that do you think has to do with frequency? Do you think that they are necessarily um, divine, so to speak, or, or perhaps an entity that lives between frequency? I think that, well, first of all, that's a great question. Um, I feel that they probably do live, but you know, in between frequencies, it's interesting that you know, what did Jesus say that you know, it's the sick that are in need of a physician, not the well. And so they come. It seems that when you need it, when you know when you are maybe not at your best, when you're not at your highest, not all the time. Don't want to paint that kind of picture, but the first part of your question is, what's the most intriguing? Because, as you and I know, if you admit that we live in a. A verse that's teeming with life, you know what I mean? Then you we're surrounded by life all the time. We may not always see it. If you go look at first John four, the letter of John, chapter four, when he's talking about spirits, how you need to test the spirit. You know that you're, you know, to see if you can resonate with their message. Now, you know the word spirit. A lot of people think it's it could be maybe, like the archons and the Gnostic Gospels, gospel, these energy beings, or it could be a disembodied spirit. They don't, he doesn't make that distinction in John the author, doesn't but he's saying that these beings are all around you. And it's almost you can think of a spirit as as a being who can just ping in your reality and then ping out, yeah, may not need a ship, but just can be an and, you know, again, this is in the Bible. I'm not making this up. And John is saying, You got to test these spirits, which means he's acknowledging that there are spirits, that there are other sentient, conscious beings around us all the time. Yeah. And the reason I bring up that idea of them living in the world in between, I guess is because the the first real reference that we get of an other than let us make man in our image, the the Imperial we and us used in the beginnings of creation. Depending on which story you're reading, story one or story two, the two that are back to back, um, but right after that is, is when man is exiled from the garden, and that's when we first hear of angel that that's the first time where it's like there will be a cherub with a flaming sword, uh, Uriel, most people, uh, attribute to being that angel that is guarding the way to the path to Eden, but, but it's kind of like the the angel was used as a barrier, as as a means by which to keep us out of The Promised Land and a way to kind of exile us from, from that promise that we broke fully, you know, yeah. I mean, if we put it in the context of that, that part of the story and Genesis, you know, we're looking we're looking at the Elohim who are keeping, yep, Adam and Eve from having knowledge which they feel they should not have and are not ready for. Because Genesis three, all the way up to 11, is the Elohim trying to get a handle on human beings. Yeah, god, did we don't want them too smart, you know, we just want them, you know, to be conscious enough to keep working for us, but but not smart enough to know that they're naked. And of course, when you get into Genesis 11, it really expounds on it, because it's the story of, you know, it doesn't make sense the way we've been taught it that that the Elohim, but we were told, we were taught, God is mad at them because they're violating building codes, which doesn't make sense at all, because they build something too high. Yeah. Um, so, yeah, yeah, yeah, that, and that's, that's that interpretation of that story. But many times, and I would say more often than not, they are coming when you need them, yes, well, you know, and they're coming with, either they're coming with a message, or they're coming, as we saw, as we see in Daniel in the lion's den, as we see in the book of Acts, when Peter is imprisoned and, you know, the walls crumble and he can he gets let out. They come when Paul's on his way to, obviously, when he's on his way to

Rome, you know, on the shipwreck. So they are coming, for the most part, with a message, and they seem to have some type of concern. And I would even go so far as to say care for human beings, again, not all of the time. So it's interesting when and how they show up, and basically their messengers, and they must have looked very human, because if you remember the story in the book of Acts, not all of them, but we don't know, but you know when, when Barnabas and Paul are walking through the square, and some people bow down to them and. And say, you know, and thinking they're angels, and they say, No, get up rise. We're men like you. Yep, these. There must have been something about them that these be that the other people said, these are, these are angels, which I find. I find that fascinating. I also find it fascinating because Paul and Barnabas had the wherewithal to do that. And when you look at these other stories in the First Testament, and mostly First Testament, they don't have time to say, Look No, I'm out of God, yeah. Pull yourself together. They come, they deliver their message, and they leave. Yeah. They leave. Yeah. It's normally a harried encounter. If dinner is involved, it's, it's never completed, yes, like they they sit down today. It's almost, almost, uh, almost almost, like Christ's appearance on the road to a man, yeah, Where? Where? As soon as he breaks the bread, he's gone, and they realize, whoa, wait a minute, this was Jesus we were with, not just some stranger and some and sometimes, as you said, especially in the First Testament, you know, it's not till after they leave that that person may not have been who we thought it was, yeah, but the other thing that's intriguing is that they do eat, yeah, you know, they do eat so that their digestive systems, or what have you, when we look at Abraham, he's following the hospitality customs go, you know, Sarah, get the fatted lamb. Let's make some cakes. Let's, let's feed folk, yeah, you know. And of course, Yahweh, who probably look more Dragon like than more human. But you know, he he loves the smell of the food, of the meat, which is always interesting, when people argue that this is God, and you're like, oh, this god love, you know, virgin girls. He loves, and he loves gold and silver, and he loves, He loves the meat.

 1:22:06

Well, we know, we know Zeus. Did

 1:22:10

we do? But, but, but, but Zeus is not the creator of the universe. No, no, but he was the mountain god. He was the highest of the pantheon of the Greeks, yeah, but that's different from, like, what Plato calls the source true and Plato, Plato acknowledged Zeus. But for Plato, there was something that he called, you know, when he talked about a frank, fractalized universe, because Plato talked about the gods as well as a supreme central Plato, Zeus wasn't Zeus was, I mean, Zeus was, you know, he drank, he got drunk, he got angry. Yeah, he made love. You know, they were called the Titans back then. So, yeah, yeah. And there's that different, that differentiation between the source, this non anthropomorphic kind of energy and the gods that they both exist, that is a that is a really good point, especially when, when talking about, well, Genesis and and the beginning and the time before time. And, you know, let

 1:23:19

us make that's what Plato talks about.



1:23:21

Let us begin the universe, the whole idea of the prime mover, and that being separate from the angels, yeah. And there's that hierarchy, yeah. And again, if we look at it as messenger, because that way, because when you know otherwise, you get that whole kind of religious take to it. They're holier than thou and and what have you, because I'm I will tell you this. I will never say that angels don't have wings. But I think at the beginning, our ancestors were trying to tell us that these beings could fly. Thus the thus the wings on them. Yeah, yeah. And even, even the idea of coming, coming from somewhere higher than you, yes, yes. That, that concept, philosophically, yeah, yeah. So, so it's fascinating. And I, to me, it's so clear now, but then I couldn't see. But I remember Dr Barry Downing saying that, you know, if you put the word wherever you see Angel, if you put ET, the Bible, makes much more sense. Yeah, I could see that. I can see that, yeah, if you put it wherever you see the word angel, just scratch it and put extraterrestrial. Now, now let's explore that for a minute, because, quite honestly, when you begin looking at the ex, the experiences of ad de. Yes. People like yourself, people like sev talk, people like Kathleen Martin, frequently, one of the first things to come through the mind speak channel is, don't be afraid. Yes, yes. And it's interesting because once again, that is that is quite literally the first words that you will just about hear from any angel is, don't be afraid. Yeah, yeah. Because they they have to know, because if this is their gig, that we are sending messages, we are giving and receiving messages, they probably see many human beings. And you know, I'm here to tell you, it's that fight or flight, because they they just ping in and out. Well, in here, Zachariah is having a conversation, and there are some stories where they can calm you down. I wish they had done that with me, and that you can actually interact more, but, yeah, yeah, because they probably know that kind of energy they have. It's powerful, it's fearsome, it's awesome. And human beings, especially back then, but, but probably, I mean, obviously now too, that's the first thing. This is otherworldly power. It's the mysterium tremendum, yeah, you know. And here they have that's why, when people say to me, I wish what happened to you would happen to me, or why don't they come see me? I say you need to be careful what you ask for, because this is not Mickey Mouse. This is not about me trying to think I'm special or anything like that. But you have to be careful, because it's dramatic, and some people never really, ever get over it. He said, You know what? I mean, absolutely. Yeah, absolutely. And that's just it. You know, even, even, even when it comes to the religious Reverend, there are people who never get over their their religious experience when it happens to them, and it can frighten people away from faith. It can bring people closer to faith. And it's really interesting to see how that phenomenologically changes a person. Well, yes, and it does. It does, and it's interesting how it because I don't, I don't think, I don't think, without my experience of by location and being in that presence of true joy and love that happened to me on those couple of occasions that it did, I I don't think I would be a run to the danger person like I am. I don't think that my, I don't think that my response to things like that, um, when, when emergencies happen. I don't. I don't think that I would be a run to the way I like that, because the natural thing is to go low, to go help. Yeah, the natural thing for me is to run to that point of love and care and go help. Doesn't matter if it's, if it's my own danger, yes, you know, yeah, it's, it's interesting. It is interesting. It is interesting. I was just thinking of okay, my mother in law, we were on vacation, and my mother a week, two weeks ago, and my mother in law fell down and broke her hip. Oh, no, she's okay at 87 She dodged it. So you know my ex? I mean, my wife has siblings closer to her mom in Florida. Obviously, my wife is up here, but they try to share those duties when she gets sick. So she was there, then she came back. Now she's leaving Monday for about a week, so I won't see her after Sunday, probably for about a week, 10 days, because she's going to be in Florida. I'm going to be in Michigan. And, you know, yeah, the point I'm trying to make is I have a hard time after all these many years, when my when I'm

home alone, it's a difficult time for me, yeah, because of my contact experiences, and I will close the blinds as if that's going to keep them out, and I don't want them to be out, but it's just that fear. And you know, the same thing I'm longing for is the same thing I fear. You know, I close the blinds, but it's tough because I'm waiting for them to show up. And I and, you know, going back to what I was saying with people who I wish it would happen to me, and I think I'm a very, fairly. Healthy individual, emotionally and what have you, yeah, but I'm just thinking about this whole week coming up, yeah, you know, I'm going to be here by myself and late at night, and, you know, I mean, I get through it. I've been doing this for years, but I still have that. I don't want to call it a scar, but I still have the post traumatic stress of it, and I think these beings helped me. I really do, and still, and I was gonna, I was gonna ask you about that, and asked to loop back to our to the beginning of the conversation, because when we first started talking about angels and Angel experiences, you brought up a reptilian experience. Yeah, yeah. But that's, that was the guy who said, you know, he said, Don't be afraid, which looking back now, well, that's easy, you know, for you to say, look at you, look at you. Look how you you know, I'm being facetious, but you know, it's easy to say that he just walked through my wall and touched me, yeah? But even if it was the Nordic who heal my blood clot, or the gray people who kind of jump started all this, you know, they didn't say, Don't be afraid. If they did, I didn't hear but you know, that's the trauma of it for me now, and I will say that this has changed my life for the better, but you know, it's that your reality is shattered, and you know that anything can happen at any time, and you know, I it's just interesting. It's just interesting, yeah, yeah, yeah. It's interesting too. My my wife, is not an experiencer that she or I know of, but I've never been with someone that they're more night lights in the house than I can count their night lights all in, and sometimes I have to take them out because I'm saying, if I see their blue light, yeah, they're coming. That gives me a heads up, but it's just so there's lights all around this house that you plug in a socket. And I'm thinking to myself, for someone who says they're not an experiencer, I've just never seen that many lights, but I had to take one off the other day because it's the house is bigger than I've ever lived in, and it's not huge, but I can see like if I want to walk down the hall there, you know. So yeah, it's going to be an interesting week for me, beginning this Sunday. Keep me in your prayers. Well, you're always in my prayers to begin with, especially knowing that you will be because I know it can be, it can be hard. It can be hard. It can be hard because once again, you reach me out, man, it's it, it's a PTSD situation, and it's, it's nothing that you should ever be ashamed of, that you're triggered from. You were taken without your consent.