

Shakespeare's

**HOLY
GRAIL**

THE ANCIENT SECRET REVEALED

VOLUME I: THE POISONED CHALICE

**FROM #1 BEST-SELLING AUTHOR
PAUL HUNTING**

BARDASS



BOOKS



Preface:

SOMETHING IS ROTTEN IN THE STATE OF DENMARK

Something is rotten in the state of Denmark.

Hamlet, Act I Scene IV

I'd like this to be the beginning of a conversation. A conversation about something 'rotten' that's gotten into mankind and something priceless and life transforming that's been kept secret for over two thousand years

Towards the end of 2014, I fell into a dark place of despair. My work life seemed to be crumbling away. All my attempts to resurrect my business failed miserably. All I had was an idea for a book. Just the title, really: *the forgotten self*. I suppose that was me, my soul, my true self, locked away in the oubliette. Against all my protestations, my coach insisted I write said book. To kick start it, I wrote down one of my favourite quotes from *Hamlet*. Six weeks and fifty thousand words later I began to review my splurge. I got no further than

those few lines of verse. Like in the famous *Golden Buddha* story where yon peasant catches a glimpse of the golden Buddha glinting through the crack in its clay camouflage, I saw flashes of gold glinting at me from behind the familiar words of the Bard.

I knew that to really expose the full glory of what I sensed, I needed to crack open the status quo within which the treasure was protected. Not with a wrecking ball. With some piercing questions. Questions that broke all the rules. Questions that only an outsider with nothing to lose would dare ask. Questions that could lead nowhere — or maybe everywhere.

What if Shakespeare were far more than just 'the Bard' — perhaps a spiritual master with a direct line to the divine? What if all the plays were connected together by a single golden thread? What if all the great characters were not just characters, but also characterisations of the core archetypes of human consciousness? What if all the plots were not so much about the outer world of matter and material, but the inner world of spirit? What if his final play, *The Tempest*, was placed first in the folio because it was both a foreshadowing and a denouement that summed up the subtext of all the other plays? What if Shakespeare was part of that great covert underground movement of artists and sages that knew there was something rotten in the religions, and did all they could subliminally to (a) subvert and undermine the authority, corruption, and tyranny of Church and Crown and (b) reveal the truth those in power do not wish us to know?

As I continued this quest, the key question burning a hole in my doublet and hose became: could this add up to the Holy Grail? Was this the forbidden hidden knowledge about Jesus the Christ that makes the Grail so sought after, so hard to find, so precious? Is Shakespeare's oeuvre the solution to the world's greatest mystery? Is this the secret Shakespeare devoted his entire body of works to both hide and simultaneously reveal?

As I present the evidence and my personal interpretations I shall not restrain my excitement. Please do not confuse this passion with a desire to

convince you or have you believe me. Au contraire, I encourage you to find your own meanings. Go even deeper than I did. Share what you discover with me and all of us in search of truth.

The Ancient Context

Imagine what it must be like living under the rule of the Taliban or Isis today. That's how England would have been for Shakespeare. That's how the Holy Land was for Jesus. No freethinking, spiritually aware, creative genius was safe to express themselves. Any spontaneous remark or innocent spark of inspiration could result in the grimmest of lingering deaths for you and your loved ones. To express himself, live and ensure the survival of his works, Shakespeare also had to apply his skill as a creative genius to the encryption of his subtext. He had to disguise his deeper purpose.

The legacy of mediaeval religious terror still lives in our DNA. It still inhabits our laws and our mores. It still inhibits our freedom to express and be who we really are.

In late 2014, when all I could see ahead was a long, dark tunnel, my life coach urged me to do something I really did not want to do: write a new book about my soul-centred work with horses. All I had was a pinprick of light: a title. And a laptop. The title was *The Forgotten Self* (short for 'me'). The laptop was called Mac (short for Macbeth). Seven years on, I have a book that I had absolutely no inkling, let alone intention, of writing. A book that took me on an inner Grail quest that has totally transformed my life.

I've had the most amazing time putting it together. I hope you enjoy it. I hope you get value from it. If you do, tell everyone. If you don't, tell no one. The more I think I understand, the more I realise I don't know. So, if you'd like to join in this conversation, if you have questions, further insights to contribute, deeper understanding than I can fathom, if you think this quirky way of seeing things might help you fulfil your life purpose, then let me know.

Jesus Christ's Divine Heresy

Between 30 and 33 CE, Jesus Christ said, did and taught hundreds of things that violated the prevailing law. He was tried and executed for several counts of heresy and blasphemy. Looking around the war-torn planet today, it might appear that his death prevented him from completing his divine mission to bring peace and goodwill to all mankind. However, it seems the details of Jesus's true teachings were grossly misunderstood. They were not only *omitted* from the early Christian narrative but also declared *heresy*.

At the Council of Nicaea in 325 CE, under the aegis of the Roman emperor Constantine, the genesis of the orthodox dogma of what became the Christian narrative was agreed by consensus of the bishops. Known still as *the faith*, anyone challenging it was brutally silenced under the laws of heresy and blasphemy.

Unfortunately, what went missing, presumed dead, was the inconvenient truth about what Jesus Christ actually accomplished for all mankind. The very reason the Messiah had to come and what he really did was eradicated from the orthodox doctrine of the Church and the narrative that has impregnated our DNA.

One of Shakespeare's most subtle and most dangerous heresies is to assert that not only was Jesus not the one and only Christ, but that the Christ dwells in and as every man, woman and child born on this earth. For sure, we are not all equally aware, but we are all equally blessed, equally anointed. Christ is simply another word for king, soul or true self (its literal meaning is 'anointed one') — called many different things throughout the ages and throughout the globe. Could our most noble quest, the enterprise of great pith and moment, be to awaken to this universal, spiritual, inner awareness?

Is it perhaps the deletions, distortions and generalisations — the tools of the ego, mind and personality — that have contaminated our lives and been referred to by Shakespeare as *something rotten in the state of Denmark* (the state of mankind)?

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The way out of the dilemma and torture chamber of man's mind — his emotions and ego-personality (the false self) — rather than being shared with us and facilitated for us, was withheld, *extirpated*, declared heresy and cruelly punished.

The hubris and tyranny of religion, science and rationalism, starve us of the life force. They sever the arteries delivering the true nourishment of spiritual succour passed on to us from the ancients. Dogma, belief and sense-based perception form the meagre tip of a mammoth iceberg filled with knowledge cryogenically preserved in symbols, myths, parables and poetry. Knowledge that cannot be expressed in words. Knowledge that precedes language and thought. Knowledge that lies outside, above, and beyond creation. No wonder 'self-loathing' is the planetary master pandemic that causes all our ills. We feel lost in space, abandoned, cut off from the roots of the tree of life.

As the early Church grew in power and control, so grew the gap between the peace, love and forgiveness promised by Jesus and the terror and suffering inflicted by the Church in his name. The distortions of Christian narrative that still influence our lives, moral values and laws have, over time, become more seemingly 'true' than the original truth Jesus Christ taught. To this day, the real teachings of Jesus are still dangerous, still forbidden, still very strange sounding to our modern ears and still condemned as heresy.

So, what was Jesus really here to achieve?

This is surely the 'Who wants to be a millionaire?' question. For one million pounds, was it:

1. to forgive the Original Sin,
2. to fulfil the law of Moses,
3. to reopen access to the Tree of Life, or
4. to breach the seven seals?

If you're confused about what each of these even means, let alone which

is the correct, life-changing, final answer, you're in pretty good company. But by the time you reach the last page, with Shakespeare's invaluable help, you should be a whole lot clearer.

This book has no ending. It is a continuous journey of questions and answers, a conversation between those of us who share a hunger for truth and a thirst for adventure.

The Original Holy Grail

In time, freethinking poets and writers who were attuned to their own soul consciousness began creating poems, myths, stories and deeply convoluted legends to counteract and undermine the tyranny of the Church and keep the truth alive in the hearts of men. As you'll see, one of them turns out to be William Shakespeare.

But before that, in the twelfth century, to protect this crucial wisdom from total extinction, the secret 'heresy' of Jesus was camouflaged as the legend of the Holy Grail.

The legend of the Holy Grail is one of the most enduring in Western European literature and art. The Grail is said to be the cup that was shared at the Last Supper and, at the Crucifixion, the vessel that received the blood flowing from Christ's side. It was supposedly brought to Britain by Joseph of Arimathea, then lost and laid hidden here for centuries. The Grail, serving as an important motif in Arthurian literature, is still believed by many to be a treasure with miraculous powers that provides happiness, eternal youth or sustenance in infinite abundance. Different traditions describe it as a cup, dish or stone, often in the custody of the Fisher King. The Fisher King, also known as the Wounded King, is said to be the last in a long line of gatekeepers to be charged with keeping the Holy Grail.

In 1983, three new heroes came on the scene. Baigent, Leigh and Lincoln caused an international sensation with their book *The Holy Blood and the Holy Grail*. Fictionalised by Dan Brown in his blockbuster *The Da Vinci Code*, they

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presented compelling theories and evidence that the term *Holy Grail* derives from the old French *sang real*, pronounced *sang graal*, meaning ‘royal blood’.

From here, it was a short step to infer that this ‘royal blood’ is actually the *royal bloodline* of Jesus Christ, and thence a giant leap to postulate that Jesus had survived the Crucifixion, married Mary Magdalene and sired a royal dynasty of children, descendants of whom are alive to this day. This certainly rattled a few paradigms.

But what does Jesus himself tell us about the blood in the cup, symbolised by the wine? In Matthew 26:28, he’s very specific: “This is my blood of the New Testament which is shed for all for the remission of sin.”

When I say specific, I also mean inscrutable. In fact, until I figured out what this really means, I was just as flummoxed as the billions of Christians worldwide. Even though they were historians using Leonardo da Vinci’s *Last Supper* as their Rosetta Stone, could the three amigos nevertheless shed more light on the blood Jesus shed?

When I read *The Holy Blood and the Holy Grail* about twenty years ago, one particular paragraph jumped out and grabbed me by the throat. I found it the other day, underlined in red:

There seems little question that on one level the Grail is an initiatory experience which in modern terminology would be described as a ‘transformation’ or ‘altered state of consciousness.’ Alternatively it might be described as a ‘Gnostic experience,’ a ‘mystical experience,’ ‘illumination’ or ‘union with God.’

The Holy Blood and the Holy Grail, p. 318

Years before my Shakespeare revelations, I had the pleasure of having lunch with Richard Leigh a few times, shortly before he died. He had a mind as fertile as the Nile valley and a wit as dry and prickly as a cactus in the Nag Hammadi desert. I tried to prod him into opening up about what he had meant about the

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Grail's being *an initiatory experience*. Was it not a seismically glib understatement to juxtapose *altered state of consciousness* with *union with God*? After all, drinking a glass of red wine can lead to an *altered state* but can hardly be the pith and moment of a *union with God*! His eyes glazed over as he lit up yet another cigarette. Then he grinned (or was it a tobacco smoke-induced squint? Depends who's drinking the wine!) and confessed that, as a historical researcher, he didn't personally care that much about the *initiatory experience* angle.

But this mystical idea of the Grail turned out to be quite a gem for me. As a stubborn truth junkie from way back, I've always seen the entire scripture as a quagmire of symbols. Since the Grail was inextricably linked to the blood of Christ, I was far more interested in the possible trail of spiritual, mystical and initiatory symbols leading to an absolute truth than a possible literal or physical bloodline leading nowhere.

Could the *Holy Grail* be another of those spiritual metaphors that get taken literally and morph into a red herring? Is the chalice itself a red herring — not unlike the fruit of the tree of the knowledge of good and evil, which got taken literally and morphed into a red apple?

Is it the ingredients in the chalice that also got lost that really matter? Is the Fisher King also the one who has the keys to this *initiatory experience*?

In the Arthurian legend, the only knight to find the Grail was Galahad (which, in my mind at least, sounds like 'Godhead'). As soon as he did, he was enlightened and ascended to heaven like Jesus. An initiatory experience? A union with God? The mystery to me is why so many people are obsessed with the literality of the supposed holy relic. Why are they so fixated on the chalice or the womb of the Magdalene if even the ancient, original Grail legend itself makes it obvious they should be seeking an inner experience of soul-self-awareness? So what if Jesus the man married Mary the Magdalene? So what if he sired children? It may put a few pious noses out of joint. It may even be true. It may also be irrelevant. And it may also be another red herring. It is a physical world event that may have nothing whatsoever to do with the mystical events

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foreshadowed throughout the Old Testament and at the Last Supper.

Whichever Grail myth resonates with you, they all have the same starting point: the Last Supper, that immortal cup of wine, the blessing of the New Testament, the remission of sin and the sop Jesus gave to Judas. But rather than speculate on da Vinci's somewhat dubious symbols, I'd rather take my chances by going to the source: the Bible.

We know how the dogma interprets the gospels — and the hell on earth that follows. But what would Jesus himself say if he came back speaking English?

Maybe he did.

The premise of this book is that encrypted throughout the drama and poetry of William Shakespeare's works is the forbidden, universal knowledge about Jesus Christ's mission on Earth. This knowledge was excluded from the early Christian dogma, deemed heretical and later symbolised as the legend of the Holy Grail. These revelations about why Jesus had to come and what he *actually* did, said and meant go a significant way towards filling the Grand Canyon-sized gap between the truth and the predigested narrative force-fed to the masses as 'Christianity' for two thousand years.

But how did I come across this wisdom? Neither academic nor avid reader, my primary research technique is watching Shakespeare's plays as DVDs with my intuition on full volume. While so doing with Orson Welles's incredible 1948 noir *Macbeth* movie, I suddenly had what for me was an 'inconvenient hunch'. There is a scene — a fleeting, blink-and-you-miss-it scene that is often omitted as irrelevant by directors — just before Macbeth betrays and murders King Duncan. In it, Banquo passes a diamond to Macbeth; he says it is a gift from Duncan to be given to Lady Macbeth. Here it is in all its glory:

BANQUO

*What, sir, not yet at rest? The King's abed.
He hath been in unusual pleasure, and*

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*Sent forth great largess to your offices.
This **diamond** he greets your wife withal,
By the name of most kind hostess, and shut up
In measureless content.
Macbeth, Act II Scene I*

When I say ‘hunch,’ I really mean the shivers. A diamond is a potent spiritual symbol. I hit pause and replay a few times and asked myself what on earth could this diamond possibly symbolise? Something deep down in my self replied: ‘The Holy Grail’.

Rather than use the infamously devious, symbol-laden fresco of Leonardo da Vinci’s *Last Supper* as my enigma-decryption reference, I was drawn to the source: the key passages in the gospel. Here, I began where the Grail trail should always begin — with the accounts of the cup of the Last Supper. Then I went back to the play for more clues. And this is where this whole new deeper level of revelation began for me.

I found that Shakespeare connects the seminal words from the Last Supper with some of the famous last words in the Bible to compose one of his most profoundly inscrutable verses. Here it is, where Macbeth weighs the pros and cons of his forthcoming regicide:

MACBETH

*If 't were done, when 'tis done, then 'twere well
It were done quickly. If th' assassination
Could trammel up the consequence and catch
With his surcease success, that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgment here, that we but teach*

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*Bloody instructions, which, being taught, return
To plague th' inventor. This even-handed justice
Commends th' ingredients of our **poisoned chalice**
To our own lips.
Macbeth, Act I Scene VII*

I was mesmerised.

First, look at the first line of text:

If't were done, when 'tis done, then 'twere well It were done quickly.

Now remind yourself of what Jesus says in the gospel when he passes the sop to Judas at the Last Supper:

*That thou doest, **do quickly.***

John 13:27

Ring any bells? These two lines are expressing the exact same sentiment: do this deed quickly. The only difference is that one is a line from the Gospel of John and the other is from *Macbeth* as our antihero contemplates the imminent betrayal and murder of his own king.

It's no exaggeration to say that this moment of enlightenment totally transformed the way I read and understood Shakespeare's symbology. In the diamond scene, Banquo — Macbeth's closest comrade and father to a line of kings — passes to Macbeth the gift of a diamond from Duncan, the king Macbeth is about to murder. But what we really have is a scene where the traitor, the one who is about to betray his king, is handed a precious jewel from the father to a line of kings. Could this delineation itself be alluding to Banquo representing the Christ? Given Banquo's destiny as the play unfolds, it would seem so.

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Said fleeting diamond is to be *passed down a line* from the king, Duncan, through Banquo and Macbeth, and on to Lady Macbeth. But it fails to reach its destination. At the Last Supper, Jesus tells Peter that the one to whom he gives a sop (bread dipped in wine) will betray him. He then passes the sop to none other than Judas Iscariot (meaning: assassin).

Now consider these complementary lines again, as there's another level of meaning to them:

*And after the sop Satan entered into him. And
he sayeth, **that thou doest, do quickly.***

John 13:27

And in *Macbeth*, Macbeth is contemplating his impending betrayal and murder of King Duncan and says to himself a sure paraphrase of what Jesus said to Judas:

*If't were done, when 'tis done, tis well it were **done quickly.***

This is more than a mere allusion to the first biblical reference in the Bible to the ritual of the Eucharist. It's more than a paraphrase — it's a spotlight indicating something momentous. Is the cup of the Last Supper the *poisoned chalice* foretold by Macbeth?

It was with this small, seemingly insignificant yet seminal scene that this book really began. How on earth could I check out this hunch and validate it? This book is my answer to that very question.

I'll reveal the true depths of the incredible truth I discovered that day later in the book. But suffice to say, suddenly it was as if a portal in my consciousness swung open and I could see the most exquisite patterns appear in the text, just like those magic eye puzzles that became so popular a few years ago. You don't just see them; a whole new part of your perceptive

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process opens up. I quickly began to see dozens of these subtle allusions popping up, not just in *Macbeth*, but relentlessly, exquisitely, in all the plays. It was as if a window into all the biblical motifs of Shakespeare's plays had opened to me.

To the orthodoxy, it is heresy to suggest that the Bible is also written in code, that it contains metaphors, symbols, parables and poetic imagery. But taking the Bible literally can easily end up as a travesty of the truth. What if what's in the Bible is not so much an account of what happened and what was said but a revelation of only those things we really need to know? After all, it only contains a few hours from Jesus's thirty-three-year life. As it turned out for me that day, Shakespeare is using the exact same code the Bible uses to hide the truth from those who would reject it and to reveal it to those ready to hear it.

To this day, despite volumes of literature and countless quests to find it, the Holy Grail remains shrouded in mystery and seemingly lost forever. But what if it's only lost because we do not have the eyes to see it nor the ears to hear it? What if it's not lost at all? What if it is we who are lost? What if we can find ourselves, not by changing the world, but by changing our perceptions of the world? What if Shakespeare has taken timeless wisdom — wisdom that very few in this age know about — and transformed it into the sublime poetry and gripping drama adored by millions for four hundred years? What if Shakespeare's subtext, his purpose, was to share with us the knowledge of these ancient, universal, mystical teachings? Timeless teachings that sit behind and unite all the major religions? Teachings banned and discredited by the orthodoxy — perhaps since time began? Teachings those in power will still stop at nothing to stop us knowing?

When I had my last lunch with Rich, little did we realise that Shakespeare had beaten us all to possibly the ultimate solution to the Grail mystery. That William Shakespeare, affectionately known as 'the Bard', deserves also to be dubbed 'Spiritual Master'. That, as it turns out, all his plays can be seen as parables that express the deep, mystical, arcane teachings of the line of masters and

sages through the ages. That, in *Macbeth*, for example, Shakespeare actually took the same metaphor of the royal blood and, in a nexus of symbols so iconic, so subtle, so sublime they make your eyes water, followed the blood trail in a very different direction.

Rather than assume that 'royal blood' infers the genetic bloodline of Jesus the man, and thus follow the sperm into history, Shakespeare took the original symbolism of the blood of the Last Supper and followed the inner, mystical blood trail into our own story: the evolution of the soul.

*For this is my blood of the new testament,
which is shed for all for the remission of sin.*

Matthew 26:28

Transcending the tyranny of sin

It's hard for us in the west today to understand how insidiously oppressive the law is — a modern-day law based on the prehistoric laws of Moses. We are only just beginning to regain personal freedoms lost from thousands of years of religious tyranny — a nexus of outmoded moral strictures that, whether we like it or not, is still running amok inside our heads.

The knowledge Shakespeare has woven into his tapestry is still deemed 'heretical'. But what's so important about it is that it is not just the Bard's homespun philosophy — it is abundantly present in the Bible. But only those who are willing to look at the scripture from a paradigm, a world view, very different from the restricted way the narrative views it and the life-limiting way it interprets the surface structure of the words can see it. This wonderful, liberating truth has been right under our noses for thousands of years — it was just rendered invisible by the ego-centred narrative. It is only made visible from a soul-centred viewing point. Our winter of discontent is made glorious summer by this son of Stratford.

What Shakespeare seems to have done is reinterpret key biblical passages

from the Old and New Testament in a soul-centred way and transform these unorthodox interpretations into his plays and poetry. Thus, the subtext of his entire works is this deeply 'heretical' version of the very words of God Himself.

The purpose of this conversation

I want to do two things. I want to reveal what I am convinced Shakespeare is telling us is the absolute last word on the mystery of the Holy Grail. And I want to show how, through his insight, wisdom, courage and cryptographic genius, he secretes the secret truth about the misrepresentation that has been (unwittingly, perhaps) committed in the name of Jesus Christ. Not so that we can be outraged and punish the perpetrators, but so we can enter into the grace that comes through forgiveness and find the essence the Grail myth promises us all: union with God or, more prosaically, peace, joy and happiness unbridled.

This could be an expression of the deeper purpose of us all: to remember the forgotten soul and to re-establish it as the centre of consciousness within ourselves. This action has already been done by Jesus Christ; he has opened up the possibility for us to do it. But he cannot do it for us. We have to do it for ourselves in our own unique way. We are each responsible for our own karma. Jesus (and possibly other mystical masters from other traditions) has shown us all how to do it — how to resurrect our own true selves. Our job here on earth is perhaps to find out how to do this for ourselves — how to liberate ourselves from the darkness, ignorance and suffering caused by the rampaging, off-course ego-personality.

The original meaning of sin: key to the Grail secret

Since the Grail, the blood of the new testament, is inextricably linked theologically with the remission of sin, let's challenge our beliefs about what is and what is not a sin. The truth about sin could be the key to the secret of the Grail — and the key to why it has been missing presumed dead for over two thousand years.

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My friend and personal theological oracle, author David Elkington tells me that in the older faith of Israel, the Hebrew (as opposed to the later Jewish) faith, there was Noel one sin — ignorance — it was seen as a crime against Wisdom, the feminine presence of God.

As well we know, the current meaning of a word is oft not so much determined by its original, deep, semantic structure, but corrupted by common usage. So it is with sin.

One is pressed to find a definition of sin that varies from, say, dictionary.com:

- transgression of divine law: *the sin of Adam*.
- any act regarded as such a transgression, especially a wilful or deliberate violation of some religious or moral principle.
- any reprehensible or regrettable action, behaviour, lapse, etc.; great fault or offense:

However, I found this gem in my old and trusted Penguin Dictionary. In parenthesis, underneath the well-worn standard definition of sin, the editor adds:

Usually taken to refer to moral (and especially sexual) misconduct, the term 'sin' implies a state in which a person has chosen to separate themselves from God. Since breaking religious or moral rules is believed to be a sign of such separation, sin has come to refer more generally to the action rather than the spiritual state.

Dr. Mel Thompson, The Penguin English
Dictionary, 2nd Edition, 2003

What if to disobey God's law is not a sin, per se? But feeling guilty about it is? What if the inner state of guilt is the sin, not the act itself. The something rotten in the state of mankind: does the Bard mean sin? In *Measure for Measure*,

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Isabella (the soul archetype) tries to prevent Angelo (the Lucifer archetype) from raping her by threatening to expose his impending crime. Chillingly, he boasts, ‘Say what you can, my false o’erweighs your true.’ Could the master be telling us that those in the Church that interpret what they believe to be God’s law have themselves been beguiled? That religious truths are false? That the true truth seems like lies? That what has been passed down through the generations as God’s truth was in fact corrupted at source? Perhaps through that misunderstood concept of original sin? That the meaning of sin desperately needs an upgrade and a reboot?

Traditionally, for religious deployment, ‘sin’ been weaponised to strike terror and guilt into men’s hearts. Could the irony be that to accuse someone of committing a sin, and causing them to feel guilty, thus becomes the true sin?

The big question now is: why would Jesus, the son of God, openly and repeatedly violate the laws of the land? Why would he repeatedly ‘sin’, commit blasphemy, and heresy — knowing he would be executed for his crimes?

Either he was not the son of God. Or the laws he broke were not God, his father’s!

And if not his father’s, then whose?

Forgiveness: the mother of all paradigm shifts

If sin is not an act, but a state, then it follows that forgiveness, too, must be a state. If sin is defined as breaking or disobeying God’s law, it defines sin as doing something wrong or evil. But what if the whole state of being called ‘good and evil’ has nothing whatsoever to do with God? What if morality itself is not God-made but man-made? Ego-made? What if right and wrong is a delusion? Hamlet said, ‘There is nothing either good or bad but thinking makes it so’. The mind makes things ‘right or wrong’ not God. What if guilt itself is the sin: the inner state of self-judgment that cuts us off from God? Forgiveness therefore is a transcendent state: a state above and beyond the prison of the mind and its compulsive need to judge.

Deeper: how could the blood shed by a man called Jesus 'forgive' the sin of the world? Applying the mind with its logic and reasoning power led the three amigos away from the scripture into a rational-sounding secular hypothesis: he must have survived the crucifixion and sired a dynasty! And then — so what? Are you experiencing Ananda through contemplating the womb of Mary Magdalene?

So let us apply our transcendent powers. Let us look within and ask the master Shakespeare to guide us. Let's open ourselves to a mystical revelation. A state of heightened awareness. A way that leads to the bliss of letting go of all guilt: absolute absolution.

Can you even begin to imagine a world without sin, without guilt, without resentment, without judgement? Dare you visit that world deep inside where all is forgiveness?

The Grail Quest

The reason why Jesus was vilified, hated, and executed goes far deeper than what is said in the gospels. He was one of the Essenes. The Essenes were savvy with the ancient mystical teachings going back to Hermes Trismegistus and beyond. These teachings were deemed heretical because they liberated mankind from the tyranny of the priesthood. When they executed Jesus, to maintain their stranglehold, the priesthood also had to extirpate the teachings from all sources and from all people who spoke of them.

Could the knowledge Shakespeare has woven into his tapestry therefore be the very 'heresy' of Jesus himself? The 'heresy' the Church cut out of the dogma? What's so important about what's hidden in Shakespeare is that it is not just the Bard's homespun philosophy — it is abundantly present in 'code' in the subtext of the Bible. The irony being that because the mind and its prosaic mindset cannot grasp the deeper meanings, the translators unwittingly left all the clues to Jesus's true teaching in the text. Our job is to follow the Grail trail and dive down below the surface.

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But only those who are willing to look at it from a paradigm, a world view, very different from the restricted way the narrative views the scripture and the life-limiting way it interprets the surface structure of the words can see it. This wonderful, liberating truth has been right under our noses for thousands of years — it was just rendered invisible by the ego-centred narrative. It is only made visible from a soul-centred viewing point. Our winter of discontent is made glorious summer by this son of Stratford.

What Shakespeare seems to have done is reinterpret key biblical passages from the Old and New Testament in a soul-centred way and transform these unorthodox interpretations into his plays and poetry. Thus, the subtext of his entire works is this deeply 'heretical' version of what could be the very words of God Himself.