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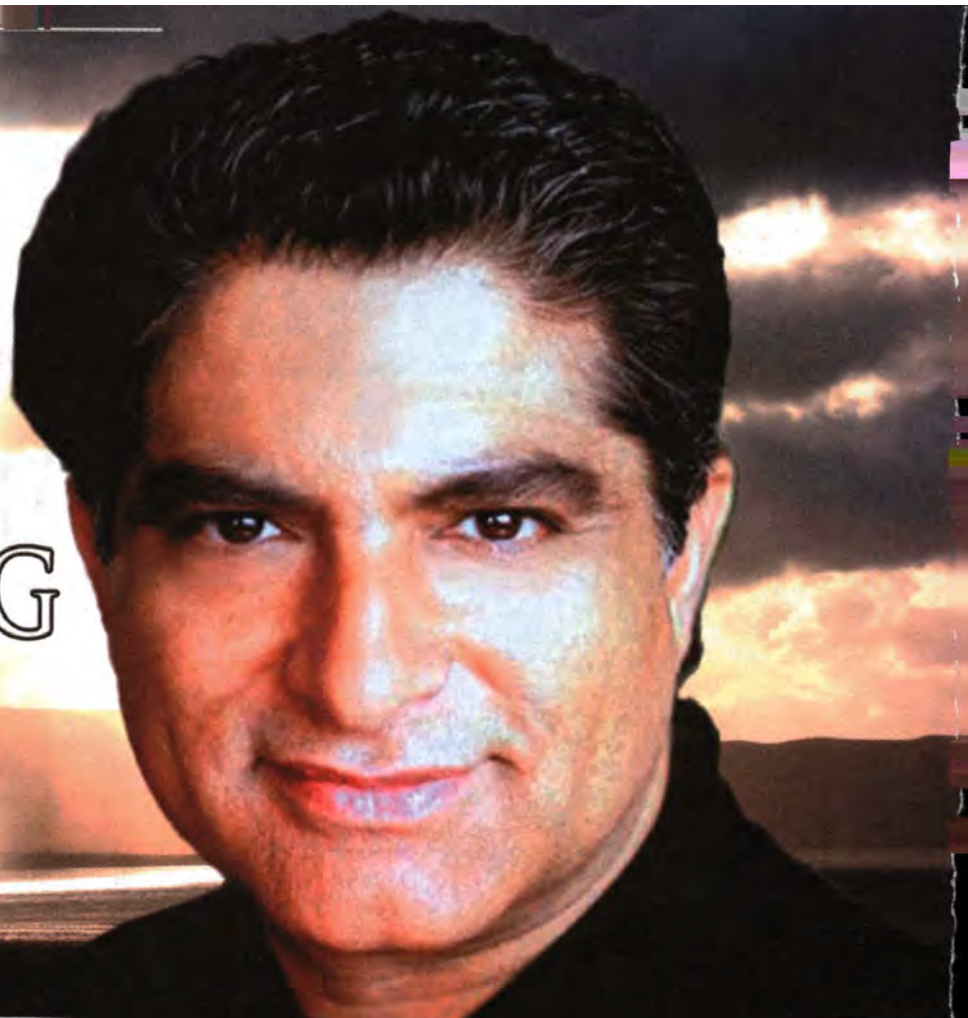
Roslyn Chapel's Darkest Secret



For
Deepak Chopra
the Usual
Boundaries
Don't Apply

ON KNOWING GOD & MORE

• BY CYNTHIA LOGAN



It's 1970 and a young Deepak Chopra sits in front of a slot machine in Las Vegas. He's just arrived from India to complete a medical residency and has brought all of \$8 with him; enough, he decides, to warrant a gamble. Perhaps in a preview of how America would receive him, Lady Luck smiled, transforming the sum into \$1,500. "It felt great!" remembers the now-famous author whom *Time* named as one of the top 100 heroes / icons of the twenty-first century. "But in the morning I felt empty; something was missing." The feeling intensified when one of his first medical duties was to pronounce a man dead from multiple gunshot wounds. "I found myself wondering what happened to the soul that had, moments before, inhabited the inanimate body I now presided over."

The wonder is that he wasn't sure. But that was then; now, in 2007 Deepak Chopra is confident not only that there is a God and an afterlife, but that both are created from inner states of awareness. Creationists and Intelligent Designers may both object, but Chopra insists we're not reducing the Almighty to a firestorm of electrical activity in the cerebral cortex. We are, rather, trying to find the basic facts that will make God real in a chaotic world that has lost the sense of the sacred. He is adamant that the human brain is hard-wired to know God and that our nervous systems have seven biological responses that correspond to seven levels of divine experience. "As far as I know, the brain cannot

register a deity outside these seven responses," he states. "God is woven into reality and the brain knows reality in these limited ways." These responses, which loosely correlate with the seven major chakras (energy vortices associated with ganglionic nerve centers in the body) are: fight-or-flight, reactive, restless awareness, intuitive, creative, visionary and sacred. "God is as we are," says Chopra. Depending on our awareness, we project the world differently, face different challenges, perceive good and evil in a particular way, and find God through fear and devotion, awe and obedience, meditation, self-acceptance, inspiration, grace or transcendence.

Chopra's latest projects address the existence of God and the afterlife (though his focus has already moved on to an upcoming book on the life of the Buddha). His first DVD, *How To Know God* is based on his 2000 book of the same name. In *Life After Death: The Burden of Proof* (Harmony Books), he makes the case that we not only create our lives, but orchestrate our experiences after death. Again, incendiary stuff for a religious fundamentalist or a skeptic, but remember: this man is striving to prove the existence of God through science, something

both sides might well find comforting.

Set in Las Vegas, the fast-paced, hip film (produced with daughter Mallika, son Gotham and friend Ron Frank) begins with a sound clip of an astronaut from Apollo 8 reading from Genesis. A first viewing may not reveal the 'seven stages' delineated in the book, but seeing *How To Know God* a second time shows the principles cleverly woven in. "We didn't want it to be exactly like the book," says Chopra, who narrates throughout the picture. Donning a pair of flashy sunglasses with both a red and a blue lens, the sixty-something guide reminds us to remain childlike. His own childhood was filled with the colorful magic of Indian mythology. His mother (seen in the movie reading to one of Chopra's nephews shortly before her death) read to him the stories of Gods and Goddesses, demons and deities that he says represent qualities within everyone's unconscious. "These stories influenced me profoundly," he says. "Myths became embodied in my psyche and Soul, lifted me from the mundane to the magical, and showed me both were inside me; I do all of what I do today because of this understanding. While writing *Life After Death: The Burden of*

Proof, I kept being drawn back to these stories; so I decided to weave the book around tales I heard at home, around the temples, and at school, hoping the reader would be enticed by a world where heroes battle darkness in order to emerge into the light."

And it's the Light that links the ancient Shekinah with photons pushing the envelope of space, bursting forth with the firing of neurons, and rushing toward our retinas. "The perceiver is woven into what s/he sees," reminds Chopra. "The whole Universe is a quantum mirage; If Beauty is in the eye of the beholder, so is God." Though skeptics may deny His existence, the absence of an external God would still allow for an internal revolution; mystics of all religions found God by going within. *How To Know God* takes us to a video game-like simulation of a museum of religious art (Chopra helped create a bio-feedback video game called *Journey To Wild Divine*, but says those techniques were not employed in the DVD). The excursion makes the point that, since God's Presence was visible in the 'burning bush' and as halos around Christ and saints, S/He can be experienced. "God has managed to pull off the amazing feat of being both worshipped and invisible at the same time," he mentions, adding that "The image of a white-bearded patriarch in the sky no longer works. We need a model that is part of religion, but not bound by it. After centuries of believing in God through faith, perhaps we're ready to experience infinite intelligence directly."



Chopra in Contemplation

That experience would come via our Soul, the intermediary between our physical and 'virtual' selves (the virtual Self being beyond time and space). Represented as a twinkling light (one is reminded of Disney's Tinker Bell) that appears in the deadened space of an after-hours casino (amusingly, "The Holy Roller"), the Soul moves through time and space and is, says Chopra, the only part of us that is real. "What if it's not the case that the Soul leaves the body at the time of death, but that the body leaves the Soul?" he asks. Strolling amidst neon signs, he muses that "we are not really in the world, the world is in us." He stops under a Vegas Sphinx pyramid, then transports us to ancient Egypt, where he stands next to The Great Pyramid. Through the introduction of the goddess Isis, her husband Osiris and their son Horus, he establishes the common

themes of mythology (birth, death, judgment, resurrection, the afterlife), noting that the concept of reincarnation was introduced to the West through this culture. We then visit India, with its myriad mythological deities—his personal favorite is the Elephant God Ganesha, the Remover of Obstacles (seems to have worked!). "India did something that ancient Egypt never did, and that was to make death creative," he remarks. "To the ancient rishis of India, there was no strict division between this life and the afterlife. Both are created in consciousness. Your level of awareness is the one and only thing that determines how life turns out. Every person you know, everything that happens to you, originates at the deepest level of your own consciousness. Death was seen as a brief stopping point on an endless soul journey that could turn a peasant into a king and vice versa. With the possibility of infinite lifetimes extending forward and backward, a soul could experience hundreds of heavens and hells. Death ended nothing; it opened up limitless adventures."

Back in Vegas, a city he says exemplifies a society that has strip-mined myth, Chopra points out the presence of Greek and Roman mythological influences. Looking around, he echoes Einstein's comment: "I want to know what God thinks." This is where things get complicated. Those familiar with "*The Secret*" (a current popular phenomenon about manifesting desires) have commented they

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SUPPRESSED HERESIES OF THE WEST...

Following the model of his bestselling *Forbidden History*, J. Douglas Kenyon has assembled material that explores the hidden path of the religions banned by the orthodox Church—from the time before Christ when the foundations of Christianity were being laid to the tumultuous times of the Cathars and Templars and the Masons of the New World. Revealed are the intimate ties of ancient Egyptian religion to Christianity, the true identities of the three magi, the link forged by the Templars between early Christianity and the Masons, and how these hidden religious currents still influence the modern world.

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EDITED BY J. DOUGLAS KENYON

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prophets, who were, in turn, required to relay his divine instructions on to them.

However, to preserve their secret, only Moses or certain priestly technicians could have serviced the arc light and its batteries—hidden deep inside the temple, away from the curious who might discover the deception and perhaps have their eyes and faces burned by its harmful Ultra-Violet rays. Were the celebrated events on Mount Sinai actually experiments which went awry? Could the arc light have burned Moses' face, causing it to take on a golden look and making him thereafter wear a hood or veil—like arc welders use today? As an added safety measure, was he shielding the Ark (arc) light with its own veil?

The case that the Ark of the Covenant was actually an electric arc light is made by randomly scattered texts throughout the Hebrew Old Testament, and in other authoritative works as well. The following are just a few examples that point to its great illumi-

nating but extremely dangerous character:

One example is found in a translation of an Ethiopian authority, the *Book of the Glory of Kings*, translated by Dr. E. A. Wallace Budge, a deceased Keeper of the Department of Egyptian and Assyrian Antiquities in the British Museum, who has also translated several ancient Egyptian works including the *Book of the Dead*. The ancient Ethiopian book speaks of "the light" of the Ark of the Covenant that "catcheth the eye by force, and it astonisheth the mind and stupefieth it with wonder," and also avows that "it is a heavenly thing and is full of light."

Next, in *Ka, A Handbook of Mythology, Sacred Practices, Electrical Phenomena, and their Linguistic Connections in the Ancient Mediterranean World*, the English scholar H. Crosthwaite, speaking specifically of the Ark, says: "The sons of Kohath shall come to bear it; but they shall not touch any holy thing, lest they die.' (verse 15) Kadhosh' in Hebrew means holy. Those who touch the ark are in danger from the ka or electrical charge that it may carry."

High voltage showed no mercy then, nor does it today! One wrong move and you forfeit your right to participate in this world anymore, and poor Uzzah had no chance to

warn anybody. The Electric Light God's retribution was swift and lethal when the oxen may have shaken the Ark's wiring loose, causing it to short to its conductive golden case. It is recalled in II Samuel 6: 6 & 7, which says: "And when they came to Nachon's threshing floor, Uzzah put forth his hand to the ark [arc] of God, and took hold of it, for the oxen shook it. And the anger of the Lord was kindled against Uzzah; and God smote him there for his error, and there he died by the ark [arc] of God."

Poor Uzzah, a shocking mistake!

There are other instances recorded in the Old Testament when the high voltage of the Electric Light God showed its lack of forgiveness. However, though dangerous, it still served Moses well because Numbers 10:33 says when he was traveling through the wilderness with his father-in-law, "the ark of the covenant of the Lord went before them in the three days' journey to search out a resting place for them."

"To search out" is the very purpose of a searchlight! ■

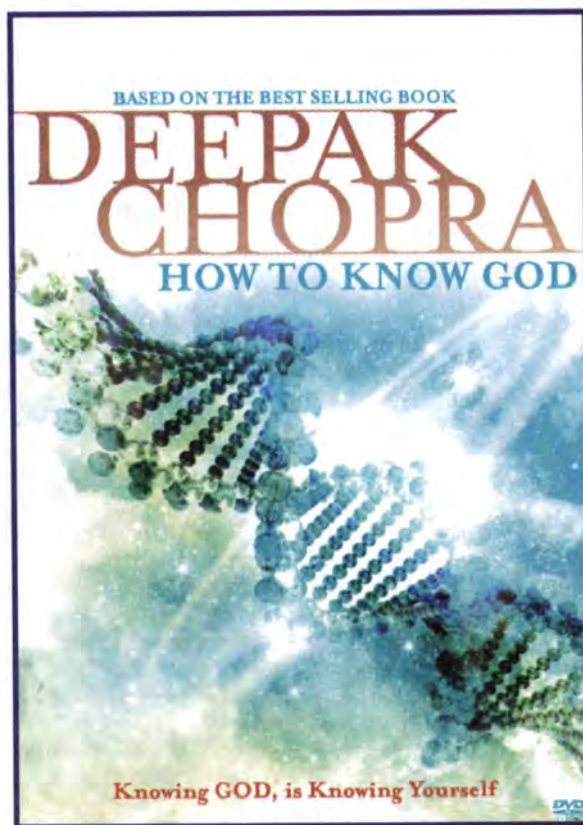
The author, a retired broadcast engineer, has also written *Electric Mirror on the Pharos Lighthouse* and other Ancient Lighting.

CHOPRA

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like its simplicity and find "How To Know God" overly complex. Chopra won't comment directly on what amounts to a competitive product, but seems to consider it overly simplistic. The guy is, well, 'way' intelligent, and his material is meaty. It gets "out there" with the introduction of quantum physics, black holes and synaptic gaps. You have to wonder where his deep understanding of a subject he wasn't formally trained in comes from. Armed with a great education, a passion for literature and the written word, (not to mention his rich heritage and numerous medical degrees), Chopra somehow got a grasp on cutting-edge science—so tight a grasp that he speaks with profound authority and has made 'the new physics' a jump-off point for his theories."

Chopra's working theory of creation states that before the Big Bang, space was unbounded, expanded like an accordion into infinite pleats or dimensions, while time existed in seed form (no past, present or future). This state, which physicists refer to as a *singularity*, contained nothing we could perceive, yet held the potential for everything, both manifest and unmanifest. Time, space and the entire material universe were once contained in a point. "A singularity is conceived as the smallest dot you can imagine, and therefore not a dot at all," he explains. Such conundrums are the stuff of his everyday reality. Chopra seems to have advanced light-years in his own evolution; his



very appearance is less dense, his voice sounds muted and somewhat far away. Asked if he has a hard time compressing such expanded awareness into mundane life, he answers; "I enjoy the illusion of it all. I'm standing in an apartment in New York City on the 69th floor overlooking the city and I know it's not 'real', but I can really appreciate it."

Chopra admits that his interest in plumbing the seven stages of knowing God lies in being a co-creator. He continues the theme in *Life After Death: The Burden of Proof*. "You are the author of your own life," he states. "Can this be proved? The afterlife is a field where science is quickly advancing over worn-out religious beliefs. The assumption that no knowledge can be gained about 'the other side' is being disproved on many fronts. What we call dreaming, wishing, imagining, and projecting are very powerful processes. If you learn how these aspects of your awareness work—or aren't working—you can project the kind of life you want, and that includes life after death." He concedes it sounds radical, but points out that it's a very appealing concept, because it puts the power back into our own hands. "What could be more fascinating than learning how you create the world around you—and always will?"

Though his books on these topics have been endorsed by everyone from the Dalai Lama to Mikhail Gorbachev, Arianna Huffington and Larry King, not everyone finds Chopra's ideas so fascinating: professional skeptic Michael Shermer recently blog-bashed *Life After Death: The Burden of Proof*, attempting to discredit the work on a number of fronts. Towards the end of a brilliant rebuttal, Chopra writes: "Shermer and I are speaking two different languages. He makes no reference to con-

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sciousness, the field, quantum mechanics, advanced neurology, or philosophy. I'd like to hear arguments from someone more up to date in these fields. It's a strange feeling when somebody in a Model A Ford challenges you to a race when you are in a Lexus, but even stranger when he thinks he's going to win." A bit of the Mars archetypal energy flowing through!

Not only does Chopra know his mythology, he knows the world's sacred texts and classics, and particularly appreciates Shakespeare. "Hamlet was right to call death an undiscovered country," he writes; "Not because the living cannot reach it, but because heaven's geography keeps shifting. If we look at how various cultures perceive the afterlife, there are roughly seven categories. In the West the hereafter has been viewed as a place akin to the material world. Heaven, hell, and purgatory lie in some distant region beyond the sky or under the earth. In the India of my childhood the hereafter wasn't a place at all, but a state of awareness." Special effects in the *How To Know God* DVD illustrate the concept that the cosmos we experience, with trees, plants, people, houses, cars, stars, and galaxies is just consciousness expressing itself at one particular frequency. Elsewhere in space-time, explains Chopra, different planes exist simultaneously. "By analogy, if you are listening to a concert orchestra, there are a hundred instruments playing, each occupying the same place in space and time. You can listen to the symphony as a whole or put your attention on a specific instrument. You can even separate out the individual notes played by that instrument. Every frequency in nature exists simultaneously, and yet we experience only what we see."

Which brings us back to the fact that God is invisible, and that when we die, we become invisible to those still on the material plane. Because of this, we fear death and debate the existence of God. Deepak Chopra is utilizing his spiritual and scientific genius to help us know our selves as God. "If we know God, we can heal the fear of death, know our soul and realize our full potential in life," he says. And the good news is that we don't have to believe in God in order to experience God. Chopra chose this quote by Simone Weil to open the book *How To Know God*: "In what concerns divine things, belief is not appropriate. Only certainty will do. Anything less than certainty is unworthy of God." That certainly sums things up. ■

Deepak Chopra MD, FACP was formerly Chief of Staff of Boston Regional Medical Center and Assistant Clinical Professor of Socio-Medical Sciences at Boston University School of Medicine. He has taught at Harvard Medical, Business and Divinity Schools. The author of over 40 books, many of which have been translated into numerous languages, his mission is to bridge the technological miracles of the West with the wisdom of the East. He and his colleagues conduct public seminars and workshops and provide training for health care professionals around the world.

Watson and two others were tortured into confessing and then executed for their roles. Watson had given up George Brooke, with whom he had discussed the plot. Brooke was tortured as well and executed in December of 1603. He may have helped cast suspicion on his brother Henry Brooke who was Lord Cobham, and a friend of Sir Robert Cecil. Cecil was a paranoid hunchback who was threatened by both Bacon and Raleigh. He delighted greatly in taking down his enemies. Cobham had been in touch with Spanish agents and had a much more serious plot in the works.

Part of the plot had Brooke, (Lord Cobham) taking delivery of a fantastic sum of money from Spain, and carrying it through the Isle of Jersey to England. Here on the tiny Channel Island, Raleigh was governor.

This was the only real connection to Raleigh. It defies reason as Raleigh had warred against Spain and regularly raided Spanish shipping. Why would they allow him control over their money? Cobham named Raleigh as a co-conspirator even though there is no other evidence. It did not matter that Cobham recanted his inclusion of Raleigh in the plot. Cobham was executed and Raleigh sentenced to the Tower.

This is where the story takes a strange turn. Cobham's family had been, like Raleigh and his circle, the butt of jokes in *The Merry Wives of Windsor* and in a performance of *Henry IV*. So both Sir Walter Raleigh and Lord Cobham were victimized in works attributed to William Shakespeare. Raleigh might have blamed the secretly Catholic Arden-Shakespeare family for making him a scapegoat as he had suspected them in the past.

While Raleigh served his time the real William Shakespeare had been sequestered in provincial Stratford playing the role of small town businessman. Thirteen years allowed a great deal of water to pass under the bridge. It also allowed Shakespeare to lose touch with those he knew from his days as a "player" on the stage.

What he didn't know was that Jonson had become the single best friend that Sir Walter Raleigh had. Their friendship had survived the long imprisonment in the Tower endured by Sir Walter. Shakespeare may not have been aware that Jonson had become his most outspoken critic. The full extent of the enmity for Shakespeare by both Jonson and Raleigh may never be known.

Jonson lived up to the role of Raleigh's truest friend. He visited him often and

helped him write his *History of the World*. He attempted to fill the role as surrogate father to Raleigh's son Wat—although he is remembered more for teaching him to drink and carouse. Jonson also might have done one most important favor for his friend.

On April 23, 1616, Jonson and Shakespeare would meet. Will most likely put worrisome thoughts out of his head for at least one night, that of his birthday. As arranged, he met Jonson and Drayton for dinner. What happened next has not been recorded in any detail. It is said that Shakespeare "drank too hard" and "died of a fever" the same night. Since a night of overeating and drinking rarely result in death the tragic result may indicate he was poisoned. Since no one else was poisoned, it might indicate he was the target.

While Shakespeare was enjoying his last supper, Sir Walter and son Wat were staying a few miles away at the Coughton Estate. It is not recorded if Jonson and Drayton also stayed there after the tragic dinner.

Shakespeare's death was little noted in Stratford or elsewhere. Unlike the deaths of other playwrights where their works were read, their lives eulogized, the "bard" passed away unnoticed. It

would be years before any statues were erected, and not until 1740, one hundred and twenty-four years later, that a memorial statue to him was placed in the Poet's Corner of Westminster Abbey.

Sir Walter had been released from the Tower on one condition. He was once again to sail for riches in the Americas. He was instructed to avoid the Spanish. Sadly for Raleigh, his son Wat did not survive the expedition. Raleigh managed to attack the Spanish and return without treasure, two reasons that James would have him beheaded.

Ben Jonson for his role in the life of Raleigh and the demise of Shakespeare fared the best of all. After Shakespeare's Last Supper, Jonson headed to Scotland where he laid low for a bit, visiting poet William Drummond. He declared to Drummond that Shakespeare "wanted arte" inferring he was not an intelligent man. Jonson then came back to London to be declared England's first poet laureate.

In an odd postscript, years later Jonson became close to the Earl Pembroke. The earl was related to the Earl of Southampton and close to others in the Bacon-Essex circle. Pembroke and Southampton, Shakespeare's patrons, knew the truth of just who had authored the works attributed to him. Pembroke may have taken Jonson into his confidence as he arranged for Jonson to compile *The First Folio*, which is the body of work attributed to Shakespeare. Jonson in turn dedicated it to Pembroke. For his efforts, he also saw his annual stipend as poet laureate go up 1000%. ■



Ben Jonson