To Be or Not to Be
Hamlet, Death, and A Course in Miracles

Note to the Listener
The workshop was held in September 2002 at the Center in Temecula, CA. The CDs have been edited in order to maintain the flow of the actual teaching material. The editing was done by Rosemarie LoSasso, and included abbreviating some audience questions.

Disc 1 (1:09:07)
1. 1 Introduction (3:12)
   The Role of Death in the Ego’s Thought System
2. 2 The Death of God—The Birth of the Ego (6:17)
3. 3 Preserving this “Life” (3:58)
4. 4 One or the Other (4:40)
5. 5 The World: Protection from the Mind (6:16)
6. 6 Slaves to Sin, Guilt, Fear (4:18)
7. 7 Cheating Death—Cheating God (7:52)
8. 8 Invention of an After-Life (2:59)
9. 9 The Attraction of Death (6:22)
10–12. 10 Hamlet’s Soliloquy: “To Be or Not to Be” (10:16)
   (8:58) (3:52)

Disc 2 (1:00:31)
1. 13 Hamlet’s Soliloquy: “To Be or Not to Be” (cont.) (9:52)
2. 14 Questions and Discussion (6:32)
6. 18 Hamlet; act IV, scene 3 (6:05)
7. 19 A Course in Miracles: The Way Out of “Life’s” Dilemma
   (7:27)

Disc 3 (1:05:58)
1. 20 The State of Mindlessness—Identification with the Body
   (8:16)
2–5. 21 There is one life, and that I share with God. (W-pI.167.3-4)
   (11:23) (8:32) (5:34) (2:55)
6. 25 Questions (7:45)
7–9. 26 The Attraction of Death (T-19.IV-C.1) (4:52) (8:12) (8:24)

Disc 4 (54:54)
1. 29 Questions and Discussion (6:53)
   (11:51)
5–6. 33 False versus True Healing (S-3.II.1-5) (7:01) (8:51)
7. 35 Helen and Hamlet (6:17)
8. 36 Closing: “Good Friday” (The Gifts of God, pp.106-107)
   (3:10)

NOTE: The large numbers on the left designate the track numbers for the CDs. The small numbers to the right correspond to the track numbers for the mp3.

Music: Beethoven; Violin Concerto in D, third movement
Yehudi Menuhin, violin; Wilhelm Furtwängler, Philharmonia Orchestra
“TO BE OR NOT TO BE”
William Shakespeare—Hamlet (III,i)

To be, or not to be: that is the question:
Whether ‘tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them. To die: to sleep;
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to, ‘tis a consummation
Devoutly to be wish’d. To die, to sleep;
To sleep: perchance to dream: ay, there’s the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause: there’s the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor’s wrong, the proud man’s contumely,
The pangs of despised love, the law’s delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover’d country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o’er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.