

Was Shakespeare a Time Traveler?

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Artistic Prophecy

There are many works of art which have foreshadowed future events with startling accuracy. In 2000 the TV show *The Simpsons* famously predicted that Donald Trump would be elected president, and the show has made correct predictions about other events as well. The movie *Back to the Future*, released in 1985, contains many stunningly accurate, though esoteric, prophecies regarding the terror attacks on the World Trade Center on September 11, 2001.¹

The novels by Ingersoll Lockwood, written in 1889 and 1893, bizarrely and realistically echo many particulars in the life of Donald Trump.² Lockwood's first novel, *The Adventures of Baron Trump*, tells the story of a boy named Baron (echoing the name of Donald Trump's real son Baron Trump). The fictional Baron Trump is described as "headstrong, self-absorbed" and "often misunderstood", echoing qualities ascribed to Donald Trump. Lockwood's Baron Trump spends his days immersed in a book entitled *Don Flum's World Within a World*, a guidebook to hidden dimensions. The name "Don" here (again, recalling Donald Trump), and the ideas of hidden dimensions (recalling time travel), seem eerily prescient for another reason as well: When Nikola Tesla, who believed it was possible to warp space-time using powerful electromagnetic fields (and thus travel through time), died on January 7, 1943 in a hotel in New York City, all his

1 <https://www.youtube.com/watch?v=P1ULjJ3EqyY>

2 <https://www.youtube.com/watch?v=np6l4e6laLE>

papers were seized by the FBI, who then gave the papers to Donald Trump's uncle, MIT physicist Dr. John George Trump, to assess Tesla's work.

Ingersoll Lockwood's second novel, entitled *The Last President*, tells the story of a man living on 5th Avenue in New York City who becomes President of the United States, plunging the country into chaos. Again, the correspondences with President Donald Trump are undeniable.

Another famous example of precognitive art is an 1898 novel called *Futility* by a popular writer named Morgan Robertson, which tells the story of the largest ocean liner ever built, the *Titan*, which hits an iceberg and sinks on an April night in the North Atlantic on a run between New York and Liverpool, killing nearly all the passengers and crew, due to an insufficient number of lifeboats. This novel foreshadows the sinking of the Titanic, on April 15, 1912, after it hit an iceberg. Many passengers died due to insufficient lifeboats.

There are, of course, other examples of artworks which foreshadow future events. In the book *From Nowhere* by Eric Wargo, coins the term *artistic prophecy* to describe this phenomenon. Most recently, the movie *Snake Eyes* (1998) has been found to contain several uncanny artistic prophecies relating to the assassination of Charlie Kirk on Sept 10, 2025.³

Artistic Prophecy in Shakespeare

But has anyone ever examined Shakespeare's works for artistic prophecy? Shakespeare was an unparalleled and extreme writer, in the sense that his works are recognized as classics, still sell so well after four centuries, are quoted so extensively, and have been globally popular, performed and produced more than those by any other literary artist. It would indeed be the proverbial icing on the

3 <https://www.youtube.com/watch?v=UMxMPmpogjY>

"Charlie Kirk's Assassination: Eerie Similarities Emerge Between 1998 Film SNAKE EYES & Kirk Shooting"

cake if his work also turns out to contain artistic prophecies. And what if Shakespeare's artistic prophecies turn out to be more extensive, with respect to time and space, than many of the well-known ones?

What do I mean by the phrase "more extensive with respect to time and space"? For example, you may have noticed that *The Simpsons* and *Back to the Future* make their prophecies mere decades before the prophecies come true. The novels of Ingersol Lockwood were published about 120 years before Trump became President of the USA. (All happen to be artistic productions of the United States and the corresponding events also occurred in the United States. However there are quite a few examples from other countries as well.)

If any artistic prophecy is hiding in Shakespeare's works (and let's assume that it is ready to be revealed now), it would be 400 years old! And it might very well cross geographic and national borders.

Now, it's also important to understand what an artistic prophecy is and is not. So, for example, if you know my work, you know that I interpret *Romeo and Juliet* as an allegory about humans and the sun, with humans starting off with a spiritual relationship with nature before losing that relationship (primarily due to monotheism (which is a social form of game theory) and fossil fuels) and then reclaiming it in fearful and difficult circumstances (allegorized by Romeo moving towards Juliet's grave) when Juliet (the sun or nature) looks rather dead or wrecked or in trouble, like now. This allegory is based on the scientific and religious ideas of Giordano Bruno, and he based his analysis and calculations on science, specifically the nascent fields of thermodynamics, astronomy and systems theory. So this allegory I have spotted in *Romeo and Juliet* is *not* an artistic prophecy, because it is based on extrapolation, calculation and science, and not on precognition. In other words, there is nothing uncanny about the allegory in *Romeo and Juliet*.

Precognition, on the other hand, belongs to the world of psychics and

channeling, or we can also say that it belongs to the world of noetics, which describes ways of knowing that don't depend on using sensory information. For example, precognition (often referred to as "time traveling" in popular culture) describes what happens when a person dreams (or gets a waking vision) about a plane crash, and then a few days later a plane crashes. There is one significant requirement, however: there must be "two or more correspondences between the precognition and the event", according to Julia Mossbridge, doctor of cognitive neuroscience.⁴ Correspondences are the details, the names, actions taking place, and so forth, in the dream that later also appear in the real event. So in the example of the plane crash, the dream (or vision) should contain at least two specific details that occur in the real plane crash (for example, the color of the plane, some scenery at the crash site or something like that), or it would be judged merely a coincidence.

Incidentally, precognition is not "magical" or based on witchcraft. Rather, precognition and other spiritual phenomena (such as reincarnation) raise the possibility that consciousness is fundamental, that it is not just produced by the brain but is a primary force that the brain receives, filters, and translates. This view is sometimes called a "non-local" view of consciousness, suggesting it may not be entirely confined to the skull. This field of study is called the noetic sciences, the study the power of consciousness and its relationship to the physical world. By contrast, in traditional psychology and neuroscience, consciousness is viewed as an epiphenomenon—a byproduct of the brain's physical processes.

In Einstein's theory of relativity, time is relative and woven with space into a four-dimensional spacetime. The past, present, and future therefore all exist simultaneously in a static block. Our feeling of "flowing" through time (the "moving now") is not found in the equations. Thus some physicists argue time is

4 <https://noetic.org/blog/the-science-of-precognition/>

an emergent illusion, a side-effect of entropy and our conscious perception of change, and recent headlines such as “physicists have discovered that time may be an illusion born from quantum entanglement”⁵ seem to be bearing out the non-local view of consciousness. Our individual minds are localized excitations or “whirlpools” in this non-local field, connected via a principle analogous to quantum entanglement. This explains psychic phenomena and the feeling of oneness.

We experience linear time because our consciousness, embodied in a biological system moving through spacetime and processing memories sequentially, is “reading” or traversing a slice of the eternal block universe. Our brain creates the narrative of past-present-future, but at the fundamental non-local level, all moments exist at once. A non-local consciousness could, in theory, have access to information “outside” the linear timeline, explaining precognition or a sense of timelessness in mystical states. If so, then this could explain precognition without resorting to “magic” or “witchcraft”.

So, to return to the quest to find pre-cognition in Shakespeare’s works. We are looking for a specific type of prophecy in Shakespeare’s works, not some scientific deduction. So we need to look, essentially, for very specific and detailed correspondences like we see in the examples in the first examples in this essay: *specific names, specific references, and perhaps even specific situations*.

Such correspondences do exist in *Measure for Measure*. During the process of writing my book *Channeling Shakespeare* in 2024-2025 as I examined this play, I was startled to understand the full extent of the spooky precognitive or time-traveling elements in it. And here is a long quote from my book:

5 <https://www.thebrighterside.news/post/physicists-discover-that-time-may-be-an-illusion-born-from-quantum-entanglement/>

In the final act, Mariana divulges all. My name, Marianne, is similar to Mariana. Mariana claims to be neither a maid (virgin), nor a wife. By the same token, I claim that I have done nothing academically dishonest, yet I admit that I have not exactly functioned like the ordinary academic I have purported to be. My clairaudient experience in Sanders Theatre, the red orbs in the park, dreams, songs and synchronicities have dropped hints or clues in my path and guided me, but also, I have had to use my brain, read hundreds of books and spend many hours writing my articles using my own intellect and education. I also find it spooky that Vincentio tells Isabella that he will find Mariana “at the moated grange” (3.1.264). Japan is an island surrounded by water, so it can also be said to be “moated”. Finally, I’d like to bring up this interesting passage, which occurs when we first see Mariana, when Duke Vincentio visits her to engage her services:

Enter MARIANA, and BOY, singing.

SONG

Take, O, take those lips away,
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn;
But my kisses bring again, bring again,
Seals of love, but seal’d in vain, seal’d in vain.

Enter Duke [disguised as friar]

Mariana (*to the boy*): Break off thy song, and haste thee quick away.

Here comes a man of comfort, whose advice
Hath often still my brawling discontent. [*Exit Boy*].
I cry you mercy, sir, and well could wish

You had not found me here so musical...
(4.1.1–11)

Who is this ephemeral companion of Mariana, the boy singing a song of courtly love like a mysterious troubadour, and who exits three lines after the Duke enters? This anonymous boy never appears again in the play.

Looking at the phrase “Take, O take” while writing this book, I recalled that my husband’s family used to call him “Take” (pronounced Také in Japanese), when he was a boy, as nicknames are considered safer, spiritually, than full names, which carry some deity essence here. This doesn’t mean that Shakespeare was consciously aware of the name “Takeshi”, or “Take”. I mean instead that Shakespeare was also a channel—but it’s more accurate to say that he was a “precog”. His consciousness participated not only in his own time and place, but also in the spiritual sphere, where all time swirls together. And this brief scene in *Measure for Measure* could be portraying the scene in the spirit world where Shakespeare’s, Takeshi’s, and my spirits got together to plan this whole escapade.

Jeffrey Kripal points out in his brilliant book *How to Think Impossibly* that “Precognition and literary creativity, it turns out, are often deeply intertwined” (Kripal, xi).

(Kimura, 250-252)

I want to call attention to how, in *Measure for Measure*, these references which now might be termed “precognitive” are quite astonishing and beyond the usual types of precognitive parallels we see. For one thing, Shakespeare includes a Japanese word “take”, transcending cultures (of course “take” is an English word as well). “Take”/ たけ in Japanese can mean “bamboo (竹)” as well as being my husband’s boyhood nickname (based on the kanji 武 that is the first

part of his given name). But the fact that this is a boy singing, and my husband was called “Take” especially while he was a boy, I think points to the idea that the nickname is indicated. So Shakespeare’s precognition was capable of flying to the other side of the planet and back to get its job done! Shakespeare’s ability as a time traveler with very immense skills parallels his outlier skills in other areas as well.

Second, many more than just the two minimum correspondences are seen. There is 1) Mariana’s name which is similar to my name Marianne (yes, this is my real name and it is on my birth certificate); 2) the boy (who as I said corresponds to my husband); 3) the boy sings the word “Take” twice, and my husband’s nickname was “Take”/ たけ when he was a boy; 4) the BOY leaves the scene and this may foreshadow the way my husband has played a hidden and obscure, but very necessary, role in my academic career; 5) the fact that the scene shows an older man with power and authority arriving to ask Mariana to play a certain role, as I have had to as well.

Precogs in the Economy

When we talk about movies or artworks that contain artistic prophecies, it’s important to understand that it’s the writers who wrote the works who are the time-travelers, precognitives or “precogs”, for short. In short, they are psychic. So, for example, *Back to the Future* was written by Robert Zemeckis, and so Zemeckis may be a time-traveler (even if he doesn’t recognize that consciously). *The Simpsons* has been written by many writers over its seasons and I did see a chart on a TikTok video showing that only a few of the writers (I assume they are the main precogs) were associated with the majority of the correct predictions.

Psychics, precogs, time-travelers and such are, in my opinion, more integrated into the broader economy than people really grasp. There is a stereotype of psychics as mainly engaging in fortune-telling or solving crimes

through remote viewing for police departments or spy agencies. While it is true, as Julia Mossbridge says, that, “Some people are extraordinarily gifted psychics, and a subset of those work with law enforcement to try to help solve cases”⁶, I do think that psychics can, more than we imagine, be found writing books, movie scripts and other texts, including academic articles such as mine. Julia Mossbridge says, “there is an ever-expanding ‘precog economy’, where people with alleged precognitive powers sell their abilities to business people, law-enforcement officials and even health professionals”:

People who are good at this can make money from it, and people who want the services can buy them for all sectors of the economy,” says Mossbridge, who had her first precognitive dream (about a school friend losing her watch) when she was seven. She says her so-called “positive precogs” (named after the mutated humans who predicted the future in the 2002 thriller *Minority Report*) differ from psychics with crystal balls and £1.50/min phone lines. “What I’m imagining is a much more sophisticated and structurally supported version of that,” she says. “The UN could have a group of precogs who’d work on climate change alongside experts in the area. They’re just one mode of knowing.”⁷

I would love to see the UN citing Shakespeare, a time-traveler, in the battle against climate change! He was, as my work shows, an early and ardent fighter against coal.

It might seem that it is *extremely convenient* for me to assert that my own

6 https://www.linkedin.com/posts/julia-mossbridge_psychic-stuff-remote-activity-7171142530653253632-bYk9/

7 <https://www.theguardian.com/global/2019/sep/29/psychic-future-what-next-for-the-precognition-economy>

name is a significant precognitive element in Shakespeare's plays. But my name appears in one (and only one) other book related to Shakespeare as well: it appears in *Shakespeare and the Poetics and Politics of Relevance* (2024), edited by Dympna Callaghan and Sophie Chiari, in a chapter entitled "Underground Shakespeare: The Extraction of Natural Resources" by Chiari. Although Mariana is a heroine in *Measure for Measure*, in *Shakespeare and the Poetics of Relevance*, the authors say quite unfavorable things about me, Marianne.

In her article in this book, Chiari dismisses my idea that there is an allegory about fossil fuels in *Romeo and Juliet*. In her article, my name appears in a footnote attached to the paragraph below, which quotes a presentation I wrote called "*Romeo and Juliet* is Climate Fiction":

It is wrong, however, to assert that "Shakespeare wrote **Romeo and Juliet** as an allegory against coal" meant to denounce the "noxious and damaging effects of fossil fuels", since we have already noted that the word "coal" designated charcoal rather than coal as we know it today. Relevancy should not be pursued at all costs. (Chiari, 32)

There are several reasons why "coals" in the first line of *Romeo and Juliet* could and do mean mineral coals, not charcoal, and I do go over them in several papers I have written⁸, but that's not the point. The point is that Chiari tries her best throughout her essay to show that Shakespeare associated mined coal "with comfort and progress" (Chiari 34). *Shakespeare and the Poetics and Politics of Relevance* is published by Palgrave Macmillan, a subsidiary of publishing giant Springer Nature, which had annual revenues of around US \$2 billion in 2024. It is only logical that an organization with revenues of \$2 billion wants to promote the

8 https://www.academia.edu/127924261/Coal_or_Charcoal_Answering_My_Critics_and_Palgrave_Macmillan

idea that Shakespeare liked coal.

This huge and extremely profitable publisher could have ignored me entirely, but they didn't. Perhaps it is because I have almost 40,000 views on Academia.edu and am in the top 3% by views, or because I have been studying the theme of coal in Shakespeare's works for over a decade? In any case, I argue that my name appearing in Footnote 11 on page 32 and again on page 50 under "Quoted Works" constitutes a locus where the notion of a shadowy Mariana/Marianne figure again appears, as this book is part of the 'Shakespeare universe'. I am falsely accused of "pursuing relevancy at all costs", just as the character Mariana is vilified on false grounds by Angelo: "pretending discoveries of dishonor (in her)" (3.1.227).

In all of my career, I have hardly any citations at all. In fact, my isolated, indeed almost exiled, scholarly position can be analogous to Mariana's residence at her "moated grange" (3.1.264). Research Gate counts my citations as only one⁹, this one from Chiari's article. I am not complaining about that, but I assert that *Shakespeare and the Poetics and Politics of Relevance* is spookily playing out its role (as Angelo, which is to say people and society, caught up in defending capitalism) in the corresponding relationships in the allegory in *Measure for Measure*. And therefore, spookily, Mariana foreshadows me, the boy my husband, and Duke Vincentio represents Shakespeare.

I already had recognized several correspondences (my husband's name, his obscure and mysterious function, the "moated grange" since I live on an island, my own name, the geometry of being asked to serve as an agent in disguise, the cloaked references to reincarnation) in *Measure for Measure*. This is more than I need to show Shakespeare's precognition, but I am grateful for another one, and Sophie Chiari has unwittingly provided me with one more important

9 https://www.researchgate.net/profile/Marianne-Kimura?ev=hdr_xprf

correspondence that merely strengthens my case. For her article plays the role of Angelo.

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