Anticipation and Foreboding in Shakespearean Drama.

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Dallas Lynn Lacy
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ABSTRACT

This study of anticipation and foreboding in Shakespeare's plays examines his use of the various preparatory devices and traces his developing mastery of these dramatic techniques. In examining the artistic discipline involved in the use of these techniques, the study reinforces our awareness, and provides additional evidence, of the fact that Shakespeare was a conscious dramatic artist whose technique was controlled and deliberate. Throughout his plays, Shakespeare takes special care to prepare the audience for certain events and effects. His habit is to advise us before rather than after the event.

Foreshadowing is comprised of two elements, anticipation and foreboding. Anticipation, the more obvious of the two, is prophetic in nature, usually giving the exact delineation of the events which will follow. Foreboding, on the other hand, is vague and suggestive rather than explicit. It does not directly announce; it merely hints at coming events. Instead of standing alone like passages of anticipation, the intimations of foreboding are more subtly functional throughout the drama. Whereas the main purpose of anticipation is to announce specific outcomes, the primary purpose of foreboding is to create an appropriate tragic atmosphere which will lead the audience to expect and to acquiesce in the tragic conclusion.

For the purposes of discussion Shakespeare's plays are broken down into the three traditional categories, histories, tragedies, and comedies. Within each major category the plays are discussed in the
chronological order in which they were written. Because of the greater complexity of the histories and tragedies, these dramas are discussed separately, with the technique of foreshadowing considered within the framework of the individual play. In these plays foreshadowing becomes progressively so closely interrelated with other aspects of the drama, such as character, atmosphere, tone, and image association, that a mere listing of anticipatory passages would be ineffective. The comedies, however, because of their relative lack of foreshadowing, are discussed in four major categories.

One of the major results of this study is to show Shakespeare's developing artistry. In the earliest histories foreshadowing is limited primarily to the traditional conventions of pre-Shakespearean drama, such as omens and prophecies and anticipation through direct statement in soliloquy. In later histories and in the tragedies, however, more complex, subtle, and integral foreshadowing replaces the explicit anticipation of the earlier plays. In the tragedies which were written in Shakespeare's maturity, foreshadowing becomes less a separable element and becomes more interwoven into the total structure of the drama.
CHAPTER I

INTRODUCTION

Shakespeare's practice of foreshadowing events is one aspect of his dramatic technique which has not previously received sufficient examination. Such a weakness in Shakespearean criticism was pointed out by Wolfgang Clemen in 1953,\(^1\) and since then no connected study of Shakespeare's use of such techniques has preceded the present one. It is hoped, then, that the present work helps to fill a gap in Shakespearean criticism.

There are many reasons why anticipation and foreboding are important to the drama. Dumas once characterized drama as "the art of preparations.\(^2\)" Perhaps preparation is the most important element in drama, for without it there can be no drama. It is impossible to study the growth of a play without giving incessant attention to preparation--"to the previous arrangement of circumstance, the previous painting of character, even to the previous placing of properties, all of which have so much to do with the reasonableness of the ensuing actions and reactions."\(^3\) The primary importance of anticipation and foreboding lies in the nature of tragedy itself. There are two possibilities for

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\(^3\)Ibid., p. 159.
each dramatist to choose between in establishing his desired dramatic effect. First, he may choose to make the outcome uncertain, thus relying upon surprise as the chief vehicle for dramatic effect. This, of course, is the method chosen by most writers of mystery stories, comedies, and adventure stories. Second, he may choose to make the outcome inevitable from the events and statements which have gone before. Here "the suspense resides in the audience's frightened anticipation, in the question of when." Shakespeare, like most great dramatists, chose the second method. Samuel Taylor Coleridge, among the first to comment on Shakespeare's dramatic method, regarded Shakespeare's use of expectation far superior to the use of the element of surprise: "As the feeling with which we startle at a shooting star compared with that of watching the sunrise at a preestablished moment, such and so low is surprise compared with expectation." A recent critic of Shakespeare, H. B. Charlton, also points to the importance of expectation in tragedy: "That is, indeed, the fundamental note of tragedy, a sense conjured in us . . . convincing us that the action we are watching must sweep irresistibly to its inevitable end." Anticipation and foreboding prevent too strong an element of surprise in a tragedy and thus help to establish that sense of inevitability and expectation so necessary to high tragedy. Because of the lack of surprise in Shakespearean drama, the law of causality, not chance, is shown to rule in the world of human

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beings.7 What has been said of Hamlet could easily be true of all Shakespearean drama: "The essence of tragedy in Hamlet is the inescapability of the issue."8

Foreshadowing is a means of disclosing or intimating the coming events in a drama. "It is any device . . . used for preparing the audience to receive, without shock, some further revelation of character of plot."9 It is indeed the dramatic use of the principle of the old saying that coming events cast their shadows before them.

Foreshadowing is comprised of two elements, anticipation and foreboding. Anticipation is the more obvious of the two devices. As the word implies, passages of anticipation are prophetic in nature, usually giving an exact delineation of the events which will occur. The term anticipation, then, refers to the direct announcements of future events. Passages of anticipation fall into several categories; among these are prophecies referring to the future of a nation, passages pointing to future political or military conflicts and their conclusions, and passages which, either at the time or in retrospect, can be seen as announcing an individual's fate.

Anticipation fulfills several important functions in the drama. For instance, anticipation makes clear the action of the play and reveals the true nature of the characters. Anticipation flatters the audience's sense of omniscience. Harold Goddard points out that one


9O'Harra and Bro, *A Handbook of Drama*, p. 156.
of the principal pleasures from watching a play is the feeling of knowing all that will occur while the characters on stage remain ignorant of the future. The discrepancies between the knowledge of the audience and the participants create dramatic irony. Anticipation is also used as a unifying device and contributes to the composition and structure of Shakespeare's plays. Although its use for linking of parts in the drama can be seen in all of Shakespeare's plays, anticipation as a unifying device is most obvious in the history plays. The many prophecies, for example, are recalled at their fulfillment, thus helping to give order to the vast amount of historical material involved in the dramas. Eight of the history plays are somewhat interlocked, with certain passages within the play and particularly at the close looking forward to the next play.

Foreboding is similar to anticipation in that it, too, points to coming events or later developments within the drama. Foreboding, however, does not directly announce these later happenings but instead merely hints at them; it is vague and suggestive rather than explicit. Instead of standing alone like most of the prophecies of anticipation, the intimations of foreboding are scattered rather inconspicuously throughout the drama. Frequently, they are achieved by tone or intangible elements not easily definable. Quite often in foreboding passages, individuals express a feeling of melancholy, fear, or uncertainty without knowing at the time why they should have such presentiments. In other speeches images of death, blood, graves, sorrow, woe, and dread become an important part of foreboding. Foreboding has as its

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primary purpose the cultivating of an appropriate tragic atmosphere which is charged with disaster. Such an atmosphere leads the audience to expect and to acquiesce in the tragic conclusion. Foreboding, therefore, directs the audience's attention through subtle means, some of which the audience may not even be aware.

Although no connected study has been made of foreshadowing in Shakespearean drama, many critics have noticed the existence of anticipation and foreboding, and some critics have devoted studies to certain aspects of these dramatic devices. There have been, for instance, many investigations of Shakespeare's use of the supernatural, although none of the studies have appeared in recent years. The works of Eustace Conway,11 Cumberland Clark,12 and J. Paul and S. R. Gibson13 are perhaps the most comprehensive of these studies. Many studies, too, have appeared which contain a discussion of Shakespeare's use of irony, including such works as those by John W. Draper,14 A. R. Thompson,15 R. B. Sharpe,16 and G. G. Sedgewick.17 Although not all passages of irony

12 Cumberland Clark, Shakespeare and the Supernatural (London, 1931).
15 A. R. Thompson, The Dry Mock, A Study of Irony in Drama (Berkeley, 1948).
16 Robert Boies Sharpe, Irony in the Drama (Chapel Hill, 1949).
17 G. G. Sedgewick, Of Irony, Especially in Drama (Toronto, 1948).
are anticipatory, studies of irony often will refer to passages which are both ironic and anticipatory. The anticipatory functions of irony are not singled out for special examination in any of these works. Several other studies have effectively investigated the history plays for structurally unifying devices. Robert A. Law,18 E. M. W. Tillyard,19 and Harold Jenkins,20 to name a few, have noticed the forward-looking and backward-looking passages in the history plays which serve to link up the massive, often diverse, historical material. In addition, studies of Shakespeare's imagery by Wolfgang H. Clemen21 and Caroline Spurgeon22 touch indirectly upon Shakespeare's foreshadowing. For purposes of this investigation Clemen's study is the more valuable of the two, since on several occasions he specifically relates Shakespeare's imagery to the principles of foreboding. Many of the traditional investigations of Shakespeare's dramaturgy also indirectly touch upon his practice of anticipation and foreshadowing. Fairly representative of these studies are the works of William Fleming23 and Richard G.


22Caroline F. E. Spurgeon, Shakespeare's Imagery and What it Tells Us (New York, 1936).

Moulton. In addition to the above, a few isolated studies should be listed. Elias Schwartz, for example, observes the existence of "choric" characters and "choric" scenes in Shakespeare's plays. Hereward T. Price discusses the function of Shakespeare's "mirror-scenes," concluding that one of their purposes is "to affect the plot by keying up or keying down the suspense." Bertrand Evans' Shakespeare's Comedies is the most closely related full-length work to the study of foreshadowing. Evans' purpose is to investigate Shakespeare's dramatic method of keeping the audience more informed than the participants and to demonstrate Shakespeare's technique of exploiting the "gaps both between audience and participants and between participant and participant." The most valuable study of foreshadowing, however, is Wolfgang Clemen's "Anticipation and Foreboding in Shakespeare's Early Histories." In this article Clemen points out specific examples of foreshadowing in Shakespeare's early history plays and indicates the need for further study in this area of Shakespeare's technique. Clemen's article is primarily responsible for this current study of Shakespeare's anticipation and foreboding.

For the purpose of discussion Shakespeare's plays are broken down

24 Richard G. Moulton, Shakespeare as a Dramatic Artist (Oxford, 1901).


28 Ibid., p. viii.
into the three traditional categories, histories, tragedies, and comedies. With the exception of Henry V, Henry VIII, and Coriolanus, three plays in which little foreshadowing is used, each of the histories and tragedies is discussed individually. The comedies, on the other hand, because of their relative lack of foreshadowing, are discussed as a group, though a few comedies are examined specifically for illustrative purposes. Within each major category the plays are discussed in the chronological order in which they were written. To some extent, then, this paper traces the development of Shakespeare's skill in using the devices of anticipation and foreboding.

All great dramatists of all ages have of course used these devices. A study of Shakespeare's use of foreshadowing, however, supports the view "that with no other dramatist has this feature been turned to so manifold use and developed into such a refined and subtle instrument of dramatic art."29

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CHAPTER II

HISTORIES

"The Histories are the most useful plays to begin with, because they are obviously constructed to illustrate some thesis, and, as they are early work, they reveal to us the ideas of forms with which Shakespeare started out."¹ Although Hereward T. Price is specifically discussing "mirror-scenes," his reasons for first studying the history plays would also apply to this study of anticipation and foreboding.

Foreshadowing is an important dramatic device used quite frequently in almost all the histories. Even had it been his method to do so, in these plays Shakespeare could not rely upon surprise endings for his dramatic effect, for his audience was well acquainted with the main historical events which he was attempting to portray. Already knowing the outcome of each drama, the audience would tend to be more keenly interested in Shakespeare's artistic handling of his material than in the actual plot unraveling. The subtle innuendoes of foreboding such as dramatic irony would be appreciated by the knowledgeable audience who shared the vantage point over the participants in the drama. Many of Richard of Gloucester's ironical speeches, such as "'Tis death to me to be at enmity," were no doubt written in order to please the audience's sense of omniscience.

The chronological examination of the history plays illustrates Shakespeare's gradual development in mastering this particular dramatic device. In the three parts of *Henry VI*, for instance, Shakespeare generally restricts anticipation to the traditional conventions of omens and prophecies. Anticipation through direct statement in soliloquy, as in the soliloquies of Richard Plantagenet and Richard III, exemplifies the simpler technique of the earlier plays dealing with the War of the Roses. Anticipation in such soliloquies, indeed, is so obvious that one need not consider it further. Later histories, however, show Shakespeare discovering other more complex and integral purposes for which anticipation and foreboding may be used. In these later histories explicit anticipation is usually replaced with suggestive foreboding; foreshadowing becomes a more vital part of the drama, contributing to a feeling of suspense, to structural unity, and to the development of plot and character.

1, 2, and 3 *Henry VI*

As the numerous examples from the three parts of *Henry VI* illustrate, Shakespeare made thorough use of anticipation and foreboding even in his earliest written plays. However, as might be expected in these early histories, Shakespeare is more obvious and less subtle in the use of these devices than in later greater plays. Prophecies, omens, and dreams, the traditional conventions of pre-Shakespearean chronicle plays, are the primary types of foreshadowing in the *Henry the Sixth* plays.

Prophecies, the direct foretelling of coming events, are frequently
used anticipatory devices in these plays. Although examples of proph­ecies are especially numerous, only one illustrative example from each play is discussed. In the first scene of 1 Henry VI the Duke of Bedford, upon hearing of the death of Henry V, foresees and laments the disasters which will follow the King's death:

Posterity, await for wretched years,
When at their mothers' moist eyes babes shall suck,
Our isle be made a nourish of salt tears,
And none but women left to wail the dead. (I, i, 48-51)

Humphrey, Duke of Gloucester, in 2 Henry VI similarly envisions that his own death will mark the beginning of future English misery:

But mine is made the prologue to their play;
For thousands more, that yet suspect no peril,
Will not conclude their plotted tragedy. (III, i, 151-153)

Just before his death in 3 Henry VI at the hands of Richard Gloucester, King Henry VI, too, becomes prophetic as to the future of the nation:

And thus I prophesy, that many a thousand,
Which now mistrust no parcel of my fear,
And many an old man's sigh and many a widow's,
And many an orphan's water-­standing eye--
Men for their sons, wives for their husbands,
And orphans for their parents' timeless death--
Shall rue the hour that ever thou wast born. (V, vi, 37-43)

Immediately following this speech Gloucester applies ironically the ep­ithet prophet to Henry VI as he stabs him, and in Richard III this epithet is specifically recalled by Gloucester (IV, ii, 103).

Each of the prophecies cited above points to the horrors of civil wars which were to take place in England during the War of the Roses. The many prophecies throughout the tetralogy help to link structurally earlier plays with later dramas, thus illustrating what E. M. W. 

2 Citations from Shakespeare in my text are to The Complete Works, ed. Hardin Craig (Chicago, 1951).
Tillyard calls the "concatenation" of events. The relationships between the numerous, often diverse, historical events in the tetralogy would be almost unintelligible if it were not for the cross-references established by the prophecies. By means of this anticipatory device of prophesying, events in the earlier plays do not stand isolated as they would ordinarily be, but are shown to be a part of the larger plan for the whole tetralogy.

Not all of the prophecies, however, point to ensuing dangers. In 3 Henry VI, for instance, King Henry VI lays his hand on the young Earl of Richmond's head and predicts that Richmond will bring future happiness to England:

Come hither, England's hope
If secret powers
Suggest but truth to my divining thoughts,
This pretty lad will prove our country's bliss.
His looks are full of peaceful majesty,
His head by nature framed to wear a crown,
His hand to wield a sceptre, and himself
Likely in time to bless a regal throne.
Make much of him, my lords, for this is he
Must help you more than you are hurt by me. (IV, vi, 68-76)

In Richard III Gloucester recalls this prophecy (IV, ii, 98-100).

The supernatural is used only slightly as an anticipatory device in the Henry the Sixth plays, a rather surprising fact when we think of Shakespeare's later striking use of the supernatural in Macbeth and Julius Caesar. However, there are a few instances of the supernatural in these early histories. Unnatural events, one form of the supernatural, are reported to have accompanied the birth of Richard Gloucester:

The owl shried'd at thy birth--an evil sign;  
The night-crow cried, aboding luckless time;  
Dogs howl'd, and hideous tempest shook down trees;  
The raven rook'd her on the chimney's top,  
And chattering pies in dismal discords sung.  

(3 Henry VI, V, vi, 45-49)

These portentous omens would, of course, forebodingly announce the evilness of Richard. Another unnatural event occurs at the beginning of Act II in 3 Henry VI when Edward, the Prince of Wales, and Richard Gloucester observe three suns which soon become one (II, i, 25-50). Edward suggests that this strange occurrence signifies the union of the three sons of Richard Plantagenet.

The exorcising of "spirits" is another form of the supernatural used in the Henry the Sixth plays. Joan La Pucelle, or Joan of Arc, calls forth "spirits" just before her capture (1 Henry VI, V, iii, 1-29). Their refusal to help her signifies Joan of Arc's downfall to the English troops. In 2 Henry VI Eleanor, the Duchess of Gloucester, joins with John Hume, Bolingbroke, and Margaret Jourdain to conjure the spirit Asmath and to question it as follows:

Bolig. "First of the king: what shall of him become?"
Spir. "The duke yet lives that Henry shall depose;  
But him outlive, and die a violent death."
Bolig. "What fates await the Duke of Suffolk?"
Spir. "By water shall he die, and take his end."
Bolig. "What shall befall the Duke of Somerset?"
Spir. "Let him shun castles;  
Safer shall he be upon the sandy plains  
Than where castles mounted stand."  

(IV, iv, 32-40)

The disclosures of Asmath are made more "oracular" by the same sort of equivocation as in the prophecies in Macbeth. York, the Duke referred to in Asmath's first answer, is murdered in the first act of 3 Henry VI; Suffolk meets his death at the hands of Walter Whitmore (Walter is pronounced "water" in Shakespeare's day); and Somerset is killed by Richard
Gloucester near the Castle Inn in Saint Albans.

Dreams, a traditional anticipatory convention, are used in 2 Henry VI for the purpose of foreshadowing. For instance, Humphrey, the Duke of Gloucester, informs his wife of a "troubous dream" which he has had:

Methought this staff, mine office-badge in court,
Was broke in twain; by whom I have forgot,
But, as I think, it was by the cardinal;
And on the pieces of the broken wand
Were placed the heads of Edmund Duke of Somerset,
And William de la Pole, first duke of Suffolk.

(I, ii, 25-30)

Immediately following, Eleanor tells her own dream of having a crown placed on her head. Gloucester's comment on his wife's dream foreshadows directly what will happen:

And wilt thou still be hammering treachery,
To tumble down thy husband and thyself
From top of honour to disgrace's feet? (I, ii, 47-49)

In all of his dramas Shakespeare frequently forecasts impending deaths. In the three parts of Henry VI, however, the premonitions are stated only moments before the actual death. For instance, York's presentiment, "The sands are number'd that make up my life" (3 Henry VI, I, iv, 25), and Warwick's announcement, "My blood, my want of strength, my sick heart shows,/ That I must yield my body to the earth" (3 Henry VI, V, ii, 8-9), are too explicit and come too close to their deaths to impart any foreboding feelings to the audience except as anticipation of almost immediate death. A more indirect use of foreshadowing one's fate is seen in 2 Henry VI. After his enemies have brought false charges against him, Humphrey, Duke of Gloucester, fears for the fate of his King:
Ah, that my fear were false! ah, that it were!
For, good King Henry, thy decay I fear. (III, i, 194-195)

Humphrey's premonition merely suggests the fate of Henry VI; it does not state with certainty what the outcome will be.

In the Henry the Sixth plays the conclusions of martial and political conflicts are usually foreshadowed. 1 Henry VI, whose conflict pits the English against the French, will serve to illustrate Shakespeare's method of depicting the outcome of military events. First, the clear portrayal of disunited factions at home bodes ill success for the wars in France. In contrast to the unity of the French forces, the bickering of the Bishop of Winchester and the Duke of Gloucester and the enmity between Richard Plantagenet and the Duke of Somerset are clearly indicated. In the Duke of Exeter's speech, Shakespeare makes it quite clear that this dissension in England will cause the loss of France:

... no single man that sees
This jarring discord of nobility,
This shouldering of each other in the court,
This factious bandying of their favourites,
But that it doth presage some ill event.
'Tis much when sceptres are in children's hands;
But more when envy breeds unkind division;
There comes the ruin, there begins confusion.

(IV, i, 187-194)

Second, passages of foreboding pointing to the outcome are carefully placed into the drama. Again, the noble Exeter, who frequently expresses choric comments, fears the loss of France:

And now I fear that fatal prophecy
Which in the time of Henry named the Fifth
Was in the mouth of every suckling babe;
That Henry born at Monmouth should win all
And Henry born at Windsor lose all. (III, i, 195-199)

York, too, with somewhat more directness, predicts the defeat of England: "I foresee with grief/ The utter loss of all the realm of
France" (V, iv, 111-112). These forebodings, carefully placed in impor-
tant sections of the drama, prepare the audience for the inevitable
outcome of the conflict.

In the later histories which are developed as tragedies, such as
Richard II and King John, bleak images which build an atmosphere filled
with doom become an important element of foreshadowing. One passage in
2 Henry VI uses foreboding imagery for a similar purpose. Just before
the Duke of Suffolk's death, the Captain attempts to portray an atmos-
phere which would be appropriate for the following action:

The gaudy, babbling and remorseful day
Is crept into the bosom of the sea;
And now loud-howling wolves arouse the jades
That drag the tragic melancholy night;
Who, with their drowsy, slow and flagging wings,
Clip dead men's graves and from their misty jaws
Breathe foul contagious darkness in the air. (IV, i, 1-7)

The Henry the Sixth plays are valuable to this study chiefly as a
means of showing Shakespeare's early use of foretelling devices. With
few exceptions Shakespeare's early manner was to announce as much as
possible to his audience. The other histories, however, are of more
importance as they indicate Shakespeare's gradual awareness of the var-
ious purposes for which foreshadowing may be used.

Richard III

For an understanding of Shakespeare's anticipation and forebod-
ing, the study of Richard III is quite valuable. It is important be-
cause of the frequency in which foreshadowing is used throughout the
play. However, it is of even greater value because of the skill with
which Shakespeare uses the devices of foreshadowing in this particular
play. The traditional conventions of prophecies, curses, and warnings
are here given a greater structural significance, and an atmosphere of fear and dark presentiment is generally sustained through the expressions of fears and fear-producing words. Many foreshadowing devices used so effectively in Shakespeare's later tragedies are used in Richard III for the first time. Hence, Richard III is a pivotal play, coming just after the explicit anticipation of the Henry the Sixth plays and coming before the more complex foreboding of Richard II and King John. As would be expected, Richard III uses the types of foreshadowing common to all of the history plays.

Perhaps as a carry over from the Henry the Sixth plays, supernatural elements, curses, prophecies, and dreams, are the most prevalent form of anticipation and foreboding in Richard III. Most of the curses and prophecies are pronounced by Margaret, the widow of Henry VI. Margaret, who according to history was in France at the time corresponding to the events in Richard III, defies history and returns to England at the beginning of the drama. Shakespeare brings her back seemingly for the sole purpose of expressing prophecies. Early in the first act of the drama, Margaret forebodingly curses Queen Elizabeth (King Edward's wife), Rivers, Dorset, and Hastings as follows:

Can curses pierce the clouds and enter heaven?
Why, then, give way, dull clouds, to my quick curses!
[To Queen Elizabeth]
If not by war, by surfeit die your king,
As ours by murder, to make him a king!
Edward thy son, which now is Prince of Wales,
For Edward my son, which was Prince of Wales,
Die in his youth by like untimely violence!
Thyself a queen, for me that was a queen,
Outlive thy glory, like my wretched self!
Long mayst thou live to wail thy children's loss;
And see another, as I see thee now,
Deck'd in thy rights, as thou art stall'd in mine!
Long die thy happy days before thy death;
And, after many lengthen'd hours of grief,
Die neither mother, wife, nor England's queen!
Rivers and Dorset, you were standers by,
And so wast thou, Lord Hastings, when my son
Was stabb'd with bloody daggers: God, I pray him,
That none of you may live your natural age,
But by some unlock'd accident cut off! (I, iii, 195-214)

To Richard, Duke of Gloucester, later King Richard III, Margaret speaks as follows:

If heaven have any grievous plague in store
Exceeding those that I can wish upon thee,
O, let them keep it till thy sins be ripe,
And then hurl down their indignation
On thee, the troubler of the poor world's peace!
The worm of conscience still begnaw thy soul!
Thy friends suspect for traitors while thou livest,
And take deep traitors for thy dearest friends!
No sleep close up that deadly eye of thine,
Unless it be whilst some tormenting dream
Affrights thee with a hell of ugly devils! (I, iii, 217-227)

Finally, Margaret addresses Buckingham and concludes her curses of act one:

O, but remember this another day,
When he [Richard] shall split thy very heart with sorrow,
And say poor Margaret was a prophetess!
Live each of you the subjects to his [Richard's] hate,
And he to yours, and all of you to God's! (I, iii, 299-303)

Paralleling Act I, Scene iii, Margaret returns in Act IV, Scene iv, confronts Richard III on his way to battle, and again curses him. This time, however, she is joined in her lamentations and curses by Queen Elizabeth and the Duchess of York. The foreshadowing is rather complex in this important scene. Although there are some direct prophecies in the scene, such as "Bloody thou art, bloody will be thy end" (IV, iv, 194), the scene primarily transmits its presentiment of coming disaster through the reiteration of such foreboding words as woe, grave, sorrow, blood, hell, fear, and death. Therefore, both the ominous atmosphere and the direct expression of prophecy join in effectively preparing for the conclusion of the play. This scene opens with Margaret's lines:
So, now prosperity begins to mellow
And drop into the rotten mouth of death. (IV, iv, 1-2)

These lines indicate the turning point of the drama. Before these lines are spoken, nothing seems to disturb Richard. After this scene, however, Richard's mind wanders to past prophecies and his indecisive nature belies his internal doubts. Margaret's lines, cited just above, are rather unusual, for here for the first time the issues of foreshadowing are "found in a new kind of bold imagery."4

H. D. F. Kitto, in comparing Shakespeare's plays with the Greek drama, states that Margaret's curses give Richard III "amplitude."5 By "amplitude" Kitto means that the action is "played out with reference not simply to exciting and tragic individuals, but to the whole framework of our universe."6 By addressing her curses and prophecies to God and to the heavens, Margaret calls upon the extra-human powers of the universe to bring destruction. The disaster which ultimately strikes "is not merely bad luck, but is a typical recoil on a man of his own inhumanity" because of the general moral law of the universe.7 Such a relationship of crime and its subsequent punishment by a higher force is constantly indicated to the audience by such lines as the following: "God will revenge it" (II, i, 138 and II, ii, 14); "O God, I fear thy justice will take hold" (II, i, 131); and "I'll not believe but they [curses] ascend the sky/ And there awake God's gentle-sleeping peace" (I, iii, 287-288).


6ibid., p. 38.

7ibid., p. 44.
Margaret's curses and prophecies also contribute to the structure of Richard III, for her speeches are remembered and recalled at their fulfillment. For instance, her curses are recalled by Grey, "Now Margaret's curse is fallen upon our heads" (III, iii, 15); by Queen Elizabeth, "O' thou didst prophesy the time would come" (IV, iv, 79); and by Buckingham, "Now Margaret's curse is fallen upon my head" (V, i, 25).

The recollection of earlier prophecies contributes to the unity of the drama insomuch as early portions of the play are linked up with the later parts. The fulfillment of Margaret's curses indicates that the extra-human forces of the universe are active, thus emphasizing what Richard G. Moulton calls the nemesis pattern of the plot.8

The dark portentous atmosphere of Richard III is cumulative. Those who have been cursed by Margaret themselves offer at their time of death curses and prophecies to their enemies. At his execution, for instance, Vaughan foresees the death of his enemies: "You live that shall cry woe for this hereafter" (III, iii, 7). Similarly, Hastings, probably thinking of Buckingham, predicts: "They smile at me that shortly shall be dead" (III, iv, 109). "It is as if the atmosphere cleared for each sufferer with the approach of death, and they then saw clearly the righteous plan on which the universe is constructed, and which had been hidden from them by the dust of life."9

In two passages characters express wishes whose fulfillment ironically turns against themselves. Lady Anne, regarded by Shakespeare as the widow of Edward, son of King Henry VI, follows the corpse

8 Richard G. Moulton, Shakespeare as a Dramatic Artist (Oxford, 1901), p. 115

9 Ibid.
of Henry VI and curses Richard, the murderer of her husband and father-in-law. In one of her curses Anne exclaims:

If ever he [Richard] have wife, let her be made
As miserable by the death of him
As I am made by my poor lord and thee! (I, i, 26-28)

Shortly thereafter Anne marries Richard; later she realizes that her wish has turned upon herself. Buckingham, too, unknowingly utters a prayer whose fulfillment falls ironically upon him. Early in Act II Buckingham expresses his love for Edward IV and Edward's family and makes the following plea:

Whenever Buckingham doth turn his hate
On you or yours [to the Queen] . . .
. . . God punish me
With hate in those where I expect most love! (II, i, 32-35)

Buckingham later joins the forces of Richard III, thus putting himself in opposition to the Queen's friends and family. When Buckingham refuses Richard's request to kill the sons of King Edward, Buckingham feels the enmity of Richard.

Another form of the supernatural which directly announces is the anticipatory dream. Just before the concluding battle at Bosworth Field, the ghosts of Prince Edward, Henry VI, Clarence, Rivers, Grey, Vaughan, Hastings, Edward's two young sons, Lady Anne, and Buckingham, all past victims of Richard III, appear in the dreams of Richard and Richmond. To Richard they predict defeat in the ensuing battle, and to Richmond they promise victory. The appearance of ghosts, one of the Senecan influences in Richard III, continues to be used in climactic scenes throughout Shakespeare's plays. Although the dream sequence here strikes one as being too obvious, it does recapitulate past actions of the whole historical tetralogy and thus helps to link together widely separated historical actions. There is also the implication
that Richard's past crimes are responsible for his downfall.

Throughout Shakespeare's dramas the various elements of the supernatural, such as ghosts, dreams, prophecies, and curses, are taken seriously by Shakespeare. In *Richard III*, for example, every prophecy, curse, and wish is fulfilled. In *All's Well That Ends Well* an old lord, Lafeu, effectively defends the importance of the supernatural:

> They say miracles are past; and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear. (II, iii, 1-6)

In *Richard III* foreshadowing is not limited to the announcement of coming events by curses, prophecies, and warnings. Quite interestingly, much of the foreshadowing in the play is of a different type from the previously discussed traditional conventions. For instance, foreboding by means of the indirect presentiment of impending catastrophe begins to be used with genuine artistic effect by the side of anticipation. Foreboding, with its reliance upon vagueness and subtlety, is an effective form of foreshadowing. It indicates in a general way the direction the action is going, but it is not so explicit as to remove the ambiguous feelings of suspense which are necessary for the full dramatic impact of the play. Because it relies upon undirected fears, foreboding also contributes powerfully to the cultivating of the mood of impending disaster in the drama. There are many scenes in *Richard III* in which foreshadowing is presented implicitly by means of an atmosphere charged with dark premonitions.

Act I, Scene iv offers a good illustration of the use of foreshadowing to accomplish effects indirectly rather than through direct announcements. Here, before being murdered, Clarence, the brother of
Richard, relates his dream to Brakenbury:

What dreadful noise of waters in mine ears!
What ugly sights of death within mine eyes!
Methought I saw a thousand fearful wrecks;
Ten thousand men that fishes gnaw'd upon;
        . . . . . . . . . . . . . . . . . .
. . a legion of foul fiends
Environ'd me about, and howled in mine ears
Such hideous cries, that with the very noise
I trembling waked, and for a season after
Could not believe but that I was in hell.  (I, iv, 22-62)

After telling his dream, Clarence remarks, "My soul is heavy, and I
fain would sleep" (I, iv, 74). Unlike the anticipatory dream of Rich-
ard mentioned previously, Clarence's dream is suggestive rather than
explicit. Here the dream is used as a foreboding device as well as
direct anticipation. The images in Clarence's dream work more "on our
subconscious feeling, on our imagination, than on our rational compre-
hension."10

The dream, however, is only one means by which undirected fore-
boding is used to depict a feeling of impending disaster. On some oc-
casions an individual expresses fears without really knowing why he
should feel such presentiments. As early as Act I, Scene iii, for ex-
ample, Queen Elizabeth says:

Would all were well! but that will never be:
I fear our happiness is at the highest.  (I, iii, 40-41)

Such an example may be called undirected, for Queen Elizabeth has had
no reason to feel such a presentiment and has no way of knowing how
her feelings of future unhappiness will be brought about. Her premo-
nition, however, strikes an apprehensive feeling in our mind as we
await subsequent revelations. Similarly, the young Prince, heir to

10Clemen, "Anticipation and Foreboding in Shakespeare's Early
Histories," p. 27.
the throne of Edward IV, has ominous feelings. While being led to the
tower of London by his uncle, Richard, the Prince says:

... I hope I need not fear.
But come, my lord; and with a heavy heart,
... go I unto the Tower. (III, i, 148-150)

The third scene of the second act is especially noticeable in its use of undirected foreboding, for the entire scene is devoted to fore-shadowing. The dark atmosphere of fear and uncertainty is felt by the anonymous citizens who gather in a London street. The second citizen's early expression of presentiment, "I fear, I fear, 'twill prove a troublesome world" (II, iii, 5), sets the pattern for the total scene. When the optimistic first citizen announces that "all shall be well," he is answered by his two friends as follows:

Third Cit: "When clouds appear, wise men put on their cloaks;
When great leaves fall, the winter is at hand;
When the sun sets, who doth not look for night?
Untimely storms make men expect a dearth.
All may be well; but, if God sort it so,
'Tis more than we deserve, or I expect."

Sec. Cit: "Truly, the souls of men are full of dread:
Ye cannot reason almost with a man
That looks not heavily and full of fear."

Third Cit: "Before the times of change, still is it so:
By a divine instinct men's minds mistrust
Ensuing dangers; as, by proof, we see
The waters swell before a boisterous storm."

(II, iii, 32-44)

The above passages of undirected foreboding perhaps illustrates another of the Senecan influences upon Shakespeare. John Cunliffe points out that an idea put forward by Seneca is that of the presentiment of evil.11 The particular scene under discussion is a good example of the "choric" scene. This scene has no relationship to either the

development of plot or character; its primary purpose "is to reflect this general mood of alarm, premonition and imminent catastrophe."\textsuperscript{12}

The above illustrations of undirected foreboding, which include the narration of Clarence's dream, expressions of an unknown fear, and an atmosphere-creating "choric" scene, show Shakespeare using foreshadowing in a more subtle and more effective way than it had previously been used. Whereas prophecies, curses, and anticipatory dreams are explicit and obvious in their foretelling, undirected foreboding is vague and subtle in its presentiment.

Foreshadowing in Richard III, however, is not limited to direct announcements and to undirected foreboding. For those who know the historical events connected with the reign of Richard III, expressions of dramatic irony, passages which have one meaning to the character speaking and another meaning to the perceptive audience, point to or anticipate a coming event. Dramatic irony is quite noticeable in Hastings' actions, whose "feeling of security stands in ironic contrast to what is actually going on."\textsuperscript{13} Because of Richard's conversation with Catesby in which Richard says, "Chop off his [Hastings'] head" (III, i, 193) and because of Stanley's dream (III, ii, 11), the audience knows that Lord Hastings stands in great danger. Hastings, however, is seemingly unaware of any danger. For instance, in reply to Catesby's statement, "'Tis a vile thing to die, my gracious lord,/ When men are unprepared and look not on it" (III, ii, 64-65), Hastings replies:

\textsuperscript{12}Clemen, "Anticipation and Foreboding in Shakespeare's Early Histories," p. 28.

\textsuperscript{13}Ibid., p. 29.
O monstrous, monstrous! and so falls it out
With Rivers, Vaughan, Gray: and so 'twill do
With some men else, who think themselves as safe
As thou and I; who, as thou know'st, are dear
To princely Richard and to Buckingham. (III, ii, 66-70)

For another example of dramatic irony, Hastings declares that he will
"have this crown of mine cut from my shoulders" (III, ii, 43) before he
will see Richard receive the kingship. Similarly, in answer to Stan-
ley's forewarning, "the boar [Richard] had razed his helm" (III, ii,
11), Hastings replies that "the boar [Richard] will use us kindly"
(III, ii, 33). Here anticipation rests upon the ambiguity of the word
kindly. Hastings, of course, intended the word to mean "courteously."
The Elizabethan audience, however, would have additionally understood
the word kindly to mean "according to his nature."

The arch-ironist in Richard III is, of course, Richard himself.
As early as Act I, Scene i, Richard's irony appears. When Clarence is
led to prison, Richard says, "I will deliver you, or else lie for you"
(I, i, 115). Here Richard quibbles on the meanings of deliver and lie.
Later Richard talks with the young Princes, sons of Edward IV, while
taking them to the Tower of London. During the conversation young York
innocently asks for Richard's dagger. Diabolically, Richard character-
istically replies, "My dagger, little cousin? with all my heart" (III,
i, 111). Because of his taking such pleasure in irony, it is only
natural that Richard's irony would be used against himself. Since the
audience knows of Richard's eventual downfall, such utterances of Rich-
ard's as "'Tis death to me to be at enmity" (II, i, 60), "God will re-
venge it" (II, i, 138), and "All unavoided is the doom of destiny" (IV,
iv, 217) would be understood and appreciated by the Elizabethan audi-
ence. There is similar irony in Richard's later words to Queen Elizabeth:
Heaven and fortune bar me happy hours!
Day yield me not thy light nor, night, thy rest!
Be opposite all planets of good luck
To my proceedings . . . . (IV, iv, 400-403)

Although not in the sense of dramatic irony, Richard's ironic use of proverbs said "aside" in act three gives expression to his foreknowledge. For instance, in his conversation with the young princes, Richard says, "So wise so young, they say, do never live long" (III, i, 79) and "Short summers lightly have a forward spring" (III, i, 94).

The downfall of Richard is prefigured by a new foreshadowing device, depicting conclusions through character behavior, which Shakespeare introduces in this play. The audience knows of the curses directed against Richard and knows that a just universe will not let Richard's sins go unpunished, but until late in the drama there are apparently no weaknesses within Richard to indicate the inevitability of his downfall. Yet, as H. B. Charlton points out, one may trace Richard's gradual disintegration beginning in the fourth act and continuing through the play. Lady Anne's revelation that she has often been awakened by Richard's "timorous dreams" (IV, i, 84-85) prefigures Richard's collapse. When Richard next appears, his actions denote a weakening of his self-assurance and his self-control. For instance, Richard bites his lip because of his anger at Buckingham; he calls upon a common page to find him a murderer to kill Edward's sons; and he refuses to answer Buckingham's questions. For the first time Richard's mind turns increasingly to earlier prophecies which could prove harmful to him:

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As I remember, Henry the Sixth
Did prophesy that Richmond should be king.

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . a bard of Ireland told me once,
I should not live long after I saw Richmond.

(IV, ii, 98-110)

After Richard is cursed by Margaret, Queen Elizabeth, and the Duchess of York, his self-assurance and power of decision are impaired. Richard gives conflicting orders to Ratcliff and Catesby. When questioned about these confused commands, Richard replies, "My mind is changed, sir, my mind is changed" (IV, iv, 456). When Richard believes that a newly-arrived messenger has brought bad news, Richard whips him, only to lavish "his purse" upon him a moment later when he discovers that the news is good (IV, iv, 508-517). After the ghosts of his murdered victims have appeared to him, Richard awakens filled with terror. His words to Ratcliff, "O Ratcliff, I fear, I fear" (V, iii, 215), indicate that Richard now feels the same premonitions as those felt by the other characters earlier in the drama. Still other specific instances point to a faltering Richard. Richard, for example, "will not sup" (V, iii, 48); he hopes that his helmet will feel lighter than it has (V, iii, 63); and he admits that he has "not that alacrity of spirit,/
Nor cheer of mind, that I was wont to have" (V, iii, 73-74). Not one of these above examples is actually a definite anticipatory phrase, but the total cumulative effect clearly points to Richard's downfall.

Richard III is a play in which anticipation and foreboding are quite important, for there is more foreshadowing in this play than in any other history play. As would be expected from its time of composition, Richard III is a pivotal play. It makes use of the older traditional conventions of foreshadowing, and it develops new techniques which contribute so strongly to later histories and tragedies. By
following the older conventions of anticipation, Richard III makes use of curses, prophecies, warnings, and dreams. Even these traditional devices, however, seem to be used here with a greater structural significance than in the earlier plays. On the other hand, of more interest in Richard III is the introduction of new foreshadowing devices. The most important of these new devices is undirected foreboding, the dark presentiment of fear and uncertainty, which helps to create an atmosphere charged with doom. As we will see in Richard II and in the tragedies, undirected foreboding becomes Shakespeare's prevalent type of foreshadowing. Shakespeare also uses dramatic irony and anticipation by action of a character in the foreshadowing of Richard III. Because of its numerous instances of foreshadowing and because of its introduction of new types of anticipation, Richard III is a quite valuable play for our study.

King John

Compared with Richard III or Richard II, there are surprisingly few anticipatory passages in King John. These few passages, however, are used quite effectively.

Constance, the widow of King John's oldest brother and mother of Arthur, has as her main function the building of an atmosphere filled with gloom. Margaret, with her many curses and warnings, performed a somewhat similar task in Richard III. Constance, however, differs from Margaret in that Constance's forewarnings are less obtrusive and explicit than those of Margaret's. Constance's appearance and behavior, more specifically her black dresses, her sadness, and her railing and wailing, by themselves contribute to a feeling of presentiment. Also
helping to establish foreboding feelings are Constance's speeches, filled with images of death, sorrow, and fear. The drama abounds in such images; typical examples include: "Teach thou this sorrow how to make me die" (III, iv, 39); "For I am sick and capable of fears" (III, iv, 12); "Death, death, O amiable lovely death! ... O, come to me" (III, iv, 25-36); and "Grief fills the room up of my absent child" (III, iv, 93). There is, in these passages, no definite anticipatory phrase, but each has some ominous suggestion and the total effect is cumulative, helping to establish the proper atmosphere for the unfolding of the action.

In addition to helping to create an ominous atmosphere, Constance makes direct statements of foreboding. At the close of the second act, the burghers of Angiers induce the French and English troops to settle their differences by agreeing to a marriage between Lewis the Dauphin and Lady Blanch. Constance's appearance at the beginning of Act III, however, makes quite clear that this peace will not last. Not accepting King Philip's statement that the present day is a "holiday," Constance states:

A wicked day, and not a holy day!

This day, all things begun come to ill end,
Yea, faith itself to hollow falsehood change!

(III, i, 83-95)

Constance's request to heaven also helps to announce to the audience that the peace will not remain:

Arm, arm, you heavens, against these perjured kings!
A widow cries; be husband to me, heavens!
Let not the hours of this ungodly day
Wear out the day in peace; but, ere sunset,
Set armed discord 'twixt these perjured kings!

(III, i, 107-111)
As would be expected, before the day is ended the battle takes place, indicating that Constance's invocation has been answered.

The French, after breaking the compact of peace, are defeated, and Constance's young son, young Arthur, is captured by the English forces. In lines full of premonitory images Constance laments that she will never see her son alive again:

But now will canker sorrow eat my bud
And chase the native beauty from his cheek
And he will look as hollow as a ghost,
As dim and meagre as an ague's fit,
And so he'll die; and, rising so again,
When I shall meet him in the court of heaven
I shall not know him: therefore never, never
Must I behold my pretty Arthur more. (III, iv, 82-89)

Shakespeare devotes more attention to foreshadowing the fate of young Arthur than to any other event in King John. Cardinal Pandulph, the scheming legate of the Pope, also foretells the death of Arthur:

John hath seized Arthur; and it cannot be
That, while warm life plays in that infant's veins,
The misplaced John should entertain an hour,
One minute, nay, one quiet breath of rest.
A sceptre snatch'd with an unruly hand
Must be as boisterously maintain'd as gain'd;
And he that stands upon a slippery place
Makes nice of no vile hold to stay him up:
That John may stand, then Arthur needs must fall;
So be it, for it cannot be but so. (III, iv, 131-140)

Pandulph goes on to tell Lewis the Dauphin that the death of Arthur will fit into Lewis' plan, for Arthur's death will cause the English nobles to join with the French forces.

The traditional conventions of foreshadowing, such as the supernatural, are used only slightly in King John. Pandulph predicts that the common people will interpret natural phenomena as "meteors, prodigies and signs,/ Abortives, presages and tongues of heaven" (III, iv, 157-158) if Arthur is found dead. Pandulph's forecast does come true;
the Bastard tells how he found the people "strangely fantasied" and "possess'd with rumours" (IV, ii, 144-145), and Hubert speaks of the "five moons" which were said to have been seen the preceding night (IV, ii, 182-184). Peter of Pomfret, an English prophet, appears in Act IV, Scene ii to predict to King John that "ere the next Ascension-day at noon,/ Your highness should deliver up your crown" (IV, ii, 151-152). Later, in order to secure Pandulphe's aid against the French, John symbolically submits to the Pope by surrendering his crown to the papal legate. Although John immediately receives his crown back again, the prophecy of Peter of Pomfret is fulfilled. Needless to say, the omens and prophecies of King John are of little importance when compared with their use in the preceding history plays.

The final confrontation of French and English forces is prefigured throughout Act IV. Upon discovering the death of Arthur, the Earl of Pembroke directly announces a coming conflict:

This must not be thus borne: this will break out
To all our sorrows, and ere long I doubt. (IV, ii, 101-102)

Through forceful imagery, the Bastard forebodingly hints at troubles to come:

... and vast confusion waits,
As doth a raven on a sick-fall'n beast,
The imminent decay of wrested pomp.
Now happy he whose cloak and cincture can
Hold out this tempest ....... (IV, iii, 153-157)

Through such a presentiment, the audience is prepared for the events of the next act. The image of "vast confusion" awaiting like a raven is of additional significance, Wolfgang Clemen points out, "as it shows that Shakespeare now replaces the earlier premonitory imagery, mainly based on the traditional omens, by a new type in which abstract forces
are called into play."\(^{15}\)

In contrast to the *Henry the Sixth* plays, *King John* makes little use of omens and prophecies. In place of these traditional devices Shakespeare uses new types of anticipation and foreboding. For instance, apart from her speeches, Constance's behavior and appearance serve to awaken foreboding feelings. The Bastard's simile beginning with "and vast confusion waits" illustrates the complexity which is possible using poetic imagery for anticipatory purposes. Although *King John* does not make use of much foreshadowing, its examples illustrate a few of the more complex methods by which this device may be presented and give an impression that Shakespeare has achieved a greater subtlety in artistic use of these important elements of drama.

**Richard II**

With the exception of *Richard III*, *Richard II* has more anticipatory passages than any other history play. The foreshadowing in *Richard II*, although retaining prophecies and warnings as anticipatory devices, is generally more complex and subtle than in *Richard III*. Atmosphere-building foreboding, for instance, is sustained throughout *Richard II*, thus contributing powerfully to the dark mood of presentiment which is felt by the audience.

Prophecies and warnings, used so extensively in earlier plays, continue to be used in *Richard II*. John of Gaunt is the first to speak warnings. Because of his reputation as a noble patriot and because of the adage that "truth is found on the tongues of dying men,"

the audience is prepared to accept John of Gaunt's statements concerning the condition of England under Richard II and to give heed to his warnings:

His Richard's] rash fierce blaze of riot cannot last,  
For violent fires soon burn out themselves;  
Small showers last long, but sudden storms are short;  
He tires betimes that spurs too fast betimes;  
With eager feeding food doth choke the feeder:  
Light vanity, insatiate cormorant,  
Consuming means, soon preys upon itself.

[To Richard]  
Thy death-bed is no lesser than thy land  
Wherein thou liest in reputation sick;  
And thou, too careless patient as thou art,  
Commit'st thy anointed body to the cure  
Of those physicians that first wounded thee:

O, had thy grandsire with a prophet's eye  
Seen how his son's son should destroy his sons,  
From forth thy reach he would have laid thy shame,  
Deposing thee before thou wert possess'd,  
Which art possess'd now to depose thyself.

Landlord of England art thou now, not king:  
Thy state of law is bondslave to the law.  

Gaunt's speeches, which fill up almost half of Act II, Scene ii, leave one with the certainty of England's illness and disintegration. Because of Richard's poor management of his country, one senses that his rule must of necessity come to an end.

A striking example of prophecy regarding the fate of England is delivered by the Bishop of Carlisle in Westminster Hall. Carlisle's speech comes at a structurally important point in the drama, just at the beginning of the famous deposition scene. As Bolingbroke prepares to receive the crown from Richard, the Bishop of Carlisle prophesies what England's fate will be if Bolingbroke is made king:

The blood of English shall manure the ground,  
The future ages groan for this foul act;  
Peace shall go sleep with Turks and infidels,
And in this seat of peace tumultous wars
Shall kin with kin and kind with kind confound;
Disorder, horror, fear and mutiny
Shall here inhabit, and this land be call'd
The field of Golgotha and dead men's skulls.
O, if you raise this house against this house,
It will the woefullest division prove
That ever fell upon this cursed earth. (IV, i, 137-147)

After the deposition, the Bishop of Carlisle reiterates his prediction
of coming sorrow:

The woe's to come; the children yet unborn
Shall feel this day as sharp to them as thorn.

(IV, i, 322-323)

The rest of the historical tetralogy testifies to the veracity of Carlisle's prophecy.

Some less well-known passages demonstrate equally well the prophetic statement. In a conversation with the Duchess of Gloucester, widow of the slain Thomas of Woodstock, John of Gaunt speaks of the retribution which will be made for the Duke of Gloucester's murder:

Put we our quarrel to the will of heaven;
Who, when they see the hour is ripe on earth,
Will rain hot vengeance on offenders' heads. (I, ii, 6-8)

Shakespeare's audience would be expected to know that Richard II was responsible for his uncle Gloucester's death. Gaunt's request is similar to the apostrophes to heaven in Richard III where the avenging powers of the universe are called to give retribution. Gaunt's son, Bolingbroke, not heaven, however, was destined to "rain hot vengeance" on Richard's head.

Richard, too, becomes prophetic in two scenes. In the first instance, Richard, like Carlisle, predicts later woe for the nation where "children yet unborn and unbegot" shall be struck by "armies of pestilence" (III, iii, 86-88). In the second instance, Richard warns Northumberland about changing sides and supporting Bolingbroke in his
attempt to gain the throne. Speaking to Northumberland, Richard announces the consequences of Northumberland's disloyalty:

The time shall not be many hours of age
More than it is ere foul sin gathering head
Shall break into corruption: thou shalt think,
Though he divide the realm and give thee half,
It is too little, helping him to all;
And he shall think that thou, which know'st the way
To plant unrightful kings, wilt know again,
Being ne'er so little urged, another way
To pluck him headlong from the usurped throne. (V, i, 57-65)

Richard's prophecy is recalled as coming true in 2 Henry IV (III, i, 57-59). Since Richard II begins a tetralogy, most of the prophecies made here wait until later plays for their fulfillment. The prophecy is the most obvious of all the foreshadowing devices in Richard II. Such passages as Carlisle's speech at Westminster Hall and Richard's warning to Northumberland excite notice and call attention to themselves.

In addition to its use of prophecy, Richard II displays interesting techniques in the development of "choric" scenes, those scenes which are written to reflect a general mood of alarm or impending catastrophe. Shakespeare introduced the "choric" scene in Richard III, where three anonymous citizens gather in the street to express their apprehensions. Act II, Scene ii of Richard II, a further development of the "choric" scene, begins with a general presentiment of coming sorrow. As the scene unfolds, however, the foreboding images become darker and more focused, thus steadily increasing the atmosphere of impending danger throughout the scene. This scene provides possibly the most striking use of foreboding in all of Shakespeare's history plays. As the scene opens, the Queen appears in a mood of sadness which she cannot explain. Bushy suggests that King Richard's recent farewell and subsequent trip to Ireland are the reasons for the Queen's
sadness. The Queen, however, does not accept this explanation:

... yet again, methinks,
Some unborn sorrow, ripe in fortune's womb,
Is coming towards me, and my inward soul
With nothing trembles: at some thing it grieves,
More than with parting from my lord the king. (II, ii, 9-13)

Bushy again attempts to explain away her griefs but is still not able to convince her. The Queen replies:

It may be so; but yet my inward soul
Persuades me it is otherwise: howe'er it be,
I cannot but be sad; so heavy sad
As, though on thinking on no thought I think,
Makes me with heavy nothing faint and shrink.

(II, ii, 28-32)

The above speeches of the Queen are excellent illustrations of undirected foreboding. Throughout Shakespeare's plays, an unaccountable dejection prefigures disaster. Richard's Queen's presentiment is shown to be warranted, even in the same scene in which she expresses her apprehensions, for Green immediately enters and announces that a full-blown rebellion is now in progress. Green reports that Ross, Beaumond, Willoughby, and the Percies are joining Henry Bolingbroke on the coast of England. With this bad news the Queen declares: "Now hath my soul brought forth her prodigy" (II, ii, 64). Other characters who enter in this scene help to make clear the eventual outcome in the conflict between Richard and Bolingbroke. The Duke of York, the uncle of Richard who is left in charge of England while Richard is in Ireland, is clearly shown to be an ineffectual leader for the impending crisis. York's first speech belies the fact that he is not able to withstand the onslaught of the rebel's forces:

... we are on the earth,
Where nothing lives but crosses, cares and griefs.
Your husband, he is gone to save far off,
Whilst others come to make him lose at home:
Here am I left to underprop his land,
Who, weak with age, cannot support myself:
Now comes the sick hour that his surfeit made;
Now shall he try his friends that flatter'd him.

(II, ii, 78-85)

Immediately after this speech, a servant enters and announces the death of York's wife. Here, seemingly to add to the troubles of York, Shakespeare moves up by several months the actual death of the Duchess of Gloucester. Upon hearing the news, York exclaims:

... what a tide of woes
Comes rushing on this woeful land at once! (II, ii, 98-99)

The dark presentiments of the parting of the three friends of the king contribute powerfully to making a fitting conclusion to the scene's premonitory atmosphere. Their conversation is as follows:

Bagot: "Farewell: if heart's presages be not vain,
We three here part that ne'er shall meet again."
Bushy: "That's as York thrives to beat back Bolingbroke."
Green: "Alas, poor duke! the task he undertakes
Is numbering sands and drinking oceans dry:
Where one on his side fights, thousands will fly.
Farewell at once, for once, for all, and ever."
Bushy: "Well, we may meet again."
Bagot: "I fear me, never." (II, ii, 142-150)

Thus, through effective foreboding, Act II, Scene ii points to the downfall of Richard and his forces in the upcoming conflict against Bolingbroke.

Richard's downfall and death are more specifically foreshadowed in a later "choric" scene in which a Welsh captain and the Earl of Salisbury talk. The Welsh captain and his men wish to disperse since there are no "tidings from the king." In reply to Salisbury's request "to stay another day," the Captain recounts a series of ominous portents:

'Tis thought the king is dead; we will not stay.
The bay-trees in our country are all wither'd
And meteors fright the fixed stars of heaven;
The pale-faced moon looks bloody on the earth
And lean-look'd prophets whisper fearful change;  
Rich men look sad and ruffians dance and leap,  
The one in fear to lose what they enjoy,  
The other to enjoy by rage and war:  
The signs forerun the death or fall of kings. (II, iv, 7-15)

Salisbury, too, in his final lines clearly foresees the downfall of Richard:

Ah, Richard, with the eyes of heavy mind  
I see thy glory like a shooting star  
Fall to the base earth from the firmament.  
Thy sun sets weeping in the lowly west,  
Witnessing storms to come, woe and unrest:  
Thy friends are fled to wait upon thy foes,  
And crossly to thy good all fortune goes. (II, iv, 18-24)

The presentiments in this brief scene are expressed both by the traditional omens of unnatural phenomena and by a metaphor.

Another "choric" scene, the Gardeners' scene of Act III, Scene iv, is both philosophical and anticipatory. The philosophy presented, that a king "like an executioner" must "Cut off the heads of too fast growing sprays/ That look too lofty in our commonwealth" (III, iv, 33-35) is coupled with the suggestion that Richard would have retained his crown had he tended his "garden" more closely. There is the further implication that England must have a king who will cut away the unnecessary branches of the commonwealth. Such an implication possibly anticipates the later reign of Henry V. Echoing the garden imagery of this scene, the "Epilogue" to Henry V states, concerning Henry V, that "Fortune made his sword;/ By which the world's best garden he achieved" ("Epilogue," lines 6-7). Each of the three "choric" scenes is important to the foreshadowing in the play. By means of expressing vague foreboding feelings rather than giving direct announcement, "choric" scenes carefully cultivate the proper atmosphere for Richard's tragedy.
However, undirected forebodings, the vague premonitions of fear and uncertainty, are not limited solely to the "choric" scenes in Richard II. In Act II, Scene i, for example, York is concerned about the illegal seizure of Bolingbroke's inheritance. In the following warning, which has as its essence the fear of unnamed consequences, York denounces Richard's plan:

If you do wrongfully seize Hereford's rights,
You pluck a thousand dangers on your head,
You lose a thousand well-disposed hearts
And prick my tender patience to those thoughts
Which honour and allegiance cannot think.

What will ensue hereof, there's none can tell;
But by bad courses may be understood
That their events can never fall out good. (II, i, 201-214)

Other instances occur in Act I, Scene iii, the scene which takes place at the lists at Coventry. Just before the battle between Thomas Mowbray and Henry Bolingbroke, Bolingbroke accurately predicts their subsequent banishment:

For Mowbray and myself are like two men
That vow a long and weary pilgrimage. (I, iii, 48-49)

Mowbray, a friend of Richard II who was an accomplice in the murder of the Duke of Gloucester, is quite surprised and provoked at the severity of his punishment, banishment for life, in comparison with Bolingbroke's much lighter sentence. Commenting on Richard's poor judgment in these verdicts and anticipating Bolingbroke's later rebellion, Mowbray says to Bolingbroke:

But what thou art, God, thou, and I do know;
And all too soon, I fear, the king shall rue. (I, iii, 204-205)

Here the foreboding becomes more specific and more directed.
Since the central outcome of the drama is the downfall of Richard II, it is not surprising that so many anticipatory scenes prepare us for this event. Richard's ultimate loss of the crown is foreshadowed on different levels.

Typical of Shakespeare's maturing art, in this play various aspects of his drama are woven together in an organic unity, with character development itself becoming a form of foreshadowing. Depicting Richard's weakness of character is perhaps Shakespeare's main method of preparing us for Richard's actions in the deposition scene. Quite different from Richard III, who is seemingly destroyed by outside forces, Richard II has the seeds of destruction within himself. Richard's sentimentality, indecisiveness, and general fragility are noticeable throughout the drama and become the basis of Richard's overthrow. As early as the first act, Richard's love of the outward shows of kingship is indicated by his enjoyment of the parade and ceremony accompanying the trial of arms at Oxford. Act I also points out Richard's political ineptitude in his consenting to Bolingbroke and Mowbray's combat at arms, in his stopping the fight, and in his subsequent banishment of both combatants. In short, Richard prefers merely to play the role of a king. In Act III, Scene ii, when Richard returns to England after crossing the channel from Ireland, his weaknesses are again vividly expressed. The "up and down" nature of Richard, which he reverts to again in the deposition scene, is indicated in this present scene. Upon landing in England, Richard is rather exuberant. He sentimentally "salutes" his native land, compares himself to the sun, and announces that a "glorious angel" fights for him (III, ii, 4–62). Upon hearing Salisbury's news of the loss of many supporters, Richard sinks into despair:
Cry woe, destruction, ruin and decay;  
The worst is death, and death will have his day.  
(III, ii, 102-103)

A moment later Richard declares his intention to "change blows" with Bolingbroke as his "ague fit of fear is overblown" (III, ii, 189-190). This feeling does not last long, however, and Richard's concluding lines, bleak with dejection, anticipate clearly his surrender to Bolingbroke:

Go to Flint castle: there I'll pine away;  
A king, woe's slave, shall kingly woe obey.  
Discharge my followers: let them hence away,  
From Richard's night to Bolingbroke's fair day.  
(III, ii, 209-219)

Richard's character is depicted similarly throughout the drama, but the scene just discussed best illustrates his sentimentality and vacillation, those traits which later lead Richard to yield to Bolingbroke, although Bolingbroke has just yielded to Richard. At the moment of crisis when Richard encounters Bolingbroke in Act III, Scene iii, a powerful assertion of his kingship would have possibly retained the crown for Richard. Instead of declaring his right of kingship, however, Richard, quite sentimentally, speaks as follows:

I'll give my jewels for a set of beads,  
My gorgeous palace for a hermitage,  
My gay apparel for an almsman's gown,  
My figured goblets for a dish of wood,  
My sceptre for a palmer's walking-staff,  
My subjects for a pair of carved saints  
And my large kingdom for a little grave,  
A little little grave, an obscure grave. (III, iii, 147-154)

These lines, indicating that Richard now prefers to play the "role of a dethroned and deserted king,"16 are quite consistent with Richard's

character, in view of his earlier behavior in the drama.

Although weaknesses in Richard's character cause his overthrow, Shakespeare adds to the inevitability of Richard's fall by adding passages of more definite anticipation and foreboding. As early as Act II, Scene 1, Willoughby and Northumberland discuss the tragic condition of England and effectively look forward to Richard's fate:

Willo: "The king's grown bankrupt, like a broken man."
North: "Reproach and dissolution hangeth over him."

(II, i, 257-258)

Anticipating the return of Bolingbroke to England, Northumberland states in the same scene:

. . . even through the hollow eyes of death
I spy life peering.  

(II, i, 270-271)

Images of death, grief, and decay add to the premonitory atmosphere of the play and portend the doom of Richard. Such images are especially prevalent in Richard's speeches in the last three acts of the play. Examples such as "Let's talk of graves, of worms and epitaphs" (III, i, 145), "And soon lie Richard in an earthy pit" (IV, i, 219), and "Think I am dead and that even here thou takest, / As from my death-bed, thy last living leave" (V, i, 38-39) illustrate Richard's own speech becoming filled with a dark foreknowledge of his end. Speeches of characters other than Richard also contain atmosphere-creating images. The following instances indicate how expressions of sorrow and grief build an atmosphere of foreboding: "For sorrow ends not when it seemeth done" (I, ii, 61); "It adds more sorrow to my want of joy" (III, iii, 17); "Discomfort . . . bids me speak of nothing but despair" (III, ii, 65-66); "Sorrow and grief of heart/ Makes him speak fondly" (III, ii, 185-186); and "Things past redress are now with me past care"
(II, iii, 171). The reiterated expressions of death, sorrow, and grief help to sustain an atmosphere of dark presentiments in Richard II.

One further use of anticipation in Richard II can be pointed to. At the beginning of Act V, Scene iii, all development of character and plot ceases, while Bolingbroke, now King Henry IV, asks about his son:

Can no man tell me of my unthrifty son?
'Tis full three months since I did see him last:
If any plague hang over us, 'tis he.
I would to God, my lords, he might be found:
Inquire at London, 'mongst the taverns there,
For there, they say, he daily doth frequent,
With unrestrained loose companions,
As dissolute as desperate; yet through both
I see some sparks of better hope, which elder years
May happily bring forth. (V, iii, 1-22)

This speech has no integral relationship to Richard II, but it does introduce Prince Hal, later King Henry V, with whom the rest of the historical tetralogy is concerned. The King's last words in the above speech anticipate the reformation of Prince Hal which is of central concern in both parts of Henry IV.

Of all of the history plays, Richard II perhaps shows the most effective use of foreshadowing. Although there are some direct prophecies and warnings in the drama, most of the anticipatory devices merely express fears and uncertainties without naming the consequences. The "choric" scenes, the expressions of undirected foreboding, and the images of death, sorrow, and grief contribute heavily to the complex development and sustention of a dark atmosphere which gives a feeling of impending disaster. Richard II, being a somewhat different type of history from any of the others, effectively uses a more subtle and a more refined type of foreshadowing.
Going from Richard II to the two parts of Henry IV, we move from a play of personal tragedy to dramas of political and martial conflicts. Because of the differences in nature and purposes between Richard II and the Henry the Fourth plays, the foreshadowing in the latter plays places less importance upon the atmosphere-creating expressions of undirected foreboding. Thus, the foreshadowing in the Henry the Fourth plays is generally more explicit than in the earlier written histories.

With an Elizabethan love of double plots, Shakespeare develops two important conflicts throughout the two parts of Henry IV. The primary conflict is a military one, concerning itself with the military outcome of the forces of the King against those of the rebels. The secondary conflict centers upon Prince Hal and the question whether he will continue his life of escapism offered by a tavern and his "loose companions" or will follow the wishes of his father and become a brave and dutiful king. By means of anticipation and foreboding, Shakespeare indicates the eventual outcome of each of these conflicts.

Since the resolving of both of these conflicts depends upon Prince Hal's reformation, Shakespeare's foreshadowing of Hal's ultimate transformation is of prime importance. Following his usual artistic practice of never keeping a secret from his audience, Shakespeare, as early as Act I, Scene ii, has Prince Hal express his personal intentions for the future:

I know you all, and will awhile uphold
The unyoked humour of your idleness:
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wonder'd at,
By breaking through the foul and ugly mists
Of vapours that did seem to strangle him.

So, when this loose behaviour I throw off
And pay the debt I never promised,
By how much better than my word I am,
By so much shall I falsify men's hopes;
And like bright metal on a sullen ground,
My reformation, glittering o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off.
I'll so offend, to make offence a skill;
Redeeming time when men think least I will.

(1 H. IV, I, i, 218-240)

This soliloquy of Hal's has been cited very frequently as it is probably
the most controversial passage of the history plays. In a footnote to
this passage, Hardin Craig points out the rather diverse critical cli-
mate of Hal's speech: "Some consider Prince Hal a prig; others say
that he, like his father, is a schemer, or that he makes a lame attempt
to convince himself that he is justifiable."17 Other critics, however,
otice the anticipatory quality of this passage. For example, Hazelton
Spencer speaks of Hal's speech as a dramatic convention: "Shakespeare
is reassuring the audience; Hal is no blind debauchee; he will show his
ture colors in his own good time."18 Similarly, Hardin Craig states:
"The truth of the matter is that Hal's soliloquy is a speech addressed
by the author to the audience in order to inform them and set them
right."19 Later references to Hal's transformation and his actual ref-
formation make it quite clear that this soliloquy should be accepted


18Hazelton Spencer, The Art and Life of William Shakespeare
(New York, 1940), p. 189.

19Hardin Craig, An Interpretation of Shakespeare (New York,
1948), p. 137.
primarily as anticipation.

The question of Hal's future is frequently raised. This theme began in Richard II when Bolingbroke asked, "Can no man tell me of my unthrifty son?" (V, iii, 1). King Henry IV continues to express concern for Hal throughout both parts of Henry IV. Speaking to Hal, the King says:

The hope and expectation of thy time
Is ruin'd, and the soul of every man
Prophetically doth forethink thy fall.

(1 H. IV, III, ii, 36-38)

Not too much suspense is engendered by such concerns, for the audience, knowing of Hal's promise to reform, does not take the King's premonitions seriously. In the interview with his father, Prince Hal restates his promise of reformation and additionally points to his defeat of Hotspur at the battle of Shrewsbury:

I will redeem all this on Percy's head
And in the closing of some glorious day
Be bold to tell you that I am your son.

(1 H. IV, III, ii, 132-134)

That Hal will reform and become a noble leader is reinforced by speeches from other characters in both parts of Henry IV. Vernon, a friend of Hotspur's, who spoke as no traitor would speak in praise of his enemy, says:

... but let me tell the world,
If he outlive the envy of this day,
England did never owe so sweet a hope,
So much misconstrued in his wantonness.

(1 H. IV, V, ii, 66-69)

Later, in answer to Henry the Fourth's charges against Prince Hal, Warwick expresses his belief that Hal will reform and become a good king:

The prince will in the perfectness of time
Cast off his followers; and their memory
Shall as a pattern or a measure live,
By which his grace must mete the lives of others,
Turning past evils to advantages. (2 H. IV, IV, iv, 74-78)

The fulfillment of these predictions may be seen in a speech in Act I, Scene i of Henry V in which the Archbishop of Canterbury supplies the background material for the drama by recapitulating the development of Prince Hal, now King Henry V.

Closely connected with the ultimate reform of Prince Hal is his relationship with Falstaff. Although the obese Falstaff is admittedly a most appealing character, it is rather obvious that Prince Hal, in order to be the model king in Henry V, must reject Falstaff and the carefree life he exemplifies. By means of anticipation throughout the Henry the Fourth plays, the audience is prepared for the actual rejection of Falstaff in 2 Henry IV, Act V, Scene v.

Leo Kirschbaum20 and Paul Aldus21 point out that Falstaff's rejection is foreshadowed in the initial scene in which Hal and Falstaff appear, Act I, Scene ii of 1 Henry IV. According to these critics, Falstaff is attempting to get assurance that he and his conduct will be protected when Hal becomes King. For instance, Falstaff asks:

Shall there be gallows standing in England when thou art king? and resolution thus fobbed as it is with the rusty curb of old father antic the law? Do not thou, when thou art king, hang a thief. (I, ii, 67-70)

Falstaff, however, never receives the assurance from Hal that he wishes. Prince Hal makes it quite clear to Falstaff that a life of crime can lead one only to the gallows, that the reward of crime is dissolution


rather than promotion. Each question of Falstaff's regarding his future safety is answered by a reference to the gallows. Prince Hal's soliloquy, examined previously, comes just after Falstaff leaves the stage in this scene. In his soliloquy, Hal "pronounces his knowledge of his present companions and of what they are worth."22

Falstaff's demotion is also foreshadowed in Act II, Scene iv of 1 Henry IV in which Hal and Falstaff's "play-within-a-play" appears. Because of the rebellion led by the Percies, Hal is called into court to talk with his father. Before Hal goes, however, Falstaff suggests that they have a mock interview so that the Prince may "practise an answer" for his past behavior. The scene begins with Falstaff's playing the role of the king, but midway in this mock interview they exchange roles and Falstaff plays Hal. Throughout this scene the thought of banishment is constantly on Falstaff's mind. Falstaff's lines, "There is virtue in that Falstaff: him keep with, the rest banish" (II, iv, 474-475) and "Depose me? if thou dost it half so gravely, so majestically, . . . hang me up by the heels for a rabbit-sucker or a poulter's hare" (II, iv, 479-481), indicate his concern. Finally, toward the close of this "play-within-a-play," Falstaff states:

No, my good lord; banish Peto, banish Bardolph, banish Poins; but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company: banish plump Jack, and banish all the world. (II, iv, 521-527)

Now playing the role of the King, Prince Hal replies: "I do, I will" (II, iv, 528). In addition to foreshadowing the future rejection of Falstaff, the "play-within-a-play" also prefigures the later interview of Prince Hal and his father.

22Tillyard, Shakespeare's History Plays, p. 264.
Prince Hal's leaving the tavern and going toward Shrewsbury seem to make a definite break in his close relationship with Falstaff. Hereafter, Prince Hal treats Falstaff with an increasing detachment. When Falstaff appears at the council of war in Act V, his sole attempt at humor is cut short by the Prince with "peace, chewet, peace!" Later the Prince asks Falstaff, "What, is it a time to jest and dally now?" (1 H. IV, V, iii, 58). Thus, by means of varying devices Shakespeare prepares for the ultimate rejection of Falstaff.

The external conflict in both parts of Henry IV is the opposition of the forces of the King to those of the rebels. In the first part of Henry IV Shakespeare foreshadows the outbreak of the conflict, the battle between Prince Hal and Hotspur, and the outcome of the conflict.

The conflict between the King and the rebels has its beginning in Act I, Scene iii, 1 Henry IV. At the beginning of this scene, King Henry IV, quite incensed at Hotspur's refusal to turn over certain prisoners to him, promises to deal with Northumberland, Worcester, and Hotspur with less patience. Recognizing potential enemies in these men, King Henry warns:

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. . . but be sure
I will from henceforth rather by myself,
Mighty and to be fear'd, then my condition;
Which hath been smooth as oil, soft as young down,
And therefore lost that title of respect
Which the proud soul ne'er pays but to the proud.
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(I, iii, 4-9)

When Worcester questions him about his statement, King Henry says:

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Worcester, get thee gone; for I do see
Danger and disobedience in thine eye:
0, sir, your presence is too bold and peremptory.
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(I, iii, 15-17)

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When Henry IV leaves, the Percies talk, discuss their discontent, and plan their rebellion. Hotspur's lines, "But I will lift the down-trod Mortimer/ As high in the air as this unthankful king" (I, iii, 135-136), seem to mark the beginning of the actual rift. The rest of the scene explicitly informs the audience of the rebels' plans for the rebellion.

Although the final outcome of the rebellion is not seen until 2 Henry IV, the encounter of Prince Hal and Hotspur serves as the high point of interest in 1 Henry IV. In the opening scene of the drama, King Henry IV indirectly prepares for the Hotspur-Hal conflict by comparing his son with Hotspur:

Yea, there thou makest me sad and makest me sin
In envy that my Lord Northumberland
Should be the father to so blest a son,

Whilst I, by looking on the praise of him,
See riot and dishonour stain the brow
Of my young Harry. (I, i, 78-86)

Again, in the King Henry IV--Prince Hal interview, the King praises Hotspur (III, ii, 126-128). Answering his father, Hal replies that he will take from Hotspur "every honour sitting on his helm" (III, ii, 142) and will "exchange" Hotspur's "Glorious deeds for my indignities" (III, ii, 145-146). The Prince's words at the conclusion of Act III explicitly point to his ultimate meeting with Hotspur:

... Percy stands on high;
And either we or they must lower lie. (III, iii, 226-227)

Hotspur, too, foreshadows the inevitable encounter:

... Come, let me taste my horse,
Who is to bear me like a thunderbolt
Against the bosom of the Prince of Wales:
Harry to Harry shall, hot horse to horse,
Meet and ne'er part till one drop down a corse. (IV, i, 119-123)
Just before the actual battle between the two combatants, we are reminded of the above speeches:

Two stars keep not their motion in one sphere;
Nor can one England brook a double reign,
Of Harry Percy and the Prince of Wales. (V, iv, 65-67)

Thus, the hand-to-hand fight between Prince Hal and Hotspur is adequately anticipated.

The outcome of the Battle of Shrewsbury is also foreshadowed in 1 Henry IV. At the beginning of Act II, Scene iii, for instance, Hotspur enters while reading a letter. Providing somewhat the same foreboding feelings as would a "choric" scene, the unknown writer of the letter expresses fears to Hotspur that the rebellion will not be successful. The letter reads in part as follows:

The purpose you undertake is dangerous; the friends you have named uncertain; the time itself unsorted; and your whole plot too light for the counterpoise of so great an opposition. (II, iii, 10-13)

When Hotspur, Worcester, Mortimer, and Glendower gather together to divide England into three sections, they argue over the division, thus prefiguring later divisions among themselves. The impatience of Hotspur in this scene also forebodes ill success for the conspirators. Additional foreboding is given in the "choric" scene of Act IV, Scene iv, the only "choric" scene in either part of Henry IV. In this scene the Archbishop of York, himself one of the conspirators of 2 Henry IV, is discussing the upcoming battle at Shrewsbury with Sir Michael. The Archbishop says:

The king with mighty and quick-raised power
Meets with Lord Harry: and, I fear, Sir Michael,
What with the sickness of Northumberland,
Whose power was in the first proportion,
And what with Owen Glendower's absence thence,

[poem lines omitted]
I fear the power of Percy is too weak
To wage an instant trial with the king.          (IV, iv, 12-20)

The victory of the forces of the king over those of Hotspur is the ful-
fillment of the Archbishop's fears and premonitions.

On the whole, the foreshadowing in the two parts of Henry IV re-
lies more on direct and explicit anticipation than do either Richard
III or Richard II. However, there are two striking examples of undi-
rected foreboding in 2 Henry IV. In the first of these examples, Lord
Mowbray, the son of Thomas Mowbray, Duke of Norfolk, becomes an agent
of foreboding when, shortly before the Archbishop's troops are dispersed
at John of Lancaster's request, he says:

You wish me health in very happy season;
For I am, on the sudden, something ill.        (IV, ii, 79-80)

The justification for Mowbray's foreboding is shown when Lancaster,
quite deceitfully, orders the conspirators executed.

In the second example foreboding is employed just before the death
of King Henry IV by a listing of traditional omens which were believed
to precede the death of kings. In Act IV, Scene iv, the Dukes of Clar-
ence and Gloucester, sons of Henry IV, refer to the ominous signs:

Glou: "The people fear me; for they do observe
    Unfather'd heirs and loathly births of nature:
    The seasons change their manners, as the year
    Had found some months asleep and leap'd them over."

Clar: "The river hath thrice flow'd, no ebb between;
    And the old folk, time's doting chronicles,
    Say it did so a little time before
    That our great-grandsire, Edward, sick'd and died."

                        (IV, iv, 121-128)

Gloucester's "This apoplexy will certain be his [Henry the Fourth's] end" (IV, iv, 130) specifically foretells what the supernatural events
portend.
In addition to using foreshadowing within the individual plays, Shakespeare uses the anticipatory comment in the total tetralogy to close the individual plays while pointing to an action in the next play. As in the other tetralogy, such a use of anticipation links the action of one play to the one which follows it. For instance, the play Richard II is closed by Henry Bolingbroke, now King Henry IV, saying:

I'll make a voyage to the Holy Land
To wash this blood off from my guilty hand. (V, vi, 49-50)

Henry’s intentions of going to the Holy Land are frustrated by the Irish uprising in the opening scene of 1 Henry IV. By the close of 1 Henry IV several of the rebels are overthrown, but several remain at large. Therefore, 1 Henry IV is concluded with the King’s announcing the division of the English troops:

You, son John, and my cousin Westmoreland
Towards York shall bend you with your dearest speed,
To meet Northumberland and the prelate Scroop,

Myself and you, son Harry, will towards Wales,
To fight with Glendower and the Earl of March. (V, v, 35-40)

2 Henry IV, as would be expected, is primarily concerned with conquering the rebels and their forces. The division announced at the close of 1 Henry IV is specifically referred to five times in the first act of 2 Henry IV (I, i, 131-135; I, ii, 71-74; I, ii, 117-119; I, ii, 227-230; and I, iii, 81-83). John of Lancaster closes 2 Henry IV with these words:

I will lay odds that, ere this year expire,
We bear out civil swords and native fire
As far as France. (V, v, 111-113)

Henry V, whose central conflict is the conquest of France, opens with preparations being made to go to France. An Epilogue closes Henry V with lines which refer to the reign of Henry VI as it is told in the
earlier written tetralogy which is concerned with the War of the Roses:

And of it left his son imperial lord.
Henry the Sixth, in infant bands crown'd King
Of France and England, did this king succeed;
Whose state so manly had the managing,
That they lost France and made his England bleed.

("Epilogue," lines 8-12)

Shakespeare's use of anticipation to link the action of one play to that of another aids in the unity of the whole tetralogy and indeed links the two tetralogies into a larger unity.

It may be repeated that the foreshadowing in 1 and 2 Henry IV is rather different from that of the earlier written histories. To a large extent the other plays of both tetralogies are developed as tragedies. Tragedy by its nature involves more use of foreboding. The two parts of Henry IV and Henry V, unlike them, have a large comic element and represent a rise to triumph of England's most popular and perhaps ideal king. The tragic element is no longer paramount at all. This would go a long way to account for the fact that in them anticipation rather than foreboding predominates in foreshadowing as it is used.

In summary, the history plays provide a valuable means for tracing Shakespeare's development in mastering the dramatic devices of anticipation and foreboding. As a beginner, Shakespeare did not fully exploit the latent possibilities of foreshadowing. In the three parts of Henry VI, for example, Shakespeare's main use of anticipatory passages is to announce as explicitly as possible the direction of future action and the subsequent outcome. Devices used are relatively obvious and the use made of them is relatively simple.

With the exception of the Henry the Fourth plays, later histories show Shakespeare discovering new expressions of foreshadowing which are
more subtle and less explicit than the earlier plays. Richard III, for instance, introduces undirected foreboding in the scene where the anonymous citizens gather in the street and state their presentiments. Anticipation by development of character and by the character's actions is used for the first time in Richard III. Dramatic irony as a foreshadowing technique is also introduced in this play. In King John other new types of foreshadowing are presented; Constance's frequent references to death, sorrow, and grief, although not actual anticipatory phrases, create atmosphere and furnish the appropriate feeling of gloom. Also, the Bastard's simile beginning with "and vast confusion waits" indicates Shakespeare's use of poetic imagery for anticipatory purposes. Although Richard II does not introduce any new forms of foreshadowing, it does enlarge the scope for which foreshadowing can be effectively used. Here for the first time anticipatory devices contribute to the overall atmosphere and total dramatic impact.

In the later history plays, the explicit announcement of coming events is usually replaced with a more indirect and suggestive foreboding; foreshadowing becomes more closely linked with other parts of the drama. Becoming a more vital part of the drama, foreshadowing contributes to a feeling of suspense, to structural unity, and to the development of plot. The various types of foreshadowing observed in the history plays may be traced throughout Shakespeare's tragedies as well. However, since the anticipatory devices are generally used more simply and directly in Shakespeare's early plays, the histories provide a valuable introduction to the later examination of Shakespeare's tragedies.
CHAPTER III

TRAGEDIES

Practically all of the foreshadowing devices cited in the previous chapter are repeated in the tragedies. For instance, prophecies, omens, dreams, premonitions, and ghosts appear in Shakespeare's mature tragedies. However, as one would expect, the tragedies, in representing Shakespeare's highest dramatic art, generally display a more effective use of anticipation.

On the whole, foreshadowing in the tragedies is more subtle and more closely integrated with the action than in the histories. The progressive trend observed within the later histories of indirect and suggestive foreboding replacing the explicit announcements and explanatory monologues of the earlier histories is continued and perfected in the tragedies. Subtle hints, which in themselves do not anticipate, may unconsciously prepare the audience for future events. In King Lear, for example, although the conventional elements of foreshadowing are missing, the feeling of foreshadowing is nevertheless omnipresent. Here the impending feelings of doom are achieved by means of tone, atmosphere, and other elements not easily separated from the whole.

The tragedies also penetrate more deeply into the invisible world than do the histories. From the first act of Romeo and Juliet, in which Romeo says, "... my mind misgives/ Some consequence yet hanging in the stars" (I, iv, 106-107), a connection between man and higher supernatural forces is shown. These forces, whether referred to as
fate, doom, fortune, or destiny, are shown to determine partially the existence of man. Practically every main character becomes aware of his relationship with these forces. Thus the tragedies are generally played out with reference to two worlds, the terrestrial and the celestial. Because of the closeness between man and the extra-human world, the earlier used foreshadowing devices of omens, portents, and ironies are more intensely felt when they are recreated in the tragedies. The effect of the Ghost of Julius Caesar, for example, although its appearance is brief, is more profound than that of the ghosts in Richard III.

With the exception of Coriolanus, each tragedy is examined individually in chronological order. A discussion of Coriolanus is excluded from this chapter. Although the central conflict of Coriolanus is prefigured by the instability of the citizens and the pride of Coriolanus, the play is almost void of specific elements of foreshadowing.

Titus Andronicus

Titus Andronicus, the earliest written of Shakespeare's tragedies, provides an appropriate beginning for the study of foreshadowing in Shakespearean tragedy. As would be expected, Shakespeare's use of anticipation is rather unskilled in Titus Andronicus when compared with the later tragedies. For the most part the horrors and cruelties seem merely to follow one another in an almost unending succession. There is very little tragic atmosphere from whence the action would naturally arise, and there is no feeling of inevitability concerning any of the conclusions of the drama. On the other hand, such elements as character motivation, repetition of key words, premonitory expressions, irony, and references to the benevolent powers of the universe point out
aspects of foreshadowing which occur in later tragedies.

That Titus Andronicus is responsible in part for his later punishments is indicated in the first act. Titus gives himself to evil by three specific deeds.\(^1\) First, Titus refuses the throne for himself and instead awards it to Saturninus, the unworthy eldest son of the former Roman emperor. Upon receiving the crown, Saturninus reveals his true nature and turns his scorn upon Titus Andronicus. Titus later admits that his appointing Saturninus emperor was a mistake:

> Ah, Rome! Well, well; I made thee miserable
> What time I threw the people's suffrages
> On him that thus doth tyrannize o'er me. \(\text{IV, iii, 18-20}\)

Titus commits a second blunder by killing his son Mutius who was helping Bassianus retain Lavinia. References such as "My lord, you are unjust, and, more than so, / In wrongful quarrel you have slain your son" \(\text{I, i, 292-293}\) and "In a bad quarrel you have slain a virtuous son" \(\text{I, i, 342}\) make clear Titus's fault.

Titus's sacrifice of Alarbus, son of Tamora, at the tomb of the Andronici is Titus's third tragic blunder. By rejecting Tamora's plea to draw near the gods "in being merciful" \(\text{I, i, 118}\), Titus creates in Tamora a desire for revenge as evidenced by her following speech:

> I'll find a day to massacre them all
> And raze their faction and their family,
> The cruel father and his traitorous sons,
> To whom I sued for my dear son's life,
> And make them know what 'tis to let a queen
> Kneel in the streets and beg for grace in vain. \(\text{I, i, 450-455}\)

The death of Alarbus, then, gives \textit{Titus Andronicus} the structure for a drama of revenge.

The working out of Tamora's revenge, which includes the rape and mutilation of Lavinia, the death of two of Titus's sons, and the loss of Titus's hand, brings Titus in the early part of Act III to his greatest despondency. However, the brutal and revolting evil of Tamora is too great to succeed for long. Therefore, in Act III the tables are turned and Titus begins his vengeance which is concluded with the massacre at the banquet in the final act. Thus, by working out the revenge of Tamora and then the subsequent revenge of Titus Andronicus, the drama possesses a certain symmetry as a tragedy of revenge.

The repetition of key words such as revenge and vengeance represent a typical Senecan form of anticipation, helping to identify this play with other Senecan revenge tragedies. Examples such as "With opportunity of sharp revenge" (I, 1, 137), "Blood and revenge are hammering in my head" (II, iii, 39), and "And I will be revenged on them all" (V, ii, 97) are representative of the twenty-one instances of the word revenge. In addition, there is the pageant where Tamora, dressed in a "strange and sad habiliment," comes to Titus disguised as Revenge.

Characters also swear vengeance seven times in the play.

Expressions of premonitions are only slightly used in Titus Andronicus. Titus's foreboding before the hunt, "I have been troubled in my sleep this night" (II, ii, 9), is a good example, however. Usually in Titus Andronicus the premonitory expressions come only shortly before the tragedy occurs and therefore do not stimulate the audience's imagination for any length of time. For example, just before Quintus and Martius are falsely accused of murdering Bassianus and condemned to death, Quintus expresses the following forebodings:
I am surprised with an uncouth fear:
A chilling sweat o'er-runs my trembling joints:
My heart suspects more than mine eye can see.  

(II, iii, 211-213)

... for ne'er till now
Was I a child to fear I know not what.  

(II, iii, 220-221)

My sight is very dull, whate'er it bodes.  

(II, iii, 195)

The short time lapse between Quintus's words and the feared event, however, lessens the effectiveness of the foreboding.

There are several examples of irony in Titus Andronicus. Examples such as Titus's "Here lurks no treason, here no envy swells,/ Here grow no damned grudges; here are no storms" (I, i, 153-154) and "Is she [Tamora] not then beholding to the man [Titus] / That brought her for this high good turn so far?/ Yes, and will nobly him remunerate" (I, i, 396-398) are ironical because of Titus's ignorance of the true situation. An excellent instance of dramatic irony occurs in the drama. Leaving Titus's room, Tamora, disguised as Revenge, says, "Farewell, Andronicus: Revenge now goes/ To lay a complot to betray thy foes (V, ii, 146-147). In answer Titus says, "I know thou dost; and, sweet Revenge, farewell" (V, ii, 148). The irony of the above is heightened by the fact that Titus clearly sees through Tamora's disguise, for in an aside preceding his lines, Titus says, "I know them all, though they suppose me mad" (V, ii, 142).

Prayers addressed to the benevolent powers of the universe by Titus Andronicus and Marcus Andronicus help one to suppose that the rampant evil against Titus will be eventually checked. Such examples as "If any power pities wretched tears,/ To that I call!" (III, i, 209-210), "O heavens, can you hear a good man groan,/ And not relent, or not compassion him" (IV, i, 123-124), "Revenge, ye heavens, for old
Andronicus!" (IV, i, 129), and "We will solicit heaven and move the
gods/ To send down Justice for to wreck our wrongs" (IV, iii, 50-51)
are representative of these prayers.

There are references to the planet Saturn in the drama, the
planet having a malign influence upon those born under its sign or over
those whom it dominated. The name Saturninus by itself would have had
an ominous connotation to the Elizabethan audience. Aaron, the arch-
villian in this play, announces the influences of Saturn upon himself:

Saturn is dominator over mine:
What signifies my deadly-standing eye,
My silence and my cloudy melancholy,
My fleece of woolly hair that now uncurls
Even as an adder when she doth unroll
To do some fatal execution. (II, iii, 31-36)

In addition to the examples of foreshadowing cited above, there
are many instances of a person explicitly revealing his character or
directly announcing his future intentions. The villains in Titus An-
dronicus all openly declare themselves to be villains. Illustrative
of this stage convention, Aaron says in an aside:

... O, how this villany
Doth fat me with the very thoughts of it!
Let fools do good, and fair men call for grace,
Aaron will have his soul black like his face.

(III, i, 203-206)

Many of Aaron's speeches are in the conventional pose of the Machia-
vellian villain. Most of these revelations of character or of inten-
tions, however, are too direct to be accounted as foreshadowing.

Although there are a few instances of foreshadowing in Titus An-
dronicus which prefigure Shakespeare's later technique, one example
being Titus's farewell to Tamora disguised as Revenge, the end result
is not satisfactory. Shakespeare fails to create any sort of a tragic
atmosphere or a feeling of inevitability in the play. Shakespeare's
dramatic craftsmanship apparently did not come to him as easily and unconsciously as many of the earlier critics believed. Nevertheless, *Titus Andronicus* is interesting in illustrating his earliest technique in tragedy. Later tragedies reveal unbelievable advances in the dramatic technique of foretelling devices.

**Romeo and Juliet**

*Romeo and Juliet* is quite a departure from the earlier tragedies of the Elizabethan period. Before *Romeo and Juliet* the general technique of tragedy was limited either to the Senecan revenge plays of Kyd or to the Marlowan play built around a single colossal character. Quite distinctly *Romeo and Juliet* points out man's precarious existence in the universe and invests the tragic outcome with a feeling of inevitability. *Romeo and Juliet*, therefore, is a germinal play in the history of tragedy and indicates well the dramatic technique Shakespeare continued to use in writing tragedies.

One striking difference between *Romeo and Juliet* and its predecessors is the feeling of inevitability of the outcome. H. B. Charlton, for example, states that the play "owes its greatness to the impression of finality with which it invests its hero's inescapable doom."2 Such an impression is developed primarily by means of the scattered suggestions of a malignant Fate, the expressions of vague misgivings and premonitions, and the swift movement of time.

It is a truism of Shakespearean criticism that some weakness, excess, or flaw in the protagonist brings about the tragic downfall.

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But seemingly, such is not the case in *Romeo and Juliet*. One cannot point to a flaw within either of the two main characters sufficient to be called a tragic fault. Instead of totally relying upon an inward character flaw or tragic guilt, the ultimate outcome of *Romeo and Juliet* is determined by a Fate or adverse power which Romeo and Juliet are powerless to resist. Fate brings about their destruction by means of a series of accidents, such as Romeo's meeting Juliet at the ball, Tybalt's killing of Mercutio, the parents' determination to force Juliet to marry Paris immediately, and Friar John's failure to deliver to Romeo the important message telling about Friar Laurence's plan. Since the outcome is determined by Fate, Shakespeare develops quite early a feeling of a powerful fate or destiny so that the outcome is not seen as mere chance.

The opening Prologue of the play, for example, makes clear the impact of Fate. This Prologue refers to the lovers as "Star-cross'd" and to their love as being "death-mark'd." Since the stars regulate the circumstances of human life and are synonymous with Fate, Destiny, Fortune, or Providence (each of which is referred to in the drama), stars that were opposed or "cross'd" would be, of course, an omen of disaster. The term *death-mark'd* explicitly announces that Romeo and Juliet's doom has been decreed by higher powers malignant to them. Thus at the outset we are made aware that Romeo and Juliet are subject to Fate and its decrees.

The lovers themselves increasingly sense that their time of happiness is limited by Fate, and hence from the Prologue onward, a pervading feeling of relentless doom hovers over the action. For instance, in Act I, just before going to the Capulet ball and seeing Juliet,
Romeo has premonitions concerning what the "stars" hold for him:

I fear, too early: for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels and expire the term
Of a despised life closed in my breast
By some vile forfeit of untimely death,
But He, that hath the steerage of my course,
Direct my sail! (I, iv, 106-113)

There are other references to the stars. Upon hearing from Balthasar that Juliet is dead, Romeo fatalistically exclaims, "Is it even so?
then I defy you, stars!" (V, i, 24). Similarly, just before his own death, Romeo, in announcing his intentions to take his own life, again refers to the unfavorable stars:

O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. (V, iii, 109-112)

There are also specific references to fortune in Romeo and Juliet, the lines usually being spoken at structurally important places. Romeo, at the crucial moment when he has just killed Tybalt, alludes to destiny: "O, I am fortune's fool" (III, i, 141). At Juliet's final parting with Romeo, Juliet feels apprehension and asks fortune to return Romeo to her:

O fortune, fortune! all men call thee fickle:
If thou art fickle, what does thou with him
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back. (III, v, 60-64)

The failure of the letter telling of Friar Laurence's plan to reach Romeo is ascribed to fortune:

Unhappy fortune! by my brotherhood,
The letter was not nice but full of charge
Of dear import, and the neglecting it
May do much danger. (V, ii, 17-20)
At the close of the drama the responsibility for the tragic outcome is attributed to chance and providence. For example, upon discovering Romeo dead, Friar Laurence speaks as follows:

... Ah, what an unkind hour
Is guilty of this lamentable chance!
A greater power than we can contradict
Hath thwarted our intents. (V, iii, 145-154)

Although Fate or Fortune is the ultimate cause of Romeo and Juliet's fate, the feud, as many critics have noticed, is the immediate cause or at least is the method by which their destiny is worked out.  

If there had been no feud, there would have been no duel between Tybalt and Romeo, and there would have been no opposition to the love of Romeo and Juliet. This animosity between the Capulets and the Montagues which is to prove fatal is sensed throughout the play as an element of foreboding. Even as the play opens, the family feud is introduced when two servants of the Capulets, Sampson and Gregory, meet and fight against servants loyal to the Montagues, Abraham and Balthasar. The street brawl in the opening scene also tends to foreshadow the later sword play between Tybalt, Mercutio, and Romeo.  

At the beginning of the third act the audience is advised of possible violence resulting from the feud:

I pray thee, good Mercutio, let's retire:
The day is hot, the Capulets abroad,
And, if we meet, we shall not scape a brawl;
For now, these hot days, is the mad blood stirring.
(III, i, 1-4)

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3 Charlton, Shakespearian Tragedy, p. 52.

As previously suggested, Romeo and Juliet sense the hostility of fate and feel that their happiness will be short lived. Their vague misgivings and premonitions throughout suggest the tragic conclusion. Many of these premonitions express fears that the love is too sudden to be lasting. For example, after the lovers first declare their love for one another, Juliet asks Romeo not to swear, as if an oath might be an evil omen:

Well, do not swear: although I joy in thee, 
I have no joy of this contract to-night: 
It is too rash, too unadvised, too sudden: 
Too like the lightning, which doth cease to be 
Ere one can say "It lightens." (II, ii, 116-120)

Similarly, Friar Laurence expresses premonitions of a less direct kind, fearing that the quick, extreme love of Romeo and Juliet will not succeed. When Romeo urges Friar Laurence to marry them quickly, the Friar replies, "Wisely and slow; they stumble that run fast" (II, iv, 94).

The Friar also fears the violence of the lover's passion:

These violent delights have violent ends 
And in their triumph die, like fire and powder, 
Which as they kiss consume: the sweetest honey 
Is loathsome in his own deliciousness 
And in the taste confounds the appetite: 
Therefore love moderately; long love doth so; 
Too swift arrives as tardy as too slow. (II, vi, 9-15)

Caroline Spurgeon observes that the dominant image in Romeo and Juliet is the comparison of Romeo and Juliet's love with lightning, gunpowder, and fire, objects which are brilliant but which are filled with danger and which are swiftly quenched.5 Torches (I, iv, 11, 35; I, v, 127), lightning (II, ii, 119; III, i, 177; V, iii, 90, 91), gunpowder (II, vi, 10; III, iii, 132), and a meteor (III, v, 13) are referred to in

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the course of the play.

Other expressions of premonitions in *Romeo and Juliet* include the relating of dreams. Throughout Shakespeare's plays, dreams present valuable revelations of truth and of the future. At the close of *Romeo and Juliet* there is a good example of how closely dreams mirror truth. When Balthasar waits outside Juliet's tomb, he dreams that Romeo and another are fighting. The audience has just seen this fight and hence knows for certain the accuracy of his dream. There are an unusually high number of references to dreams in this play. In the first act Romeo fears to go to the Capulet ball because he "dream'd a dream tonight" (I, iv, 50). We do not learn what Romeo's dream is, however, for he is interrupted by Mercutio's famous Queen Mab speech, this speech itself being a digression concerning dreams. The references to dreams, a total of seventeen in the play, reach their apex in Romeo's speech at the beginning of Act V:

If I may trust the flattering truth of sleep,  
My dreams presage some joyful news at hand:  
My bosom's lord sits lightly in his throne;  
And all this day an unaccustom'd spirit  
Lifts me above the ground with cheerful thoughts,  
I dreamt my lady came and found me dead—  
Strange dream, that gives a dead man leave to think!—  
And breathed such life with kisses in my lips,  
That I revived, and was an emperor.  
Ah me! how sweet is love itself possess'd,  
When but love's shadows are so rich in joy!  
(V, i, 1-11)

The above passage illustrates the complexity for which foreshadowing may be used. First of all these lines accurately foretell specific information such as Juliet's finding Romeo dead. Besides the direct foreshadowing there is powerful dramatic irony since the "joyful news" turns out to be tragic. A similar effect is achieved in the parting of the lovers in the second balcony scene. Although apprehensive,
Romeo and Juliet hold some hope that all will be well:

Jul: "O, think'st thou we shall ever meet again?"
Rom: "I doubt it not; and all these woes shall serve
For sweet discourses in our time to come." (III, v, 51-53)

Having just heard Capulet ominously promise Juliet to Paris, "O' Thursday let it be" (III, iv, 20), the audience knows the truth to be much worse than the participants suspect. Hence, throughout this play, as in all of Shakespeare's mature tragedies, the discrepancies between the knowledge of the audience and the participants become an important aspect of foreshadowing.

References to death and to the grave are other means by which the impending doom of Romeo and Juliet is foreshadowed. Although statistical counts of word usage are not too valuable unless one is able to show how effectively each word is used, the repetition of the words die and death 136 times in the play would of necessity have a cumulative effect of drawing the audience's attention toward the deaths of the catastrophe. Many of the references to death, such as "Take heed, take heed, for such die miserable" (III, iii, 145), "Well, we were born to die" (III, iv, 4), "But she's best married that dies married young" (IV, v, 78), and "Full soon the canker death eats up that plant" (II, iii, 30), are rather general yet contribute to the atmosphere of impending doom. However, other references to death in Romeo and Juliet are more specific, with a character envisioning either his own fate or another's fate. A striking instance of this type of foreboding occurs in Act III, Scene v. Looking down from her window at Romeo as he leaves for Mantua and seeing him alive for the last time, Juliet says:

O God, I have an ill-divining soul!
Me thinks I see thee, now thou are below,
As one dead in the bottom of a tomb. (III, v, 54-57)
The striking "love death" imagery in the play which is developed by means of the recurrent association of bridal bed and grave, Death and the lover has been observed by H. E. Cain\(^6\) and E. C. Pettet.\(^7\) This imagery contributes powerfully to our premonitory feelings. Throughout the play Juliet has presentiments that the grave will be her bridal bed. As early as the first act Juliet says, "My grave is like to be my wedding bed" (I, v, 137). A similar fear is echoed in the third act. Here Juliet pleads with her mother to delay the impending marriage with Paris:

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Is there no pity sitting in the clouds,
That sees into the bottom of my grief?
O, sweet my mother, cast me not away!
Delay this marriage for a month, a week;
Or, if you do not, make the bridal bed
In that dim monument where Tybalt lies. (III, v, 198-203)
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The last two lines of the above passage are filled with dramatic irony. Dramatic irony is also seen in a passage just previous to this one in which Lady Capulet, expressing resentment that Juliet would not follow her parents' advice in marrying Paris, says, "I would the fool were married to her grave!" (III, v, 141).

There are many references which indicate that Death is a rival to Romeo for Juliet. For example, upon discovering that Romeo is banished for killing Tybalt, Juliet says, "I'll to my wedding-bed;/ And death, not Romeo, take my maidenhead!" (III, ii, 136-137). In Act IV, Scene v, when Juliet takes the potion and is found apparently dead, the reference to Death as her husband are quite striking. For instance, Juliet's father says to Paris:

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O son! the night before thy wedding-day
Hath Death lain with thy wife. There she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, Death is my heir;
My daughter he hath wedded: I will die,
And leave him all; life, living, all is Death's.

The accumulation of the above images helps us to sense that the grave
will be the final wedding bed and that Death will be the ultimate lover.

Many other premonitions appear in Romeo and Juliet. For instance,
after her mother leaves her and before taking the sleeping potion,
Juliet says,

Farewell! God knows when we shall meet again.
I have a faint cold fear thrill through my veins,
That almost freezes up the heat of life. (IV, iii, 14-16)

Following this speech, Juliet, apprehensive about the success of Friar
Laurence's plan of using the sleeping potion, calls up vivid pictures
of the possible horrors of the grave. Juliet's fear of her unknown
fate would tend to excite a similar fear within the audience. Romeo,
too, expresses misgivings toward the future. Just before he leaves
Juliet to go into exile at the time of sunrise, Romeo exclaims, "More
light and light; more dark and dark our woes" (III, v, 36). Romeo also
utters premonitions of a less direct kind when he urges Friar Laurence
to marry Juliet and him quickly:

... but come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight:
Do thou but close our hands with holy words,
Then love-devouring death do what he dare;
It is enough I may but call her mine. (II, vi, 3-8)

Friar Laurence's presentiments are also continuous. His statement "O,
much I fear some ill unlucky thing" (V, iii, 136) is a good example.
In addition, a subtle omen is given in the Nurse's line, "Doth not
rosemary and Romeo begin both with a letter?" (II, iv, 219-220). The
rosemary was frequently used as a symbol of remembrance, both at weddings and at funerals. Hence even here the "love death" imagery is subtly reinforced.

The audience is forewarned that Romeo's and Juliet's deaths will be caused by suicide. At the end of the third act Juliet, in stating her resolution not to marry Paris, says, "If all else fail, myself have power to die" (III, v, 242), and in the following scene she threatens to stab herself with a knife (IV, i, 54). After hearing of the death of Juliet, Romeo vows to join Juliet in death (V, 1, 34). The method of their suicides is also anticipated. For instance, Romeo asks Friar Laurence, "Hadst thou no poison mix'd, no sharp-ground knife?" (III, iii, 44); Friar Laurence discusses various poisons in Act II, Scene iii; and Juliet and her mother have a conversation in which Juliet ironically wishes to "temper" a poison for Romeo so that he will "Soon sleep in quiet" (III, v, 97-100). Romeo's purchase in Act V of poison from the Apothecary is too explicit to be considered as foreshadowing.

Another aspect which helps to create the feeling of inevitability of the outcome is Shakespeare's handling of time in the drama. The action covered a period of nine months in Arthur Brooke's long narrative poem. Shakespeare, however, has reduced this nine-month period to the brief space of four or five days. Such a compression of time makes more believable the incidents in the drama. The swiftness of the action in sweeping Romeo and Juliet relentlessly to their tragic outcome in itself is a form of foreshadowing.

The use of foreshadowing is perhaps more elaborate, hence perhaps less subtle, in this drama than in any of the later tragedies, but this may be partly because the tragic feeling is motivated more by external
circumstances than by inward character traits. If for the same reason the drama is perhaps limited in its profundity when compared with some of Shakespeare's later tragedies, nevertheless the type of tragedy he continued to write, a drama which, as Coleridge said, relied upon expectation rather than upon surprise for its final effect, was introduced and skillfully developed in *Romeo and Juliet*. Since *Romeo and Juliet* is Shakespeare's first actual tragedy, it provides a valuable introduction to his dramatic technique and specifically to the effective use of foreshadowing in the tragedies.

**Julius Caesar**

As Granville-Barker points out, *Julius Caesar* is the "gateway" to the great tragedies. Unlike *Romeo and Juliet*, in which the tragedy is caused by external forces beyond the control of the protagonists, the tragic outcome in *Julius Caesar* is caused by a tragic flaw within the central character, Brutus. Brutus brings about his own destruction by joining a dangerous conspiracy which he mistakenly believes to be noble. In addition, *Julius Caesar* prepares for the later tragedies by means of its penetration into the invisible world. Although premonitions occur frequently in *Romeo and Juliet*, the cumulative total of omens, prophecies, ghosts, portents, ironies, and dreams in *Julius Caesar* forms a much tighter web of inevitability than in the earlier plays. From *Julius Caesar* on, Harold Goddard states, Shakespeare's "greater characters and greater plays are touched with the dream-light

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and dream-darkness of something that as certainly transcends the merely human as do the prophets and sibyls of Michelangelo."\(^9\) By the close of the drama most of the main characters give verbal credence to those things which presage tragic events. For example, the cynical Casca exclaims, "It is the part of men to fear and tremble,/ When the most mighty gods by tokens send/ Such dreadful heralds to astonish us" (I, iii, 54-56); Calpurnia says, "Caesar, I never stood on ceremonies,/ Yet now they fright me" (II, ii, 13-14); and Cassius says of Caesar, "For he is superstitious grown of late" (II, i, 195). Even the practical Cassius becomes superstitious in the last act:

You know that I held Epicurus strong
And his opinion: now I change my mind,
And partly credit things that do presage. \((V, i, 77-79)\)

Because the downfall of Caesar was to the Elizabethans one of the calamities of all history, it is natural that many elements of foreshadowing should surround this momentous occurrence. The Soothsayer's "Beware the ides of March" (I, ii, 18, 23) is directed to the audience as well as to Caesar. Throughout Shakespeare's plays the lives of central characters are seen to be in conjunction with the cosmic powers. Impending disaster to one of these characters is generally shown to disturb nature and the constellations. The violent deaths of rulers, especially, were supposed by many to be preceded by supernatural portents. Calpurnia in the following lines summarizes this concept:

When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes. \((II, ii, 30-31)\)

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Characteristically, the night before the death of Caesar is filled with portents and wonders. The hardy Casca enters, obviously quite shaken by that which he has seen, and recites the following:

Are not you moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have rived the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threatening clouds:
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides—I ha' not since put up my sword—
Against the Capitol I met a lion,
Who glared upon me, and went surly by,
Without annoying me: and there were drawn
Upon a heap a hundred ghastly women,
Transformed with their fear; who swore they saw
Men all in fire walk up and down the streets.
And yesterday the bird of night did sit
Even at noon-day upon the market-place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say
"These are their reasons; they are natural;"
For, I believe, they are portentous things
Unto the climate that they point upon. (I, iii, 3-32)

Other specific instances of foreshadowing for Caesar's death occur in the second act in the scene which takes place in Caesar's house the morning of the assassination. Caesar enters at the beginning of the scene and reports ominously that Calpurnia during the night has cried out three times, "Help, ho! they murder Caesar" (II, ii, 2-3). Calpurnia enters, and having dreamed of Caesar's murder and of his statue covered with blood (II, ii, 76-79), wishes Caesar to remain at home. Naming supernatural portents similar to those named by Casca, Calpurnia gives the following reasons for Caesar not to leave:
... There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Caesar! these things are beyond all use,
And I do fear them. (II, ii, 14-26)

Calpurnia's speech not only foreshadows Caesar's death, but also looks ahead to the civil strife which ensues as a result of Caesar's death. The augurers, to whom Caesar has sent, confirm Calpurnia's suspicions that Caesar should not go to the Capitol. Interpreting their inability to find a heart within a certain sacrificial beast as an ill omen, the augurers believe that Caesar should not "stir forth" (II, ii, 38-40).

Decius, one of the conspirators, allays Caesar's fears by interpreting Calpurnia's dream favorably for Caesar, mentions the possibility of a crown being offered, and hence persuades Caesar to go to the Capitol with him. On the way to the Capitol, Caesar tells Trebonius, another member of the conspiracy, "Be near me, that I may remember you" (II, ii, 123). Trebonius ironically replies, "Caesar, I will" (II, ii, 124). Caesar also sees the Soothsayer and says, "The ides of March are come" (III, i, 1). The Soothsayer's answer is foreboding: "Ay, Caesar, but not gone" (III, i, 2).

Julius Caesar is, however, only partially a drama of Julius Caesar and his fall. The play is primarily concerned with the tragedy of Brutus, the fate of Brutus and the conspiracy following the death of Brutus.

Caesar providing the chief interest of the drama. That Brutus and his ideals of a republic are doomed become increasingly evident as the play develops.

Many hints within the play reveal that the conspiracy is not as noble as Brutus believes. Knowing that the conspiracy itself is ignoble, we are aware that Brutus will be unable to usher in a new idealistic age for Rome. The terrible storm accompanied by the prodigious wonders which occurred the night before Caesar's death have applicability to the conspirators as well as to Caesar. Taking place during the scheming of the conspirators, these portents indicate a cosmic revulsion against the assassination of Caesar. The fearful night and thunderstorm also provide atmospherically the appropriate background for dark conspiracy. Cassius, in fact, draws a parallel between the atmosphere and the conspiracy:

And the complexion of the element
In favour's like the work we have in hand,
Most bloody, fiery, and most terrible. (I, iii, 128-130)

When the conspirators arrive at Brutus's house in Act II, Scene i, there are many hints as to the true nature of the conspiracy. When Lucius, the young servant of Brutus, reports that men have come with "their hats . . . pluck'd about their ears,/ And half their faces buried in their cloaks" (II, i, 73-74), Brutus replies:

. . . O conspiracy,
Shamest thou to show thy dangerous brow by night,
When evils are most free? O, then by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? (II, i, 77-81)

While Brutus and Cassius whisper in this scene, Decius, Cinna, and Casca, three men who are helping to establish a new future of Rome, argue about where the sun comes up. The conspirators' failure to agree
on such a factual matter as the eastern direction indicates the unsettled condition of their minds and belies future divisions among them. When Casca concludes the argument by exclaiming, "Here, as I point my sword, the sun arises" (II, i, 106), one "feels the presumption of expecting a new day to break at the command of a sword." 

Perhaps the best evidence to indicate that the conspiracy was base is Cassius's own admission in a soliloquy that he has "seduced" Brutus:

Well, Brutus, thou art noble; yet, I see,
Thy honourable metal may be wrought
From that is is disposed: therefore it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduced? (I, ii, 312-316)

The ultimate failure of the republic is anticipated through brief glimpses of the commoners of Rome. Because of their instability, the people are not prepared for the proposed form of government. In the opening scene of Julius Caesar the citizens of Rome have declared a holiday to celebrate the arrival of Caesar. Their allegiance, which a short time before was given to Pompey, is now suddenly shifted to Caesar. These commoners are next seen in the famous scene of the drama in which Brutus and Antony deliver their funeral orations to Caesar. Again, the citizens are shown to be quite changeable, being led easily from one viewpoint to another. That the people do not understand Brutus's motive for the murder of Caesar is revealed in the Third Citizen's exclamation applied to Brutus, "Let him be Caesar" (III, ii, 56). To

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avoid having a Caesar or emperor for Rome was Brutus's total goal.

References to illness are frequent in *Julius Caesar*. Perhaps G. W. Knight does not exaggerate in saying that Antony is the only well character in the play.¹⁴ Brutus, constantly torn between differing concepts of duty, suffers what Portia calls a "sick offence" within the mind. The inner perturbations of Brutus are reflected in his failure to sleep. Early in the drama, Brutus admits that the warring elements within him prevent him from sleeping:

Since Cassius first did whet me against Caesar,
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The Genius and the mortal instruments
Are then in council; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection. (II, i, 61-69)

In two important scenes of the drama, Act II, Scene i and Act IV, Scene iii, the innocent sleep of young Lucius is contrasted with Brutus's inability to find rest. Brutus's lack of harmony within himself bodes ill for the conspiracy.

The fate of Brutus and the conspiracy is also prefigured by passages of dramatic irony. For example, when Brutus refers to the "falling sickness" of Caesar, Cassius replies, "No, Caesar hath it not; but you and I/ And honest Casca, we have the falling sickness" (I, ii, 257-258). During the actual plotting of the conspiracy, Cassius anticipates the future triumph of Antony when he insists that Antony as well as Caesar be killed:

... I think it is not meet,
Mark Antony, so well beloved of Caesar,
Should outlive Caesar: we shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all. (II, i, 155-160)

There is, too, in the same scene possible dramatic irony in Ligarius's speech. When Brutus declares that the conspiracy will do "A piece of work that will make sick men whole" (II, i, 327), Ligarius questions, "But are not some whole that we must make sick?" (II, i, 328). Ligarius's words, although referring specifically to Caesar, perhaps have additional applicability to the conspirators. Later, in addressing the citizens of Rome, Brutus says, "I have done no more to Caesar than you shall do to Brutus" (III, ii, 39-40).

A forceful prophecy delivered by Antony after the death of Caesar points to the ensuing disasters which will occur as a result of the assassination and forecasts specifically the revenge of Caesar's spirit. Antony says:

Woe to the hand that shed this costly blood!  
Over thy wounds now do I prophesy,—  
Which, like dumb mouths, do ope their ruby lips,  
To beg the voice and utterance of my tongue—  
A curse shall light upon the limbs of men;  
Domestic fury and fierce civil strife  
Shall cumber all the parts of Italy;  
Blood and destruction shall be so in use  
And dreadful objects so familiar  
That mothers shall be smile when they behold  
Their infants quarter'd with the hands of war;  
All pity choked with custom of fell deeds:  
And Caesar's spirit, ranging for revenge,  
With Ate by his side come hot from hell,  
Shall in these confines with a monarch's voice  
Cry "Havoc," and let slip the dogs of war;  
That this foul deed shall smell above the earth  
With carrion men, groaning for burial. (III, i, 258-275)

Throughout the play, Cassius expresses fears of Antony, thus prefiguring Antony's successful opposition to the forces of the conspiracy.
When Brutus is expressing hope that Antony will be a friend to the conspiracy, Cassius says:

I wish we may: but yet have I a mind
That fears him much; and my misgiving still
Falls shrewdly to the purpose. (III, i, 143-145)

Cassius also urges against Antony's speaking at Caesar's funeral:

"Know you how much the people may be moved/ By that which he will utter?" (III, i, 234-235). Even after he is overruled by Brutus regarding Antony's oration, Cassius reiterates, "I know not what may fall; I like it not" (III, i, 243).

That the powers of Antony and Octavius will defeat the forces of the conspiracy is made clear in the last two acts of the drama. In the earlier part of Act IV, for example, the division between Cassius and Brutus points forebodingly to a lack of success. The beginning of their rift is marked by Lucilius's description of Cassius's actions, which Brutus defines as the actions of a "hot friend cooling." When Cassius arrives at the camp near Sardis, the tempers on both sides are so heated that they must go within Brutus's tent so as not to be overheard in their arguments. Perhaps sensing that Nemesis which is to overtake them, Brutus and Cassius have become irritable and despondent. The change in these men represents a change in the direction of the action of the drama.15 Brutus's unwise and impulsive military decision in this scene to march down to the enemy and give battle at Philippi also foreshadows approaching doom.

When Cassius leaves, Brutus is left alone, all his attendants being asleep. Noting something strange about the candle, Brutus sees a

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"monstrous apparition" coming toward him. It is the Ghost of Julius Caesar, who promises to return to Brutus at Philippi. Although speaking only a few words, the Ghost appears powerful. Following Plutarch's conception that the "great daemon of Caesar" exerted profound influences after Caesar's assassination, Shakespeare lets the Ghost of Caesar represent a form of retribution or Nemesis which is to overtake Brutus and Cassius. Hence, the Ghost becomes what James Thomson calls the "concrete embodiment of the tragic sense."\(^{16}\) As they near their deaths, both Cassius and Brutus attest to the dominion of the spirit of Caesar. For instance, after being stabbed by Pindarus, Cassius says, "Caesar, thou are revenged,/ Even with the sword that kill'd thee" (V, iii, 45-46). Similarly, upon discovering the dead bodies of Cassius and Titinius, Brutus says:

\begin{quote}
O Julius Caesar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
Into our own proper entrails. (V, iii, 94-96)
\end{quote}

Omens are also used to reveal that the cause of the conspirators is fated to be disastrous. Cassius, earlier a cynic in regard to things supernatural, reports the following ominous signs:

\begin{quote}
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldiers' hands;
Who to Philippi here consorted us:
This morning are they fled away and gone;
And in their steads do ravens, crows and kites,
Fly o'er our heads and downward look on us,
As we were sickly prey: their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost. (V, i, 80-89)
\end{quote}

Throughout the final act of the drama a fatalism begins to possess Brutus as if he seemingly realizes his impending doom. A tone of

resignation is felt in many of Brutus's final speeches. For instance, in Brutus's final parting with Cassius, this tone is illustrated:

. . . But this same day
Must end that work the ides of March begun;
And whether we shall meet again I know not.
Therefore our everlasting farewell take:
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then, this parting was well made.

. . . O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known. (V, i, 113-126)

As the battle begins, announcements of the failure of the conspiracy become quite direct. Cassius, for example, remembering that the current day is his birthday, says,

This day I breathed first: time is come round,
And where I did begin, there shall I end;
My life is run his compass. (V, iii, 23-25)

At the death of Cassius, Titinius vividly indicates that Brutus's chances for a Roman republic are gone:

. . . O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!

(V, iii, 60-64)

These tragic events ending the play complete a pattern of which foreshadowing is a basic element. Time comes round, the compass suggests a completed circle, and the sun sets. All has been anticipated. The interweaving of foreshadowing in the total plan of the drama suggests the technique of the great tragedies, though this interweaving becomes in them more subtle.
Troilus and Cressida

Troilus and Cressida has long been the most perplexing play in the Shakespeare canon. Through the years critics have called it a satire, a comedy, a tragedy, and even a burlesque. In this study the play, because of its treatment of a serious theme, the fall of Troy, and its tragic approach to the downfall of Hector, is considered to be a tragedy.

In comparison with the major tragedies, Troilus and Cressida has very little foreshadowing, much of this coming too late to be of much importance dramatically or structurally. Perhaps this lack of preparation explains in part the dramatic uniqueness of this play. Without Shakespeare's usual anticipatory passages, Troilus and Cressida lacks unity, central focus, and singleness of dramatic effect. In the previously examined plays, both histories and tragedies, Shakespeare's typical dramatic technique has been to direct attention toward that which is important and to reveal throughout the play the final outcome. In these dramas the knowledge of the audience generally exceeds that of the characters. In Troilus and Cressida, however, Shakespeare seemingly reverses his earlier technique and instead writes a drama in which the vantage point of the audience rarely rises above that of the characters.

As a result of Shakespeare's lack of preparation, many of the scenes in this drama are somewhat limited in dramatic effect. Quite typical of Shakespeare's method throughout this play is his introduction of the Troilus and Cressida love affair. Cressida, in her first meeting with Pandarus in the drama, pretends not to be interested in Troilus. Only after the pageant of the warriors is presented and only after Pandarus leaves does Cressida inform us of her love for Troilus:
But more in Troilus thousand fold I see
Than in the glass of Pandar's praise may be;
Then though my heart's content firm love doth bear,
Nothing of that from mine eyes appear. (I, ii, 310-321)

Shakespeare's usual method would be to put Cressida's avowal of love at the beginning of the scene and then have Cressida pretend her indifference.

The climactic scene in which Troilus and Cressida consummate their love is not anticipated. At the close of Act I, Scene ii, both Troilus and Pandarus would have believed Cressida to be indifferent to the love of Troilus. However, when next we see Pandarus, we may only infer that his attempts have proven successful, for he is asking Paris to make Troilus's excuse to Priam so that Troilus could meet Cressida in the garden.

The preparation for Achilles's decision to fight against the Trojans, Bertrand Evans points out, is mismanaged by Shakespeare.17 Ulysses seems to believe that Achilles's failure to give battle is caused by his pride, and upon this thesis Ulysses plans a series of steps by which to persuade Achilles to put on his armor and fight. Although Ulysses's plans are built upon the fact that Achilles's pride keeps him from fighting, Achilles's real reason for refraining from battle, a fact which Ulysses surprisingly knows, is his love for Polyxena. Ultimately, Achilles joins the battle against the Trojans. However, his joining is the result of the death of his friend, Patroclus, not a result of the strategy of Ulysses.

Lack of preparation is also noted in one of the central incidents of *Troilus and Cressida*, the unfaithfulness of Cressida. There are relatively few passages of foreshadowing which point to Cressida's infidelity in the Greek camp. In *Troilus and Cressida* Shakespeare relied primarily upon the extra-dramatic knowledge of the audience regarding the true nature of Cressida. Although there is little anticipation of Cressida's infidelity, a few lines seem to prepare indirectly for her change of action in the Greek camp. For example, some apprehensions regarding Troilus and Cressida's love are expressed at the time of their first meeting in the play. When Troilus asks Cressida, "What too curious dreg espies my sweet lady in the fountain of our love?" (III, ii, 70-71), Cressida replies, "More dregs than water, if my fears have eyes" (III, ii, 72). Later in the same scene Cressida, for a moment seemingly ashamed of her unworthiness, confesses to Troilus:

I have a kind of self resides with you;  
But an unkind self, that itself will leave,  
To be another's fool.  

(III, ii, 155-157)

The above lines point to a complex dual personality within Cressida, one side of her that will remain faithful to Troilus and the other that will prove false. Such a complexity of character, however, is not maintained. The parting of Troilus and Cressida in Act IV may also contain veiled hints as to Cressida's betrayal of Troilus. Before their parting both Cressida and Troilus seem overly concerned with the other's faithfulness, and each asks the other repeatedly to be true. Troilus points out that "The Grecian youths are full of quality;/ They're loving, well composed with gifts of nature,/ Flowing and swelling o'er with arts and exercise" (IV, iv, 78-80) and hopes that the "high lavolt," "sweeten talk," and "subtle games" of the "merry Greeks" will
not prove a temptation to Cressida (IV, iv, 88-93).

When Cressida gets to the Greek camp, she receives kisses from the Greeks and is immediately noticed by Ulysses to be a strumpet:

Fie, fie upon her!
There's language in her eye, her cheek, her lip,
Nay, her foot speaks; her wanton spirits look out
At every joint and motive of her body.
O, these encounterers, so glib of tongue,
That give accosting welcome ere it comes,
And wide unclasp the tables of their thoughts
To every ticklish reader! set them down
For sluttish spoils of opportunity
And daughters of the game. (IV, v, 54-63)

After Ulysses's speech above, Cressida becomes and remains the "false Cressid" of tradition.

Even though only limited foreshadowing is employed, an awareness of Cressida's falseness is essential for the dramatic effect of many lines in the play. For instance, such an awareness makes possible what is perhaps Shakespeare's most spectacular exploitation of irony. Promising eternal faithfulness, Cressida says:

If I be false, or swerve a hair from truth,
When time is old and hath forgot itself,
When waterdrops have worn the stones of Troy,
And blind oblivion swallow'd cities up,
And mighty states characterless are grated
To dusty nothing, yet let memory,
From false to false, among false maids in love,
Upbraid my falsehood! when they've said "as false
As air, as water, wind, or sandy earth,
As fox to lamb, as wolf to heifer's calf,
Pard to the hind, or stepdame to her son,"
"Yea," let them say, to stick the heart of falsehood,
"As false as Cressid." (III, ii, 191-203)

Even Pandarus, whose name through legend has suffered infamy, ironically states,

If ever you prove false one to another, since I have taken such pains to bring you together, let all pitiful goers-between be called to the world's end after my name; call them all Pandars. (III, ii, 206-209)
Shakespeare combined two stories in *Troilus and Cressida*, the love story and the defeat of Hector by Achilles. Through four acts of the drama the audience is given no indication of which is more important; incidents of the two stories repeatedly interrupt each other. Nor in these four acts do we suspect Hector's impending tragedy. The recognition of irony in Hector's words to Achilles, "I'll kill thee everywhere, yea, o'er and o'er" (IV, v, 254), would depend upon the extra-dramatic knowledge of the audience and not by the information given by foreshadowing.

In Act V, though a little late to be of real value, Shakespeare returns to his traditional method of announcing future events. In this final act he seems to be intentionally writing a tragedy, with the emphasis upon the fall of Hector and all else, including the love affair of Troilus and Cressida, subordinated to it. His lateness in developing this motif is perhaps one reason why critics have difficulty in classifying this play.

Hector is given a tragic flaw in the play, that of being too gentle to those at a disadvantage in battle. Starting in Act IV, Scene v, references are made to Hector's kindness in battle. For example, Ulysses gives Troilus an advantage over Hector in war, "For Hector in his blaze of wrath subscribes/ To tender objects" (IV, v, 105-106). In the same scene Nestor also points out Hector's fairness in battle:

\[
\text{I have, thou gallant Trojan, seen thee oft} \\
\text{When thou hast hung thy advanced sword i' the air,} \\
\text{Not letting it decline on the declined,} \\
\text{That I have said to some my standers by} \\
\text{"Lo, Jupiter is yonder, dealing life!"} \quad (IV, v, 183-191)
\]

Troilus points out to Hector this "vice of mercy" which exists within him:
When many times the captive Grecian falls,  
Even in the fan and wind of your fair sword,  
You bid them rise, and live.  
(V, iii, 40-42)

As would be expected from this preparation, Hector is killed as a result of this trait. Refusing an advantage in fighting Achilles, Hector later rests and receives the blows of the Myrmidons whom Achilles has cowardly sent to kill him.

Hector's death is adequately foreshadowed in Act V, Scene iii.

As Hector is preparing to leave for what turns out to be his last battle, his wife, Andromache, attempts to dissuade him from leaving.

Andromache, like Portia and Calpurnia in *Julius Caesar*, has had ominous dreams (V, iii, 11-12). Hector's sister, Cassandra, who had been given the gift of prophecy by Apollo, believes that Hector should not go to battle and urges him to follow the advice of his wife. Even Hector's father, King Priam, states powerful reasons for Hector's not leaving:

> Come, Hector, come, go back:  
> Thy wife hath dream'd; thy mother hath had visions;  
> Cassandra doth foresee; and I myself  
> Am like a prophet suddenly enrap't  
> To tell thee that this day is ominous:  
> Therefore, come back.  

(V, iii, 62-67)

As Hector is about to leave for battle, Cassandra depicts the lamentable picture of what the result will be:

> O, farewell, dear Hector!  
> Look, how thou diest! look, how thy eye turns pale!  
> Look, how thy wounds do bleed at many vents!  
> Hark, how Troy roars! how Hecuba cries out!  
> How poor Andromache shrills her dolours forth!  
> Behold, distraction, frenzy and amazement,  
> Like witless antics, one another meet,  
> And all cry, Hector! Hector's dead! O Hector!  

(V, iii, 80-87)

Shakespeare uses much less anticipation and foreboding in *Troilus and Cressida* than one would normally expect. Since the Elizabethan audience would tend to know the Troy material, Shakespeare perhaps did
not find preparation too important and was content merely to rely upon the extra-dramatic knowledge of the audience. However, in other tragedies, many of whose stories were familiar to the audience, Shakespeare uses much foreshadowing. In *Julius Caesar*, for example, a story well-known to the Elizabethans, Shakespeare includes many anticipatory passages. Therefore, it is not too clear why Shakespeare deviated from his traditional practices in *Troilus and Cressida*. However, it does seem that he was not too pleased with his dramatic construction in this play, for immediately he returns to a dramatic pattern wherein expectation is developed within the drama itself.

**Hamlet**

*Hamlet*, the earliest written of Shakespeare's four great tragedies, shows new advances in the techniques of anticipation and foreboding. From the very beginning of the play a climate of apprehension and a feeling of impending doom point to the inevitability of Hamlet's tragic fate. By means of the relating of unnatural happenings, of bleak physical surroundings, of disorder in Denmark, of images of decay, of premonitory expressions, and of Hamlet's character, the appropriate tragic atmosphere is formed by Shakespeare.

As in each of Shakespeare's great tragedies, the opening scene of *Hamlet* is important in establishing the feeling of apprehension. As *Hamlet* begins, Bernardo, the oncoming sentry, issues the challenge "Who's there?" (I, i, 1) to a man already on duty. Immediately, disorder and inversion are shown to be prevalent in Denmark. In the

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opening scene of Hamlet Nature itself is apparently in revolt against the evil in Denmark, for happenings are described which lie outside the ordinary course of Nature. In lines filled with presentiments Horatio draws the parallel between these unnatural phenomena and those which occurred preceding the death of Julius Caesar:

In the most high and palmy state of Rome,  
A little ere the mightiest Julius fell,  
The graves stood tenantless and the sheeted dead  
Did squeak and gibber in the Roman streets:  
As stars with trains of fire and dews of blood,  
Disasters in the sun; and the moist star  
Upon whose influence Neptune's empire stands  
Was sick almost to doomsday with eclipse:  
And even the like precurse of fear'd events,  
As harbinger preceding still the fates  
And prologue to the omen coming on,  
Have heaven and earth together demonstrated  
Unto our climatures and countrymen. (I, i, 113-125)

Horatio observes these strange events to be ominously indicative of the future. Marcellus, too, in the opening scene notices the strange happenings and contrasts the present omen-filled night with the holy night "Wherein our Saviour's birth is celebrated":

And then, they say, no spirit dare stir abroad;  
The nights are wholesome; then no planets strike,  
No fairy takes, nor witch hath power to charm,  
So hallow'd and so gracious is the time. (I, i, 161-164)

Still other events occur which are outside the normal course of Nature. For example, as he meets the Ghost of his father, Hamlet observes:

. . . the sepulchre,  
Wherein we saw thee quietly interr'd,  
Hath oped his ponderous and marble jaws,  
To cast thee up again. (I, iv, 48-51)

The appearance of a ghost, an impressive foreboding device on the Elizabethan stage, was always accepted as an indication of impending calamity. Bernardo points to the Ghost of Hamlet's father as being a "portentous figure" (I, i. 109). In order to intensify the foreboding
qualities of the Ghost, Shakespeare depicts it as being closely associated with hell. For instance, Hamlet tells Horatio, "I'll speak to it, though hell itself should gape" (I, ii, 245). Another time Hamlet asks the Ghost, "Bring with thee airs from heaven or blasts from hell?" (IV, iv, 41). As in answer to this question, the Ghost later replies,

My hour is almost come,  
When I to sulphurous and tormenting flames  
Must render up myself.  
(I, v, 3-5)

That the coming of the Ghost is an ill omen is made explicit in two speeches. In the first of these, Hamlet exclaims, "My father's spirit in arms! all is not well" (I, ii, 255). In the second of these direct statements of anticipation, Horatio says,

In what particular thought to work I know not;  
But in the gross and scope of my opinion,  
This bodes some strange eruption to our state.  
(I, i, 67-69)

The mood of evil and foreboding, partially established by references to unnatural happenings, is strengthened by the descriptions of the bleak physical surroundings of the play. In the opening scene, for example, the darkness of night at midnight, the coldness, and the quietness under the castle battlements help to create a feeling of apprehension. The emotion evoked by Francisco's statement, "'tis bitter cold, / And I am sick at heart" (I, i, 7-8), is perhaps representative of the alarm felt throughout the opening scene.

Relating the internal condition of Denmark is another device of foreshadowing used in Hamlet. The unnatural occurrences in the world of Nature are paralleled by the inversions which have taken place inside Denmark. As Maynard Mack points out, the "wise councilor" [Polonius] is a tedious windbag and a foolish meddler; the "man of honor" [Laertes] has no trust in another's honor and none of his own; the
"friends" [Rosencrantz and Guildenstern] are actually spies; the "loved one" [Ophelia] consents to be used as a decoy by her father and the King; and the "ideal courtier" [Hamlet] is reduced to anguished introspection. Hamlet begins with sin, that of the King's pouring poison into Hamlet's father's ear. This literal poison, however, becomes symbolical and seemingly spreads its venom everywhere, poisoning all of Denmark. There are several statements in the play which indicate the condition of Denmark. Hamlet, for example, believes that "Denmark's a prison" (II, ii, 249). Marcellus states that "Something is rotten in the state of Denmark" (I, iv, 90).

The concept in Hamlet of sin gathering head and spreading corruption is a central one. Both Wolfgang Clemen and Caroline Spurgeon point out that this concept is the dominant thought in the imagery of the play. Many analogies in Hamlet indicate that a flaw or defect may bring one to destruction. For example, the imagery in Laertes' warning to his sister reinforces subtly the general foreboding of the play and even suggests the imminence of "blastments":

The canker galls the infants of the spring,  
Too oft before their buttons be disclosed,  
And in the morn and liquid dew of youth  
Contagious blastments are most imminent.  

(I, iii, 39-42)

Another comparison is drawn by the King.

There lives within the very flame of love  
A kind of wick or snuff that will abate it.  

(IV, vii, 115-116)


21 Shakespeare's Imagery and What it Tells Us, pp. 316-318.
Similarly, Hamlet tells his mother that "rank corruption, mining all within,/ Infects unseen" (III, iv, 147-149). Later, when Hamlet observes Fortinbras leading his men to battle for a worthless "patch of land," Hamlet says,

This is the imposthume of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies. (IV, iv, 27-29)

In each of the above examples a force is shown which silently destroys things from within. The above comparisons are applicable to the situation in Denmark, for this country, as a result of King Claudius's poisoning of Hamlet's father, is depicted as being internally corrupt.

In addition to the reporting of unnatural occurrences, the description of bleak physical surroundings, the indication of disorder within Denmark, and the images of decay, Shakespeare uses various premonitory expressions to create a tragic atmosphere. On a few occasions dramatic irony is used as a forewarning device. For example, when Hamlet greets Horatio in Elsinore, Hamlet tells his friend, "We'll teach you to drink deep ere you depart" (I, ii, 175). This line, in its surface meaning only a promise of convivial hospitality, perhaps contains a premonition of the final tragedy. In the last act of the play Hamlet tells Horatio about his planned duel with Laertes and the wager placed upon the fight by the King. Horatio, having presentiments about this duel, tells Hamlet, "You will lose this wager, my lord" (V, ii, 219). Hamlet, too, has misgivings about the duel, for he replies to Horatio, "But thou wouldst not think how ill all's here about my heart" (V, ii, 222-223).

On some occasions the premonitory comment exhibits fear of an unnamed consequence in the future. Queen Gertrude, for example, feels
the approaching of some unnamed disaster when, on hearing of Ophelia's madness, she exclaims:

To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss. (IV, v, 17-18)

Similarly, the King employs indirectly the premonitory comment in his enumerating the tragedies which have taken place in Denmark and in his foretelling subtly that which is to come:

When sorrow come, they come not single spies,
But in battalions. First, her father slain:
Next, your son gone; and he most violent author
Of his own just remove: the people muddied,
Thick and unwholesome in their thoughts and whispers,

... poor Ophelia
Divided from herself and her fair judgement,
Without the which we are pictures, or mere beasts:
Last, and as much containing as all these,
Her brother is in secret come from France;
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death;

... O my dear Gertrude, this,
Like to a murdering-piece, in many places
Gives me superfluous death. (IV, v, 77-96)

In Hamlet expressions of premonitions relating to madness have an important function in creating the climate of tragedy. Throughout most of the play one sees evidence of Hamlet's pretended madness, or his actual madness as some critics argue, and Ophelia's real madness. Such detailed depictions of the pathos of madness would be appropriate only to the mood of tragedy. The speeches Ophelia makes while mad would have been taken seriously in Elizabethan times, for Shakespeare's audience tended to believe that crazed persons had special insight into the nature of truth. For example, Ophelia hands out flowers to various characters, the symbolical meaning of each flower being appropriate for the character to whom it was given. Unless Ophelia had been given
special insight as a result of her madness, she would have had no way of knowing the appropriateness of her presentations. The Queen is given "rue" and a "daisy" (IV, v, 181, 183), symbols of repentance and faithlessness. Ophelia is unable to give anyone violets, the symbol of faithfulness, for her violets have all withered (IV, v, 184).

The dark presentiments implied in Ophelia's sad ballad also contribute to the atmosphere of the play. A heroine singing a song of death seems to have been a fairly traditional foreshadowing device in Elizabethan times. The analogy between Ophelia's ballad and Desdemona's "Willow Song" in Othello comes immediately to mind. The words to the song Ophelia sings are mournful and bleak; they speak of the dead lover who can never return:

He is dead and gone, lady.
He is dead and gone;
At his head a grass-green turf,
At his heels a stone. (IV, v, 29-32)

Another stanza laments,

And will he not come again?
And will he not come again?
No, no, he is dead,
Go to thy death-bed;
He never will come again. (IV, v, 190-194)

Understood from the dramatic tradition, Ophelia's lamentation, though it refers primarily to a father already dead, serves also as a premonition of tragedy to come.

The repetition of fear-producing words is another method by which Shakespeare develops the climate of apprehension in Hamlet. Words such as death, woe, murder, blood, graves, and fear occur frequently in the drama. Fear, whether referred to directly or indirectly, is the most frequently used of these terms. For instance, after Ophelia notices Hamlet's unusual dress in an unbraced doublet and ungartered stockings
and his unusual actions, she states, "Truly, I do fear it" (II, i, 86).

On other occasions the expression of fear is less direct. In several of Hamlet's soliloquies Hamlet expresses a fear of the unknown, thus exciting a general mood of apprehension within the audience.

On occasion the premonitory comment joins a general philosophical reflection. For instance, in telling the King of the special protection afforded all kings, Rosencrantz says:

The cease of majesty
Dies not alone; but, like a gulf, doth draw
What's near it with it: it is a massy wheel,
Fix'd on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortised and adjoin'd; which, when it falls,
Each small annexment, petty consequence,
Attends the boisterous ruin. Never alone
Did the king sigh, but with a general groan.

(III, iii, 15-22)

The above lines are anticipatory in that they point to an impending catastrophe which will touch almost every participant in the drama.

The dream, a traditional foreshadowing device, is also used in Hamlet. In talking with Rosencrantz and Guildenstern, Hamlet says,

O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams.

(II, ii, 260-263)

Sleeplessness and bad dreams are always bad omens in the plays of Shakespeare.

In many respects Hamlet's killing of Polonius marks a turning point in the play. After the death of Polonius, Hamlet seems increasingly to realize the inevitability of his own death. It was common acceptance in Elizabethan times that anyone who stained himself with innocent blood would become the "scourge" of God and would of necessity pay for this crime with his own life. Thus, because of his mistaken killing of Polonius, Hamlet would have felt his impending tragedy. In
fact, Hamlet in talking to his mother just after this killing, explicitly states this concept, indicating that he will "answer well" for Polonius's death:

   For this same lord, [Polonius]
   I do repent: but heaven hath pleased it so,
   To punish me with this and this with me,
   That I must be their scourge and minister.
   I will bestow him, and will answer well
   The death I gave him.                (III, iv, 172-177)

Hamlet's knowledge of his coming death, Irving Ribner points out, serves "a salutary function, for the first step in Hamlet's regeneration must be ... an awareness of the transitory nature of all earthly things."  

The examples of foreshadowing listed above achieve their purpose primarily by means of indirection. Other examples of foreshadowing in Hamlet, however, are more explicit, pointing more directly toward a future occurrence. One such element is the revelation of a character's plan to kill his opponent. Most of these explicit announcements of intentions, such as the King's plan for Laertes to use a poisoned foil in his duel against Hamlet, are too obvious for mention. A few lines, however, rather subtly announce Hamlet's intentions to kill the King. When Hamlet talks to Ophelia in the third act, he points to the King's fate:

   I say, we will have no more marriages: those that are married already, all but one, shall live; the rest shall keep as they are.           (III, i, 154-156)

The "one" referred to in the last line would be, of course, the King.

When Guildenstern tells Hamlet in the following scene that the King has retired to his room with "choler," Hamlet replies,

   Your wisdom should show itself more richer to signify this to his doctor; for, for me to put him to his purgation would perhaps plunge him into far more choler.      (III, ii, 316-319)

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22 Ribner, Patterns in Shakespearian Tragedy, p. 79.
Later, when Hamlet sees Fortinbras going to risk his life for a worthless piece of Polish soil, he feels guilt over his own past cowardice and resolves to take action:

O, from this time forth,
My thoughts be bloody, or be nothing worth! (IV, iv, 65-66)

On the other hand, King Claudius, being able to see through Hamlet's pretended madness, senses that Hamlet is dangerous to him. In answer to Polonius's claim that Hamlet's madness is caused by his love for Ophelia, the King says:

Love! his affections do not that way tend;
Nor what he spake, though it lack'd form a little,
Was not like madness. There's something in his soul,
O'er which his melancholy sits on brood;
And I do doubt the hatch and the disclose
Will be some danger. (III, i, 170-175)

As this same scene closes, the King reiterates his feelings of foreboding regarding Hamlet: "Madness in great ones must not unwatch'd go" (III, i, 197).

Anticipatory passages in Shakespearean drama are often placed within seemingly digressive material. For instance, the First Player's recitation of the Pyrrhus episode contains anticipation. This rather extended passage, often omitted in theatrical productions, is considered by several critics to be a flaw in the construction of Hamlet. Perhaps the passages of foreshadowing within the Pyrrhus episode can offer some justification for its inclusion in the drama. In telling of Pyrrhus's battle with Priam, the First Player speaks as follows:

So, as a painted tyrant, Pyrrhus stood,
And like a neutral to his will and matter,
Did nothing.
But, as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region, so, after Pyrrhus' pause,
Aroused vengeance sets him new a-work;
And never did the Cyclops' hammers fall
On Mars's armour forged for proof eterne
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam. (II, ii, 502-514)

These lines, although referring specifically to Pyrrhus, have additional applicability to Hamlet. The first three lines of the above speech describe Pyrrhus as being unable to act. Pyrrhus in his inactivity is similar to Hamlet, who at this point in the drama is incapable of action. The remainder of the above speech reminds Hamlet of his duty and anticipates the final revenge which Hamlet has.

Elements of foreshadowing are usually limited to actual statements which either directly or indirectly point toward a future occurrence. Although such a restriction is valid in most plays, Hamlet's character itself is anticipatory in this drama. Our insight into Hamlet's personality reveals that his melancholy, introspectiveness, and indecisiveness will somehow complicate the speedy revenge which is called for by the ghost.

That Hamlet in the opening sections of the drama is not emotionally capable of a speedy revenge is made abundantly clear. The dark clothing which Hamlet wears is a symbol of his state of melancholy. Hamlet's first soliloquy in Act I, Scene ii reveals that his internal despondency is equal to his outward display of melancholy. For instance, Hamlet states:

O, that this too too sullied flesh would melt,
Thaw and resolve itself into a dew!
Or that the Everlasting had not fix'd
His canon 'gainst self-slaughter! O God! God!
How weary, stale, flat and unprofitable,
Seem to me all the uses of this world!
Fie on 't! ah fie! 'tis an unweeded garden,
That grows to seed; things rank and gross in nature
Possess it merely. (I, ii, 129-137)
A similar despondency is touched upon in many of Hamlet's later speeches. In his talking with Guildenstern, for example, Hamlet says,

I have of late—but wherefore I know not—lost all my mirth, forborne all custom of exercises; and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory, this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestic roof fretted with golden fire, why, it appears no other thing to me than a foul and pestilent congregation of vapours.

(II, ii, 306-315)

Closely connected with his melancholy is his longing for death which is expressed in several of the soliloquies. Hamlet's weariness of life and longing for death, A. C. Bradley states, are our primary indications that Hamlet will be unsuccessful in effecting a quick revenge.23

Hamlet's introspection and indecisiveness also point to difficulties in Hamlet's following the command of the Ghost. The way in which his mind tends to work is portrayed in the following speech Hamlet makes while waiting for the ghost of his father to appear:

So, oft it chances in particular men,
That for some vicious mole of nature in them,
As, in their birth—wherein they are not guilty,
Since nature cannot choose his origin—
By the o'ergrowth of some complexion,
Oft breaking down the pales and forts or reason,
Or by some habit that too much o'erleavens
The form of plausible manners, that these men,
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star,—
Their virtues else—be they as pure as grace,
As infinite as man may undergo—
Shall in the general censure take corruption
From that particular fault: the dram of eale
Doth all the noble substance of a doubt
To his own scandal.

(I, iv, 23-38)

The simple statement that one may be brought to destruction through a small defect within him is lengthened by Hamlet into a statement of sixteen lines. The involved parentheses and modifiers used in the

23Shakespearean Tragedy, p. 129.
speech help to reveal Hamlet's personality. A mind that works in such a manner, qualifying and modifying each idea, will be expected to complicate somewhat the duty of revenge laid before it. According to Marco Mincoff the above lines additionally contain dramatic irony in which Hamlet "points already to the flaw in his own character out of which the real tragedy will grow."  

Additional insight into Hamlet's mind occurs after his meeting with his father's ghost and receiving the charge to revenge. The words Hamlet uses in response to his father's command fill us with some misgiving. Upon receiving his father's orders, Hamlet says,

\[
\text{Yea, from the table of my memory I'll wipe away all trivial fond records, All saws of books, all forms, all pressures past, That youth and observation copied there.} \text{ (I, v, 98-101)}
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H. B. Charlton points out that "it is disturbing to connect the recollection of the task which Hamlet must perform with the need to jot it down against forgetfulness even in a metaphorical diary." The so-called metaphorical diary, however, soon becomes literal, and Hamlet takes out an actual notebook: "My tables,—meet it is I set it down" (I, v, 107). It is ominous also that Hamlet writes in these "tables" not the direct notation to kill his uncle but instead the truism "That one may smile, and smile, and be a villain" (I, v, 108). Hamlet's immediate reaction to his father's request prefigures his later inactivity. Thus, too often, as Hamlet himself admits, "the native hue of resolution/Is

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26 \textit{Shakespearian Tragedy}, p. 100.
sicklied o'er with the pale cast of thought" (III, i, 84-85).

Hamlet's despondency, indecisiveness, and fears are quite pronounced in the first part of the drama. Because of such traits he is seen unable to perform the necessary revenge. When he returns to Denmark after his escape from the ship taking him to England, he seemingly has mastered his human fears. As the following speech indicates, Hamlet now seems ready to accept his impending fate:

Not a whit, we defy augury: there's a special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all: since no man has aught of what he leaves, what is 't to leave betimes? Let be. (V, ii, 230-235)

Such a change in Hamlet's character prepares us to accept Hamlet's successful murder of the King, for now that Hamlet has achieved mastery of self we instinctively feel him capable of carrying out the vengeance which he has been called upon to perform.

In summary, Hamlet, the earliest written of Shakespeare's acknowledged masterpieces of tragedy, shows new advances in the technique of foreshadowing. Instead of speeches containing direct prophecy, Hamlet creates its own inevitability more indirectly by means of a powerful tragic atmosphere. Foreshadowing becomes less a separable element and becomes more interwoven into the total structure of the drama. Character itself becomes an important element of foreshadowing. As in each of Shakespeare's great tragedies, the tragic ending of Hamlet is felt to be necessary. The interwoven elements of foreshadowing contribute to this feeling of necessity. Perhaps the best summary of Hamlet is the following quotation from Cleanth Brooks and Robert Heilman: "The essence of tragedy in Hamlet is the inescapability of the issue." 27

27 Cleanth Brooks and Robert B. Heilman, Understanding Drama (New York, 1945), p. 496.
Othello

Othello differs in striking ways from the other major tragedies of Shakespeare. It is not set in a legendary past, as is King Lear, nor do supernatural elements appear, as they do in Macbeth and Hamlet. Othello, therefore, appears to be Shakespeare's most modern and realistic tragedy. Because of the realism of the play, the conventional forms for foreshadowing, such as omens, ghosts, and prophecies, had to be displaced by more subtle means of prefiguring. Instead of supernatural devices Shakespeare uses characterization, premonitory expressions, dramatic irony, statements of death, a storm, and a swiftly moving time to prepare us to accept as inevitable the final catastrophe of the play.

To a greater extent than any other Shakespearean play, the inevitability of the tragic outcome of Othello is connected with characterization. Our knowledge of Iago's character and his intentions is our most explicit source of foreshadowing. Evil in Othello differs from its portrayal in many of Shakespeare's other tragedies. In Macbeth, for example, the powers of evil are supernatural and mysterious. There is nothing mysterious about Iago, the embodiment of evil in this play. Iago's total villainy, although it is hid from the other characters until it is too late, is revealed immediately to the audience. The first one hundred and eighty lines of the drama, in which Iago talks with Roderigo, depict Iago's character explicitly, relating Iago's hatred of Othello and Iago's power of deception. Iago's admission, "I am not what I am" (I, i, 65), emphasizes the duplicity of Iago's character which is an important aspect of Othello. In addition to Iago's statements at the opening of the play, there are three important soliloquies (I, iii, 389-410; II, i, 295-321; and II, iii, 342-369) in which
Iago expresses his villainy and announces his plans. Anticipation in these soliloquies, however, is so direct and obvious that one need not consider it further. By having Iago open the play, Shakespeare creates "a strong impression of the force which is to prove fatal to the hero's happiness, so that, when we see the hero himself, the shadow of fate already rests upon him." 28

Our knowing at the outset of the drama the villainy of Iago colors with tragic irony the later speeches of Othello and Desdemona, for we know that their situation is far bleaker than they could possibly know. The widening discrepancy between what the other characters believe Iago to be and what we know him to be is a major element in arousing our apprehension. At first it would seem as if Iago's plans are too villainous to succeed. However, since Iago's early plans do succeed and since all of the characters continue to believe him honest, we forebodingly feel that Iago's plans have a chance to succeed.

The germ of tragedy lies not only within the character of Iago, but also within the characters of Desdemona and Othello. Although their love is romantic and noble, certain tragic facts are shown lying within their "brave new world" which will ultimately prevent the fruition of their love. The characterization of Desdemona is a striking illustration of the fact that under certain circumstances one's good traits may lead to calamity. Because of Desdemona's complete innocence and worldly ignorance, she is unable to detect Iago's diabolical nature and is incapable of discerning her husband's jealousy. Desdemona, before the drama opens, was charmed by Othello's account of his exciting past, and for this reason, risking "violence and storm of fortunes"

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28 Bradley, Shakespearean Tragedy, pp. 44-45.
(I, iii, 250), chose to marry the Moor. Although she idealized Othello, she had no knowledge of the depth of his nature. Her immediate separation from Othello after the marriage and the quick passing of time on Cyprus denied her the opportunity to learn more about her husband and prevented her from understanding the raging turmoil inside him. Desdemona never believes that Othello can be jealous. When Emilia points out her suspicion of Othello's jealousy, Desdemona replies, "Who, he? I think the sun where he was born/ Drew all such humours from him" (III, iv, 29-31). Desdemona's inability to penetrate either Iago's evil or her husband's jealousy is important in helping to establish the climate of apprehension in Othello.

Othello, similar to Desdemona, is the perfect victim for Iago. Because of his relationship to Iago and because of his own personality traits, Othello's tragic fate is felt to be inevitable. Othello's credulity helps to make possible the success of Iago. At the close of the first act Iago accurately analyzes this aspect of Othello's personality:

The Moor is of a free and open nature,  
That thinks men honest that but seem to be so,  
And will as tenderly be led by the nose  
As asses are.  
(I, iii, 405-408)

With a worldly ignorance similar to that of Desdemona, Othello fails, until it is too late, to discover the evil in Iago. The trust Othello has in Iago acts as an element of foreshadowing, for his complete faith leads the audience to anticipate, through dramatic irony, that Iago's plan may well be successful. Othello's expressions of confidence in Iago, his reliance upon Iago, and his repetition of the epithet "honest" in regard to Iago stand in ironic contrast to what the audience knows about Iago's evilness.
By means of his carefully planned insinuations, Iago causes Othello's passions to overthrow his reason. According to Elizabethan psychology the passions or the savage instincts "were a chief source of danger, for they might seize upon a man and shove reason from its seat." 29 Once one's mind became "perplex'd," as Othello admits his was, the passions were believed to sweep in suddenly, get control, and cause fury and madness. Iago realizes that he needs to keep Othello's emotions unsettled by references to Desdemona's supposed infidelity. Iago tells us the method he is using in the following lines:

Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ: this may do something.
The Moor already changes with my poison:
Dangerous conceits are, in their natures, poisons,
Which at the first are scarce found to distaste,
But with a little act upon the blood,
Burn like the mines of sulphur.  (III, iii, 322-329)

Following Iago's planting of "dangerous conceits," Othello is indeed in a sort of madness, a sure sign that his savage instincts have conquered his reasonable nature. The fact that these passions have the upper hand in Othello points forebodingly to a tragic ending. One early speech in the drama subtly hints at the fact that it is not always easy for Othello to keep mastery over his emotions. Upon discovering that Cassio had wounded Montano, Othello indicates the powerful current of passion within him:

Now, by heaven,
My blood begins my safer guides to rule;
And passion, having my best judgment collied,
Assays to lead the way.  (II, iii, 204-207)

In fact, without investigating the cause of Cassio's behavior, Othello impulsively takes away Cassio's lieutenancy. E. E. Stoll observes that Othello's reckless action toward Cassio prepares us to accept Othello's later rash actions toward his wife.  

Because of their personality traits, Desdemona and Othello were ideal victims for Iago. Although their character traits were actually not flaws, their traits did prove disastrous when circumstances placed them in proximity to Iago. This awareness of the precariousness of human existence, the fact that one may be brought to destruction through traits which are not exactly evil, makes Othello seem especially poignant.

Although character itself can be regarded as a kind of anticipation, the term foreshadowing usually refers to specific statements. In Othello there are many premonitory expressions which hint at future tragic events. Many statements in the play create foreboding in our minds for the outcome of the marriage. For instance, Iago provocingly tells Othello that he sees "thoughts unnatural" in one who will not marry in "her own clime, complexion, and degree,/ Where to we see in all things nature tends" (III, iii, 230-231) and reminds him that Desdemona "did deceive her father, marrying you;/ And when she seem'd to shake and fear your looks,/ She loved them most" (III, iii, 201-208).


31This statement relies on the acceptance of Othello as the "noble Moor," a premise held by the older school of criticism headed by A. C. Bradley. Contrary to this school of criticism, several modern critics find within Othello serious defects of character—defects such as egotism, sensual possessiveness, and ignorance of self. See F. R. Leavis, "Diabolic Intellect and the Noble Hero," The Common Pursuit (London, 1962), pp. 136-159, and Robert B. Heilman, Magic in the Web (Lexington, Kentucky, 1956), pp. 137-168.
Iago's following lines addressed to Roderigo also help to establish an uneasiness about the marriage of Othello and Desdemona:

It cannot be that Desdemona should long continue her love to the Moor,—put money in thy purse,—nor he his to her: it was a violent commencement, and thou shalt see an answerable sequestration:—put but money in thy purse. These Moors are changeable in their wills:—fill thy purse with money:—the food that to him now is as luscious as locusts, shall be to him shortly as bitter as colocvintida. (I, iii, 347-355)

Brabantio wonders how Desdemona, "in spite of nature,/ Of years, of country, credit, everything" could "fall in love with what she fear'd to look on!" (I, iii, 96-98). Roderigo, too, has doubts about the marriage: "What a full fortune does the thick-lips owe,/ If he can carry 't thus!" (I, i, 66-67). Even the Duke, one who valued well the services of Othello, tells Brabantio, "Take up this mangled matter at the best" (I, iii, 173). The choice of the word mangled is perhaps indicative of the underlying feeling of many about the marriage. Although the characters are wrong in the above speeches about the love of Othello and Desdemona, their lines touch on foreshadowing by directing the audience's attention toward the possibility of the failure of this marriage. Thus, the attitude is evoked from the beginning "to support the sense that the marriage, romantic and noble though it may be in itself, is at the very least subject to great risks."32

Other premonitory expressions are found in reference to musical harmony. Throughout Shakespeare's plays one's inner harmony is often associated with musical harmony and musical harmony with total harmony in the cosmos. Therefore, the brief comic interlude which introduces the third act contains foreshadowing. The Clown enters and tells the

32G. G. Sedgwick, Of Irony, Especially in Drama (Toronto, 1948), p. 92.
musicians to leave, for "to hear music the general does not greatly care" (III, i, 17-18). The Clown's lines indicate, even before Iago begins his extended temptation, that Othello lacks harmony within himself.33 There are two other references to music in the drama in which strife is associated with lack of harmony. For instance, after hearing Othello boast of his great happiness, Iago says, "O, you are well tuned now! But I'll set down the pegs that make this music" (II, i, 201-202). In another passage Desdemona says, "My advocation is not now in tune (III, iv, 123).

The most striking uses of foreshadowing in Othello are expressions of irony. In this play of intrigue and deception, it is not surprising to see the large extent to which irony, both verbal irony and dramatic irony, is used. The extensive displays of irony seem to substitute for supernatural happenings and for the repetition of fear-producing words in establishing the mood or atmosphere of Othello.

The simplest type of irony found in this drama is verbal irony. Similar to other Shakespearean villains, such as Richard III, Iago delights in composing sentences with a double meaning. Such statements as "I lack iniquity/ Sometimes to do me service" (I, ii, 3-4), "I do love Cassio well; and would do much/ To cure him of this evil" (II, iii, 148-149), and "Men should be what they seem;/ Or those that be not, would they might seem none!" (III, iii, 126-127) are typical of Iago's expressions. Knowing as we do the true character of Iago, the repetition of the word honest in reference to him takes on a highly ironic coloring.

Othello is also filled with dramatic irony, two distinct types being used in the play. The first type of dramatic irony seems only to exploit the discrepancy between the knowledge held by the audience and by the characters. Hence, knowing as it does from the outset the villainy of Iago, the audience is aware of the irony in many of Othello's confident speeches. The truth held by the audience is far bleaker than Othello has reason to suspect. Othello, after being warned in the first act of Brabantio's approach, states that he has no need of worry:

I fetch my life and being
From men of royal siege, and my demerits
May speak unbonneted to as proud a fortune
As this that I have reach'd . . .
. . . . . . . . . . . . . .
My parts, my title and my perfect soul
Shall manifest me rightly. (I, ii, 21-32)

Even without our knowledge of Iago, one's self-assurance in "fortune" was dangerous to an Elizabethan. Iago's standing near Othello during this speech also tends to color the passage with irony.

There is a second type of dramatic irony which is of more importance to foreshadowing. In addition to exploiting the discrepancies between the knowledge held by the audience and characters, this type points directly toward some happening or outcome to follow. The most famous illustration of this type of dramatic irony is Brabantio's warning to Othello in the third act:

Look to her, Moor, if thou hast eyes to see:
She has deceived her father, and may thee. (I, iii, 293-294)

The above lines are a rather complex form of dramatic irony. Brabantio's speech forebodingly arouses fears in the minds of the audience for the outcome of the marriage. Although the sequel shows Brabantio to be quite wrong in regard to Desdemona's deception, he speaks a kind of truth, for Othello's belief of Desdemona's deception leads to the
catastrophe. In actuality a literal fulfillment of Brabantio's prophecy would have been far less tragic. Othello's answer to Brabantio, "My life upon her faith!" (I, iii, 295), is similarly ironic, for it too speaks a kind of truth.

More than any other character, Othello speaks words of dramatic irony. Othello's ignorance of the true natures of Iago and Desdemona gives Shakespeare the opportunity to give many ironic expressions to Othello. For instance, after surviving the storm on his way to Cyprus, Othello sees Desdemona and says:

It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death!
And let the labouring bark climb hills of seas
Olympus-high and duck again as low
As hell's from heaven! If it were not to die,
'Twere now to be most happy; for, I fear,
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.

I cannot speak enough of this content:
It stops me here; it is too much of joy. (II, i, 185-199)

The above passage illustrates well the complexity of Shakespeare's mature technique. There is powerful dramatic irony since Othello's utter and supreme happiness is shortly to be disrupted as a result of Iago's deception. The same type of dramatic irony is used here as was used at the beginning of Act V of Romeo and Juliet wherein Romeo's dream presages "joyful news" just before the news of Juliet's death. Othello's "fear" contains additional dramatic irony, for another "comfort" does not succeed during the course of the drama. The ominous mention of "unknown fate" in the above lines subtly anticipates "Who can control his fate?" (V, ii, 265) in the last scene of the play.
Other passages of dramatic irony spoken by Othello are briefer and are worked unobtrusively into the dialogue. For instance, after being disturbed at night because of the exchange between Cassio and Montano, Othello tells Desdemona that "'tis the soldiers' life/ To have their balmy slumbers waked with strife" (II, iii, 257-258). These lines have application both to the immediate situation and to Othello's later strife when he believes Desdemona to be unfaithful. Many of Othello's later utterances to Iago, such as "I am bound to thee for ever" (III, iii, 213) and "Now art thou my lieutenant" (III, iii, 479), may also be called examples of dramatic irony.

One other example of dramatic irony spoken by Othello seems especially striking. When Desdemona leaves the stage in Act III, Scene iii, Othello exclaims:

Excellent wretch! Perdition catch my soul,  
But I do love thee! and when I love thee not,  
Chaos is come again. (III, iii, 90-92)

In this same scene Othello becomes convinced that Desdemona has deceived him, and "chaos" is shown most vividly to come upon him.

Next to those of Othello, Desdemona's speeches contain the most passages of dramatic irony. In the opening act of the play, for example, she speaks of her love for Othello:

That I did love the Moor to live with him,  
My downright violence and storm of fortunes  
May trumpet to the world. (I, iii, 249-251)

Desdemona's "storm of fortunes" comes true in a more terrible way than Desdemona could imagine at the time. Effective foreboding is also achieved by means of dramatic irony in Act III, Scene iii. When Desdemona parts from Othello in this scene, she says, "Be as your fancies teach you;/ Whate'er you be, I am obedient" (III, iii, 88-89).
Desdemona's choice of the word *fancies* is ominous, at least in retrospect, when we observe shortly the savage instincts welling up within Othello. Some of the later expressions of Desdemona, such as "And his unkindness may defeat my life,/ But never taint my love" (IV, iii, 51), are perhaps too explicit to be called ironical.

In addition to the above, one other example of dramatic irony should be cited. After Cassio becomes drunk, Iago says to Montano:

> I fear the trust Othello puts him in,  
> On some odd time of his infirmity,  
> Will shake this island.  

(II, iii, 131-133)

The ambiguity of the word *trust* gives Iago's speech its ironic quality.

Foreshadowing in *Othello* is achieved by other means than characterization, premonitory statements, and dramatic irony. The storm at the beginning of the second act, for example, is an important anticipatory device. The storm establishes the atmosphere of *Othello* as one of suspense and danger; it foretokens a stormy period on the island; and it points to the later tempest inside Othello. Many of the speeches in the second act have a double meaning, referring both to the external storm and to Othello's later internal tempest. For example, the Third Gentleman reports, "Cassio . . . prays the Moor be safe; for they were parted/ With foul and violent tempest" (II, i, 31-34), and Cassio says, "O, let the heavens/ Give him defence against the elements,/ For I have lost him on a dangerous sea" (II, i, 44-46).

Foreshadowing is also employed in *Othello* by means of Desdemona's premonitions of her own death. After being commanded to prepare for bed by Othello in Act IV, Scene iii, Desdemona is left on the stage with Emilia. Desdemona's mind immediately turns to images of death:

> If I do die before thee, prithee, shroud me  
> In one of those same sheets.  

(IV, iii, 24-25)
Remembering her mother's maid, Barbara, who was forsaken by her lover, Desdemona recalls the song of "willow" that Barbara sang when she died. Lines from this sad ballad, such as "Sing all a green willow must be my garland" (IV, iii, 51), will not leave Desdemona's mind. Because of the traditional associations of a heroine singing a ballad before dying, Desdemona's singing a "willow" song is quite anticipatory. At the conclusion of the ballad, Desdemona has a sudden, unexplained pain: "Mine eye do itch;/ Doth that bode weeping?" (IV, iii, 58-59). The dark pre-sentiments spoken by Desdemona in this poignant scene prepare us well to expect her subsequent death.

A final aspect of foreshadowing in Othello is the seemingly swift passing of time. Again, a comparison may be drawn between Othello and Romeo and Juliet. There, too, swiftness and haste are greatly emphasized. Due to the strangeness and shortness of their courtship, Othello and Desdemona needed time so as to understand each other more completely. Othello needed to realize the true worth of Desdemona and to realize the reality and strength of her love for him. The potential heights of their marriage are unlimited, but its worth at the outset is unknown.34 If there had been time, the potential of their marriage might have been achieved. As one watches Othello, however, he feels that time was not allowed them. In order to achieve this illusion of fleeting time, Shakespeare uses objective time and subjective time, the so-called "double-time" of the commentators. On one hand there is objective time, for several references in the play point out that several weeks have elapsed since the arrival in Cyprus. For instance, Roderigo has no more money in Act II, Scene iii, although he sells all of his

34Charlton, Shakespearian Tragedy, p. 130.
land just before leaving Venice; Bianca complains that Cassio has not been to see her in a week; and Iago insinuates that Cassio has seen Desdemona on several occasions. On the other hand there is the more important subjective or dramatic time. In viewing Othello one feels as if the action rushes quickly to its catastrophe in a period of two or three days. Knowing the importance of time to Othello and Desdemona and seeing this time denied to them, one becomes apprehensive of their marriage.

Othello, Shakespeare's most realistic tragedy, has nothing supernatural or awe-inspiring in the action of the drama. It is played more in the open light; everything remains humanly credible. The most striking illustrations of foreshadowing in Othello are expressions of dramatic irony. In a drama of deception and intrigue, the discrepancy between the knowledge held by the audience and by the characters is naturally quite important. In a comedy the omniscient audience knows that the situation is better than the characters have any way of knowing. There is usually a Vincentio or a Prospero present who has the power of causing the play to end happily. In Othello, however, because of our knowledge of the true nature of Iago, we know that the situation is actually darker than the other characters can imagine. This sense of irony which pervades practically every line creates the appropriate climate of apprehension for the outcome of the drama.

King Lear

Although King Lear, perhaps the masterpiece of Shakespeare's tragedies, does not contain as many specific foreshadowing devices as some of the lesser tragedies, in it foreshadowing is most integrally
and artistically used. In *King Lear* the fusion of foreshadowing with other elements of the drama is virtually complete, elements of foreshadowing being interwoven into the total structure of the play. Therefore, though foreshadowing is omnipresent in *King Lear*, it can hardly be considered as a separable element; it is involved in incident, character, atmosphere, and image associations more significantly than in obvious foreshadowing devices.

Although Shakespeare has many sources for his play *King Lear*, the anonymous *The True Chronicle History of King Leir* furnished most of the events for Shakespeare's play. *The True Chronicle History of King Leir*, based on Holinshed, did not have a tragic ending, for by the intervention of the French King, Leir was restored to the throne and reigned until his death. Therefore, since the Elizabethan audience would tend to expect a cheerful ending to the story of King Lear, Shakespeare had to take special care, beginning as early as the first scene of the drama, to prepare for the tragic outcome. By pointing out the rashness of Lear's decision to divide his kingdom, by portraying Lear's madness, by use of dramatic irony, by presenting a dark and gloomy tone and atmosphere, by revealing the true nature of those individuals opposed to Lear, and by drawing parallels between the tragic fates of Gloucester and Lear, Shakespeare foreshadows Lear's final doom.

It is made clear at the beginning of the play that King Lear's decision to divide his kingdom among his daughters is a foolish one which will bring about ruin to individuals and to the nation. The confusion which is brought about as a result of Lear's decision to give over the sovereignty of his kingdom is first indicated on the human
level. Lear himself loses the ability to differentiate appearance and reality. For instance, he lavishes his wealth upon his two hypocritical daughters, Goneril and Regan, and banishes Cordelia without a portion. As a result, all readers who have any knowledge of human nature "foresee for Lear dangers arising from his hot-tempered ruthlessness in Act I." Several characters specifically point out that Lear has done wrong. The loyal Kent, believing Lear's decision to be rash, urges Lear to revoke his judgment (I, i, 151). Kent also says to Lear, "I'll tell thee thou dost evil" (I, i, 169). The Fool, too, makes numerous remarks which remind Lear and the audience of Lear's error of judgment. The Fool, for example, says that if he had an egg he could give Lear two crowns:

Why, after I have cut the egg i' the middle, and eat up the meat, the two crowns of the egg. When thou clovest thy crown i' the middle, and gavest away both parts, thou borest thy ass on thy back o'er the dirt: thou hadst little wit in thy bald crown, when thou gavest thy golden one away. (I, iv, 173-178)

The Fool also tells Lear, "Thou hast pared thy wit o' both sides, and left nothing i' the middle" (I, iv, 205-206). Proverbs, too, are quoted by the Fool which have a particular application to Lear's future: "The hedge-sparrow fed the cuckoo so long,/ That it had it head bit off by it young" (I, iv, 235-236). Hence, Lear's actions in the first act are shown to create the situation that soon reacts on him bringing him suffering and death.

The seriousness of Lear's decision to divide his kingdom, however, is indicated more forcefully in the ultra-human world. Portents give

35Ribner, Patterns in Shakespearian Tragedy, p. 120.

evidence that certain natural fundamentals have been violated. Quite early in the play Gloucester draws a vivid picture of the chaos which is to envelop the country:

These late eclipses in the sun and moon portend no good to us: though the wisdom of nature can reason it thus and thus, yet nature finds itself scourged by the sequent effects: love cools, friendship falls off, brothers divide: in cities, mutinies; in countries, discord; in palaces, treason; and the bond cracked 'twixt son and father. This villain of mine comes under the prediction; there's son against father: the king falls from bias of nature; there's father against child. We have seen the best of our time: machinations, hollowness, treachery, and all ruinous disorders, follow us disquietly to our graves.

(I, ii, 112-123)

Such massive inversions as enumerated by Gloucester indicate the magnitude of Lear's initial sin. Instances of perversion, more prevalent in this drama than in any other Shakespearean play, continue to reveal that Lear's initial decision was wrong.

The madness of Lear is another means by which Shakespeare prepares the audience for the tragic outcome. As it is treated, Lear's madness progressively enhances the tragic seriousness. In the source material for King Lear the King does not go mad. Therefore, as might be expected, Shakespeare takes special efforts to prepare us for Lear's madness so that it will seem a logical and inevitable development. The suggestions of madness are quite subtle at first but become more explicit as the drama develops. The King's lack of judgment and outbursts of wrath indicate a lack of self-control, thus in some sense anticipating his madness. Foreshadowing is also achieved by means of repetition of the term madness itself. As early as the opening scene of the drama, Kent hints at this madness: "...be Kent unmannerly,/ When Lear is mad" (I, i, 147-148). Toward the close of the first act, Lear forebodingly entreats: "O, let me not be mad, not mad, sweet heaven!/ Keep me in temper: I
would not be mad" (I, v, 50-51). Until he plunges into madness on the
heath in Act III, Lear continues to fear that he will go mad. His ex-
pressions "I prithee, daughter, do not make me mad" (II, iv, 221), "O
fool, I shall go mad!" (II, iv, 289), "My wits begin to turn" (III, ii,
67), ". . . the tempest in my mind/ Doth from my senses take all feel-
ing else/ Save what beats there" (III, iv, 12-14), and "O, that way
madness lies" (III, iv, 21) keep the thought of Lear's future possible
madness before us. The Fool observes on the heath that "This cold
night will turn us all to fools and madmen" (III, iv, 81).

Dramatic irony, a method of foreshadowing especially effective in
Othello and Macbeth, is relatively less prominent in King Lear. At the
beginning of the drama Lear wishes to confer the responsibilities of
kingship upon "younger strengths" so that he "unburthen'd" may "crawl
toward death" (I, i, 41-42). At this point in the drama Lear would
have no knowledge of the fate which awaits him and which is to cast him
out into the heath to live an animal-like existence. Dramatic irony is
also present in Lear's "So be my grave my peace" (I, i, 127). Again
Lear's words are truer than he could imagine at this particular time.
In the Fool's statement to Lear, "Shalt see thy other daughter will use
thee kindly" (I, v, 14-15), the irony rests upon the ambiguity of the
word kindly.

The most powerful dramatic irony of any Shakespearean tragedy ap-
ppears in the final act of King Lear. Lear's statement of idyllic happi-
ness upon being rejoined with Cordelia, coming as it does just before
Cordelia is hanged, contains intense irony:

No, no, no, no! Come, let's away to prison:
We two alone will sing like birds i' the cage:
When thou dost ask me blessing, I'll kneel down,
And ask of thee forgiveness: so we'll live,
And pray, and sign, and tell old tales, and laugh
At gilded butterflies, and hear poor rogues
Talk of court news; and we'll talk with them too,
Who loses and who wins; who's in, who's out;
And take upon 's the mystery of things,
As if we were God's spies: and we'll wear out,
In a wall'd prison, packs and sects of great ones,
That ebb and flow by the moon.

. . . . . . . . . . . . . . . . . . . .
Upon such sacrifices, my Cordelia,
The gods themselves throw incense. Have I caught thee?
He that parts us shall bring a brand from heaven,
And fire us hence like foxes. Wipe thine eyes;
The good-years shall devour them, flesh, and fell,
Ere they shall make us weep: we'll see 'em starve first.

(V, iii, 8-25)

The intensity of this ironic foreshadowing is continued later in the scene. Lear dies with the joyful illusion that Cordelia is not dead after all but breathing:

Do you see this? Look on her, look, her lips,
Look there, look there!

(V, iii, 310-311)

This foreshadowing scene is reminiscent of two earlier scenes of Shakespeare: Romeo, just before Juliet's death, tells of his "joyful" dream, and Othello, after his reunion with Desdemona on Cypress, expresses optimism for complete marital bliss.

The tragic tone and atmosphere of King Lear also point to a tragic ending. Setting itself, by contributing to the dark mood of the play, becomes an element of foreshadowing. In most of the scenes Lear is seen on a gloomy heath in the midst of assaulting winds and "oak-cleaving thunderbolts." References to creatures such as rats, lizards, owls, wolves, and toads are also a part of the portentous atmosphere of the drama. In King Lear sixty-four animals are named, many of which are referred to with aversion. Also helping to establish the bleak atmosphere of the play are the expressions of despair. For instance, in his deepest moment of pessimism, the Earl of Gloucester exclaims:
As flies to wanton boys, are we to the gods,
    They kill us for their sport.        (IV, i, 38-39)

Even the so-called positive declarations of fortitude are filled with 
shades of darkness. For instance, Edgar's counsel to his hapless 
father points out the bitterness of birth and the inevitability of 
death:

    Men must endure
    Their going hence, even as their coming hither:
    Ripeness is all.    (V, ii, 9-11)

"Their coming hither" recalls Lear's "We came crying hither:/ Thou 
know'st, the first time that we smell the air./ We wawl and cry" (IV, 
vi, 182-184). Although such a term as atmosphere is rather intangible, 
the subjective impression received from King Lear is quite distinctive, 
it being dark and gloomy, even overwhelmingly pessimistic. The tone 
and atmosphere operate powerfully to foreshadow disaster, but, as pre-
viously suggested, they are so uniquely and intimately interwoven with 
other elements of the tragedy that we are hardly aware of them separ-
ately as devices of foreshadowing.

One reason why evil seems so powerful in King Lear is that there 
are four villains instead of the customary one or two. Edmund, Goneril, 
Regan, and the Duke of Cornwall are all evil almost beyond belief. It 
is interesting to note how the villainy of each of these characters is 
anticipated. Goneril and Regan are pointed out to be villainesses in 
the opening scene of the play. As Cordelia leaves with the King of 
France, she addresses her sisters and indicates to the audience the 
true nature of her sisters:

    I know you what you are;
    And like a sister am most loath to call
    Your faults as they are named. Use well our father:
    To your professed bosoms I commit him:
But yet, alas, stood I within his grace,  
I would prefer him to a better place.  
(I, i, 272-277)

We are also forewarned of the villainy of Edmund. Edmund tells us that his "nativity was under Ursa major" (I, ii, 141). Mars, a malicious worker of evil, and Venus were felt to influence those born under Ursa major.37 Therefore, one born under this sign would tend to be "rough and lecherous" as Edmund admitted he was. Edmund also denies all planetary influences upon one's life, a fact which because of the context of the play marks him as an infidel. Foreshadowing is not really necessary for Edmund's character, for at the beginning of Act I, Scene ii, Edmund openly expresses his villainy and announces his plans to get Edgar's rightful place. Thus, Edmund joins the ranks of such self-expressed villains as Richard III and Iago.

The sufferings and blinding of Gloucester make us apprehensive concerning the fate of King Lear, for Gloucester's and Lear's lives and circumstances run parallel. Both are old and rather foolish men at the beginning of the drama; both are deceived by their evil children and banish their loyal children; both are forced homeless onto the desolate heath; and both gradually receive insights as to the true values of the world. Thus, the blinding of Gloucester prepares for a catastrophe to befall Lear. The blinding also emphasizes the extreme viciousness of the villains in the play.

The examples of foreshadowing cited above refer to Lear's tragic outcome. Foreshadowing, however, is used for other purposes in King Lear. One such purpose is to prepare for the storm, whose influence upon the climactic scenes of Act III is quite important. Preparation

37 Johnstone Parr, Tamburlaine's Malady and Other Essays on Astrology in Elizabethan Drama (University, Alabama, 1963), p. 82.
for the storm begins in Act I with the Fool chiding Kent for remaining faithful to Lear:

Sirrah, you were best take my coxcomb. ... Why, for taking one's part that's out of favour: nay, an thou canst not smile as the wind sits, thou'lt catch cold shortly. (I, iv, 109-113)

Lear's curse to Goneril in Act I, "Blasts and fogs upon thee!" (I, iv, 321), is later to turn ironically upon him.

Numerous references to the storm are included in the second act. For instance, in declaring his intention to become a Bedlam beggar in order to escape capture, Edgar says that he will "with presented nakedness outface/ The winds and persecutions of the sky" (II, iii, 11-12). Regan tells Lear that "Nature in you stands on the very verge/ Of her confine" (II, iv, 149-150). The Fool, too, anticipates the storm of Act III:

That sir which serves and seeks for gain,  
And follows but for form,  
Will pack when it begins to rain,  
And leave thee in the storm. (II, iv, 79-82)

A few lines later, Lear, in referring to Goneril, calls up images which parallel those seen in the storm on the heath:

You nimble lightnings, dart your blinding flames  
Into her scornful eyes! Infect her beauty,  
You fen-suck'd fogs, drawn by the powerful sun,  
To fall and blast her pride! (II, iv, 167-170)

In the same scene Lear refuses to return to Goneril's house, stating that he prefers to remain with nature:

No, rather I abjure all roofs, and choose  
To wage against the enmity o' the air;  
To be a conrade with the wolf and owl,--  
Necessity's sharp pinch! (II, iv, 210-214)

Several lines at the close of Act II, such as "Let us withdraw; 'twill be a storm" (II, iv, 290), "Alack, the night comes on, and the bleak
winds/ Do sorely ruffle" (II, iv, 303-304), and "Shut up your doors, my lord; 'tis a wild night" (II, iv, 311), point explicitly to the storm in the third act.

Shakespeare also foretells the impending blinding of Gloucester. Preparation is begun in Gloucester's "Let's see . . . I shall not need spectacles" (I, ii, 34-35) and Kent's "See better, Lear; and let me still remain/ The true blank of thine eye" (I, i, 160-161). Other lines in King Lear point more specifically to Gloucester's blinding. In Act I, for example, Lear states,

Old fond eyes,
Beweep this cause again, I'll pluck ye out,
And cast you, with the waters that you lose,
To temper clay. (I, iv, 323-326)

Later in the play when Cornwall sends out soldiers to bring Gloucester to him, Goneril exclaims, "Pluck out his eyes" (III, vii, 5). Gloucester is captured and admits that he was going toward Dover to aid Lear. When asked why he was giving aid to Lear, Gloucester, ironically suggesting his own fate, replies, "Because I would not see thy cruel nails/ Pluck out his poor old eyes" (III, vii, 56-57).

Numerous references to the gods who are believed to be operative in maintaining justice help to foreshadow the impending punishments for Goneril, Regan, Cornwall, and Edmund. That a power exists which will bring retribution is indicated in King Lear. There are many references to the higher power of the universe, whether it is referred to as heaven, nature, or god. Because King Lear is set in legendary pre-English times, these references are directed toward the pagan gods. Lear, believing that the gods represent a retributive force which keeps a balance between man's destiny with his goodness, utters many
apostrophes to them, hoping that they will hear him and punish his daughters. Such statements from Lear as "Hear, nature, hear; dear goddess, hear!/ Suspend thy purpose, if thou didst intend/ To make this creature [Goneril] fruitful!" (I, iv, 297-299), "All the stored vengeances of heaven fall/ On her [Goneril's] ingrateful top!" (II, iv, 164-165), and "O heavens,/ If you do love old men . . . / Make it your cause; send down, and take my part!" (II, iv, 192-195) keep the retributive power of the gods in our minds.

The instinctive responses made by the three servants of Cornwall are also quite important in building up a concept of the gods. After the blinding of Gloucester, a servant fights and wounds Cornwall and immediately is killed by Regan. The second servant, seeing Cornwall the victor and not knowing of his fatal wound, utters his protest: "I'll never care what wickedness I do,/ If this man come to good" (III, vii, 99-100). The third servant, in similar thought, adds of Regan: "If she live long,/ And in the end meet the old course of death,/ Women will all turn monsters" (III, vii, 100-102). When the Duke of Albany hears of the mutilation of Gloucester, he forcefully says,

If that the heavens do not their visible spirits
Send quickly down to tame these vile offences,
It will come,
Humanity must perforce prey on itself,
Like monsters of the deep. (IV, ii, 46-50)

A few moments later, however, a messenger enters and announces the death of Cornwall. As Albany indicates in the following speech, Cornwall's death shows that justice is maintained:

This shows you are above,
You justicers, that these our nether crimes
So speedily can venge! (IV, ii, 78-80)

—______________
38 Charlton, Shakespearian Tragedy, pp. 214-215.
That the gods are operative in maintaining justice foreshadows the impending punishments for Goneril, Regan, and Edmund, characters damned as a result of their failure to observe blood ties and as a result of their cruelties to humanity. The fate of these is accurately depicted by Albany:

She that herself will sliver and disbranch
From her material sap, perforce must wither
And come to deadly use. (IV, ii, 34-36)

The deaths of these villains indicate that Edmund's words to his father, "...the revenging gods/ 'Gainst parricides did all their thunders bend" (II, i, 47-48), are truer than Edmund would have supposed at the time.

The regeneration of Lear is also anticipated throughout the drama. The story of Gloucester foreshadows Lear's redemption. Since Lear's and Gloucester's lives run parallel courses throughout the drama, a significant function of the Gloucester plot is to foreshadow events in the Lear plot. Therefore, after watching Gloucester change as a result of his afflictions from despondency to submission, the audience would tend to expect a similar change in Lear.

Lear's regeneration at the end of the play is also hinted at throughout the drama by means of Lear's expressions which indicate his attainment of compassion and forgiveness. Lear's first reflection of sympathy for others occurs in the storm. Lear, turning to his Fool, says, "Come on, my boy: how dost, my boy? art cold? ... Poor fool and knave, I have one part in my heart/ That's sorry yet for thee" (III, ii, 68-73). Increasingly, Lear perceives the necessity of thinking of the sufferings of others:
Poor naked wretches, wheresoe'er you are,  
That bide the pelting of this pitiless storm,  
How shall your houseless heads and unfed sides,  
Your loop'd and window'd raggedness, defend you  
From seasons such as these? O, I have ta'en  
Too little care of this! Take physic, pomp;  
Expose thyself to feel what wretches feel,  
That thou mayst shake the superflux to them,  
And show the heavens more just. (III, iv, 28-36)

Lear also acquires forgiveness. For instance, Lear says, "I pardon  
that man's life. What was thy cause?" (IV; vi, 11-11). Here the pardon  
is given by Lear before the cause is known. At the close of the play  
Lear's "great rage . . . is kill'd in him" (IV, vii, 78-79) and his  
madness is of the celestial kind. Thus Lear's sufferings, similar to  
those of Gloucester's, are redemptive. Lear's story verifies Kent's  
observation: "Nothing almost sees miracles/ But misery" (II, ii, 172- 
173).

Quite antipodal to Shakespeare's usual method of foreshadowing,  
the military outcome in the battle between the French and the English  
is not prefigured. In Shakespeare's background sources for this play,  
the French forces defeated the English, and there is nothing in this  
play to indicate that the outcome will be different. It would seem as  
if the dissension between the Dukes of Albany and Cornwall would lead  
to defeat. The division between the two English Dukes is specifically  
referred to on three occasions. Curan asks Edmund if he has "heard of  
no likely wars toward,/ 'twixt the Dukes of Cornwall and Albany?" (II,  
i, 11-12); Kent reports that "There is a division . . . 'twixt Albany  
and Cornwall" (III, i, 19-21); and Gloucester announces that "There's  
a division betwixt the dukes" (III, iii, 8-9). At the same time we are  
notified of the division at home, we hear reports of united powers from  
France who are in our "best ports" ready to show their "open banner."
Gloucester tells Edmund that "these injuries the king now bears will be revenged home; there's part of a power already footed" (III, iii, 11-13). Apparently, however, in order to entangle Lear and Cordelia in the mesh of his tragedy, Shakespeare chose to give the victory to the English forces.

One would expect that **King Lear**, considered by many to be Shakespeare's greatest tragedy, would have the greatest amount of foreshadowing. However, in listing the specific foretelling passages, one finds that this is not true. The dramatic excellence of **King Lear** in this respect relies not on the amount but on the integrated manner with which the foreshadowing devices are used. Here tone, atmosphere, and other elements not easily separated from the whole join together to permeate the play with a feeling of impending doom.

**Timon of Athens**

Although the Shakespearean authorship of **Timon of Athens** has been sometimes questioned, the central theme of the play is worked out in a manner somewhat typical of Shakespeare's technique. The central theme, the friend of man becoming the enemy of man because of ingratitude, is central also in Shakespeare's later play **Coriolanus**.

The subject matter of the whole play is presented in brief in the opening scene of the drama. In this scene the Poet describes to the Painter an allegorical poem he has written in honor of Timon. In this poem Fortune is enthroned on a high hill, while below is a supplicant throng. Each member of this throng is attempting to get closer to Fortune. Timon, however, is blest above all the rest, for Fortune beckons him to her, and the others are forced to follow Timon. When the
Painter asks how the crowds that follow Timon will act later on, the Poet replies,

When Fortune in her shift and change of mood
Spurns down her late beloved, all his dependants
Which labour'd after him to the mountain's top
Even on their knees and hands, let him slip down,
Not one accompanying his declining foot. (I, i, 84-88)

The Painter replies that the Poet does well "To show Lord Timon that mean eyes have seen/ The foot above the head" (I, i, 93-94).

There are many indications in the early portions of the drama that Timon's extreme generosity can lead only to disaster. Flavius, the faithful steward of Timon, announces several times that Lord Timon is out of money although he continues in his prodigality. A Senator who knows Timon's financial condition says, "Lord Timon will be left a naked gull,/ Which flashes now a phoenix" (II, 8, 31-32).

There are also many forewarnings in the drama that Timon's supposed friends are merely flatterers who will not help Timon in his time of need. For instance, the following lines from the cynic Ape-mantus make clear Timon's failure to recognize true friends:

O you gods, what a number of men eat Timon, and he sees 'em not! (I, ii, 40-41)

I should fear those that dance before me now
Would one day stamp upon me; 't has been done;
Men shut their doors against a setting sun. (I, ii, 148-150)

O, that men's ears should be
To counsel deaf, but not to flattery. (I, ii, 256-257)

Flavius also points out the ingratitude which will be accorded Lord Timon when it is discovered that his wealth is gone:

Ah, when the means are gone that buy this praise
The breath is gone whereof this praise is made.
Feast-won, fast-lost; one cloud of winter showers,
These flies are couch'd. (II, ii, 178-181)
Irony, too, suggests that Timon's generosity will not be repaid. While entertaining his flatteringly friendly friends, Timon says,

"O, no doubt, my good friends, but the gods themselves have provided that I shall have much help from you: how had you been my friends else? ... Why, I have often wished myself poorer, that I might come nearer to you. We are born to do benefits: and what better or properer can we call our own than the riches of our friends? O, what a precious comfort 'tis, to have so many, like brothers, commanding one another's fortunes!"

(I, ii, 91-112)

Several lines in Act III foreshadow Timon's passion upon discovering the falseness of his friends. For example, Flaminius's rage at the ingratitude of Lucullus forecasts Timon's later hatred of humanity. When refused money by Lucullus, Flaminius exclaims,

"Let molten coin be thy damnation,
Thou disease of a friend, and not himself!
Has friendship such a faint and milky heart,
It turns in less than two nights? O you gods,
I feel my master's passion! this slave,
Unto his honour, has my lord's meat in him:
Why should it thrive and turn to nutriment,
When he is turn'd to poison?
O, may diseases only work upon 't!
And, when he's sick to death, let not that part of nature
Which my lord paid for, be of any power
To expel sickness, but prolong his hour! (III, i, 55-66)

In the same act a servant reports Timon's temper upon hearing of his friends' refusal to lend aid:

"... my lord leans wondrously to discontent: his comfortable temper has forsook him; he's much out of health, and keeps his chamber."

(III, iv, 71-73)

Apemantus, with his many pessimistic and cynical utterances, points indirectly to Timon's abhorrence of humanity in the concluding acts. A chief function of Apemantus, therefore, is that of foreshadower in the first two acts. After Timon becomes a misanthrope, Apemantus is a pale parallel.

39Ribner, Patterns in Shakespearian Tragedy, p. 141.
Possibly because of what Hardin Craig calls "the typed characters and the dehumanized plot"\textsuperscript{40} \textit{Timon of Athens} does not seem to possess the tragic intensity observed in other Shakespearean tragedies. Also the morality-type quality of the play lends a certain abstractness, and idea seems to be emphasized more than reality or humanity. Consonant with the whole play the foreshadowing has a certain patterned obviousness and moralizing quality with little of the ominousness and diffused emotional effect usually accompanying its use. Weakest of the tragedies, with the exception of \textit{Titus Andronicus}, it is also weakest in the artistic use of foreshadowing.

\textbf{Macbeth}

Each Shakespearean tragedy, A. C. Bradley points out, "has a special tone or atmosphere of its own, quite perceptible, however difficult to describe."\textsuperscript{41} The general emotional aura which surrounds \textit{Macbeth} is quite distinctive, for in no other play of Shakespeare's is there an atmosphere so completely and so heavily charged with doom. This dominant tragic mood is created by references to darkness, by feelings of uncertainties and confusion, by reportings of unnatural occurrences, by enumerations of hideous creatures, by expressions of fear and apprehension, by utterances of fear-producing words, by elements of supernaturalism, and by statements of dramatic irony. More specifically Shakespeare foreshadows Macbeth and Lady Macbeth's fate by showing personal weaknesses and doubts of Macbeth before the murder, the

\textsuperscript{40}\textit{The Complete Works of Shakespeare}, p. 1018.

\textsuperscript{41}\textit{Shakespearean Tragedy}, p. 333.
disintegration of both Macbeth and Lady Macbeth after the murder, and the repeated successes of Macbeth's opposition who are aligned with the benevolent powers of the universe.

Darkness is quite important in establishing the atmosphere of Macbeth. With the exception of the battle at the close of the drama, all of the important scenes in the play are enveloped in some form of darkness. The dark and gloomy settings would tend to impart immediately an ominous feeling toward the action. There are also many specific references to darkness in Macbeth. In each instance it is associated with horror, evil, and menacing forces. Lady Macbeth, for example, calls upon the forces of darkness to help her succeed in her villainy:

   Come, thick night,
   And pall thee in the dunnest smoke of hell,
   That my keen knife see not the wound it makes.
   Nor heaven peep through the blanket of the dark,
   To cry "Hold, hold!"  (I, v, 51-55)

Similarly, Macbeth, in debating whether or not to kill Duncan, calls for darkness:

   Stars, hide your fires;
   Let not light see my black and deep desires:
   The eye wink at the hand; yet let that be,
   Which the eye fears, when it is done, to see.  (I, iv, 50-53)

In Act II, Scene iv, a scene which is thoroughly permeated with foreboding, Ross believes the present darkness to be a portentous sign:

   . . . by the clock, 'tis day,
   And yet dark night strangles the travelling lamp:
   Is't night's predominance, or the day's shame,
   That darkness does the face of earth entomb,
   When living light should kiss it?  (II, iv, 6-10)

Other representative lines such as "O, never/ Shall sun that morrow see!" (I, v, 61-62), "There's husbandry in heaven;/ Their candles are
all out" (II, i, 4-5), "I must become a borrower of the night/ For a
dark hour or twain" (III, i, 26-27), "... come, seeing night,/ Scarf
up the tender eye of pitiful day" (III, ii, 46-47), "Light thickens
... / ... Good things of day begin to droop and drowse;/ While
night's black agents to their praye do rouse" (III, ii, 50-53), and
"The night is long that never finds the day" (IV, iii, 240) indicate
in part the penetration of darkness onto the framework of the drama.

The external darkness of Macbeth is paralleled by the thoughts
of the characters. As participants reveal apprehensive doubts of the
situation in the drama, an atmosphere of uncertainty and confusion is
created. Not many things are known for certain in Macbeth. The domi
inant feeling of apprehension and doubt is vividly summarized by Ross
in Act IV, Scene ii:

But cruel are the times, when we are traitors
And do not know ourselves, when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. (IV, ii, 18-22)

Later in the drama Ross reiterates that his "poor country" is "almost
afraid to know itself" (IV, iii, 164-165). The characters in Macbeth
often speak in whispers and speak of rumors. For instance, the Doctor
states that "Foul whisperings are abroad" (V, i, 79); Lennox reports
that "some say, the earth/ Was feverous and did shake" (II, iii, 65-
66); and Ross has heard a "rumour" of a rise in Scotland against Mac-
beth (IV, iii, 182).

Statements of contradiction, those statements which the Porter
calls "equivocation," contribute to the feeling of uncertainty within
Striking instances of contradictory utterances include the following: "When the battle's lost and won" (I, i, 4), "Fair is foul, and foul is fair" (I, i, 11), "So foul and fair a day I have not seen" (I, iii, 38), "This supernatural soliciting/ Cannot be ill, cannot be good" (I, iii, 130-131), and "Nothing is,/ But what is not" (I, iii, 141-142). Similar contradictions occur in Lady Macbeth's speech in which she comments upon her husband:

Art not without ambition, but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win. (I, v, 20-23)

The Porter's speech beginning with "Lechery, sir, it provokes, and un-provokes" (II, iii, 32-40) is also filled with contradictions. Contradiction represented one form of chaos in the Elizabethan tradition.  

Illogical actions and unanswered questions also help to build a strong sense of mystery within the play. G. W. Knight, in pointing out some of the problems of Macbeth criticism, suggests that the following questions are unsolvable:

Why does Macbeth not know of Cawdor's treachery? . . . .
Why do the King's sons flee to different countries when a whole nation is ready in their support? Why does Macduff move so darkly mysterious in the background and leave his family to certain death? Who is the Third Murderer?

The fact that so many questions are left unanswered adds to the air of confusion of the play.

Portents or unnatural occurrences also help to establish the mood of Macbeth. As in the earlier tragedies Julius Caesar and King Lear,

42Brents Stirling, "The Unity of Macbeth," SQ, IV (October, 1953), 386.
43Ibid., p. 385.
the relating of unnatural occurrences is an important aspect of foreshadowing in Macbeth. Several unnatural happenings are reported to have occurred on the night of Duncan's murder. Lennox, the first to tell about these strange upheavals in nature, says,

The night has been unruly: where we lay,
Our chimneys were blown down; and, as they say,
Lamentings heard i' the air; strange screams of death,
And prophesying with accents terrible
Of dire combustion and confused events
New hatch'd to the woeful time: the obscure bird
Clamour'd the livelong night: some say, the earth
Was feverous and did shake. (II, iii, 59-66)

In the following scene still other strange occurrences are reported.

Darkness replaces the sunshine (II, iv, 6-7); a falcon is attacked and killed by a "mousing owl" (II, iv, 12-13); and Duncan's horses "eat each other" (II, iv, 14-18). Such strange events are felt by Ross and an Old Man to hold ominous significance. Several lines in the play make clear that these portents come as a result of Macbeth's murder.

The Old Man in Act II, Scene iv says that these happenings are "unnatural,/ Even like the deed that's done" (II, iv, 10-11). Later in the play the Doctor observes that "unnatural deeds/ Do breed unnatural troubles" (V, i, 79-80).

References to hideous creatures also contribute to the portentous atmosphere of Macbeth. Many animals are listed in the play and almost all the ones mentioned are ugly and foreboding. Macbeth, for example, compares his hired murderers to "hounds and greyhounds, mongrels, spaniels, curs,/ Shoughs, water-rugs and demi-wolves" (III, i, 93-94). In addition, we hear of the "arm'd rhinoceros" (III, iv, 101), the "Hyrcan tiger" (III, iv, 101), the "Russian bear" (III, iv, 100), the "shard-borne beetle" (III, ii, 42), the howling wolf (II, i, 53-54),
the croaking raven (I, v, 39-40), the shrieking owl (II, ii, 3), the
snake (III, ii, 13), and the "magot-pies" (III, iv, 125). The images
of hideousness culminate in the Cauldron scene at the beginning of Act
IV. Here the Weird Sisters fill their cauldron with such loathsome
parts as "fillet of a fenny snake," "eye of newt," "toe of frog," "wool
of bat," "adder's fork," "Blind-worm's sting," "lizard's leg," "how-
let's wing," "scale of dragon," "tooth of wolf," "tiger's chaudron,"
and "baboon's blood" (IV, i, 12-37).

As a result of darkness, uncertainty, and hideousness, the people
of Macbeth feel fear and apprehension. Almost without exception, each
character expresses a fear toward an unknown terror.45 For instance,
Banquo says, "Fears and scruples shake us" (II, iii, 135); Lady Macduff
exclaims, "All is the fear and nothing is the love" (IV, i, 12); and
Macbeth confesses, "But now I am cabin'd, cribb'd, confined, bound in/
To saucy doubts and fears" (III, iv, 24-25). Finally it is necessary
for Macbeth to order hanged those who talk of fear (V, iii, 36).

The reportings of nightmares and troubled sleep reveal a general
fear on the unconscious level. Banquo is the first to admit having
bad dreams:

A heavy summons lies like lead upon me,
And yet I would not sleep: merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose! (II, i, 6-9)

Macbeth, too, alludes to his own agitated sleep when he describes night:
"Nature seems dead, and wicked dreams abuse/ The curtain'd sleep" (II,
i, 50-51). In the following act Macbeth refers specifically to "the
affliction of these terrible dreams/ That shake us nightly" (III, ii,
18-19).

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45 Knight, The Wheel of Fire, p. 146.
As is common in all of Shakespeare's tragedies, so in Macbeth the reiteration of fear-producing words helps to produce an ominous atmosphere. The word death, for example, is frequently used in the play as the following instances illustrate: "Nature seems dead" (II, i, 50), "Those clamorous harbingers of blood and death" (V, vi, 10), ". . . the dead man's knell" (IV, iii, 170), "Strange images of death" (I, iii, 97), and ". . . strange screams of death" (II, iii, 61). The word strange enhances the ominousness. Similar emotions are called up in the drama by means of references to graves. In an especially striking passage Ross draws the analogy between England and graves:

Alas, poor country!
Almost afraid to know itself. It cannot
Be call'd our mother, but our grave; where nothing,
But who knows nothing, is once seen to smile;
Where sighs and groans and shrieks that rend the air
Are made, not mark'd; where violent sorrow seems
A modern ecstasy: the dead man's knell
Is there scarce ask'd for who; and good men's lives
expire before the flowers in their caps,
Dying or ere they sicken. (IV, iii, 164-173)

The most predominant word in Macbeth is blood, used thirty-six times in the play. A "bloody" soldier tells Duncan that Macbeth and Banquo "bathe in reeking wounds" (I, ii, 39); there are "gouts of blood" on the dagger which Macbeth believes himself to see (II, i, 46); blood is smeared on the sleepy grooms following the murder of Duncan (II, iii, 107); Duncan's skin is "laced with his golden blood" (II, iii, 118); the murderer of Banquo has blood on his face (III, iv, 12); the Apparition of the "bloody child" is shown Macbeth (IV, i, 77); and Scotland is portrayed as a country bleeding (IV, iii, 40-41). The symbolic rather than the literal use of blood, as in Lady Macbeth's washing her hands, reinforces the effect.
Supernaturalism, a conventional form of foreshadowing in Elizabethan drama, is effectively revived in Macbeth. Witches, ghosts, apparitions, and prophecies, all are quite important for anticipation and foreboding in the play. The three Weird Sisters, especially, exert powerful influences upon the drama. Their appearance on the stage, bearded and amid the thunder and lightning, would in itself touch one's imagination with fear and horror. These loathly Witches, by forming an alliance with the dark forces of the underworld, have received certain supernatural powers such as controlling the weather, becoming invisible, and foreseeing the future. Meeting Macbeth at strategic times during the play, the Weird Sisters have as a primary purpose in the drama the tempting of Macbeth. Their early solicitation of Macbeth, calling him Thane of Glamis and Thane of Cawdor and promising him that he will be "king hereafter" (I, iii, 48-59), coincides with Macbeth's own feelings of ambition and thereby helps Macbeth to decide his course of action.

Later in the play, at the beginning of Act IV, when Macbeth again visits the three Weird Sisters and demands to know his future, the three Apparitions called up by the Witches are used for foreshadowing. The first Apparition, an armed Head representing the head of Macbeth cut off by Macduff, urges Macbeth to beware of Macduff (IV, i, 71).
The second Apparition, a bloody Child personifying Macduff, tells Macbeth to "Be bloody, bold, and resolute" and reveals that "none of woman born/ Shall harm Macbeth" (IV, i, 79-81). The third Apparition, a Child crowned, with a tree in his hand, representing Malcolm, announces that "Macbeth shall never vanquish'd be until/ Great Birnam wood to high Dunsinane hill/ Shall come against him" (IV, i, 92-94). The audience is reminded of these prophecies six times in the fifth act (V, iii,
The prophecies are effective not only for foreshadowing but also as a form of dramatic irony as these apparent impossibilities are fulfilled.

Other scenes in *Macbeth* excite one with a feeling of supernatural alarm. The Ghost of Banquo, for instance, attends Macbeth's banquet, faithfully fulfilling Banquo's promise to attend. Macbeth before the murder of Duncan envisions a dagger with "gouts of blood." Macbeth also hears a voice that cried "Sleep no more" and that would not be silenced (II, ii, 35-43). There is, too, the picture of the two men during the murder of Duncan, one who laughed in his sleep and the other who raised a cry of murder (II, ii, 23). Such instances impart a feeling that secret forces, independent of man, lurk near and exert influences upon man. As many critics have noted, it is often difficult to separate the real world and the supernatural world in *Macbeth*; the action is played out in reference to both.

Dramatic irony is another definite element of anticipation and foreboding in *Macbeth*. There is an unusually high number of speeches wherein a person unconsciously speaks things truer than he knows at the time. At the beginning of the drama, for instance, a Sergeant enters and describes to Duncan the course of the battle:

> As whence the sun 'gins his reflection  
> Shipwrecking storms and direful thunders break,  
> So from that spring whence comfort seem'd to come  
> Discomfort swells.  
> (I, i, 25-28)

The Sergeant's words have applicability to Macbeth as well as to the military battle. In the same act Duncan, in referring to the treachery

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of Cawdor, reflects,

There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.  (I, iv, 11-14)

Duncan's speech, however, is interrupted by the entrance of Macbeth, who ironically is greeted with trust and gratitude on the part of Duncan. Lady Macbeth's reference to Duncan, "He that's coming/ Must be provided for" (I, v, 67-68) is perhaps too explicit to be accounted ironical.

Other uses of dramatic irony subtly anticipate Macbeth's fatal end. Just before Lady Macbeth begins her final arguments in persuading Macbeth to kill Duncan, Macbeth says,

I dare do all that may become a man;
Who dares do more is none.  (I, vii, 46-47)

By going beyond the limits of humanity, Macbeth was later to discover that a state of nothingness was the result. When Macbeth is told in the following act of the murder of Duncan, he pretends to be grief-stricken and exclaims:

Had I but died an hour before this chance,
I had lived a blessed time; for, from this instant,
There's nothing serious in mortality:
All is but toys: renown and grace is dead;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.  (II, iii, 96-101)

The later action verifies the truth that Macbeth is unknowingly expressing. Macbeth's later words, after his meeting with the three Weird Sisters in Act IV, turn ironically on himself: "And damn'd all those that trust them" (IV, i, 139).

47 John Lawlor, The Tragic Sense in Shakespeare (New York, 1960), p. 120.
Perhaps the most striking example of dramatic irony is given by Banquo as he rides away never to return. In answer to Macbeth's command, "Fail not our feast" (III, i, 28), Banquo ominously replies, "My lord, I will not" (III, i, 29).

In addition to the examples cited above, there are many passages of irony in which a speaker uses words bearing to the audience, in addition to his surface meaning, a further meaning, hidden from himself. Lady Macbeth's remark following the murder of Duncan, "A little water clears us of this deed" (II, ii, 67) is seen as ironical, for her famous sleep-walking scene at the beginning of Act V makes clear her difficulty in absolving herself of guilt. Whether the line is viewed as anticipating the sleep-walking scene or the scene as reminiscence of the line, in either case there is a form of anticipation since the two are consciously linked. The entrance of Lady Macbeth just after Macbeth says, "I have no spur/ To prick the sides of my intent" (I, vii, 25-26) causes Macbeth's lines to be seen as irony. Irony is also found in Duncan's and Banquo's description of Macbeth's castle in Act I, Scene vi. Duncan, for example, says,

This castle hath a pleasant seat; the air
Nimbly and sweetly recommends itself
Unto our gentle senses. (I, vi, 1-3)

The audience, knowing Macbeth and Lady Macbeth's plan of murder, would sense an ironic foreshadowing in these lines. Similarly, Macbeth's "If it were done when 'tis done, then 'twere well/ It were done quickly" (I, vii, 1-2) touches on irony, for Macbeth discovers that which he forebodingly feels, that his murder was not a "be-all and the end-all here." Just before he is shaken by the Ghost of Banquo, Macbeth speaks to the murderer outside the window concerning the death of Banquo: "'Tis
better thee without than he within" (III, iv, 14). A. C. Bradley points out that irony in Macbeth "contributes to excite the vague fear of hidden forces operating on minds unconscious of their influence."48

Since the central outcome in the action of Macbeth concerns the fate of Macbeth, his downfall is, as one would expect of Shakespeare's dramatic technique, thoroughly anticipated. Macbeth's own disintegration is our primary method of knowing that Macbeth will not succeed. Even before the deed Macbeth is horrified at the idea of committing the murder. Upon hearing the prophecy of the Witches declaring him to be king, Macbeth immediately contemplates the murder but finds that such a thought does "unfix my hair/ And make my seated heart knock at my ribs" (I, iii, 135-136). He admits that the very thought of murder "Shakes so my single state of man that function/ Is smother'd in surprisal, and nothing is/ But what is not" (I, iii, 140-142). This line may also be taken as a foreshadowing of the shaking of the whole world literally. Macbeth continues to fear possible retribution for his crime and at the beginning of Act I, Scene vii, acutely visualizes the punishment for his deed:

We still have judgement here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. (I, vii, 7-12)

Macbeth closes the above speech by admitting that he has "only Valve ambition, which o'erleaps itself/ And falls on the other" (I, vii, 26-28). In the phrase o'erleaps itself Macbeth reveals his suspicion that his murder will fail to accomplish that which he desires.49

48 Shakespearean Tragedy, p. 340.
49 Fleming, Shakespeare's Plots: A Study in Dramatic Construction, p. 72.
Following the murder other signs of Macbeth's disintegration are noted. During the murder and immediately following it, Macbeth is unable to say "Amen" when the two sleeping men said "God bless us!" (II, ii, 29-30); Macbeth hears a voice that says "sleep no more" and that will not be silenced (II, ii, 35-43); and Macbeth sees that the blood and guilt on his "hand will rather / The multitudinous seas incarnadine, / Making the green one red" (II, ii, 61-63). Macbeth's failure to sleep and his report of having "terrible dreams" indicate in part the terrible price Macbeth is paying for his crime. Confessions from Macbeth, such as "O, full of scorpions is my mind" (III, ii, 36) and "I am cabin'd, cribb'd, confined" (III, iv, 24), also belie Macbeth's state of mind. Thus, as E. E. Stoll indicates, Macbeth's conscience is itself a form of Nemesis which will ultimately overtake him. In Act V Macbeth's famous utterances of pessimism reveal that Shakespeare here has almost finished preparing for the catastrophe. Macbeth admits that his "way of life/ Is fall'n into the sear, the yellow leaf" (V, iii, 22-23), wishes that "the estate o' the world were now undone" (V, v, 50), and concludes that life is "a tale/ Told by an idiot, full of sound and fury,/ Signifying nothing" (V, v, 26-28).

In addition to Macbeth's internal disintegration prefiguring his tragic outcome, there are several external actions which anticipate his overthrow. Even amid his successes during the first half of the play, there are incidents which point to later opposition to him. For instance, Malcolm, the heir apparent, flees to safety in England from Macbeth's castle; Macduff refuses Macbeth's request to come either to

50 Art and Artifice in Shakespeare, p. 88.
the coronation or to court; and the hired assassins fail in their attempt to kill Fleance. We are thus, even in the first part, "kept from forgetting what in the second part is to be borne in upon us with tremendous force, namely, the universality and inviolability of law."^61

The apex of Macbeth's successes is reached just before the banquet in Act III. The appearance of the Ghost of Banquo at the banquet, however, marks a sharp reversal of Macbeth's fortune. After this banquet scene there are many lines which explicitly foretell the defeat of Macbeth. For example, just before the final battle of the play, Angus depicts his faltering character:

Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraids his faith-breath;
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief. (V, ii, 16-22)

In contrast to the united troops of Malcolm and Macduff, many of Macbeth's "thanes fly from" him (V, iii, 49) and the others serve him only as "constrained things/ Whose hearts are absent too" (V, iv, 13-14). Truly, as Malcolm points out, "Macbeth/ Is ripe for shaking" (IV, iii, 237-238). Macbeth has only his faith in the prophecies of the Witches to sustain him. When he discovers that he has been deceived by the "fiend/ That lies like truth" (V, v, 43-44), Macbeth realizes his folly and recognizes that his fate is a hopeless one.

The fates of Macbeth and Lady Macbeth are closely intertwined. Showing no weaknesses before the murder of Duncan, Lady Macbeth, sharing her husband's ambition, urges Macbeth to commit the murder. Soon,

^61Elisabeth Woodbridge Morris, The Drama; Its Laws and Its Technique (Boston and New York, 1898), pp. 82-83.
however, indications are given which prepare us for the terrible effect her crime has upon her. Her refusal to kill Duncan, saying "Had he not resembled/ My father as he slept, I had done 't" (II, ii, 13-14), is the first sign of her weakness. Later when Lady Macbeth finds out that her husband has additionally killed the chamber guards, she faints.\footnote{Certain critics contend that Lady Macbeth's "fainting" is a pretense to feign ignorance of the crime. The point here, however, relies on a literal acceptance of her fainting.}

In the opening scene of the fifth act, we see vividly the punishment which is acting upon Lady Macbeth. Like her husband, she is unable to sleep. She is afraid of the darkness; her mind constantly dwells on blood; and she fruitlessly attempts to wash blood from her hands. Such a state of mind would drive one to either madness or suicide. The Doctor foreshadows the latter, the step actually taken by Lady Macbeth, by asking for the removal "from her the means of all annoyance" (V, i, 84).

References to the benevolent powers of the universe also help to reveal the ultimate fate of Macbeth and Lady Macbeth. In a play filled with such a high degree of darkness and supernaturalism, it is somewhat surprising to find the numerous references to angels, heaven, nature, and God. Act II of Macbeth makes it quite clear that the killing of Duncan violated the laws of nature. In this act nature shows its revulsion against the murder by causing darkness, strong winds, earthquakes, and other unnatural happenings to occur. Specific lines in the drama also indicate that the killing of Duncan was a blow against God's law. Upon discovering the dead body of Duncan, Macbeth, speaking more truth than he knew at the time, says, "Most sacrilegious murder hath broke ope/ The Lord's anointed temple" (II, iii, 72-73) and goes on to state that Duncan's "gash'd stabs look'd like a breach in nature" (II,
iii, 119). Whereas Macbeth has purposefully alienated himself from the moral powers of the universe, the forces opposed to him constantly align themselves with the power of heaven. Banquo, for example, says, "In the great hand of God I stand" (II, iii, 136); a Lord believes that Malcolm's forces will win because of the help of "Him above" (III, vi, 32); Macduff calls upon the "gentle heavens" (IV, iii, 231); and Malcolm states that his forces are actually "instruments" of the "powers above" (IV, iii, 238-239). Thus, the opposition of the higher powers of the universe to Macbeth would tend to prefigure his ultimate downfall.

Of all Shakespeare's tragedies, *Macbeth* is the most thoroughly charged with a feeling of doom, with almost every line helping to depict the nightmarish atmosphere. However, in the complex art of *Macbeth*, as was noted in *King Lear*, foreshadowing, interwoven into all aspects of the drama, is more intimately a part of the whole than in the histories and early tragedies such as *Romeo and Juliet*. Thus, a discussion of foreshadowing in *Macbeth* becomes almost inevitably a discussion of other elements of the drama as well.

*Antony and Cleopatra*

*Antony and Cleopatra* does not contain the omnipresent feeling of foreshadowing noted in some of the other tragedies. Because of its variety of characters, its double catastrophe, and its numerous and scattered settings, *Antony and Cleopatra* does not lend itself to the concentrated dark atmosphere of such dramas as *Hamlet* and *Macbeth*. Quite interestingly, however, in this play Shakespeare devises new types of foreshadowing to anticipate the deaths of the chief protagonists.
As one would tend to expect in *Antony and Cleopatra*, a play in which startling imagery is one of its central characteristics, figurative language itself is the dominant form of foreshadowing. Poetic imagery which points to the fading of Antony's brilliance is used to forecast Antony's fall. As with the main characters of many of Shakespeare's tragedies, Antony's life is closely connected with the cosmic powers. Hence, his ebbing is reflected by the quenching of light of the stars, sun, and moon. The first hint that Antony's brilliance may dim is given in Act II, Scene iii. Here the Soothsayer says to Antony, "... thy lustre thickens,/ When he [Octavius] shines by" (II, iii, 27-28). Antony's words in the following act also seem portentous: "I am so lated in the world that I/ Have lost my way forever" (III, xi, 3-4). A man who is "lated" or "belated" goes astray because of darkness. In the same act, Antony, perceiving his ultimate downfall, twice alludes to the quenching of light:

When my good stars, that were my former guides,  
Have empty left their orbs, and shot their fires  
Into the abysm of hell.  

(III, xiii, 145-147)

Alack, our terrene moon  
Is now eclipsed; and it portends alone  
The fall of Antony!  

(III, xiii, 153-155)

Antony's apostrophes to sun, moon, and stars, such as "Moon and stars!" (III, xiii, 95) and "O sun, thy uprise shall I see no more" (IV, xii, 18), are also used to indicate his relationship to the heavenly bodies.

In the last two acts of *Antony and Cleopatra*, the images of darkness become quite frequent. In Act IV, Scene xii, for instance, Antony, in talking with Eros, imagines that he sees omens of his death in the

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53 Clemen, *The Development of Shakespeare's Imagery*, p. 163.

cloud-pictures:

Thou hast seen these signs;
They are black vesper's pageants. (IV, xiv, 7-8)

The guards who find the wounded Antony also point with similar imagery to his approaching death:

First Guard: "The star is fall'n."
Sec. Guard: "And time is at this period." (IV, xiv, 106-107)

When Antony dies, Cleopatra employs the image of the spent lamp:

Ah, women, women, look,
Our lamp is spent, it's out! (IV, xv, 84-85)

The light-darkness symbolism is also used in reference to Cleopatra's death. Early in the drama she appears as the "day o' the world" (IV, viii, 13) and as the "eastern star" (V, ii, 311). Like Antony, her impending death is conceived of as light extinguished.55 Upon believing Cleopatra to have committed suicide, for example, Antony states that "the torch is out." (IV, xiv, 46). Again, after Cleopatra's meeting with Caesar in Act V, Scene ii, Iras says,

Finish, good lady; the bright day is done,
And we are for the dark. (V, ii, 193-194)

Thus, of all the tragedies imagery, as a device of foreshadowing, is the most effectively used in Antony and Cleopatra. Instead of being merely descriptive, the imagery becomes dramatic; it is made an organic feature of the course of action.56

There is also a strong sense of destiny in Antony and Cleopatra which points toward Antony's doom. The feeling of fate being against Antony is established by references to fortune. As in Julius Caesar the Soothsayer foretells fate; early in Act I, Scene ii Charmian and

55 Ibid., p. 164.
56 Ibid., pp. 164-165.
Iras are anxious to discover their "fortunes" from him. In the following act the decrees of fortune have applicability to Antony. When Antony asks, "Whose fortunes shall rise higher, Caesar's or mine?" (II, iii, 16), the Soothsayer replies:

Caesar's.
Therefore, O Antony, stay not by his side:
Thy demon, that's thy spirit which keeps thee, is
Noble, courageous, high, unmatchable,
Where Caesar's is not; but, near him, thy angel
Becomes a fear, as being o'erpower'd: therefore
Make space enough between you.

. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .
If thou dost play with him at any game,
Thou are sure to lose; and, of that natural luck,
He beats thee 'gainst the odds. (II, iii, 17-27)

When the Soothsayer leaves, Antony admits that he has spoken the truth concerning the fortunes of Octavius and himself:

. . . the very dice obey him;
And in our sports my better cunning faints
Under his chance: if we draw lots, he speeds;
His cocks do win the battle still of mine,
When it is all to nought; and his quails ever
Beat mine, inhoop'd, at odds. (II, iii, 33-38)

Supernatural music in the third act again indicates the opposition of fate to Antony. As the soldiers discuss rumors of strange happenings about the streets, mysterious music is heard, signifying, says the Second Soldier, "'Tis the god Hercules, whom Antony loved,/ Now leaves him" (IV, iii, 17-18).

Although imagery and a sense of destiny are our primary dramatic preparation of coming events in the play, still other elements point to Antony's impending catastrophe. Antony's infatuation for Cleopatra to the neglect of responsibility helps to foreshadow his ultimate eclipse by Octavius Caesar. That Cleopatra's influence upon Antony is an evil one is made clear in the opening scene in the conversation between Demetrius and Philo. Antony realizes that the influence of
Cleopatra upon him is bad and struggles un成功fully to free himself.

For example, Antony says,

These strong Egyptian fetters I must break,
Or lose myself in dotage.  

(I, ii, 120-121)

I must from this enchanting queen break off:
Then thousand harms, more than the ills I know,
My idleness doth hatch.  

(I, ii, 132-134)

Antony's decision to fight Octavius by sea also mirrors his downfall. Several characters warn him of the disasters which his decision will bring. Stating valid reasons why Antony should not fight at sea,

Enobarbus says,

Your ships are not well mann'd;
Your mariners are muleters, reapers, people
Ingross'd by swift impress; in Caesar's fleet
Are those that often have 'gainst Pompey fought:
Their ships are yare; yours, heavy . . . .

Most worthy sir, you therein throw away
The absolute soldiership you have by land;
Distract your army, which doth most consist
Of war-mark'd footmen; leave unexecuted
Your own renowned knowledge; quite forego
The way which promises assurance; and
Give up yourself merely to chance and hazard,
From firm security.  

(III, vii, 35-49)

After Octavius's victory in Act III, it becomes more and more obvious that Antony cannot win against Caesar. Enobarbus's metaphor in which he identifies Antony with a leaking ship which must be left to sink (III, xiii, 63-64) explicitly foretells Antony's fate. One by one Antony's commanders and soldiers leave him. Finally, even the faithful Enobarbus deserts. In addition, an ill omen, the fact that swallows have built their nests in Cleopatra's ships (IV, xii, 3-4) prefigures Antony's defeat in his second engagement against Octavius. The suicides of Enobarbus and Eros help to maintain the mood of tragedy and point toward Antony's suicide.
Although most of the foreshadowing in *Antony and Cleopatra* points to Antony's tragic death, the death of Cleopatra is also anticipated. The fate of Cleopatra and Charmian is joined in the following conversation between a Soothsayer and Charmian:

Sooth: "You shall outlive the lady whom you serve."
Char.: "O excellent! I love long life better than figs."
Sooth: "You have seen and proved a fairer former fortune
     Than that which is to approach." (I, ii, 31-34)

Although the above expression "I love long life better than figs" was probably a proverbial one, the line additionally appears to be an allusion to the asp in the basket of figs and thus a prefiguring, almost at the beginning of the play, of the final scene.

When Cleopatra sees the dying Antony in Act IV, she becomes quite resolute in her intentions to commit suicide so as to join Antony in death and to escape being displayed by Octavius in the streets of Rome. When Antony asks Cleopatra to seek her safety and honor with Caesar, Cleopatra replies, "They do not go together" (IV, xv, 47). In reply to Antony's advice to trust Proculeius, Cleopatra again announces her decision:

My resolution and my hands I'll trust;
None about Caesar. (IV, xv, 49-50)

As the fourth act ends, she explicitly states her intention to commit suicide:

We'll bury him; and then, what's brave, what's noble,
Let's do it after the high Roman fashion,
And make death proud to take us. . . .

Ah, women, women! come; we have no friend
But resolution, and the briefest end. (IV, xv, 86-91)

In the double catastrophe of the play, there is a conscious and elaborate parallelism in the deaths of Antony and Cleopatra. For instance, darkness imagery immediately precedes each death; both wish to
avoid a Roman triumph; and the death of each is immediately preceded by the suicide of a faithful attendant. This paralleling of details not only emphasizes the union of the two in death and the emulation of Antony by Cleopatra, but also appears to make Antony's death a patterned foreshadowing of Cleopatra's.

The elements of foreshadowing are not as numerous in Antony and Cleopatra as in some of the other tragedies. The most distinctive form of foreshadowing in the drama is the use of figurative expressions; in no other tragedy does the imagery become such an organic feature of the course of action.

In conclusion, a study of the tragedies, the apex of Shakespeare's dramatic art, well illustrates that Shakespeare continued to extend and perfect his art of dramatic preparation. Very little effective foreshadowing appears in Shakespeare's earliest tragedy, Titus Andronicus. In this early play there is no feeling of acquiescence as to the outcome. The horrors and cruelties seem merely to follow one another in an almost unending succession. Shakespeare's second tragedy, Romeo and Juliet, by pointing out man's precarious existence in the universe and by investing the tragic ending with a feeling of inevitability, introduces a new form of tragedy to the Elizabethan stage. Quite distinctive in this tragedy is the juxtaposition of foreboding passages with the specific concept of fate which is illustrated within the play. The saturation of omens, portents, and ironies in Shakespeare's third tragedy, Julius Caesar, marks a further penetration into the supernatural world. Practically each character comes to accept as truth the preternatural revelations.
Still other advances in foreshadowing are displayed in *Hamlet*, the earliest written of Shakespeare's masterpieces in the tragedies. In *Hamlet* foreshadowing becomes less a separable element and becomes more interwoven into the total structure of the drama. Character itself provides an important element of foreshadowing. *Othello*, the next main tragedy, convincingly displays the effectiveness of dramatic irony as a foreshadowing device. The fusion of foreshadowing with other elements of the drama is virtually complete in *King Lear*. Although the feeling of foreshadowing is omnipresent, there are relatively few specific passages of anticipation. Passages of foreshadowing cannot be grasped by quoting certain lines but require a consideration of other aspects of the drama, such as tone, atmosphere, and image associations. Shakespeare's most thorough employment of anticipatory techniques is illustrated in *Macbeth*. The accumulation of darkness, confusion, unnatural occurrences, hideous creatures, apprehension, and irony, all reinforced by and indeed fused with imagery, builds a distinctive atmosphere which is completely and heavily filled with doom. Noticing the deep artistic integration of foreshadowing within the drama, Wolfgang Clemen states that "the very core of the play depends upon the element of anticipation and foreboding."\(^{57}\)

Hence, from *Titus Andronicus*, in which foreshadowing passages are obvious and rather simply used, one may trace Shakespeare's rapid development of foreshadowing into a refined instrument of dramatic art.

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CHAPTER IV

COMEDIES

Including some of Shakespeare's earliest and latest written plays, the comedies present valuable evidence of Shakespeare's technique in foreshadowing throughout his career. The comedies, similar to the histories and tragedies, reveal Shakespeare's preference for a dramatic method which relies, as Coleridge said, upon expectation rather than surprise.

In its most obvious and specific form in the comedies, foreshadowing consists of revelations of one's thoughts, such as Viola's feelings of love for Orsino and Leontes' feelings of jealousy for his wife, and of announcements of one's future intentions, such as Rosalind's plan to disguise herself as a boy and Don Pedro's scheme to create romance between Benedick and Beatrice. The many direct anticipations in the comedies are important in revealing character and in prefiguring the direction of the plot. By means of this specific anticipation the audience is advised constantly of facts which are unknown to other participants in the drama. Statistically, Bertrand Evans, whose book *Shakespeare's Comedies* is an examination of Shakespeare's exploitation of this so-called "double awareness," calculates that the audience holds a significant advantage in awareness over the participants in 170 scenes out of a possible 297 scenes in the seventeen comedies and
romances.1 The superior knowledge given the audience, Harold Goddard points out, enables the spectator to share a confidence with the dramatist at the expense of the characters.2 Irony, the exploitation of the discrepancies between the knowledge of the audience and the participants, is a primary comic effect throughout these plays.

The major function of foreshadowing in the comedies, however, is to assure the audience of the fact that all will be well. Practically all of Shakespeare's comedies have serious and often threatening elements intertwined within the plot. The Comedy of Errors, Shakespeare's earliest written comedy, for example, has as its framework the forfeiture which Aegeon must pay if the penalty prescribed by law is not met. In later plays Antonio, Hero, Claudio, and Imogen have valid reasons to believe that their circumstances are perilous. However, by means of foreshadowing we are usually given assurance that the tragic elements will be contained and that, although a character may feel himself to be in a tragic situation, his plight is better than he believes.

For the purposes of discussion the comedies are grouped in four chronological divisions, the early comedies, the romantic comedies, the dark or bitter comedies, and the tragi-comedies or romances.

The six earliest written comedies of Shakespeare, The Comedy of Errors, Love's Labour's Lost, The Two Gentlemen of Verona, The Taming of the Shrew, A Midsummer-Night's Dream, and The Merchant of Venice have much variety. Even amid this diversity, however, Shakespeare maintains his typical dramatic technique of preparing for scenes and


prefiguring the conclusion of the play.

As the comic effectiveness of many scenes relies totally on the superior knowledge of the spectators, the preparation for individual scenes is quite important in these early written comedies. For example, in the third scene of the fourth act of Love's Labour's Lost, Shakespeare anticipates Costard and Jaquenetta's entrance with the letter which reveals Biron to be a lover. Even while Biron is rebuking Dumain, Longaville, and the King for their failure to remain faithful to their anti-feminine vows, we expect the arrival of the letter. Preparation for this scene begins in Act III, Scene i when Biron orders Costard to deliver a love-sonnet into the hands of Rosaline. Other preparation begins even earlier, for Costard had previously been ordered to deliver Armado's letter to Jaquenetta. When the Clown mistakenly delivers Armado's letter to the Princess, it becomes evident that Biron's letter, too, will go wrong. In Act IV, Scene ii, Biron's letter reaches Sir Nathaniel, who reads it aloud for Jaquenetta; thereafter Holofernes orders Costard and Jaquenetta to deliver the letter into the "royal hand of the king" (IV, ii, 146-147). Similar anticipation prepares us for a second climactic point in Love's Labour's Lost, the discomfiture of the disguised King and his men at the hands of the Princess and her companions. Proving a traitor to the men, Boyet earlier tells the ladies that the King's men are coming disguised as strange "Muscovites or Russians." Forewarned, the ladies state their intentions to cause each man to court the wrong lady and to treat each man with contempt. Another example of preparation being used to set up the comic effect of later scenes occurs in The Merchant of Venice. The final act of the play in which Portia and Nerissa twit their
husbands for giving their rings away is anticipated. In the third act, for example, Bassanio accepts Portia's ring and promises never to remove it from his finger. Preparation continues in the fourth act with Portia's disguising herself and obtaining the ring from Bassanio. The anticipation is completed by Portia's words to Nerissa at the close of Act IV:

We shall have old swearing
That they did give the rings away to men;
But we'll outface them, and outswear them too.

(IV, ii, 15-17)

In the above examples anticipation, in addition to announcing specific scenes, provides the audience with the information necessary for the resulting irony. The anticipated scenes are usually climactic ones in which the scenes are more enjoyable because they fulfill that which we were expecting.

The primary purpose of foreshadowing in the comedies is to give an assurance that all will end well, so that even though tragic elements intrude, the climate of comedy is maintained. The early comedies illustrate various means by which this assurance is presented. In A Midsummer-Night's Dream the general atmosphere and the depiction of the power of Oberon make us feel that the problems of the four lovers will be resolved happily. Because of the atmosphere of the fresh English countryside and the mood of gaiety which pervades most of the action, one would tend not to take the lovers' scenes too seriously. The rhyme in which the lovers speak also mitigates against the severity of their quarrel. More specifically it is our knowledge of Oberon and his superhuman powers which prevents apprehension concerning the problems of

the lovers. After overhearing the quarrel between Demetrius and Helena, Oberon says,

Fare thee well, nymph: ere he do leave this grove,
Thou shalt fly him and he shall seek thy love.

(II, i, 245-246)

Although Puck continues to make mistakes in carrying out Oberon's orders, we know that Oberon is capable of ultimately bringing the action to a happy ending.

The Two Gentlemen of Verona also illustrates how possible anxieties in the comedies are contained within a frame of reassurance. A threatening note is introduced in this play in Act II, Scene vi when Proteus declares his intention to leave Julia and to love Silvia. However, because of certain facts known only by the audience, the spectator is aware that Proteus's attempted villainy is circumscribed. The audience, for example, knows that Proteus's forsaken love, Julia, disguised as a page, is his messenger to Silvia and that Silvia, repulsed by the villainy of Proteus, is attempting to tell Valentine of Proteus's actions. Even Proteus's rude seizure of Silvia with the words "I'll force thee yield to my desire" (V, iv, 59) causes little alarm, for immediately before this scene we are informed that Valentine is secretly watching the proceedings. The dramatic construction used in A Midsummer-Night's Dream and The Two Gentlemen of Verona in which assurance is given that problems can be solved and that villainy can do no lasting harm is followed throughout most of the comedies. The climate of comedy is created as a result of our awareness that all will end well.

The most striking use of foreshadowing in the six earliest written comedies is found in The Merchant of Venice. This comedy differs somewhat from the plays previously discussed. In the earlier comedies
we are confident that the play will end happily. In *The Merchant of Venice*, however, we are unsure as to the conclusion throughout almost four acts of the play. Our suspense is engendered by means of foreboding passages similar to those used in the tragedies.

A note of possible tragedy is struck at the very beginning of *The Merchant of Venice*, for Antonio is filled with an unexplained grief:

> In sooth, I know not why I am so sad:  
> It wearies me; you say it wearies you;  
> But how I caught it, found it, or came by it,  
> What stuff 'tis made of, whereof it is born,  
> I am to learn;  
> And such a want-wit sadness makes of me,  
> That I have much ado to know myself. (I, i, 1-7)

Although some critics have explained that Antonio's melancholy is the result of the loss of his friend through marriage, Antonio's melancholy seems more correctly to be understood as an example of undirected foreboding. Throughout Shakespeare's plays, an unaccountable dejection prefigures disaster. For instance, the Queen's words in *Richard II* before Richard's death are similar:

> ... methinks,  
> Some unborn sorrow, ripe in fortune's womb,  
> Is coming towards me, and my inward soul  
> With nothing trembles. (II, ii, 9-12)

Other lines spoken by Antonio in the first act also express sadness and thus add to the early mood of presentiment. For instance, Antonio says,

> I hold the world but as the world, Gratiano;  
> A stage where every man must play a part,  
> And mine a sad one. (I, i, 77-79)

Danger is seen, too, in the bond which Antonio signs with Shylock. Subtle references to the dangers of seas and shipping make us forebodingly feel that Antonio may have difficulty in making the prescribed

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payment in the allotted time. Several references to the perils of the sea are touched on in the first twenty-nine lines of the drama. Salarino, attempting to guess the cause of Antonio's melancholy, believes that Antonio's "mind is tossing on the ocean" and gives the following reasons for assuming this:

My wind cooling my broth
Would blow me to an ague, when I thought
What harm a wind too great at sea might do.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats,
And see my wealthy Andrew dock'd in sand,
Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? (I, i, 22-36)

It is only a little later that we hear Shylock, debating whether to give Antonio a loan, say,

But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean pirates, and then there is the peril of waters, winds and rocks. (I, iii, 21-26)

Although Salarino and Shylock cannot know that Antonio's ships will be lost, the repetition of their remarks creates a growing anxiety for the safety of the ships.

After the signing of the bond, other foreshadowing passages announce more specifically that Antonio will be unable to make the payments required in the bond. Salarino, for example, reports that a "richly fraught" English ship has sunk but hopes that the ship is not one of Antonio's (II, viii, 30-32). In the interim between the Arragon and Bassanio casket scenes, it is announced that one of Antonio's ships has gone down "on the narrow seas" (III, i, 1-4). In the same scene
Shylock and Tubal have heard of the destruction of other ships of Antonio. By the end of the scene the fact that "Antonio is certainly undone" is established.

Our awareness that Shylock is a villain who is obsessed with wreaking vengeance on Antonio also makes us apprehensive concerning Antonio's fate. Even before the bond is signed, Shylock announces his hope to catch Antonio: "If I can catch him once upon the hip, / I will feed fat the ancient grudge I bear him" (I, iii, 46-47). Later lines, such as "If it [Antonio's flesh] will feed nothing else, it will feed my revenge" (III, i, 55-56) and "I will have the heart of him" (III, i, 132) remind us of the danger of Shylock. We also have little hope that the court will fail to honor the bond, for Antonio himself points out that the prosperity of Venice is based on commerce which in turn depends on a strict observance of contracts (III, iii, 25-31).

Apprehension as to the fate of Antonio is maintained into the trial scene, the initial scene of Act IV. With the entrance of the disguised Portia at the trial, however, our anxieties shift suddenly to an assurance that all will be well. Our knowledge of Portia's infallibility gives us this certainty that Antonio will be saved. The entrance of Nerissa and Portia is anticipated in the previous scene in which Portia promises that the wives will visit their husbands, "but in such a habit, / That they shall think we are accomplished/ With that we lack" (III, iv, 60-62).

The conclusion of another climactic scene in The Merchant of Venice, Bassanio's choosing the correct casket, is also foreshadowed. Foreshadowing for Bassanio's successful choice is begun in the opening scene of the drama. Bassanio feels that he could win Portia if only
he had the financial means to compete for her in Belmont:

O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind pressages me such thrift,
That I should questionless be fortunate!  (I, i, 173-176)

In the scene in which Bassanio must choose the correct casket, clues and warnings given to Bassanio help to prefigure his correct choice. Since the inscription on the lead casket reads "Who chooseth me must give and hazard all he hath" (II, ix, 21), Portia's words, such as "Pause a day or two/ Before you hazard" (III, ii, 1-2) and "I stand for sacrifice" (III, ii, 57), point to the correct choice. The song, too, which precedes Bassanio's choice subtly warns him against choosing by fancy. It has even been suggested that the rimes bred, head, nourished suggest lead, but this is perhaps excessively ingenious.

Of the early comedies The Merchant of Venice has in it more of the near tragic element than any of the others, a fact that helps explain the sort of foreshadowing employed. With the mixture of the tragic and the comic and with our certainty of a happy ending coming rather late, the foreshadowing technique of this play is somewhat similar to that of the later written tragi-comedies.

Contrary to The Merchant of Venice, in which our specific assurance that Antonio will be saved is not given until Act IV, the three romantic comedies Much Ado About Nothing, As You Like It, and Twelfth Night, early envelop our possible anxieties in a frame of reassurance. Of the three romantic comedies, the dark forces are the most powerful in Much Ado About Nothing. The tragic strain of the play is begun with Don John's intention to slander Hero so that she will be denounced by

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Claudio. Preparation for Don John's scheme is begun in the second scene of the second act when Borachio tells Don John of his plan to court Margaret in Hero's window, thus making Claudio and Don Pedro believe that Hero is unfaithful. A short while later when Don John begins his insinuations to Claudio, "Means your lordship to be married to-morrow?" (III, ii, 91-92), there is every reason to believe that Don John will be successful in his deception. Bertrand Evans points out that earlier successful scenes of "practices," such as Don Pedro's plan to woo Hero for Claudio with all of its attendant errors and Don Pedro's plot to initiate romance between Benedick and Beatrice, create a special Messinian climate in which all sorts of deceptions seem to thrive. Upon hearing Don John's charges of Hero's infidelity, Claudio devises a scheme involving Hero which is as inhumane as the villain's: "If I see anything to-night why I should not marry her to-morrow, in the congregation, where I should wed, there will I shame her" (III, ii, 126-128).

Such darkness, however, does not last long. Immediately with the entrance of Dogberry and his assistants we are given some assurance that Don John's plan will not succeed, for Dogberry, instructing those assigned to the Prince's watch, says,

One word more, honest neighbours. I pray you, watch about Signior Leonato's door; for the wedding being there to-morrow, there is a great coil to-night. Adieu: be vigilant, I beseech you.

(III, iii, 97-101)

After Dogberry has instructed his men, Borachio and Conrade enter and two Watchmen stand aside to observe. Ignorant that he is being overheard, Borachio tells Conrade the fraud he has just perpetrated. When

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6Shakespeare's Comedies, p. 73.
the Second Watchman cries "Call up the right master constable" (III, iii, 179), we have confidence that Don John's villainy will ultimately be revealed. The timing of the discovery of Don John's villainy is important, for as Charles Owen points out, the denunciation of Hero in the wedding scene "takes place against the audience's knowledge that the truth is even then being disseminated, against the assurance that drastic consequences will not ensue." Our knowledge that the situation is not as bad as the characters believe maintains the climate of comedy and assures us that the conclusion will be happy.

Shakespeare's second written romantic comedy, As You Like It, does not present any serious threatening forces. In this play one is certain from the beginning that Rosalind will get Orlando for her husband and that the banished Duke will regain his throne. Two villains, the usurping Duke and Oliver, cause practically no apprehension. Specific anticipatory passages are used primarily to point to the marriage of Rosalind and Orlando. As early as the beginning of the third scene, for example, Rosalind is sad not only for her father but for her "child's father" (I, iii, 11).

The genial atmosphere of As You Like It is maintained for the most part throughout Twelfth Night. The only threatening elements in Twelfth Night concern Viola. She believes that her brother has been drowned, and she finds herself in what seems to be a hopeless entanglement with Olivia. However, in order for us to know that Viola's problems will be ultimately resolved satisfactorily, Shakespeare introduces Sebastian, the brother of Viola, at the beginning of Act II. The

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appearance of Sebastian is foreshadowed in the second scene of the play, when on reaching the safety of the sea-coast, Viola is given hope by the Captain that her brother may be saved:

. . . I saw your brother,  
Most provident in peril, bind himself,  
Courage and hope both teaching him the practice,  
To a strong mast that lived upon the sea;  
Where, like Arion on the dolphin's back,  
I saw him hold acquaintance with the waves  
So long as I could see.  

(I, ii, 11-17)

Viola's reply to the Captain also helps to anticipate the appearance of her brother:

Mine own escape unfoldeth to my hope,  
Where to thy speech serves for authority,  
The like of him.  

(I, ii, 19-21)

In the romantic comedies it is seemingly a necessity for each main character to be matched with some one. The opening line of Twelfth Night, "If music be the food of love, play on," anticipates the romantic chord that prevails in the play. The marriage of the Duke and Viola is foreshadowed in an aside at the close of the fourth scene of the first act when Viola declares her love for Orsino: "Whoe'er I woo, myself would be his wife" (I, iv, 42). Irony in many of the Duke's and Viola's speeches continues to remind us of Viola's love. In Act II, Scene iv, for example, the Duke observes that Viola's "eye/Hath stay'd upon some favour that it loves" (II, iv, 23-24). The Duke goes on to advise Viola to love a woman younger than herself, for men's fancies "are more giddy and unfirm" than women's. Viola, perceiving that the Duke has unknowingly recommended himself as a suitable love for her, says, "I think it well, my lord" (II, iv, 36). Since the Duke is more in love with love than with Olivia, we anticipate that he will gladly transfer his love to Viola when he discovers that she is a woman.
The impending marriage of Sir Toby to Maria receives more specific anticipation than does any other occurrence in Twelfth Night. Foreshadowing begins in the first act when the Clown tells Maria, "If Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria" (I, v, 29-31). In the following act Toby is so pleased with Maria's trick on Malvolio that he says, "I could marry this wench for this device... And ask no other dowry with her but such another jest" (II, v, 200-203). Maria enters a moment later, and Sir Toby asks her, "Wilt thou set thy foot o' my neck?" (II, v, 206).

Since the element of humor is quite important in each of the early comedies, many scenes receive specific preparation. For instance, the scene in which Malvolio enters in yellow stockings is the more effective because we have been forewarned. Preparation begins as early as the third scene of the second act when Maria announces her intention to drop in Malvolio's way "some obscure epistles of love" whereby Malvolio is made to believe that Olivia is in love with him (II, iii, 168-180). Preparation continues when Malvolio finds the forged letter and promises to follow all of the instructions given in it (II, v, 101-197). Finally, just before Malvolio enters, Maria tells Toby and Fabian that Malvolio is coming and obeying "every point of the letter" (III, ii, 72-90).

In all the comedies through Twelfth Night, with the exception of The Merchant of Venice, the threatening elements cannot be taken too seriously since early assurance is given that all will be well. In All's Well that Ends Well and Measure for Measure, however, two plays often labeled as bitter or dark comedies, a universe filled with dark elements which do threaten disaster begins to supplant the benevolent
world of the early comedies.

The outcome of the major event in All's Well that Ends Well, whether Helena will get Bertram, is uncertain for over half of the drama. Most of the evidence presented in the earlier portions of the drama indicates that Helena will not be successful. For example, Bertram announces that he will never come back to Helena, and Helena informs us that she is to become a pilgrim who is seeking death (III, iv, 17). Thus, as late as the fourth scene of the third act we have no anticipation that Helena's plight can be resolved. Beginning in Act III, Scene v and continuing throughout the drama, however, Helena's formidable abilities convince us that she will be successful in getting Bertram. Instead of going on her announced pilgrimage, Helena arrives in Florence, observes Bertram, and formulates a plan whereby he must accept her as his wife. The resourcefulness of Helena in the third act is prefigured by her soliloquy at the close of the first scene:

Our remedies oft in ourselves do lie,
Which we ascribe to heaven: the fated sky
Gives us free scope, only doth backward pull
Our slow designs when we ourselves are dull.
. . . . . . . . . . . . . . . . . . . . . . . . . .
. . . who ever strove
To show her merit, that did miss her love? (I, i, 231-242)

Although suspense is engendered as to the unraveling of the main plot in All's Well that Ends Well, the conclusions of the minor events of the play are thoroughly anticipated. For instance, we feel confident that Helena will be successful in curing the King's illness. The Countess of Rousillon, Lafeu, and the King all attest to the medicinal powers of Helena's father, whose secret formula Helena plans to use. The scene in which Parolles mistakenly believes himself to be a captive

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8Evans, Shakespeare's Comedies, p. 149.
of the enemy and in which he speaks derogatorily of Bertram and the
French Lords is also anticipated. In Act III, Scene vi the French
Lords indicate to Bertram their specific plan to reveal the cowardice
of Parolles. Again at the beginning of the fourth act the Lords repeat
their plans just before Parolles is seized by them. Preparation for
Parolles' cowardly actions after his capture, however, begins even ear-
lier, for denunciations of him by Helena (I, i, 111-112), by the Count-
ess of Rousillon (II, ii, 89), and by Lafeu (II, iii, 215-219, 263-270,
and 272-280) reveal Parolles' character. The pleasure of seeing
Parolles' unmasking, similar to our pleasure of seeing Malvolio's en-
trance in yellow stockings, is the greater because of our knowing ex-
actly what will happen.

Because the revelations of Helena's intended actions are withheld
until late, the dramatic construction of All's Well that Ends Well is
atypical of Shakespeare's usual method. In Measure for Measure, how-
ever, Shakespeare returns to the dramatic construction of his earlier
comedies. Although the world of Measure for Measure is as potentially
dangerous as that of any Shakespearean play, we are given early assur-
ance that all will eventually end well. Our awareness that Angelo's
villainy will be limited is established in Act I, Scene iii when the
omnipotent Duke Vincentio reveals his intention to remain in Vienna:

... And to behold his [Angelo's] sway,
I will, as 'twere a brother of your order,
Visit both prince and people: therefore, I prithee,
Supply me with the habit and instruct me
How I may formally in person bear me
Like a true friar. (I, iii, 43-48)

Because of his concern for the plight of the characters and because of
the power of his office, we are guaranteed that the Duke will resolve
the problems of the play.
Other instances of foreshadowing, more specific in nature, are the scenes in which statements and actions of a particular character prepare the audience to accept as plausible the character's behavior in later climactic scenes. Isabella's behavior toward her imprisoned brother in which she is willing to turn her back on him and return to the nunnery is consistent with her earlier portrayed character. Preparation for Isabella's inhuman coldness in this famous prison scene is given in her statement at the nunnery door in which she wishes "a more strict restraint/ Upon the sisterhood" (I, iv, 4-5), in her description by Lucio "as a thing ensky'd and sainted" (I, iv, 34), and in her proclamation, "More than our brother is our chastity" (II, iv, 185). Through early depiction of character we are also prepared for Angelo's base proposals to Isabella and for Duke Vincentio's measured retaliation against Angelo. Quite early in the play the Duke puts us on guard against his Deputy. Angelo is precise,

. . . scarce confesses
That his blood flows, or that his appetite
Is more to bread than stone: hence shall we see,
If power change purpose, what our seemers be.
(I, iii, 51-54)

Knowing that Angelo had deserted the girl to whom he was betrothed when her worldly prospects were wrecked, the Duke seemed to believe that Angelo would prove unworthy of his newly-gained power. Anticipatory irony concerning Angelo is frequent in the play. Believing Angelo's sentence of death upon Claudio is too severe, Escalus suggests that Angelo would be in the same predicament as Claudio, "Had time cohered with place or place with wishing" (II, i, 11). In the debate between Isabella and Angelo in Act II, Isabella repeats Escalus's

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9 Evans, *Shakespeare's Comedies*, p. 199.
arguments twice that Angelo, had he the chance, would have been as human as Claudio:

If he had been as you and you as he,
You would have slipt like him. (II, ii, 64-65)

Go to your bosom;
Knock there, and ask your heart what it doth know
That's like my brother's fault. (II, ii, 136-138)

In the comedies, a certain arrangement of plot and circumstance can itself be considered preparation. In Measure for Measure, for example, simply the fact that Lucio is the father of an illegitimate child, a fact announced to the audience by Mistress Overdone (III, ii, 211-213) and Lucio (IV, iii, 180), prepares the audience for the scene in which the Duke uses the information to force Lucio to marry the child's mother.

The dramatic constructions of The Merchant of Venice and All's Well that Ends Well, in which anxiety as to the conclusion is maintained through most of the play, prepare for Shakespeare's tragi-comedies or romances. The term tragi-comedy is perhaps the more precise description of Pericles, Cymbeline, and The Winter's Tale, for until quite late in the play one has almost no knowledge of whether the action will end happily or tragically. It seems as if Shakespeare in these three plays is reversing his typical method of plot construction and experimenting instead with drama in which surprise predominates over expectation.

Pericles, the earliest written of the tragi-comedies, seems to be an experiment with the dramatic effect of uncertainty. Foreshadowing is almost non-existent in Pericles. There is no evidence through four acts of the play that Pericles will be reunited with his wife and daughter, both of whom he believes to be dead. Not until the prologue
by Gower at the beginning of Act V, in which Gower reports that a tem-
pest has driven Pericles' ship to the port of Mytilene, the town where
Marina is, do we have any valid hope for a favorable ending. From
here, supernatural forces, specifically a vision from Diana, foresha-
dow and bring Pericles to his reunion with his wife in Ephesus.

In Cymbeline, too, our assurance that all will end well comes
late. Throughout most of the drama evidence which points to a tragic
ending is as great as that which indicates a happy ending. The editors
of the First Folio actually classified Cymbeline as a tragedy. There
are many threatening elements in Cymbeline which cause apprehension as
to the outcome. For example, the foolish Cloten is capable of spread-
ing disaster; the Queen is an even deeper source of evil. The success-
ful scheming of Iachimo, however, is probably the main cause for alarm
in the play. By hiding in Imogen's bedroom without being seen and
later being successful in deceiving Posthumus, Iachimo, unlike other
villains such as Don John and Angelo, holds a vantage point above all
the other participants in the drama.¹₀ Therefore, Iachimo's removal
from the action until Act V, Scene ii causes the audience great anxiety
as to the unraveling of the incident. Dramatic irony adds to the
pathos of Imogen's plight at the hands of Iachimo. Upon discovering
the loss of her bracelet, Imogen says:

   . . . 'shrew me,
   If I would lose it for a revenue
   Of any king's in Europe. . . .
   . . . . . . . . . . . . . . . . . . . .
   I hope it be not gone to tell my lord
   That I kiss aught but he. (II, iii, 147-153)

¹₀ Evans, Shakespeare's Comedies, p. 253.
There are other elements in *Cymbeline*, however, which assure us that the action may not be as bleak as it would seem. For instance, as we follow the transfer of the "potion" from Cornelius to the Queen to Pisanio to Imogen, it is comforting to know that the "poison" is actually a sleeping potion. Our knowledge, too, of the loyal Pisanio is such that we know he will not obey Posthumus's order to kill Imogen. Also, we are shown the two stolen sons of Cymbeline in Act III, Scene iii, who, although not knowing their true nature, are yet ready to go forth in noble service. The audience is prepared for their appearance both in Act I, Scene i and in Act I, Scene vi.

Thus, through most of the drama the evidence as to whether the ending will be happy or tragic is rather balanced. However, starting in the fourth act, we begin to gain assurance that all of the problems can be resolved. In this act we learn of the impending death of the wicked queen and of the return to England of Iachimo, the presence of whom is necessary for the unraveling of a central incident. Our guarantee of a happy ending, however, is not presented until the fourth scene of the fifth act. Here Jupiter appears to the spirits of the four Leonati and promises that Posthumus will be reunited with Imogen:

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Be not with mortal accidents opprest;
No care of yours it is; you know 'tis ours.
Whom best I love I cross; to make my gift,
The more delay'd, delighted. Be content;
Your low-laid son our godhead will uplift:
His comforts thrive, his trials well are spent.

. . . . . . . . . . . . . . . . . . . . . . . . . .

He shall be lord of lady Imogen,
And happier much by his affliction made. (V, iv, 99-108)
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However, since all of the characters have been brought together in the scene just preceding Jupiter's announcement, his role in bringing about the happy reunions seems rather unimportant.
The third written tragi-comedy, *The Winter's Tale*, makes more use of the dramatic device of surprise than does any other Shakespearian play. Although in *Pericles* and *Cymbeline* we are denied certainty until the fifth acts that the plays will end happily, Shakespeare never tells us that comfort is impossible.\(^{11}\) We know, for example, that Thaisa, Marina, Imogen, and Posthumus, characters presumed to be dead by some of the participants, are alive. But in Act III, Scene ii of *The Winter's Tale* the announcements of Hermione's death prevent us from having any hope for a completely joyful outcome. There are several references to Hermione's death. Paulina, for example, states, "I say she's dead; I'll swear 't" (III, ii, 204). In the same scene Leonatus speaks of going to view her dead body (III, ii, 235-236). Finally, Antigonus, who had left the court for the shores of Bohemia before Hermione's death was reported, relates his dream of Hermione's ghostly appearance to him, and he concludes: "I do believe/ Hermione hath suffer'd death" (III, iii, 41-42). Hence, because of the death of Mamillius and the reported death of Hermione, we would assume the play to be primarily tragic regardless of the ending of the other action. The best that we can hope for in the rest of the drama is that the story of Perdita will end well. The pastoral atmosphere of Act IV, which is somewhat reminiscent of the world of *As You Like It*, gives us some assurance that Perdita's problems will be resolved satisfactorily. Wolfgang Clemen believes that the country atmosphere of Act IV has been anticipated throughout the earlier portions of the drama.\(^{12}\)

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\(^{11}\) Evans, *Shakespeare's Comedies*, p. 290.

he points to lines in the second scene of the play, "Nine changes of
the watery star hath been/ The shepherd's note since we have left our
throne/ Without a burthen" (I, ii, 1-3), and to lines at the beginning
of Act III, in which Cleomenes and Dion comment upon the delicate cli-
mate and sweet air of the island on which the oracle of Delphi is lo-
cated. By the close of Act IV, Florizel, Perdita, Polixenes, Camillo,
the Old Shepherd, and the Shepherd's son, those persons necessary for
the recovery of truth, are all of their way to Sicilia. Thus, by the
end of Act IV we have rather complete assurance that the affair of Per-
dita will be joyously concluded.

Even though Perdita and her father will be reunited, we continue
to feel at the close of the fourth act that the catastrophe of Her-
mione's death will keep the play a tragedy. In Act V, however, Shake-
speare hints at his choice of transforming The Winter's Tale into a
comedy by intimating that Hermione is alive. Many lines in the open-
ing scene of this act subtly suggest that Hermione is alive:

Cleomenes:  "You tempt him over-much."
Paulina:    "Unless another,
             As like Hermione as is her picture,
             Affront his eye."             (V, i, 73-75)

Paulina:    "Give me the office
To choose you a queen: she shall not be so young
As was your former; but she shall be such
As, walk'd your first queen's ghost, it should
take joy
To see her in your arms."
Leontes:    "My true Paulina,
We shall not marry till thou bid'st us."
Paulina:    "That
Shall be when your first queen 's again in breath;
Never till then."              (V, i, 77-84)

13 I b i d.
In the following scene still other hints indicate that the story of Hermione will end happily. Referring to a statue, the Third Gentleman says,

The princess hearing of her mother's statue, which is in the keeping of Paulina,—a piece many years in doing and now newly performed by that rare Italian master, Julio Romano, who, had he himself eternity and could put breath into his work, would beguile Nature of her custom, so perfectly he is her ape: he so near to Hermione hath done Hermione that they say one would speak to her and stand in hope of an answer.

(V, ii, 102-111)

The Second Gentleman's reply also points to something being mysterious about the statue: "I thought she [Paulina] had some great matter there in hand; for she hath privately twice or thrice a day, ever since the death of Hermione, visited that removed house" (V, ii, 113-116). As a result of this preparation, it is probably meant for us to recognize the truth as soon as we see the "statue" itself.

Contrasting with Pericles, Cymbeline, and The Winter's Tale, plays in which the note of anxiety remains until the final act, Shakespeare's final play The Tempest returns to the usual dramatic construction of the comedies in which early assurance is given that all will end happily. Only through the opening scene are we kept in suspense as to the outcome of The Tempest, the drama being resolved abruptly in the second scene of the first act when Prospero says:

Be collected:
No more amazement: tell your piteous heart
There's no harm done.  

(I, ii, 13-15)

From this moment on in the drama we feel an abiding sense of Prospero's power. Because of our early knowledge of Prospero's omnipotence, we feel that the dark elements in the play are incapable of threatening disaster. Hence in Shakespeare's last written play the climate of comedy prevails.
In summary, Shakespeare's drama *All's Well that Ends Well* marks a sharp division between two types of comedies. The universe of the comedies preceding *All's Well that Ends Well* is a rather benign world in which early foreshadowing gives assurance of a happy ending. In these comedies the darker elements are seldom taken seriously. Bright-eyed heroines such as Julia, Rosalind, and Portia seem quite capable of subduing the world surrounding them. Beginning with *All's Well that Ends Well*, however, the genial climate of comedy is replaced by a universe which is as dark and dangerous as that of any of the tragedies. With the exceptions of *Measure for Measure* and *The Tempest*, the dramatic construction of these later comedies differs from Shakespeare's usual method, suspense and surprise replacing expectation as the primary dramatic effect.
Examples of anticipation and foreboding may be found in practically all of Shakespeare's thirty-seven plays. The history plays, for example, contain many devices of foreshadowing. Especially prevalent in the histories are the anticipatory passages which are concerned with the fate of the nation, those which show the intrigue of politics, and those which announce one's personal intentions. As one would expect, occurring most frequently are statements which have national implications. An excellent example is the scene in which the Bishop of Carlisle prophesies disaster to the nation if Bolingbroke should succeed in disposing Richard II. Occurring in one of the final acts of Richard II, this prophetic passage is fulfilled in the remainder of the tetralogy. The intrigue of politics, a second category of the anticipatory comment, is illustrated by the Percies' plotting to overthrow Henry IV. The third category, anticipation in which one announces his personal intentions, is well illustrated by Prince Hal's famous soliloquy in which he tells the audience of his plans to play the ne'er-do-well so as to establish a contrast to the manner in which he later plans to behave.

In addition to the anticipatory comment, the history plays also make use of elements of foreboding. Under foreboding may be classified those traditional foreshadowing devices of the supernatural. Portentous omens, for example, accompany the birth of Richard III and precede
the deaths of Richard II and Henry IV. Ghosts, curses, and dreams all play significant foreshadowing roles in Richard III. A second form of foreshadowing used in the histories is the premonitory comment, both undirected and directed passages. The undirected passage of foreshadowing, producing apprehension through its failure to name the object which is feared, is demonstrated by the Queen of Richard II when she expresses unfounded melancholy and sorrow to Bagot. The directed passage of the premonitory comment, on the other hand, illustrated by the Duke of York's statement of the evil which will befall England if Richard takes Bolingbroke's properties illegally, names the object which is feared.

Similar types of foreshadowing are found in the tragedies. Direct anticipatory statements, less frequently found in the tragedies than in the histories, are represented by Iago's and Edmund's statements of their intended villainy and by Antony's prophecy after the assassination of Caesar. Of far more importance in the tragedies, however, are the various elements of foreboding. There are many supernatural occurrences in the tragedies. Ghosts, for example, appear in climactic scenes in Julius Caesar, Hamlet, and Macbeth and exert powerful influences upon the dramas. Bad dreams, another element of the supernatural, are related by Hamlet, Portia, Calpurnia, Banquo, Macbeth, Romeo, and Andromache. Supernatural omens, reported by Casca, Calpurnia, Horatio, Gloucester, and Lennox, provide impressive passages of foreshadowing. Premonitory comments also appear throughout the tragedies. Illustrative of the premonitory comment are Romeo's fears before going to the Capulet ball, Juliet's apprehension regarding her marriage, Ross's nameless fear when he is warning Lady Macduff of possible danger, Hamlet's presentiments concerning his duel with Laertes,
and Brabantio's warning to Othello of Desdemona's deceitfulness.

Foreshadowing in the tragedies becomes closely linked with several elements of the drama. The development of character and characters' actions are important means of indicating the conclusion; for example, Hamlet's melancholy and indecisiveness help us to feel that the speedy revenge called for by the ghost will not be performed. Othello's credulity and Desdemona's worldly ignorance make us fear that Iago will be successful with his intrigue. Brutus's idealism for a republic in spite of the fact that the people are not ready for one and Lear's rash decision to divide his kingdom also help to spell disaster for the participants. Imagery, too, is frequently used for foreshadowing in the tragedies. Romeo and Juliet's love, for example, is compared to lightning and gunpowder, objects which are filled with danger and which are swiftly quenched. In Hamlet the imagery of decay and corruption specifically points out that a single flaw or defect may bring one to destruction. Another good example of foreshadowing imagery may be cited from Antony and Cleopatra. Here Antony's ebbing is reflected by the quenching of light of the stars, sun, and moon. Atmosphere, still another element of drama, becomes an important means of foreshadowing in many of the tragedies. Specifically in Hamlet, Macbeth, and King Lear depictions of bleak physical surroundings, expressions of uncertainties and confusion, references to darkness, enumerations of hideous creatures, and utterances of fear-producing words help to build an atmosphere heavily charged with a haunting sense of impending terror.

Although lacking in the complexity with which it is used in the tragedies, foreshadowing is extensively used in the comedies, its
primary purpose being to give assurance that all will end well. A knowledge of character itself is in most instances our main means of feeling that the action will be concluded happily. In several of the comedies our awareness of the infallibility of such heroines as Julia, Rosalind, Portia, and Helena is our chief source of assurance. In other plays the climate of comedy is maintained by the portrayal of the omnipotency of a major character such as Oberon, Vincentio, and Prospero. In most of the comedies Shakespeare follows his typical dramatic method of informing us early as to what the ending will be. In three of the tragi-comedies, however, Pericles, Cymbeline, and The Winter's Tale, Shakespeare, contrary to his usual construction, experiments with the dramatic effects of surprise and uncertainty.

Since many of the complex devices of foreshadowing are not found in the comedies, the histories and tragedies are the most important plays for this study. Throughout the histories and tragedies Shakespeare's development as a dramatic craftsman is seen. In the earlier written histories foreshadowing tends to be somewhat direct and obvious, prophecies, curses, direct soliloquies indicating the character's intended future actions, and supernatural omens being the main devices of foreshadowing. In later histories and in the tragedies, however, Shakespeare quickly discovers more complex and integral purposes of foreshadowing and replaces the explicit anticipation of the earlier plays with the indirect and suggestive foreboding of the later dramas. Subtle hints, which in themselves do not anticipate, may unconsciously prepare the audience for future events. In the tragedies which were written in Shakespeare's maturity, foreshadowing becomes less a separable element and becomes more interwoven into the total structure of
the drama. In these great later dramas, passages of foreshadowing cannot be grasped by quoting certain lines but require a consideration of other aspects of the drama, such as character, atmosphere, and image associations.

From Shakespeare's death on through the eighteenth century, critics generally referred to Shakespeare as a child of Nature. Milton's lines, "Sweetest Shakespeare, Fancy's child, warbling his native wood-notes wild," is rather representative of the long-held general attitude toward Shakespeare's art. Often critics of this attitude, although praising Shakespeare's "poetry," deny that Shakespeare was able to construct a plot. This view is not necessarily restricted to older criticism, for fairly recently S. L. Bethell¹ and Mark Van Doren² have censured Shakespeare's dramatic craftsmanship. On the other hand, however, the best critics have always viewed Shakespeare as a disciplined dramatic artist with an "eminently constructive mind."³ Consistent with such a view, this study of only one aspect of Shakespeare's technique, that of anticipation and foreboding, reveals a deliberate and calculated dramatic art. Shakespeare very consciously prepares the audience for certain effects. His habit throughout the plays is to advise us before rather than after the event. A mere listing of the numerous examples of anticipation and foreboding would by itself indicate Shakespeare's mastery of his material, for when foreshadowing is

¹Samuel L. Bethell, Shakespeare and the Popular Dramatic Tradition (Durham, 1944), pp. 7-8.
used, the working out of the plot, the organic interrelationship of elements, and the end of the story must of necessity be in the author's mind. Shakespeare was no doubt blessed as "Fancy's child," but behind such a blessing stood the quality of an art that is controlled and deliberate.
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