

SHAKING UP SHAKESPEARE:
HIS DREAM WORK AND PERSONALITY

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SHAKESPEARE: DREAM WORK, PERSONALITY AND COMPLEXITY

**"Oh Ireland my first and only love, where Christ and Caesar are
hand in glove."**

James Joyce. 1882-1941.

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**Shaking Up Shakespeare: His Dream Work and Personality
Includes Index and Bibliography**

Dedication

**A Special Dedication to the memory of Dr. Shirley Corrigan a Jewish/Irish
Psychologist I had at the University of Minnesota as an undergraduate.**

To mentors Dr. Joseph Gendron, Dr. Patrick Stokes, and Dr. Thomas Graham.

**To Richard Kast and Patricia O'Dougherty-Kast. To my father James
O'Dougherty, my brother Mike, and my sisters: Margaret, Mary Ann, and
Maureen. To Megan, Sean, and Stephen. To David Noble (A Royalist), John
O'Dougherty, John Howe, Mark McGee, John Herlick, the Conant family and
especially to Mike Franey and my namesake St. Patrick.**

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Shakespeare: Dream Work, Personality and Complexity

SHAKING UP SHAKESPEARE: HIS DREAM WORK AND PERSONALITY

Breaking 100 Paths in Shakespeare Introduction

"Shake-N-Bake"¹

Shakespeare's dream work is complex. This book approaches it on several levels: literary, psychoanalytic, a Rorschach test technique, Jungian psychology, scientific psychology, an oriental approach, process psychology, Martin Heidegger's philosophy, and from the perspective of Herbert Marcuse. **Shakespeare's play, A Midsummer Night's Dream, is the focus of this analysis of Shakespeare's dream work. It offers important clues to his personality structure. His personality is obsessive-compulsive which correlates with an anal-fixation.**² How do we know this? Shakespeare mixes up sex and violence with dreams and poetry in an obsessive-compulsive style. A Midsummer Night's Dream, as a case study, amplifies this personality. It is an expression of Shakespeare's libido. It is a "wet dream."³ His preoccupation with sex and violence, and poetry and dreams is a lifelong try to sublimate the material or the feces. The Dream is a reflection of this process. It climaxes with Titania, a fairy Queen, falling in love with a man wearing the head of an ass--"bestiality."⁴ Titania cathects with Bottom an ass-headed man in a dream-within-the-Dream. This relationship has a Rorschach reference--bestiality. It is a comic symbolic perversion. **Shakespeare's Dream and personality are obsessive-compulsive complexity.**⁵

A Case Study: A Midsummer Night's Dream

The following is a brief presentation of the major characters and the plot of A Midsummer Night's Dream.

Persons of the Drama

Theseus, Athenian Duke
Hippolyta, a Queen of the Amazons, his wife to be
Egeus, Hermia's father
Lysander and Demetrius, youths of Athens
Hermia, a daughter of Egeus, fallen in love with Lysander
Helena, a blond, fallen in love with Demetrius

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The Athenian craftsmen rehearse their play near the fairy Queen. However, Puck, who has been watching them, slips an ass's head on Nick Bottom, a weaver, who plays the part of Pyramus. Bottom is a foolish yokel. The other yokels are afraid and flee, but Bottom awakens the fairy queen who falls madly in love with him. While Puck is explaining this prank to Oberon, Hermia and Demetrius come quarreling out of the woods. Hermia thinks that Demetrius has murdered Lysander and flees from him. She later lies down to sleep. Meanwhile, Oberon puts the flower's juice into Demetrius eyes. Helena and Lysander enter and awaken Demetrius who falls for Helena. Hermia returns and thinking that Helena has stolen her lover yells savagely at her. The youths plan to fight and Helena flees the shouting Hermia. At Oberon's bidding, Puck corrects his mistake by causing the lovers to fall asleep. He removes Lysander's enchantment by placing in his eyes the juice of a different flower.⁵ Is this like the 1960s "flower power?"

Act IV

With the lovers sleeping, Queen Titania continues her courtship with Bottom wearing an ass's head. The couple fall asleep together. Oberon, having gained possession of the "changeling child," takes the spell from the Queen's eyes. She comes to her senses and asks Puck to remove from Bottom's shoulders the head of the ass. Morning comes and Theseus and Hippolyta enter the woods to hunt. They discover the lovers. These lovers awake to the sounds of the horns of the hunt. Egeus asks his daughter to marry Demetrius who is now in love with Helena. Demetrius gives up his claims to Hermia to Lysander. This pleases the Duke and he invites the couple to wed with him and his bride to be. Nick Bottom awakes. He thinks that he has had a "vision." Bottom returns to the Athenian craftsmen to prepare for the play they will perform at the weddings.⁶

Act V

The tragi-comedy of "Pyramus and Thisby" is chosen by the Duke to "put time to flight." The Athenian craftsmen stage a masked dance. The lovers receive the dance well. Night comes and the lovers retire. Oberon and Titania enter the palace with their wedding train. They dance and sing and bless the lovers and then leave. Puck enters and presents an Epilogue and receive the audiences' plaudits.⁷

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A LITERARY ANALYSIS OF THE DREAM

David Young has a sophisticated analysis of the Dream. The dualisms in the play reflect the ambivalence in Shakespeare's personality. Young says that the elements of A Midsummer Nights' Dream can be arranged in two groups:

"Mythology	Folklore
Royal Marriage	Seasonal holidays
Masques	Festival games, Pageants
Coterie theater	Popular theater
Elegance and wit	Clowning
Metamorphosis	Magic
Symmetry	Variety, movement
Consistency	Inclusiveness" ¹

Two worlds merge in the Dream: "Titania's world and Bottom's world." For example, in the third act of the Dream Titania awakes to fall in love with Bottom and actor-weaver. She is unaware "that he has the head of an ass."

Bottom sings bravely:

The woosel cock so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill--

Tita. What angel wakes me from my flow'ry bed?

Bot. The finch, the sparrow, and the lark,
The plain-song cuckoo gray,
Whose not full many a man doth mark,
And dare not answer nay.

For, indeed, who would set his wit to so foolish a bird? Who would give a bird the lie, though he cry 'cuckoo' never so?

Tita. I pray thee, gentle mortal, sing again.
Mine ear is much enamoured of thy note;

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So is mine eye enthralled to thy shape;
And, they fair virtue's force (perforce) doth move me,
On the first view, to say, to swear, I love thee.

Bot. Methinks, mistress, you should have little reason for that.²

Shakespeare creates a festive atmosphere by uniting **royal marriage, May, and a Midsummer holidays festivity**. He bases Theseus' character on persons found in Plutarch and Chaucer. Plutarch's Theseus is a city founder and a builder of communal feasts and holidays. Chaucer's leader is wise and pleasure-loving. Thus the play has a classical foundation. May unites spring with nature's cycles and "midsummer madness."³

Theseus values harmony in all elements of human behavior. For example, looking at the title of the mechanical's play he asks, "How shall we find the concord of this discord?" (V. 1.58--60). Theseus strives to achieve concord in society. Order comes out of chaos in the comedy.⁴ Order comes out of entropy. Entropy means in information theory "a measure of the information content of a message evaluated as to its uncertainty."⁵ The Dream has a measure of uncertainty, for example, in its time scheme.

What is Shakespeare's imagery? He produces a strong sense of night and darkness. Shakespeare pays attention to the stars, the moon, the moonlight and the water. He accompanies these images with images of nightmares, birds, beasts, jewels and music. The key image of the play is the moon. It relates to love, lunacy, and the night. It makes us aware of illusion, disorder and the imagination. Shakespeare uses dramatic picturization to slow the action, for example, Lysander courting, Puck drinking out of a bowl etc. Titania pictures Oberon in a disguise as Corin. The woods with the lovers are panoramas. The play depicts a panorama where Titania is sleeping amidst the flowers. The coming of daylight is another panorama. Theseus' speech is a panorama of sound and sight.⁶

Panoramas

The panoramas become a metaphor of the play. What is a panorama? It is "a picture or series of pictures of a landscape, historical event, etc., presented on a continuous surface encircling the spectator."⁷ An example of a panorama in the Dream is a group of society figures surrounded by the supernatural and the actors. One of these persons, Theseus, says "the best in this kind are but shadows." And, Puck says "No more yielding but a dream." Shadows surround the Dream characters.

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The smaller panoramas contain a perspective of their own. Demetrius says "These things seem small and undistinguishable, like far-off mountains turned into clouds." Shakespeare's imagination creates "bravura (brilliant) passages" of poetry and drama.⁸

"Natural History"

The play is "natural history." There are many references to lists of natural phenomena. Egeus, for example, lists the love objects he has given Hermia: "hair, rings, gauds, conceits, knacks, trifles, nosebags, sweetmeats".(I.I. 33-34). Titania lists geographical features such as seasons and weather phenomenon. Oberon lists the animals that might disturb Titania--"lion, bear, wolf, bull, meddling monkey, busy ape (II.I.180)...and ounce, cat, bear, pard, boar"--as he puts juice in her eyelids. (II.2.30). Oberon also lists the flowers in the woods nearby where Titania sleeps.(II.2.30). Theseus lists the activities of the imagination. (V.1.9f)⁹

Bottom lists the actors. (I.2.2f) He also presents a list of birds: the cock, the throstle, the wren, the finch, the sparrow, the lark, and the cuckoo. These lists create a realized world, "and widen the play's possibilities." They help us face nature by providing inventories of the beasts, birds, flowers and landscape features. These lists bring the audience into contact with nature and stir the memory. They are easy and to the point.¹⁰

Time Structure

The structure of the Dream has a time scheme. However, there are problems with it. The temporal references to the moon are inconsistent. Theseus and Hippolyta plan to wed in four days. Critics count only three. Is this a "wrinkle in time?"¹¹ The time in the play is "dreamed away" so there is no concern about the chronology. The play moves from daytime in the city to night in the woods. Then, it goes back to day. To show time during the night, Puck says that he is a "wanderer of the night." To expect daylight before it comes a character mentions a "Cock crow" near the end of the second act. Later, Theseus announces that it is "almost fairy time." Thus by returning from night to day the play completes a circle. Night occurs again to form a figure eight. Time lessens in the Dream. It does not start or finish the action. Bottom's dream, for example, "hath no bottom."¹²

Two Worlds

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There are two worlds in the Dream: the world of Theseus and the world of Oberon. Organization is the basis of the first world. Wilderness is the basis of the second world. The action of the Dream moves from the world of reason to the world of the irrational. The structure of the play moves from society to wilderness to an improved society. The fairies personify the wilderness. The opposing worlds form concentric circles. The action moves from Athens to the woods. The characters enter the woods and reemerge into a transformed society.¹³

Circles

Oberon and Titania are not subjects of Theseus and have a higher awareness surrounding him: "he is their unconscious subject." This larger circle envelops the action. Then at the epilogue, Puck reminds us that we are at a play. Here is a larger circle enclosing the others. The last circle suggests that our knowledge of the world is often not reliable. The circles represent levels of knowledge and consciousness.¹⁴

At the center circle are Bottom and the merchants. They are ignorant of all that is occurring. In the second circle are the lovers who have an enchantment that gives us a slightly higher awareness. Then there is the circle of Theseus and Hippolyta who view the action at a distance. The fairies fill the next circle. The last circle belongs to the audience. Perhaps the playwright is in a circle of his own entertaining us as Puck amuses the lovers. **The four groups in the play make us aware of various lines of action, like numbers in a matrix. Each of the groups has a separate set of experiences. Our consciousness of them is spatial.**¹⁵

Groups

How are the groups handled? Theseus and Hippolyta begin the play with the announcement of their wedding. Then Egeus introduces the lover's plot. In the next scene Bottom and the mechanicals appear. Later we shift to the woods and the fairies. Next Demetrius and Helena enter. Theseus and Hippolyta stay in the background for a night's duration. Finally, we have the royal wedding. **The Dream lacks a central character, single action, and one theme. Shakespeare creates unity in the play through the handling of the groups, spatial organization, and tone.**¹⁶

Numbers

The play begins with the Lysander-Hermia-Demetrius triangle. Helena's presence makes it a quadrangle. In Act II Lysander's allegiance changes. Each man cross woos the wrong woman. A circle forms with each of the parties chasing

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another. In Act III Demetrius goes back to Helena. This action reverses the order of the original triangle with Hermia becoming neglected. In Act IV the quadrangle reforms with each man going to the correct woman. This restoration restores all four friendships. For example, Lysander and Demetrius are friends rather than combatants at the end of the Dream.¹⁷

The royal couples also form a quadrangle. Titania charges Oberon with affection or love towards Hippolyta. Oberon resolves his problems with Titania by creating a mock triangle with Bottom. However, Bottom plays the role of "Pyramus." He is not an ass-headed man in that play but a mate. These geometrical figures are illusory, but they help us see the interactions of the four groups.¹⁸

Mirroring

Shakespeare also employs mirroring in the play. For example, Demetrius and Lysander mirror each other's inadequacies. The women do this also. The four lovers reveal their likenesses to each other. Theseus is king of daylight and Oberon is king of darkness and the imagination. Because there is not a central character, the reflections strengthen the characters and bring unity to the play. For example, the mechanicals exist largely for reflection. They offer hints of echo and parody throughout the play. Finally, Bottom's claim that he can play any role. For example, he can play lover, tyrant, or lion. This brings the theme of metamorphosis into the activities in the woods.¹⁹

The clowns mirror a comic counterpart to the lover's adventures. Bottom rejects the Athenians and the fairy queen's lover. **He is a mock-Oberon.** Bottom's characters offer a reminder of the events in Theseus' young days. Thus Bottom's dream becomes a key mirror in the play. Bottom plays several roles to enhance his reflection. The mechanicals reflect nature in "Pyramus and Thisby." The play-within-the-play mirrors the audience/drama relationship. The audience sees its own image in the mechanical's performance. This is the first mirror. The poetry of the Dream weds itself to the multiple plot.²⁰

A Thesis: Mirroring is a structural element in a Midsummer Night's Dream. The play mirrors Shakespeare's obsessive-compulsive personality and parity problems in the universe. Mirroring is the basis of Lewis Carroll's, Through the Looking Glass. Parity relates to mirroring in this fantasy. In the later development of physics parity is the "symmetry property of a wave function: expressed as plus 1 if no difference can be detected between the wave function and its mirror image, and as minus 1 if the wave function is changed only in sign."²¹ It is the basis for Einstein's theory of

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relativity. Matter "mirrors" energy. Thus the mirroring in the Dream is an analogy that hints at the structure of matter and the universe.²²

"Bottom's Dream" Intellectual Issues

"Man is but an ass," says Bottom, "If he go about to expound this dream." David P. Young the author of Something of Great Constancy, suggests that the strength of the Dream lives in "its expression of contemporaneous intellectual issues." Often these are opposing issues. Shakespeare used Chaucer's Legend of Good Woman in the Dream. The dream vision is a literary device and a source of knowledge. The dream's oppositions reverse. For example, Bottom awakes Titania from sleep. She does not fully awake. She thinks she experiences a "vision." After seeing Bottom Titania discovers that a dream has taken place.²³

Bottom says "I have had a most rare vision. I have had a dream." **Thus dreams are visions. Dreams are "past the wit of man," or they are irrational.** In contrast, Aristotle thought dreams are "residuals of sense impressions."²⁴

Young claims in Shakespeare fantasy and imagination make a person, like Plato thought, superior in nature as a God--an inventor of symbols and images! The Dream gathers in the data of the senses. Young argues that Theseus brings up the subject of untruth in myth and folklore. Also, Theseus has the idea the story of the evening "grows to something of great constancy." Art gives a coherent form to the imagination. It defines it apart from insanity and actuality. Through poetry and comedy Shakespeare touches on psychology, ethics, epistemology and the aesthetic. Oberon's flower, for example, represents white magic. Lysander sees little conflict between art and nature.²⁵

Art/Nature Division

How does Shakespeare resolve the art/nature dichotomy? In the woods nature and art exist without discord. We do not perceive them apart. Reason, like the lost lovers, appears to lose itself in the woods. Nature contains, like poetry, riddles.²⁶

Of Opposition

Opposition is the key to the play and to Shakespeare's ambivalence. Young finds a conflict between love and law and between dating and married love in the

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play. It makes us feel there is not a correct answer to the problems of love. In Oberon's woods there is opposition between love and anarchy. What are the contrasts? Young suggests the following:

"Dark	Light
Night	Day
Moon	Sun
Woods	City
Fairy	Mortal
Fluid	Solid
Ether	Matter"

Different abstract pairs also occur in the Dream:

"Dream	Waking
Shadow	Substance
Illusion	Reality
Imagination	Reason
Madness	Sanity
Art	Nature
Feigning	Truth
Stage	World
Love	Law
Freedom	Limitation
Anarchy	Order."

The Dream, moreover, emphasizes metamorphosis. For example, Hippolyta's reply to her lover implies the uniting of day and night, darkness and light. Individual change and the uniting of opposites expresses the changes in the play.²⁸

Man coexists with the natural universe but the relationship is not equal. In the Dream nature is constantly changing. **This is a major theme in oriental Buddhism. There is an acceptance of relativity in nature by Shakespeare.** The Dream also does not resolve all the opposites. Resolving many of the opposites is left up to the audience. Furthermore, Shakespeare has the thesis life is a "representative fragment." The opposites form "representative fragments." Thus, the Dream then is a "representative fragment." The play is a "great constancy."²⁹

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PSYCHOANALYSIS AND SHAKESPEARE'S OBSESSIVE-COMPULSIVE PERSONALITY

The Dream a One Play Case Study--a Mirror.

Psychoanalysis offers a key to Shakespeare's obsessive-compulsive personality. What is an obsessive-compulsive personality? The defenses of regression, intellectualization, and reaction formation typify the obsessive-compulsive personality. Defensive regression starts as a defense against the libido's Oedipal complex demands. Castration anxiety relates to these demands. In Hamlet, the atonement of Hamlet's father's murder by his brother deals with the libido's demands. This is an Oedipal complex situation. The critical aspect of regression is a movement from the phallic phase to the anal phase of psychological development. For example, Hamlet is hostile to his uncle's and his mother's incestuous relationship. A deadlock of id and superego energies reflects the paralysis of action in the play. This explains Hamlet's lengthy doubts and ruminations. He finds it difficult to move in thought and action without tension.¹

Obsessive-compulsives often move from the anal-sadistic stage to the anal-dependent stage as a defense against destructive impulses. Another aspect of the obsessive-compulsive personality is that ambivalence and dualism are critical aspects of anal fixation. For example, ambivalence and dualism are seen in Hamlet's intense struggle about activity versus passivity. The theme of the Dream is dependence versus independence another dualism. The dualism of sadism versus masochism finds itself expressed in the rebelliousness/submission of the young lovers in the Dream. The dualism of masculinity versus femininity also arises in the Dream. The ass-headed man dualism is the critical point in the play.²

Self-doubt is a factor in regressive defense. In the Dream Shakespeare's deals with self-doubt by a reaction formation of orderliness and conscientiousness. For example, he builds the play around circles of interaction and levels of meaning--asymmetry and symmetry.³

Intellectualization

Intellectualization is a retreat to a world of words and abstractions. It becomes pathological when knowledge or logic prevails for most impulses and feelings. Intellectualization may be a powerful tool in developing a person's thinking abilities. This was true in Shakespeare's case. Intellectual contributions are strongly supported in Western culture. This support is often ambivalent. Shakespeare used

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intellectualization to expand his internal awareness. This defense system works opposite to repression and denial which restrict consciousness. Through detachment, Shakespeare deals with tabooed problems and with impulses, like murder, perversion or suicide. One finds abstract, artistic and emotional expression such as "Danse Macabre" ("dance of death")⁴ in the intellectualizing person.⁵

Reaction Formation

Reaction formation is "an unconscious reaction in which a feeling or trait finds expression as the exact opposite of a repressed feeling or impulse."⁶ It is a conscious overemphasis on attitudes and impulses that are the opposite of unconscious ones. For example, instead of the expression of anger or self-interest, we find self-sacrifice and perfectionism.⁷ Shakespeare's type of reaction formation was perfectionism. He focused on details, consistency, order, and artistic merit in his writings. Shakespeare maintained a critical distance in perfecting his writings.⁸

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A SCIENTIFIC LEVEL OF MEANING: THE RORSCHACH TEST/THE DREAM

The Rorschach test is one way to **mirror** Shakespeare's personality as manifested in the Dream. The test builds itself around statistical correlations of responses to inkblots. They have a high level of scientific validity. The symbols used in the Dream reference better to Rorschach responses than to just making up the meanings of the words and symbols in the play. Many words are not neutral. Shakespeare's words are not often neutral. The Rorschach responses are one way of pinning down the words and personality of Shakespeare. They give a scientific/portrait (an intersection of science, art and religion) of Shakespeare's personality. The words in the play and the test are often not accidental. Pictures and symbols of the Rorschach inkblots used in the test follow the discussion of the Rorschach test.

Background on the Rorschach

The Rorschach is a "**projective technique**." The projective hypothesis is the basis for this technique. This hypothesis maintains that a client's responses to a vague stimulus is a projection of his or her feelings or needs. The responses lack structure and give the testee much latitude of response.¹

Hermann Rorschach, a Swiss psychiatrist, created the Rorschach test. It contains ten inkblots. A sample of these blots follows soon. The client elaborates on what the inkblots look like. The test administrator deals with such issues as where on the inkblot something is seen.²

Rorschach Scoring Symbols

What are the Rorschach responses? Within each Rorschach blot various space areas form more easily into concepts than others. The smaller than whole areas are the details. The test administrator rates the ease or difficulty of whole/detail organization. The space areas are additional parts in the concept. The following are lists in **bold** of typical responses to the Rorschach Cards:

Whole Responses to the Rorschach Cards.

Card I: **bat, insect, butterfly, cat or fox, mask, crab, map or two witches.**

Card II: **clowns, men, women, cave, tunnel, men, women, animals with hats.**

Card III: **vaudeville actors.**

Card IV: **monster or gorillas, rug, bat.**

Card V: **moth, butterfly, bat.**

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Card VI: smoke, airplanes, map, fan, masks, cloud, hide.

Card VII: two females, wig, archway.

Card VIII: Christmas tree, anatomy.

Card IX: explosion, map, gown, plant or flower.

Card X: emblem, marine life, underwater vista.³

When a client uses the entire blot for the response the "ability to organize and integrate material" is the evaluation.⁴ The Dream organizes representative fragments, like females, flowers and vistas, indicating high integrative ability on the part of Shakespeare.

Theses throughout the Cards

Animals, actors, masks, females, and flowers are the positively correlated whole responses found in Shakespeare's Dream. The other responses may be negatively or neutrally correlated responses. Some words in the Rorschach responses appear at a later period in time such as airplanes or vaudeville actors and are not relevant. The words may have more than one meaning and may change in meaning over time. However, relating them to a statistically rated sample is much more accurate than guessing. Symbols are value laden and values have a scientific weighing. There is latitude in interpretation.

Large Details.

Card I: claw, hand, female, bell, donkey, elephant, bug.

Card II: bird, castle, phallus, bear, blood or fire, dog.

Card III: monkey, rooster, chicken, fish, cow, Negro, butterfly.

Card IV: flower, snake, vagina, dog, shoe, cow's head, tree.

Card V: horns, penis, rabbit, leg, animals coming together.

Card VI: totem, phallus, snake, vagina, river or road, feathers.

Card VII: Indian feather, female faces, butterfly, clouds, terrier, dog's head.

Card VIII: animal, rocks, butterfly, pillow, flag, ice cream.

Card IX: witch, animal, grass, boulders.

Card X: crab, lobster, sheep, collie, sea horse, anatomy, elf, worms, parachute, phallus.⁵ Female, donkey, female faces, vagina and snake are the related large detail responses found in the Dream.

Small Details.

Card I: breasts, egg, tree, eagle, dog's head, belt buckle.

Card II: icicles, vagina opening, old man, bridge.

Card III: bull's head, rope, penis, lung, breast.

Card IV: feet, horn, nun, bird's beak.

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Card V: derby hat, chicken leg, robe, tail, person's profile.

Card VI: claw, testicles, ghosts, human heads.

Card VII: snout, canal, walnut, bubbles.

Card VIII: vagina, sheep's head, ghost's feet, spine.

Card IX: gun, mask, bridge, fingers, antlers, figure.

Card X: tooth, child's profile, fried egg, nut.⁶

Tree, figure, vagina, human heads are several of the small detail responses found in the Dream. A small detail response shows a client's "need to be exact and accurate."⁷

Rare Detail.

Card I: butterfly, bowling pin, man's profile.

Card III: front teeth, a bomb, Negro.

Card VI: snake, worm, collie.

Card IX: woman, falling off a cliff, a pig eating an animal.⁸

Snake, worm, and woman are some of the rare detail references found in the Dream.

Rare detail responses reveal "superior intelligence."⁹

Edge Detail.

Card II: a man's chin.

Card V: Peter Pan's profile.¹⁰

The Dream contains many edge details, like serpent's tongue, lion's neck, and scar.

Inside Detail.

Card IV: woman's face with her hair, nose, eyes etc.¹¹

Women's faces, hair, eyes and masks occur in the Dream.

Confabulated Idea.

Card VIII: The orange is a buffalo.¹²

There are not many confabulated symbols in the Dream.

However, the symbol of the moon may be one.

Of Spaces.

Card I: a ghost, a man's head.

Card II: a ballet dancer, a top, a sting ray.

Card IV: a student in a graduation cap.

Card VII: George Washington's head, a vase.

Card X: a chest protector of a baseball catcher.¹³

The Dream is "inner space." The groups in the Dream interact in circles.

THE DREAM INKBLOT: A UNIQUE CREATION

This is an insert.

Create your own inkblot responses.

Relate your dreams and personal responses to Shakespeare's
Dream Symbols, Words and Archetypes.

The sample inkblot is like those found in the Rorschach test.
The sample inkblot was suggested by Mark McGee.

The actual Rorschach inkblots can be found in Robert M. Allen, Student's Rorschach Manual (New York: International University Press, Inc., 1978), 52, et. passim. The citation of the Rorschach inkblot responses found in this handbook are protected by the "Fair Use" provisions of section 107 of title 17, United States Code regarding the "Reproduction of Copyrighted Works by Educators and Librarians." All of my footnotes and quotes are protected under this code. The Hellenist America Institute is an nonprofit educational institute.



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Primary Space and Additional Blots.

Card VII: an ocean bay with a coral reef.

Card VIII: a skeleton of a longhorn cattle's head.¹⁴

The Dream is set on the Mediterranean. The water symbol is a maternal symbol.

A Figure and Space Response.

Card I: a mask.

Card II: the entrance of a tunnel.

Card IX: a bridge over water.¹⁵

There are spaces in the Dream. The groups, acts and scenes of the play give breaks (spaces) to the action.

The Interpretation of Location

The whole response defines the ability of the tested to deal with the total problem. It defines his or her ability to signal a whole situation. If one derives the whole response by adding portions of the blot together, the ability of the person is concrete. It is not as creative as the verbalization of a total configuration. The whole response may vary from poor to excellent.¹⁶ By combining a play-within-a-play and a dream-within a-dream, Shakespeare combines whole and detail responses in the Dream.

Large Detail Responses show a subject's ability to deal with the essential aspects of a problem. Poor small detail responses show a subject's inability to grapple with details. Rare detail responses show a fertile imagination.¹⁷ The Dream has good overall response, excellent attention to detail, and exceptional rare detail responses showing a wide ranging intelligence.

An Edge Detail Approach reveals a desire to look within. Inside details, like seeing "eyes," may relate to the paranoid personality. **Oligophrenic Details**, like seeing part of an animal where most people see the whole animal, show retardation, psychosis or brain damage. A retarded person is unable to see universals. A psychotic may be unwilling, for example, to accept certain sexual parts of a figure. **The dream sequence in the play where Bottom wears only the head of an ass rather than the whole body of an ass may show Shakespeare's unwillingness to deal with the sexual parts of an animal.** A retarded person is unable to see universals. **Shakespeare's characters are universal fragments. Confabulated Responses**, where a subject may use a small area to depict the whole blot, show fuzzy thinking.¹⁸

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Space Responses show indecisiveness or contrariness. For example, a client may channelize opposition to himself. This may manifest itself as self-devaluating behavior. A space response may reveal negativism to conflict and stubbornness in personal relations. For example, these responses may show a "strong minded" individual who has strong opinions. **For instance, Shakespeare's Hamlet has a lot of indecisiveness. Shakespeare is quite strong minded.** A pure color response may mean that a testee is "irascible." The Dream is in color. The space response of a psychotic differs from that of an obsessive-compulsive person. The level of anger in the psychotic response is greater.¹⁹

Symbols of Movement

The movement symbols are as follows:

Symbols of Movement.

Card I: a woman praying.

Card II: two Teddy bears dancing.

Card VII: two ladies talking.

The Dream is a drama and is movement. Ladies talk in the play.

Movement of Animals.

Card I: a bat flying.

Card II: two bears rubbing their noses together.

Card VIII: an otter about to jump.

Card X: a horse trotting.

There are many referents to animals and to animal movements in the Dream, for example, lion's roar, sucking dove, meddling monkey, and busy ape.

Small Movements.

Card II: an explosion with flames shooting up.

Card III: a falling monkey.²⁰

Subtle motions or movements fill in the action of the Dream.

Movement of Humans

The Rorschach test assigns the meaning of movement to showing how a person relates to society. Movements away from the center of a blot mark an active outgoing person. If color correlates with it, then the person is emotionally stabile.²¹ There is much movement and color in the Dream meaning Shakespeare had strong emotional balance.

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Flexor movements towards the center of the plates show passive tendencies or introversion. Extensor movements are "assertive." Flexor movements are "submissive." Derogation of human figures such as witches or clowns show poor interpersonal relationships. Schizophrenics depersonalize human content.²² Shakespeare was not submissive or schizophrenic.

Movement of Animals

A high number of animal movement responses show that the subject is not handling his drives well. An absence of animal movement responses shows repression of such drives as sex and aggression. Children and teenagers make a higher number of these responses.²³ In his plays Shakespeare handles his drives well and is not excessively repressive.

Shading Responses

The shading responses on the Rorschach are as follows:

Shading Referents.

Card I: a black x-ray.

Card VII: an island map.

Card III: a chest x-ray.

Card IX: mountain with color shading.

Card IV: a tree stump with different shading.

Card I: a girl's hips with a thin dress.

Darkness like a dream, time of night, starlight, black-brow'd night are several of the shading responses found in the Dream.

Diffuse Shading

Card VII: clouds.

Card II: forest fire.

Card VI: a lighthouse with the light on.²⁴

Moonlight, night, starlight and black-brow'd night are several of the diffuse shading responses found in the Dream.

The shading referents reflect a shift in objectivity. They are more subjective. The subject is the scoring source. The shading is evaluated on the following continuum:

"surface depth nebulous distance."²⁵

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The shading references in Shakespeare are often subtle.

Interpretation of Shading

The shades involving darkness show "dysphoric (dark) emotional tones." The lighter shades show "euphoric emotional tones." Thus the shading reflects the affective life.²⁶

Diffuse shading reflects the subject's level of anxiety. For example, smoke signals diffuse anxiety or depression. Also, inadequate personality integration due to chaotic emotions are clear. The vista concept signifies an ego guarding inner impulses which may be threatening. The relationship of superiority, equality, or inferiority of the subject to the tester is given by vista concepts. **Shakespeare plays creator with his audience in the Dream.** In the Rorschach diffuse shading associations represent agitated anxiety. An absence of color responses reveals conversion or dissociative reactions, or a flight into fantasy or autism. Vista associations occur on a continuum.²⁷

Depth Shading

A x-ray or map response indicates intellectualization. The use of form with shading introduces a greater degree of intellectual reality to explain an underlying insecurity. This often occurs in neurotics. Experts have not reached an agreement on Rorschach shading responses.²⁸ The author has not reached a definite conclusion on the degree of form shading in Shakespeare. Were his writings a response to an underlying insecurity? The answer is perhaps.

Light-Dark Interpretation

Light-dark responses mean the tested is experiencing through the senses as well as the intellect. For example, the subject may rub his or her fingers over the plate IV blot and say that it is "animal skin." This shows a subject's desire for control over the environment to gain self-appreciation. A chromatic (color) or achromatic (without color) c-determined concept may show egocentricity and the need for control. The absence of movement suggests the subject's vulnerability to sensuality/anhedonia. **Shakespeare was probably sensual.** Undifferentiated color percepts may symbolize aggression problems. Form shading concepts suggest the need to appear less assertive to the world.²⁹ **The moon in the Dream is a symbol of madness and unites the sensuousness of the participants with the intellect.** The

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animal skin or head of an ass in the Dream shows a desire for control and egocentricity. Color percepts in the Dream symbolize aggression problems.

Too much C and CF shows gross sensuality. If FC is greater than color in concept formation, then the desire to avoid conflict exists. This is especially true of emotional conflict. A Fc, cF or c response shows a shrinking away from the outside world.³⁰ **Shakespeare does not appear to shrink away from the external world.**

One or two responses of the FC type on the Black, White or Grey determinants show a lack of self-confidence or suspicion. A prevalence of black, grey or white responses indicate a "burned child" complex or a "catastrophic" disappointment complex. That is, the subject is withdrawing from bright colors. He or she is moving to the safer black-white nuances.³¹ **Shakespeare had a lot of self-confidence. His family, who he abandoned, had a "catastrophic" disappointment complex.**

Color

The last determinant is the use of color in a Rorschach concept. The different colors have a cultural dimension. A reference to a bright hue introduces a color symbol C into the scoring of a response.³² **Many different colors occur in Shakespeare's plays indicating a large cultural panorama.**

Form is dominant when form and color blend into a concept(FC). The (FC) responses follow:

Card II: a red butterfly.

Card III: a bow tie that is red.

Card VIII: a royal family coat of arms.

Card IX: cherry trees.

Card X: a collie dog.³³

The Dream has a strong element of royalism and royal colors in it.

Color-form (CF) rates high when color is primary in the concept and form is secondary. A (CF) response follows:

Card X: a blue spider.³⁴

The Dream is a "blue" dream.

"Pure Color"

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The blot area is not significant in the formalization of a "pure color" response. Examples of "pure color" responses follow:

Card II: blood, fire.

Card VIII: a blue ocean.

Card IX: red, green, orange colors.

Card X: a blue water color.³⁵

Blood, green, gold and crimson are just a few of the pure colors mentioned in the Dream.

Color Meanings

Colors have two parts: response to external stimuli, and affectivity. Color relates to the emotional life of the personality. Color context, for example, "pure C, CF or FC" defines this.³⁶ **Shakespeare uses many color referents in his plays indicating a strong emotional life.**

Pure Color or C

A pure color response signals impulsiveness, affectivity or loss of control. For example, a response of Blood on Plate II is a sign of fear of others. Fires, sex responses containing violence, wound or dissected organisms mean negative color ratios. Color words, "ethereal," anatomical or sex responses express positive feelings.³⁷ **There are a variety of pure color words in the plays of Shakespeare showing a complex emotional life.**

The retarded emotionally charged subjects give C responses marking infantile emotionality. In the schizophrenic these responses show lack of affect. However, the schizophrenic may be just reporting a sense stimulus. If C is larger than CF or FC, the responses suggest acting-out pathologies.³⁸ **In his tragedies Shakespeare's characters act out many pathologies. This does not mean that Shakespeare was psychopathic. He just depicts this personality well.**

Subcategories of C

Color denial indicates a defense against emotional commitment. If a tested just names the colors as they occur on the plates, then emotional defensiveness is the diagnosis. In the brain-damaged tested, color naming shows cortical disorganization. Color naming is usually pathological. If the tested describes the color, like "washed-out blue," he or she is revealing sensitivity to outside stimulation, emotional

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impairment, or inhibited emotional response.³⁹ **Shakespeare does not appear defensive or emotionally impaired.**

Color Form or CF

The CF concept reflects a subject's ability to make warm emotional commitments. The absence of CF shows the inability to make strong personal ties. In a neurotic CF indicates emotional suggestibility. In the superior individual it shows a wide range of emotional responsiveness.⁴⁰ **Shakespeare's Dream reflects a wide range of complex emotions.**

Form Color or FC

The FC response, where the intellectual responses predominate over the affective responses, signals a rational approach to emotions. Intellectualization is the diagnosis. Shakespeare's Dream combines emotions with many levels of intellectual messages indicating a high degree of intellectualization. Emotionality is in check.⁴¹ **The emotions of love, madness, etc. in the Dream are profuse.**

Content Categories

The class, human, contains such responses as man, woman, clown etc. Derivatives such as monster and cartoon character are also part of the test. Parts of the body score as human details. Oligophrenic detail occurs when a subject reports part of human such as the leg where most people see the entire human. Sex responses such as penis, vagina, and phallus are a special class of responses.⁴² **The Dream contains many human content references, for example, the actors.**

Animal Categories

Animal figures such as dog, cat or bug are popular on cards I, II, V, VIII, and X. Animal details such as paws, nose, head or body are a subcategory. Animal objects such as fur coat or animal hide often appear on cards IV and VI.⁴³ **Animal referents, like lion, dove, monkey or ass, in Shakespeare's plays are profuse.**

Other Categories

Anatomy, x-ray, blood, man-made objects, architecture, designs like emblems, nature referents, plants and geography, and clouds are all separate groups. Anatomy responses refer to any body part beneath the skin such as lung or ribs. Examples of

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man-made objects are mask, bell and lamp. Rain, grass, and cave are examples of natural phenomena. Flower and tree responses are examples of botanical responses.⁴⁴ The number of lists and categories in the Dream is large.

Some writers emphasize the symbolism of the content. Psychoanalytic concepts are another approach. Several researchers favor "atomistic" or "global" content interpretations versus perceptual scoring.⁴⁵ The author looks at a variety of levels of meaning in the Dream.

Content Categories Cited

Nine or more content classes given in the responses show a wide diversification of interests. Broad experience usually increases the number and range of the contents. Unusual content indicates unusual interests. Shy people sometimes suppress content.⁴⁶ **The Dream has many content classes. This shows a variety of interests and broad experience in characters in the play and in Shakespeare's personality.**

Human categories show a person capable of representing himself easily to others and the environment. Shakespeare represents himself through drama quite easily to his readers and viewers. Depersonalized references denote a pathological attitude toward the self and the environment. One finds fear and people avoidance in semihuman percepts. Masculine referents show a healthy male image. Female concepts show a healthy female image.⁴⁷ **Shakespeare's dramas contain both healthy and unhealthy male and female images. In Hamlet, for example, male attributes cloaked in female references show role-confusion or problems "with sexual identity."**⁴⁸

Color-determined referents form a continuum from FC impersonal to C impulsive. Absence of people shows that the subject lacks distinctive interest in separate personalities besides himself or herself. Human detail gauges anxiety, intellectual inferiority and restraint, the retarded, manic, or inhibited persons.⁴⁹ **One cannot directly equate Shakespeare's personality with those found in characters in his plays. He was a master psychologist/dramatist. There is a positive correlation, however, with his personality and the themes and symbols found in the panoramas of the plays. His words are not neutral or accidental most of them.**

Animal Responses

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The animal category has many possible responses. The retarded, for example, find these the easiest response. The brain-damaged rely on an unlimited number of animal choices. The absence of animal responses shows that the client is free from robot-like banality. Some researchers think that dangerous animal responses, like lions or tigers, show aggressive tendencies. Nonviolent animal responses, like sheep or lambs, indicate passive attributes.⁵⁰ **Shakespeare uses both dangerous animals and nonviolent animals in his plays. He may have been passive/aggressive.**

Animal Details

Anxiety increases the number of animal detail responses. A large occurrence of these responses shows inferiority or stereotypical thinking. In manic patients this indicates poor reality contact. Paranoid schizophrenics have many animal detail responses. These replies also show sensitivity and suspiciousness.⁵¹ **The animal detail response found in the Dream is the ass-headed man. This shows sensitivity among many other interpretations.**

Animal Objects

Two or more animal objects responses such as fur rug or animal skin show dependency and/or sensuality. This is especially true if a variety in shading differences are present in the concept. Two or more of these responses are often given by clients.⁵² **There are not a lot of animal objects referred to in the Dream.**

Anatomy Responses

Anatomy responses may show hypochondriasis or sexual fantasies, but many researchers think they indicate ability problems or affective problems. Are such responses morbid? The results are complex. In general many anatomy responses show intellectual inadequacy produced by anxiety rather than morbidity.⁵³ **Specifically, there are not a lot of anatomy responses referred to in the Dream. However, skulls and gravediggers feature prominently in Hamlet.**

X-Ray and Relief Map Responses

These responses project a spatial dimension onto the inkblots. X-ray responses reveal anxiety. Map responses which look at different shadings on the blots also reveal anxiety or insecurity. Ambivalence may also be a problem.⁵⁴ **There isn't a direct reference to a map in the Dream. X-rays didn't exist in his time. However,**

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Shakespeare did try to be a naturalist or scientific in his approach. He introduces many nature lists.

Cloud Responses

Cloud responses show "free-floating anxiety." A cloud response to plate VII is common. Restlessness may also be a problem.⁵⁵ **The moon symbol in the Dream may signal free-floating anxiety.**

Vista Responses

A vista response marks a testee's attempt to analyze objectively his or her anxiety. A rational approach to anxiety occurs with this response. Three or more vista replies indicate autistic thinking.⁵⁶ **The circles of interaction in the Dream provide the vistas in the play. The vistas range from the anxious youth to God.**

Blood Response

A blood response shows pathology. This response shows social emotions disturb the client. A "menstruation" response may show a sex problem. A "dried blood" response shows that the subject is trying to control his or her anxiety. "Blood dripping" is a violent reaction.⁵⁷ In Shakespeare's plays there is much bloodshed and "blood dripping." This suggests Shakespeare had an anal or "anal sadistic" personality. The Dream unites blood and reason.

Object Responses

Object responses mark noncommitment. A "church" response may manifest religiosity. Design responses such as insignia or numbers mark an elated patient who has far-fetched ideas. Symmetry responses reveal a pedantic person.⁵⁸ **Object, church, insignia and number responses are common in Shakespeare and in the Dream. Object responses indicate noncommitment. Church responses show religiosity. Insignia or numbers indicate far-fetched ideas. The dualisms, symmetry and asymmetries of the circles in the Dream show that Shakespeare was quite pedantic.**

Nature, Plants and Geography

Form, color and shading are the determinants of these responses. These determinants are significant here. The subject's ability to organize his or her responses to the inkblots occurs here.⁵⁹ **The nature referents, for example, the**

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enumeration of a variety of birds, and referents to floral and fauna found in the Dream show the wealth of his intellect.

Fires and Explosions

These responses reveal a lack of emotional control. They express aggressive feelings. The client may express destruction fantasies here.⁶⁰ **The many fires, explosions, and murders in Shakespeare's plays may be his destruction fantasies.**

Mask Response

A mask response reveals a need to present a facade to people. Deceit may be a factor.⁶¹ **Was Shakespeare a deceiver? Descartes thought life might be a dream and God might be deceiving us.**⁶² Perhaps Shakespeare was presenting this perspective on life in the Dream.

Clothing Responses

Clothing responses may demonstrate a need for conformity. Elaborate clothing shows exhibitionism. A lack of clothing suggests sexual attitudes that are free and lacking social restraint.⁶³ **It is not known exactly how Shakespeare dressed, but his plays contain much elaborate clothing.**

Sex Responses

Vulgar expressions may signal a gross person. Restrained sex references show a socially acceptable method of dealing with sex attitudes and sexual relations. Sex referents are not always pathological.⁶⁴ **For example, the sex referents in the Dream are not typically pathological.**

Popular Responses

Responses such as bat, human figure or animal skin etc. indicate social conformity. A low number of popular ideas signals originality. An anxious or psychotic person may be striving for reality contact through popular responses.⁶⁵ **Original or rare responses** signify high intelligence, psychosis or retardation.⁶⁶ **Shakespeare has many original and rare responses in his plays signifying a high "G factor" or high general intelligence factor.**

The Meanings of the Cards

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Researchers find that referents to card IV relate to attitudes towards the client's father or other authority figures. Plates VII and X are "mother card" referent association plates. Card IV correlates with masculine aggressiveness.⁶⁷ Other meanings to the cards are as follows:

The First Card. A researcher finds that subjects exposed to Card I categorize the following feeling tones: "Night time...Masculine aggression...Feeling of Authority...and Family symbol...." A response to the center of the card as a female figure marks sex problem connotations. The nighttime, authority conflicts and family relations are the central problems of the Dream. The play is a series of feeling tones.

The Second Card. The main associations are "human beings," "animals," indicating emotional security. The red color on the card identifies an individual with sex conflicts. Human and animal responses gauge reality contact or conformity. Shakespeare has many responses to human beings and animals in the Dream indicating emotional security. Many poets, like Shakespeare, have sex conflicts. He had high psychological reality contact.

The Third Card. There are many human responses to this plate. The absence of these responses underscores the inability of a person to develop strong interpersonal relationships. Sex identity is not as significant as that of Card III. However, homosexuals either male or female show sex confusion on this card. Shakespeare can deal in his plays with both sexual confusion and strong sexual identification. The case is out on his sexual identity.

The Fourth Card. The major associations of this card are "Father symbol," penis, aggression, and authority. The "father and mother symbol" cards on the Rorschach suggest Jungian father and mother archetypes have a scientific foundation. The responses to the cards give credibility to the idea that symbols are not usually accidental. They are a product of a personality structure. The Dream is not completely a product of accidental or chance thinking.

The Fifth Card. Castration and aggression responses are typical for this card. Shakespeare's plays contain much aggression. He intellectualized his aggression fantasies.

The Sixth Card. Male and female sexual responses are common on this card. Shakespeare had much insight into both males and female personalities.

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The Seventh Card. Common associations to this card are "Mother symbol" and "Clouds." They reveal emotional security/insecurity. This blot elicits anxiety feelings. Thus the "Mother symbol" has a scientific basis.

The Eighth Card. Colors are the important elements here. Emotional experiences in interpersonal relationships are critical.

The many color referents in Shakespeare's plays indicate a wide emotional range on his part.

The Ninth Card. Derogated human associations are popular as well as sex responses on this card. Shakespeare typically enhances rather than derogates human relations and associations.

The Tenth Card. This is a mother symbol, emotional security and "Family symbol" card.⁶⁸ Mother symbols and "family symbols" are Jungian archetypes.

Sex Responses

The verbalization of sex items shows the client's ability to deal with sex from the crude to the socially acceptable responses. If the client is evasive, then the ability to reveal sex concepts under stress transpires. Men and women often elicit different sex responses.⁶⁹ **Shakespeare did not have "sex on the brain."**

The Normal Profile: From the Handbook

There is not a characteristic normal profile on the Rorschach. Age, sex, social factors, intellectual ability, change the mold or diagnosis. Shakespeare was of middle age, of a lower middle class background and had high intellectual ability when he wrote the Dream. The criteria for a normal profile are practical. For example, the test giver should try to determine if the person is meeting his or her social and economic obligations satisfactorily. Does he or she smile? Does he or she have several conflicts in his or her life? Is the client dealing with his or her problems in a socially acceptable way?⁷⁰ Shakespeare's personality falls in the normal range. Many of his characters had unusual or abnormal personalities. More evaluations on his character's personalities will be presented later.

A Neurotic Profile: From the Handbook

For the neurotic client, the father figure is often threatening. Women often disturb the neurotic personality. Empathy is a weak point. Aggression helps the

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neurotic relieve tension. Many neurotics have high reality contact. The cards reveal problems with loneliness and depression.⁷¹ There are many neurotics in Shakespeare's plays. For example, Alex Aronson contends Hamlet had a compulsion neurosis.⁷²

The major determinant to Shakespeare's personality is obsessive-compulsive complexity. It relates to a neurotic personality type. An example of obsessiveness in the Dream is the introduction of lists such as love objects as hair, rings, gauds trifles, and sweetmeats. These love objects mark a warm, loving personality. Other lists introduced are as follows: animals such as lion, bear, wolf, monkey, ape and bull. Many of these animals are aggressive and evidence that Shakespeare had problems with aggression. The introduction of actors also shows that Shakespeare was introducing authority figures of low status and in a position of submission. The lists of geographical features such as the seasons and the weather are important on the Rorschach for their determinants. They show the wealth of Shakespeare's intelligence. In the Dream Shakespeare introduces a list of birds such as the cock, throstle, wren, finch and cuckoo. This list is a Rorschach correlate for intelligence. Shakespeare wrote compulsively. A proof of this is Shakespeare was as Coleridge thought "myriad-minded."⁷³ Hermann Rorschach, the Rorschach test inventor, had an obsessive personality.

A Psychotic Profile: From the Handbook

This client in the handbook is Jewish and he hates Jews. His responses are paranoid and hostile. His ideations are sterile. He has difficulty accepting the idea of the female. The subject has a poor evaluation of social situations along with bizarre thinking. He has a "free-floating anxiety reaction."⁷⁴ Writers, like Alex Aronson, argue Shakespeare's Pericles was psychotic.⁷⁵

A Psychoanalytic Thematic Analysis of the A Midsummer Night's Dream and Rorschach responses follows:

Oral Receptive Image:

- (1) Nurturers and protectors: the fairies.
- (2) Oral erotism: the lovers.

Authority figures and Authoritarian Orientation:

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(1) Power: Theseus, Athenian Duke.
Hippolyta, Queen of the Amazons.
Egeus, father of Hermia.

(2) High status: Oberon, King of the fairies.
Titania, Queen of the fairies.

(3) Submission: persons of low social status--Quince, Bottom, Flute,
Snug, Snout, Starveling--the actors.

Superego problems: Denied guilt--Puck, the link between the fairies and
the mortals.

Masculine identity problems: a reference to a symbolic
perversion--bestiality--Bottom dresses up
with the head of an ass.

Body Narcissism or sensuality: Puck uses a magical flower's
juice to make the sleeping lovers dote on
the first person they see.

Interpersonal atmosphere: the atmosphere of the Dream is warm and
active.⁷⁶

These themes and images suggest the validity of a psychoanalytic correlation of the Rorschach responses and the Dream. There are many interpretations of the Rorschach test. For example, it has been standardized cross culturally. Anthropology is a key to the Dream.

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CARL JUNG AND SHAKESPEARE'S DREAM

The Dream evaluates on another level--the perspective of Jungian psychology and dream analysis. Several themes and interpretations from Jung will follow. Then, analysis by Aronson, Peck and Moore will ensue. Jung influenced all these authors.

Dream Analysis

What is Jung's theory of dreams? Jung thinks the dream is not a haphazard confusion of associations without meaning. Nor is it just somatic sensations produced during sleep. It is a meaningful result of the activity of the psyche. Organic sensations have a secondary role and furnish just the material which fuels the psyche.¹

Freud thought, in contrast to Jung, the dream is a logical process. It is the victory of one tendency over another. Dreams have meaning. Freud labels the jumbled images of the dream its manifest content. Behind this facade is the dream-thought or its latent content.² **Psychic facts are not accidental.**³

A dream and A Midsummer Night's Dream have psychic facts that are not accidental. The manifest and latent content of a dream are not accidental. There is a strong correlation between dream symbols and Rorschach responses. Accidental thinking and chance factors are a part of dreaming and of the Dream. However, there is a high positive correlation or scientific weighing of Shakespeare's words and symbols defining his personality.

Jung/Freud on Dreams--a Contrast

Existing mental events are the result of anterior psychic conditions. However, dreams are often individual. **Jung claims dreams have both an individual and a collective dimension.** For example, emotions expressed in dreams show complex individual and interpersonal relations. Both Jung and Freud think dream material often relates to secret thoughts. **Freud argues dreams are wish fulfillments.** In psychoanalysis wish fulfillment is "the symbolic attainment in the form of dreams, fantasies, etc., of an often unconscious wish or impulse, even if opposed by the conscious personality."⁴ Often dream wishes represent repressed desires. Freud labels the mechanism which inhibits a repressed thought, the censor. Both Jung and Freud use free association to decipher manifest and latent dream content.⁵

References to Numbers in Dreams

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Jung recounts the story of a woman who dreams of Luke 1:37. Upon analysis she reveals that her hopes of getting another child by her husband were slight. She had thoughts of a second marriage. In the Biblical passage, Luke 1:37 there is a presentation of the Annunciation. Also, Elizabeth conceives a child in her later years. She is no longer barren. Jung cites Luke 13:7 where there is the story of a vineyard. The owner asks to have a fig tree cut down. The fig-tree is a symbol of male genitalia and the tree represents unfruitfulness.⁶

Jung suggests that the dream is an illusion to the woman's husband's unfruitful penis. She symbolically withdraws her libido from her impotent husband and returns to her father. Her husband takes on the position of a boy at an impotent age. In another similar story we find in Luke 7:13 a dead man being taken to burial. He is the only son of a widowed mother. The Lord sees the widow and asks the young man to arise. This raising up shows the curing of the woman's husband's impotence.⁷

References to Numbers in the Dream

In the Dream the magic number is four about the four circles of interaction in the play. The number symbolism for the dualisms of the play is two. By moving the play from day to night and then to day the structure of the play forms a figure eight.

More Perspectives from Jung on Dreams

Jung thinks dreams are intricate. First, they are part of consciousness. For example, in many dreams one finds impressions and thoughts of the day or previous days. Second, Jung claims Freud was scientific in his efforts. He found the meaning of dreams through empirical techniques. Third, Jung and Freud both maintain guilt is a factor in many dreams. Erotic experiences, for example, are often expression of guilt. St. Augustine was happy God did not hold him liable for his dreams.⁸

Guilt is not directly a major theme in the Dream. It is a major theme in Macbeth for Lady Macbeth. Shakespeare may have dealt with his own guilt obliquely through writing. The Dream may be a sublimation of his sexual drives and guilt.

Jung suggests, first, dreams offer a compensation for good psychological adjustment. Compensation means "a mechanism by which an individual seeks to make up for a real or imagined psychological defect by developing or exaggerating a psychological strength."⁹ Thus the Dream is a compensation or a "good vibration."¹⁰ Second, dreams have symbolism. The forest is one of many symbols in the Dream. Third, in contrast to Freud, Jung thinks the psyche is not causal.

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However, cause and effect have a role in the psyche. **The cause and effect relationships blur in the magic and madness of the Dream.** Fourth, dream content and psychic content are often a product of conditioning. **For example, one learns the language in a dream. It is a product of conditioning.** Fifth, Jung compares dream motifs to mythology.¹¹ **For example, much mythology contains mathematical symbols, like those found in number dreams such as the Dream.**

Jung's analysis of Book of Daniel (10-16, AV): Nebuchadnezzar's Dream

Nebuchadnezzar saw a tree in the middle of the earth. It was large. The tree had fair leaves and much fruit and meat. The beasts and fowls dwelt in it. He saw a holy one come down from on high. The holy one cried cut down the tree and scattered its leaves and fruit. Let the beasts and fowl leave it. Leave its stump in the ground. Let his (its) heart move from man's and let him take on a beast's heart; "and let seven times pass over him."¹²

Jung suggests in the dream the tree personifies. It is the dreaming Nebuchadnezzar himself. Daniel, the prophet, interprets the dream as a compensation for the king's megalomania which develops into a psychosis. The dream is, Jung thinks, compensatory. He argues Freud's idea dreams have a wish fulfilling and sleep preserving function is narrow. Jung maintains dreams are compensatory to the conscious situation. They preserve sleep and break through the sleeping state when the compensatory contents are internal.¹³

In the Dream the forest and the night may personalize Shakespeare's unconscious. **A dream sequence within the Dream breaks through the sleeping state and acts as a compensatory content to Titania. It is compensatory to Shakespeare and the audience. While the unconscious does not always break through the consciousness, in this case it may.**¹⁴

The Psychology of the Dream

Compensation and the Prospective Function

Compensation is individual in nature. It does not explain all dream phenomena Jung claims. What is the **compensatory function**? It means the unconscious gives to the conscious all the elements of the previous day which remain subliminal due to repression. It is the self-regulation of the psyche. What is the **prospective function**? It is the anticipation in the unconscious of future conscious results.¹⁵ For example,

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the night dream sequence in the Dream is the anticipation of the wedding day to come.

What is a **reaction-dream**? It is the symbolic side of a dream or dreams that reproduces an experience such as war or birth trauma. Trauma is a critical factor. Jung suggests the idea "the dream is a spontaneous self-portrayal in symbolic form of the actual situation in the unconscious." Jung leaves open the possibility the dream is a wish-fulfillment.¹⁶ **The Dream may be a reaction dream for Shakespeare for his traumatic childhood, a wish-fulfillment, or a birth trauma. Men do not go through child labor so they compensate through building or writing etc. The Dream may be a product of Shakespeare's birth trauma.**

Relationships, firstly, exist as images and these projections have a "mystical" character. These projections can be withdrawn. **Transference is the term for this process.** In psychoanalysis it is "a reproduction of emotions relating to repressed experiences, esp. of childhood, and the substitution of another person, esp. the psychoanalyst, for the object of the repressed impulses."¹⁷ In the Dream the audience develops a transference with Shakespeare. Second, Jung maintains the idea that dreams are infantile wish-fulfillments. Dreams are attempts to serve infantile strivings for power is a limited interpretation. He thinks a dream is the product of the complete psyche. Thus the theory of instincts does not grasp the whole psyche. The Dream may be a product of the complete psyche, instead, of just a product of instincts. Third, Jung contends the idea of God and morality belong to the soul. Jung opposes a completely materialistic conception of the person.¹⁸ **Like Jung, Shakespeare was not a materialist rather an artist who tried to transcend the material.**

A Dream's Nature

Jung suggests the dream is a portion of involuntary psychic activity. Logical dreams are the exception and many dreams contain the absurd, the nonsensical or the obscene. Sometimes dreams recur. One method used to approach dreams is using dream motifs to predict future events. This is not a scientific approach. Freud, in contrast, suggests dreams have many meanings.¹⁹ **The Dream interprets on many levels of meaning, that is, logic, nonsense, obscenity, or fortune telling. This book combines not only the Jungian and Freudian approach but many others as well.**

Jung's Method

Jung uses a method to decipher dreams. He analyzes them in context. Jung does this by having the dreamer freely associate each element in the person's dream.

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Dream books he claims stereotype dream motifs. Jung creates a "dream matrix." In the initial interpretation of the dream Jung first admits ignorance. His dream analysis involves compensation or comparing different points of view. Jung argues there is both a personal and a collective unconscious. Many dreams are like a drama or a plot.²⁰ **Maybe A Midsummer Night's Dream was initially a dream that Shakespeare had--a recurring dream or a dream matrix?**

Dream Analysis on the Practical Level

Dream analysis is a tool in group therapy. The unconscious directly expresses itself in dreams. **The Dream is a form of group therapy.** Dreams have an etiological importance. They describe the person's inner situation. They are diagnostic tools. Jung suggests free association shows complexes but does not indicate the meaning of the dream. **Shakespeare's Dream is a diagnostic tool delineating his personality. It combines psychic facts with a well constructed group and mathematical structure. Free associations were probably part of the revisions of the Dream.** Jung tries to have the client make a description of a dream object, like a table, and give its history. He tries to establish the dream's context. **The Dream is part of the history or context of Shakespeare's interior life.** Conscious assimilation of unconscious dream content is necessary. Jung maintains the unconscious is not demoniacal but neutral. We should ask: How does the dream compensate conscious attitudes? Jung relates the dream to the person's conscious situation. The analyst should be aware of the person's existing condition. **For example, Shakespeare was a poet by profession. He had a complex consciousness and existence.** Jung does not rely on fixed symbols. He thinks there is an unknown element in dreams.²¹ **In the Dream the night in the forest forces the young lovers to deal with the unknown variables. The author's approach to the Dream is complexity.**

Fixed symbols, like the phallus, a healing and fertility symbol, often vary in meaning. The phallus is a common Rorschach response and symbol. Also, dream symbols have different meanings for different audiences. For example, the mother symbol is a dream archetype and a dream matrix. It is a collective symbol found in most people. It has an individual meaning. Thus in a dream the analyst should look at its individual context.²² **In the Dream the forest may be an individual symbol (just a particular Athenian forest) or symbolize phalluses and be a collective fertility symbol.**

The Mandala: Individual Dreams and Archetypes

Archetype dreams depict the center of the personality or the "self." These symbols belong to a class which Jung calls **mandala symbolism or circle symbolism.**

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A dream is an embedment in a group of associations.²³ The client whose dreams Jung analyzed in his book was a scientist. Jung maintains that references in this client's dreams to history and ethnology were unconscious.²⁴ **The Dream builds itself as Young finds around circle symbolism. It is mandala symbolism that is the key to the Dream. It reflects the center of Shakespeare's personality.**

A Large Sample of Dreams from a Series from Jung A Matrix from a Scientist-Dreamer

There is a second dream-within-the-Dream. It is significant because, like Jung's analysis of a series of dreams, this second dream shows an extended dream relationship. Parallels between Jung's dream series, the dream-within-the-Dream, and the symbolism in the Dream are drawn. A collective dimension is the emphasis. The sample of dreams is incomplete in line with Kurt Godel's incompleteness theorem in mathematics.²⁵

In the client's third dream, he dreams of the sea shore. Jung suggests that the sea is a symbol of the collective unconsciousness of the dreamer. The Dream is set in Athens on the Mediterranean. In the fourth dream the feminine figure in the dream may point to the feminine reality of the unconscious. **Paralleling, the feminine figures in the Dream express the feminine reality of the unconscious. For example, Titania is this reality.** In the twelfth dream, a dream of childhood, regression and disintegration are the key to the dream work. **Control of a "changeling child" is a problem in the Dream.** In the fourteenth dream the dreamer sees Mephistopheles who represents the intellect as the diabolical aspect of an independent psyche.²⁶ **The suicides for love in the play-within-the-play in the Dream reflect a negative archetype tragedy.**

In dream number fifteen the mother symbol represents the collective unconscious. Jung presents a picture of the Blessed Mother. It contains feminine symbols, like the temple, the fountain, and the palms. **Ancient Athens, the setting of the Dream, is a mother symbol. It is a source of Western Civilization's collective unconscious.** Also, Jung suggests the golden flower is a symbol of medieval alchemy. **In the Dream the flower potion alchemizes the play.** Dream nineteen portrays a death's head that becomes a red ball and a woman's head. There is a transformation of opposites. A dialectic presents itself. **The dualisms or dialectics of the Dream resolve in a triple wedding at the end of the play.** In Jungian analysis the anima is an image of the unconscious. The sun is a symbol of the life source. In dream twenty-one Jung sees one of his client's visions of the anima "as a sun-worshipper." In contrast, in the Dream the moon is a feminine symbol. Like women, it has a monthly cycle. The

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players in the Dream do not worship the sun. Instead, they engage in the magic and madness of the moonlight. Also, in the night in the Dream the mind presents itself in a primitive state. In dream twenty-two the unknown man is the "shadow," the unknown woman the "anima," and the wise older man the "mana personality."²⁷ In the Dream May presents a symbol of rebirth. The forest may represent a primitive state. Shakespeare is the wise man or "mana personality."

More on Mandala Symbols

The word "mandala" marks a magic circle in Lamaism. It is an inner image. What are some mandalas found in dreams? Jung finds them in the snake forming a circle in the dreamer, in a blue flower, in a red ball, in a globe, and in a clock. One finds them in dream ten. In the Dream the flower symbol is a mandala symbol. In dream eleven strangers are the non-ego. In the Dream the fairies do not have strongly developed egos. Jung presents a portrait of Christ as a "flaming" stigmata or source of fire. Also, Christ is seen as anthropic surrounded by four elements.²⁸ If one presents the Dream on a square stage, the four circles of interaction almost square.²⁹ The symbolism of the Dream often appears pre-Christian. However, Shakespeare was a Christian and a product of Christian culture so he may have projected this culture's symbolism into ancient Greece.

There are, Jung finds, dreams with symbols for rites of renewal which he bases on ancestor and animal symbolism. Other examples of rites of renewal Jung finds in dreams are the Dionysian relics in the Catholic Church. The fish and chalice symbols are examples. Moreover, there are pagan rites of transformation with snakes found in the Middle Ages. Some sects considered Christ a serpent--a renewal symbol.³⁰ The plot of the Dream is a rite of spring or renewal. It separates the wall between the conscious mind and the unconscious mind. The snake symbolism may represent a genealogy of symbolism from ancient Greece to Elizabethan England--from a sexual symbol to a Christian symbol.

In another picture Jung sees a marriage of irreconcilables-- water and fire. The ass-headed man image in the Dream is an irreconcilable marriage picture. Snakes he contends symbolize the unconscious. In contrast, the ass-headed man is symbol of the unconscious in the Dream. Also, the number four in the dream is symbolic of the cross and of a circle divided into four parts.³¹ In comparison, Young suggests the royal couples in the Dream form a quadrangle--"a plane figure with four angles and four sides."³² Jung refers to Faust, Part I, where Goethe portrays the devil as a flying spirit with high intellectual powers.³³ In comparison, in the Dream Puck is a

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benevolent link between the fairies and the mortals. Like the devil, he has high intellectual powers. In Jung's analysis the series of dreams is a whole context.³⁴

In dream eighteen Jung finds there is a square. It has ceremonies where animals change into men. There are four snakes at each of the four corners. Priests carry in a reptile and with it they touch the head of an animal mass. Out comes a human head.³⁵ **Like this dream, in the Dream Bottom takes on the role of a man/animal uniting a person his baser elements or animal mass.**

Jung suggests the animal mass stands for the unconscious. The unity of the unconscious with the conscious starts with the snake. The snake represents God. The life-mass without shape recalls the theme of "chaos." God created Adam from such a mass. During the ceremony a person is "bitten" by the animal which symbolizes the unconscious. Thus, there is a unity of opposites. Also, the alchemical parallels our dream work. The snakes go to the four corners and thus give order to the unconscious.³⁶ **The serpent in the Dream symbolizes sexuality or sin or cruelty or perhaps a Greek god.³⁷ The triple marriage at the end of the Dream organizes the unconscious.**

In dream eighteen Jung, furthermore, sees the Christian God has three persons. The fourth person in the drama is the devil. He is an opposite. Man and woman represent opposites. These opposites symbolize all opposites such as hot and cold, the conscious and the unconscious. The analyst should try to synthesize these opposites.³⁸ **In the Dream the audience synthesizes the opposites or dualisms in the play.**

In dream twenty-one a sphere contains many little spheres with a green plant growing in the top. Jung maintains that nature within the sphere is a struggle. Life becomes possible again by the green plant. A state of wholeness re-establishes itself.³⁹ **The play-within-a-play of the Dream resolves the struggles of the night in the woods around a flower.**

In dream twenty-three the dreamer sees a square and finds him sitting across from a woman whose portrait he is drawing. However, he draws not a face but clovers and crosses in four colors: red, yellow, green and blue. Jung argues that the four colors contain the change from Trinity to quaternary or the almost squared circle. The clover and cross refer to the ace of clubs which is analogous to an irregular cross.⁴⁰ **One can present the Dream on a square stage almost squaring the circles of interaction.**

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In dream twenty-four two people are talking about a diamond. Jung says that the dream is about a treasure hard to achieve. **In the Dream marriage is the treasure hard to crystallize.** Dream twenty-five is about building a central point and making a symmetrical figure reflected at this point. Symmetry shows the task of incorporating the unconscious in the world. The unconscious has "cosmic" destiny.⁴¹ **The mathematical symmetry of the Dream has "cosmic" import.**

Dream twenty-six: A shooting star traces a flower. Jung contends that this cosmic flower relates to the rose in Dante's Paradiso. Dante and Beatrice ascend to heaven on a rose.⁴² **Thus the flower's juice in the Dream may have cosmic destiny, like Dante's rose.**

Dream thirty: The dreamer finds himself at a round table with a dark woman. Jung argues that the round table refers to wholeness. The dark woman refers to the earth which is a source of fear.⁴³ **In the Dream Hippolyta, an Amazon Queen, is the dark woman--a dark archetype.**

Dream thirty-four: The dreamer speaks saying, "I must carry on with the figure of the Bleeding Christ before me and preserve in the work of self-redemption." Jung maintains that this suffering depicts an alien spiritual world breaking through. He thinks that we find this hard to accept. Therefore, we identify with Christ's tragedy and his words, "My kingdom is not of this world."⁴⁴ **The play within the Dream unites the comic with the tragic and redeems the activities of the unconscious. Blood and reason combine to breakthrough into a Greek world of fairies, actors and lovers.**

Dream thirty-seven: There are curves in light around a dark center. There is a cave where a wave is going on between good and evil. A prince gives the dreamer a ring. Light is a reference to consciousness. The prince and the stone are the dreamer's vow to himself--a wedding vow. **The reference to a cave in the Dream is a reference to the self. This self manifests in the conflict between opposites.**⁴⁵

Dream forty: The dreamer with an unnamed woman has to find the Pole or lose his life. The Pole is a symbol of the dreamer's self. The idea of the mind of the world connects with the collective unconscious or the self.⁴⁶ **The pole could be a phallic symbol, like the oak tree in the Dream.**

Dream forty-six: The dreamer is in a prison. Lions and sorcerers appear. The prison is a symbol of the underworld. The lions show latent impulses.⁴⁷ **The animal lists in the Dream show latent impulses. Also, the witches in Macbeth are nether world figures. Are we prisoners of the Dream?**

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Dream fifty-six: Four children carry a ring--a circle symbol. An unknown woman appears at the festival of the solstice. The "solstice" Jung thinks shows a turning point in the dreamer's life. The children have creative powers, and the ring symbolizes wholeness.⁴⁸ **The weddings at the end of the Dream symbolize unity and wholeness.**

A Vision of a World Clock

The Vision: Dream fifty-nine: There is a circle having a common center. It is a world clock. A black bird supports it. The circle has thirty-two partitions. A pointer turns on it. This "clock" has three pulses, small, medium and large.⁴⁹ **Mentioned earlier, the Dream has a time structure. It is inconsistent. Time dreams away. The action of the play moves from daytime to nighttime and then goes back to daytime. Puck is a nighttime wanderer. A "cock crow" occurs at the end of the second act. Theseus announces the onset of "fairy time." By returning to day a circle forms. The reintroduction of night forms the figure eight or infinity. Thus the vision of the clock in the play is infinity--the time of the dream state. Time is minimal in the Dream because it is "Bottomless."**

Jung's dreamer thinks that this clock is a vision of harmony. The center represents the unity of the self. The thirty-two rhythms show the center of the mandala. The Jews assign the number thirty-two to knowledge or wisdom. A related theme is identifying Christ with the calendar year of the Church. Christ is a fixed pole.⁵⁰ **In the New Testament St. Peter betrays Christ as the "cock crows thrice." The "cock crow" in the Dream is a time signature for dream time.**

The Self and Symbols

Jung looks at fifty-nine dreams here. He does not divulge personal material about the client. The dreamer is highly intelligent. Jung thinks that the unconscious moves spiral-wise from the center. Often the center depicts a spider's web. Spiral representations are like a serpent coiled around the egg.⁵¹ **As in the Dream the serpent here may represent sexuality or god.**

The mandala is an archetype or perhaps a collective phenomenon. It does not appear in everyone. The circle or mandala does appear in Shakespeare. Jung divides all four hundred dreams into groups of fifty. There he finds there are a series of mandalas.⁵² **The mandala means "a circular design containing concentric forms, images of deities, etc. and symbolizing the universe, totality, or wholeness in**

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Hinduism and Buddhism."⁵³ The Dream and the dream-within-the-Dream and the circles of interaction in the play may symbolize a unity of the artistic universe.

Contrasting Freudian Dream Symbols and their Interpretations

What are Freud's dream interpretations and dream symbolisms?

Freud's analysis follows:

1. "Parents--emperors, empresses, kings, queens
2. Children (brothers and sisters)--small animals
3. Birth--water
4. Death--journey
5. Nakedness--clothes, uniforms
6. Male genitals--sticks, umbrellas, poles, trees, anything elongated, pointed weapons of all sorts
7. Erection--balloons, airplanes, zeppelins, dreamer, himself, flying
8. Male sexual symbols--reptiles, fishes, serpent, hand or foot
9. Female genitalia--pits, hollow caves, jars, bottles, doors, ships, chests
10. Breasts--apples, peaches, other fruit
11. Intercourse--mounting a ladder or stairs, entering a room, walking down a hall or into a tunnel, horseback riding, and so forth."⁵⁴

Thus in the Dream, the royalty are parent symbols. The lists of animals in the play may be children or brothers and sisters symbols. The Mediterranean Sea is the location of the play so the water may represent birth. The nighttime journey into the forest may be a death experience. Are the fairies naked? In the Dream the trees may represent male genitals. Puck, the tree spirit, may represent an erection. Like Jung, Freud thinks the serpent is a male sexual symbol. The cave reference in the play-within-the-play may represent female genitalia, specifically the vagina. The flower's nectar may be a breast milk symbol. The journey into the forest may symbolize sexual intercourse.

Jung's Dream Method

Jung's clients did not dream all their dreams under Jung's observation. Jung proceeds as if he had dreamed the dreams himself. Thus he can supply the dream's content. This technique would be in error if he applied it to isolated dreams of an unknown client. However, "the series is the context which the dreamer himself supplies." In effect, there are many texts laid before Jung. Each particular "passage" has many conjectures. The whole series gives us the data to correct errors in dream

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interpretation.⁵⁵ Conceivably Shakespeare's intent was to have the audience join his Dream into a series of their own dreams.

The Metaphor of Alchemy

Alchemy relates to the interpretation of the individual dream. It is the study of how to change base elements into gold. It is an attempt to discover a drink that is the fountain of youth. The dream can turn unconscious symbols into something better. **The Dream alchemizes the unconscious symbols into a comedy. Shakespeare's poetry alchemizes his anal fixation.**

In most cases alchemy identifies itself with Mercurius or quicksilver. Philosophically it shows the spirit of life or the world-soul. Mercurius also takes on the dimension of Hermes the god of revelation. Jung finds, in the work of Cartari, the square figure of Mercury composed of a head and erect penis showing that the Sun is the head of the earth. Mercury scatters the seeds of life. The figure of Mercury has four sides showing the four directions of the world or the four seasons of the calendar year. It marks the two equinoxes and the two solstices that compose the zodiac. Thus Mercurius is a good symbol for the transforming substance in alchemy. The Dream is Shakespeare's scattered seed. Jung relates dream symbols to the process of individuation and then to alchemy.⁵⁶ Individuation Jung defines as the "unconscious process spontaneously expressing itself in the symbolism of a long dream-series."⁵⁷ **The Dream is a dream-series and alchemy and individuation are the processes of the play.**

Pictures at a Dream Exhibition: A Musical Theme from Modeste Mussorgsky⁵⁸

Jung introduces several pictures and images related to dreams. For example, there is a picture of the awakening of a sleeping king to judge Paris with Hermes as the "psychopomp." One finds it in the 16th. century MS "De Alchima."⁵⁹ There is a picture of Jacob's dream drawn by William Blake. Also, there is a drawing of the alchemical process moving up a ladder. The ladder is a dream motif found in Jung's dreamer. Mercurius occurs in an alchemical vessel--a "philosopher's egg" portrait.⁶⁰ The panoramas in the Dream are like artistic exhibition pictures.

More Mandala Symbols

There are many pictures of wheels and circles such as the Tibetan World Wheel and the Mexican calendar wheel presented. Also, an artist depicts Faust in a drawing

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standing before a magical circular mirror. Moreover, the fountain of youth is circular, like the mandala.⁶¹ **The circles in the Dream build around a fount of young love.**

In a picture Jung sees Christ as Anthropus. He stands on a globe surrounded by pictures of the four elements.⁶² Jung presents a picture of the "Vision of the Holy Grail" at a round table. He sets forth a picture of a pelican feeding its young with its blood. Jung suggests this is "an allegory of Christ."⁶³ **The Dream is not an allegory or a "Divine Comedy," but a "Human Comedy"--a human vision.**⁶⁴

Jung introduces a zodiac with an alchemical process contained within it. Also, he inserts a picture of two eagles flying around a ship in opposite directions to discover wholeness.⁶⁵ **The wholeness of the Dream is its time scheme or time signature.**

More on the Clock Vision: An Objective Psychic Symbol

Jung presents a picture of "Christ in the mandorla, surrounded by the symbols of the four evangelists." Jung has a portrait of God the Father and Word creating a zodiac. Osiris is drawn with four sons standing on the lotus. These are all clock symbols.⁶⁶

The time scheme or symbolism of the Dream is both objective (observable) and subjective--within the players, the audience, and Shakespeare. Eastern (subjective) and Western time (objective) coalesce in the Dream.

Self Symbols: A Conclusion

The mandala symbol is an archetype. It should, Jung suggests, appear in everyone. In practice it occurs infrequently. It functions as a concealed pole around which the self and everything turns.⁶⁷ **The self is like a wheel. Shakespeare's play contains many circles like a wheel. These circles are his self. The archetypes of literature form an evolving whole. Shakespeare's play is connectedness with the archetypes of all mankind. It is an expression of the individual and collective unconsciousness.**

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ANALYTICAL PSYCHOLOGY AND THE DREAM

The Laboratory

In 1903 Jung set up a laboratory for studying experimental psychopathology. He studied psychic reactions by association tests. **The basic idea behind this method is the "feeling tone."** It is "an affective state accompanied by somatic innervations." It is a bonding force through which constellations of ideas are bound together in both the conscious or unconscious mind. The conscious ego and the whole variety of ideas form a "feeling-toned complex." Jung suggests that the ego is an expression of firmly related associations of body sensations. The personality is complex. By touching a person's feeling-toned associations, the word test reveals hidden truths of a client's life.¹ **Is the stage in the Dream like a laboratory? One could present the play in this setting or manner. Young love is one of the "feeling-toned complexes" expressed in the Dream.**

Jung's Break With Freud

Symbols of Transformation is a non-Freudian work and may have caused Jung to break in his friendship with Freud. In his work Jung suggests that archetypes are common to humankind. They are expressions of human needs. They support the myths of culture. If the thought of a person leaves the norms of the species, a pathological imbalance begins. Fragmented myths develop in the psychotic or neurotic in dreams and fantasies. These dreams compare to analogous myths.² The Dream has an archetypal and mythical quality to it.

Dreams are a reaction of a self-regulating psyche and point to better health. The unconscious compensates the consciousness. Dreams and psychic boundaries give clues to the archetypes of the psyche. During these years Alfred Adler developed the "Will to Power" concept.³ While there are authority figures in the Dream, the basic element of the play is not a "Will to Power" idea, but compensation and archetypes.

Jung contends God manifests himself in many forms often appearing as a dialectic of opposites such as night and day imagery. This is how Shakespeare may express God in the Dream by the structure of the dualisms. Jung thinks that extroversion is the development of the libido as it exists in the subject and object acting willingly or unwillingly to the object. Introversion is a concentration of attention within the subject. The thought processes forms on the self. The movement of leadership or direction from the conscious to the unconscious Jung calls

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enantiodromia.⁴ The Dream moves from the conscious to the unconscious and then back to the conscious. It is similar to enantiodromia.

Jung thinks the focus of one's life should not be to suppress but to understand one's otherside. The goal of life should be self-knowledge. One of the ways self-knowledge accrues is through the "transcendent function" which arises at the crossing of sensation-intuition and feeling-thinking. It works through symbols.⁵ **The Dream contains youthful self-discovery. The dualisms in the play are given release through the transcendent function. It intersects the planes of sensation-intuition and feeling thinking.**

More Themes from Jung

Jung differentiates signs from symbols. Symbols become signs, like the Church to the Cross. A sign becomes a symbol when it points to an unknown like "God." Individuation is one way of dealing with the fear of the unknown. It is the process of relating the functions of sensation-intuition and feeling-thinking. Alchemy is a method which links the past to Gnosticism and the future to the "psychology of the unconscious."⁶ Gnosticism is "a system of belief combining ideas derived from Greek philosophy, Oriental mysticism, and, ultimately, Christianity." It emphasizes salvation through "gnosis" or "intuitive knowledge."⁷ Traces of all these philosophies occur in the Dream. For example, the Dream is a form of intuitive truth.

Life's Stages

In the first stage of consciousness there is not a continuous memory. There is recognition. In the second stage there is the ego-complex. The third stage is the dualistic stage. In the first stage the child is a problem for others. **In the later stages conscious problems are the person's focus. This is the primary stage dealt with in the Dream.** In the last stage of life we become a burden for others.⁸

The Psyche's Structure

The psyche's structure is complicated. For example, consciousness comes to us through sense-perceptions. Recognition is comparison and differentiation by memory. Evaluation deals with feeling-tones. Intuition is seeing. In consciousness there are volitional and instinctual processes. Thinking processes are direct or indirect. The directed processes are reason. The undirected processes are irrational. Dreams are a separate psychic category. The collective unconscious is a supra-individual psychic activity. **The Dream reveals Shakespeare's psychic structure: his**

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consciousness, sense-perceptions, recognition, memory, feeling-tones, intuition, thinking processes, dreams and collective unconscious. He has three psychic levels: "(1) consciousness, (2) the personal conscious, and (3) the collective unconscious."⁹

Religious Archetypes

The Trinity is an archetype containing the Father, Son and Holy Spirit who occur in symbols as a dove, the bird, Astarte. Astarte is Sophia and perceived as feminine. Jung claims the worship of Mary is a later substitute for this approach. The family archetype is the greatest mystery. Christ is the groom. The Church is his bride. Baptism is the womb of the Church. The holy water contains salt like seawater. The Pope is the medicine man or the mana personality.¹⁰ **The Dream does not deal directly with the Trinity, Mary, Christ, the Church, or the Pope. By presenting the play in ancient Greece, Shakespeare is highlighting the genealogy of art and religion.¹¹ John O'Dougherty thinks the Dream suggests an evolutionary perspective.**

Instincts and the Unconscious

Jung uses the term instinct to mean a natural impulse to specific actions. It has unconsciousness of psychological motives. The instincts and the archetypes make up the "collective unconscious."¹² **The instincts dealt with most frequently in the Dream are the sexuality, life and death instincts.**

The Collective Unconscious

The collective unconscious contains archetypes. How do you prove the existence of archetypes? Dreams are the main proof. Other examples arise in paranoid delusions and trance states. For example, a client of Jung's, a paranoid schizophrenic, thought that he saw Supra, the sun phallus.¹³ **Shakespeare does not use the word archetype but the Dream looks at representative particles of human experience. It acts as proof of these representative particles or archetypes.**

Ego, Unconscious Relations, the Brain and Complexity

Jung presents a complicated picture of the ego and the unconscious. For example, the will impacts the unconscious as well as the ego. Also, each person has a widely differentiated brain. For example, the persona is, first, a part of the collective psyche. Second, individuation is similar to the idea of "self-realization."

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Self-realization is the opposite of self-alienation. Through individuation a person becomes unique. The purpose of individuation is to remove the false aspects of the persona or the personalities outer aspects. It develops the suggestive aspects of primitive images.¹⁴ **Matrix is the Latin word for womb.¹⁵ In this sense, the relationship between the Ego, the unconscious, and brain is a matrix or womb relationship.¹⁶ This relationship is subtle and complex. The Dream reverberates Shakespeare's, the actors', and the audiences's egos, unconsciousness and brain in a matrix relationship or in complexity.**

Sin/Evil Archetypes

The problem of sin is a part of our "impersonal relations to the world." It produces compensations. One client of Jung's had a dream of two magicians, one dressed in black and the other in white. Jung thinks this dream symbolizes the relativity of good and evil. This is the dream's compensation.¹⁷ **There is not a large sin or guilt element in the Dream. However, the double suicides in the play-within-the-play present an evil or tragic archetype.**

Spirit-World

A psychic objective is the concrete existence of the spirit-world. There is a spiritual reality in contrast to the material world. "Spirit" is a personal fact. A dream or the Dream is a small proof of the spirit-world. Also, the idea of "parental complex" relates to the importance of ancestral spirits and has a relevance in the play.¹⁸ **In the Dream Egeus, Hermia's father, tells her that she must marry Demetrius or die or become a nun. This is the ancestral spirit or "parental complex" ingredient in the play.**

The Shadow, Animus, Anima, and the Self

The shadow contains inferiority elements and dark elements. The animus is the masculine part of a woman and the anima is the feminine part of a man. The self images God.¹⁹ **The shadow, the animus and the anima, and the self exist in Shakespeare's personality and in the Dream in complexity. For example, the suicides for love in the play mirror dark elements. The homosexual theme in Hamlet mixes up the animus and anima. Inferiority problems and the masculine/feminine personality dimensions profile clinically in the Minnesota Multiphasic Personality Inventory. Thus there is a scientific basis to the shadow, animus, anima, and self concepts.²⁰**

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Marriage is a Largely a Psychological Relationship

Marriage is a largely conscious as opposed to unconscious relationship. The unconscious modifies free will. Marriage does not eradicate individual differences. The couple hopes the relationship is not divisive. Harmony in marriage often contains the culmination of archetypal images. **This is an important key to Shakespeare's, A Midsummer Night's Dream. The marriages at the end of the play represent a culmination and transmutation of archetypal images. The animus and anima and archetypal symbols of the lovers come together and transform the lovers in the marriage relationships. They create a collective dimension.²¹ For example, the duke and queen marry at the end of the Dream--a psychological fulfillment and a royalist archetype.**

Psyche Types

There are two basic psychological types, the extrovert and the introvert. There are also attitude types such as hot-blooded which are individual.²² **Complexity is the key to Shakespeare's personality. Thus there is a blurring or double binding of the psychological types, the extrovert and the introvert, and the attitude types in his self. "Double bind" means to place or evaluate a person where contrary demands await.²³**

The Extrovert

Jung claims that when one makes a decision and actions by objective conditions, we call this personality type the extrovert. Sometimes the extrovert can lose himself in objects. Hysteria is an example. A hysteric continually tries to produce an impression. The extrovert is often one-sided. The unconscious demands of the extrovert are often infantile and egocentric.²⁴ **Shakespeare had to tailor his plays to the objective conditions of the stage. In this sense he was probably an extrovert. His dominant personality type was obsessive-compulsive with a touch of hysteria. In contrast, Richard Wagner, the composer, had an infantile/egocentric one-sided personality.**

The Extrovert and Thinking

Extraverted thinking is often objective in orientation. The materialist mind is an example of this orientation. The thinking of the extrovert is productive.²⁵ **Shakespeare wrote his drama and poetry for the stage. They have subjective/objective parts. His poetry and drama sublimate the material. Shakespeare's thinking was very productive. In this dimension he was an extrovert.**

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Feelings of the Extrovert

Objective data often controls the feelings of the extrovert. The person's feelings are usually in harmony with objects. Fashions and the theater are examples of objectivity. They are a big part of Shakespeare's art. Women have more pronounced extrovert feeling types. Sometimes thinking can disturb objective feelings in men and women. The rationality of the extrovert depends on objective rather than subjective data.²⁶ **The Dream, however, has both objective and subjective levels. The action is often objective whereas the symbolism has a subjective and feeling dimension.**

Of Sensations and Intuition

Objects govern sensation in the extravert personality. In the extrovert subjective elements of sensation contain inhibitions. Food and other objects condition sensations. Intuition is the opposite of sensation. In the extrovert, intuition, as a result of unconscious perception, directs to objects. The intuition transmits images between things. Thus intuition tries to comprehend a wide variety of possibilities. A dependence on the external develops. Jung calls the sensation and intuitive extrovert types irrational. They do not base themselves on judgment by an intensity of perceptions. Rapport is the key to their relationships.²⁷ Sensations, intuition, and the irrational are dimensions in Shakespeare's plays but his obsessive-compulsive personality intersects all three of these dimensions in complexity.

A Trait Theorist Approach

Eysenck in 1970 advanced a thesis there are two significant dimensions of personality: "introversion-extroversion" and "stability-instability." Introverts have inhibitions and are introspective. Extroverts are outgoing and sociable. Stable people are calm, even-tempered and reliable. Unstable people are restless, touchy, and moody. Psychological disorders and criminality are the product of extremes of these dimensions. Personalities types lie within quadrants in a circle of these four types.²⁸

Eysenck finds that introverts have higher levels of physiological arousal than extroverts. They are more sensitive to stimulation such as social occasions than extroverts. In contrast, the extrovert needs more stimulation to maintain normal levels of activity. Thus when stimulated, the physiology of introverts reacts more strongly than does that of extroverts because they have a higher level of arousal. Extroverts need more stimulation than introverts to keep the same level of arousal.²⁹

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Many artists, James Joyce and Shakespeare among them, have epiphanies which are moments "of sudden intuitive understanding;" flashes of insight or a response to "scene, experience, etc. that occasions such a moment."³⁰ In these specific instances insight and writing combine. The introvert and the extrovert model overlap.

The Introvert

Jung thinks the introvert orients himself or herself by subjective factors. He or she puts a subjective view between the perception of an object and the actions it leads to. Subjective determinants are the critical ones. He or she relies on sense impressions around the subject. Jung claims that it is misleading to see the introvert as autoerotic, egocentric, and subjective etc. Conditioning in the introvert's perception and cognition is subjective. Psychic functions have a subjective as well as an objective dimension.³¹ **A poet/dramatist, like Shakespeare, had a high degree of psychological mindedness.³² Taste and subjective factors are essential elements in his poetry and dramas.**

The structure of the psyche is hereditary. It is not, however, identical with the ego. The psychic structure is the same as the "collective unconscious."³³ **Shakespeare was an Englishman. Race was an element in his psychic structure and in his "collective unconscious." Dreams may have a genetic basis. For example, the personality factor in a dream or dream work may have a genetic foundation. Race, blood, and genetics may be a factor in the writing of the Dream. James Joyce, for example, thought a writer should think with his blood. If this is true for Shakespeare, then the Dream is a product of blood/reason.**

The importance of the subjective factor in the consciousness creates a devaluation of the object. The introvert has a struggle within. Psychasthenia or extreme sensitivity within is a common introvert neurosis. Relations to objects repress. There occurs a proneness to exhaustion and fatigue.³⁴ **Subjective factors are critical in Shakespeare but he does not devalue objects or nature.**

The Introvert and Thinking

Introverted thinking orients by subjective factors. Subjective data is critical. Facts are evidence for theories rather than for their own sake. In parallel, Nietzsche thought "there are no facts only interpretations." Jung thinks the subjective factor is the critical in the thinking of the introvert.³⁵ **Subjective and accidental thinking are**

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a part of Shakespeare's writings. However, the material on the Rorschach test and symbols suggests that much psychic material has a scientific or determined basis.

The Introvert as Thinking Type

Darwin is an example of the normal extrovert thinker. In contrast, Kant is a good example of the introverted thinker. Darwin looks to objective science. While Kant critiques knowledge, the introvert's ideas root within. He or she confuses subjective truth with his or her own personality.³⁶ **The obsessive-compulsive personality can be either a scientist or an artist. Shakespeare's obsessive-compulsive artistic personality type weighs on the side of the introvert. However, he introduces a lot of natural phenomena, for example, lists of birds into the Dream. There is a complex dimension to introvert thinking.**

Introverted Feelings

Jung claims that subjective factors largely determine introverted feelings. Basic ideas, like God and freedom, are feeling values. They intensify egocentric feelings.³⁷ **B.F. Skinner, the psychologist, found conditioning or learning creates feelings. Thus the feelings found in Shakespeare and the Dream may be simply behavior--a behaviorist approach.**

Introverted Feeling Personalities

Introverted feelings often predominate in women: "Still waters run deep," is true often of women. Their feelings many times move away from objects. Expressions of feelings can remain niggardly. Women's feelings flow to their children. Rational judgment has a basis in both objective as well as subjective data. Jung thinks reason places a greater role on subjective factors.³⁸ **Shakespeare had a high level of rationality, however, "Still waters run deep" was probably true of him also. It takes a certain amount of extroversion to put on a drama. This is where the blurring or dualism of the extrovert/introvert dimension in his personality occurs.**

Sensations

The introverted attitude modifies sensations which are usually dependent on the object. Sensations base themselves largely on the subjective components of perception. A good example of this arises in the artist. Jung claims that in the introvert sensations look towards the background of the world rather its surface.³⁹ **This is partially true for Shakespeare the artist.**

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Sensations and Introversion

Jung claims introversion is an irrational personality type because it does not orient by rational judgments but by what occurs. The intensity of subjective sensations guides this type. Passivity and self-control note the introvert. He or she finds it difficult to express his or her impressions. Shakespeare did not find it difficult to express his sensations. Jung's dichotomy breaks down here. Also, the introvert finds himself at the call of his subjective thoughts. He or she has an unconscious distinguished by repression.⁴⁰ Expressions of the unconscious, repression and expression, characterize the Dream. Was the Dream an artistic recreation of an unconscious protrusion Shakespeare had? Here again Jung's model breaks down.

The Introvert's Intuition

Introverted intuition relates to the inner contents of the unconscious. Intuition has a subjective dimension. It perceives the background processes of the consciousness. The introvert's intuition has little idea of his or her bodily existence.⁴¹ However, some psychologists relate dreams to the body, for example, acting out a dream or dream sequence. **The Dream may have a basis in a dream that Shakespeare had. Was it a formal expression of a dream/body work?**

Introverted intuition produces both the mystical dreamer and seer on one side and the artist on the other. Aloofness is a characteristic of the introvert. Often they lack judgment. Their main problem is difficulty in communication.⁴² **Shakespeare did not have communication problems showing extroversion rather than introversion in his case. The extrovert/introvert dichotomy appears somewhat shaky. According to John O'Dougherty the word, "drama," in the Greek means "to be done," indicating performance or extroversion.⁴³ However, the key to the Dream also rests within the playwright, the actors and the audience. Shakespeare's personality contained extrovert and introvert elements at the same time.**

More on "the Transcendent Function"

What is the transcendent function? It is the psychological union of conscious and unconscious elements of the mind. There is a lack of parallelism between the conscious and the unconscious. The conscious and unconscious are complementary in nature. There is a threshold intensity to consciousness. Weak elements stay in the unconscious. Consciousness censors incompatible material. It is momentary whereas the unconscious contains all the individual's past. The unconscious contains all fantasies. The psychotic, for example, is directly under the influence of his or her

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unconscious.⁴⁴ The Dream is an expression of the transcendent function. Conscious and unconscious elements mix in the play.

The transcendent function makes the transition from one attitude to another organically feasible. Constructive analysis of the unconscious is the transcendent function. A symbol, for example, is a complex sign not apprehended by the consciousness. Dream interpretation is a good method for collating conscious and unconscious material.⁴⁵ Shakespeare's dream work has an organic basis. Symbols and archetypes in the Dream may have an organic or genetic basis. Conscious and unconscious elements come together in the Dream. The transcendent function is their common ground.

Modern Man's Spiritual Problems

The Old World Catholic priest fits his psyche into a system of belief to protect its functioning. In contrast, the American mystique is the opposite of quietism and resignation from the world. There is an unprecedented tension between the objective and subjective realities of the young America and the old Europe.⁴⁶ **The objective and subjective realities found in the Dream create the tension in the play. The spiritual problem found in the Dream is emancipation. Shakespeare's belief system is the credo of art.**

Eastern and Western Styles of Thought

In the East the mind has a metaphysical connotation. In the West, mind largely means "psychic function." A person's mind does not relate to a "Universal Mind." There is little evidence for determining a "Universal Mind."⁴⁷ **The archetypes and scientific correlates of the Dream unite Eastern and Western thought types. They project a spark of divinity in the particular, the person.**

Eastern thinking bases itself upon the psyche. Introversion is the intellectual bent of the East. In contrast, extroversion is the mode of the West. In the East, the introverted mind is self-liberating. Jung claims that the idea of "collective unconscious" is similar to Buddha's enlightened mind. In the West ideologies are the AntiChrist.⁴⁸ **By combining Jung's symbols with Rorschach responses the dualisms in the Dream and in Shakespeare's personality and in Eastern and Western continue in complexity. Shakespeare was an artist not an ideologue. He was a Christian.**

Communion of the Faithful

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In primitive psychology the Australian word, "aljira," symbolizes "dream," "ghostland" and "time" where ancestors still live. Catholic theology unites the faithful in a "communion of the living and dead faithful." If this is true, then there is a unity of the living with their ancestors and the dreams of past generations.⁴⁹ **The Dream keeps us in touch with our ancestors and our mentor Shakespeare.**

Answer to Job

There is the antagonism of Christ with the AntiChrist. Moreover, the Book of Job reveals divine darkness. **The night is an important part in the Dream. It is a night of fancy and madness. Jung finds that Job praises Yahweh's fairness.** He finds difficulty, however, in meeting God on the basis of morality.⁵⁰ **In contrast, comedy rather than morality is the basis of the Dream.**

Jung claims that Yahweh is a "totality of inner opposites." This is not the Catholic teaching on Christ. He is a symbol of unity. **Dualisms are the focus of the Dream.** Jung finds Yahweh has an interest in man. He has a conviction of Job's constancy. Man should strive to be Godlike. Job feels God contains a human face. Adam has the image of the Creator.⁵¹

Jung suggests perfection is often a masculine quality while women incline to completeness. Job had moral perfection and moral completeness. Mary's virginity shows her independence from man and made her complete. Jung claims Job ranks morally greater than Yahweh who becomes a loving Father. Christ has a victory over Satan.⁵² So did Job. The Church is Christ's bride. **The Dream is artistic perfection, and it is Shakespeare's artistic bride. The victories in the Dream are the marriages.**

Jung claims that God has an unconscious. He thinks that the atonement represents the reparation of a wrong done to man by God. It is self-knowledge that is the key to the knowledge of God. **Jung suggests that Yahweh had a moral defeat when he dealt with Job. Ezekiel portrays the unconscious as the idea of a higher man who morally defeats Yahweh and who Yahweh later became. Yahweh drew close to man. Job represents an unconscious disturbance.**⁵³ **In the Dream Bottom symbolizes an unconscious disturbance.**

The divine has a quaternity dimension and mandala symbolism. Jung maintains that Yahweh showed an inner instability to Job. This inner stability is the main cause of the world's creation and the mankind's drama: "the encounter with the creature changes the creator." Job is a suffering innocent. Ezekiel sees the humanization and personality of Yahweh. **Called, "Son of Man," Yahweh revealed to Job his coming**

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incarnation.⁵⁴ The creature changed the creator. God answered Job. Like the story of Job, the Dream is the presentation of an instability--a touch of madness. The way the audience should answer it is to allow it to change them. Shakespeare's art, especially the Dream, gives us an artistic defeat. The audience should answer Shakespeare by choosing a life of artistic endeavor.

Christ shifts the divine drama to the God-man who becomes the mediator. The Holy Ghost continues the incarnation of God. The earth is feminine and heaven masculine. Job saw the fierce side of Yahweh. The paradoxical nature of God puts man into an almost insoluble conflict. God became man. Man needs the wisdom that Job sought. It is the Divine and the symbolic that differentiate human consciousness. This differentiation of consciousness is the result of archetypes that create primary transformations.⁵⁵ **The paradox of the Dream is that Bottom becomes an ass-headed man. In the Dream it is Shakespeare and the symbolic that differentiate our consciousness. The Dream is a primary transformation. It is a human/fairy drama. Puck is a mediator in this drama.**

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TRANSFORMATION SYMBOLS AND THE DREAM

A basic principle of analytical psychology is that dreams are symbolic. For example, the intimation made by Thisby to "kiss the wall's hole" in the tragi-comedy of "Pyramus and Thisby" may be an orifice symbol. The tomb illusion made by Pyramus in this tragi-comedy might really be a womb/tomb double-entendre symbol. Mentioned before, a snake can be a sex symbol, like Cleopatra's asp.¹ Thus dreams, like the Dream, create/transform symbols from psychic material.

Complexity and Thinking in the Dream

Dream material regresses from the unconscious to the raw memory. In contrast, waking thought progresses. In the Dream we regress as Nietzsche thought through the ideas of early peoples--Greeks, Africans, Orientals, and Fairies. In the nighttime activity of the Dream we may regress and create as Rank thinks a myth which is the collective dreams of a people. Is Shakespeare trying to create a myth by writing the Dream? The answer is perhaps. Jung argues there are two types of thinking--the directed and the subjective. Directed thinking is conscious. Fantasy-thinking is both conscious and unconscious.² We find both types of thinking in the Dream as we regress from the unconscious in the nighttime dream sequence and progress in the conscious direction of the play. Thus the thought patterns and directions of the Dream are complexity.

Miss Miller's Fantasies

Jung finds a **creative hymn** in the fantasies of a Miss Miller. She saw herself as the mother of legions of men for generations to come. Similarly, the Dream is about a royal wedding--perpetuation of a race. In Miss Miller's unconscious fantasy she puts sound rather than light as the first elements in creation. Jung maintains the creation, sound, light and love are attributes of God. They act as a substitute for the loss of a lover. **All of these elements occur in the Dream. They serve as Shakespeare's way of dealing with his separation from his wife and family.** In her fantasies Miss Miller refers to Faust where the devil is an erotic tempter. In contrast, her reference to Job portrays the forces of good and evil. She places the procreative urge as an attribute of God, the Creator. Jung maintains that God, the creator, is a collective archetype. He is an unconscious psychic image. Jung argues in today's religions the divinity is usually a father image whereas in older religions he is the mother image.³

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Miss Miller and Job's Hymn

Jung suggests that Job's Hymn of Creation which has "all the world become guilty before God" (Romans 3:19) is an unconscious production by Miss Miller. It occurs instead of erotic problems. Her erotic tensions sublimates into religious poetry. Miss Miller's defense may be repression. He contends complexes, like Miss Miller's, consciously transfer to the God head. Also, cults, like Christianity and Mithraism, morally subject a person's animal instincts.⁴ Like Miss Miller's Job's Hymn of Creation, the Dream may have been a production by Shakespeare to deal with erotic problems. For example, his erotic ejaculations sublimates into dream poetry. The God head in the Dream and the rest of Shakespeare's plays is a totality of collective archetypes including the Trinity. The Dream, like Job's Hymn, is a Hymn of Creation: May, royal wedding, and comic madness.

St. Augustine's aversion to the world stands in slight contrast to nature worship found in the Hymn of Creation. God is his inner man. Shakespeare does not appear to have an aversion to the world. Jung argues symbols, like the hymn of creation, "are not allegories and not signs: they are images of contents which mostly transcend consciousness."⁵ They express the inner man or God. This is what the Dream expresses.

Another poem that springs into her mind is a poem called "the Moth to the Sun." Jung claims that in this poem where there is the longing of the moth for the star we find Miss Miller. She is the moth. The moth's song is her song. Also, Jung claims a man or a woman's libido creates an archetypal God image within. The person worships the psychic force within as nearly divine. Jesus says, for example, to the Jews about Psalm 82:6: "I have said ye are gods." (John 10:34). The psalm exhorts the Christian to emulate God.⁶ How can we relate the moth's longing for a star to the libido or the psychic force? The moth fixates on the light or the star. Similarly, the libido or psychic force can fixate. How can we relate this to the Dream? It is like a song. There is a parallel in the Dream to Miss Miller's poem "the Moth to the Sun." Moth is one of the fairies in the Dream. Moth longs for the moon a feminine symbol.

Moonlight

Jung claims that in mysticism the Divine, like the star "in the song of the moth," is light. In Nietzsche's, "The Beacon" libido symbols, like the sun or fire, become the flame and the snake. The sun or star is a libido symbol in "the song of

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the moth."⁷ In the Dream the light of the moon serves the actors as a point of fixation or longing.

Analytic Psychology and the Libido

The libido symbolizes in three ways (1) by analogy such as the sun and fire (2) by causative comparison such as an instrument, phallus or snake and (3) by functional comparison such as fertility, for example, a fertile bull. A libido archetype is not an inherited idea but a disposition. The bull is a fertility-symbol, for example, in Mithraic liturgy the bulls guard the world-axis.⁸ All three types of libido symbolism arise in the Dream. First, the moon is a symbol by analogy. Second, the snake is a causative or functional comparison. Third, Mithraic liturgy is Mediterranean, like the setting of the Dream. Thus the ass's head in the Dream is another libido archetype.

Death-fantasies and the Libido

Miss Miller has death-fantasies. For example, the moth dies in the light. Pyramus and Thisby kill themselves in the light of the moon in the play-within-the-play of the Dream. The sun benefits mankind but it also scorches mankind. **Thus the libido is a complex faculty. It is a good and bad or neutral force.** For example, in Greek mythology Hermes, the phallus, represents creative divinity. Jung contends an exclusively sexual definition of the libido is in error. A whole body of psychic material comes from this word. It can, for example, also mean a 'want' or a 'wish' or 'unbridled desire.' St. Augustine calls libido "all desire" or appetite. He thinks that in psychology libido is similar to the term "energy" in physics and chemistry. It is "psychic energy" Jung claims.⁹ An intuitive faculty, creative divinity, 'wish,' appetite or "psychic energy," interpretation can be given to the libido symbols in the Dream.

A Scientific Content Analyses of 1,000 Dreams

Two researchers, Van de Castle and Hall, performed content evaluation on more than 1,000 dream logs of college students. They discovered the following:

- "Color appears in about one-third of all dreams.
- Dreams tend to be about failure and misfortune more often than success.
- About often than not, people in dreams tend to be familiar to the dreamer.
- Only rarely do movie stars or popular sports figures appear in dreams."¹⁰

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In comparison, there are, first, many color references in the Dream. Second, in contrast, the comedy, the Dream, deals mainly with success. Third, the suicides in the play-within-the-play are the element of misfortune. Fourth, Shakespeare drew upon many people including friends for characters in the Dream. For example, like Marcel Proust or James Joyce, he may have picked an eyebrow from one friend and a body type from a popular figure or classical figure.

More on the Idea of Libido

Freud defined the libido sexually. He compared it to a stream. Freud defined the sex instinct as a partial instinct. Later, he claims paranoid alterations of the person in relation to world result in a loss of libidinal interest. Freud thinks that introversion and regression of the sexual brings about neurosis not schizophrenia. He suggests the libido is not a specific instinct. In contrast, Jung thinks the libido is not a sexual but a neutral energy.¹¹ Both interpretations are apropos to libido symbols in Shakespeare especially in the moon, snake, and ass symbols in the Dream.

Jung claims that the libido can canalize, for example, fire-making in history often equates with sexuality. Another example is the equating of the plow with the phallus. Also, in another vein, the will is as strong as biological urges. Taboos block or regress the libido. Sexual disturbances or pathologies, like incendiarism, are the result of this blockage or regression.¹² **Are the dream- within-the-Dream and the death under the moonlight in the play-within-the-play examples of canalization of the libido? The answer is this is one interpretation.**

Gender Differences in Dream Content an Analytical Approach

Van de Castle and Hall found startling gender differences in dream content. These differences have scientific import. For example, men dream more frequently of other men. In contrast, women dream of the two sexes with greater equality. Their dreams have more personalities, more amicable interpersonal relationships and more family themes than men's dreams have. Men, in comparison, have more hostility, violence and achievement strivings than do women in their dreams. This study was done on college students.¹³ In comparison in Shakespeare and in the Dream the gender differences blur. However, family themes predominate and the interpersonal relationships presented in the play are congenial. Finally, violence is minimal.

The Hero

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The best exemplification of the libido is in a human figure portrayed as a hero or demon such as Heracles. Thus the Catholic Church develops a visible hero by recognizing the vision of Christ, the Pope, on earth. Nietzsche's superman is another hero. Religious leaders often canalize the libido into benign symbols. The Sphinx is a mother image, for example, the Sphinx of Oedipus. The lower half of the Sphinx is the libido presented as a repressed "animal" instinct.¹⁴ Bottom is a comic libido hero in the Dream.

Dreams often present theriomorphic symbols of the libido. Monsters are an example. Theriomorphic means "conceived of as having the form of an animal: said of certain gods."¹⁵ Repression does not just direct towards sexuality but all instincts. Repression leads to regression and brings a person to the stage of childhood where the critical factor is the parents. For some children the father and mother appear in the animal forms of the bull and the cow. If the regression goes back further to the prenatal stage, divine images arise or images of heroes part human and part animal occur.¹⁶ **Again, Bottom serves as this comic libido hero in the Dream. He is a comic theriomorphic hero who progresses rather than regresses.**

If the child is excessively dependent or affectionate, his or her attitudes compensate in dreams of terrifying animals. The Sphinx of Oedipus is an example. This Sphinx, Jung claims, personifies a "devouring" Mother. The double being of this Sphinx relates to the mother image above and the fear animal at the lower half created by the incest taboo. The riddle of the Sphinx is that she is the "devouring" mother image. Oedipus did not heed her warning. In Egypt there are both masculine and feminine sphinxes.¹⁷ **In Shakespeare's Hamlet Gertrude, Hamlet's mother, is the devouring mother who violates the incest taboo with Hamlet's uncle. She is like a feminine sphinx.**

Miss Miller sees an Aztec apparition. Jung claims the Aztec represents the primitive side of the father. The Aztec is a hero image. Jung maintains the mother largely influences her son's "Eros" and the father influences the mind and spirit of the daughter or her "Logos."¹⁸ Shakespeare's, hero personality, and the personalities in the Dream contain both "Eros" and "Logos." They exist in complexity. Puck has a primitive personality.

Transfiguration

Jung suggests in the Transfiguration Christ equates with Elias without being identical with him. The people regard him as Elias." The client's obsession he claims parallels Elias with Christ. Christ's prophecy show there are one or two immortals

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who will not die until the Second Coming. In the Gospel of John 21:21 the people consider John to be an immortal.¹⁹ In the Dream Oberon, King of the fairies, Titania, Queen of the Fairies, the fairies and Puck provide a secular or comic transfiguration of the youths of the drama during the night.

Mother and Rebirth Symbols

The fish is a symbol of rebirth. In the story of Moses and Joshua his servant they are together and lose the fish or life force. The fish finds its way to the sea. After losing the fish they find the place of the source of life where the fish revives. There is a rebirth. The sun symbolizes the libido or psychic life-force as heroes with starry attributes.²⁰ After the night in the forest, there is a rebirth in the Dream of the relationships of the young couples.

In Noah's journey during the flood that killed all the living, only Noah and his animals lived to see a new creation a rebirth. The sea is a symbol of the unconscious. Water, like the Mediterranean Sea, has a maternal dimension. The tree is another symbol of the mother. The forest in the Dream may be a mother archetype. Greek goddesses are often rebirth or libido symbols. Hermia, the Greek girl in the Dream, may be a libido symbol. The tree sometimes has a bisexual nature.²¹ Is Puck in the Dream bisexual or asexual? Maybe he is a symbol of asexual reproduction.

The canalization of the incest-taboo is the stimulation of creativity. Jung claims that to be born again of water, like in the New Testament, means to be born of the mother's womb. To be born of the Spirit means to be born of the breath of the wind.²² Parallelling, the flower's juice in the Dream brings about a rebirth for the young lovers in the womb/tomb of Western Civilization, Greece.

Athens: the Setting of the Dream

Heracles and Gilgamesh go to the Western land where the sun and sea unite in a rejuvenating rebirth. Entwining trees are a symbol of the birth-giving mother. In Christianity the tree of death or the cross often transforms into the tree of life.²³ Perhaps the Dream was set in trees near Athens because Greece gave birth to Western Civilization in this city where sun and sea come together.

Jews, Christ and Shakespeare

There is a Jewish legend that Adam had a wife before Eve named Lilith. He tried to tame her. She rose up, however, and hid in the sea. Adam forced her to

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return. Lilith became a nightmare who scared pregnant women and kidnapped infants. Later, in Jewish history came Christ, the Son of God. Thus Christ's Cross represents the subjugation of the instincts. The cross represents the human figure with outspread arms.²⁴ Puck, in the Dream, subjects his instincts.

Christ, as hero or god-man, Jung claims signifies the psychological self. The archetype of the self signifies the truth of the inner world or of the collective unconscious. The Christ figure unifies opposites into the "light" of God with his antagonist, the devil. In today's mystery the figures of the Christ and the AntiChrist parallel each other.²⁵ Shakespeare was a product of Christianity and a Christian. By setting the Dream in mythical Greece, he is suggesting an evolutionary dimension to religion. For example, religious archetypes and morality evolve. The Dream is a starting point, like Genesis, for a genealogy of Western archetypes, classical themes and morals.

Shakespeare's Mother

The mother image is synonymous with the anima. For example, a bearer of the anima-image is Siegfried, the mother. Nature is the unbridled "terrible Mother." Jung relates the German word "verstehen" meaning to understand to the words "stand around about something." Then, he relates these words to the complete embrace of the mother.²⁶ A soldier is a role model a young man chooses to be like his father. A poet, like Shakespeare, is often a product of the mother. In Shakespeare's case, his mother molded him. She was a product of the Jewish/Christian tradition.

Shakespeare's Father

According to John O'Dougherty, Shakespeare's father was a Roman Catholic.²⁷ Thus the whole Catholic/Jewish tradition relates to his family and is fitting to his art and personality. The other side of love in Shakespeare's life was (hypothetically) the cross.²⁸ Shakespeare's artistic roots go back to Christianity's sister religion, Judaism.

Coda

Jung concludes that it was not his intention to justify his theories by his patients, for example, Miss Miller. He wants to comprehend her situation in all her dream manifestations, especially in relation to the unconscious. Miss Miller is a poet who wrote poetry at the time of her dreams. Her poems and dreams are hypnagogic poems (sleep causing) dramas or fantasies. She has an indestructible personality.²⁹

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Like Miss Miller, Shakespeare wrote poems about dreams maybe at the time of his dreams. His Dream is a hypnagogic drama or fantasy. Shakespeare had a "type A"(dominant/active) personality. He had an indestructible personality. His enormous literary output, including the Dream, is proof of these theories.

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AN APPLIED JUNGIAN APPROACH TO SHAKESPEARE AND THE DREAM

Alex Aronson claims that critics often think psychological research when applied to literature disturbs a work's meaning. He thinks that Shakespeare's comedies and tragedies hit at emotions experienced by all people. Coleridge, for example, calls Shakespeare's characters "ideal realities." They have a universality.¹

Aronson maintains that Freud's psychoanalysis is like archaeological research. It brings to the surface hidden objects. For example, certain writers have looked for homosexual proclivities in Shakespeare. Also, Hamlet and King Lear contain expressions of sex nausea. Freud thought that Hamlet reflected the playwright's father and son's deaths. In Henry IV Falstaff's 'parricide' is an expression of the unconscious. Hamlet had a compulsion neurosis. Psychiatrists claim Antonio, a character in the Merchant of Venice, is a depressive. Don Juan in Much Ado is a psychopath. Pericles is a schizophrenic. Many analysts think Hamlet is a manic depressive. Leontes is paranoid.² Shakespeare is obsessive-compulsive and anally fixated.

Aronson suggests that Shakespeare's Dream represents "primordial experience," like the dreams of natives. "Personal" dreams can fuse with "collective" myths. Jung claims that archetypal collective symbolism begins in the unconscious.³

Shakespeare dramatizes the unconscious in Julius Caesar where Brutus notices his own "evil spirit." Hamlet doubts the apparition he has seen as his father for "the devil hath power to assume a pleasing shape." (II,2,636) Before killing Duncan, Macbeth distrusts a vision he sees of a floating dagger that he is unable to touch because his eyes "are made the fool o' the other senses." (II,1,48)⁴ The archetypes and symbols in the Dream dramatize the unconscious.

When Othello requests of Iago visual proof of Desdemona's infidelity, the imaginary confrontation does not actually take place. He never sees Desdemona in Cassio's arms. Othello's conscious psyche disintegrates. His anima annihilates his consciousness. (III,3,190)⁵ In contrast, integration rather than disintegration of the psyche is the theme of the Dream.

Instead of the division of the psyche into superego, ego, and id, Jung argues for the unity of the psychic process. He calls the growth of personality "centering." Reason and instinct are the opposite ends of a scale which unconscious slides.

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Individuation is the movement from dualism to a unified consciousness. Dream interpretation may lead to "total being." It integrates the unconscious.⁶

Jung does not include the words "tragedy" or "tragic" in his index. He feels that inner polarities can resolve. Dying is part of living. Dream interpretation points to the need of integrating the unconscious with the conscious. The four lovers in Midsummer Night's Dream lose their incomplete identities by withdrawing into a forest. In the forest the four lovers find personality integration and harmony and love when they awake. For example, Orlando moves from personal insecurity to human perfection.⁷

A key to Shakespeare's drama and the Dream is the dualism of the ego and self, of the conscious and unconscious, of anima and animus, of face and mask. The ego is the Shakespearean hero's conscious mind. It has many symbols, for example, the mask, the appetite, the shadow and the inner voice. The anima is the transpersonal and wins in the gradual domination of the ego by the unconscious. For example, paternal or maternal figures integrate or divide the personality in the process of individuation.⁸ The audience resolves or leaves unresolved the many dualisms in the Dream, for example, the dualism between the conscious and unconscious mind or ego and the superego. In the end the Dream is a mystery.

Symbol Referents and Dream Themes from Aronson's Index

We, first, seek in love a woman who corresponds to our anima. For example, in A Midsummer Night's Dream the men seek women who have a strong "Logos" or reason while the women seek men who have a strong Eros." Thus the women have a strong animus and the men a strong anima. Second, in a woman's individuation the masculine and feminine factors often fuse. This happens to Hippolyta, the Amazon Queen. Third, the Dream is Shakespeare's "inner voice" Fourth, blindness is a symbol of the collapse of the psyche. Love is blind is a theme in the Dream. Fifth, Jung claims "cave" relates etymologically to the phrase, womb of the earth, as well as the word "pregnant" and "cavity." Shakespeare had a pregnant mind. The Dream is its birth. Sixth, chastity relates to the idea of temptation which is a Dream theme. It is a hallmark of civilization.⁹ Seventh, Shakespeare maintains that the supernatural is a critical part of the unconscious. Eighth, the Dream integrates the shadow. Ninth, the tree and the cave are maternal symbols. Tenth, as an affirmation of life, a hero, like Lysander, leaves the primordial environment in which his unconscious made him a prisoner and accepts love. Eleventh, marriage and sex are civilizing processes that relate to collective individuation in the Dream. Twelfth, the consciousness symbol in Shakespeare is a "boiling cauldron" which parodies the symbolic mixing of fire and

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water.¹⁰ In counterpoint, the Dream has an unconscious dimension which mixes young love, the moon and madness.

A Reverie of Themes

A list of Dream themes follows:

Dualism: A Key to Personality and Shakespeare

There is a dualism between the conscious and the unconscious between the actor and the persona, between public and private awareness, between the actor's face and his mask in the Dream.

Hero: The marriage of the hero, Theseus, in the Dream, with the female hero, Hippolyta, unites the male's "mastery of life." with the woman who is life. Thus marriage can result from projections of Logos and Eros.

Mask: The heart rather than the mask is crucial. Mask has a collective dimension. The fantasy in the Dream masks the unconscious.

Humility: It is the opposite side of a king's persona. Bottom, in the Dream, exemplifies humility.

Womb: The womb in Shakespeare is a symbol for the unconscious. The Dream is a womb.

Self: The self is an invisible part of the unconscious. Symbols define it. The self represents the sum a man may achieve in his quest for integration. The Dream is this quest.

Persona: The persona is a person's facade. Shakespeare never wrote an autobiography. He kept his facade.

Phoenix: The phoenix is a symbol of a person's rebirth. The dream-within-the-Dream and the play-within-the-play are phoenix symbols. The daylight following the lover's night in the forest is a phoenix.

Daughter: A daughter, like Hermia, can project her animus on her father.

Dream: A Midsummer Night's Dream is a psychic drama of Shakespeare's fantasy formations.

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Integrity: Integrity is the goal of the psyche and of the Dream.

Sex nausea and homosexual tendencies arise in Shakespeare's work especially Hamlet.

Neurosis: Neurosis is often a product of repressed sexuality. The love and sex themes in the Dream may be a response to neurosis.

Snake: The snake in the Dream is a sexual symbol and is a symbol of healing.

Tree: The tree symbolizes sex in the Dream.

Shadow: In the Dream the shadow, for example, suicide, is an sinful archetype. It is part of the projection of the collective unconscious. It is a symbol of man's animal nature. It springs in the portrayal of the tragic lover. It is a symbol of nothingness. It is a defining part in the individuation process.¹¹

Unconscious: In the Dream there is an inadequate vocabulary to define or describe the unconscious. At times, darkness defines the unconscious. It is an energizing force. The libido powers the unconscious. The shadow is synonymous with the unconscious.¹² All these themes come together in subtlety and complexity in the Dream.

A Midsummer Night's Dream

The path of action leads from the forest to the altar or from the unconscious to the conscious. The darkness of the forest represents a regression into sleep. In contrast, only when one is awake can he enter the altar. Shakespeare depicts a raving father who motivates the lovers to retreat into the woods. When Hermia and Lysander refuse to play by the rules set up by a paternal tyrant, Egeus, he threatens them with death or a vow to the single life. The mother is not in the picture. Lysander and Demetrius appear like orphans. Hermia and Helena also lack mothers.¹³

Lysander has a childless widow who fosters him as a son. It is at her house that they plan to marry because it is outside Athenian law. To reach this widow-aunt's house they pass through a forest. In that forest four lovers, Lysander, Demetrius, Hermia and Helena melt.¹⁴

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A father's curse sends them into the darkness. They meet in the unconscious or in a maternal womb where they sleep. They dream of life and death reflecting a confusion of the libido. This libido regresses into a mother's womb.¹⁵

Puck is an instrument of the unconscious. He is a sexless tree-spirit whose home is the forest. Puck responds to the four lovers and Titania and Bottom who changes into an ass-headed man. He does this through the symbolism of the wood. The forest is the unknown and the mysterious. The trees represent the contents of the unconscious. The oak tree is the symbol of the Self. It is the source of the individuation process. The lovers in the Dream fall asleep and lose consciousness of themselves. They have not yet integrated their personalities into a 'wholeness.' In the woods the lovers become part of a collective dream. Their libidos look for shelter within the forest.¹⁶

More on Tree Symbolism

Trees are symbols of tribal mothers in the play. Female gods are often of the tree-form and groves are special or sacred. The dream-tree in the garden of Eden has bisexual features. The tree archetype is a symbol of the libido which cathects with the mother. The penis is like a tree. To primitive man the "hollow" tree is a rebirth symbol.¹⁷

The Universal and the Particular

In the Dream, the collective myth and the individual dreams are interwoven.¹⁸ An example of this follows:

Demetrius follows Hermia who is eloping with Lysander into the woods. Helena chases him. Demetrius terms himself a "wood within this wood" (II,1,192) because it is darkness that stops him from finding Hermia. Helena's unconscious shows her Demetrius in a dream: "It is not night when I do see your faces,/Therefore, I think that I am not in the night" (II,1,221).¹⁹

A flower's juice blinds Lysander to reality. He shifts his allegiance to his new love, Helena. Lysander explains this about-face by an appeal to judgment. "Reason becomes the marshall to my will," he explains. The darkness of the wood damages Lysander's logic. He no longer thinks rationally. Lysander leaves his bride to be, Hermia, to pursue Helena.²⁰

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Meanwhile Hermia has a dream-within-the-Dream. The symbol of a snake and a feminine tree symbol carry over to her waking life. She awakes alone and in the dark of the woods. Hermia cries out to the absent Lysander--

Do thy best
To pluck this crawling serpent from my breast!
Ay me, for pity! What a dream was here.
Lysander, look how I do quake with fear!
Methought a serpent eat my heart away,
And you sat smiling at his cruel prey.
(II,2,145)

The snake is "repressed sexuality," an "expression of a collective unconscious." It represents ambivalent sexuality, a compensation for a weakness in femininity or masculinity in the desired object.²¹ The author thinks the snake is a symbol of intelligence.

Another compensation is Titania who embraces an ass-headed man in the woods. Puck transforms Bottom into an ass-headed man at the command of Oberon. Titania's fantasies of hate are the product of Oberon's jealousy and her lack of desire to compromise. Titania compels the ass-headed man to lie with her in the wood. She uses erotic images to describe her love-making.

So doth the woodbine the sweet honeysuckle
Gently entwist; the female ivy so
Enrings the barked fingers of the elm.
O how I love thee! How I dote on thee.
(IV,1,48)

The ass is a masculine fertility symbol. The tree is a feminine fertility symbol. Their conjunction is a symbolic sexual coitus. The two symbols represent life, healing, and procreation.²² The moon in the Dream reflects the madness of the night. Madness or "lunacy" means an "intermittent insanity, formerly supposed to change in intensity with the phases of the moon."²³ "Lunatic" means "moon-struck."²⁴

The adventure in the forest is part of an encounter between animus and anima elements. These elements occur in the lovers that made the forest home for a night. They leave civilization behind. The lovers call each other names of unconscious monsters such as "cat, serpent, tartar, dwarf, bead, acorn." (III,2,260)²⁵

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The music that accompanies the lovers when they leave the wood is confusing. They awake transformed. Demetrius says he moved from "sickness to health." The night appears like a blur of shadows and visions. Things appear to be "double." (IV,1,195)²⁶

Theseus alone represents perfection and a united vision. He leads them to the altar or temple where the marriages will take place. Consciousness brings the lovers to self-fulfillment. The seed becomes a tree. Wisdom and happiness conjoin. Their freedom comes from the heavens. Their night is a "psychological metaphor." Oberon on the dream's level and Theseus on the conscious level re-establish order. This happens first in sight and then in the "reason" they lost in the woods. The temple of marriage is "beyond the wood." The lovers test their limits. The dream and unreason of the night purge their drives and makes them ready for marriage. Blood and judgment unite in a ritual of regained consciousness.²⁷

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POPULAR PSYCHOLOGY AND THE DREAM: A TOUCH OF JUNG

Of Discipline

Scott Peck says, "Life is difficult," and, "Problems are life." Problems can be painful but create life's meanings. Discipline is a way of dealing with problems constructively. Shakespeare created meaning in his life by solving artistic problems. Peck claims there are four disciplines: delaying gratification, responsibility, truth, and becoming. They help us deal with life's problems. All of these disciplines are in the Dream. First, the father of Hermia, Egeus, forces her to postpone her selection of a mate. Second, the marriages in the Dream are a form of responsibility. Third, the Dream or a dream is a modality of truth. Fourth, the youths mature or become during the episodes of the night.¹

The Life Cycle

Peck claims there are several major conditions in a lifetime. First, in the infant state external children do not always meet external demands. Second, there is the time of the "fantasy of omnipotence." Third, there is the age where the child desires possession of the parent. Fourth, there is the dependency stage of childhood. Fifth, there is the time where the person has distorted parental images. Sixth, there is the adolescent stage. In this stage the person has freedoms, sexual attractiveness, and agility. **This is the stage of the life cycle reflected in the Dream. The young lovers get outside of Athenian law by entering the freedom of the forest. They come to terms with sexual attractiveness. Their activities indicate agility. Moreover, Ancient Civilization in its youth is the setting of the play.** Seventh, is the stage of the immortality fantasy. Also, the seventh stage is the stage of childbearing and authority over children. The eighth stage is the stage of earthly power and good physical self. Finally, there is the stage of life and death itself.²

A Cognition Approach

A contrasting approach to Peck's is George Kelly's "**cognitive approach**." It focuses largely on conscious mental actions. Kelly thinks people process information through personal constructs used to predict events. These constructs define the personality. Experience validates or invalidates particular constructs. In contrast to Peck and Freud, this approach largely ignores irrational or emotional influences. A cognitive approach to the Dream would see the play as a series of personal constructs, like love and magic. These constructs determine how the actors respond

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to the Duke and Queen--a mind (mental construct) over libido (sex energy) interpretation. The constructs in the play guide the behavior patterns of the young people.³

"Bracketing"

For Peck, "Bracketing" is the putting aside of self so new material can incorporate into the self. This self discipline enlarges the person. The dream-within-the-Dream is similar to "bracketing." For example, Titania and Bottom include or engender new relationships.⁴

Of Love

Discipline creates spiritual evolution or love. Love is hard to define. Romantic love is mythical. This may be true for the love themes in the Dream. Peck claims that a married couple in therapy learns that recognition of their individuality is the basis of real love. Thus "falling in love" is a type of illusion.⁵ **"Falling in love" is a type of Dream.**

Ego Boundaries

Love has to do with ego boundaries. A person's limits are their ego boundaries. We extend our ego boundaries through "cathexis" or attraction, time investment, and commitment. These three elements are the basis of the Dream. Cathexis is the psychological incorporation of a representation of an object, like the forest in the Dream into our ego. **The Dream is Shakespeare's cathexis. It becomes our cathexis. We develop a mystical union with the dream world and with Shakespeare's universe.⁶ In so doing, we define our ego boundaries with the action of the play.**

Of Dependency and Love

Dependency is, first, not love. Love is a choice. Dependency is pathological. It creates a "passive dependent personality disorder." For example, people in this group are so busy seeking love that they have little energy for love. They feel that something is missing. They feel empty. These people lack concern for spiritual growth. Second, love is an activity. It is an action rather than just a feeling. Third, the love feeling is the emotion that transcends cathexis or the process of making something important to us.⁷ In parallel, first, the movement of the plot in the Dream is from passive dependency to love. It moves from the adolescent personality to the adult personality. In this case the dependency is not pathological but a normal part

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of growing up. Second, love is the activity of the play. Third, the triple marriage in the Dream transcends Titania's cathexis of the ass-headed man in the play. She finds love.

More on Love

"Love is work," and, "Life is change," claims Peck. Love is risk and independence. Commitment is a risk. Love is an act of the will. It is a discipline. Confrontation is a part of love. Love respects separateness. The failure to see another's separateness is narcissism. Pathology literature often ignores the love issue. Love is mysterious.⁸ **The Dream is about love, change, risk, and dependence, independence, risk, will, confrontation, separateness, narcissism, and mystery.**

Interfacing

Today scientific psychology and religion are interfacing. However, is religion a form of psychopathology? Peck suggests that the answer to this question is not simple. The unconscious, for example, is miraculous. Perhaps the Dream is a minor artistic miracle. In contrast to the religious vision, the scientific vision can be a tunnel vision.⁹ To deal with this problem, artistic, psychological, religious, and scientific approaches interface to analyze the Dream.

Dream States/Grace

Scientists conceive of such ideas as immune globulins, the unconscious, and **dream states**. Peck suggests religious people call these ideas grace. On evolution, he suggests it has a spiritual dimension--a dimension of grace. Peck claims God is "the goal of evolution."¹⁰ **The Dream is an evolving state of grace. It is an interface of the miracle of the unconscious and the conscious with God through grace.**

God

Our God is like our unconscious. Peck thinks the "collective unconscious is God." God is inside us. He claims, "The conscious is man as individual." The personal unconscious interfaces the collective unconscious and the individual consciousness.¹¹ **The Dream is an expression of the collective unconscious. Thus it is an expression of what Peck calls God.**

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SOUL THERAPY AND THE DREAM

Dream Analysis--the Highest Level--the Religious Level

Thomas Moore's book, Care of the Soul, presents a therapeutic way of living. It says that one should sense sacredness in everyday events. It is an ancient model of caring for the soul that offers a sacred context for everyday life. Moore brings together Jungian psychology, art therapy and music to connect spirituality with the problems of society and its members.¹ Moore's book suggests a religious interpretation or dimension is germane to Shakespeare.

Moore contends the great sickness of the twentieth century is our individual and collective "loss of soul." Its symptoms are familiar to most: obsessions, violence, addiction and loss of the meanings of life and relationships. These symptoms are all found in Shakespeare, for example, Hamlet. Moore's book suggests instead of trying to deal with these symptoms one by one we should try to discover the past wisdom of the study of the soul.² **A key to Shakespeare is soul. He is our classical soul mate. The marriages in the Dream become the audiences' marriages also. The audience finds rather than loses soul.**

Soul?

What is the soul? Moore suggests love, community and attachment reveal it. These are the central elements in Shakespeare's Dream rather than a dramatic plot or central character. Furthermore, Moore takes the Renaissance approach of uniting psychology and religion. Jung claimed, for example, that psychological problems are ultimately religious in nature. Moore wants to interplay spirituality with the soul. The soul lies between understanding and the unconscious. Its instrument is the imagination rather than the mind or body.³ Shakespeare often unites psychology and religion in his plays. For example, Hamlet finds his uncle at prayer and postpones his revenge to a time when his uncle is not at peace with God. Shakespeare's instrument in the Dream is the imagination--a vehicle of the soul.

The Gifts of the Soul

What are the gifts of the soul? Moore claims they are relief from psychological symptoms, good relationships and personal power. These are the gifts in the Dream, a happy madness, young love and royalism. Moreover, Moore's book is a program to resuscitate the soul and its gifts. He tries, like Marcel Ficini, to center the soul in life. Prayer and psychotherapy are ways of centering the soul. How is the care of the soul

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different from psychotherapy? Moore suggests psychology is secular science whereas the realm of the soul is sacred art. He does not tie his approach to any specific religion.⁴ **The sacred art and gifts of the Dream are its ability to resuscitate through its archetypes psychotherapy and sacred art. Shakespeare's art is often nondenominational.**

The Soul's Care

The care of the soul needs what Plato calls "the craft of life." Also, Socrates thought "therapy" is service to the gods. The care of the soul and its gifts are like cultivating a plant or garden. It is a craft, a therapy.⁵ The Dream is like a gift of a flower or the building of a personal garden or gardens. The viewer should cultivate it and use it as therapy.

The soul is unlike the ego. It relates to fate. It is our personal font and yet we cannot control it completely. Moore differentiates between care and cure. His approach is to look at common problems in life and find opportunities for soul-making in them. Then, he tries to imagine spiritual life from the perspective of the soul. Finally, Moore integrates art into the care of the soul. The soul is unique. It is the application of poetry to life.⁶ **Shakespeare's life is a venture to apply poetry to life. It is soul power. His art is the care of his soul.**

Symptoms: The Soul's Voice

Many therapists today try to remove symptoms to bring health and happiness. Moore's approach is to bring sacredness to everyday life and its symptoms. To listen to the soul's voice, its symptoms, Moore stays tuned to archetypal psychology. The soul and its voice are complex, like the imagination. **Shakespeare's imagination is quite complex reflecting his soul.** In contrast, Moore, like Jung, has the idea of the shadow. For example, we choose to be one kind of person. This creates a person who we choose not to be like--a shadow person. For certain people sex and money are their shadow or double life. Jung thought there is an absolute shadow or evil in the world and in a person's heart.⁷ Like the soul, a person's shadow has a voice. The shadows to Shakespeare's comedies are his tragedies. Hamlet is Shakespeare's shadow or his alter ego. He named his son Hamnet, little Hamlet, to reflect this dimension.

The Humanistic Psychology Approach/A Contrast

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The humanistic trend in psychology emphasizes human virtues and strong points. They see people as good and focus on positive contributions. Carl Rogers and Abraham Maslow are the primary theorists of this approach.

Roger's self theory contends all humans are self actualized to attain their full potential. The person's self image or self concept influences their behavior. One treats depression or other pathological behavior by unconditional positive regard. In contrast to Moore's psychology there is not an emphasis on the soul. Christ does not figure in the equation. Original sin is not a factor. Maslow, like Rogers, argues that all people have a tendency towards self-actualization. He finds that only a few people like Lincoln or Einstein are self-actualized.⁸

The limitation of this approach is that conscious experiences are at its center. Experiences lack importance. **In parallel, the Dream emphasizes the present rather than the past experiences of the young people. Shakespeare, however, one would have to contend, was self-actualized.**⁹

Cure v. Care

Moore argues cure implies the end of problems. In contrast, care is continuing. Care of the Soul appreciates human suffering and does not offer the end of troubles. A person, for example, has both insane and rational aspects to their uniqueness. We need to care for suffering with poetry, dreams, religion and mythology.¹⁰ **The Dream may have been a comic relief or care for Shakespeare's suffering.**

The Myth of Childhood and Family

The family looked at through the lens of history has good and bad elements. It is a microcosm of history. Like Adam, we are children of the earth. The family contains the full range of human potential including evil, sexual confusion, hatred and insanity. These elements form the crux of King Lear. They delineate the myth of a royal family.¹¹ **Patricia Kast thinks the myth of the Windsor family children is that they are very average--no talent.**¹² **Shakespeare left a young wife and family to become a playwright in London. Is it the myth of his family that Shakespeare was a bad father?**

How do you define the family? Sociologists define it as a group. Psychologists see it as a fount of personality. The politicians see it as a representative of values and as a program. Moore sees it as the nest of the soul. It is a network of personalities. It has both tragedy and comedy.¹³ **Like the family, the group or groups are the**

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central characters of the Dream. These groups define the personalities of the play, display their values, and serve as the nest for the young people's souls. The play-within-the-play in the Dream is a tragi-comedy highlighting young people's relationships.

Family therapy can take the form of story telling. For example, the Greek, Christian, Jewish, African, Islamic and Hindu mythologies are formative to their societies. Family stories are formative to the person. They contain the themes of identities. **Young people defining their identities is the central theme of the Dream.** The Care of the Soul tries to resuscitate family images rather than try to figure out the family. It tries to transform the family into mythical figures. The family has a shadow, for example, alcoholism. Families are complexity. A person should try to alchemize the family.¹⁴ **In the Dream Hermia's difficult relationship with her father is her family's shadow. The experiences of the young people in the woods in the Dream alchemize the play. The triple marriage in the Dream is an alchemy. It is therapeutic.**

The Father

Homer's Odyssey presents us with the "absent-father neurosis" image. The absence of the father creates conflict and sadness. The story tells us of the problem of the father and his son's longing to reunite with him. Both Telemachus, the son, and Odysseus, the father, long to reunite. The Odyssey, Moore claims, is a story of the "soul's fatherhood." Who is a person's father? One does not know until the soul returns from its odyssey with tales of love, sex, death and afterlife. Odysseus' story is like an initiation into the role of the father.¹⁵ **Shakespeare abandoned his young family. To understand his relationships with his family we must deal with the "absent-father neurosis." This neurosis is critical in understanding Hamlet who lost his father.**

The Mother

Motherhood is a soul's mystery. The Virgin Mary, for example, is the sorrowful mother. In another Greek story, Demeter, a heavenly mother loses her daughter, Persephone, to Hades. Demeter show us that mothering has a divine dimension. Demeter requests a temple built in her own honor. She does not allow the earth's farms to yield fruit and this threatens the existence of the human race. Zeus draws up a compromise whereby Persephone returns to her mother but is never completely free of the claims of Hades.¹⁶

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This Eleusian story of Demeter and Persephone is both psychological and physical. Like Demeter and Persephone, we become persons through contacts with darkness. We become initiated as we move "from death to new life." We experience resurrection. It touches all of our lives. Demeter recaptures her daughter from death.¹⁷ In the Dream the youths become adults through their contacts with darkness. They move from the death of night to new wedded lives during the next day. The night and the moon are mother symbols. Thus the Shakespeare does not highlight the mother theme in the Dream but deals with it indirectly through symbolism.

The Child

Some psychologists perceive a "child within." Jung, however, has a more complex perception of the child. He thinks that we find the power of the child not by retreating from its vulnerability but by embracing it. In dreams children often appear as abandoned or lost. Moore claims that this is a state of the soul's childhood. Childhood is not something to outgrow but to improve upon. For example, a child's lack of knowledge is fertile. The child, Jesus, discusses theology with the Temple rabbis. Moore claims there is an archetypal child within us: "The child is a face of the soul." The soul longs for eternal childhood.¹⁸ **The child-youth motif in the Dream is Shakespeare's effort to express his "child within."** This is an idea from Transactional psychology.

The Myth of Self-Love

A positive self-concept is an important part of the mature personality. Narcissism is a term for a disorder. Jungian psychology emphasizes the unconscious and the non-ego in a person. Religion rejects self-love. Moore finds some gold in the symptom of narcissism. **It is part of an obsessive/artistic personality like Shakespeare's.**¹⁹

The Story of Narcissus

Ovid's, Metamorphoses, portrays the story of Narcissus. It is a story of self love. Narcissus was born of a nymph and a river god. The blind seer, Tiresias, predicts that "He will live to a ripe old age"..."provided he never comes to know himself." Narcissus becomes self-absorbed leaving out personal intimacy. He meets a woman, Echo. Narcissus decides not to give his personal power to her. She gives her personal power to him but he rejects her. She then loses her body and becomes a voice.²⁰ **Shakespeare did not write an autobiography. Thus self preoccupation**

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was not his main artistic endeavor. However, narcissism is an important interpretation of Hamlet's madness.

In Jungian analysis, Narcissus is the boyish side of the personality--cold and self-contained. Echo is the anima which desires the beautiful boy, Narcissus. Her soul shrinks to an echo.²¹

As the story of Narcissus continues, a young person rejected by Narcissus provides him with a curse: "May he fall in love and not have what he loves." Narcissus has a life changing, life-endangering psychotic episode by a pool of water. As Narcissus places his head in the water to drink, he sees his face and it freezes his attention. He reaches for the image. Narcissus yearns to unite himself with this image. Like the many lovers he has rejected, he too suffers. Narcissus recognizes the image in the pool as himself. He learns to love himself and this love leads to self-knowledge. However, Narcissus begins thinking of death. He places his head on the grass near the pool and then disappears into the nether world or underworld. His cohorts do not find his body; instead, they find a flower, the narcissus, with white petals and a yellow center. It is soft and flexible.²² **In the Dream Puck is the symbol positive of boyish self-love. He links the mortals and the fairies. Puck may be a symbol of polytheism.**

Narcissus was inflexible. Moore contends suppleness is a significant quality of the soul. Thus, the polytheistic Greeks were flexible. Ironically, the Dream is set in Greece. Moore argues for psychological polytheism or the idea that we have many claims made on us from deep places. For example, we may experience tensions from several moral models. Single-mindedness is not always desirable. Neurosis won't let us reflect on the many memories of the soul. Narcissism presents opportunities rather than a problems His ego, for example, needs love.²³ **However, in contrast to Narcissus, Puck is flexible and supple. He is soulful. Shakespeare's soul manifests itself from many wells and moral model. His art is not single-minded but has an element of intellectual and psychological polytheism (complexity) to it. The Dream feeds our egos. It helps us deal with our narcissism.**

Narcissism can have a positive result. Moore claims we should try to claim the good elements in the myth of narcissism. He argues that narcissism results when a person does not love himself or herself. The rejection of the other is sadistic. Masochism is "negative narcissism." It is a negative focus on the self.²⁴ **A strong element in Shakespeare's obsessive-compulsive personality is "negative narcissism." Anal-sadistic fixation is part of this narcissism.**

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How can one heal narcissism? Moore claims that one can heal it by giving the ego recognition and acceptance. We should listen to narcissism.²⁵ **Shakespeare's plays may be his attempt to gain ego recognition and acceptance.**

Initiations into Love

The Dream is about young people dealing with the initiations into love. What is love? Plato said love is a divine madness. **The moon is a symbol of madness and fairy time in the Dream.** Love is not simple. In Plato's Symposium love is "the child of fullness and emptiness." Moore claims that love is an "event of the soul." Love is other worldly.²⁶ **A producer could present the initiations into love in the Dream in an other worldly or surrealistic manner. Surrealism is "a modern movement in art and literature, in which an attempt is made to portray or interpret the workings of the unconscious mind as manifested in dreams: it is characterized by an irrational, noncontextual arrangement of material."²⁷ Young love, like in the Dream, is surrealistic, mad, and divine.**

Jung thinks love involves the individual, the lover, the animus and anima. Freud relates love to imagination. He suggests love brings our consciousness close to dreaming. **Consciousness, dreams, imagination and lovers are the crux of the meaning of the Dream.** In the play dream-love straddles eternity and time.²⁸ **We become Shakespeare's soul mate.**

The Story of Tristan and Isolde: Fate

The name, Tristan, means sad. His father dies in battle and his mother dies in labor. Tristan develops into a talented youth who Norwegian sailors abduct. He escapes to Ireland where he meets Isolde. Tristan in his youth killed one of Isolde's uncles so he hides his true identity. Isolde discovers the truth. They become illicit lovers. Their love ends with their tragic deaths. Tristan symbolizes love's sadness. Moore suggests that love's nature is inadequate. Its soul contains incompleteness and imperfection.²⁹ **The real element of sadness is not missing from the Dream. It arises in the play-within-the-play where the lovers die tragically and their love ends with incompleteness and sadness.**

Love and Death

From the perspective of the soul, the dead are an important part of a person's community. Love takes many forms. Christians believe that they will reunite with the

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dead.³⁰ The love stories in the Dream end in a communal celebration and in the deaths by suicide of the young lovers in the play-within-the-play.

Of Jealousy and Envy

Almost everyone experiences envy and jealousy. Envy is the desire to love what another person owns. Jealousy is a fear someone will take what is ours. For example, the Greek play, Hippolytus, presents a framework for jealousy between two goddesses and a mortal person.³¹ In the Dream Oberon and Titania fight over the control of a child. Like Hippolytus, there is envy and jealousy between, in this case the fairies, over a mortal child.

More on Jealousy

If the Greek gods can get jealous, then jealousy is not just insecurity, it is archetypal. Moore suggests that the soul has polytheistic requirements. For example, he maintains that jealousy can be a "healing poison." The way out of jealousy is to pass through it. In Euripides play, Hippolytus, women are a threat to the young man--a contamination. He devotes himself to his companions and horses. The young man is attentive to Artemis a pure goddess. Hippolytus disdains Aphrodite who gives him love and sex. Aphrodite becomes jealous and allows Hippolytus' stepmother, Phaedra, to entertain him with love. After a series of complications, horses trample Hippolytus to death. A sea wave started by Aphrodite panics the horses. The point of the story is that if you repress sexuality, then trouble will arise.³² Jealousy is the essential ingredient in Shakespeare's, Othello. Perhaps the way Shakespeare dealt with his own jealousy was to pass through it in his plays. Repressed sexuality may produce the troubles and jealousies in his plays. In the Dream Oberon may be jealous of Titania's control of a child.

Hera: A Greek Goddess of Jealousy

Hera is the jealous wife of Zeus an unfaithful spouse. Moore claims polytheism as opposed to monotheism validates opposing experiences. Hera is a goddess, yet possessive. She is loving but jealous. Moore points out a dependent element in a marriage may create jealousy.³³ Did Shakespeare leave his wife and children because of dependency problems in his marriage? James Joyce suggests one of Shakespeare's brothers may have had sex with his wife. This explains the incest theme in Hamlet. Shakespeare named his son Hamnet perhaps to affirm this theme.

Envy: A Shadow Theme

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Envy is one of the seven most vicious sins. Moore maintains it is a problem of the heart rather than the ego. He thinks in envy there is both desire and self-denial that together create the characteristic frustration and obsessiveness. It is sado-masochistic.³⁴ **If Shakespeare had an "anal-sadistic" personality as the author and his sister, Margaret Wright, claim, then his personality may have been a product of his own desire and self-denial.**³⁵

Soul Power

Moore claims that power works differently in the soul than in the ego and will. Power in the soul is like the force of water in a river. Jung tried to discover a transcendent function that would bridge the soul with intention and consciousness. Soul power comes from the heart. Thus it may surface from failure and loss. The soul presents images that are not legible to logic and analysis. Jung claims that the anima is the soul's face.³⁶ **The Dream bridges intention, the unconscious, and consciousness in a transcendental function. The Dream is an expression of Shakespeare's anima and it allows us to touch his soul's face. It expresses soul power.**

Violence and Power

The Latin root of the word violence is "life force." Moore claims that most problems in therapy come from the "repression of the life force." The current of the soul is like the force of a plant sprouting through cement. The soul is not neutral. It is the life source. Authentic power has not tyranny or victims. In contrast, sadomasochism has two elements: "violence and victimization, controller and subject." It is destructive power. **Violence is the shadow of power.**³⁷ **The Dream's shadows are Shakespeare's tragedies and histories. Shakespeare dealt with life force repression through them. However, he did not equate violence with truth, like the Nazis did in the twentieth century.**

The sinner has the place of the shadow in Jesus. Christ, the third person in the Trinity, died on the cross in the shadow of Roman power. Moore claims that the three crosses on Golgotha are a reflection of the Trinity. Oscar Wilde contends, virtue is not genuine when it is set besides evil.³⁸ **Shakespeare's tragedies shadow his comedies. The triple wedding in the Dream may reflect elements in the triangle, a pre-Christian geometrical mystery. Is the mystery of the triangle related to the mystery of the Trinity? The answer is perhaps. The triangle is a powerful building block in nature.**

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Moore suggests the phallus is a gun symbol and not the other way around. Violence arises through the repression of the life force expressed symptomatically. The signs of the soul's power are individuality, passion, need and care. Jesus was a criminal in the eyes of the authorities. They denied the power of his soul.³⁹ In contrast, while the Dream often expresses the "life force" of Shakespeare's soul, its message is mixed. It deals with violence, power, spirit, and soul.

Depression as a Gift

Depression gives the soul a valid expression of its nature. It identifies with Saturn, the Roman god. Depression expresses a "feeling of loss" over one's youth. Saturn has dark moods. Depression is an avenue of being. Repression insinuates death. Saturn is sometimes seen as a black sun. There is truth in depression. It is a "rite of passage." Depression can give one a rebirth to a new avenue in life. It can turn one's life around and it can be a gift.⁴⁰ The Dream is about "rites of passage" and may be a compensation for normal depression.

Of Illness

The body is poetry. The body is a polycentric field for the soul's expression. Psychologists think there is a relationship between anger and colitis. Repressed anger creates colitis. Moore suggests that symptom relates in meaning to symbol. **Sartre claims sickness is a point of view of the body.** Science wants results that are predictable while poetry wants many interpretations. Therapy should return imagination to the physical.⁴¹ The Dream is a poetry-body. It unites many levels of meaning including physical/ scientific ones that predict with poetic meanings. Illness reveals to us a religion of fate. It is stereophonic. Music therapy is a key to illness. The world has a body. It is not different from the human body. The body's illnesses are poetic.⁴² **Shakespeare's body is apart of the world body. His plays are part of a religion of art and therapy.**

The Soul and Economics

Moore emphasizes the medieval theme "the world is a book to be read." We need an economic spiritual literacy. A house, for example, has an alphabet and poetry. It gives a family dignity. Housework is contemplation. In many religious traditions, work unites with the sacred. In Christian and Zen monasteries work and prayer unite. The word "liturgy" originates from the Greek words "laos and ergos" meaning "the labor of the laity." One should try to alchemize the work place.⁴³ In the Dream the actors are the laity and their labor alchemizes the plot.

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What is money? It is "the coinage of our relationship to the community and environment in which we live." Wealth is subjective. Failure is a part of work and money. We should connect failure to success. Richard Kast thinks "rejection is a big part of life."⁴⁴ Rejection is a part of success, a part of work and money. The soul's engagement in work is the ultimate endeavor.⁴⁵ **Shakespeare's plays are his soul's engagement in the ultimate effort. They have a practical and spiritual economy.**

Myth and Spiritual Life

The soul needs a vernacular life. Everyday is a fount for religion. For example, Moore contends "all eating is communion." He thinks that we should not uncritically accept the modern world's values of technology, progress and advertising. Asceticism has spiritual fruits to give. Everyday is sacred. The ordinary is sacred.⁴⁶ **One may interpret the Dream as a secular artistic communion. It "brackets" this experience.**

Dreams are a person's myths and images. They feed the soul. The soul needs spirituality like the body needs food. It needs rituals. Reading the spiritual masters is one way to satisfy this need.⁴⁷ **The Dream becomes a personal and communal myth. It becomes a food and ritual.**

Spirituality and the Soul

In soulfulness we unite many pleasurable and exhausting human experiences. Moore claims we need to recognize our spirituality. The shadow form of soulfulness and spirituality is fundamentalism. Polytheism is the "cure" for fundamentalism. Moore is not referring to a particular religious sect but rather to the freezing of life into a block of meaning. There are several kinds of fundamentalism, for example, religious, political, Jungian-Freudian, and musical.⁴⁸ **The approach taken here to Shakespeare is anti-fundamentalistic. A literal or fundamentalistic interpretation of the plays is only one of many levels of interpretation.**

Puer Qualities of the Soul

Jung maintains that puer is the boyish face of the soul. For example, an entity, like a house, that is built for self-image rather than just comfort has a puer quality. It is a quality not attached to worldly items. There is the Greek story of Icarus. He is a young man who attached waxen wings made by his father, Daedalus, to escape a labyrinth and flew too close to the sun and fell to his death. This story contains a puer quality.⁴⁹ **Puck in the Dream represents the puer element. He is a tree spirit.**

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In monastic life there is a puer quality. You are free from many family constraints. Also, Jesus had many puer qualities. He said, "My kingdom is not of this world." Jesus maintained the image of a son doing his father's work. Like Hamlet, he bears the burden of his father's spirit. Jesus is usually in the company of men--a puer characteristic.⁵⁰ **The youths in the forest sequence in the Dream are free of family constraints, a puer quality. Also, the dream-within-the-Dream has an other worldly puer quality to it.**

A Unity

Jung maintained the anima and animus can unite in a divine union. For example, the goal of the soul is "to feel existence" not to overcome life's anxieties. We must exist in context. Moore argues that the marriage of spirit and soul or animus and anima unites heaven and earth.⁵¹ **In the Dream the triple marriages unite the anima and animus, the existence, the anxieties, the context of the play, in a unity of earth and spirit.**

A house has a soul and needs therapy. Our soul and the world soul connect. Maybe a building or neighborhood are depressing. Trash is a form of psychopathology. The history of art is soul food. Beauty is the soul's face.⁵² **The beauty of the Dream is its connectedness and expression of the unity of individual and the world soul. It is anti-trash. It is form of artistic food.**

Anima Mundi

We should try to reanimate objects. People once thought women and slaves lacked souls. Today we think that artifacts lack souls. We must reanimate nature and artifacts. To do this Moore reclaims for psychology the medieval idea of anima mundi--a world soul. For example, many primitive cultures believe in animism or the idea that objects have souls.⁵³ **The Dream expresses a world soul or anima mundi.** The ass's head, a mask, has an element of animism and/or magic to it. A producer could stage the Dream as a form of primitivism in art or primitive art--Greek tribal culture.

Life and the Sacred Arts

Moore suggests "care of the soul" requires skill and art. This skill and art happen in the factory as well as the home. Art invites us to contemplation. Imagination can reveal the sacred. Theology is the highest science.⁵⁴ **The highest level of interpretation of Shakespeare and specifically, the Dream, is theological. He crafts his plays so well that in essence he is like a theologian.**

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Dreams are a road to the soul. Moore claims, "Dreams are watery." They are our personal myth. Also, dreams have what the Greeks called, "daimons," or spirits that inspire and threaten and bring alien thoughts our way. The Latin translation of "daimon" is animus and Cicero suggests that it counts for the self.⁵⁵

The Dream is watery. It is a road to Shakespeare's soul. It expresses a "daimon" or animus. It brings alien thoughts, for example, oriental and primitive cultural elements, to the audience.

Moore contends that Care of the Soul is not a self-improvement project. It is not a guide to proper living or to good mental health. These are the goals of the temporal and the heroic life. We care for the soul by recognizing its manifestations and by living a life that nourishes the spiritual. Soul has its own end and purpose. Soul arises in the philosopher's stone, the alchemy of personality, or in a peacock's tail. All of these objects/events reveal the soul's colors.⁵⁶ **The Dream contains referents to nature, alchemizes Shakespeare's personality, and, like a peacock's tail, reflects the symbols of his mind. It brings together a archetypal religious dimension to life and the arts. It is "care for his soul."**

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TIBETAN BUDDHISM AND SHAKESPEARE'S DREAM

The unifying theme in Tibetan Buddhism is the bardo. There are four bardos: life, death, the transition period, and reincarnation into new life. The author's thesis is there is a fifth bardo, the dream bardo. It unites all the other bardos. The Dream is Shakespeare's fifth bardo. It cathects with many of his other works.

These bardos can serve as metaphors for an analysis of the structure of the Dream. The Dream is born, the night sequence in the play mirrors death, the dream-within-the-Dream serves as a transition period. Then, the play-within-the-play parallels or gives rebirth to the Dream. The sum of these sequences is the fifth or dream bardo.

Marcel Proust in Remembrances of Things Past develops what he calls "Ways" like "Swann's Way" and the "Guermites Way." They are semiautobiographical accounts of the Marcel character's childhood and adolescence. Remembrances of Things Past is like a symphony. These "Ways" are personal reveries. Proust recaptures his past through reveries.

The Dream may be a product of personal reveries of Shakespeare--his "Way." To bring in an oriental perspective to the Dream a personal account or "Way" of Sogyal Rinpoche follows quickly. It is the story of a young person on a journey like the young people in the Dream. The journey is like a dream bardo. Sogyal Rinpoche, like the fairies in the Dream, comes from the Orient. The fairies act as a connecting point to the East through the symbolism and archetypes in the play. The Dream tries to recapture an image of the past of Western Civilization--an archaic heritage. The reality of ancient civilization is still emerging through discoveries by archaeologists, anthropologists, historians, linguists etc.

An Introduction to Tibetan Buddhism: A "Way"

Sogyal Rinpoche was six months old when he entered a Tibetan monastery in Kham. His master was Jamyang Khyentse. This master thought he was the reincarnation of Tertön Sogyal, a teacher of the thirteenth Dalai Lama. Jamyang Khyentse embodied Tibetan Buddhism. He lived in a room called "the room of empowerment." Khyentse prayed the Buddhist rosary. They called him Rinpoche or "the Precious One."¹

Of Living

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Ironically, Rinpoche experienced death at an early age, seven. Samten, an attendant of his master, fell ill and died. Khyentse guided Samten through the death process. Samten had a carefree death. Rinpoche saw the special qualities of a person revealed in death.² They can also present themselves in a Dream. Perhaps death revealed Shakespeare's dreamlike personality.

Death practices in the West shocked Rinpoche. Death is hidden in the West. Western people think the present is all that is. In contrast, in Buddhist thought we can use life to prepare for death. Death is like a **mirror** or another chapter in life. Mentioned earlier, a major structure of the Dream is **mirroring**. Is the Dream a mirror of life and death?³ The answer is life may be a dream or like a dream. Rinpoche's book expands the Tibetan Book of the Dead to include the living.⁴

Mentioned before, in the Tibetan Buddhist perspective there are four realities: "(1) life, (2) dying and death, (3) after death, and (4) rebirth." Tibetan Buddhists term these bardos: "(1) the natural bardo of this life, (2) the painful bardo dying, (3) the luminous bardo of dharmata, and (4) the karmic bardo of becoming." Karma means fate. Buddhism is an "inner science."⁵ Writing a drama, like the Dream, is also an "inner science" and it has parallels with the bardo states. An idea is (1) born, (2) put aside for awhile or dies, (3) has a period of luminance, and is (4) reborn or rewritten.

Themes from the Tibetan Buddhist Religion

Of Impermanence

Nature is impermanent. Life is impermanent. The key to happiness is simplicity.⁶ **In contrast to the idea of impermanence, Shakespeare's Dream has stood "the test of time."**

Change

Buddha says, "If you want to know the truth of life and death, you must reflect continually on this: There is only one law in the universe that never changes--that all items change, and that all events are impermanent."⁷ **In contrast, while changes in the life cycle are a part of the story of the Dream, Young claims the play is "something of great constancy."** However, relativity is a theme in Shakespeare's conception of nature. In contrast, David Noble thinks that nature is birth, death, and rebirth. This approach has three "bardos."⁸ They form a trinity of change.

Mind

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Buddha thought "life and death are in the mind, and nowhere else." In contrast, in Shakespeare's plays mind, body, nature, soul, etc. exist in complexity. He was a Christian and believed in an afterlife. Buddhism is an atheistic religion and does not have a belief in an afterlife for the mind. The Buddhist teachings talk of four problems or faults which keep a person from seeing the true nature of mind. First, like seeing your own face, mind is too close to assess correctly. Second, it is too profound to fathom. Third, it is too easy to believe and it is always present. Fourth, it is too wonderful to accommodate.⁹

Shakespeare, first, tries to read the mind at close range. His art often mirrors his personality. Second, he tries to fathom it. He is a master of the interior. Third, he finds it always present but elusive. There is a scientific underpinning to his art. Fourth, he tries to accommodate it through art. Art can be a form of religion. However, in the end, his mind and his art remain profound. One can get a handle on it.

The first step to understand the mind is meditation. It trains the mind. Meditation brings the mind home. It is the real place and the real nonviolence. Posture and breathing can enhance meditation. The Dream or a dream can become an object of meditation. Buddhists think one should focus on the gaps in thought.¹⁰ This is a key to meditation. For example, one can focus on Shakespeare's gap in thought in the time sequence in the Dream.

Rebirth

Rebirth plays a role in all the world's religions. Origen, an early church father, believed in the "pre-existence of souls." The main argument of Buddhism for rebirth is the continuity of mind. Also, Buddhism backs the idea of universal causation and change. Everything is subject to causes and conditions. There is no creator. Mind and matter can affect each other but not serve "as substantial causes for each other." Continuity in consciousness is like a "Clear Light."¹¹ Continuity in our consciousness of the Dream can compare to a "Clear light" that changes and is reborn.

Of Karma

Karma is the law of cause and effect. It is the force behind rebirth. It means "action" both latent and the result of actions. Everything we do will have a result. It indicates our ability to change and create.¹² Karma relates in meaning to the word "destiny." The theme of the Dream is the lovers' destinies. They have good "karma."

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More on Bardos

Dreaming is similar to the becoming bardo. For example, in the Dream the young people are in a state of change or becoming. In Tibetan Buddhism the state of "Clear Light" is between the bardo of dying and the becoming bardo. In parallel, Buddhists think the dharmata bardo relates to the time after falling asleep and the time before dreaming. The death bardos are deeper states of consciousness than dream or sleep states. However, parallels exist between different conscious levels. For example, sleep is like the dying bardo.¹³

Bardos and the Dream

The Natural Bardo: Life (1)

There are six realms of Buddhist existence or life identified: "gods, demigods, humans, animals, hungry ghosts, and hells." Shakespeare mentions each of this six realms in his plays. These realms relate to the six major negative emotions: "pride, jealousy, desire, ignorance, greed, and anger." These realms may exist outside the range of karmic vision.¹⁴ **The six negative major emotions occur throughout Shakespeare. First, in the Dream Egeus is proud. Second, Oberon is jealous of Titania. Third, Lysander and the other young couples experience desire. Fourth, the actors are largely ignorant. Fifth, possession of a "changeling child" which is similar to greed is Oberon's dilemma. Sixth, the youths, Lysander and Demetrius, plan a fight to deal with anger.**

Absence of the Ego and the Interdependence of Phenomena

The absence of ego in Buddhism and the interdependence of phenomena are the hallmarks of freedom. We can discover this freedom through listening, reflecting, and meditation.¹⁵ **The ego is not absent in Shakespeare and all phenomena is not interdependent in his plays. For example, Aristotle's categories can apply to Shakespeare's plays. Also, relativity is a theme on nature in his plays. Shakespeare's universe is complex. For example, it contains dualisms or categories, like good and evil, that are not interdependent. However, the element of "sex nausea" found in Hamlet may be a reflection of the relativity of values.**¹⁶

The Essence Within

Dzogchen is the school of wisdom within Buddhism that is the most ancient. It is the state of total awakening. It means the "Great Perfection." The Dzogchen

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Path contains "View, Meditation, and Action." First, the View is knowing that the mind contains absolute truth. The mind can distill the essence of the idea of sky. The Dream, for example, has an absolute verity to it--a comic madness. Second, Meditation brings the mind to its home. It is the wisdom within. The Dream, for example, is a wisdom within--Shakespeare's personal revelation. Third, Actions, like purification practices, which focus on the uniqueness of life, the ever-presence of death, the reality of cause and effect, and suffering develop meditation. Finally, the mind is similar to a mirror that cannot only reflect but discern knowledge.¹⁷ In the Dream we can reflect our own dreams. We can share inner essences.

The Unity of Experience

In Tibetan Buddhist thought the luminosity of experience or the unity of experience is "the Mother Luminosity."¹⁸ The unity of all experiences in the Dream is a "Mother Luminosity." Jung might call it the mother archetype. James Joyce thought "the one true thing in life is a mother's love."

Of Dying (2)

We should learn to comfort the dying and to show them unconditional love. The dying should know the truth that they are dying. People fear death. People should say goodbye and die at home. The key to caring for the dying is compassion. The elements of compassion are love, selflessness, identification with others, friendship, and meditation on compassion.¹⁹ The keys to Shakespeare's tragedies are Aristotelian--"terror and pity" (compassion). They make up the essence of a great tragedy. The audience of the Dream responds with love, selflessness, identification, friendship and comic meditation to the characters in the comic/tragedy of "Pyramus and Thisby." Dreams, also, die quickly. Most Dreams are often short and forgotten. The universal ideas and "representative fragments" in the Dream's comedy keep it from dying quickly.

Death and Spiritual Help

Rinpoche finds the West lacks "spiritual help for the dying." One finds people abandoned at the moment of great vulnerability. The dying need hope and forgiveness. In Tibet there is a tradition called, phowa, or the transference of consciousness. In this persuasion the dying person surrenders their soul to the nature of God. His or her mind merges with Buddha's mind. Rinpoche encourages one at the moment of death to abandon thoughts of attachment and aversion. Prayer and blessings are the aims.²⁰ Is the Dream a form of soul surrender or transference of

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consciousness? The answer is probably yes. The audience does feel their minds merge with Shakespeare's and with the archetypes presented in the play.

Death as a Process

We have a certain life span and after it is exhausted, it is difficult to prolong it. The death bardo occurs from the inception of a terminal illness until the ceasing of respiration. In the death process there is an outer dissolution when the elements and senses dissolve and an inner dissolution of thoughts and emotions.²¹ In many of Shakespeare's plays they never stop hauling the bodies off the stage. The process of many of his plays is death, for example, Hamlet, Macbeth, and the Dream.

Of Death and Rebirth

After death a primordial nature or "Clear Light" occurs where consciousness dissolves into the space of truth. This "Clear Light" lasts until the person rests without distraction in the mind's nature. Following this is the bardo of dharmata where a person's nature dissolves into light. Then the light dissolves into a union of Buddhas. After this, the nature of the person dissolves into wisdom. Finally, this wisdom dissolves into presence. All reality reveals itself to the person.²² Shakespeare does not deal directly with Tibetan Buddhism. However, one can draw some interesting parallels. First, in the Dream our consciousness of the play dissolves into the space of truth. Second, the nature of the actors dissolves into the light of the memory of the night. Third, we feel a union with the characters and with the wisdom of the comedy. Fourth, Shakespeare has revealed his wisdom to us. Finally, we get a glimpse of all reality, a "representative fragment," like the reflection of the universals in Plato's cave.

The Bardo of Becoming (3)

In the next stage or the bardo of becoming, the mind is the key factor. It has clarity and mobility. This stage lasts for a week or for several weeks. The person makes karmic connections with future parents. There may be a judgement day here.²³ The Tibetan Buddhists parallel dreams to this bardo. At night in the forest in the Dream the flower's juice **enhances** the process of becoming. A metamorphosis occurs.

Rebirth (4)

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Rebirth is the next stage and the person begins craving for a body. One enters the womb and reincarnates in a new birth. Life begins as it ended with a "Clear Light."²⁴ After the nighttime dream (womb) sequence in the Dream, the lovers enter the light of the next day.

Sleep

In the Buddhist idea of sleep, consciousness, first, dissolves and the person is given a glimpse of the "Clear Light" or "Ground Luminosity." Second, there is a larger consciousness, like the bardo of dharmata, that is like the moment just before a dream. Third, we enter a dream-world like the bardo of becoming. We accept a body of dreams.²⁵ In the forest sequence in the Dream (1) consciousness (sensibility) dissolves; (2) a larger consciousness--fairy time arises; (3) the lovers enter a dream-world; and, (4) we receive a "dreambody."

Rebirth/Reincarnation Defined

Rebirth is "a new or second birth, as through reincarnation or spiritual regeneration." It also means a "reawakening; renaissance; revival."²⁶ These elements: spiritual regeneration, reawakening, renaissance, and revival are all found in the Dream.

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PROCESS PSYCHOLOGY AND THE DREAM

The open heart states, "Go on, ride the horse backwards. Let the impossible unfold."¹

In the Dream the improbable unfolds. Titania loves a man with the head of an ass.

Process-orient psychology combines the Jungian idea of the unconscious with Gestalt and Freudian methods of practice. It combines the feelings of shamanism and the performance arts with meditation and healing procedures. It brings movement and body language to Jungian psychology. Arnold Mindell combines relationship work and social theory with dream and bodywork. This leads to yoga and altered states of consciousness. Process-orient psychology deals with coma work, analysis with large groups and transpersonal thinking. Like Jung, Arny hypothesizes a neutral language that links physics and psychology.²

What does process-orient psychology offer to an analysis of the Dream? It brings several new levels of meaning. For example, it combines the unconscious, the Gestalt whole, Freudian association, shamanism, dance, meditation and healing, movement and body language, social work theory, dream analysis and bodywork, coma work (Is the Dream like a coma?), large group analysis, and transpersonal thinking into a process. It offers many new dimensions of interpretation of the play.

Gestalt Psychology/A Process-orient Method

What is Gestalt psychology? It is "a school of psychology, developed in Germany, which affirms that all experience consists of gestalten, and that the response of an organism to a situation is a complete and unanalyzable whole rather than a sum of responses to specific elements in the situation."³ Audiences can react to the Dream as a whole experience rather than dissecting it down to unrelated fragments. The idea the sum is greater than its parts is an approach to dream and drama analysis. Gestalt psychology is another level of interpretation of the Dream.

A Presentation of Process Psychology

The title of Arny's book comes from an Indian trickster called "the reversed one" who did everything unconventionally including riding his horse backwards. For

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example, in a reversed way, death or dreams may have something positive to teach you. Again, process-orient psychology emphasizes technique. It uses whatever is essential at the moment--Jungian psychology, Gestalt or neurolinguistic programming or whatever else is available. Process-orient psychology may use these techniques in a "reversed" or unconventional way to help the therapist and the client see.⁴

Dreams and Body Functions

"Dreambody" is the referent for an experience which expresses itself first in a person's body sensations and then in the person's dreams. This symmetry is the "dreambody." Sensations often translate into dreams. For example, kinesthesia or the science of movement shows a feeling or visualization that signifies a symptom. Arny links body experiences, like a person's pulse, with a dream of a carpenter building a house. There are different channels with the same background information.⁵ Perhaps the Dream is a symmetry of body sensations. The levels of interpretation applicable to the Dream may be seen as channels. They process different background information in the playwright's, actor's and audiences' minds. The Dream may be a "Dreambody."

Arny tries to link a client's dreams with his body. In process psychology there is no right or wrong only and on or off process. The therapist should find out a client's feedback on the content of a particular dream to see if it is correct. Movement, for example, in a person's hands, can help explain a dream. It can provide feedback with a part or the whole dream.⁶ After a presentation of the Dream, the audience could provide feedback to the actors in the play by touching them to link the Dream to their bodies.

A Centering Process

In another dream analysis a man had a dream of wrestling with another man called Fire. In the fight something happened and the two formed a square. A point appeared at the center of the square. How does Arny interpret this dream? He emphasizes the name, "Fire," and the excitement and conflict. Then he highlights the centering process in the square.⁷ Integrating the Dream's contents may be a centering process of young love and sexual fire.

Body-directed

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Process work is body-directed. Dreams are images of states turned into **processes**. Awareness of these processes and images and their changes are Arny's focus. Dreams are not like cookie cutters. The important happening about dreams is the person's awareness of them and their changes.⁸ **The process work approach presents a different point of view than Young's that the Dream is "something of great constancy."** Dreams process a series of states of awareness and concentration.

The Edge

An edge filters perception. It defines the limits of the self. It delineates abilities in a given channel for a specific period. An edge relates an old identity to a new identity. Building a new self-concept and doing something previously blocked from achieving are examples of edges. Dreams can have edges. They are like bridges or wish fulfillments.⁹ **The dream-within-the-Dream sequence where Titania falls in love with an ass-headed man is an example of an edge.**

Of Altered States

Altered states occur in unoccupied channels. If an individual uses "I" with an action like "I talk," then the channel is full. Listening to music is an unoccupied state. If a person asks to get into an auditory channel and sing a song, then you have an altered state. This singing creates feelings outside the normal identity. For example, euphoria is a state outside a person's normal identity. Arny claims physical movement is a rarely occupied channel for many people. For example, unoccupied removal of glasses and putting on of them again is an example of this type of movement.¹⁰ On method of presenting the Dream is to change the physical movement to represent altered states occurring in unoccupied channels. For example, one could sing or yodel the play.

Another example of an altered state is movement done without intention. That is, a finger or shoulder movement which occurs in an unoccupied channel. Moving from nonassertiveness to assertiveness can create a new identity especially if the edge is a mother figure saying "Don't be proud." The client should learn to be more assertive in response to this mother's command. Arny claims that you can guess a person's dreams by paying attention to their unoccupied channels.¹¹ How can we relate altered states to an interpretation of the Dream? One could introduce unintentional movements into an interpretation of the Dream.

Of Meditation

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To enhance meditation, Arny asks his clients to look at sensory-grounded irreducible channels of awareness such as hearing a sound. He then asks his clients to amplify channels with experiences such as breathing. Arny finally asks the client to switch channels from breathing to listening or seeing. A woman reveals her paralysis. After meditation, her paralysis leaves.¹² **One can meditate on the Dream through different channels, like hearing and sight.**

Of Movement or Paralysis

Movement bridges outer and inner experience channels. Process work often focuses on movement. Theater is a form of therapy. Unintentional movement is an intervention. Yoga amplifies movement.¹³ **The movement in the Dream is a form of therapy. It is cathartic.** However, another interpretation of the Dream is to have it paralyzed or frozen in time, like fundamentalists view the Koran.

More on "Bodywork"

"Bodywork" begins with proprioception or a stimuli created in muscles. An example is chest pressure. Vagueness is part of body experience. It creates body mysteriousness. "Bodywork" is process. Blankness rather than structure is openness. Working with a partner to expand body stimuli is part of process work. For example, some people describe events better with their hands than they do by speaking. Childhood dreams relate to chronic symptoms.¹⁴ The Dream may be a product of Shakespeare's "bodywork" and his reaction to a stimuli in his striated muscles. Moreover, an audience might have a physical reaction, like laughter, to the Dream's sound stimuli.

Open Seat

Arny recounts his experience with a Dhaman or an African medicine man. He finds that they both use an "open seat" or hot seat approach to therapy. Arny relates this method to process work. He uses this experience to help a woman with diabetes. This woman is on the "open seat" and tells of a dream she had about a hawk. Under a threat of death by diabetes, the woman integrates this bird into her fight for life.¹⁵ Shakespeare is like a medicine man. The Dream is his "open seat" or using a term from Louise Erdrich, his "love medicine."¹⁶

In another "open seat" story Greg, a client, tells how his mother killed her baby. This prevented Nazi soldiers from doing it. This story breaks his facade. "Open seat"

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is a method in Gestalt therapy. Fritz Perls, a famous Gestalt therapist, used a similar method to help client's work on their interior problems. Arny spins a pen to let chance play a factor in determining who gets the "open seat."¹⁷ **The audience could take "open seats" after a showing of the Dream to brainstorm their reactions and interpretations of the play. The many interpretations of the play the author presents are his "open seat."**

Another client, Linda, experiments with cuddling and sexual embraces. Arny claims that sexuality is just another state in the spectrum of transformations in process work. Linda, for example, says, "If I were a penis, I'd need to rub up against the whole group!" She then begins rubbing up against each of the clients.¹⁸ **The love and sexual elements in the Dream transform the lovers in the process work and "open seat" of the night and next morning. The oak tree in the play may be a penis symbol.**

A Convergence of Relationships

Maggie tells of a coming event called the Harmonic Convergence which brings together Aztec and Mayan prophecies. The eternal principle or spirit is within Arny thinks. Dreams about Indians and tribal rituals relate to the spirit. David dreamed about an earthquake and thought that he made a major personal shift.¹⁹

Another interpretation of the Dream is to see it as a series of personal and spiritual convergences. For example, music written for it can create harmonic convergences to the play. The "spirits within" the relationships in the play converge into a triple wedding.

Double Bind Relationships

Relationships often contain contrary demands or mixed messages, for example, conscious and unconscious processes. They double bind. Dreams are systems or processes. Arny claims dreams have "double" or mixed signals. For example, intentional signals, like commands, belong to primary processes. Unintended signals, like posture and voice tone, Arny calls "double" signals. They are incomplete processes.²⁰ **A dream is like unintended signals. One can interpret the Dream with unintended "double" signals, like changes in voice tone or a variety of postures. Status and submission relationships contain mixed messages in the Dream.**

More on Edges

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When two people have an edge, their relationship needs to work through a "double-edge system." For example, in relationship work there are no neutrals. Two people, having a "double-edge" such as mutual shyness, can overcome this shyness by communicating with each other that they hurt easily.²¹ **The quarreling between Demetrius and Helena in the woods in the Dream is an example of a "double-edge system."**

The Interactionist Perspective

Many psychologists advocate interactionism which relates individual differences to situation variables. Mindell deals with individual dream material in situational setting. Internal characteristics and behavioral factors often occur together.²² However, Arny does not use the term, "interactionism." The interactionist perspective can interpret Shakespeare's Dream. The play, for example, is "Symbolic Interactionism."²³

On Therapy's Future

Arny prefers the word "spiritual" rather than therapy. However, one can combine these ideas into spiritual therapy, like centering prayers. He thinks process work which combines transpersonal work, dance, bodywork, shamanism with Jungian, Freudian, and Gestalt approaches is the pathway to a new therapeutic dimension. This approach is similar Arny thinks to Buddhism. It is a continuous transition. Process work does not have a personality theory or fixed parts. Process work emphasizes awareness and change.²⁴ **Shakespeare emphasizes awareness and metamorphosis in the Dream. It also occurs on a "spiritual" level rather than just therapy. The spirit is process as process theologians view it.**

In sum, Arny claims that we should search for new names for "childhood," "complex," and "mother." They are time spirits. Arny emphasizes cross-cultural models of the therapy like the "open seat" of the Masai medicine man. We should work with the unexpected and, in so doing, "ride the horse backwards." Process work is, in part, a collection of techniques. It is also new attitudes of awareness and concentration. For example, death and bad dreams may be fascinating. Crises and nightmares are festive.²⁵ The archetypes in the Dream are time spirits. Oriental, African, Greek and English are examples of cross-cultural elements or models presented in the Dream. Read or ride the Dream backwards.

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THEMES FROM MARTIN HEIDEGGER'S PHILOSOPHY AND THE DREAM

Heidegger and Existentialism

What is existentialism? It is "a philosophical and literary movement, variously religious and atheistic, stemming from Kierkegaard and represented by Sartre, Heidegger, etc.: it is based on the doctrine that existence takes precedence over essence and holds that man is totally free and responsible for his acts, and that this responsibility is the source of the dread and anguish that encompass him."¹ Heidegger's philosophy is more complex than this definition suggests. The author is using it as a shadow philosophy highlighting the anguish in Shakespeare.

Martin Heidegger's philosophy can analyze the Dream. He renews Aristotle's school of metaphysics which searches for the meaning of Being; but, whereas Parmenides, Aristotle and Kant derive their categories from the external physical being, Heidegger analyzes human existence by probing the "existentials" of "its inner context." The Dream is a Being. It is Shakespeare's inner context. Heidegger's philosophy can study the Dream's "existentials." He suggests that man's understanding of life has limits--its fragmentariness, its particularities, and its attachments to conventions. The Dream can be broken down into existentials and fragments, for example, scenes, particularities such as the woods near Athens, and social and marriage conventions. Heidegger maintains dread brings to the front the nothingness which pervades existence. Dread opens us to life's finiteness, to its truths and to its mysteries. Failure and guilt are inevitable. Dread is the shadow theme in Heidegger's philosophy. The suicides for love in the play within the Dream highlight life's finiteness, truths and mysteries.² They reflect an element of comic dread.

The comic element in the Dream is a reaction formation to the dread and nothingness (tragedy) found in Shakespeare's plays especially his tragedies and histories. A reaction formation is "an unconscious reaction in which a feeling or trait finds expression as the exact opposite of a repressed feeling or impulse."³ Often characters in a tragedy have a tragic flaw in their personalities. Shakespeare's comedies, including the Dream, counter the finiteness, failures, and guilt found in these tragedies and histories.

Thinking is thanksgiving. Thinking is an act of "historical self-presentation" by Being.⁴ The thinking in the Dream and in Shakespeare's histories is his artistic "historical self-presentation." The Dream is a thinking/thanksgiving.

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Heidegger was a student of scholasticism. He became interested in Husserl's philosophy of phenomenology which is "the philosophical study of phenomena, as distinguished from ontology." It is "the branch of a science that classifies and describes its phenomena without any attempt at metaphysical explanation."⁵ The Dream has both a phenomenological and a metaphysical dimension. It contains a hierarchy of meaning from rhyme patterns to God archetypes.

Heidegger developed his own theory of Being. For example, Being and Time analyzes the person's (Dasein) or "being in the world." Shakespeare's plays reflect his Dasein or his "being in the world."⁶ He was a dramatist, a man about town.

Heidegger contrasts physical reality and historical being. He shifts his emphasis from Husserl's "transcendental consciousness" to the limits of finite existence. Shakespeare's plays combine "transcendental consciousness" with the finiteness of existence. The Dream is a "representative fragment." It combines an element of the transcendental (idealistic thought) with the finiteness of a dream.⁷

Heidegger emphasizes the world of work, "reflection" and self preoccupation. The Dream is Shakespeare's work, "reflection" and self preoccupation. His finite life and temporality, that is, love and death, are the Dream's actual forms.⁸

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INTERPRETATIONS AND CRITICISM OF HEIDEGGER AND THE DREAM

Heidegger tries to make everyday practices, like work or a play like the Dream, intelligible. He thinks these practices and existence form a continuous whole. The Dream forms a continuous whole--like Gestalt psychologists would interpret it. Existence bonds us closely to the whole of history. The Dream's existence is part of the whole of literary history. We engage in shared activity and everyday practices.¹ For example, the triple wedding in the Dream is a shared activity or everyday practice.

Nihilism

Heidegger rejects nihilism and does not accept rational autonomy--the Enlightenment idea. He thinks that this autonomy creates nihilism. Nihilism is "a) the denial of the existence of any basis for knowledge or truth b) the general rejection of customary beliefs in morality, religion, etc.: also ethical nihilism."² Heidegger emphasizes receptivity. He maintains that the Nazis gave us our darkest moment.³ Shakespeare's plays contain both nihilism, rational autonomy, and many of literature's lightest moments. For example, in the Dream there is a double suicide (tragedy or nihilism). Puck has an element of rational autonomy. Bottom provides comic relief.

More on "Dasein"

"Dasein," a German word, means the human being or that which is disclosed. The Dream is a Shakespeare's disclosure. It is also consciousness and that which can be proven. The self and the world are one entity thinks Heidegger. Understanding is the projection of possibilities or options, especially self-understanding.⁴ The Dream unites consciousness, the self with the world, choices or options, and it is Shakespeare's self-understanding.

Dasein is the human being. The person is social. Other people form co-communities. Heidegger does not ground his thoughts in concepts but rather in people's practices. He looks at what they do, "not in what they say they do."⁵ The Dream is social, about a co-communities, and people's customs or practices. Shakespeare is Dasein.

More Themes from Heidegger

The practical takes priority over the theoretical and everyday experience takes priority over scientific perception. The familiar counterpoises with the strange.

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Anxiety is the basis of experience. Heidegger claims nature exists in its own right independent of meaning. He calls usable/unusable entities "equipment." The most significant term in Heidegger's philosophy is "clearing"--the space in which entities exist. It is the space of illumination whose light can show items to people.⁶

In contrast, the Dream combines the artistic experience with everyday experience. The symbolism in the play has a scientific basis. The familiar and the strange play off against each other in the dream-within-the-Dream.

Heidegger might claim that Shakespeare's anxiety is the basis of his artistic creations. He might argue that nature, for example, the forest, may exist apart from meaning in the play. The artifacts in the Dream such as the props are its "equipment." The lovers in the play fall asleep in the forest which is a "clearing." The Dream is a clearing.

A Mixed Bag

Entities exist independent of people. Heidegger is a realist with an idealist character to his views: "Reality is a single totality of entities." The Dream has many levels of meaning constituting a "single totality of entities." Heidegger combines historical, individualist, idealist and realist elements in his philosophy. Events have different modalities because they manifest themselves in the possibilities of understanding. There are no transcendental subjects in Heidegger.⁷ Transcendental means "transcending sense experience but not knowledge."⁸ Historical, individualist, idealist, realist or eclectic philosophies can interpret Shakespeare. A key to Shakespeare is different modalities and possibilities. There are, in contrast to Heidegger's philosophy, transcendental subjects in the Dream. Puck and the fairies in the Dream are transcendental subjects.

Time

Heidegger favors an existential conception of temporality (temporary or short time) rather than a pragmatic one. Pragmatic temporality occurs everyday and has a past, present, and future. In contrast, existential temporality is non-sequential.⁹ Dreams have past, present, and future time. Elements in dreams are also non-sequential--like dreaming about Jesus, Shakespeare, present or future problems, or the characters in the Dream together.

Against History?

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Charles Guignon investigates Heidegger's analysis of historicity and authentic commitment. Some philosophers charge that Heidegger has a view of choice that is free of history and tradition. It denudes history. Guignon finds, however, that Heidegger's conception of life is inseparable from historical culture. Choice binds us to history. It is not inherently destructive of tradition. The central problem of our age, Heidegger thinks, is nihilism.¹⁰

Shakespeare, in contrast, combines choices with history and traditions. The Dream through Shakespeare's artistic choices unites us with ancient history. The central problem of Shakespeare's age was not nihilism. His plays are complex containing many elements including nihilism, optimism, choice, history, tragedy, and comedy. The Dream has a lot of optimism in it. It is a part of folk history or folk culture. Its choices make it part of the history of literary traditions.

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ONE-DIMENSIONAL MAN VERSUS SHAKESPEARE'S MULTI-DIMENSIONAL WORLD

A Multi-dimensional Dream World

Basic Themes from Herbert Marcuse

Herbert Marcuse thinks American society is irrational. This is partially true, because American society is Protestant. Thus it is a more individualistic and irrational religion when compared to Catholicism or Judaism. In contrast, the society presented in the Dream has both conscious or rational and unconscious or irrational elements in it, for example, literary structure and madness. It is rational and irrational.¹

Marcuse argues historical objectivity (Is history objective?) gives two value judgments: (1) life is or ought to be worth living; and, (2) a society can ameliorate life. Marcuse thinks history is the arena of chance factors. If this is true, how can it be objective? The lovers' episode in the forest in the Dream contains chance factors and is not objective. Regarding the first value judgment, the Dream is a Romantic Manifesto: life is comic (worth living) and society is partially ameliorative.² Regarding the second value judgment, is a class or prejudicial society ameliorative? The answer is probably not. For example, Shakespeare's Dream society needs class criticism.³

An Early Technological Dimension

Marcuse suggests two contradictory hypotheses: (1) technological society can contain qualitative change; (2) forces that may break this containment exist. Is this true? Warfare is an extension of technology. Warfare can breakup a societies' containment of change. Marcuse is setting up a shaky dualism or dialectic here. **There is a dualism of class in the Dream: the aristocracy and the commoners. Technology is not neutral. It impacts class structure. It impacts artistic vision.** Marcuse thinks technological society is political and has a historical project. This project unites freedom and responsibility in history and unites autonomy and contingency. A machine, like a weaving machine, can create a new potential for freedom for humanity.⁴ Shakespeare's Dream society is his artistic/historical project. It contains freedom and unfreedom, responsibility and irresponsibility, history and timelessness, autonomy and contingency, sexuality and technology: complexity.

The early years of the industrial revolution (early technology) arose during Shakespeare's lifetime. Thus the actors in the Dream are named after the trades such

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as "Quince, whose name suggests...wedges, is a carpenter; Snug is a joiner, or cabinet-maker, who makes 'snug' joints; Bottom is a weaver and named for the 'bottom' or reel on which thread is wound; Flute the bellows-maker has a name which suggests one of the pipes of a church organ, an instrument which was supplied with air by a hand-pumped bellows;...Snout, the tinker probably mends the spouts of kettles;...Starveling the tailor."⁵ The trade names are not neutral in the Dream. They form a dualism with the class distinctions of the royalty.

John Stuart Mills and Shakespeare

Marcuse thinks economic freedom is freedom from economic forces. Political freedom is freedom from politics over which we have little control. There are true and false needs. The economy creates needs. Class distinctions are decreasing.⁶ In contrast is the theme of James O'Dougherty: "life's main problems are economic."⁷ We can never be completely free from economic forces and political forces. We live in what John Stuart Mills calls a political/economy.⁸ Politics cannot separate itself from economics. Art, like Shakespeare's Dream, has a political/economic dimension. It is often aristocratic art. It contains an element of artistic freedom and **economic class structure**.

A Marxist Critique of Shakespeare

Karl Marx thought history to be scientific. A class struggle, a dialectic, is the basis of history. Revolution is the result of this struggle. The consequence of this revolution by the proletariat would be the creation of a classless society. Marx, the socialist, is the archcritic of Shakespeare, the royalist and romantic. He would say economic forces such as class position and capitalist economics determined Shakespeare's art. The Dream is a denial of the class struggle. It represents a restoration to classical times and artistic themes. It is a denial of the revolution as the focus of history. It is propaganda for sanctioning his time. It is repressive. It is egoistic art and it denies the socialist classless ideal.

Marcuse on "Introjection"

"Introjection" is transposing the external into the internal. For example, mass marketing creates false security which works against change. The system redefines itself by total empiricism and a new one-dimensional thought and behavior occurs as the system emerges. "Progress" in this system is not neutral. Man is becoming enslaved by the "instruments of his labor." Technology politically integrates advanced industrial civilization.⁹ Shakespeare's art is not totally empirical and it is not one-

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dimensional. The Dream is not reducible to materialism. However, one can approach it from a systemic approach. For example, one could say the Dream is a system of royalist, social and artistic interactions. The audience can "introject" this system into a reverie. The Dream is a new artistic dimension--progress.

Two-Dimensional Culture

Two-dimensional culture arises when "cultural values" move into the established order on a large scale. Higher culture is "desublimated." In Tolstoy's, Anna Karenina, Racine's, Phedre, and Baudelaire's, Les Fleurs du Mal, sexuality sublimates. Desublimated sexuality, in contrast, rises in Lolita, O'Neill's plays, in Faulkner's discontents, and in Streetcar Named Desire.¹⁰ Shakespeare's art or culture is many dimensional. The Dream sublimates and desublimates art. It has, however, other dimensions. For example, it is mysterious and mathematical. Is two-dimensional culture a reference to an individual's sexual history?

The Destruction Instinct

Freud thought a strengthening of the libido would weaken aggressiveness. Marcuse thinks a result of this, the Destruction Instinct, is a big factor in man's technical conquest of nature. Productivity can satisfy the Death Instinct. Through technological rationality a "Happy Consciousness" wins. Here there is little room for guilt.¹¹ Shakespeare dealt with the Destruction Instinct artistically rather than through a conquest of nature. The double suicides in the Dream reflect the Destruction Instinct. The artistic rationality and comedy of the Dream create a "Happy Consciousness." There is a technological element in the forest in the Dream. Bottom's name refers to the "bottom" reel used in spinning. **(Is it a homosexual reference to the rectum--a proof for Shakespeare's anal-sadistic personality?)** Thus there is a "Machine in the Garden" or forest.¹² However, the lovers largely exist in harmony with nature in the forest sequence.

Operationalism

Operationalism is the idea the concept is identical with operations, for example, behavior. The actors and their trade names give an operational dimension to the behavior in the Dream. Society, as it focuses on concreteness, becomes one-dimensional and reductionistic.¹³ A behavioral approach to Shakespeare has not been done yet: his art is behavior. It is another level of 100 new paths. The Dream is a "representative fragment" uniting universals and the particular--reductionism and the universal.

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Husserl/Mathematics

Husserl begins with the idea the mathematics of nature builds an "ideational" reality which correlates with empirical reality. The ideas in Shakespeare have an ideational/empirical correlation, for example, art symbols and Rorschach standardized references. Marcuse claims science had a pre-scientific basis which determined its theoretical structure. The end is an illusion that mathematics creates and "autonomous" truth. In reality Marcuse suggests mathematics remains largely a method. In contrast, Mike Franey thinks "the underlying reality of the universe is mathematics."¹⁴ Mathematics can be a "veil of symbols" which represents and masks the world of the practical. However, the number symbols in the Dream form an "ideational" reality.¹⁵ For example, infinity, unites with the empirical reality and archetypes, like the cave, in the play.

Husserl focuses on the technical connotations of mathematical precision. Classical geometry "idealizes" measuring and surveying. Algebra and logic build an "absolute ideational reality." Galilean science uses quantification as a prerequisite for the "domination of nature." However, mathematics is complexity. The number symbolism and precise descriptions in the Dream are Shakespeare's way of artistically ruling nature in the play.¹⁶

Intellectual Disciplines

Modern thought often separates science from art and philosophy. However, exactness in science and philosophy cannot always occur in ordinary language like that found in many dramas. Marcuse, for example, thinks linguistic analysis mystifies ordinary language.¹⁷ Art, language, linguistic analysis, science and religion are all applicable to the analysis of Shakespeare. They can all be therapeutic. Shakespeare achieves both exactness and complexity in his metaphors. He describes nature and events to perfection. His symbols contain both scientific and artistic levels of meaning. Linguistic analysis may mystify or highlight Shakespeare's language. Shakespeare uses lists and panoramas to bring together art, science, philosophy and language in complexity.

"Positivism"

Saint Simon probably coined the word "positivism." First, this philosophy deals with the validation of cognition by facts. Second, it orients cognition to the exactness of the physical sciences. Finally, it relates the evolution of thought to the physical

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science models. As a philosophy, positivism struggles against metaphysics, idealism, and transcendentalism. Positivism is radically empirical and is thus, Marcuse claims, "one-dimensional." For example, behaviorism is a scientific reality.¹⁸ Positivism is another approach applicable to Shakespeare. For example, tying down his facts exactly and linking this science to the evolution of his art form is an appropriate approach.

In contrast to positivism, Marcuse suggests that experience contains primary elements--universals. They are part of everyday life. Universals are conceptual instruments for comprehending history. Love is a universal found in the Dream. For example, Alfred Whitehead's, Science and the Modern World, recognizes the abstract-universal of "eternal objects."¹⁹ Experience and dreams, for example, are idiosyncratic and contain universal themes. Individual responses or interpretations of the Dream by the audience members are proper. Brainstorming, for example, is idiosyncratic yet may produce universal themes, like soul or will.²⁰

"Historical Project"

Marcuse contends that to the degree a philosophical project is ideological it is an element of a "historical project." There are a variety of historical projects. For example, a "transcendental project" opens the real chances of intellectual culture. It is "transcendental" because it defines totality in its structure. It has a higher rationality. It is history that verifies the truths of different projects.²¹ Shakespeare's art combines the universal and the particular. This is the element of philosophy in his art. The Dream interprets as transcendental project because it has a totality and higher psychological rationality. It is particular because, unlike the Bible, one author, Shakespeare, wrote it.

Dialectics

Marcuse argues the dialectical process contains the freedom of negative thinking. It creates a negative freedom or freedom from oppressive forces and facts. The historical dialectic is a choice against historical determination. In the modern period, historical projects polarize between two opposing totalities--communism and capitalism.²² In contrast, the dualisms or dialectic of the Dream are between the conscious and unconscious elements of the play. They create the tensions in the play.

Reason/Environment

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"The new idea of Reason" is to attack the environment--to live better and better. This creates a "pacified existence," and is the end of technology or the repressed end of science. Pacification is the mastery of nature. It can be either repressive or liberating. Thus history becomes the "negation of Nature."²³ In the Dream reason, art, and nature exist in the forest sequence in largely in harmony. Nature is an affirmation rather than a negation. The youths find liberation rather than terror in the forest.

Rational Art

Rational art projects existence. In contrast, the technological rationalism of art has an aesthetic reduction." The Romantic imagination cancels.²⁴ Rational art, reductionism and romanticism coexist in the Dream. They exist in complexity.

A Multi-Class Society

The uniting of opposites through technological rationality is an illusory union. Productivity grows but so does repression. The declassé are the opposition. Their consciousness is the alternative to a "one-dimensional society."²⁵ The society in the Dream is not "one-dimensional." The consciousness of the trade named actors is similar to the consciousness of the declassé. They project a multi-class society rather than a **classless** society.²⁶

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HERBERT MARCUSE, PSYCHOANALYSIS AND THE DREAM

Basic Principles

Freud thought that the history of man is the history of man's repression (Where do women fit in here?). Culture puts limits on man's biological existence and on his instincts. Constraint aids progress. He thinks uncontrolled Eros is as fatal as the death instinct. Civilization begins when it renounces complete satisfaction of needs. Psychoanalytic ideas, like identification, projection and introjection, indicate the flexibility of instincts.¹

Identification, Projection, and Introjection

Identification is "a mainly unconscious process by which a person formulates a mental image of another person important to him, and then thinks, feels, and acts in a way which resembles this image."² The personages in the Dream may have been a product of Shakespeare's process of identification. Projection is the "unconscious act or process of ascribing to other one's own ideas, impulses, or emotions, esp. when they are considered undesirable or cause anxiety."³ Projection may be the crucial part of Shakespeare's identification with Hamlet. Introject means "to incorporate unconsciously into the psyche a mental image of an object, person, etc. and focus aggressive energy upon this image rather than the object itself."⁴ Are the lovers' suicides in the tragi-comedy in the Dream a product of Shakespeare's introjection? Perhaps he dealt with his own aggressiveness this way.

Transformation

Freud thinks that man becomes a human being only after his value system transforms

"from	to:
immediate satisfaction	delayed satisfaction
pleasure	restraint of pleasure
joy (play)	work
receptiveness	productiveness
absence of repression	security."

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He calls this reformation the "transformation of the pleasure principle into the reality principle." The reality principle "safeguards" the pleasure principle. This is the great event in the history of man and in a person's individual development.⁵

The Dream focuses largely on the pleasure principle: immediate satisfaction, pleasure, joy, receptiveness, and little overt repression. However, there is an element of the reality principle in the play. For example, lovers delay marriage for a while, the actors work and are productive, and the play ends the security of marriage. There is a basis to the reality principle in the play. Thus the theme of transformation is like the idea of metamorphosis which forms a basis of the Dream. The categories in this value system form an evolving set of dualisms.

Institutions materialize the reality principle which does not completely triumph over the pleasure principle. The institutions found in the Dream are royalty, class and marriage. These institutions try to control the unconscious which holds on to the defeated remains of the pleasure principle.⁶

Repression in Shakespeare

Repressed material contains the tabooed history of civilization. For example, evil archetypes, like Satan, have a long tabooed history. Repression is historical. For example, the unfree introject the master and his commands into their own psyches.⁷ Evil is an important element in many of Shakespeare's plays, for example, Macbeth and the suicides in the Dream.

Freud thinks the repression of instincts by the reality principle continues in the daily struggle for existence. Scarcity does not allow men to live by the pleasure principle. Thus a non-repressive civilization is not possible. The highest values and achievements of man have repressive content. He denies equating reason and repression. There is a continuing struggle between civilization and barbarism between Eros and Thanatos or death.⁸

The Dream has unconscious material or repressive content. For example, class is one method a society uses to suppress instincts. In Shakespeare's histories and tragedies one finds a struggle between civilization, barbarism, Eros and death.

If happiness is the satisfaction of need, then freedom is antagonistic to happiness. It involves repression. The unconscious "is the drive for integral gratification which is absence of want and repression." Freud thinks that while the conscious mind taboos the equation of freedom and happiness, the unconscious

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affirms it. It is through memory that phantasy becomes cognition. It is the means of future liberation.⁹ Both Jung's and Freud's analysis fit Shakespeare. Archetypes and artistic expression and repression are answers to Shakespeare. They exist in complexity.

Freud deals with the repressive mental apparatus on two levels: (1) the growth of individual repression, and, (2) the development of a repressive civilization. These levels interrelate. This relation formalizes Freud's idea of "the return of the repressed in history." **Memory is the vehicle of liberation and is the "hidden trend in psychoanalysis."**¹⁰ In contrast, **memory repression and expression are overt trends in Shakespeare. Class represses the individual and creates a repressive civilization in Shakespeare.**

The Nirvana Principle Repression in the Individual

What is the Nirvana principle? It is the convergence of the pleasure principle with the death principle. Eros is a part of instinctual life. This life instinct is dominant over the death instinct or Thanatos. These two instincts have a dual formulation. The Nirvana principle bases itself in the pleasure principle. Freud thinks that the death instinct relieves tension. It is a flight from want and pain.¹¹ **Blood lust or the mixing up of pleasure and death is often arises in Shakespeare. It occurs in the double suicide in the Dream.**

Freud develops a new conception of the person. There are three layers of the mind's structure: the id, the ego, and the superego. The id is the realm of the unconscious and of the instincts. The ego mediates the id and the outside world. The superego starts from parental dependency and it becomes the representative of morality. It contains present and past reality.¹² **Where are the id, the ego, and the superego found in the brain? The mind's structure does not easily separate these layers. While an element of truth for these structures appears in Shakespeare, complexity of the mind explains it better.**

The reality principle sustains the organism in the "historical world." Freud thinks instinctual repression "underlies all historical forms of the reality principle" in society. Civilization is largely domination.¹³ **Instinctual repression and expression are both found in Shakespeare. For example, Hamlet postpones or represses revenge for a long time. The Dream expresses a tragi/comic world.**

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Surplus repression is one of the restrictions determined by societal domination. The reality principle translated into history is the performance principle. The reality principle modifies both the life and death instincts. The reality principle changes the life instinct through the "repressive organization of sexuality." Thus the libido has a harness. Through the performance principle, society develops economic stratification. A conflict between sexuality and civilization arises to bring Eros in line with social and economic performance.¹⁴ **Surplus expression and the artistic principle define Shakespeare. For example, intellectual and artistic integrity defines the Dream. Intelligence harnesses Shakespeare's libido.**

Death Instinct

Marcuse claims society does not organize the death instinct. Is not war an exception to this idea? An example of the control of the Eros is the taboo against sado-masochistic perversions. There is an element of anal-sadism in Shakespeare. For example, Rorschach correlates some of its referents with this fixation. Marcuse suggests technological progress grows by diverting the ego's destructiveness to the material world. The death instinct helps form the superego by submitting the pleasure principle to morality and to the reality principle. Thus the death instinct serves Eros. The destruction instinct helps form the super-ego, for example, in helping suppress the Oedipus complex.¹⁵ Shakespeare dealt with his death instinct artistically.

The Birth of Repressive Society

The birth trauma creates the death instinct or the desire to return to Nirvana in the womb. A byproduct of the birth trauma and the death instinct is that the superego of a neurotic person intensifies guilt during maturation and expressively repressive sexuality. Its archaic heritage determines civilization. This archaic heritage includes dispositions, ideas and memories of earlier generations. **Thus individual psychology is group psychology.** This heritage relates the individual to the psychology of the masses. History modifies instincts.¹⁶ Shakespeare's writings are a product of and have become part of our archaic heritage. His Dream is our dream. It is a product of his birth trauma.

Freud's archaic heritage reconstructs the primal horde, then patricide, and finally civilization. For example, he finds traces of patricide in the history of the Jews with "the killing of Moses." Moreover, anti-Semitism finds roots in the unconscious: gentiles are jealous of the Jews' claim to be the favorite children of God. Also, circumcision is a form of castration. There is a grudge against Christianity. The death of Christ is a struggle against and a triumph of the Son over God, the Father. This

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struggle creates guilt. Christ overthrows domination or the Law by Eros and agape. This image fits Jesus as a heretic, a Messiah, who came for man's earthly salvation, "Redeemer in the flesh."¹⁷

Shakespeare, a gentile, redeems himself through art. Hamlet is a product of the primal Danish horde who redeems patricide through violence. At the end of Hamlet, Fortinbras brings the audience back to normalcy or civilization.¹⁸ Eros and agape prevail in the marriages in the Dream. Similarly, at the end of the Dream, Puck reminds us that we "have but slumber'd here, While these visions did appear. And this weak and idle theme, No more yielding but a dream." (Act V, Scene II). The audience returns to civilization.

Freud claims the Messiah's transubstantiation deified the Son next to the Father. Christ denied the flesh. He thought that the Son's message of peace and love might expiate the primal crime. Christ's transubstantiation, however, and deification took his message from the earth. Suffering and repression continued. Christians bury the crime against Christ by the killings by Christians which recall the crime. There is an ambivalence in the Christian religion between domination and liberation.¹⁹

Christ exemplifies purity. In contrast, Shakespeare did not deny the flesh. He was a husband. There is an ambivalence in his plays between domination and liberation. In the Dream, for example, Egeus edicts Hermia must marry Demetrius or become a nun or die. Her struggle for liberation forms a subplot. While the play is largely preChristian or outside the Christian sphere, the suicides at the end would not receive Church sanction. They are taboo.

In Freud's, The Future of an Illusion, he suggests religion deflects energy from human improvement to the imaginary realm of salvation. The disappearance of this illusion would accelerate progress. Freud claims presently science and religion are complementary. However, science does not completely liberate the repressed content of religion. Instead, it returns in neuroses coupled to mankind's history. Society reawakens repressed material. The father is no longer killed or consumed. The conflict continues.²⁰ **Science, art and religion often form complementary truths in Shakespeare. The author's approach to the Dream has been to look at where these truths intersect. Shakespeare's art opens much repressed material but it also contains repression. For example, it is not pornographic. The Dream is not an illusion.**

In the Oedipus conflict the son's ability to take the father's role receives assurance. Presently, the pleasure principle transforms itself into the performance

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principle. The father's dominance canalizes into economic and educational dominance.²¹ **Is Hermia's conflict in the Dream part of an Electra conflict wherein she wants to take on her mother's role with her father?**

In the mother, the incest taboo protects against the death instinct. Sexual love becomes transformed into tenderness. The father enforces abstinence. This becomes the basis for group relations.²² **After Shakespeare left his wife and family, (James Joyce conjectures incest may have been the problem there) he appears to have been abstinent. This may be the basis for his art.**

Freud thinks that guilt is an important element in the development of a civilization. He correlates progress with increasing guilt feelings. His evidence comes from the theory of instincts and from the great diseases and wars of the modern era. Guilt originates in the prehistory development of the Oedipus complex. It is Eros that can hold in check destructive instincts. Also, labor is "fed by aim-inhibited sexuality." Affection and other "social instincts" relate to sublimation. Sublimation is the main realm of civilization.²³ **The Dream interprets as sublimated or "desublimated" art. There is a dualism or dialectic here.**

Increasing knowledge provides data for greater destruction and it increases the need for a greater repression of the instincts. In Freud's analysis there is a recurring cycle of "domination-rebellion-domination." The cycle yields a "progress in domination." The social labor hierarchy encloses the rebellion in the cycle. It is the "identification" of the revolutionary that explains this dynamic.²⁴ **Shakespeare did not identify himself as a revolutionary. He was a master of drama rather than an agitator. Politically, he appears to have been a royalist.**

The bureaucracy and political administration make rebellion an unspeakable crime. However, the cycle continues. One must not kill the "Father." To deal with this threat, society makes automatic the defense mechanisms of the superego. A completely liberated Eros would be destructive, so a relaxed system of controls maintains the status quo.²⁵ Sexuality is not completely free in the Dream. The superego has some control in the play. In Hamlet the father is a murder victim. We intellectually consume his death. **It is the benchmark of Shakespeare's artistic civilization.**

Technology has abolished the individual and led to the decline of the family. Presently, the repression of the instincts is often collective: **class repression**. For example, the mass media transmits most values. The sadistic capitalist becomes the

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bureaucrat. The dominators liquidate the opposition through the alienation of labor. For example, the assembly line, office routine, and the market place often limit human potential. Some individualism remains, but, usually it is superficial, like the competitiveness of the marketplace. **The dialectic becomes static.**²⁶ **In contrast, dualism leading to evolution rather than revolution is Shakespeare's approach. The dualisms in the Dream are kinetic.**

Knowledge and Alienation

With the decline of consciousness, the domination of information, and the absorption of the individual by mass communications, knowledge contains limits. Man does not realize himself in his work. To free himself from the state, alienation must be an apotheosis.²⁷ While alienation is a theme in some of Shakespeare's plays, Hamlet and King Lear, for example, Shakespeare did not raise it to an apotheosis as existentialists do later. Alienation helps give definition to knowledge, especially artistic knowledge. Affirmation of life through comedy is the theme of the Dream.

Logos and Eros

The Greeks thought that Logos or ordering, classifying and reason are the essence of being. **Logos occurs in the Dream with Shakespeare's many classifying lists.** Freud sees being as Eros. Plato likewise saw culture as the free growth of Eros.²⁸ In the Dream Eros in the forest canalizes into the triple marriages. Thus both Logos and Eros have limits in the Dream.

Historical Modifications

Freud terms the struggle for existence in the conscious mind, Ananke. He thinks one acquires instincts in history. Marcuse thinks while the performance principle has an instinctual dynamic, a reorientation in the fight for existence alters this dynamic.²⁹

Mentioned earlier, the pleasure principle transforms into the reality principle or work, productivity, security, and the restraint of immediate gratification.³⁰ Shakespeare's art is a product of the pleasure and the reality principle. **Moreover, the performance principle is the reality principle in history.**³¹ Shakespeare's plays have become a part of the history of culture or the reality principle in civilization. In Western culture, reason equates with the reality principle. Men denounce women and sex because they are economically unproductive.³² **Sex, women, reason, the**

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pleasure principle, the reality principle, and the performance principle exist in Shakespeare in complexity.

More on the Nirvana Principle

Prometheus is the hero of productivity. In contrast, Orpheus and Narcissus represent a revolt against a culture based on work, renunciation and domination. **They represent liberation and Eros rather than control--"the Nirvana principle not as death but as life."** Trees and animals respond to Orpheus. The water and forest respond to Orpheus. The song of Orpheus moves the rocks and forests to share with him in joy. Narcissus and Orpheus are erotic attitudes towards reality.³³ Shakespeare's work, art and personality contain Promethean productivity and the erotic elements of both Narcissus and Orpheus. **They define a new level in productivity in the history of art.**

Primary Narcissism

Freud's idea of primary narcissism is more than masturbation. It integrates the ego with the objective universe. It is not a withdrawal but a connection with the world.³⁴ **The Dream unites the ego and objective universes by connecting the dream world and the classical world with the viewer's world.**

Marcuse, Orpheus and Narcissus

Orpheus is a poet who liberates and creates. He refuses to accept separation from the libidinous subject or object. Orpheus builds a world without repression. He pacifies nature with song. Perhaps Orpheus was a homosexual. He shuns the love of women and in the end is torn to pieces by the Thracian women for giving his love to young boys. Like Narcissus, Orpheus leads a protest of the repressive aspects of "procreative sexuality." Both Orpheus and Narcissus relate to the reality principle and to aesthetics.³⁵ Like Orpheus, Shakespeare is a liberator and creator. **Like Orpheus and Narcissus, in Shakespeare the reality principle, in part, reflects his aesthetics.**

Aesthetics and the Reality Principle

Marcuse argues the aesthetic area does not confirm the reality principle. Like imagination, aesthetics is "unrealistic." **The author disagrees: art has an economic dimension. Shakespeare was a taxpayer.** Marcuse thinks beauty is the realm of freedom. He qualifies Freud's universal validity of the reality principle. Marcuse thinks we can abolish civilization's repressive controls. A non-repressive civilization

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can emerge. In Kant's analysis, for example, aesthetics is the focus of his philosophy of culture. Kant thinks that reason is sensuous.³⁶ **Shakespeare's aesthetics form a complex relationship with the reality principle. The Dream, for example, has both realistic and unrealistic elements to it. The story of the young lovers is realistic while the theme of the fairies is a Midsummer Night's madness. The viewer passes in and outside reality. This is the magic of the Dream.**

Schiller

Schiller's, The Aesthetic Letters, delineate a movement toward a non-repressive order. There are three main elements in his analysis. First, after the conquest of scarcity, there is a transmutation of labor into play and "of repressive productivity into 'display.'" Second, there is a sublimation of sensuousness and de-sublimation of the intellect. Third, there is a change in time so we can achieve lasting gratification.³⁷

In the Dream scarcity is, first, not a major element. There is a conquest of scarcity. Labor and play are interwoven and paternal repression turns into the display of weddings and a play-within-the-play. Second, sensuousness and the intellect relate in complexity. There is sublimation and desublimation of the senses and the intellect. For example, the Dream is not pornographic so there is some sublimation. However, the intellect is desublimated in suicides in the play at the end. Third, the weddings serve as a gratification, but the suicides do not reflect lasting gratification. In the complexity of Shakespeare, love, death, labor, play, display, sublimation, de-sublimation, and time changes weave into panoramas of the intellect and art.

Pleasure and Reality Principles Reconciled?

Marcuse thinks the pleasure principle and the reality principle reconcile. Imagination is the key. It preserves those mental powers which have remained open from repression by the reality principle. Non-repressive images, like Orpheus and Narcissus, harmonize the person and nature. Orphic symbols dwell on a god who sings and defeats death and liberates nature.³⁸ **In Shakespeare the pleasure principle and the reality principle interplay. There are repressive and non-repressive images, for example, royalist authority versus youthful sexuality. His art is a fantasia.**

Marcuse thinks the emergence of a non-repressive reality principle would lead to a transformation of the libido. It moves from genital supremacy to the complete erotization of the personality. **Eros or the life instinct** implies a larger meaning for

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sexuality. The civilization that would result from this evolution would be different from one derived from Freud's repressive civilization.³⁹ Shakespeare's art and the civilizations reflected in it contain both repressive and non-repressive realities. For example, in the Dream Egeus represses Hermia. However, in the dream-within-the-Dream, the ass-headed man, Bottom, is a non-repressive reality.

Marcuse thinks a new civilization would contain free libidinal interaction. Biological drives would become cultural. Work would become eroticized. If society shifts towards hedonism, an effort to abolish work, create luxury, conquer disease, and to change the environment for the better, might occur.⁴⁰ **Shakespeare's civilization and art contain hedonism and control. Biological drives have a variety of expressions in his plays: sex, birth, dreams, violence and death etc. The trade names of the actors are not neutral, but have a hedonistic dimension. Bottom, the weaver, is a buffoon and a sex symbol.**

Death and Memory

A philosophy that does not bolster repression responds to death with the "Great Refusal" of Orpheus the liberator. Death does not deny the chance of a final freedom. Time loses its power when memory recovers the past. It is the memory of those who die painfully and humanities' guilt that curtails the advent of a civilization without repression.⁴¹ **Civilization will always have repression and non-repression. Utopia will never arise. This is true for Shakespeare's civilization and for future civilizations. The Dream is an attempt to recapture the past through memory, but anti-memory is a factor in life and art.**⁴²

The Revisionists

The revisionists oppose Freud's theories on several grounds. First, they contend Freud underrates the degree environmental conflicts determine a person's neurosis. Second, they argue that Freud concentrates too much on a person's past. For example, he thought that by the fifth or sixth year fixation is the key to a person's character. The revisionists shift their emphasis from the past to the present. Third, they focus on cultural rather than biological elements; and, they look at the individual's environment rather than the "constitution" of the person. Fourth, some reject the libido and look at the stages of personality growth. Also, they maintain Freud's psychoanalysis does not contain ethics.⁴³

Shakespeare and the Revisionists

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The revisionists make some relevant points for an analysis of Shakespeare. Environmental conflicts can, first, explain the formation of a personality, like Shakespeare's, and the young lovers in the Dream. Environmental determinism is one approach to personality development. For example, the forest in the Dream plays a subconscious role in the formation of the young lovers' destinies. Second, a nondeterministic approach or present orient approach, like existentialism, is also a valid contrasting approach. For example, the Dream contains freedom of choice for young lovers. Third, culture creation is a valid analysis. Fourth, personality stages and ethical development are both appropriate approaches to adolescent growth.

The most telling analysis of Shakespeare's personality is obsessive-compulsive complexity. He constructs his plays so well they border on insanity. Shakespeare's past and present are both significant. Biology, environment, "constitution," libido, personality growth and ethics correlate in complexity in his personality and art.

Freud's conception of society is static. Marcuse suggests this view is closer to the truth than the revisionists' sociology concepts. For example, the revisionists combine psychoanalysis with ethical idealism and they ignore Freud's emphasis on the biological basis of discontent. **Marcuse criticizes the revisionists because they do not accept Freud's death or destructive instinct.⁴⁴ Death and destruction are a major part of many of Shakespeare's plays. His conception of society is dynamic rather than static.**

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THE DREAM: A DREAM SOCIETY?

Marcuse: Repression/Utopia

Marcuse looks at the repressive forces our society generates when it has the tools for building a nonrepressive civilization. He critiques Freud by looking at his ideas on freedom and progress. Marcuse argues the individual as depicted by Freud does not exist anymore. Today manipulative institutions socialize individuals living in advanced civilizations on a large scale.¹ However, repression is a part of any society, past, present and future. For example, art, like Aryan art, can be repressive and oppressive. Shakespeare did not try to liberate the laborers in his art especially in the Dream. So repression and freedom are both parts of his art.

The person does no longer develop, Marcuse maintains, the autonomy, reason and conscience Freud considers the essential elements of a healthy human being. These elements are all found in Shakespeare. Marcuse contends individuals should break with existing institutions and the so-called idea of "progress." He suggests it is through utopian thought and utopian initiatives that the modern world's technology make society humane.² The society portrayed in the Dream is not utopian. It is an aristocratic society. Class is Shakespeare's Achilles heel.

Domination, Freedom and Unfreedom

How does Freud define "domination?" First, he defines domination as in effect when a society prescribes an individual's goals. Society controls the **performance** of these goals. Second, the superego contains authoritarian models, like the father, and makes his or her demands on the child's conscience. Thus, "freedom is a form of domination," because society prescribes nearly all events. Marcuse thinks the pleasure principle controls the organism. Freud contends repression increases with progress because aggression increases. There is a conflict between Eros and the death instinct. There is not a final resolution of this conflict. Thus freedom contains unfreedom?³ **The Dream contains freedom and unfreedom. First, the young lovers have free wills. However, there is a domination hierarchy: royal people, common people and laborers that puts boundaries on class mobility. Second, Egeus is an authoritarian father figure. In contrast, Puck is a free spirit. Third, a spontaneous or free sex act or a manifestation of the pleasure principle occurs in the forest between Helena and Lysander. Marriage rather than free love prevails in the Dream. Fourth, two deaths for love occur in the play-within-the-play. Thus, there is a tension between Eros and the death instinct in the play. Fifth, the young lovers have their**

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personal freedom until the triple marriage at the end of the play. Sixth, the fairies have their freedom. They create a tension between freedom and unfreedom.

Biology and Shakespeare

Biologically, man is a predator. There is a hierarchy of animals: scavengers, grazing animals and predators. Man is the foremost predator. Domination defines predators. It defines Shakespeare and his characters. They eat meat and wear leather. Eros and death are central problems of the species and of Shakespeare.⁴ Sex and death, for example, are elements of the Dream.

Psychological domination of the biological instincts manifests itself in three ways: (1) domination over one's own nature, (2) domination over labor, and, (3) domination over nature through science. Domination is a key to freedom. Thus Freud thinks freedom is unfreedom. Prehistory dominates mankind's history. Thus containment is a part of freedom.⁵ In Shakespeare's society the aristocrats dominated the peasants. Free will is an important theme in the Dream and in all of Shakespeare. A free society expresses free will. Domination is a part of freedom. Free will is part of domination. Life has biological and economic parameters but "life is not determined."⁶ The human players in the Dream are free biological organisms.

Marcuse and Progress

Marcuse defines two types of progress prevalent in Western Civilization. The first is technological progress. The second is the realization of greater freedom and morality. He argues that the evolution of a person from slavery and poverty to abundance presupposes technological progress. Technology does not, however, bring about progress in morality and freedom. Marcuse argues for a value-free idea of progress--intellectual, prescientific, and scientific utopias. The greatest value of this kind of progress is productivity.⁷ In contrast to Marcuse, Hegel uses a cyclical theory of development to replace the notion of progress. The reality principle contains his dialectic.⁸ By setting the Dream in mythical Athens, Shakespeare may be suggesting we try to start the cycles of Western Civilization over as James Joyce tries to do in Finnegans Wake. Moreover, original sin supports Marcuse's idea that technology does not always bring about higher levels of morality and more freedom. The words in the Dream are not value-free. They have Rorschach correlates. There is an element of timelessness to the Dream--fairy time. Like fairy time, heaven, purgatory and hell exist outside time. Evil archetypes preclude a value-free conception of progress and utopia.

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Progress still contains unhappiness, death and negativity. Freud links progress to unhappiness. He thinks happiness and freedom are not compatible with civilization because civilization bases itself on the suppression of sensual and instinctual drives. The idea is "Where id was, ego shall develop." The reality principle must replace the pleasure principle. Repression relates to progress. Progress needs negation to continue. Reason must control inclination.⁹ In Aldous Huxley's, Brave New World, Shakespeare, his world and Christianity are victims of progress. Also, Marcuse is a Jew and the Nazi holocaust probably makes him question progress.

Marcuse suggests in progress a dynamic of domination emerges. For example, despotism leads to revolution then to liberation and finally to the reestablishment of an internal father. He maintains in a utopian state a new reality principle will replace the repressive reality principle. The new reality principle will change the psyche as well as the historical structure. The increasing mechanization of labor will allow instinctual energy to change into erotic energy. A non-repressive conception of progress will emerge. In Nietzsche's words "a perpetuity of pleasures" will win.¹⁰ In contrast, Buddha thinks "life is suffering."¹¹ Pleasure, Angst, suffering and joy etc. all played a role in Shakespeare's domination or submission to his art. Progress in art is complexity.

Freud's Model of the Individual

Freud's "individual" composed of the id, ego and superego is obsolete claims Marcuse. Psychoanalysis is obsolete. Today society and technology have created a "social atom" who is different from the psychoanalytic model.¹² The person has a collective dimension. Aristocracy rather than socialism is the theme in Shakespeare's Dream.

A Socio-Political Dimension to Psychoanalysis

Marcuse argues social and political ideas are prevalent in Freud's psychoanalytic ideas. **Psychoanalysis is social and political.** For example, in the Oedipal complex are present the instinctual roots which create the reality principle. This runs society. The mass media is changing the psychoanalytic model. It eclipses the father's role. The individual in Freud's Group Psychology and the Analysis of the Ego is a member of the masses. Thus the ego is political. The leader is a manifestation of the ego. The person relates to the masses by a "libidinal relationship." Mass social and political phenomenon can weaken the conscience and consciousness of the person's ego. This weakens the leader. For example, communism negates the ego ideal. It is dangerous to Western leadership.¹³

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Communism and mass technology were not a part of Shakespeare's society. His art may be an like an archaic remnant today. It has a social and political dimension--royalism. **Perhaps the characters and mass phenomenon in Shakespeare's, Julius Caesar, prove the social and political dimensions of psychoanalysis.** The presentation of Shakespeare on the mass media has given a metamorphosis to his messages. The Dream is now mass phenomena.

The id's aggressive energies undermine socio-political entities. The mobilization of the masses is democratic authoritarianism. That is, the masses do not equate with the rational people. The people's sovereignty establishes a free civilization. Mass society diminishes the role of the ego by subjecting it to the collective or mass ideal.¹⁴ In contrast, Shakespeare did not subject his ego to the collective ideal.

Utopia as "No Place"¹⁵

Life has many chances. The world can be a hell or a heaven. Utopian thinkers speak out against certain social-historical options. If heaven was on earth, then there would be no need for utopian models. Utopian ideas are historical. They refer to impossible projects of social change.¹⁶ **The fantasy element in the Dream contains an element of utopia. However, utopia is an impossibility given the reality of suffering and death. This reflects in the double suicide for love at the end of the play-within-the-play. Thus the Dream contains elements of utopia and the lack of utopia.**

Marcuse thinks the end of poverty and misery is possible. A new theory of man and morality will emerge. Technology and freedom will define a new man. Technology and art will converge with work and play. Capitalism ends. Marcuse favors translating peace, freedom and happiness into biological needs.¹⁷ Is biology destiny? **Shakespeare looked to many disciplines: biology, art and to the spirit. He also looked to sin. Original sin and other sins will prevent the end of poverty and misery. Capitalism and socialism will collapse under the weight of original sin.**

Psycho-sexual Radicalism

The right to resistance is one of the oldest elements in the West. In the West there is a new form of protest which links moral, sexual and political freedom. During the war in Vietnam people began "necking" and "petting" at anti-war demonstrations. Marcuse claims we must resist capitalism if we want to be happy. The liberation of consciousness against the capitalist system is an imperative. Technology will create a "love-in."¹⁸ In sum, Marcuse has a framework of psycho-sexual radicalism that apply to towards rating Shakespeare. The Dream has an element of psycho-sexual

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truth to it, that is, archetypes and sexuality. It presents a utopian image or radical vision of society--a dream society. The image is flawed by class and suicide. Again, the trade names given the actors are a part of the industrial revolution or early technology. They give an artistic and sexual dimension to class economy and technology. **Marx is one of Shakespeare's most telling critics.**

Complexity

The Dream has restorative/cyclical dimension of meaning to it. For example, the aristocratic mold represents such a restoration. The play tries to recreate or restore the roots of Western Civilization through a dream drama. The many themes, for example, the psycho-sexual/radical/restorative themes, exist in the Dream and in Shakespeare's personality in complexity.

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Shakespeare: Dream Work, Personality and Complexity

A TRIBUTE TO JOSEPH HART WHO WAS KILLED IN VIETNAM

Young Children's Fiction

The Classical Father

by

Patrick O'Dougherty, Ph.D.

Lake Harriet Minneapolis, 1994

Pat said to Mike, "Let's get Joey and go down to Lake Harriet and go fishing and swimming."

"Okay," responded Mike. "We will find our father swimming down at the Main Beach at Lake Harriet and he will give us a ride home."

Pat remarked, "Here comes Joey." "I will tell him about our plans." Joey heard about the outing and agreed to go with them.

"Joey, first, you had better tell your parents about the trip to Lake Harriet," Mike stated. "I only have one parent, my mother," exclaimed Joey.

Pat asks, "What happened to your father?"

"He left us shortly after I was born," asserted Joey.

"Do you know what happened to him?" said Mike.

"No," replied Joey. "He may be dead by now."

All three of the boys went down to Lake Harriet and began fishing. Joey

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caught a Northern Pike. It was a male. Pat saw a flock of ducks land in the water.

Joey, asked, "Which duck is the male?" "The colorful one is the male," remarked Pat. "He is also the leader," chimed in Mike. "Let's go swimming," said Joey. "I want to be the leader, the colorful one." "Let's go," seconded Pat and Mike.

They swam for forty-five minutes. Then Joey announced, "Let's find your father so we can get a ride home." They headed for the Main Beach at Lake Harriet.

On the way to the beach, Pat and Mike asked Joey, "Who decides the decisions in your family?"

"My mother usually does, but occasionally she asks my advice," Joey responded. "She tries to be both the mother and the father for me," he continued. "Don't you know?" Joey declared. "It is better to have one good parent than two bad ones?" The boys agreed.

Pat and Mike spied their father swimming at Main Beach. All three boys ran to greet him. They told him about their day fishing and swimming.

Mike asked his father, "You remember Joey, don't you?" The father said, "Yes I do."

"Joey can't find his father," remarked Pat. "He may be dead."

Just then at the nearby Pavilion, the symphony began playing a beautiful melody. Joey said, "Who wrote that?" Pat and Mike's father replied, "The great composer Mozart wrote the music a long time ago."

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Joey exclaimed, "I think I have found a father."

The boys ask, "Who is he?"

Joey said, "Mozart is my father! I have a great father, a classical father."

I extend thanks to Patricia Kast, Michael Franey, Margaret Wright and John O'Dougherty for their suggestions.

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Footnotes

Introduction Footnotes

1. Michael Franey, a physicist at the University of Minnesota, suggested using this registered trademark, "Shake-N-Bake," as a pun on Shakespeare's name.
2. Kevin and Tammy Jo Alm agreed with me on the idea of Shakespeare's anal fixation.
3. John O'Dougherty, an uncle.
4. Michael Franey, a physicist at the University of Minnesota.
5. David Noble, a historian at the University of Minnesota thinks "history is complexity."

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1. Homer A. Watt, Karl J. Holzknecht, and Raymond Ross, editors, Outlines of Shakespeare's Plays (New York: Barnes & Noble Books, Harper & Row, Publishers, 1969), 50. And Fritz Kredel, The Comedies and Tragedies of Shakespeare, (New York: Random House, 1944).
2. Watt, op. cit., 51.
3. David B. Guralnik, editor, "Changeling," Webster's New World Dictionary of the American Language (New York: Simon & Schuster, 1980), 237-238.
4. Watt, op. cit., 52.
5. Ibid.
6. Ibid., 52-53.
7. Ibid., 53.

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2. Ibid., 11-12.
3. Ibid., 16-24.
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5. Guralnik, op. cit., "Entropy," 467-468.
6. Young, op. cit., 74-79.
7. Guralnik, op. cit., "Panorama," 1026.
8. Young, op. cit., 79-80.
9. Ibid., 81-83.
10. Ibid., 83-84.
11. George Smoot and Keay Davidson, Wrinkles in Time (New York: William Morrow and Company, Inc., 1993).
12. Young, op. cit., 86-90.
13. Ibid., 89-91.
14. Ibid., 91.
15. Ibid., 92.
16. Ibid., 92-94.
17. Ibid., 94-95.
18. Ibid., 95-97.
19. Ibid., 97-101.

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20. Ibid., 102-108.
21. Guralnik, op. cit., "Parity," 1033.
22. John O'Dougherty maintains that analogy is the weakest form of proof. The mirroring analogy in the Dream and in Lewis Carroll's Through the Looking Glass (New York: Macmillan; St. Martin's Press, 1968) is largely metaphorical.
23. Young, op. cit., 111-124.
24. Ibid., 124-130.
25. Ibid., 131-142.
26. Ibid., 147-149.
27. Ibid., 151-154.
28. Ibid., 155-157.
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1. Roy Schafer, Psychoanalytic Interpretation in Rorschach Testing (New York: Grune & Stratton, Inc., 1954), 332-333.
2. Ibid., 333.
3. Ibid., 335-336.
4. Guralnik, op. cit., "Danse Macabre," 358.
5. Schafer, op. cit., 336-345.
6. Guralnik, op. cit., "Reaction formation," 1181.
7. Schafer, op. cit., 345-348.
8. Ibid., 52.

Footnotes to A Scientific Level of Meaning: The Rorschach Test/the Dream

1. Mark G. McGee and David W. Wilson, Psychology: Science and Application (St. Paul: West Publishing Company, 1984), 350.
2. Ibid. 350-351.
3. Robert M. Allen, Student's Rorschach Manual (New York: International University Press, Inc., 1978), 47-50.
4. McGee and Wilson, op. cit., 351.
5. Allen, op. cit., 50-53.
6. Ibid., 54.
7. McGee and Wilson, op. cit., 351.

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8. Allen, op. cit., 56.
9. McGee and Wilson, op. cit., 351.
10. Allen, op. cit., 54-58.
11. Ibid., 56-58.
12. Ibid., 58.
13. Ibid., 58-60.
14. Ibid., 60.
15. Ibid.
16. Ibid., 72-73.
17. Ibid., 75.
18. Ibid., 75-78.
19. Ibid., 78-80.
20. Ibid., 101-106. This footnote includes all the card references from symbols 6 movement to small movements.
21. Ibid., 110-112.
22. Ibid., 112-113.
23. Ibid., 114-116.
24. Ibid., 126-127. The shading and diffuse shading responses are included in this footnote.
25. Ibid., 128-129.
26. Ibid., 133.
27. Ibid., 135-137.
28. Ibid., 137-139.
29. Ibid., 148-150.
30. Ibid., 150-151.
31. Ibid., 151-152.
32. Ibid., 155-156.
33. Ibid., 156.
34. Ibid., 156-158.
35. Ibid., 158-159.
36. Ibid., 161-163.
37. Ibid., 163-164.
38. Ibid., 164.
39. Ibid., 165-168.
40. Ibid., 168-169.
41. Ibid., 169-170.
42. Ibid., 179-180.
43. Ibid., 180-181.
44. Ibid., 181-182.
45. Ibid., 185.

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46. Ibid., 185-188.
47. Ibid., 188-192.
48. Mark McGee and Wilson, op. cit., 351.
49. Allen, op. cit., 188-192.
50. Ibid., 192-193.
51. Ibid., 193.
52. Ibid., 196.
53. Ibid., 196.
54. Ibid., 198.
55. Ibid., 198.
56. Ibid., 199.
57. Ibid.
58. Ibid., 199-200.
59. Ibid., 201.
60. Ibid., 201.
61. Ibid.
62. Robert Thimmesch, quoting Descartes.
63. Allen, op. cit., 202.
64. Ibid., 202-203.
65. Ibid., 203.
66. Ibid., 207-208.
67. Ibid., 210-213.
68. Ibid., 213-224. This footnote includes the meanings for all ten of the cards.
69. Ibid., 234.
70. Ibid., 271-272.
71. Ibid., 300.
72. Alex Aronson, Psyche & Symbol in Shakespeare (London: Indiana University Press, 1972), 7-11.
73. Clifton Fadiman, The Lifetime Reading Plan (Cleveland and New York: The World Publishing Company, 1960), 67.
74. Allen, Student's Rorschach Manual, op. cit., 302-314.
75. Aronson, op.cit., 7-11.
76. Schafer, op. cit., 131-138.

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1. C. G. Jung, Dreams (Princeton: Princeton University Press, Bolligen Series, 1974), 3-4.

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2. Mark G. McGee and David W. Wilson, Psychology: Science and Application, op. cit., 114-115.
3. Jung, Dreams, op.cit., 3-4.
4. Guralnik, op. cit., "Wish fulfillment," 1632.
5. Jung, Dreams, 4-9.
6. Ibid., 18-19.
7. Ibid., 19-20.
8. Ibid., 23-31.
9. Guralnik, op. cit., "Compensation," 289.
10. Beach Boys, The Beach Boys: Very Complete, "Good Vibrations," (New York: Charles Hansen, Inc. [19--]), 9-11.
11. Jung, Dreams, op. cit., 31-37.
12. Ibid., 37.
13. Ibid., 37-39.
14. Ibid.
15. Ibid., 39-41.
16. Ibid., 46-49.
17. Guralnik, op. cit., "Transference," 1509.
18. Jung, Dreams, op. cit., 50-66.
19. Ibid., 67-70.
20. Ibid., 70-81.
21. Ibid., 81-105.
22. Ibid., 105-108.
23. Ibid., 111-118.
24. Ibid., 116.
25. E. West., J. Griesbach, J. Taylor and L. Taylor, eds., "Incompleteness," The Prentice-Hall Encyclopedia of Mathematics (Englewood Cliffs: Prentice-Hall, 1982), 317.
26. Jung, Dreams, op. cit., 122-143.
27. Ibid., 145-167.
28. Ibid., 169-207.
29. E. West., J. Griesbach, J. Taylor and L. Taylor, eds., op. cit., "Squaring the Circle," 68-70, 253, 393.
30. Jung, Dreams, op. cit., 208-218.
31. Ibid., 219-224.
32. Guralnik, op. cit., "Quadrangle," 1160.
33. Jung, Dreams, op. cit., 166.
34. Ibid., 119.
35. Ibid., 217.
36. Ibid., 218-222.

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37. Patrick Stokes, a friend, also suggests a snake is a sexual symbol.
38. Jung, Dreams, op. cit., 225-228.
39. Ibid., 228-229.
40. Ibid., 238-243.
41. Ibid., 244-245.
42. Ibid., 246.
43. Ibid., 249-251.
44. Ibid., 258.
45. Ibid., 260.
46. Ibid., 262.
47. Ibid., 264.
48. Ibid., 273.
49. Ibid., 277-282.
50. Ibid.
51. Ibid., 289-291.
52. Ibid., 291-297.
53. David B. Guralnik, op. cit., "Mandala," 860.
54. McGee and Wilson, op. cit., 114.
55. Jung, Dreams, op. cit., 119-120.
56. Ibid., 205-207.
57. Jung, Dreams, op. cit., 75-76.
58. Modeste Mussorgsky, Pictures at an Exhibition & other Russian Favorites, Sound Recording (New York: CBS Masterworks, p1987).
59. Jung, Dreams, op. cit., 125.
60. Ibid., 129-140.
61. Ibid., 171-193.
62. Ibid., 207.
63. Ibid., 255-258.
64. Clifton Fadiman, The Lifetime Reading Plan, op. cit., 115. Honore De Balzac called his artistic synthesis the, "Human Comedy."
65. Jung, Dreams, op. cit., 265-274.
66. Ibid., 282-286.
67. Ibid., 289-296.

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1. Carl G. Jung, The Portable Jung (New York: The Viking Press, 1971), xiii-xiv.
2. Ibid., xx-xxiii.
3. Ibid., xx-xxviii.

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4. Ibid., xxviii-xxvi.
5. Ibid., xxvii-xxviii.
6. Ibid., xxviii-xxxii.
7. Guralnik, op. cit., "Gnosticism," and "Gnosis," 597.
8. Jung, The Portable Jung, op. cit., 3-23.
9. Ibid., 23-38.
10. Ibid., 41-43.
11. See Friedrich Wilhelm Nietzsche's, The Genealogy of Morales (New York: Vintage Books, 1967).
12. Jung, The Portable Jung, op. cit., 47-52.
13. Ibid., 59-69.
14. Ibid., 70-129.
15. Millie Dosh is the reference for this idea.
16. Jung, The Portable Jung, op.cit., 129-130.
17. Ibid., 130.
18. Ibid., 136-138.
19. Ibid., 144-162.
20. McGee and Wilson, op. cit., "Minnesota Multiphasic Personality Inventory," 353.
21. Jung, The Portable Jung, op. cit., 163-177.
22. Ibid., 178.
23. Guralnik, op. cit., "Double bind," 420.
24. Jung, The Portable Jung, op. cit., 182-192.
25. Ibid., 197-207.
26. Ibid., 207-215.
27. Ibid., 215-226.
28. McGee and Wilson, op. cit., "Eysenck," 341.
29. Ibid., 341-342.
30. James Joyce claimed his "epiphanies" explained much of his best writing.
31. Jung, The Portable Jung, op. cit., 229-231.
32. John O'Dougherty, an uncle, thinks Shakespeare was a master of psychology.
33. Jung, The Portable Jung, op. cit., 231-234.
34. Ibid., 234-236.
35. Ibid., 237-240.
36. Ibid., 240-244.
37. Ibid., 245-247.
38. Ibid., 250-251.
39. Ibid., 251-254.
40. Ibid., 255-258.

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41. Ibid., 258-260.
42. Ibid., 261-265.
43. John O'Dougherty, an English teacher, and my uncle.
44. Jung, The Portable Jung, op. cit., 273-277.
45. Ibid., 277-284.
46. Ibid., 462-479.
47. Ibid., 480-482.
48. Ibid., 487-496.
49. Ibid., 496-501.
50. Ibid., 519-530.
51. Ibid., 530-560.
52. Ibid., 560-585.
53. Ibid., 585-593.
54. Ibid., 593-601.
55. Ibid., 602-650.

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1. C. G. Jung, Symbols of Transformation (London: Routledge & Kegan Paul, LTD, 1956), 7-8.
2. Ibid., 21-29.
3. Ibid., 49-57.
4. Ibid., 57-70.
5. Ibid., 74-78.
6. Ibid., 79-87.
7. Ibid., 90-96.
8. Ibid., 97-103.
9. Ibid., 110-131.
10. McGee and Wilson, op. cit., 115.
11. Jung, Symbols of Transformation, op. cit., 132-139.
12. Ibid., 142-169.
13. McGee and Wilson, op. cit., 115.
14. Jung, Symbols of Transformation, op. cit., 171-179.
15. Guralnik, op. cit., "Theriomorphic," 1475.
16. Jung, Symbols of Transformation, op. cit., 179-182.
17. Ibid.
18. Ibid., 182-186.
19. Ibid., 195-196.

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20. Ibid., 198-206.
21. Ibid., 207-221.
22. Ibid., 224-225.
23. Ibid., 244-247.
24. Ibid., 248-264.
25. Ibid., 368-368.
26. Ibid., 388-440.
27. John O'Dougherty, an uncle.
28. Sister Patricia Wallis, a Benedictine nun at St. Benedict's College argues that "the other side of love is the cross."
29. Jung, Symbols of Transformation, op. cit., 444-461.

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1. Alex Aronson, Psyche & Symbol in Shakespeare (London: Indiana University Press, 1972), 1-2.
2. Ibid., 7-11.
3. Ibid., 18-21.
4. Ibid., 24-25.
5. Ibid., 25-28.
6. Ibid., 28-32.
7. Ibid., 31-34.
8. Ibid., 39.
9. Ibid., 335-336.
10. Ibid., 102, 336.
11. Ibid., 336-341, this is a footnote for the entire list after dualism.
12. Ibid., 343.
13. Ibid., 205.
14. Ibid.
15. Ibid., 205-206.
16. Ibid., 206.
17. Ibid., 207.
18. Ibid., 207.
19. Ibid., 208.
20. Ibid., 208.
21. Ibid., 208-209.
22. Ibid., 209-210.
23. Guralnik, op. cit., "Lunacy," 842.

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24. Guralnik, op. cit., "Lunatic," 842.
25. Aronson, op. cit., 210-211.
26. Ibid.
27. Ibid., 211-212.

Footnotes to Popular Psychology and the Dream: A Touch of Jung

1. M. Scott Peck, The Road Less Traveled (New York: Simon and Schuster, 1978), 15-27.
2. Ibid., 71-72.
3. McGee and Wilson, op. cit., "Cognitive Approach," 344.
4. Peck, op. cit., 72-77.
5. Ibid., 79-94.
6. Ibid., 94-98.
7. Ibid., 98-116.
8. Ibid., 130-180.
9. Ibid., 180-232.
10. Ibid., 260-270.
11. Ibid., 277-281.

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1. Thomas Moore, Care of the Soul (New York: HarperCollins, Publishers, 1992), cover.
2. Ibid., xi.
3. Ibid., xi-xiii.
4. Ibid., xiii-xv.
5. Ibid., xv-xvii.
6. Ibid., xviii-xix.
7. Ibid., 3-16.
8. McGee and Wilson, op. cit., "Humanistic Approach," 342-343.
9. McGee and Wilson, op. cit., 343.
10. Moore, op. cit., 18-20.
11. Ibid., 25-28.
12. Patricia Kast, my mother.
13. Moore, op. cit., 28.

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14. Ibid., 28-32.
15. Ibid., 32-38.
16. Ibid., 40-46.
17. Ibid., 47-49.
18. Ibid., 49-54.
19. Ibid., 55-57.
20. Ibid., 57-58.
21. Ibid., 58-59.
22. Ibid., 59-65.
23. Ibid., 65-67.
24. Ibid., 70-72.
25. Ibid., 71-73.
26. Ibid., 77-79.
27. Guralnik, op. cit., "Surrealism," 1433.
28. Moore, op. cit., 80-82.
29. Ibid., 82-89.
30. Ibid., 92-96.
31. Ibid., 97-98.
32. Ibid., 98-105.
33. Ibid., 106-110.
34. Ibid., 113-114.
35. Margaret Wright, a psychologist, and my sister.
36. Moore, op. cit., 119-125.
37. Ibid., 126-131.
38. Ibid., 133-134.
39. Ibid., 134-136.
40. Ibid., 137-154.
41. Ibid., 155-159.
42. Ibid., 163-173.
43. Ibid., 177-184.
44. Richard Kast, my stepfather, in a private conversation.
45. Moore, op. cit., 189-199.
46. Ibid., 203-215.
47. Ibid., 217-229.
48. Ibid., 231-236.
49. Ibid., 244-248.
50. Ibid., 248-250.
51. Ibid., 258-263.
52. Ibid., 272-273.
53. Ibid., 273-282.

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54. Ibid., 285-291.
55. Ibid., 291-299.
56. Ibid., 304-305.

Footnotes to Tibetan Buddhism and Shakespeare's Dream

1. Sogyal Rinpoche, The Tibetan Book of Living and Dying (New York: HarperCollins, Publishers, 1992), xi-xiii.
2. Ibid., 3-6.
3. Robert Thimmesch, a friend, mentioned Rene Descartes thought there may be little difference between life and a dream.
4. Rinpoche, op. cit., 6-11.
5. Ibid., 11-13.
6. Ibid., 23.
7. Ibid., 28-29.
8. David Noble, a history professor at the University of Minnesota.
9. Rinpoche, op. cit., 46-50.
10. Ibid., 55-75.
11. Ibid., 82-90.
12. Ibid., 92-95.
13. Ibid., 104-108.
14. Ibid., 111-112.
15. Ibid., 119-148.
16. Aronson, op. cit., 336-341.
17. Rinpoche, op. cit., 150-155.
18. Ibid., 155-162.
19. Ibid., 173-199.
20. Ibid., 209-242.
21. Ibid., 244-247.
22. Ibid., 258-278.
23. Ibid., 288-292.
24. Ibid., 295-298.
25. Ibid., 344.
26. Guralnik, op.cit., "Rebirth," 1184.

Footnotes to Process Psychology and the Dream

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1. Arnold and Amy Mindell, Riding the Horse Backwards: Process Work in Theory and Practice (New York: Penguin Books, 1992), cover.
2. Ibid., 1-17.
3. Guralnik, op. cit., "Gestalt psychology," 587.
4. Mindell, op. cit., 20-25.
5. Ibid., 29-32.
6. Ibid., 38.
7. Ibid., 38-41.
8. Ibid., 41-42.
9. Ibid., 43-47.
10. Ibid., 51-53.
11. Ibid., 53-63.
12. Ibid., 68-82.
13. Ibid., 83-86.
14. Ibid., 98-120.
15. Ibid., 139-140.
16. Louise Erdrich, Love Medicine (New York: Bantam Books, 1985), title.
17. Mindell, op. cit., 140.
18. Ibid., 168-170.
19. Ibid., 175-177.
20. Ibid., 178-179.
21. Ibid., 188-194.
22. McGee and Wilson, op. cit., "Interactionism," 348.
23. George Herbert Mead invented the sociological school of thought called "Symbolic Interactionism." He claims the use of symbolic languages differentiates humans from the animal kingdom.
24. Mindell, op. cit., 225-228.
25. Ibid., 229-230, and back cover.

Footnotes to Themes from Martin Heidegger's Philosophy and the Dream

1. Guralnik, op. cit., "Existentialism," 491.
2. William T. Couch and David Crawford, editors, "Heidegger, Martin," Colliers Encyclopedia (New York: P.F. Collier & Son Corporation, 1959), Vol. 9, 619.
3. Guralnik, op. cit., "Reaction formation," 1181.
4. Couch, op. cit., Vol. 9, 619.
5. Guralnik, op. cit., "Phenomenology," 1068.
6. Couch and Crawford, op. cit., Vol. 9, 619.
7. Ibid.

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8. Ibid.

Footnotes to Interpretations and Criticism of Heidegger and the Dream

1. Hubert L. Dreyfus and Harrison Hall, editors, Heidegger: A Critical Reader (Cambridge, Massachusetts: Blackwell Publishers, 1992), 3-12.
2. Guralnik, op. cit., "Nihilism," 961.
3. Dreyfus, op. cit., 15-24.
4. Ibid., 28-39.
5. Ibid., 45-53, and 2.
6. Ibid., 66-81.
7. Ibid., 92-95.
8. Guralnik, op. cit., "Transcendental," 1509.
9. Dreyfus, op. cit., 10.
10. Ibid., 10-16.

Footnotes to One-Dimensional Man Versus Shakespeare's Multi-dimensional World

1. Herbert Marcuse, One-Dimensional Man (Boston: Beacon Press, 1964), ix-xi.
2. Ayn Rand, The Romantic Manifesto: A philosophy of literature (New York: World Publishing Co., 1970). John O'Dougherty agreed with the author that Shakespeare is a royalist and often a romantic.
3. Herbert Marcuse, One-Dimensional Man, op. cit., ix-xi.
4. Ibid., xi-3.
5. Gary Carey and James L. Roberts, eds., Matthew Black, author, A Midsummer Night's Dream (Lincoln, Nebraska: "Cliffs Notes," 1993), 19.
6. Marcuse, One-Dimensional Man, op. cit., 4-10.
7. James O'Dougherty, my father, in a private conversation.
8. John Stuart Mill, Principles of Political Economy: with some applications to social philosophy (New York: Appleton, 1890). On Liberty (New York: Norton, 1975).
9. Marcuse, One-Dimensional Man, op. cit., 10-56.
10. Ibid., 57-77.
11. Ibid., 78-84.
12. Leo Marx's, The Machine in the Garden: Technology and the Pastoral Ideal in America (New York: Oxford University Press, 1964).
13. Marcuse, One-Dimensional Man, op. cit., 79-90.
14. Michael Franey, a physicist friend, in a private conversation.
15. Marcuse, One-Dimensional Man, op. cit., 162-163.

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16. Ibid., 163-168.
17. Ibid., 186-191.
18. Ibid., 172-182.
19. Ibid., 211-215.
20. Mortimer J. Adler, for example, chose over seventy great ideas to study the Great Books. His efforts crystallized in a Syntopicon to the classics.
21. Marcuse, One-Dimensional Man, op. cit., 217-220.
22. Ibid., 220-224.
23. Ibid., 228-237.
24. Ibid., 237-248.
25. Ibid., 256-257.
26. Karl Marx's, Capital (New York: Dutton, 1957). And The Communist Manifesto (New York: Modern Library, 1932).

Footnotes to Herbert Marcuse, Psychoanalysis and the Dream

1. Herbert Marcuse, Eros and Civilization (Boston: Beacon Press, 1969), 11-15.
2. Guralnik, op. cit., "Identification," 696.
3. Guralnik, op. cit., "Projection," 1136.
4. Guralnik, op. cit., "Introject," 739.
5. Marcuse, Eros and Civilization, op. cit., 11-15.
6. Ibid., 15-16.
7. Ibid., 16.
8. Ibid., 16-18.
9. Ibid., 17-20.
10. Ibid.
11. Ibid., 25-33.
12. Ibid., 29-34.
13. Ibid., 34.
14. Ibid., 35-44.
15. Ibid., 51-53.
16. Ibid., 55-58.
17. Ibid., 58-70.
18. E. Michael Jones makes a brief reference to the theme of the return to normalcy at the end of Hamlet in a lost reference in a Fidelity magazine article.
19. Marcuse, Eros and Civilization, op. cit., 70-74.
20. Ibid.
21. Ibid., 74-77.
22. Ibid.

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23. Ibid., 78-86.
24. Ibid., 86-91.
25. Ibid., 91-96.
26. Ibid., 96-105.
27. Ibid.
28. Ibid., 111-126.
29. Ibid., 138-158.
30. Ibid., 12.
31. Ibid., 35.
32. Ibid., 159-161.
33. Ibid., 161-167.
34. Ibid., 167-169.
35. Ibid., 169-171.
36. Ibid., 171-180.
37. Ibid., 192-193.
38. Ibid., 193-194.
39. Ibid., 201-207.
40. Ibid., 207-212
41. Ibid., 235-237.
42. See Andre Malraux's book, Anti-Memoirs (Austin, Texas: Holt, Rinehart and Winston, 1968).
43. Marcuse, Eros and Civilization, op. cit., 248-249.
44. Ibid., 249-272.

Footnotes to the Dream: A Dream Society?

1. Herbert Marcuse, Five Lectures (Boston: Beacon Press, 1970), cover.
2. Ibid.
3. Marcuse, Five Lectures, op. cit., 1-23.
4. John Harris, a psychologist, in a private conversation.
5. Marcuse, Five Lectures, op. cit., 12-26.
6. Robert Stone, Existentialism. A Listen and Learn Tape. P.O. Box 2124 Reseda, CA 91335.
7. Marcuse, Five Lectures, op. cit., 28-32.
8. Marcuse, Eros and Civilization, op. cit., 111-126.
9. Marcuse, Five Lectures, op. cit., 32-40.
10. Ibid., 36-42.
11. Mark McGee, a psychologist, gave me this quote in a private conversation.
12. Marcuse, Five Lectures, op. cit., 42-46.

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13. Ibid., 42-56.
14. Ibid., 59-60.
15. Quoting a reference from John O'Dougherty.
16. Marcuse, Five Lectures, op. cit., 62-64.
17. Ibid., 64-81.
18. Ibid., 89-94.