

# NOTES

## INTRODUCTION

1. Although Jung reportedly stated, “Shakespeare had a dream—and we are it,” I believe the remark to be falsely attributed to him. Barbara Rogers-Gardner quotes this statement as an epigraph in *Jung and Shakespeare: Hamlet, Othello, and The Tempest* (Wilmette, IL: Chiron Publications, 1992), 1. Similarly, Irwin R. Sternlicht, quotes the same line but punctuates it differently in “Shakespeare and the Feminine,” in *A Well of Living Waters: A Festschrift for Hilde Kirsch*, ed. Rhoda Head et al. (Los Angeles: C. G. Jung Institute of Los Angeles, 1977), 196. Neither critic provides attribution, and the quotation does not appear in *CW*, *MDR*, or the *Letters*. I suspect that the statement attributed to Jung may be an extrapolation from his dream about a yogi: “When I looked at him more closely, I realized that he had my face. I started in profound fright, and awoke with the thought: ‘Aha, so he is the one who is meditating me. He has a dream, and I am it.’ I knew that when he awakened, I would no longer be” (*MDR*, 323).
2. Maud Bodkin, *Archetypal Patterns in Poetry: Psychological Studies of Imagination* (London: Oxford University Press, 1934), 217–30, 280–81.
3. For previous discussion of Jung’s work on literature, see James P. Driscoll, *Identity in Shakespearean Drama* (Lewisburg, PA: Bucknell University Press, 1983), 10–14; Sitansu Maitra, *Psychological Realism and Archetypes: The Trickster in Shakespeare* (Calcutta: Bookland Private, 1967), 64–105; Morris Philipson, *Outline of a Jungian Aesthetics* (Evanston, IL: Northwestern University Press, 1963); Susan Rowland, *Jung as a Writer* (London: Routledge, 2005), 1–23; and Richard P. Sugg, ed., *Jungian Literary Criticism* (Evanston, IL: Northwestern University Press, 1992).
4. Jung stresses the structural—rather than imagistic—role of archetypes in *MDR*. He calls them “forms of instinct” (138). He also writes: “The archetypes, which are pre-existent to consciousness and condition it, appear in the part they actually play in reality: as a priori structural forms of the stuff of consciousness. They do not in any sense represent things as they are in themselves, but rather the forms in which things can be perceived and conceived” (347).
5. Steven Mullaney, *The Place of the Stage: License, Play, and Power in Renaissance England* (Chicago: University of Chicago Press, 1988), 24.

6. Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," in *Ways of Reading: An Anthology for Writers*, ed. David Bartholomae and Anthony Petrosky, 6th ed. (Boston: Bedford/St. Martin's, 2002), 635.
7. The survey that follows emphasizes selected criticism written since 1980. For earlier work, see Jos Van Meurs and John Kidd, *Jungian Literary Criticism, 1920–1980: An Annotated, Critical Bibliography of Works in English (with a Selection of Titles after 1980)* (Metuchen, NJ: Scarecrow Press, 1988).
8. Bodkin, *Archetypal Patterns in Poetry*.
9. Alex Aronson, *Psyche & Symbol in Shakespeare* (Bloomington: Indiana University Press, 1972), 96. See also CW9i, 20/44.
10. Aronson, *Psyche & Symbol*, 104, 101.
11. H. R. Coursen, *The Compensatory Psyche: A Jungian Approach to Shakespeare* (New York: University Press of America, 1986); and Johannes Fabricius, *Shakespeare's Hidden World: A Study of His Unconscious* (Copenhagen: Munksgaard, 1989).
12. Fabricius, *Shakespeare's Hidden World*, 141.
13. *Ibid.*, 146–48; and Weston A. Gui, "Bottom's Dream," *American Imago* 3–4 (1952–53), 276.
14. Sally F. Porterfield, *Jung's Advice to the Players: A Jungian Reading of Shakespeare's Problem Plays* (Westport, CN: Greenwood Press, 1994). For Rogers-Gardner, see above, note 1.
15. Aronson, *Psyche & Symbol*, 127, 129.
16. Edward F. Edinger, *The Psyche on Stage: Individuation Motifs in Shakespeare and Sophocles* (Toronto: Inner City Books, 2001).
17. Porterfield, *Jung's Advice to the Players*, 10; and Edinger, *The Psyche on Stage*, 23. The definitions are from Daryl Sharp, *C. G. Jung Lexicon: A Primer of Terms & Concepts* (Toronto: Inner City Books, 1991), 50, 42.
18. Kenneth Tucker, *Shakespeare and Jungian Typology: A Reading of the Plays* (Jefferson, NC: McFarland & Company, 2003); and Ryder Jordan-Finnegan, *Individuation and the Power of Evil on the Nature of the Human Psyche: Studies in C. G. Jung, Arthur Miller, and William Shakespeare* (Lewiston, NY: Edwin Mellen Press, 2006).
19. Tucker, *Shakespeare and Jungian Typology*, 132.
20. Jordan-Finnegan, *Individuation and the Power of Evil*, 5.
21. Steven F. Walker, *Jung and the Jungians on Myth: An Introduction* (New York: Garland Publishers, 1995), 102.
22. Edith Kern, "Falstaff—A Trickster Figure," *Upstart Crow* 5 (1984): 135–42; Roy Battenhouse, "Falstaff As Parodist and Perhaps Holy Fool," *PMLA* 90 (1975): 32–52; and Harold Bloom, *Shakespeare: The Invention of the Human* (New York: Riverhead Books, 1988), 270–314.
23. Paul Radin, *The Trickster: A Study in American Indian Mythology* (New York: Philosophical Library, 1956). "On the Psychology of the Trickster Figure" is reprinted in CW9i, 456–88/255–72.

24. James Hillman, *Anima: An Anatomy of a Personified Notion* (Dallas: Spring Publications, 1985), 105–7. The term “*femme à homme*” comes from *CW*9i, 355/199 and seems to be the opposite of “*homme à femme*” (ladies man).

## CHAPTER 1

1. A solid archetypal reading of the play appears in Franz Riklin, “Shakespeare’s ‘A Midsummer Night’s Dream’: A Contribution to the Process of Individuation,” in *The Reality of the Psyche: The Proceedings of the Third International Congress for Analytical Psychology*, ed. Joseph B. Wheelwright (New York: G. P. Putnam’s Sons, 1968), 278–91. For Freudian readings of *A Midsummer Night’s Dream* see Weston A. Gui, “Bottom’s Dream,” *American Imago* 3–4 (1952–53): 251–305; Jan Lawson Hinely, “Expounding the Dream: Shaping Fantasies in *A Midsummer Night’s Dream*,” in *Psychoanalytic Approaches to Literature and Film*, ed. Maurice Charney and Joseph Reppen (Rutherford, NJ: Fairleigh Dickinson University Press, 1987), 120–38; Norman N. Holland, “Hermia’s Dream,” in *Representing Shakespeare: New Psychoanalytic Essays*, ed. Murray M. Schwartz and Coppélia Kahn (Baltimore: Johns Hopkins University Press, 1980), 1–20; and Louis Adrian Montrose, “‘Shaping Fantasies’: Figurations of Gender and Power in Elizabethan Culture,” *Representations* 1 (1983): 61–94. For a non-Freudian reading see Thelma N. Greenfield, “Our Nightly Madness: Shakespeare’s *Dream* without *The Interpretation of Dreams*,” in *A Midsummer Night’s Dream: Critical Essays*, ed. Dorothea Kehler (New York: Garland Publishing, 1998), 331–44. The most comprehensive studies of dreams in Shakespeare’s plays are John Arthos, *Shakespeare’s Use of Dream and Vision* (Totowa, NJ: Rowman and Littlefield, 1978); and Marjorie B. Garber, *Dream in Shakespeare: From Metaphor to Metamorphosis* (New Haven, CT: Yale University Press, 1974). For psychological studies of Bottom’s experience see James L. Calderwood, “*A Midsummer Night’s Dream*: Anamorphism and Theseus’ Dream,” *Shakespeare Quarterly* 42 (1991): 409–30; Garrett Stewart, “Shakespearean Dreamplay,” *English Literary Renaissance* 11 (1981): 44–69; and David P. Young, *Something of Great Constancy: The Art of “A Midsummer Night’s Dream”* (New Haven, CT: Yale University Press, 1966), 111–66. A contemporary theoretical reading of Bottom’s experience appears in John J. Joughin, “Bottom’s Secret,” in *Spiritual Shakespeares*, ed. Ewan Fernie (New York: Routledge, 2005), 130–56. A comprehensive bibliography of works on the play appears in Kehler, *Critical Essays*, 62–76.
2. Daryl Sharp, *C. G. Jung Lexicon: A Primer of Terms & Concepts* (Toronto: Inner City Books, 1991), 27.

3. See also Augustine, *St. Augustine's Confessions*, trans. William Watts, 2 vols. (Cambridge, MA: Harvard University Press, 1961), 2:235, 237: "Nor dost thou in time precede times: else thou shouldest not precede all times. But thou precedest all times past, by high advantage of *an ever present eternity*: and thou goest beyond all times to come, even because they are to come, and when they shall come, they shall be past: whereas thou art still the same, and thy years shall not fail" (book 11, chapter 13; my emphasis). Augustine's reference is Psalm 102:27: "But thou art the same, and thy yeres shall not faile."
4. Garber, *Dream in Shakespeare*, 72; Peter Holland, introduction to *A Midsummer Night's Dream*, by William Shakespeare (Oxford: Clarendon Press, 1994), 13–14; N. Holland, "Hermia's Dream," 4, 8, and 12; David P. Young, *Something of Great Constancy*, 120; Medard Boss, *The Analysis of Dreams*, trans. Arnold J. Pomerans (New York: Philosophical Library, 1958), 125; and Bert O. States, *Dreaming and Storytelling* (Ithaca, NY: Cornell University Press, 1993), 13.
5. Gordon G. Globus, *Dream Life, Wake Life: The Human Condition Through Dreams* (Albany: State University of New York Press, 1987), 178.
6. For a helpful Jungian commentary on the snake, see Joseph L. Henderson and Maud Oakes, *The Wisdom of the Serpent: The Myths of Death, Rebirth, and Resurrection* (New York: George Braziller, 1963), esp. 34–44.
7. Mary Ann Mattoon, *Applied Dream Analysis* (Washington, DC: V. H. Winston & Sons, 1978), 143–44.
8. *Ibid.*, 34.
9. Garber, *Dream in Shakespeare*, 4.
10. Joseph Henderson, writing about *A Midsummer Night's Dream*, puts the point slightly differently in "Symbolism of the Unconscious in Two Plays of Shakespeare," in *The Well-Tended Tree: Essays into the Spirit of Our Time*, ed. Hilde Kirsch (New York: G. P. Putnam's Sons, 1971), 285: "Today we realize the unconscious is not only below us but also above us. It is a super- as well as a subconscious."
11. Globus, *Dream Life*, 62.
12. Ruth Leila Anderson, *Elizabethan Psychology and Shakespeare's Plays* (1927; repr., New York: Russell & Russell, 1966), 134.
13. R. W. Dent, "Imagination in *A Midsummer Night's Dream*," *Shakespeare Quarterly* 15 (1964): 115–16; and William Rossky, "Imagination in the English Renaissance: Psychology and Poetic," *Studies in the Renaissance* 5 (1958): 63. For a further discussion of this point see R. A. Foakes, introduction to *A Midsummer Night's Dream*, by William Shakespeare (New York: Cambridge University Press, 1984), 37–38; Theodore Spencer, *Shakespeare and the Nature of Man* (New York: Macmillan Publishers, 1949), 12; and Young, *Something of Great Constancy*, 126–37.
14. Anderson, *Elizabethan Psychology*, 133–34.
15. Louise C. Turner Forest, "A Caveat for Critics against Invoking Elizabethan Psychology," *PMLA* 61 (1946): 652, 656.

16. *Ibid.*, 651. See Anderson, *Elizabethan Psychology*, 147.
17. Samuel Taylor Coleridge, *Biographia Literaria: Or Biographical Sketches of My Literary Life and Opinions* (1817), in *The Collected Works of Samuel Taylor Coleridge*, ed. James Engell and W. Jackson Bate, 16 vols., Bollingen Series 75 (Princeton, NJ: Princeton University Press, 1971–2001), 7.1:304–5.
18. R. L. Brett, *Fancy & Imagination* (London: Methuen & Company, 1969), 45.
19. Rossky, “Imagination,” 59; and Coleridge, *Biographia Literaria*, 7.2:16.
20. Philip Sidney, *The Defence of Poesie*, in *The Prose Works of Sir Philip Sidney*, ed. Albert Feuillerat, 4 vols. (Cambridge, UK: Cambridge University Press, 1962), 34, 45.
21. Plato, *Ion*, in *The Collected Dialogues of Plato Including the Letters*, ed. Edith Hamilton and Huntington Cairns, Bollingen Series 71 (Princeton, NJ: Princeton University Press, 1961), 220 (534b).
22. Howard Nemerov, “The Marriage of Theseus and Hippolyta,” *The Kenyon Review* 18 (1956): 635.
23. Rossky, “Imagination,” 73.
24. John Vyvyan holds that *A Midsummer Night’s Dream* is a “parable . . . based on Platonist ideas” (*Shakespeare and Platonic Beauty* [New York: Barnes & Noble, 1961], 9). A Platonic reading of Theseus’s speech also appears in Andrew D. Weiner’s “‘Multiformitie Uniforme’: *A Midsummer Night’s Dream*,” *English Literary History* 38 (1971): 331. Nemerov cites *Phaedrus*, 245a and *Ion*, 533d. Weiner cites *Ion*, 533c and *Sophist*, 235–36.
25. Weiner, “‘Multiformitie Uniforme,’” 331; Paul A. Olson, “*A Midsummer Night’s Dream* and the Meaning of Court Marriage,” *English Literary History* 24 (1957): 95–119; and J. A. Bryant, Jr., *Hippolyta’s View: Some Christian Aspects of Shakespeare’s Plays* (Lexington, KY: University of Kentucky Press, 1961), 3.
26. Olson, “Court Marriage,” 97; R. A. Zimbardo, “Regeneration and Reconciliation in *A Midsummer Night’s Dream*,” *Shakespeare Studies* 6 (1970): 36; and Plato, *Ion* 534b.
27. Olson, “Court Marriage,” 112.
28. Jung, “Approaching the Unconscious,” in *MHS*, 67.
29. For an interesting comparison, see the following statement by Judith Orloff, M.D., who seems to echo Theseus’s speech: “I believe that all forms of creative and psychic expression originate from an infinitely fertile spiritual source. In the same way that artists create, visionaries peer into the invisible. The painter Paul Klee recognized this when he said, ‘Art does not reproduce the visible. It makes visible.’ To me, the shared challenge of both psychics and artists is to translate the intangible into material form. This can take the shape of a novel, a painting, a song, or may come through as a prediction about the future. The kind of information we pick up depends on our intention. Any creative endeavor can provide a medium to help the psychic grow” (*Second Sight* [New York: Warner Books, 1996], 297).

30. Garber, *Dream in Shakespeare*, 86; and Thomas Berry, "The Relevance of C. G. Jung to Today's Historical/Ecological Situation" (lecture, meeting of the Charlotte Friends of Jung, Myers Park Baptist Church, Charlotte, NC, March 22, 2003).
31. Shakespeare's use of the Theseus myth has received the most commentary. See Douglas Freake, "A *Midsummer Night's Dream* as a Comic Version of the Theseus Myth," in Kehler, *Critical Essays*, 259–74; Peter Holland, "Theseus' Shadows in *A Midsummer Night's Dream*," *Shakespeare Survey* 47 (1994): 139–51; R. L. Horn, "A Note on Duke Theseus," *Studia Neophilologica* 58 (1986): 67–69; M. E. Lamb, "A *Midsummer Night's Dream*: The Myth of Theseus and the Minotaur," *Texas Studies in Literature and Language* 21 (1979): 478–91; and D'Orsay W. Pearson, "'Unkinde' Theseus: A Study in Renaissance Mythography," *English Literary Renaissance* 4 (1974): 276–98.
32. See Dent, "Imagination," 129; Garber, *Dream in Shakespeare*, 86; R. Chris Hassel, Jr., *Faith and Folly in Shakespeare's Romantic Comedies* (Athens, GA: University of Georgia Press, 1980), 76; and Young, *Something of Great Constancy*, 137, n. 34.
33. Weiner, "'Multiformitie Uniforme,'" 333.
34. Michel de Montaigne, "Of the Power of the Imagination," in *The Complete Works of Montaigne: Essays, Travel Journal, Letters*, trans. Donald M. Frame (Stanford, CA: Stanford University Press, 1957), 68.
35. Montrose, "'Shaping Fantasies,'" 65.
36. Stewart, "Shakespearean Dreamplay," 48.
37. Kevin Kline et al., *A Midsummer Night's Dream*, VHS, directed by Michael Hoffman (Century City, CA: 20th Century Fox, 2000).
38. James L. Calderwood, "Anamorphism," 410, 424.
39. Elliot Krieger, *A Marxist Study of Shakespeare's Comedies* (London: Macmillan Publishers, 1979), 56.
40. See Anderson, *Elizabethan Psychology*, 35; Thelma N. Greenfield, "A *Midsummer Night's Dream* and *The Praise of Folly*," *Comparative Literature* 20 (1968): 243; Hassel, *Faith and Folly*, 54–56; P. Holland, introduction, 21, 84; Ronald F. Miller, "A *Midsummer Night's Dream*: The Fairies, Bottom, and the Mystery of Things," *Shakespeare Quarterly* 26 (1975): 263, 266–67; and Young, *Something of Great Constancy*, 124.
41. Paul refers to Isaiah 64:4 and 65:17. Hans Conzelmann also cites Psalm 31:20 and *The Gospel According to Thomas*, in which Jesus says, "I will give you what eye has not seen and what ear has not heard and what hand has not touched and (what) has not arisen in the heart of man" (*1 Corinthians: A Commentary on the First Epistle to the Corinthians*, ed. George W. MacRae, trans. James W. Leitch [Philadelphia: Fortress Press, 1975], 64, n. 77). For commentary on Bottom's use of 1 Corinthians, see Garber, *Dream in Shakespeare*, 79; and Hassel's chapter, "Bottom and St. Paul," in *Faith and Folly*, 53–58.

42. Richmond Noble, *Shakespeare's Biblical Knowledge and Use of the Book of Common Prayer as Exemplified in the Plays of the First Folio* (New York: Macmillan, 1935; New York: Octagon Books, 1970), 22; Greenfield, "Our Nightly Madness," 333; and Roy Battenhouse, introduction to *Shakespeare's Christian Dimension: An Anthology of Commentary* (Bloomington: Indiana University Press, 1994), 12.
43. Hinely, "Expounding the Dream," 136; and Zimbardo, "Regeneration and Reconciliation," 36.
44. Robert H. West, *Shakespeare & the Outer Mystery* (Lexington, KY: University of Kentucky Press, 1968), 4.
45. Battenhouse, introduction, 12.
46. The note in the margin of the Geneva Bible glosses "thirde heauen" as "the highest heaven." For commentary on Paul's vision in 2 Corinthians see A. T. Lincoln, "'Paul the Visionary': The Setting and Significance of the Rapture to Paradise in II Corinthians XII.1-10," *New Testament Studies* 25 (1979): 204-20; and Peter Schäfer, "New Testament and Hekhalot Literature: The Journey into Heaven in Paul and in Merkavah Mysticism," *The Journal of Jewish Studies* 35 (1984): 19-35.
47. David Ray Griffin, *Parapsychology, Philosophy, and Spirituality: A Postmodern Exploration* (Albany: State University of New York Press, 1997), 230.
48. Victor Paul Furnish, trans. and comp., II Corinthians, *The Anchor Bible*, vol. 32A (Garden City, NY: Doubleday and Company, 1984), 525.
49. See Ronald Hayman, "What Happens after Death," in *A Life of Jung* (New York: W. W. Norton & Company, 1999), 379.
50. For a modern example of mystical synesthesia see the phrase "Blue—uncertain stumbling Buzz—" in Emily Dickinson's "I heard a Fly buzz—when I died," in *The Poems of Emily Dickinson: Including Variant Readings Critically Compared with All Known Manuscripts*, ed. Thomas H. Johnson, 3 vols. (Cambridge, MA: Belknap Press, 1955), 1:358-59. The synesthesia in a line from Shakespeare's Sonnet 23—"To hear with eyes belongs to love's fine wit"—suggests that Bottom's tortured remark may convey simple infatuation as well as mystical experience. He has a crush on Titania.
51. Gui, "Bottom's Dream," 276.
52. William Burgess, *The Bible in Shakespeare: A Study of the Relation of the Works of William Shakespeare to the Bible* (New York: F. H. Revell, 1903), 104. Sherar is quoted on the same page.
53. Gui, "Bottom's Dream," 267. Regarding Bottom's performance, Joseph A. Longo suggests that "Bottom appears as the comic perversion of Orpheus, of one who, in Jung's words, is «running contrariwise» (*enantiodromia*). . . . As one who runs «contrariwise» Bottom is a parody of Orpheus whose dual functions as singer and deep questor have led him to become accepted as a symbol of the creative artist" ("Myth in *A Midsummer Night's Dream*," *Cahiers élizabéthains* 18 [1980]: 21).
54. My reading clearly diverges from Riklin, "Shakespeare's 'A Midsummer Night's Dream,'" 291: ". . . the self-opinionated ego destroys all life that

- is under lunar influence: a good image, which accords with the negative, lunatic state of mind.”
55. William Butler Yeats, “Crazy Jane Talks to the Bishop” in *Selected Poems and Two Plays of William Butler Yeats*, ed. M. L. Rosenthal (New York: Collier Publishing, 1962), 142–43.
  56. Hassel, *Faith and Folly*, 75.
  57. William Wordsworth, *The Prelude*, in *Selected Poems and Prefaces*, ed. Jack Stillinger (Boston: Houghton Mifflin Company, 1965), 385.
  58. Olson, “Court Marriage,” 115.
  59. *The New Interpreter’s Bible: A Commentary in Twelve Volumes*, ed. Robert W. Wall et al., vol. 10 (Nashville, TN: Abingdon Press, 2002), 823.
  60. Jung would agree with the view that “reason impoverishes the imagination” (Foakes, introduction, 37). He does not assert the kind of complementary relationship between reason and imagination that some critics have seen in the play (Foakes, 37, n. 2) but instead predicts dire consequences of imbalance between reason/spirituality and a man’s anima (*CW* 13, 454/335), which this book explores in chapter 5. Elsewhere he considers reason incapable “of putting a lid on the volcano” of human irrationality (*CW* 11, 83/47; 16, 178/78). In “Approaching the Unconscious,” Jung states that “‘rationalism’ . . . has put him [man] at the mercy of the psychic ‘underworld’” and that “the goddess Reason . . . is our greatest and most tragic illusion” (94, 101). Nonetheless, he also asserts that “the interpretation of dreams and symbols demands *intelligence*. . . . One can explain and know only if one has reduced intuitions to an exact knowledge of facts and their logical connections” (in *MHS*, 92; my emphasis).
  61. Quoted in Hassel, *Faith and Folly*, 72.
  62. Wordsworth, *The Prelude*, book 14, line 92.
  63. Burgess, *The Bible in Shakespeare*, 104.

## CHAPTER 2

1. C. G. Jung, *MDR*, 282
2. *Ibid.*, 311.
3. John W. Velz, “Portia and the Ovidian Grotesque,” in *The Merchant of Venice: New Critical Essays*, ed. John W. Mahon and Ellen MacLeod Mahon (New York: Routledge, 2002), 184.
4. Barbara K. Lewalski, “Biblical Allusions and Allegory in *The Merchant of Venice*,” *Shakespeare Quarterly* 13 (1962): 327–43; William C. Carroll, *The Metamorphoses of Shakespearean Comedy* (Princeton, NJ: University Press, 1985); and Matthew A. Fike, “Disappointment in *The Merchant of Venice*,” *ANQ* N.S. 7.1 (1994): 13–18.

5. Harvey Birenbaum, "A View from the Rialto: Two Psychologies in *The Merchant of Venice*," *San José Studies* 9 (1983): 73; and Carroll, *Metamorphoses*, 123–26.
6. Carroll, *Metamorphoses*, 123.
7. Adrienne Rich, "When We Dead Awaken: Writing as Re-Vision," in *Ways of Reading: An Anthology for Writers*, ed. David Bartholomae and Anthony Petrosky, 6th ed. (Boston: Bedford/St. Martin's, 2002), 629.
8. Northrop Frye, *Anatomy of Criticism: Four Essays* (New York: Atheneum, 1968), 118.
9. Steven F. Walker, *Jung and the Jungians on Myth: An Introduction* (New York: Garland Publishing), 92. Many of Jung's statements on myth are anthologized in Robert A. Segal, ed., *Jung on Mythology* (Princeton, NJ: Princeton University Press, 1998). Segal's introduction presents a helpful, concise summary of Jung on myth.
10. See also *CW* 10, 43/26.
11. Walker, *Jung and the Jungians on Myth*, 20.
12. Paul Gaudet, "Lorenzo's 'Infidel': The Staging of Difference in *The Merchant of Venice*," in *The Merchant of Venice: Critical Essays*, ed. Thomas Wheeler (New York: Garland Publishing, 1991), 358.
13. My students are fond of writing about the possibility that Antonio, who may be homosexual, is sad because he knows that his friend Bassanio will soon marry. The merchant's sexual orientation, however, can be argued either way. His relationship with Bassanio may illustrate what Montaigne and Bacon consider a typical Renaissance male friendship. Antonio is thus to Bassanio as Shakespeare is to the young man in Sonnet 20: "Mine be thy love and thy love's use their treasure." An older man enjoys a Platonic friendship with a younger man, but women enjoy the young man sexually. See Francis Bacon, "Of Friendship," in *The Essays or Counsels, Civil and Moral of Francis Bacon, Lord Verulam, Viscount St. Albans*, ed. Samuel Harvey Reynolds (Oxford, UK: Clarendon Press, 1890), 183–99; and Michel de Montaigne, "Of Friendship," in *The Complete Works of Montaigne: Essays, Travel Journal, Letters*, trans. Donald Murdoch Frame (Palo Alto, CA: Stanford University Press, 1957), 135–44. For a contrasting view, see Alan Sinfield's essay, "How to Read *The Merchant of Venice* without Being Heterosexist," in *New Casebooks: The Merchant of Venice*, ed. Martin Coyle (New York: St. Martin's Press, 1998), 161–80. Birenbaum's suggestion—that Antonio is sad because he has to be in the same play as Shylock ("A View from the Rialto," 78)—does not seem likely. For a more recent view, see Tom MacFaul, *Male Friendship in Shakespeare and his Contemporaries* (New York: Cambridge University Press, 2007), 160–64.
14. James Hillman, *Anima: An Anatomy of a Personified Notion* (Dallas, TX: Spring Publications, 1985), 169.
15. *Ibid.*, 175, 179.
16. *Ibid.*, 179. See also *CW* 13, 51/36.

17. Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare* (New York: W. W. Norton & Company, 2004), 125, 128–30.
18. Charles Mills Gayley, *The Classic Myths in English Literature and in Art* (New York: Ginn and Company, 1939), 124–25; and Edith Hamilton, *Mythology* (Boston: Little, Brown and Company, 1942), 154. Although Jung does not mention the Diana-Endymion myth, he does note that her responsibility in the death of Actaeon shows “that she is also a goddess of destruction and death” (*CW* 14, 188/159). Death by dismemberment by his own dogs (Actaeon) and eternal stasis in sleep (Endymion) illustrate the goddess’s destructive and controlling sides, respectively.
19. Lewalski, “Biblical Allusion,” 343; and Carroll, *Metamorphoses*, 123.
20. Lewalski comments: “The word ‘stand’ is ambiguous, suggesting at once that she occupies the position of a sacrificial victim whose life must be saved by another, but also that she ‘represents’ sacrifice—the very core of Christian love. The exact counterpart [that is, the direct opposite] of Portia’s remark, both in form and ambiguity of meaning, is Shylock’s later comment, ‘I stand for judgment. . . . I stand here for law’ (IV.i.103, 142)” (337–38).
21. Robert E. Bell, *Women of Classical Mythology: A Biographical Dictionary* (Santa Barbara, CA: ABC-CLIO, 1991), 238. Carroll nicely points out two parallels between Portia and Hercules: both are cross-dressers, and “Portia herself will play Hercules” by “defeating the judicial equivalent of the sea monster” (*Metamorphoses*, 120).
22. Jessica conflates the moonlit night when Medea prays to Night and the nine days and nights during which she gathers her ingredients. Medea rejuvenates Aeson during the day. See book 7 in Ovid, *The Metamorphoses*.
23. R. Chris Hassel, Jr., “Antonio and the Ironic Festivity of *The Merchant of Venice*,” *Shakespeare Studies* 6 (1970): 69; W. H. Auden, “Belmont and Venice,” in *Twentieth Century Interpretations of The Merchant of Venice*, ed. Sylvan Barnet (Englewood Cliffs, NJ: Prentice-Hall, 1970), 115; A. D. Moody, “An Ironic Comedy,” in *Twentieth Century Interpretations*, 107; John S. Baxter, “Present Mirth: Shakespeare’s Romantic Comedies,” *Queens Quarterly* 72 (1965): 75; Alexander Leggatt, *Shakespeare’s Comedy of Love* (London: Methuen, 1974), 143; R. F. Hill, “*The Merchant of Venice* and the Pattern of Romantic Comedy,” *Shakespeare Survey* 28 (1975): 85; Mark L. Gnerro, “Easter Liturgy and the Love Duet in *MVV*, I,” *ANQ* 18 (1979): 19–21; Birenbaum, “A View from the Rialto,” 79; Carroll, *Metamorphoses*, 123–24; and Catherine Belsey, “Love in Venice,” in *New Casebooks*, 139. For a more extended treatment of the love duet in terms of Easter liturgy, see Mark F. Cosgrove’s University of Florida dissertation, *Biblical, Liturgical, and Classical Allusions in The Merchant of Venice* (Ann Arbor, MI: UMI, 1970), 57ff.
24. Jessica refers, of course, not to Jason but to his father, Aeson. The reference to Aeson and the argument for invoking Jason are examined below.
25. Leggatt, *Shakespeare’s Comedy of Love*, 143.

26. Walker, *Jung and the Jungians on Myth*, 95, 102. Jung calls inflation “a regression of consciousness into unconsciousness” (CW 12, 563/481). Chapter 3 looks more closely at inflation in connection with Falstaff’s use of biblical allusion.
27. Richard Hunter, introduction to *Jason and the Golden Fleece*, by Apollonius (New York: Oxford University Press, 1993), xxi.
28. In *As You Like It*, Rosalind tells Orlando, “Believe then, if you please, that I can do strange things. I have, since I was three years old, conversed with a magician, most profound in his art and yet not damnable. . . . I say I am a magician” (5.2.57–69). This remark directly follows Orlando’s matter-of-fact statement of libido: “I can live no longer by thinking” (49). If Rosalind makes a veiled allusion to Medea, the magical maiden whom Jason (the Orlando figure) seeks to wed, then magic may be women’s answer to masculine lust, just as reason is men’s defense against feminine seduction.
29. Velz, “Portia and the Ovidian Grotesque,” 181; and Carroll, *Metamorphoses*, 118.
30. Moody, “An Ironic Comedy,” 102.
31. Baxter’s full statement reads as follows: “The material ear, closed in the muddy vesture of decay, hears only the sweet sounds of viol and recorder; but the immaterial ear listens to the unheard sounds of the stars in their courses. And the music of the spheres, the pure unchanging hymn of love sung by materiality to its God, is itself the distant descant to the heavenly song of love sung eternally by the young-eyed cherubins before God’s throne. Thus the material and the spiritual worlds unite in all-embracing harmony” (“Present Mirth,” 76). While the immaterial ear can perceive the music of the spheres, this cosmic harmony does not reach the conscious awareness of corporeal man: there is no unity of the material and spiritual worlds in Lorenzo’s remark.
32. Leggatt, *Shakespeare’s Comedy of Love*, 144–45; Baxter, “Present Mirth,” 76; and Birenbaum, “A View from the Rialto,” 70–73. Jung mentions the music of the spheres only once—in CW 5, 235/164.
33. Birenbaum, “A View from the Rialto,” 73.
34. Lewalski, “Biblical Allusion,” 343.
35. *Ibid.*, 343.
36. Ronald Hayman, *A Life of Jung* (New York: W. W. Norton & Company, 1999), 120.
37. See F. P. Wilson, *The Oxford Dictionary of English Proverbs*, 3rd ed. (Oxford, UK: Clarendon Press, 1970), 330: “The grace of God is (gear) enough.” Wilson cites several other uses of this proverb, the most relevant being Edmund Spenser, *The Faerie Queene*, I.x.38: “The grace of God he layd vp in store, / Which as a stocke he left vnto his seede; / He had enough, what need him care for more?” See *The Works of Edmund Spenser: A Variorum Edition*, ed. Edwin Greenlaw et al., 11 vols. (Baltimore: Johns Hopkins University Press, 1932), 1:133. Morris Palmer Tilley notes the proverb’s source in 2 Corinthians 12:9: “My grace is sufficient for thee” (*A Dictionary*

- of the Proverbs in England in the Sixteenth and Seventeenth Centuries: A Collection of the Proverbs Found in English Literature and the Dictionaries of the Period* [Ann Arbor, MI: University of Michigan Press, 1950], 272).
38. Compare the presence of Aesculapius in *The Faerie Queene*, I.v.36 (1:36). The physical medicine that he represents is insufficient to heal the Redcrosse knight's spiritual wounds.
  39. Peter Homans, *Jung in Context: Modernity and the Making of a Psychology* (Chicago: University of Chicago Press, 1979), 184.
  40. For an interesting discussion of the limitations of Freud and Jung, see C. S. Lewis, "Psycho-Analysis and Literary Criticism," *Essays and Studies by Members of the English Association* 27 (1941): 7–21. Lewis points out "that Jung's discussion of 'primordial images' itself awakes a primordial image of the first water; that Miss Bodkin's *Archetypal Patterns* itself exhibits an archetypal pattern of extreme potency . . . it might be called the Recovery Pattern, or the Veiled Isis, or the Locked Door, or the Lost-and-Found." Lewis also proposes that Jung may have "worked us into a state of mind in which almost anything, provided it was dim, remote, long buried, and mysterious, would seem (for the moment) an adequate explanation of the 'leap in our blood' which responds to great myth." But the critic finally admits that "it is not the idea of following our remote ancestors which produces the response but the mere fact of doing so, whether we are conscious of this fact or no" (19–21).

### CHAPTER 3

1. Edith Kern, "Falstaff—A Trickster Figure," *Upstart Crow* 5 (1984): 137. For Battenhouse, see below, note 5.
2. *Ibid.*, 141.
3. *Ibid.*, 135–37.
4. For a similar statement, see James P. Driscoll, *Identity in Shakespearean Drama* (Lewisburg, PA: Bucknell University Press, 1983), 36: "Falstaff embodies freedom, spontaneity, and the life force in all its insuppressible reality."
5. Roy Battenhouse, "Falstaff as Parodist and Perhaps Holy Fool," *PMLA* 90 (1975): 32, 40; Harold Bloom, *Shakespeare: The Invention of the Human* (New York: Riverhead Books, 1998), 278–318, esp. 281 and 306; Robert Hapgood, "Falstaff's Vocation," *Shakespeare Quarterly* 16 (1965): 94; and Ralph Berry, *Shakespeare and Social Class* (Atlantic Highlands, NJ: Humanities Press International, 1988), 82.
6. Battenhouse, "Falstaff as Parodist," 47; and Bloom, *Shakespeare*, 311–12.
7. Paul M. Cubeta, "Falstaff and the Art of Dying," *Studies in English Literature 1500–1900* 27 (1987): 204.

8. Paul Radin, *The Trickster: A Study in American Indian Mythology* (New York: Philosophical Library, 1956). Jung's essay appears on 195–211, Kerényi's on 173–91.
9. Karl Karényi, "The Trickster in Relation to Greek Mythology," 185; and Radin, *The Trickster*, 136 and x.
10. Radin, *The Trickster*, ix; and Hapgood, "Falstaff's Vocation," 91.
11. Sitansu Maitra, *Psychological Realism and Archetypes: The Trickster in Shakespeare* (Calcutta: Bookland Private, 1967), 122. I like very much Maitra's statement that "the trickster is the *shadow* of the collective unconscious" (95).
12. Alex Aronson, *Psyche & Symbol in Shakespeare* (Bloomington: Indiana University Press, 1972), 104–5.
13. Daryl Sharp, *C. G. Jung Lexicon: A Primer of Terms & Concepts* (Toronto: Inner City Books, 1991), 139.
14. H. R. Coursen, *The Compensatory Psyche: A Jungian Approach to Shakespeare* (New York: University Press of America, 1986), 55.
15. Berry, *Shakespeare and Social Class*, 82.
16. Sharp, *C. G. Jung Lexicon*, 68; and Radin, *The Trickster*, 136.
17. *Enantiodynamia* is Jung's term for "the emergence of the unconscious opposite in the course of time" (Sharp, *C. G. Jung Lexicon*, 50).
18. A correction seems in order at this point. Peter Homans states, "Extravagant attitudes are also produced in the self: either self-deification, which Jung referred to as inflation or godliness, or else inferiority and what he called moral laceration" (*Jung in Context: Modernity and the Making of a Psychology* [Chicago: University of Chicago Press, 1979], 96–97). Although Homans correctly identifies the duality, he considers inflation to mean only self-importance and misses Jung's idea that inflation can be both positive and negative.
19. Sharp, *C. G. Jung Lexicon*, 73.
20. Direct allusions to the parable appear in *1 Henry IV* 3.3.31–33 and 4.2.25; *2 Henry IV* 1.2.34–35 and 5.3.1–15 (previous critics have not connected this passage to the parable); and *Henry V* 2.3.9–10.
21. I have omitted emphasis and spelled out words that are abbreviated in the original.
22. Leon Morris, *The Gospel According to St. Luke: An Introduction and Commentary* (Grand Rapids, MI: Eerdmans, 1974), 254–55.
23. Roy Battenhouse, *Shakespeare's Christian Dimension: An Anthology of Commentary* (Bloomington: Indiana University Press, 1994), 299; and "Falstaff as Parodist," 33.
24. Harry Morris, *Last Things in Shakespeare* (Tallahassee: Florida State University Press, 1985), 283–85.
25. For the linkage to this passage, I am indebted to Rudolph Bultman, *The History of the Synoptic Tradition*, trans. John Marsh (Oxford, UK: Basil Blackwell, 1963), 203; and Joseph A. Fitzmyer, ed., *The Gospel According to Luke* (Garden City, NY: Doubleday and Company, 1985), 1128.

26. Shirley Guthrie, *Christian Doctrine*, rev. ed. (Louisville, KY: Westminster/Knox Press, 1994), 284.
27. Joel B. Green, *The Gospel of Luke* (Grand Rapids, MI: Eerdmans, 1997), 605–6; Joachim Jeremias, *The Parables of Jesus*, rev. 2nd ed. (New York: Charles Scribner's Sons, 1972), 183; and Eamon Duffy, "On the Brink of Oblivion," *The New York Review of Books* 49.9 (2002): 42–43.
28. Berry, *Shakespeare and Social Class*, 82.
29. Geoffrey Chaucer, "The Parson's Tale," in *The Riverside Chaucer*, ed. Larry D. Benson, 3rd ed. (Boston: Houghton Mifflin, 1987), 254–55.
30. Berry, *Shakespeare and Social Class*, 80–81.
31. Battenhouse, "Falstaff as Parodist," 41.
32. Jeremias, *The Parables of Jesus*, 185. See also Philip Francis Esler, *Community and Gospel in Luke–Acts: The Social and Political Motivations of Lucan Theology* (Cambridge, UK: Cambridge University Press, 1987), 198; and J. Duncan M. Derrett, "Fresh Light on St Luke XVI," *New Testament Studies* 7 (1961): 373. For a contrasting view see David L. Mealand, *Poverty and Expectation in the Gospels* (London: SPCK, 1980), 48.
33. Dan De Quille, *Dives and Lazarus: Their Wanderings and Adventures in the Infernal Regions*, ed. Lawrence I. Berkove (Ann Arbor, MI: Ardis Publishing, 1988), 77. Berkove's introduction suggests that De Quille worked on the novel between 1890 and 1893 (37). De Quille places Falstaff in hell along with Gulliver, Sinbad, and the Ancient Mariner (98). The implication is that Falstaff is here because he lied about killing Hotspur.
34. See, for example, *Harper Study Bible*, ed. Harold Lindsell (Grand Rapids, MI: Zondervan Bible Publishers, 1946–1971). Despite the parable's emphasis on Lazarus's poverty, he is associated throughout the Middle Ages and in Shakespeare's time with leprosy. See the *OED*, s.v. "Lazar," A.1: "A poor and diseased person, usually one afflicted with a loathsome disease; esp. a leper."
35. K. Grobel, "' . . . Whose Name Was Neves,'" *New Testament Studies* 10 (1964): 381. Grobel's point is that the Egyptian word *nineve* combines *nine* (nothing) and *ove* (one or someone), hence Nobody.
36. Howard I. Marshall, *The Gospel of Luke: A Commentary on the Greek Text* (Exeter, UK: Paternoster Press, 1978), 634–35; Green, *The Gospel of Luke*, 606; and Raymond F. Collins, "Lazarus," in *The Anchor Bible Dictionary*, ed. David Noel Freedman et al., 6 vols. (New York: Doubleday and Company, 1992), 4:265.
37. See *The Works of Edmund Spenser: A Variorum Edition*, ed. Edwin Greenlaw et al., 11 vols. (Baltimore: Johns Hopkins University Press, 1933), 2:79.
38. Collins, "Lazarus," 267.
39. Bloom, *Shakespeare*, 285.
40. E. Pearlman, *William Shakespeare: The History Plays* (New York: Twayne Publishers, 1992), 113; J. W. Fortescue, "The Soldier," in *Shakespeare's England: An Account of the Life and Manners of his Age* (1916), 2 vols. (Oxford, UK: Clarendon Press, 1962), 1:112; and J. Dover Wilson, *The Fortunes of Falstaff* (Cambridge, UK: University Press, 1943), 84–85.

41. Battenhouse, "Falstaff as Parodist," 43.
42. *Ibid.*, 45.
43. Frederick Turner, *Shakespeare's Twenty-first-century Economics: The Morality of Love and Money* (New York: Oxford University Press, 1999), 112. The possibility that Falstaff is in Avalon connects with the line from "Sir Launcelot du Lac" and the subsequent reference to the "Nine Worthies," one of whom is Arthur (*2 Henry IV* 2.4.33, 218). In addition, John Shawcross suggests that "though Dame Quickly's version of Abraham's bosom is dismissed by critics as a part of her confusions, Shakespeare the artist knew what he was doing: Falstaff has gone where he always has been, to the medieval world, to Arthur, the epitome of the medieval vertical socio-political structure" ("Concepts of Medievalism: The Case of Falstaff," *CEA Critic* 47.1-2 [1984]: 37).
44. *OED*, s.v. "Bosom," I.1.b. The phrase "Abraham's bosom" also appears in *Richard II* as the likely destination of the late Norfolk (4.1.104-5) and in *Richard III* of "The sons of Edward" (4.3.38).
45. John Martin Creed, *The Gospel According to St. Luke: The Greek Text with Introduction, Notes, and Indices* (London: Macmillan Publishers, 1930), 212.
46. Green, *The Gospel of Luke*, 607; Michael D. Goulder, *Luke: A New Paradigm*, 2 vols. (Worcester, UK: Sheffield Academic Press, 1989), 2:638; and Marshall, *The Gospel of Luke*, 633.
47. Cubeta, "Falstaff and the Art of Dying," 200.
48. For an exploration of Shakespeare's use of Plato, see Alice Goodman, "Falstaff and Socrates," *English* 34 (1985): 97-112.
49. Kathrine Koller, "Falstaff and the Art of Dying," *Modern Language Notes* 60 (1945): 385-86.
50. Christopher Baker, "The Christian Context of Falstaff's 'Finer End,'" *Explorations in Renaissance Culture* 12 (1986): 70-71, 81, and 83.
51. Cubeta, "Falstaff and the Art of Dying," 207.
52. Battenhouse, "Falstaff as Parodist," 47.
53. Bloom, *Shakespeare*, 288.
54. C. L. Seow, "Hosea, Book of," in *The Anchor Bible Dictionary*, 3:297. Hosea 3:1 reads, "Then said the Lord to me, Go yet, and loue a woman (beloued of her housband, and was an harlot) according to the loue of the Lord toward the children of Israel: yet they looked to other gods, & loued the wine bottles."
55. Bloom, *Shakespeare*, 312.
56. *Ibid.*, 312.
57. Francis G. Fike, "Visible Voids: Reading and the Art of Negative Witness," *Reformed Review* 47 (1993): 39, n. 6.
58. Radin, *The Trickster*, 136.

## CHAPTER 4

1. Barbara Rogers-Gardner, *Jung and Shakespeare: Hamlet, Othello, and The Tempest* (Wilmette, IL: Chiron Publications, 1992), 39–75.
2. Despite the unfortunate nature of Jung's rhetoric, at the end of his life he could see colonialism from both sides, as he makes clear in the following passage from his autobiography: "What we from our point of view call colonization, missions to the heathen, spread of civilization, etc., has another face—the face of a bird of prey seeking with cruel intentness for distant quarry—a face worthy of a race of pirates and highwaymen. All the eagles and other predatory creatures that adorn our coats of arms seem to me apt psychological representatives of our true nature" (*MDR*, 248–49).
3. Maud Bodkin, *Archetypal Patterns in Poetry: Psychological Studies of Imagination* (London: Oxford University Press, 1934), 219; Robert Rogers, "Endopsychic Drama in *Othello*," *Shakespeare Quarterly* 20 (1969): 206, 209; Alex Aronson, *Psyche & Symbol in Shakespeare* (Bloomington: Indiana University Press, 1972), 27, 110; Catherine Bates, "Weaving and Writing in *Othello*," *Shakespeare Survey* 46 (1993): 53; Rogers-Gardner, *Jung and Shakespeare*, 66, 45; Kenneth Tucker, *Shakespeare and Jungian Typology: A Reading of the Plays* (Jefferson, NC: McFarland & Company, 2003), 82–93; Terrell L. Tebbetts, "Pageants for False Gaze: Jungian Perfectibility in *Othello*," *Publications of the Arkansas Philological Association* 23 (1997): 93, 95; and Gregg Andrew Hurwitz, "'The Fountain, from which my current runs': A Jungian Interpretation of *Othello*," *Upstart Crow* 20 (2000): 80, 82.
4. G. K. Hunter, "Othello and Colour Prejudice," *Proceedings of the British Academy* 53 (1967): 157–60; Abraham Bronson Feldman, "Othello's Obsessions," *American Imago* 9 (1952): 160; K. W. Evans, "The Racial Factor in *Othello*," *Shakespeare Quarterly* 5 (1969): 132; and Jyotsna Singh, "Othello's Identity, Postcolonial Theory, and Contemporary African Rewritings of *Othello*," in *Women, "Race," and Writing in the Early Modern Period*, ed. Margo Hendricks and Patricia Parker (New York: Routledge, 1994), 289.
5. David Kaula, "Othello Possessed: Notes on Shakespeare's Use of Magic and Witchcraft," *Shakespeare Studies* 2 (1966): 116; Robert B. Heilman, *Magic in the Web: Action & Language in Othello* (Lexington, KY: University of Kentucky Press, 1956), 127; Joseph L. Henderson, "Ancient Myths and Modern Man," *MHS*, 123; James Hillman, *Anima: An Anatomy of a Personified Notion* (Dallas, TX: Spring Publications, 1985), 11; and Feldman, "Othello's Obsessions," 162.
6. Rogers-Gardner, *Jung and Shakespeare*, 39, 47, 50, 41, 61, and 43. Asim Kumar Mukherjee mentions the primitive in the following remark: "Othello's 'egocentre', his personality, has its seat in a primitive, aboriginal self-love" ("The 'Blissfully Unconscious' and the 'Careful Observer' [A Jungian

- interpretation of *Othello*,” *The Literary Criterion* 13 [1978]: 13). Mukherjee’s thesis is that “*Othello*’s tragedy is the tragedy of extreme ego-consciousness” (2).
7. Andrew Samuels, “Introduction: Jung and the Post-Jungians,” in *The Cambridge Companion to Jung*, ed. Polly Young-Eisendrath and Terence Dawson (New York: Cambridge University Press, 1997), 2; Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 1994), 66; and Ania Loomba and Martin Orkin, “Introduction: Shakespeare and the Post-colonial Question,” in *Post-Colonial Shakespeares*, ed. Ania Loomba and Martin Orkin (London: Routledge, 1998), 11.
  8. Petteri Pietikainen, “Soul Man Meets the Blind Watchmaker: C. G. Jung and Neo-Darwinism,” *Psychoanalysis and History* 5.2 (2003): 195–212; and Farhad Dalal, “Jung: A Racist,” *British Journal of Psychotherapy* 4.3 (1988): 265–66, 271, and 277–78.
  9. Edward W. Said, *Culture and Imperialism* (New York: Alfred A. Knopf, 1993), 51; and Emily C. Bartels, “*Othello* and Africa: Postcolonialism Reconsidered,” *William and Mary Quarterly* 54 (1997): 46.
  10. Phillipa Kelly, “The Cannibals That Each Other Eat’: *Othello* and Post-colonial Appropriation,” *Span* 36 (1993): 116.
  11. Jung, *MDR*, 242.
  12. Ruth Cowhig, “Blacks in English Renaissance Drama and the Role of Shakespeare’s *Othello*,” in *The Black Presence in English Literature*, ed. David Dabydeen (Dover, NH: Manchester University Press, 1985), 1.
  13. Jung, *MDR*, 242–73.
  14. *Ibid.*, 244.
  15. Quoted in Claire Douglas, “The Historical Context of Analytical Psychology,” in *The Cambridge Companion to Jung*, 21.
  16. For a similar point, see Johannes Fabricius, *Shakespeare’s Hidden World: A Study of His Unconscious* (Copenhagen: Munksgaard, 1989). Fabricius associates war in *Richard III* with something akin to the Jungian shadow (18).
  17. Jung, *MDR*, 244.
  18. Cowhig, “Blacks in English Renaissance Drama,” 13.
  19. Steven F. Walker, *Jung and the Jungians on Myth: An Introduction* (New York: Garland Publishing, 1995), 142.
  20. *The Gods Must Be Crazy*, VHS, dir. Jamie Uys (Hollywood, CA: Columbia Tristar, 1980).
  21. Michael Vannoy Adams, “The Archetypal School,” in *The Cambridge Companion to Jung*, 315; Michael C. Andrews, “Honest *Othello*: The Handkerchief Once More,” *Studies in English Literature 1500–1900* 13 (1973): 273; Stephen Reid, “*Othello*’s Jealousy,” *American Imago* 25 (1968): 291; Evans, “The Racial Factor,” 134; Eldred Jones, *Othello’s Countrymen: The African in English Renaissance Drama* (London: Oxford University Press, 1965), 102–3; Kaula, “*Othello* Possessed,” 126; Katherine S. Stockholder, “Egregiously an Ass: Chance and Accident in *Othello*,”

- Studies in English Literature 1500–1900* 13 (1973): 268, 266; John A. Hodgson, “Desdemona’s Handkerchief as an Emblem of Her Reputation,” *Texas Studies in Literature and Language* 19 (1977): 313–22; Carol Thomas Neely, “Woman and Men in *Othello*: ‘What should such a fool / Do with so good a woman?’” in *The Woman’s Part: Feminist Criticism of Shakespeare*, ed. Carolyn Ruth Swift Lenz et al. (Urbana: University of Illinois Press, 1983), 228–29; Peter L. Rudnytsky, “The Purloined Handkerchief in *Othello*,” in *The Psychoanalytic Study of Literature*, ed. Joseph Reppen and Maurice Charney (Hillsdale, N.J.: Analytic Press, 1985), 185, 171; Rogers-Gardner, *Jung and Shakespeare*, 69, 65; Harry Berger, Jr., “Impertinent Trifling: Desdemona’s Handkerchief,” *Shakespeare Quarterly* 47 (1996): 239; Will Fisher, “Handkerchiefs and Early Modern Ideologies of Gender,” *Shakespeare Studies* 28 (2000): 205; Martin Wagh, “*Othello*: The Tragedy of Iago,” *Psychoanalytic Quarterly* 19 (1950): 212; M. D. Faber, “*Othello*: The Justice of It Pleases,” *American Imago* 28 (1971): 242; Jean Jofen, “The Case of the Strawberry Handkerchief,” *Shakespeare Newsletter* 21 (1971): 14; Gordon Ross Smith, “Iago the Paranoiac,” *American Imago* 16 (1959): 160; Karen Newman, “‘And wash the Ethiop white’: Femininity and the Monstrous in *Othello*,” in *Shakespeare Reproduced: The Text in History and Ideology*, ed. Jean E. Howard and Marion F. O’Connor (New York: Methuen, 1987), 156; Lynda E. Boose, “*Othello*’s Handkerchief: ‘The Recognizance and Pledge of Love,’” *English Literary Renaissance* 5 (1975): 362, 367; Lawrence J. Ross, “The Meaning of Strawberries in Shakespeare,” *Studies in the Renaissance* 7 (1960): 227, 239; G. R. Elliott, *Flaming Minister: A Study of Othello as Tragedy of Love and Hate* (Durham, NC: Duke University Press, 1953), 151–52; Bates, “Weaving and Writing in *Othello*,” 58; Steven Doloff, “Shakespeare’s *Othello*,” *The Explicator* 56 (1977): 13; and Peter G. Mudford, “*Othello* and the ‘Tragedy of Situation,’” *English* 20 (1971): 5. Finally, those who seek a Lacanian psychoanalytic reading will find much of interest in Elizabeth J. Bellamy, “*Othello*’s Lost Handkerchief: Where Psychoanalysis Finds Itself,” in *Lacan, Politics, Aesthetics*, ed. Willy Apollon and Richard Feldstein (Albany: State University of New York Press, 1996), 151–79.
22. Stockholder, “Egregiously an Ass,” 265.
  23. Boose, “*Othello*’s Handkerchief,” 360.
  24. Andrews, “Honest *Othello*,” 273.
  25. Sherry Salman, “The Creative Psyche: Jung’s Major Contributions,” in *The Cambridge Companion to Jung*, 65.
  26. James Baird, “Jungian Psychology in Criticism: Theoretical Problems,” *Literary Criticism and Psychology*, ed. Joseph P. Strelka, *Yearbook of Comparative Criticism*, vol. 17 (University Park, PA: Pennsylvania State University Press, 1976), 9.
  27. David L. Hart, “The Classical Jungian School,” in *The Cambridge Companion to Jung*, 95.

28. There are only four other references to the sibyl in Shakespeare's works: *1 Henry VI* 1.2.56, *The Taming of the Shrew* 1.2.69, *Titus Andronicus* 4.1.107, and *The Merchant of Venice* 1.2.104.
29. Boose, "Othello's Handkerchief," 367.
30. Stockholder, "Egregiously an Ass," 266.
31. Edwyn Bevan, *Sibyls and Seers: A Survey of Some Ancient Theories of Revelation and Inspiration* (Cambridge, MA: Harvard University Press, 1929), 140.
32. Hillman, *Anima*, 133.
33. This interpretation of the "stages of eroticism" differs from Daryl Sharp, *C. G. Jung Lexicon: A Primer of Terms & Concepts* (Toronto: Inner City Books, 1991), 20–21. For Sharp, Eve is "the personal mother" and Mary "religious feelings and a capacity for lasting relationships." One thinks first, however, of Eve as Adam's wife and Mary as Jesus's mother.
34. Garth Fowden, *The Egyptian Hermes: A Historical Approach to the Late Pagan Mind* (Princeton, NJ: Princeton University Press, 1986), 22. See also Françoise Dunand and Christiane Zivie-Coche, *Gods and Men in Egypt: 3000 BCE to 395 CE*, trans. David Lorton (Ithaca, NY: Cornell University Press, 2004), 275; and Brian P. Copenhaver, introduction to *Hermetica: The Greek Corpus Hermeticum and the Latin Asclepius in a New English Translation, with Notes and Introduction*, ed. Brian P. Copenhaver (New York: Cambridge University Press, 1995), xiii–lxi.
35. It is possible, however, to be sibyl-like in a negative way as well. Writing about international criticism of the Germans, Jung states, "It is blasphemy to them, for Hitler is the Sybil [*sic*], the Delphic Oracle" (quoted in Ronald Hayman, *A Life of Jung* [New York: W. W. Norton & Company, 1999], 343). Hayman's source is William McGuire and R. F. C. Hull, eds., *C. G. Jung Speaking* (Princeton, NY: Princeton University Press, 1977), 92–92. Jung's statement about Hitler suggests the following homology: Hitler is to the swastika (negative) as the Sibyl is to the handkerchief (positive).
36. See also *CW* 9ii, 127/72, n. 2.
37. An irony immediately surfaces: although the sibyl teaches ancient peoples how to use symbols in a way that properly disconnects subject and object, she foretells the coming of the person who says that bread and wine are his body and blood. Transubstantiation bears considerable similarity to the *participation mystique* that bedevils Othello as he contemplates the handkerchief.
38. Kaula, "Othello Possessed," 125.
39. For an affirmative view, see Boose, "Othello's Handkerchief," 363; André A. Glaz, "Iago or Moral Sadism," *American Imago* 19 (1962): 336; Martin Orkin, "Othello and the 'plain face' of Racism," *Shakespeare Quarterly* 38 (1987): 186, n. 44; and Rogers-Gardner, *Jung and Shakespeare*, 61. For an opposing view, see T. G. A. Nelson and Charles Haines, "Othello's Unconsummated Marriage," *Essays in Criticism* 33 (1983): 1–18. Rudnytsky claims

- that the matter is uncertain, but he inclines toward lack of consummation (“The Purloined Handkerchief,” 181–82).
40. See also *CW* 11, 240/161; 17, 340/199.
  41. Jonathan Burton, “‘A most wily bird’: Leo Africanus, *Othello* and the Trafficking in Difference,” in *Post-Colonial Shakespeares*, 58; Singh, “Othello’s Identity,” 287; T. S. Eliot, “Shakespeare and the Stoicism of Seneca,” in *Selected Essays*, new ed. (New York: Harcourt, Brace & World, 1950), 110–11; and Imtiaz Habib, *Shakespeare and Race: Postcolonial Praxis in the Early Modern Period* (New York: University Press of America, 2000), 145.
  42. Mary Louise Pratt, “Arts of the Contact Zone,” in *Ways of Reading: An Anthology for Writers*, ed. David Bartholomae and Anthony Petrosky, 6th ed. (Boston: Bedford/St. Martin’s, 2002), 612.
  43. Eldred Jones, *Othello’s Countrymen*, 108; and Hunter, “Othello and Colour Prejudice,” 160.
  44. *OED*, s.v. “Indian,” B.2.a. Shakespeare’s other references to Indians appear in *All’s Well That Ends Well* 1.3.201; *A Midsummer Night’s Dream* 2.1.22, 124, and 3.2.375; *The Merchant of Venice* 3.2.99; *3 Henry VI* 3.1.63; *Henry VIII* 5.4.33; and *The Tempest* 2.2.33.
  45. Leslie A. Fiedler, *The Stranger in Shakespeare* (New York: Stein and Day Publishing, 1972), 196.
  46. Jung, *MDR*, 247.
  47. Harold C. Goddard, *The Meaning of Shakespeare* (Chicago: University of Chicago Press, 1951), 467.
  48. Marie-Louise von Franz, *Archetypal Dimensions of the Psyche* (Boston: Shambhala Publications, 1997), 293.
  49. *Ibid.*, 346.
  50. Patricia Parker, “Fantasies of ‘Race’ and ‘Gender’: Africa, *Othello* and Bringing to Light,” in *Women, “Race,” and Writing in the Early Modern Period*, 99; and Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 1984), 233.
  51. Habib, *Shakespeare and Race*, 139; Bhabha, *The Location of Culture*, 67; Cowhig, “Blacks in English Renaissance Drama,” 1; and Loomba, “Outsiders in Shakespeare’s England,” in *The Cambridge Companion to Shakespeare*, ed. Margreta de Grazia and Stanley Wells (New York: Cambridge University Press, 2001), 148.

## CHAPTER 5

1. Jung, *MDR*, 302.
2. In Bevington’s edition 5.2.64 reads, “He that hath killed my king and whored my mother” (my emphasis).

3. H. R. Coursen, *The Compensatory Psyche: A Jungian Approach to Shakespeare* (New York: University Press of America, 1986), 80–81, 88, 83, 96, 93, 97, 72–73, and 76.
4. James Kirsch deals with the ghost through the lens of analytical psychology in *Shakespeare's Royal Self* (New York: G. P. Putnam's Sons, 1966), 10–57.
5. Hamlet says of Claudius, “My mother. Father and mother is man and wife, man and wife is one flesh, and so, my mother” (4.3.55–57).
6. Barbara Rogers-Gardner, *Jung and Shakespeare: Hamlet, Othello, and The Tempest* (Wilmette, IL: Chiron Publications, 1992), 19, 18, 35, 27–28, 33, 26, and 14.
7. Sally F. Porterfield, *Jung's Advice to the Players: A Jungian Reading of Shakespeare's Problem Plays* (Westport, CT: Greenwood Press, 1994), 93–95.
8. Elizabeth Oakes, “Polonius, the Man behind the Arras: A Jungian Study,” in *New Essays on Hamlet*, ed. Mark Thornton Burnett and John Manning (New York: AMS Press, 1994), 103–12. Oakes uses the phrase “racial father.” Jung's phrase is “tribal father.” She quotes *CW* 5, 396/261 (107–8).
9. Regarding this detail, there is some difference of opinion among the play's Jungian critics. Rogers-Gardner also claims that Hamlet jumps into Ophelia's grave (*Jung and Shakespeare*, 14), and Porterfield has Hamlet leap into it with Laertes (*Jung's Advice to the Players*, 94).
10. Charlton Hinman, *The Norton Facsimile: The First Folio of Shakespeare* (New York: W. W. Norton & Company, 1968), 786.
11. Maud Bodkin, *Archetypal Patterns in Poetry: Psychological Studies of Imagination* (London: Oxford University Press, 1934).
12. Kenneth Tucker, *Shakespeare and Jungian Typology: A Reading of the Plays* (Jefferson, NC: McFarland & Company, 2003), 132, 111, 129, and 116.
13. Porterfield, *Jung's Advice to the Players*, 76.
14. James Hillman, *Anima: An Anatomy of a Personified Notion* (Dallas, TX: Spring Publications, 1985), 139.
15. Coursen, *The Compensatory Psyche*, 91. For Jung, whereas the soul of a male is feminine, the soul of a female is masculine (*CW* 16, 522/304).
16. *Ibid.*, 97.
17. *OED*, s.v., “Light,” 14b.
18. Daryl Sharp, *C. G. Jung Lexicon: A Primer of Terms & Concepts* (Toronto: Inner City Books, 1991), 124.
19. *Ibid.*, 27.
20. Kay Stanton, “*Hamlet's* Whores,” in *New Essays on Hamlet*, 179.
21. Hillman, *Anima*, 57, 63. Hillman is quoting *CW* 9i, 311/184: “As a matter of practical observation, the Kore often appears in woman as an *unknown young girl*, not infrequently as Gretchen or the unmarried mother” (Jung's emphasis). The reference to “the unmarried mother” connects nicely to Ophelia's probable pregnancy, which I discuss below.
22. Tucker, *Shakespeare and Jungian Typology*, 113.

23. Sharp defines Kore as follows: "In Greek mythology, a term for the personification of feminine innocence (for example, Persephone); psychologically, in man or woman, it refers to an archetypal image of potential renewal" (*C. G. Jung Lexicon*, 79).
24. Hillman, *Anima*, 55.
25. See Lawrence Babb, *The Elizabethan Malady: A Study of Melancholia in English Literature from 1580–1642* (East Lansing, MI: Michigan State College Press, 1951), 106–10; Ernest Jones, *Hamlet and Oedipus* (Garden City, NY: Doubleday and Company, 1954), 23–50; Theodore Lidz, *Hamlet's Enemy: Madness and Myth in Hamlet* (New York: Basic Books, 1975), 195–205; and W. I. D. Scott, *Shakespeare's Melancholics* (London: Mills & Boon, 1962), 73–107.
26. Coursen, *The Compensatory Psyche*, 86, 85.
27. Hillman, *Anima*, 103. Hamlet's age, however, is an open question. Coursen asserts that the young Dane is thirty (*The Compensatory Psyche*, 66), and I base my argument later in the chapter on this assumption. But a younger age is also an attractive possibility. In either case, the audience may develop a subtle Oedipal suspicion that Claudius is Hamlet's biological father.
28. Hillman, *Anima*, 105–6. The phrase "permanent loss of the anima" is from *CW*9i, 147/71.
29. Marie-Louise von Franz, "The Process of Individuation," in *MHS*, 173. The point is in the spirit of James P. Driscoll's observations about Angelo's "sensualist shadow" (*Identity in Shakespearean Drama* [Lewisburg, PA: Bucknell University Press, 1983], 111).
30. Irwin R. Sternlicht holds that the Duke's role makes him an example of "the healer archetype." See "Shakespeare and the Feminine," in *A Well of Living Waters: A Festschrift for Hilde Kirsch*, ed. Rhoda Head et al. (Los Angeles: C. G. Jung Institute of Los Angeles, 1977), 191–92.
31. Edward F. Edinger, *The Psyche on Stage: Individuation Motifs in Shakespeare and Sophocles* (Toronto: Inner City Books, 2001), 25.
32. *Ibid.*, 23.
33. *Ibid.*, 25–27.
34. There is support for the oak as a feminine image in *CW*14, 75/70.
35. Edinger, *The Psyche on Stage*, 37.
36. Gwen Benwell and Arthur Waugh, *Sea Enchantress: The Tale of the Mermaid and Her Kin* (London: Hutchinson, 1961), 55.
37. Catharine F. Siegel, "Hands Off the Hothouses: Shakespeare's Advice to the King," *Journal of Popular Culture* 20 (1986): 84–85; and Wallace Shugg, "Prostitution in Shakespeare's London," *Shakespeare Studies* 10 (1977): 292. See also Ronald B. Bond, "'Dark Deeds Darkly Answered': Thomas Becon's Homily Against Whoredom and Adultery, Its Contexts, and Its Affiliations with Three Shakespearean Plays," *The Sixteenth Century Journal* 16 (1985): 191–205.
38. This point suggests an analogy to Rogers-Gardner's statement about Claudius: "Unlike Hamlet, Claudius, on however low a level, has effected

- a Jungian integration of masculine and feminine" (*Jung and Shakespeare*, 21).
39. The case for Ophelia's pregnancy is a circumstantial one based on Hamlet's bawdy remarks, her Valentine's Day song, her flower imagery, and her possible suicide. The most convincing case for pregnancy is provided by Painter and Parker (below, note 43).
  40. See Stanton's "Hamlet's Whores" for a discussion of many of the following references.
  41. *Ibid.*, 172, 174; Coursen, *The Compensatory Psyche*, 72, 98; Oakes, "Polonius," 105; and Rogers-Gardner, *Jung and Shakespeare*, 23. See also *OED*, s.v., "stallyon," 2b and 3a.
  42. Alex Aronson, *Psyche & Symbol in Shakespeare* (Bloomington: Indiana University Press, 1972), 179; Tucker, *Shakespeare and Jungian Typology*, 112; and Stanton, "Hamlet's Whores," 168.
  43. Robert Painter and Brian Parker, "Ophelia's Flowers Again," *Notes and Queries* N.S. 41 (1994): 42.
  44. Benwell and Waugh, *Sea Enchantress*, 71; Ruth Berman, "Mermaids," in *Mythical and Fabulous Creatures: A Source Book & Research Guide*, ed. Malcolm Smith (New York: Bedrick, 1988), 139; and *OED*, s.v. "Mermaid," 3a. Benwell and Waugh critique the mermaid-prostitute linkage: "The Elizabethans sometimes gave a courtesan the name of 'mermaid'—an unwarrantable slur on one who, though her favours might cost a man his life, never yet bartered her charms for gain" (239).
  45. Homer, *The Odyssey of Homer*, trans. Richmond Lattimore (New York: Harper Colophon Books, 1967), 190.
  46. Benwell and Waugh, *Sea Enchantress*, 41.
  47. John Block Friedman, "The Nun's Priest's Tale: The Preacher and the Mermaid's Song," *The Chaucer Review* 7 (1973): 264. Robert E. Bell notes that the sirens "received [wings] at their own request, in order to be able to search for Persephone . . . or as a punishment from Demeter for not having assisted Persephone or from Aphrodite because they wished to remain virgins. . . . Once, however, they allowed themselves to be prevailed upon by Hera to enter into a contest with the Muses, and, being defeated, they were deprived of their wings . . ." (*Dictionary of Classical Mythology: Symbols, Attributes & Associations* [Santa Barbara, CA: ABC Clío, 1982], 278).
  48. Berman, "Mermaids," 149.
  49. Peter M. Daly, ed., *The English Emblem Tradition*, 3 vols. (Toronto: University of Toronto Press, 1988), 1:99.
  50. Quoted in Beatrice Phillpotts, *Mermaids* (New York: Ballantine Books, 1980), 35.
  51. Benwell and Waugh, *Sea Enchantress*, 73.
  52. Phillpotts, *Mermaids*, 68; and Berman, "Sirens," in *Mythical and Fabulous Creatures*, 148.
  53. For much of the summary in the next several paragraphs, I am indebted to Benwell and Waugh, Berman, Phillpotts, and Jane Hutchins (*Discovering*

- Mermaids and Sea Monsters* [Gubblecote Cross, UK: Shire Publications, 1968].
54. Dorothy L. Sayers's comments on the sirens in her translation of *Purgatory* are in the spirit of my discussion: "She [the siren] is, therefore, the projection upon the outer world of something in the mind: the soul, falling in love with itself, perceives other people and things, not as they are, but as wish-fulfillments [*sic*] of its own: i.e., its love for them is not love for a 'true other' . . . but a devouring egotistical fantasy, by absorption in which the personality rots away into illusion" (*The Comedy of Dante Alighieri, the Florentine*, trans. Dorothy L. Sayers, 3 vols. [Baltimore: Penguin Books, 1949–1962], 2:220).
  55. For versions of the ballad now known as "Sir Patrick Spens," see Francis James Child, ed., *The English and Scottish Popular Ballad*, 8 vols. (New York: Dover Publishing, 1965), 5:148–52.
  56. Hutchins, *Discovering Mermaids and Sea Monsters*, 11.
  57. Hyder E. Rollins, *An Analytical Index to the Ballad-Entries (1557–1709) in the Registers of Stationers of London* (Chapel Hill, NC: University of North Carolina Press, 1924), 219, no. 2533.
  58. Benwell and Waugh, *Sea Enchantress*, 94.
  59. Berman, "Mermaids," 139.
  60. Benwell and Waugh write: "The *dolphin* refers to the Dauphin of France, Mary's first husband, and the *rude sea* to her Scottish subjects, whom the young queen found uncouth after the polished manners of the French courtiers. The *certain stars* who *shot madly from their spheres* are the earls of Northumberland and Westmorland and the Duke of Norfolk, who paid with their lives for their attempts to rescue Mary when she was a prisoner in the hands of Elizabeth" (*Sea Enchantress*, 89–91). Most of Shakespeare's other references not cited in the text of this chapter mention their beautiful and enticing song (*The Rape of Lucrece* 1411, *Venus and Adonis* 429, *The Comedy of Errors* 3.2.163, and *Titus Andronicus* 2.1.23). The drowning of sailors is mentioned in 3 *Henry VI* 3.2.186; Cleopatra is attended by sea nymphs (*Antony and Cleopatra* 2.2.216–19); and Sirens' tears are mentioned in Sonnet 119.
  61. Wayne A. Rebhorn, "Mother Venus: Temptation in Shakespeare's *Venus and Adonis*," *Shakespeare Survey* 11 (1978): 8.
  62. Friedman, "The Nun's Priest's Tale," 264.
  63. Anthony S. Mercantante, *The Facts on File Encyclopedia of World Mythology and Legend* (New York: Facts on File, 1988), 592.
  64. Berman, "Mermaids," 140.
  65. Quoted in Friedman, "The Nun's Priest's Tale," 264. A few other details do not relate directly to *Hamlet*. Mermaids exhibit a number of recurring characteristics: the desire for a soul; the power to prophesy, grant wishes, raise storms, and wreak vengeance if they are thwarted; a love of dancing; and the ability to imprison the souls of drowned men at the bottom of the sea.

66. Benwell and Waugh, *Sea Enchantress*, 78, 85.
67. Whereas I consider Gertrude's speech to be a mythological moment, Stephen Ratcliffe takes a very different approach in his detailed explication, "What Doesn't Happen in *Hamlet*: The Queen's Speech" (*Exemplaria* 1 [1998]: 123–44). Ratcliffe bases his claim that Ophelia's death was "rape and/or murder" and that "Gertrude had a hand in Ophelia's death" (143, 141) not on the presence of positive evidence but on the absence of contrary information. The article only superficially mentions the queen's use of the term "mermaidlike": "what clothes was she wearing? have they turned, or turned her, into a fish?" (140).
68. Painter and Parker, "Ophelia's Flowers Again," 43. I strongly agree with Kirsch's statement about Ophelia's drowning: "Symbolically, the contents of her unconscious which have already broken her mind have pulled her completely into the unconscious" (*Shakespeare's Royal Self*, 158).
69. Benwell and Waugh, *Sea Enchantress*, 43.
70. Mercantante, *The Facts on File Encyclopedia*, 592.
71. Erik Rosenkrantz Bruun, "'As your daughter may conceive': A Note on the Fair Ophelia," *Hamlet Studies* 15.1–2 (1993): 99.
72. Quoted in Katharine M. Briggs, *A Dictionary of British Folk-Tales in the English Language Incorporating the F. J. Norton Collection*, 2 vols. (London: Routledge and Kegan Paul, 1971), 1:229. Briggs's source is Robert Chambers, *The Popular Rhymes of Scotland* (1870; Detroit: Singing Tree Press, 1969), which offers a nearly identical summary but gives no original source. There is no reference to "Lorntie" in Donald Goddard Wing, et al., *Short-Title Catalog of Books Printed in England, Scotland, Ireland, Wales, and British American, and of English Books Printed in Other Countries, 1641–1700*, 2nd ed., 3 vols. (New York: Modern Language Association of America, 1972–1998); various poetry indexes; the Stationers' Register; Child's *The English and Scottish Popular Ballad*; or *The Roxburghe Ballads, Illustrating the Last Years of the Stuarts*, ed. William Chappell et al., 9 vols. (Hertford, UK: Publications of the Ballad Society, 1873–1897). Whether it is a poem or ballad is uncertain. But even if written after *Hamlet*, which is likely, "Lorntie" sums up a type of mermaid encounter that would not have surprised Elizabethans, who took mermaids' existence for granted.
73. Perhaps the contradiction between mermaid and drowning partly accounts for Laertes's confused reaction immediately following the queen's announcement: "Alas, then she is drowned?" (4.7.185).
74. *OED*, s.v., "Madam," 3c.d: "A brothel-keeper." However, none of the examples predates 1911. The link between "The Laird of Lorntie" and prostitution is my interpretation.
75. Michele Pessoni, "'Let in the Maid, That out a Maid Never Departed More': The Initiation of Ophelia: Hamlet's Kore Figure," *Hamlet Studies* 14.1–2 (1992): 35.
76. Phillpotts, *Mermaids*, 10.

77. Joseph Campbell, *The Hero with a Thousand Faces* (Princeton, NJ: Princeton University Press, 1949), 79.
78. The line should be read as follows: “So excellent a king [Hamlet Senior], that was to this [king: Claudius] / [as] Hyperion [is] to a satyr” (1.2.139–40). In short, Hamlet Senior is to Hyperion as Claudius is to a satyr.
79. Peter J. Seng, “Ophelia’s Songs in *Hamlet*,” *Durham University Journal* N.S. 25 (1964): 83; Aronson, *Psyche & Symbol in Shakespeare*, 180; and Elaine Showalter, “Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism,” in *Shakespeare and the Question of Theory*, ed. Patricia Parker and Geoffrey Hartman (New York: Methuen, 1985), 81; and *A New Variorum Edition of Shakespeare*, ed. Horace Howard Furness, 27 vols. (Philadelphia: J. B. Lippincott, 1871–1955), 3:371.
80. Zachary A. Burks, “‘My Soul’s Idol’: Hamlet’s Love for Ophelia,” *Hamlet Studies* 13.1–2 (1991): 70.
81. Aronson, *Psyche & Symbol*, 101; Porterfield, *Jung’s Advice to the Players*, 87, 93; Rogers-Gardner, *Jung and Shakespeare*, 34, 29, and 36; and Oakes, “Polonius,” 109, 111.
82. Coursen, *The Compensatory Psyche*, 66.
83. Rogers-Gardner, *Jung and Shakespeare*, 29.
84. *Ibid.*, 16.
85. Tucker, *Shakespeare and Jungian Typology*, 113–14; Rogers-Gardner, *Jung and Shakespeare*, 33; and Porterfield, *Jung’s Advice to the Players*, 92.

## EPILOGUE

1. The Gospel of Thomas, trans. Thomas O. Lambdin et al., *Early Christian Writings*, ed. Peter Kirby (2001–2006), <http://www.sacred-texts.com/chr/thomas.htm> (accessed April 6, 2008). This translation differs significantly from other translations. One example appears in John S. Kloppenborg et al., eds., *Q-Thomas Reader* (Sonoma, CA: Polebridge Press, 1990), 146: “Jesus said, ‘If you bring forth what is within you, what you have will save you. If you do not have that within you, what you do not have within you [will] kill you’ (70:1–2). In my view, Jesus is getting at what the translation in the epigraph expresses more clearly: the danger of repression and lack of conscious communication with the unconscious.
2. The play’s mythic inheritance has received some previous attention. For example, Joseph A. Longo deals with the play’s Apollonian, Dionysian, and Orphic elements in “Myth in *A Midsummer Night’s Dream*,” *Cahiers élizabéthains* 18 (1980): 17–27.
3. See Barbara Hannah, *Encounters with the Soul: Active Imagination as Developed by C. G. Jung* (Santa Monica, CA: Sigo Press, 1981).

4. Sigmund Freud, "Totem and Taboo," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. James Strachey, 24 vols. (London: Hogarth Press, 1953–74), 13:30–31.
5. For a fuller discussion see Matthew A. Fike, "The Role of the Unconscious in the Writing Process," *Peer English: The Journal of New Critical Thinking* 1 (2006): 46.

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