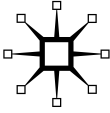


A JUNGIAN STUDY OF SHAKESPEARE

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THE VISIONARY MODE

Matthew A. Fike

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In Memory of Hal Kosiba and Cindy Stiles

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- Chapter 5: The Thirty-Second International Congress on Medieval Studies (1997); “Gertrude’s Mermaid Allusion,” *British and American Studies* 2 (1999): 15–25; repr. in *On Page and Stage: Shakespeare in Polish and World Culture*, ed. Krystyna Kujawinska Courtney (Krakow: Towarzystwo Autorów, 2000), 259–75.

The editors/publishers of the articles listed above have provided permission to include and adapt my earlier work as part of this book.

CONTENTS

| | |
|---|-----|
| Acknowledgments | ix |
| Editions and Abbreviations | xi |
| Introduction | 1 |
| 1 The Collective Unconscious and Beyond in <i>A Midsummer Night's Dream</i> | 15 |
| 2 Myth and Syzygy: Disappointment in <i>The Merchant of Venice</i> | 41 |
| 3 The Trickster's Inflation: Dives and Lazarus in <i>The Henriad</i> | 63 |
| 4 The Primitive in <i>Othello</i> : A Post-Jungian Reading | 85 |
| 5 Shadow and Anima in <i>Hamlet</i> : Mermaid Allusion and the Stages of Eroticism | 111 |
| Epilogue | 151 |
| Notes | 155 |
| Bibliography | 183 |
| Index | 199 |

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Rock Hill, South Carolina

EDITIONS AND ABBREVIATIONS

All quotations by Shakespeare are cited parenthetically and are taken from *The Complete Works of Shakespeare*, ed. David Bevington, 4th ed. (New York: HarperCollins Publishers, 1992). Abbreviations for play titles are self-explanatory. All quotations from C. G. Jung's *Collected Works* are cited parenthetically rather than in the notes and are to volume and paragraph/page numbers. Works by Jung are abbreviated as follows:

CW—*The Collected Works of C. G. Jung*, ed. Sir Herbert Read, et al. Trans. R. F. C. Hull. 20 vols. Bollingen Series 10 (Princeton, NJ: University Press, 1953–1979).

MDR—*Memories, Dreams, Reflections*, ed. Aniela Jaffé. Trans. Richard and Clara Winston (New York: Vintage Books, 1989).

MHS—*Man and His Symbols*, ed. C. G. Jung, et al. (Garden City, NY: Doubleday, 1964).

One other abbreviation is used:

OED—*The Oxford English Dictionary*. 2nd ed. 20 vols. (Oxford: Oxford University Press, 1989).

All biblical quotations are taken from the following:

The Geneva Bible: A Facsimile of the 1560 Edition, ed. Lloyd E. Berry (Madison: University of Wisconsin Press, 1969).