Shakespeare in dream and Shakespearean dreams

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Summary. This paper argues that Shakespeare's dreamscape—manifest dreams, dreamlike attributes, discourses and semantic associations—follows a probability of archetypal psychic moods, pervaded by oneiric intertextuality of Jungian shadows. In Tudor England, dream reportage was deeply contested due to religious feuds revolving around the English Reformation; dreaming was subsumed in martyrological, heretical and religious discourses. The profuse dream reportage in Shakespeare—across Tudor England, Caesarian Rome, Ptolemaic Egypt and uninhabited Mediterranean Islands—supports an affective resonance across the canon. Dream reportage became a new skill permeating space and time on the Elizabethan stage, if not necessarily outside. Based on dream data from Shakespeare, we examine the probability distribution of redeemable, non-redeemable and ambivalent archetypal dream moods. Redeemable moods occupy nearly 40 per cent of the dreamscape's probability. Since Shakespeare deployed dreams much more numerously than his contemporaries, his dreamscape operates as a prerational organ, dynamically morphing the body of the canon (and minds of actors), in the context of improvised theatrical productions in Elizabethan times, and theatrical affect in general.

Keywords: Shakespeare; Freud; Jung; Dream; Archetypes; Renaissance

The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in fine frenzy rolling,
Doth glance from heaven to Earth, from Earth to heaven.
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination …
(A Midsummer Night's Dream, Shakespeare 1124)

How can we know what an Elizabethan audience thought or felt as they watched, heard, and responded to any given performance? The blunt answer would be 'we can't'. That does not mean, of course, that the question should not be asked (Mullaney 61).

1. Introduction

It is an oft-told fable how William Shakespeare's dream stuff became Sigmund Freud's psychoanalytical gray matter; but he probably overlooked the Elizabethan audience. David Garrick, eighteenth-century actor, playwright, producer at Drury Lane, who played *Richard III*, called river Avon 'more than mortal, sweet Shakespeare would dream' (Garrick 68). It is our performativity—Freud's and Garrick's included—that *immortalizes* Shakespeare's dreamscape. Here the backdrop of Elizabethan theatre looms large: 'early modern drama was a distributed phenomenon in an affective as well as a cognitive sense,' a unique *commodity* co-authored 'with the audience, its necessary participant and dramaturgical collaborator' (Mullaney 62). Like his dreamscape, Shakespeare overlays profound themes for litterateurs, actors, filmmakers, technicians, policy makers, legal experts, scientists. In what is possibly a dialogue between emerging 'historical phenomenology' (Harris 2007), current dream theory, Sigmund Freud and his colleague Carl Gustave Jung, we observe Shakespeare's stage as an *archive* of dreams.

Freud, a Caesarian torchbearer to Shakespearean criticism, is not reducible to theories on *Hamlet* (or Oedipus), just as Freudianism is irreducible to analysis of latent desires. However, in Freud, besides brilliant originality, we find a 'stunning' indifference to Shakespearean dreams, maybe because he felt those are 'too literary, or (as Cleopatra says) "past the size of dreaming", or perhaps he was heeding Bottom's warning that "Man is but an ass, if he go about expound this dream"' (Hillman 113). Psychoanalysis relies on interfaces between dreaming and dramaturgy; instead of simply reflecting external reality, 'theatre gives external form to the internal dramaturgy of the mind' (Ellman 6). It sees Shakespeare's stage as mankind's dream world; dramaturgy as structured like dreams. In such a model, if a Shakespearean character reports a dream, it becomes a dream within dream, seen principally in *The Taming of the Shrew*: 'unique in Shakespeare's oeuvre in that the play itself is almost entirely a play within a play' (Krims 41). The meta-theatricality is also acutely felt in *A Midsummer Night's Dream*, naturalized as a dialectic between 'night and day, sight and blindness, sleeping and waking, performing and being, illusion and reality'; where Puck's valediction frames the play as 'life at an unconscious level' (Nostbakken 16). Bottom's dream performs the sheer absence of reportable

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contents—indeterminacy in oneiric experience—making it more aesthetically revealing, if closed to phenomenological scrutiny (Grady 78-80). Such negations leave psychoanalysts with plotlines and lives of characters to interpret unreported dream contents for symbolic probability; leaving us with more to theorize on Shakespearean dreams beyond psychoanalysis.

As early modern metatheatrical devices, dreams enlivened premonitions, omens, ghosts and apparitions, while also staging plays-within-plays without the classical *deus ex machina*. If we benchmark Prospero's likening of 'our little life' to 'such stuff as dreams' (Shakespeare 3118) as a touchstone for Shakespearean dreamwork, it amalgamates dream and drama with magical and mundane aspects. But, since Shakespeare subverted linguistic, cultural and political boundaries there are grounds to think that his *dreams* surpass magical and mystical associations, besides enriching Elizabethan psychology. As self-introspective or therapeutic spaces, dreams regulated the cognitive indices of an age of sociopolitical upheaval (Levin 130-40). Renaissance dreams frame 'a new historiography of dreaming', challenging conventional oneiromancy (Plane and Tuttle 928). Marjorie Garber reaffirms 'the radical significance of dream in Shakespeare's concept of theatre, and its crucial relationship to the imaginative life of man' (Garber 215). Asking Garber's question—'What is the proper place of dream and the irrational in the life of man?' (Ibid 140)—was often closed to the sixteenth-century English proletariat. Still, as Garber notes, dreams calibrate at least fourteen Shakespearean plays (our study exceeds this count). Claude Fretz offers bold distinctions between classical and Elizabethan dramaturgy, including, the blurring of professional and generic boundaries between tragedy and comedy, diverging from conventions of Plato's *Symposium* and causing despair among classicists like Sir Philip Sidney; playwrights like Shakespeare and also actors were experimenting with genre, and a metanarrative of this comes in *Hamlet* with its play-within-play; tragedies were not prescriptively confined to unhappy endings but moved fluidly between terrible incidents and cathartic reunions, as in *Cymbeline*; tragedy was defined less by generic formalism, more by psychological effects on the audience; tragic elements perforated into comedy, as plays were expected to produce more robust mimeses of physical and psychological natures; major playwrights, like John Lyly, were conscious of changes in demography brought by 'traffic and travel' of immigrants and England's cultural 'hodgepodge'; alongside demographic shifts, Shakespeare's philosophical sources were also heterogeneous and polychronic—he borrowed Latin ideas, and accessed Greek dream theory through Latin (Fretz 1-14). We must heed that Elizabethan drama was witnessing a steady erosion of genres, philosophically, technologically, logistically, mimetically and linguistically, within which dreams could act as conceptual vehicles for playwrights and actors to improvise codes across tragedy, comedy and other genres; that, unlike what exuberant critics suggest, Shakespeare's stage was not a veridical representation of contemporary realities, and what he omitted in his representation was not necessarily nonexistent outside the stage. Shakespearean dreams were not merely sleeping states with literally interpretable contents, but also of transformative vigor for *dreamers* in his audience.

Our title thus acquires definite hermeneutical values. 'Shakespeare in Dream' means the bard's inspirational *dream* (a pre/sub/unconscious coalition of creative genres and visions) to revolutionize dramaturgy, culture, society; a dream that appears as an emergence when the contexts of 'Shakespearean dreams' (dreamed, reported, revered, ridiculed by characters) are examined altogether. The title foregrounds a dialectic between 'dreaming' (as in breaking fresh ground) and the phenomenology of nocturnal 'dreams' or wakeful dreamlike activity. There is lively scientific controversy on Shakespeare as a 'Renaissance neurologist' given his awareness of parapraxes, tremors, strokes, sleep apnea, epilepsy, dementia, encephalopathies, Parkinsonism, paralyses, syphilis (Fogan, 1989; Mahon 2000; Paciaroni and Bogousslavsky, 2013; da Mota Gomes, 2015). Can we say something similar about him on the basis of dream analysis? Shakespeare represents an index of Elizabethan sensibilities; his themes and language were expressions of contemporary psychology. His dreamscape was not simply a self-serving tool; what then was its function? Examining the Shakespearean stage as an *archive of dreams*, we ask: ultimately, what might change if dreams were taken out of Shakespeare?

In answering these, we present a brief history of Elizabethan dream theory, followed by an intensive survey of manifest Shakespearean dreams, a methodology of lexicometric assessment of based on Jungian insights in archetypal dream patterns—contexts, associations, moods—examining forty plays. Although it is widely held that the Shakespearean canon consists of 37 plays (histories, tragedies and comedies, included), we examine forty plays included in the *New Oxford Shakespeare* (2016). What may seem like unlikely inclusions include *The Tragedy of M Arden Faversham* (reportedly authored by Shakespeare and anonymous), *Henry VI* (Parts II & III; reportedly authored by Marlowe, Shakespeare and anonymous), *Henry VI* (Part II reportedly authored by Nashe, Marlowe, Shakespeare and anonymous), and *Henry VIII* and *The Two Noble Kinsmen* (reportedly authored by Fletcher and Shakespeare). Notable exclusions from those included in the *New Oxford Shakespeare* are *Venus and Adonis*, *Lucrece*, *Love's Labour Won*: A Lost Play (whose contents are lost), *The Passionate Pilgrim* (reportedly authored by Shakespeare, Barnfield, Griffin, Deloney, Marlowe, Raleigh, and Anonymous), *The History of Cardenio* (reportedly authored by Shakespeare and Fletcher), and the sonnets. The present study suggests that Shakespeare used dreams more purposively than his contemporaries (Thomas Kyd, John Lyly and Ben Jonson); he was conscious of creating a new anthropogenic discourse of dreams which broke away from divine agency; while many characters undermine their vitality, Shakespearean dreams intertwine waking and dream realities as a holistic experience; their oneiric intertextuality leads us beyond *Oedipalist* interpretations based on symbols to archetypal grounds for discussing how the totality of the dreamscape performs, or aids performing, in individual dreams, and vice versa.

2. Elizabethan Oneirology

Oneirology (from the Greek *oneiros*), or study of dreams, has altered dramatically since Shakespeare, perhaps beginning with Shakespeare and his contemporaries. Google n-gram trends between 1500 and 2021 reflect two sharp peaks in the popularity of 'dream' (or '*dreame*') in Renaissance Europe, one between 1530 and 1540, another between 1580 and 1610 (See Fig. I). The first peak may be explained by the rise of martyrological dreams, prophecies and portents

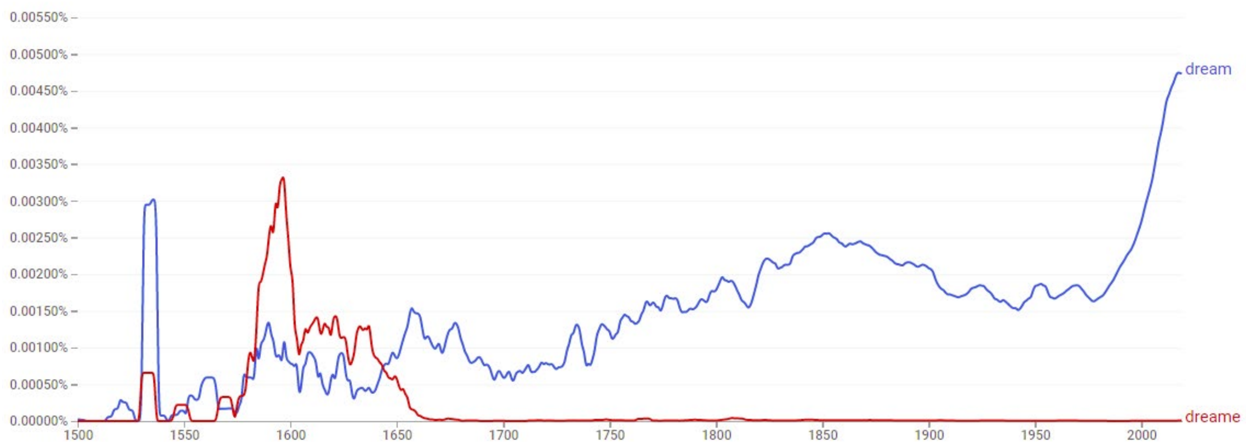

Figure 1. Google n-Gram trends for 'dream' (and 'dreame'), 1500-2021.

surrounding King Henry VIII, the English Reformation, the Church of England, promulgation of the Act of Supremacy in 1534 and subsequent Catholic repression. The first peak is dramatically steep in ascent and decline. The second peak owes to both religious and secular causes, even dramaturgical experiments by Shakespeare and his contemporaries. Interestingly, the second peak—gradual and pervasive—coincides with Shakespeare's career. 'There is a tide in the affairs of men', says Brutus to Cassius, in *Julius Caesar*,—a little before the former *probably* dreams of (or hallucinates) Caesar's ghost—'Which, taken at the flood, leads on to fortune' (Shakespeare 1663). Shakespeare probably took the oneiric tide at the flood.

A comparable rise in the culture of dreaming (and dream studies) comes around 2000, probably owed to the new wave of dream theory in this millennium. Current continuity hypothesis postulates that waking experiences influence dream intensities, although not the emotional tone or mood of dreams (Schredl, 2006). Emotional intensities of waking experiences affect dream intensities and also intensities of moods in subsequent waking states and creativity (Schredl and Reinhard, 2010; Schredl, 2010). A preponderance of lucid dreams is evidently used for wish fulfilment and influencing positive waking moods (Stumbrys and Erlacher 2016; Erlacher, Schredl, and Stumbrys, 2021). Dreamed (lucidly) and executed actions potentially share common neural substrates (Erlacher and Schredl, 2008). Dream-mechanisms select threatening perceptual experiences to simulate them, thus enabling threat-avoidance and other neurocognitive skills (Revonsuo 2000; Franklin and Zyphur 2005). Phenomenological overlaps have been observed between hallucinatory and dreaming activity (Waters, Blom, Dang-Vu, Cheyne, Alderson-Day, Woodruff and Collerton, 2018).

Though these developments have shaped in the last three decades, a semi-sophisticated version of the continuity hypothesis was available to Shakespeare, through translations of Artemidorus' *Oneirocritica* (circa 200 AD). The Dutch Renaissance physician Levinus Lemnius held that dreams were palimpsests; what one 'earnestly and exceedingly desyreth, or hath his minde still running on' (qtd. in Fretz 5). Skeptical notions, like that of Thomas Nashe in *The Terrors of the Night*, held dreams as 'nothing els but a bubbling scum or froath of fancie, which the day hath left vndigested; or an after feast made of the fragments of idle imaginations' (qtd. in Riviere 33). Thomas Kyd's *Cornelia* (1594)—translated from Robert Garnier's 1574 play—has a chorus warn, 'We dreame by night what we by day haue thought' (Kyd 250). John Lyly's *Sapho and Phao* (1584) adds: 'Dreams are but dotings, which come either by things we see in the day, or meates that we ate' (Lyly, Vol II: 406). In *Endymion* (1588), Lyly's titular lead is hypnotized into a forty-year-long sleep, whose dream is left uninterpreted by the play. While surrealist dreams in Lyly's *Mother Bombie*, among others, may be products of euphuism (highly sophisticated style), they imbibed Renaissance's oneirology and dangerous politics (Sivefors 2016). Dream research pertaining to Elizabethan times suggests a rich ambivalence in the dramaturgical dreamscape, likely resulting from grave questions of whether dreams were prophetic, supernatural, true, false, or indeed reported by lawfully ordained dreamers. Elizabethan dreams were not just neurocognitive phenomena; to dream and report could well be a matter of heresy, treason, execution.

Fraught with conflicts between Protestant and Catholic regimes, sixteenth-century England was characterized by the burning of heretics and associations of dreams with religion and witchcraft, until some status quo was reached when, in 1558, Elizabeth I partially reconciled Protestant theology and Catholic ceremony (Levin 61). Protestant historian John Foxe's *Book of Martyrs* (1563) and Catholic legends continued associating dreams to martyrdom and God's benediction for martyrs. An example would be Foxe's portrait of William Hunter, the Protestant martyr burned in March 1555, in Brentwood, who had dreamed his martyrdom. Three months later, the Protestant preacher and fellow of Pembroke College, John Bradford, was burned for heresy; a martyrdom he supposedly fore-dreamed (Levin 65-68). A medicalization of superstitions on dreaming emerged parallelly, culminating around the Restoration. Calvinist minister Philip Goodwin's *The mystery of dreames, historically discoursed* (1658) warned that dreams were inducements by devils or daemons to propagate 'sin, delusion and heresy' (Riviere 134). For interpreting divine or demonic agency, Renaissance oneiromancy sought the Bible, making it incumbent on medical and theological experts—also dramatists—to broadcast that dreams deluded dreamers

to think of themselves as prophets blessed with theological wisdom. In *The Spanish Tragedy* (circa 1580s), when the Ghost of Andrea tells Revenge that Proserpina, the Goddess of underworld, 'bad thee lead me through the Gates of Horn,/Where dreames haue passage in the silent night' (Kyd 133), it is allegorical of the time when theories, based on Greco-Roman conventions, classified dreams as thriven from gates of horn (divinely sanctioned) or ivory (full of falsehood). To complicate matters, dreaming of horns also foreshadowed dangers of marital infidelity.

A secular (anthropogenic) oneirology began firming since the late sixteenth century. Eating habits, digestive processes and humors were seen as material causes of dreams and dream symbolism. Seventeenth-century physician and astrologer, Nicholas Culpeper, held that the workings of the subconscious were involved in processing waking experiences into dreams. This echoed sixteenth-century German medic Wilhelm Adolf Scribonius's remarks in *Naturall Philosophy* (translated by Daniel Widdowes in 1631), that dreams were inward mental processes wherein the 'soul' used the 'spirit' of the brain. Materialistic notions of dreaming were also propounded by Renaissance physician and artist Richard Haydock who believed dreams originated from bodily 'humours'—phlegmatic, choleric, melancholic and the like—which, though, outmoded by today's standards were progressive in Elizabethan England. They recentered dreams as windows to psychic health. When Thomas Wright—protégé of Henry Wriothesley (Shakespeare's speculated muse for some sonnets)—wrote in *The Passions of the Minde* (1601), that dreams obeyed 'spirits which ascend into the imagination', he was both in support of the humour-theory and pushing semantic boundaries of 'spirit', which was seen as a manifestation of divine *breath*, before acquiring new meanings in chemistry and alcohology. Timothy Bright's *A Treatise of Melancholie* (1586) and Robert Burton's *The Anatomy of Melancholy* (1621) saw fearful dreams as manifestations of melancholic (largely negative) constitutions, melancholia being both disease and humour, supposedly originating in the spleen, to cause insomnia and nightmares. By mid-seventeenth century, the likes of Richard Saunders put a twist to dream interpretation by arguing that dreams had different meanings for different dreamers; he classified dream symbolism based on sanguine, melancholic, choleric and phlegmatic humours (Levin 41-42). Thus, a dream could have negative meanings for a dreamer of supposedly positive humour, and vice versa, blurring qualitative and humoral hierarchies between dreamscapes.

The Shakespearean dreamscape modifies this backdrop. Several of his manifest dreams appear to corroborate dominant Renaissance views, while also creating an internal oneirological substratum across the plays.

3. Manifest Dreams

3.1. The Tragedy of M Arden

Michael dreams of murdering thieves come to ransack his house. He awakens with aching joints. Although Arden twice discredits the value of dreams, his own dream leads him remark: 'oftentimes my dreams presage too true' (Shakespeare 150). Arden dreams of being in a park, watching the approaching herd and a net being laid out for a deer, from a 'rising hill' (Ibid). He falls asleep (inside his dream), before a wicked forester traps him in the net, blowing 'an evil-sounding horn' signaling the arrival of a herdsman with a sword, planted on Arden's neck. Hearing him say, 'Thou art the game we seek', Arden awakens with 'quakes and shivers' (Ibid). Arden, who shows little compassion for Michael's dream, sees an extension of its contents in his, which alters his attitude to dreaming. Michael, on the other hand, becomes a pawn in plot to murder Arden, devised by his wife Alice and her lover, Mosby (an illicit affair, symbolized by the 'horn'). Besides presaging Arden's death, the dreams reveal the historical truth that Arden, who made his fortune selling monastic properties after Henry VIII's Dissolution of Monasteries—Arden's home Faversham Abbey was an erstwhile Benedictine guest house—and the profitable 'net' he had cast to procure his 'golden rest' would entrap himself.

3.2. Henry VI (II)

The Duke of Gloucester (uncle of Henry VI and Lord Protector of England) is troubled by a dream of his 'staff' ('office-badge in court') been broken probably by the cardinal, and the heads of Dukes of Somerset and Suffolk attached to its ends. Gloucester's wife, Elenor, repudiates the forewarning by remarking that it means whoever broke her husband's wand would 'lose his head'. She distracts him with her own dream of having 'sat in seat of majesty' at Westminster abbey and being crowned by King Henry and Queen Margaret. Gloucester chides Eleanor for dreaming of pleasure 'above the reach or compass of thy thought' (Shakespeare 262-63). The dreams foreshadow sordid events, that of Eleanor's alleged sorcery to divine the future with astrologers who (falsely) predict the death of Henry VI. Gloucester's dream-staff symbolizes both his status (dismembered by the Cardinal) and the avuncular support he provided to King Henry. Somerset and Suffolk conspire with the Cardinal to charge Gloucester with treason, and Suffolk orders his killing in prison. The Cardinal reports to King Henry (perhaps falsely) that he dreamed Gloucester had gone 'dumb' (Ibid 294), which symbolizes the ineffectuality of the now dead duke's remonstrations to the King. Eventually, the conspirators die terrible deaths. Suffolk is killed by pirates and his head sent back to the Queen. The Cardinal dies of fever, cursing god. Somerset is killed in war.

3.3. Richard III

During his captivity at the Tower, Duke of Clarence (brother of Richard III) informs Brackenbury of having dreamed 'ugly sights' in which Clarence had escaped from the Tower, and was fleeing to Burgundy with Richard. (Burgundy was where the brothers were sent as children after their father's death in the War of the Roses). Richard asked Clarence to come up to the loose planks of the deck, and together they looked towards the English shores, recounting a 'thousand fearful' tales from the War of the Roses. Richard lost his footing, and as Clarence rushed to steady him, the former pushed him overboard, flinging him into the river. During an excruciating asphyxiation, Clarence heard the 'dreadful noise of waters', saw 'ugly sights of death', an underwater scene comprising 'a thousand fearful wrecks,' fishes gnawing on thousands of corpses, vast treasures of sunken gold, pearl, gemstones and jewels scattered about skulls, from inside which the gems looked back in scorn from behind empty sockets, mocking Clarence and 'the dead bones that lay scatter'd by'. The more he tried to 'yield' (to awaken), the more the 'envious flood' smothered his senses. Even death

did not end his dream. He was dragged into a 'melancholy flood' of afterlife by 'that grim ferryman which poets write of' (across the mythological Styx) into the underworld. Here he met his dead father-in-law (Earl of Warwick), who told him that no punishment in the 'dark monarchy' could equal Clarence's 'perjury' and crimes. Warwick appeared as 'A shadow like an angel, with bright hair / Dabbled in blood', accusing Clarence of treachery in the Battle of Tewkesbury. On Warwick's call, 'a legion of foul fiends' surrounded Clarence, making a 'hideous' din which finally awakened him. Clarence confesses that he has 'done those things' which torment 'my soul'. He prays that though his 'misdeeds' on behalf of his brother, King Edward, are irremediable, may his wife and children be spared 'thy wrath'. Brackenbury sums up Clarence's dream as— 'Princes have but their tides for their glories, / An outward honour for an inward toil'—the outcome of a conscience tormented by a Mephistophelean pact (Shakespeare 568-70). Earlier, Margaret, the widow of Henry VI, warns Richard to heed his own 'tormenting dream[s]' and restrain his arrogance (Ibid 565). Later, Richard's wife, Lady Anne, tells Queen Elizabeth of Richard's 'timorous dreams', which have disturbed her sleep (Ibid 608).

There is also the dream of Stanley, Earl of Derby and stepfather of the Earl of Richmond (the future Henry VII, the first Tudor monarch). Stanley dreams of a 'boar' (the heraldic symbol of Richard III) razing his helmet and decapitating him. Hastings (Lord Chamberlain) wonders why Stanley is 'so fond/ To trust the mock'ry of unquiet slumbers'; to apprehend the boar before it has attacked would be to 'incense the boar to follow us', to manifest danger (Ibid 591). Hastings' logic does rationalize Stanley's dream (and future life), since Stanley meets a bloody death.

King Richard and Richmond are visited by a series of shadowy spirits—ghosts of Richard's friends and victims—those of Prince Edward, King Henry VI, Clarence, Rivers, Grey, Vaughan, Hastings, Lady Anne, Buckingham and others. They vouch in Richard's dream to 'sit heavy' on his soul in the battlefield, while whispering benediction in Richmond's ear. The scene brings not one but a series of wrecking dreams for Richard, who is fragmented between the 'thousand several tongues' of his 'coward conscience' and his kingly persona on which the ghosts of his ilk have sworn revenge (Ibid 631-33). Richard's glimpse of his conscience is akin to the *meconnaissance* that the infant experiences during the mirror stage, and undergoes a sense of unwholesomeness. Richard mistakes the external shadowy ghosts as insubstantial effects from within him, and the view of his conscience that emerges as a result is therefore relegated by him as an imaginary effect, thus rendering his conscience itself as a work of imagination (Mullaney 136-38).

3.4. Romeo and Juliet

When Romeo tells Mercutio of his dream, the latter shares his, whose contents meant that 'dreamers often *lie*'. To this, Romeo answers with the pun, 'In bed asleep, while they do dream things *true*' (Shakespeare 1015). Mercutio discourses on the powers of Queen Mab (queen of fairies) turning innermost desires into dreams; lovers dream of love, courtiers of courtesies, lawyers of fees, ladies of kisses, and soldiers of killing enemies. When Romeo protests saying that Mercutio 'talk'st of *nothing*,' the latter ironically affirms, 'True, I talk of *dreams*,' which in his view constitute 'nothing' (Ibid 1016). Mercutio's cynicism hints the *tragic* end of Romeo, although the latter is rather contented to believe the iconic balcony scene is yet another 'dream', although conscious that it is 'too flattering-sweet to be substantial'. Unlike Shakespearean monarchs, Romeo dreams unperturbedly of his corpse being found by Juliet, who 'breathed such life with kisses in my lips,/ That I revived, and was an emperor' (Ibid 1067). Despite his belief in dreams, Romeo does not feel anxious or deluded by his, but jovially muses on the philosophical paradox: his dream creates a reincarnated identity to reflect on his death. Curiously, there are no symbols in Romeo's portentous dream but only signs, most accurately presaging the future, obviating the need for interpretation. It is a singular instance in Shakespearean dreams, reflecting the absence of the unconscious shadow, that otherwise haunts monarchists as phantasmagorical dreams.

3.5. A Midsummer Night's Dream

Although not exemplary of sleep state dreams, here we have some of Shakespeare's most layered and light hearted oneiric insights. First is Hermia's explicit dream which leaves her with the 'quak[ing]' sensation of a 'crawling serpent' on her breast. She dreams that the serpent ate her heart, while Lysander (her lover) 'sat smiling' (Shakespeare 1102). It presages the comic and topsy turvy events to follow. Influenced by Puck's oneirological potion derived from the flower love-in-idleness, Lysander and Demetrius (both lovers of Hermia) fall in love with Helena (who loves Demetrius); Titania (Oberon's wife) falls in love with the weaver, Bottom. The magic potion is applied on the eyelids of sleeping characters. When they awaken, they fall in love with the first character they see. What follows is, in a manner of speaking, a dramaturgical dream sequence (for Lysander, Demetrius and Titania), though not sleep-state dreaming. Titania, upon waking from what her husband and fairy king Oberon describes as the 'fierce vexation of a dream', reports having fallen in love with an 'ass', that is, Bottom wearing a donkey's bust (Ibid 1119). Bottom, in turn, reports what is the only Shakespearean dream without contents but sheer verbiage: a 'most rare vision … past the wit of man' to describe. The dreamwork becomes significant by its endless deferral, as Bottom remarks—subtly reminding of dreams of Shakespearean monarchists—that 'man is but an ass, if he go about to expound this dream'. Bottom's dream is exhausted in self-referential absurdity—'Methought I was', 'methought I had'—in that the dream is unheard of, unseen of, untasted of and unsensed of by mortal senses. He resolves to have Peter Quince 'write a ballad' called 'Bottom's Dream' (Ibid 1123), as it is without a bottom (bottomless like the ocean; bottomless to explanation; a [literally] bottomless ass whose bust he had worn, and so on). Puck's epilogue sings mock-apologetically to the audience the mantra that the dramatic act was 'No more yielding but a dream' (Ibid 1134), hinting at therapeutic patterns of dreaming.

3.6. Julius Caesar

Like *Richard III*, *Julius Caesar* is a cornucopia of dreams. Cassius refers to Caesar's recent 'superstitious' nature owing to auguries and dream prognostications circulating in Rome (Shakespeare 1631). Before Caesar's assassination, Calpurnia dreams of his statue running 'pure blood' from 'a fountain with an hundred spouts', where 'many lusty Romans' came to bathe. Decius Brutus (deceitfully) reinterprets it as a 'a vision fair and fortunate', that the fountain

running blood from Caesar's statue symbolized Rome's revival through Caesar and generations thronging around it for 'relics' and 'tinctures' (Ibid 1636). After Caesar's assassination, Cinna the Poet reports having dreamed of dining with Caesar, before he is killed by the Roman mob for bearing the same name as Cinna the conspirator. Before the Battle of Philippi, Marcus Brutus sees Caesar's ghost, *as if* in dream, though wide awake, while his servant, Lucius, has fallen asleep playing 'a sleepy tune'. In the flickering candlelight, Brutus turns away from his book, staring at a 'monstrous apparition'. The ghost says it is '*Thy* evil spirit, Brutus'—alluding to Brutus' shadow projection. All it does is tell Brutus that they will meet at Philippi; all Brutus does is calmly believe. His momentary terror turns into reconciliation with his existential reality. He asks Lucius, 'Didst thou dream, Lucius, that thou so criedst out?' (Ibid 1664-65). The servant is unable to recall, and the scene ends ambiguously as to whether Caesar's ghost was Brutus' dream vision or a ghost.

3.7. Antony and Cleopatra

Cleopatra's dream reportage haunts in its self-referentiality—'You laugh when boys or women tell their dreams', she says—after dreaming of Antony. In a dreamscape, predominantly reported by men, it is rare where a sleep-state dream is reported by a woman. It is thematically closer to Caliban's dream than the morbid monarchist visions. Cleopatra hopes to dream again to meet the Antony of her *dreams*, denied to her in waking reality. Cleopatra's dream Antony is fantastical; his face is like 'the heavens', where a sun and moon held their orbits and illumined the earth; 'His legs bestrid the ocean,' his rear arm embraced the world; his voice echoed like galactic music before friends; before enemies, it rattled as 'thunder'. His bounty knew no 'winter'; its 'autumn' multiplied 'more by reaping'. His joys were 'dolphin-like' and his back was raised above his habitat (the ocean). His pockets housed 'crowns and crownets', distant 'realms and islands' (Shakespeare 2649). Cleopatra's dream symbolizes the amalgamation of ultimate power and compassion, the amplification of Achillean warriorhood and the fantasy of benevolent Elizabethan governance. It may also be a symbolic reconfiguration of Alexander the Great, cohort of Cleopatra's ancestor, Ptolemy I Soter (founder of the Ptolemaic kingdom in Egypt). Either way, it highlights the projection of Cleopatra's egotistical sublime onto Antony, who is here relatively weaker than his revolutionary avatar in *Julius Caesar*. She herself hints that it might be her shadow projection: 'Antony, were nature's piece 'gainst fancy,/ Condemning shadows quite' (Ibid 2650).

3.8. Henry VIII

Another rare female Shakespearean dream is that of Queen Katherine, although not explicitly reported but enacted on stage as a sleep vision. Six personages clad in white enter 'wearing on their heads garlands of bays, and golden vizards on their faces; branches of bays or palm in their hands,' while music plays on. They garland and bless Katherine, by turns, inviting her 'to a banquet' of 'eternal happiness' (Shakespeare 3248). Her usher, Griffith, the bystander, has no inkling of the vision. The dreams of Cleopatra and Katherine both precede, if not accurately presage, their deaths, which are more spiritually embraced than monarchal deaths.

3.9. The Winter's Tale

Cast ashore on a desolate Bohemian coast, Antigonus dreams of Hermione (King Leontes' estranged wife) while in charge of her infant daughter. Hermione—reported dead previously—appears in Antigonus' dream in white robes, as a 'vessel of like sorrow', telling him to name the infant, Perdita. She adds, 'thou ne'er shalt see/ Thy wife Paulina more' (Shakespeare 2931-32). When Antigonus compares dreams to toys, in an instantaneous tragicomic materialization of Gloucester's rumination from *King Lear*— 'As flies to th' wanton boys are we to th' gods;/ They bite us for their sport' (Ibid 2403)—Antigonus is chased and killed by a bear, leaving Perdita to be raised by an honest shepherd.

3.10. Pericles

Diana, the goddess of chastity, appears to Pericles in a dream after the latter's odysseys have brought him to Mytilene (where he is reunited with his daughter Marina). Diana commands Pericles to visit her temple in Ephesus (where he shall be reunited with his wife Thaisa) and tell the resident virgin priests of how he lost his wife in a sea storm, abiding by which he would live happily ever after or risk living in miserable. This is a rare Shakespearean dream (besides Posthumus' dream in *Cymbeline* and Joan of Arc's, in Henry VI [part 1]), operating purely with divine and not human (psychical) agency.

3.11. Cymbeline

In front of Belarius' cave, in the Welsh wilderness, Cymbeline's daughter Imogen dreams of having become a cave keeper and feeding honest Romans. Upon waking, she encounters Cloten's headless body, dressed in her secretly married husband Posthumus' clothes. She believes Posthumus is dead. Soon after, Roman commander Caius Lucius asks his soothsayer about the latter's dream. 'I saw,' says the soothsayer, 'Jove's bird, the Roman eagle, wing'd/', which he takes as a sign of Roman victory over Britain (Shakespeare 3041). Later, in a prison scene, Posthumus' dream assumes a dramatic aspect, enacted on stage as a vision. Jupiter (or Jove) appears to give him a tablet. The vision and the cryptic inscription on the tablet presage that Posthumus will be reunited with Imogen and his miseries will end. Unable to reconcile himself to the vision, Posthumus delivers an ambivalent exegesis on dreaming. ''Tis still a dream, or else such stuff as madmen/ Tongue and brain not; either both or nothing;/ Or senseless speaking or a speaking such/ As sense cannot untie' (Ibid 3054).

3.12. The Tempest

In one of Shakespeare's most memorable dream discourses, Caliban tells Stephano not to be afraid of Prospero's island; it is 'full of noises,/ Sounds and sweet airs, that give delight and hurt not'. He recounts the 'thousand twangling instruments' and hypnotic voices that lullabied him to sleep, prolonging his dreams of clouds bursting forth with 'riches/ Ready to drop upon me'. So much he loved dreaming that, when he woke up, 'I cried to dream again' (Shakespeare 3109).

3.13. Miscellaneous Dreams

Edward III dreams of treason, and in *Troilus and Cressida*,

Andromache dreams of 'turbulence' and 'shapes and forms of slaughter' (Shakespeare 1983); both are portents. In *Henry VI* (Part I), Joan of Arc tells France's King Charles that Virgin Mary has blessed her 'in a vision full of majesty', inspiring her to leave family peasantry and join the Hundred Years' War against the English (Shakespeare 934). In *King John*, Peter of Pomfret foredreams the King's abdication. In *The Merchant of Venice*, Shylock, the moneylender, dreams of gold bags, and *In Timon of Athens*, the parsimonious Lucullus dreams of a silver basin and ewer, before he declines Timon's servant Flaminius a loan for Timon. Shylock's dream symbolism is implicitly reminiscent of Arden's slumbering 'golden rest', while Lucullus' dream symbol is a verbatim reproduction from the make-believe pageant that the Lord designs to be played before a drunken Sly in *The Winter's Tale*—'Let one attend him with a silver basin/ Full of Rose-water, and bestrewed with flowers, / Another bear the ewer' (Ibid 413). In *Macbeth*, Banquo dreams of 'three weyard sisters' (Ibid 2520), while in *Coriolanus*, the Volscian general, Aufidius, tells Coriolanus that he has 'nightly' dreamed of encounters between the two (Ibid 2790). In *Henry IV* (part 2), King Henry V likens Falstaff to his own despicable 'dream' (Ibid 1434), in what is possibly not a real dream but metaphor.

4. Archetypes, Shadows, Resonance

These dreams leave us with some deeply valuable material correlates in interpretations across Elizabethan and modern oneirology (e.g. continuity hypothesis and threat simulation), but they cannot explain the resonance between Shakespearean dreams. Going back to Freud, his superimposition of Oedipus complex on *Hamlet* has frequently turned mischievous, around assertions of incest: 'many men dream of having sexual relations with their mothers, and speak of the fact with indignation and astonishment. It is clearly the key to the tragedy and the complement to the dream of the dreamer's father being dead' (Freud 203). Freudian symptoms do not frame a general theory of dreaming; his subject was 'genuinely creative writing', open to multiple interpretations (Ibid 283). It is fallacious, to *apply* the Oedipal bandage to every dream, just as it is fallacious to view every dream as manifesting repressed psychic matter. Besides, alongside Elizabethan oneirology, Shakespearean dreams embody Renaissance contrariness (Rubinstein 339). Dream elements in *Antony and Cleopatra*, *Henry VIII*, *The Merchant of Venice* and *Julius Caesar*, portend antithetical or amphibolic waking realities. Representing contrariness and ambiguity was a stance of psychological realism in Renaissance literature, based on notions of vagaries of the human mind. This informs the evolution of Shakespearean dreams, which subjective views on Oedipal repression cannot clearly explain.

The inadequacy of repression as etiologic source was also expressed by Jung. Upon seeing a morbid dream, Jung was torn on whether 'to mention the subject of skulls, skeletons, or corpses to Freud' (Jung 1964: 57). Freud anticipated an 'incompatible wish' in Jung, who in turn believed that his dream was not the manifestation of Freud's theories; 'it meant myself, my life and my world, my whole reality against a theoretical structure erected by another, strange mind for reasons and purposes of its own. It was not Freud's dream, it was mine' (Ibid). Freud's notion of 'archaic remnants'—religious and primitive dream symbols—was refined by Jung as archetypes or 'primordial images' (Ibid 67). He saw them as the 'common inherited patterns of emotional and mental behavior' (von Franz 1964: 304). Jung referred to archetypes as 'unconscious forms devoid of any specific content and archetypal images as the conscious contents of those forms' (Adams 107). 'Archetype' circumscribes semantic multiplicity, from 'ideal [Platonic] forms that can never be known in their entirety' (Douglas 25), to 'biologically based [numinous] patterns of behavior and the symbolic images of these patterns' (Salman 63), to 'potential of psychic energy inherent in all the typically human life experiences' (Hart 96). They are 'innate irrepresentable structures [issuing from inner psychic spaces] that always and everywhere on suitable occasions, produce *similar* thoughts, mythological images, feelings and emotions in human beings, parallel to the instincts' (von Franz 1980: 23). Jung himself described archetypes as '*organs* of the prerational psyche' (Jung 1969: 518) without specific contents or motifs and, elsewhere, as 'a *tendency* to form such representations of a motif—representations that can vary a great deal in detail without losing their basic pattern' (Jung 1964: 67).

Another pertinent Jungian concept is the *shadow*. 'Experience shows,' Jung writes, 'that the unknown approach of death casts an *adumbratio* (an anticipatory shadow; over the life and dreams of the victim' (74). Clarence, Banquo, Richard III, Julius Caesar, Romeo, Katherine and Cleopatra are those whose deaths are prognosticated explicitly by their own dreams or in others. But the *foreshadowing* of death is not the only manifestation of the Jungian shadow. The shadow is also, what Jung calls, 'the dark side of our nature' (at times even the unconscious positive human nature, if conscious psychic reality is itself destructive). Although 'the shadow cast by the conscious mind of the individual contains hidden, repressed, nefarious aspects of personality,' it is not simply the 'inverse' of the ego, but together the ego and shadow constitute the individual's psychic reality. Ego and shadow 'are inextricably linked together in much the same way that thought and feeling are,' in an eternal 'battle for deliverance' (Henderson 118). The shadow is itself a dense theme in Shakespearean symbolism; we can only enumerate a few to demonstrate the dreamscape as informed by the Jungian shadow. *Hamlet*—famous for the dream association, 'more things in heaven and earth … than are *dreamt* of in your philosophy'—bears out the shadow's psychological contours. Thus, ambition becomes 'merely the shadow of a dream'. Since 'A dream itself is but a shadow', it follows, for nearly all Shakespearean monarchs, ambition is 'but a shadow's shadow'. In *Richard III*, Clarence's phantasmagoria shows 'A shadow like an angel'—Edward, the Prince of Wales—whom he conspired to kill in Tewkesbury. In *Romeo and Juliet*, by contrast, the titular hero believes 'love's shadows are so rich in joy', as he happily embraces death without any disjunction between his shadow and ego. In *A Midsummer Night's Dream*, Nick Bottom's dream is 'bottomless' and contentless, hinging on his tragicomic hypothesis—'Man is but an ass,' he says, 'if he go about to expound this dream'—overlying a labyrinth of shadows. The donkey's bust that Bottom wears in Oberon's dream production qualifies man as the shadow of an 'ass', while Bottom is himself Oberon's shadow. Insofar as Titania falls in love with Bottom's donkey-imago, she begins loving Oberon's shadow's shadow, which is also evident in her seemingly phallic possessiveness over the Indian prince she has received as a 'gift'. Bottom's dreamwork subtly imbricates shadows of monarchist dreamwork from *Henriad* and *Julius Caesar*, where most monarchs go about expound-

ing dreams, into their doom, without redeeming any positive qualities for, and of, themselves.

Since Jungian archetypes are typically *not* dream motifs or symbols, 'archetype' in our use implies archetypal moods, tones, valences and semantic contexts in Shakespearean dreams. For instance, Caliban's dream—'thousand twangling instruments', mysterious humming 'voices', clouds bursting with 'riches'—foregrounds not its contents as much as its illumining and liberating impact on the subaltern dreamer. *Our* subjective meanings cannot be superimposed on *his* psyche. With or without well-defined archetypal images in Caliban's reveries and Bottom's dream, what binds them is an archetypal resonance of emotional states and moods—phantasmagorical, bewildering or pleasant lucid dreams. Caliban's inflation of the psychic effects, alongside Bottom's deflation of the contents, suggests undercurrents of a subjective group dreamwork in Shakespearean characters, a method that Montague Ullman took up in the twentieth century. The Ullman method of dreamwork espoused Jung's notions of the complementary and compensatory nature of dreams to waking consciousness, enabling subjects to open up their dreams for psychic healing through interpretations by a group, with the discussion prompt, *if this were my dream* (Ullman 1984). A related framework to study Shakespearean dreamwork is morphic resonance, the controversial theory that seeks to explain how members of a species tend to replicate memories and skills of other members, across time and space (Sheldrake 1987). Morphic resonance is not entirely new to explaining Shakespeare or dreams; theoretical explorations have tried to understand both through psychic morphogenetic fields (Coursen 1988; 'Iolana 2011). If Shakespearean dreamwork is affectively (theatrically) reimagined in patterns of resonance, it enables actors, audiences and readers co-perform independent dreams as emergent localizations of a larger dreamwork. That is, if Shakespearean actors implicitly cultivate that resonance, it helps the dreamwork resonate across the canon. It is important that we understand this not in terms of conventional experimental evidentiary science but theatrical and affective improvisational methods. We shall return to this.

While reinvigorating Elizabethan dramaturgy, Shakespearean dreamwork was intensifying semantic and linguistic associations of *dreaming*. When we study dream recall (reportage) in Shakespearean characters, our models must be calibrated for understanding dream metaphors and valences as reported in waking. Consider an example, where we devise a thought experiment, where, in some hypothetical future, dreamwork has become a channel of communication with another species; clinical dream analyses, oneirological data and semantics of 'dream' will alter tremendously. Dream representations underwent a similar paradigm shift in Shakespeare's world, with the supposedly divine agency in dreams rapidly replaced by an existential this-worldly phenomenology. The following archetypology is designed considering that dream contexts, tonality, valences, and emerging Elizabethan attitudes, qualify Shakespearean dream interpretation. If we consider that Shakespeare's characters *did* dream in the socio-biological sense of the phenomenon, we cannot fix the meanings of such dreams without free associations. But we can at least detect their archetypal moods, and indeed moods and valences that characters in general semantically associate with dreams. The archetypological model here is meant to supplement dream analysis with pragmatic inferences and demonstrate the co-production of affect and meaning in individual dreams and the whole dreamscape through both upward (dream to dreamscape) and downward (dreamscape to dream) causation. This is opposed to the principle that a set of particular symbols, symbological meanings, repressed psychic matter, or specific notions of oneirology inform Shakespearean dreams which in turn qualify the dreamscape. Rather, we are arguing for a more systemic approach to view the cross-osmotic relation between individual dreams and the dreamscape, wherein every dream operates as a probability of archetypal moods—archetypes that resonate in the entire dreamscape. It is the actor, performer, viewer, reader, or critic, who collapses the probability into a definite set of semantic and affective values, which may then be mistaken as the total value of a given dream or set of dreams in Shakespeare.

5. The Archetypological Method

A four-step methodology was adopted to arrive at an archetypological model for the Shakespearean dreamscape. Forty plays were examined for manifest dreams, dream references, contexts and discourses. Twenty-one plays contain manifest dream reportage (see Table 1 and Table 2), while other plays also contain information pertaining to dreams as discourses or opinions. For instance, in *Richard III*, Queen Margaret compares dreams to a 'breath, a bubble'; frequently kings and queens have phantasmagorical dreams or suffer from *insomnia* (what Artemidorus called insomnium or dream omen); often dreams are likened to 'abject lowly', as in *The Taming of the Shrew*, 'frivolous fancies' or 'toys' in *Edward III* and *The Winter's Tale*, 'swift as a shadow' in *A Midsummer Night's Dream*; often, dreaming is casually held as source of ascertaining everyday intelligence. Such semantic associations yield information about the valences

Table 1. Fifteen Archetypal Moods in Shakespearean Dreams.

Redeemable Moods	Non-redeemable Moods	Ambivalent Moods
Metacognition	Anxiety	Desire
Wish Fulfilment	Disorientation	Fancy
Therapy	Hallucination	Pageant
Ascertainment	Idleness	Obsession
Portent	Phantasm	Recollection

that the characters identify with their experience of dreams or their social commonsense about dream phenomena. In The *Two Gentlemen of Verona*, Lucetta tells Julia, 'never *dream* on infamy, but go,' where dreaming is akin to obsession. When Ferdinand says in *The Tempest*, 'My spirits, as in a *dream*, are all bound up,' he means, literally, that his waking experience is groggy owing to the (biochemical) 'spirits' of his mind being tangled up as if in a dream. Such and numerous other contexts and associations, outside manifest dreaming, equate dream phenomena to archetypal emotional valences or moods. This is vital from the point of historical phenomenology; this type of information reveals what valency patterns constitute the Shakespearean dreamscape. Clearly, positive and non-positive energy fields are at play, as characters end up ridiculing, revering, regurgitating and reinterpreting dreams based on future events, shaped by past dreams.

A lexicometric and thematic assessment of the forty plays revealed archetypal patterns of dream valences, which, for simplicity, we will call moods. These were classified as redeemable, non-redeemable and ambivalent archetypal moods. Although the theme of redemption is deeply intertwined with Shakespearean plots and the history of the Reformation, *redeemable* (or non-redeemable) denotes not theological but psychic value or wisdom. Seen within the economy of the plays, redeemable archetypes suggest extractable intelligence and value; non-redeemable archetypes, where characters do not associate any positive intelligence or value; and ambivalent archetypes, where the mood or valence appears ambiguous or ambivalent for the characters involved.

In redeemable moods, characters could consciously redeem some benefit (ascertain knowledge, be cautioned of future events in portents, take dreams as healing sources). In non-redeemable moods, characters could not consciously redeem benefits (states of anxiety, disorientation, idleness, phantasm, hallucinations caused by sensory imagination or external forces). Non-redeemable archetypes do not necessarily imply non-affirmative or life-denying dream states but those without well-defined benefits as gauged from characters' attitudes. Ambivalent archetypes represent those moods or psychic states where characters could not necessarily derive conscious benefits from dreams but appeared to have some agency in the experience (as in desire, fancy, witnessing a pageant, being obsessed by thoughts, recollecting dreamlike occurrences). Based on the above classification, it is possible that a given manifest dream or semantic dream association reveals more than one archetypal mood, or a probability of moods. Often redeemable, non-redeemable and ambivalent moods could all be probable at once. Caliban's dream, for instance, covers archetypal moods like those of metacognition, wish fulfillment, therapy, ascertainment, hallucination, fancy and pageant. Clarence's dream, during captivity, underlies moods of metacognition, ascertainment, portent, anxiety, disorientation, hallucination, phantasm, pageant and obsession. Fifteen such archetypal moods (although many more can be identified for greater granularity) were identified in the plays, attempted to be arranged in equal distribution in each category, to ensure that equal head-start was given to each mood before examining its distribution in the plays.

Archetypal probabilities were tabulated play-wise (see Table II). The archetypal distribution (color-coded in shades of green for ambivalent, red for non-redeemable and blue for redeemable) was charted play-wise in Figure II. Distribution of redeemable, non-redeemable and ambivalent archetypes, taken play-wise, was charted in Figure III as a visual representation of the palisade model, for understanding the dreamscape's cumulative affect. The palisade model visualizes a three-layered scheme for archetypal dream moods in Shakespeare, with the layer of ambivalent moods on top, the layer of non-redeemable moods in between, and the layer of redeemable moods as the subliminal membrane. Palisades are fortifying structures, whether in warfare, house fencing or cell tissues. In plant life, palisade tissues act as energy conversion centers, besides affording a second layer of protection after the upper epidermal layer. Based on this model, dream interpretation can visualize Shakespearean dream moods in a palisadal structure, which represents the osmosis of forms and functions between redeemable, non-redeemable and ambivalent moods. While interpreting individual dreams, we cannot overlook the probability of redeemability or non-redeemability for the dreamer, and the dream's relationship to the larger dreamscape. Processing Shakespeare's dream contexts, through which his characters view their place in the social and physical world, can shed new light on their cognitive capacities and, therefore, their real-life counterparts. With more evidence on the Shakespearean dreamscape, the archetypological model and its hypotheses can be better explored. The challenge would be to test whether dramaturgical dreams are indeed performed with respect to the kind of *oneirogenesis* that dreams in general are said to have. Here are some preliminary inferences, supplemented by chart-based visualizations corresponding between Tables I-II and Figs. II-III.

5.1. Inferences

- There are almost 160 dream contexts, 21 manifest dreams, and other dream associations, in Shakespeare.
- There are no fixed psychic meanings in dream contexts, but a probability of archetypal dream moods. The most frequent archetypal dream moods observed are ascertainment, portent and metacognition (redeemable), hallucination and anxiety (non-redeemable) and fancy and desire (ambivalent).
- An entropic bias is sharply visible in the dreams (portents, anxiety, phantasm, disorientation), occupying over one-third of the probability of dream moods (72/217). This is compatible with the threat simulation theory, which postulates that dreams enable rehearsals for threat perception and avoidance (Revonsuo 2000). As much as four fifths of dream contents are found to be negative in dream experiments, comprising 'situations that allow the rehearsal of scenarios that ultimately lead toward increased fitness' (Franklin and Zyphur 66).
- A bias for redeemable archetypes is sharply visible in the dreams (portents, metacognition, ascertainment, wish fulfilment and therapy), occupying over 40 per cent of the probability of archetypal moods (88/217; see Fig III). Non-redeemable moods occupy about 25 per cent and ambivalent moods occupy about 35 per cent of the probability. Nearly wherever non-redeemable and ambivalent archetypes are prominent, redeemable archetypes counterweigh their effects. Entropy and redeemability in Shakespearean dreams are not mutually exclusive.
- An anthropogenic bias is sharply visible, as Pericles, Antigonus, Joan of Arc, Richard III and Katherine bear

Table 2. Shakespearean Dreams: Contexts, Associations and Archetypal Dream Moods.

Play	Dream Contexts	Manifest Dreams	Archetypal Dream Moods
The Two Gentlemen of Verona	4	0	Obsession; Anxiety; Fancy; Pageant; Hallucination
The Tragedy of M Arden	5	2	Phantasm; Anxiety; Portent; Ascertainment; Metacognition
Titus Andronicus	2	0	Anxiety; Phantasm
Henry VI (II)	6	2	Portent; Anxiety; Metacognition; Desire; Fancy; Wish Fulfilment; Obsession; Phantasm; Ascertainment
Henry VI (III)	2	0	Fancy; Anxiety; Obsession; Wish Fulfilment; Desire
The Taming of the Shrew	5	0	Fancy; Hallucination; Pageant; Idleness; Wish Fulfilment; Desire
Edward III	3	1	Portent; Ascertainment; Metacognition; Fancy; Hallucination; Idleness; Anxiety
Richard III	11	4	Anxiety; Phantasm; Hallucination; Disorientation; Metacognition; Portent; Ascertainment; Wish Fulfillment; Fancy; Obsession; Pageant
The Comedy of Errors	3	0	Pageant; Hallucination; Fancy
Love's Labour Lost	1	0	Obsession; Ascertainment; Metacognition
Richard II	1	0	Fancy; Pageant
Henry VI (I)	1	1	Portent; Ascertainment
Romeo and Juliet	7	2	Ascertainment; Portent; Metacognition; Fancy; Idleness; Disorientation; Obsession; Desire; Wish Fulfilment; Hallucination; Therapy
A Midsummer Night's Dream	9	3	Idleness; Hallucination; Fancy; Wish Fulfillment; Portent; Ascertainment; Metacognition; Phantasm; Therapy; Recollection; Pageant;
King John	1	1	Idleness; Fancy; Hallucination; Portent; Ascertainment
The Merchant of Venice	3	1	Fancy; Portent; Pageant; Metacognition; Ascertainment; Anxiety
Henry IV (I)	4	0	Portent; Ascertainment; Anxiety
Henry IV (II)	2	1	Portent; Metacognition; Divination
Much Ado About Nothing	4	0	Ascertainment; Disorientation; Fancy; Hallucination; Pageant
Henry V	3	0	Desire; Fancy; Ascertainment; Metacognition
Julius Caesar	7	3	Hallucination; Fancy; Portent; Ascertainment; Metacognition; Phantasm; Obsession; Anxiety; Obsession
As You Like It	1	0	Fancy; Disorientation; Hallucination
The Merry Wives of Windsor	3	0	Fancy; Anxiety; Obsession; Ascertainment; Phantasm; Recollection
Twelfth Night	4	0	Hallucination; Fancy; Wish Fulfilment; Pageant; Disorientation
Troilus and Cressida	4	1	Portent; Ascertainment; Fancy; Desire; Anxiety; Phantasm
Hamlet	6	0	Portent; Ascertainment; Desire; Wish Fulfilment; Pageant; Hallucination; Fancy; Disorientation; Therapy
Othello	4	0	Desire; Fancy; Wish Fulfilment; Omen; Ascertainment
Measure for Measure	4	0	Fancy; Obsession; Disorientation; Idleness; Anxiety; Desire; Hallucination
All's Well that Ends Well	1	0	Wish Fulfilment; Desire
King Lear	1	0	Fancy; Desire
Timon of Athens	2	1	Portent; Wish Fulfilment; Desire; Obsession
Macbeth	3	1	Phantasm; Anxiety; Portent; Ascertainment

(continued)

Table 2. Shakespearean Dreams: Contexts .. (continued).

Play	Dream Contexts	Manifest Dreams	Archetypal Dream Moods
Antony and Cleopatra	5	1	Fancy; Ascertainment; Wish Fulfilment; Metacognition; Hallucination; Pageant; Therapy
Pericles	5	1	Portent; Ascertainment; Metacognition; Hallucination; Pageant; Fancy
Coriolanus	1	1	Ascertainment; Portent
The Winter's Tale	8	1	Ascertainment; Portent; Wish Fulfilment; Fancy; Metacognition; Phantasm
Cymbeline	7	3	Therapy; Wish Fulfillment; Ascertainment; Portent; Phantasm; Metacognition; Hallucination; Desire
The Tempest	5	2	Fancy; Wish Fulfillment; Therapy; Hallucination; Disorientation; Pageant; Recollection; Ascertainment; Metacognition
Henry VIII	5	1	Pageant; Portent; Ascertainment; Wish Fulfillment; Desire; Fancy; Metacognition
The Two Noble Kinsmen	6	0	Ascertainment; Metacognition; Desire; Fancy

some rare instances of supernatural (ghostly) or divine dreamwork in a largely anthropogenic dreamscape.

- A gender bias is sharply visible. Katherine, Cleopatra, Joan of Arc, Andromache and Calpurnia bear rare instances of female dreamwork in a largely male-oriented dreamscape. However, since the dreams of Cleopatra, Calpurnia and Katherine are substantive and some of oft-recollected Shakespearean dreams, reveals that the dreamscape does not tacitly obey contemporary oneirology (which saw women's dreams as infrequent) but subtly reworks it, especially if we consider Cleopatra's jibe that bystanders laugh when 'women tell their dreams'.

Probably, the probability wave of archetypal moods collapses during theatrical delivery and aesthesis, through dialectical exchange between actor and spectator, and definite moods are crystallized. We cannot view the dreamscape in a scheme of upward causation, where dream contexts add up to give meaning to the entire dreamscape. Rather, a dynamic affective principle informs the dreamscape through both upward and downward causation; probable psychic

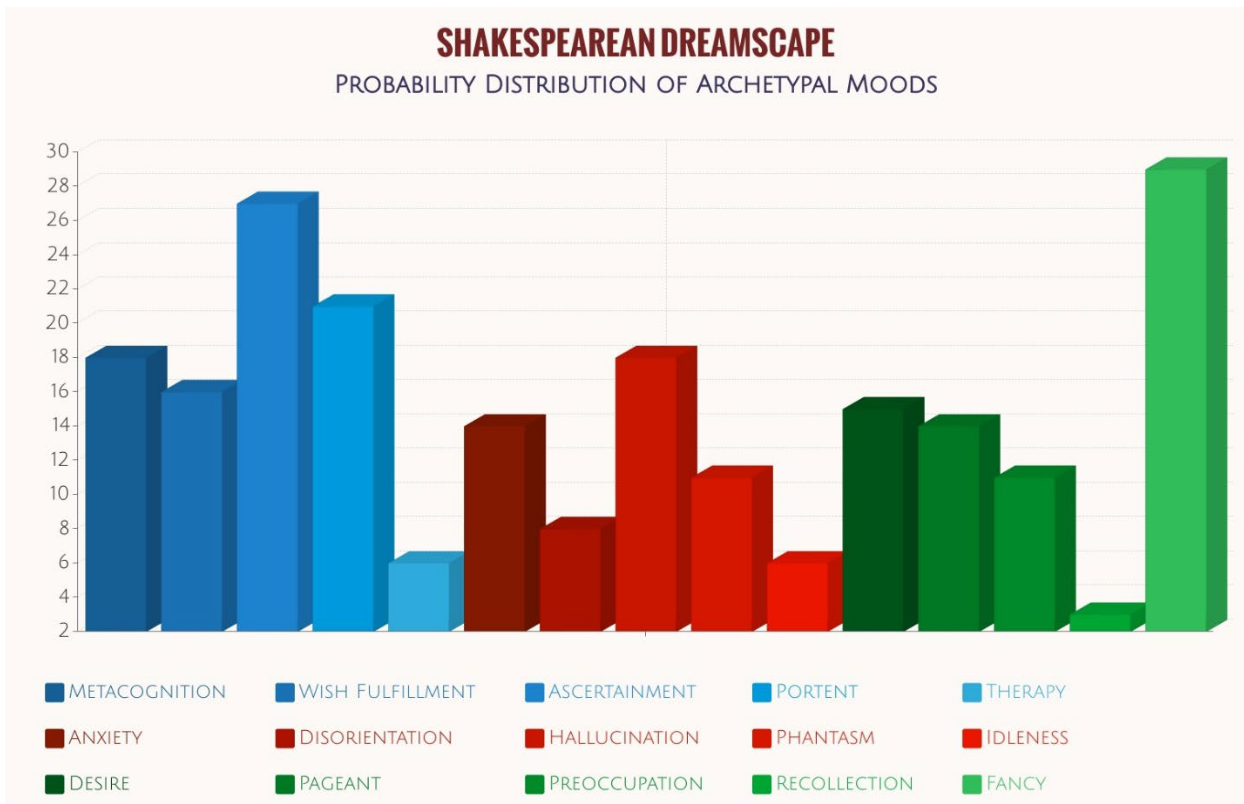

Figure 2. Probability Distribution of Archetypal Dream Moods in Shakespeare.

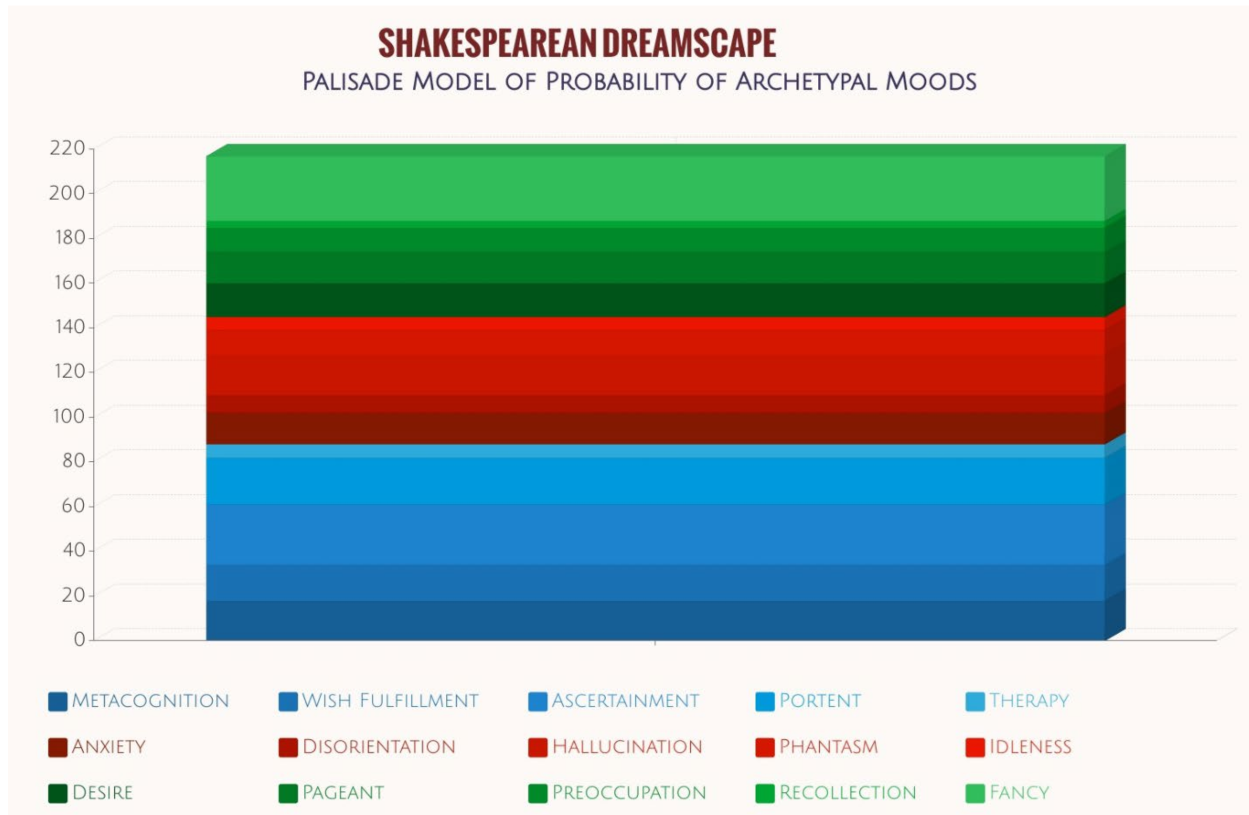

Figure 3. Palisade Model of Shakespearean Dreams.

meanings of independent dreams and dream contexts are informed by the probability of archetypal moods in the whole dreamscape, and vice versa.

6. Conclusions

Shakespeare was deeply conscious of the impact of the emergent 'affective technology' of amphitheaters on Elizabethan psyche (Mullaney 26), over and above low-print-run scholarly books, in a *reformed* England. Shakespearean dreams, especially of monarchs and monarchists, did not just ventriloquize their conscience and the collective unconscious; in them, Elizabethan audiences fantasized staging their own revenge spectacles on the stage of the mind of the actors whose corpus enacted the monarchist's body. This speculation derives from the clear bifurcation of divine and secular strands in Elizabethan oneirology, enabling Shakespeare to project monarchist dreams as the metatheatrical space where (not necessarily *dreamed* contents but) dream *contents* fantasized by the mob were reenacted for purposes of poetic justice and the reaffirmation of anthropogenic function of dreams, true to larger Renaissance ideals.

Purely symbolical interpretation of Shakespearean dreams can become mechanistic reductions of *oneirogenesis* (formative causation of dream forms) confined to plots and characters' places within them. Shakespeare's dreamscape represents the aphorism: 'the medium is the message' (McLuhan 1964). The dreams may *have* autonomous psychic meaning, but their affective *meanings* are co-constituted by the lack of available cohesive interpretation (in fanciful, hallucinatory or wish fulfilling dreams) or the disregard for interpretations when available (in portents). Jungian shadows make Shakespearean dream elements deeply intertextual, as such, entangled with themes and forms ranging across dreams. Puck refers to the actors as 'we shadows' after calling Oberon the 'king of shadows' (the king of dreams and the prototypical Prospero who we find repressing his shadow in Caliban). Prospero duly acknowledges Caliban, 'this thing of darkness', as 'mine [ego's shadow]'. Cassius' prototypical Jungian voice laments that Brutus has no mirrors to show him his 'shadow' or unconscious 'ambitious' side—the very behavioral trait in Caesar for which Brutus assassinates him. Brutus lives in and as Caesar's *shadow*, just as Cleopatra ostensibly acts as if living in and as Antony's shadow. In dreamlike symbols, Caesar and Antony are symbolized as colossal icons bestriding worlds and oceans. Curiously, in *Antony and Cleopatra*, Antony is but a weaker shadow of his avatar in *Julius Caesar*, which Cleopatra's oneiric hyperbole ironically underscores, perhaps even secretly laments and represses. In *A Midsummer Night's Dream*, Oberon instructs Puck to spray the magical love-juice into the eyes of sleeping characters, while in *Othello*, Brabantio accuses the 'Moor' of bewitching Desdemona's eyes with magical potions. Characters dream out Oberon's fantasies in their waking experience, while Othello suffers from jealousy when Iago fabricates Cassio's dream fantasy for Desdemona (Armstrong 71-74). In *Richard III*, Clarence's unredeemed dream (also in a theological sense) of a prolonged and excruciating underwater asphyxiation, awakens his audience to the redemptive and metamorphological invocation in Ariel's song, in *The Tempest*: 'Full fathom five thy father lies/ Of his bones are coral made;/ Those are pearls that were his eyes/ Nothing of him that doth fade,/ But doth suffer a sea-change/ Into something rich and strange'. These are only some instances of the entangled symbolism that pervades, enfolds and unfolds across dreaming and

waking realities in Shakespeare.

Like the phrase 'sea-change' entered English vocabulary with Ariel's song, another unacknowledged entrant into Elizabethan psyche was this new idiom of dreams, where the dreamer had individual and performative autonomy to interpret and find waking continuities, besides glimpsing the memory of a collective dreamscape. Shakespearean dreamwork ought not be understood as an explanation or evidence of morphic resonance; it is the other way round. The theory of morphic resonance—aligned to Jungian archetypes—reaffirms how Shakespearean dreams are entangled in that collective oneiric memory, which, as Jung believed, resides 'within the individual as a storehouse of latent memory traces inherited from one's ancestral past' (Keutzer 358). This nonlocality or dispersal of the dreamscape—and meanings—in Shakespeare cannot be overlooked, especially by actors and viewers. The dreamscape's morphic resonance highlights the affective and subversive values that dramaturgical dreams had for Elizabethan spectators, brought up on generations of religious feud, revolving martyrological and heretical dreams leading to theatrical display of macabre executions at monarchical behests. With Shakespeare and his contemporaries, dreams transgressed theological, martyrological and heretical discourses. While people probably have dreamed since before civilizations, dream reportage has become deeply contested in many historical periods and societies, Shakespeare's being especially one of them. He moulded characters to communicate a new language of reporting dreams, and this reportage itself was itself a new skill, that the characters (by extension, actors) appear to have been learning across polychronic (cross-temporal) and polyspatial (cross-geographical) fields—Tudor England, Caesarian Rome, Ptolemaic Egypt, Renaissance Italy or the timeless and uninhabited Mediterranean islands.

The oneiric intertextuality takes Shakespeare's dreamwork beyond clinical models, into has been elsewhere called the 'quantum ground of dreaming'; a processual dreaming mind entangled with psychic matter and symbols of other minds (Chatterjee 2020). Whether or not it triggers new experiments for testing archetypes and resonance in dream phenomena, the enfolding and unfolding of Shakespearean dreamwork supplements Freudian wisdom which tends to inaccurately assume that Shakespeare fictionalized his life's elements and that his characters are circumscribed by plots or at best the bard's own experiences. Freud *probably* got wrong (see Roberston's footnotes and endnotes in Freud 204; 429) that Shakespeare's *Hamlet* (composed around 1600) drew largely from his deceased son Hamnet (died 1596) and deceased father (died 1602). Nonetheless, he opened the 'inner life' of the bard's 'cultural period' (Freud 204). Through affective fields of dream sequences, Shakespeare was secularizing and normalizing oneirology and its proletarian representation. Like in Agatha Christie's novels, everyone is accorded the intellect to plot murder, Shakespeare endowed every kind of character with dream intelligence. Kings dream and dukes dream; men dream and women embrace their dreams too, despite odds; duchesses dream and cardinals dream; major and minor actors dream, fools and wizards dream; if King Richard dreams, so does Caliban. Shakespearean dreams do not begin in a monarch and end in a subaltern. It is not a hierarchical structure but a fluid genealogy that circumscribes a wide probability of linguistic and semantic associations, which, as they change from dreamer to dreamer, attune the spectator to a deeper metacognition. Do shadow projections and morphic resonance simply mean intertextual dreamscape? No. But Shakespeare is an affective text unfolding over a series of performances, improvisations and heterogeneous amphitheatrical spectatorships, where enactment and perception of the dreamscape is informed by intertextual psychic matter. Morphic resonance and shadow projection are, then, not scientifically descriptive explanations of nature's fundamentality, here, but dormant psychic potential and affective cues for performers and viewers to cultivate. Shakespeare himself left those cues.

It is vital to see this in the context of the English Reformation, which traumatized many aspects of Tudor culture, including dreams. Shakespearean dreams can be visualized as portable affective laboratories to empathize with Tudor psychology and how that was structured as a violent break from the past's archaic remnants. Dramaturgy offers 'public and performative cultures with a means of thinking about themselves, especially when confronting their more painful or irresolvable conflicts and contradictions' (Mullaney 6). Since Shakespearean dreams operate simultaneously as psychic worlds of theatrical lives and as phenomena that condition the dreamscapes of viewers, we cannot choose exclusively subjective or schematic parameters for analysis. Performative dreams embody unconscious social thought. The mind of a Shakespearean dreamer is a social body witnessing the *passions* or *humours* produced through interpersonal, intersubjective and hereditary transactions, then framed in social language that resembles varying degrees of volition or involuntariness of non-theatrical dreams. A text performed for an audience is a processual publication. Unlike other publications, the theatrical publicization of affect makes it a uniquely spontaneous process of production and consumption 'by an audience in collaboration with a playwright and a company of actors … within the architectonic sociality of the playhouse' (Ibid 50). The dreamscape too was not fixed or textualized before theatrical aesthesis.

Werner Heisenberg, the scientist credited with uncertainty principle in measurement of momentum and position of subatomic particles, cautioned us 'to remember that what we observe is not nature in itself but nature exposed to our method of questioning' (Heisenberg 58). Archetypological inquiry is not to pose general theories of dreaming or extrapolate ultimate views on nature's fundamentality, but to observe the unpredictable redeemability, non-redeemability, entropic and other biases in dreaming patterns. We can, rhetorically, say that Shakespeare was an oneiromancer par excellence, as his characters display a complex dreaming apparatus that excites us even today. But consider also that the Reformation was marked by an assault on Catholic tombs—uprooting of charnel houses and stripping of graves—to forge 'counter memory' or a cultural deprogramming to gradually delegitimize sacralizing the dead, particularly during and after Edward VI's reign (Marshall 100; 123). Dreams of the dead were therefore very precious media of reestablishing commemorative and affective communication with ancestors, while maintaining outward signs of Protestant austerity in the face of the collapse of Eucharistic ceremony. Shakespearean dreamers, consciously or unconsciously, are seekers of redemption during a sociotheological insurgency; the psyche had to learn to sculpt a holistic personal (secular) sacred from a fragmented social (theological) dogma. Archetypal shadows in Shakespearean dreams accounts for this anxiety, as does the fact that

Shakespeare gave striking prominence to dreams, more than his contemporaries. A preliminary assessment reveals that Kyd has less than 20 dream contexts in his dramatic oeuvre; Lyly and Jonson, both less than 50 (Jonson 1879; Kyd 1901; Lyly 1902), although, further research is warranted in this area. Neither historical phenomenology nor dream theory can indeed claim that *these* playwrights taught the Elizabethans how to dream. But that Shakespearean characters learned to dream and report so profusely, suggests that the ostensibly unthreatening archive of dreams was anything but benign, apolitical or otherworldly.

The Shakespearean dreamscape performs as a dialectic between actors' social bodies and society's unconscious mind. This does *not* mean that Shakespeare would cease to be performed if, ultimately, his dreamscape was removed. But *does* it mean that there is something more elusive about the dreamscape, as though it were a prerational organ, dynamically morphing Shakespeare's body of work, reproduction, interpretation? Yes, precisely what we have been arguing! If the few gods disappear from the Shakespearean stage, they leave behind the Renaissance man. If dreams disappear, however, a plastic mankind will remain, watching the Renaissance dissolve like will-o-the-wisp (or a *dream*?).

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