

CONTENTS

Acknowledgements	x
Notes on the Text	xi
Introduction	1

Discusses the date, text and sources of the *Dream* and outlines the rest of the Guide.

CHAPTER ONE	14
-------------	----

1662–1898: Labyrinth of Enchantment

Considers observations by Samuel Pepys, John Dryden, Samuel Johnson, Edmund Malone, Charles Taylor, Ludwig Tieck, August von Schlegel, William Hazlitt, Samuel Taylor Coleridge, Nathan Drake, William Maginn, Joseph Hunter, Hermann Ulrici, Henry Norman Hudson, Georg Gottfried Gervinus, Sir Daniel Wilson, Karl Elze, Denton Jacques Snider, John Weiss, Edward Dowden, Charles Ebenezer Moyse, Julia Wedgwood, E. K. Chambers and Georg Brandes. Topics include the supernatural elements of the play, its structure and genre, its possible symbolic significance, its representation of women and its portrayals of Bottom and Theseus.

CHAPTER TWO	31
-------------	----

1900–49: Quest for Constancy

Discusses the happy and dark elements of the *Dream* (G. K. Chesterton); Bottom as a great comic character (J. B. Priestley); the play as a creative transformation of the masque (Enid Welsford); patterns of imagery (G. Wilson Knight, Caroline Spurgeon); the *Dream* as a comedy of love (H. B. Charlton); Titania as the Indian boy's lover (Donald C. Miller).

CHAPTER THREE 46

The 1950s: Concord from Discord

Explores the *Dream* as an affirmation of marriage (Paul N. Siegel, Paul A. Olson); the unity of the play (Peter F. Fisher); its respect for both love and imagination (John Russell Brown); its scepticism about fantasy (C. L. Barber).

CHAPTER FOUR 59

The 1960s: Order and Outrage

Examines gaps in awareness between characters and audience in the *Dream* (Bertrand Evans); the visionary aspect of Bottom's dream (Frank Kermode); the play as a dance (G. K. Hunter); the *Dream* as a 'Defense of Dramatic Poetry' (R. W. Dent); the erotic and dark elements of the play (Jan Kott); picturization and panoramas in the *Dream* (David P. Young); the play's ambivalence (Stephen Fender).

CHAPTER FIVE 75

The 1970s: Tongs and Bones

Looks at the *Dream* as exorcism (Alexander Leggatt); the play as affirmation of dream over reason (Marjorie B. Garber); the excesses of Kott's interpretation (David Bevington); the *Dream* as a fantasy of aristocratic domination (Elliot Krieger).

CHAPTER SIX 88

The 1980s: Shattering the Dream

Considers the *Dream* in terms of patriarchal, heterosexist ideology (Shirley Nelson Garner); the play's representations of women, marriage, the craftsmen and drama (David Marshall); the *Dream* and the pervasive cultural presence of Queen Elizabeth I (Louis Adrian Montrose); the craftsmen's struggle to produce a class-appropriate drama (James H. Kavanagh); the craftsmen's deference to their audience (Theodore B. Leinwand); the craftsmen and festive theory (Annabel Patterson).

 CHAPTER SEVEN 106

The 1990s: Sifting the Fragments

Discusses the *Dream* and 'mimetic desire' (René Girard); anamorphosis in the play (James L. Calderwood); its uses of 'or' and 'and' in the *Dream* (Terence Hawkes); its joining and misjoinings (Patricia Parker); its relation to race and empire (Margot A. Hendricks); its displacement of Ovid (Jonathan Bate); its generic instability (Helen Hackett).

CHAPTER EIGHT 125

The 2000s: Refiguring the Maze

Explores the *Dream* as *apotrope* (turning away) of myth (A. D. Nuttall); as a 'queer' play (Douglas E. Green); as less 'queer' than *The Two Noble Kinsmen* (Alan Sinfield); as an affirmation of marriage and family (Thomas R. Frosch); as an example of 'impure aesthetics' (Hugh Grady).

CHAPTER NINE 140

1935–99: *Dream* on Screen

Richard Watts Jr., Allardyce Nicoll, Thomas Marc Parrott, Harold F. Brooks, Roger Manvell, John Collick, Kenneth Rothwell on the 1935 film; Roger Manvell, Peter Hall and Maurice Hindle on the 1969 film; Amy Roberts, David Myerscough-Jones, Susan Willis, Martin White on the 1981 film; Kenneth Rothwell, Mark Thornton Burnett on the 1996 film; Peter Donaldson on the 1999 film.

Conclusion: *Dream* on 152

Greening the *Dream*; the play and the way we live now; the *Dream* and the 're-enchantment industry'.

NOTES 155

SELECT BIBLIOGRAPHY 170

SELECT FILMOGRAPHY 175

INDEX 177