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Jorge Figueroa-Dorrego and Cristina Larkin-Galiñanes eds. 2009.

Andrew Stott
*University at Buffalo, SUNY*

Jorge Figueroa-Dorrego and Cristina Larkin-Galiñanes have done humour researchers and teachers of comedy studies a great service in the compilation of this rich and wide-ranging anthology, the first of its kind for almost a quarter of a century, and undoubtedly the most exhaustive.

Featuring a generous selection of texts – many of which are not readily in print – the anthology aims to present the reader with the key discussions of humour and laughter from Plato to Henri Bergson, arranging the sections within three broadly-defined periods: antiquity and the middle ages; the early modern period; and what they term the “late modern” period. The anthology collects works from authors as varied as Aristotle, Descartes, Coleridge, Herbert Spencer and Charles Baudelaire, and from fields as diverse as literary criticism, philosophy, theology, experimental psychology, medical theory, political science, and conduct literature. As such, the form of the book serves to make an important point about one of the perennial problems of humour studies: how are we to define such overlapping and profligate terms, and to which discipline or disciplines do they properly belong? This is a question that Larkin-Galiñanes takes up in her helpful introduction, acknowledging the mobility of humour’s terminology and the difficulty inherent in trying to determine the object of study in any definitive sense. To aid
the reader, therefore, the editors offer a substantial and authoritative essay at the beginning of each section that seeks to locate the texts within their historical contexts and offer a gloss on the place of humour and laughter within their respective eras. This is, of course, a significant undertaking, but one that is accomplished admirably.

All of the texts that one would expect to be here are in evidence: Sir Philip Sidney on Elizabethan comedy, Thomas Hobbes’ famous remark on laughter as a sign of “pusillanimity,” and George Meredith on the socially-corrective purpose of the comic spirit. The stand-out sections, however, are the earliest texts, primarily because they are the hardest to find in reliable modern editions. These selections include the enigmatic and fragmentary *Tractatus Coisilianus* (anecdotally believed by some to present the blueprint for Aristotle’s lost *Poetics* of comedy), and handily-excerpted selections from Cicero and Quintilian on the utility of laughter in rhetorical arguments. Also particularly welcome is the section on the early Christian tradition, reprinting the Bible’s sparse comments on laughter alongside those of Church Fathers such as Basil of Caesarea, Clement of Alexandria, and John Chrysostom. The Christian tradition is central to western concepts of humour, but often overlooked in favour of a secular, literary tradition that runs from Roman New Comedy through renaissance humanism and into eighteenth century debates about the proper use of wit. This narrative can now be re-evaluated thanks to the material being made once-again accessible.

Omission is, of course, the necessary evil of all anthologizing, and there are some notable gaps – the inclusion of only a single text by a woman (George Eliot), for example, no Erasmus’ *Praise of Folly*, or Asper’s speech on humour in Ben Jonson’s *Every Man Out of His Humour*, despite of the acknowledgment of Jonson’s centrality in the General Introduction. The absence of some texts, such as the stanzas on comedy in Spenser’s *Tears of the Muses*, George Puttenham’s thoughts on comedy in the *Arte of English Poesie*, and the Congreve-Collier controversy of 1698, are rendered untroubling by coverage elsewhere. Others, such as the glaring nonappearance of Sigmund Freud, are surely explained by copyright issues beyond the editors’ influence. One does wonder, however, why the selection stops so abruptly at 1900 when the subtitle promises us material up to “modern times” – surely a sufficiently capacious term to include
writers such as Francis Cornford, Mary Douglas, James Agee, Mikhail Bakhtin, Northrop Frye, C.L. Barber, Theodor Adorno, and the Cambridge Ritualists, among others. Similarly, there is a large body of poststructuralist and postmodern work on humour and playfulness now sufficiently entrenched within the academy to be anthologized. Again, the dual nuisances of copyright and clearance no doubt present an obstacle to extending the work far beyond its present form, but it does make one hope that the editors have the enthusiasm to produce a second volume. There is certainly an appetite for it, and it would be greatly appreciated. An invaluable source-book indeed.

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Author’s contact: amstott@buffalo.edu
Stereotypes are, as Apte points out, crucial to humour and its appreciation because within any specific culture. Downing, writing about the humour of Tom Sharpe, points out the existence of two levels of incongruity in his novels: incongruity of content and incongruity of realisation.
other cultures. Transitions from Late Antiquity to Byzantium, and from Byzantium to the Renaissance, form focal points from which contributors look backwards, forwards and sideways. Highlights the variety, audacity and quality of the finest Byzantine works and the extent to which they anticipated the renaissance. Lamenting for the Fall of Jerusalem in the Seventh. Liturgical Poetry and Ritual Lamentation. Mime and the Dangers of Laughter in Late Antiquity. Afterword. Appendix: Greek Laughter and Tears. Book Description: Explores the range and complexity of human emotions and their transmission across cultural traditions. What makes us laugh and cry, sometimes at the same time? How do these two primal, seemingly discrete and non-verbal modes of expression intersect in everyday life and ritual, and what range of emotions do they evoke? Transitions from Late Antiquity to Byzantium, and from Byzantium to the Renaissance, form focal points from which contributors look backwards, forwards and sideways. Highlights the variety, audacity and quality of the finest Byzantine works and the extent to which they anticipated the renaissance. In so doing, they have combed the sources looking for tangible evidence of humour or jokes, either verbal or practical. Other modern variants of the argument attempt to ground theistic belief in patterns of reasoning that are characteristic of the natural sciences, appealing to simplicity and economy of explanation of the order and regularity of the universe. Perhaps the most sophisticated and challenging argument for the existence of God is the ontological argument, propounded by Anselm of Canterbury. St. Anselm (centre), terra-cotta altarpiece by Luca della Robbia, 15th century; in the Museo Diocesano, Empoli, Italy. Alinari/Art Resource, New York. It may be possible (or impossible) to prove the existence of God, but it may be unnecessary to do so in order for belief in God to be reasonable. Kant explained laughter at humor as a response to an "absurdity."[17] We first have an expectation about the world, but that expectation is then disappointed or "disappears into nothing." Our response to humor consists in a "play with thoughts." In section 54 of Critique of Judgment, Kant told three jokes to explain his theory. Language (LA) "...contains all the information necessary for the verbalization of a text. Willibald Ruch, a distinguished German psychologist, and humor researcher,[40] wanted to test empirically the ordering of the Knowledge Resources, with only partial success.[41][42] Nevertheless, both the listed Knowledge Resources in the GTVH and their relationship to each other has proven to be fertile ground in the further investigation of what exactly makes humor funny.[43]. literary and philosophical essays - Free ebook download as PDF File (.pdf), Text File (.txt) or read book online for free. The first two books of his Essays appeared in 1580; the third in 1588; and four years later he died. These are the main external facts of Montaigne’s life: of the man himself the portrait is to be found in his book.
Beckett’s writing reveals his own immense learning. It is full of subtle allusions to a multitude of literary sources as well as to a number of philosophical and theological writers. The dominating influences on Beckett’s thought were undoubtedly the Italian poet Dante, the French philosopher René Descartes, the 17th-century Dutch philosopher Arnold Geulincx—a pupil of Descartes who dealt with the question of how the physical and the spiritual sides of man interact—and, finally, his fellow Irishman and revered friend, James Joyce. But it is by no means essential for the understanding of Be Humour consists principally in the recognition and expression of incongruities or peculiarities present in a situation or character. It is frequently used to illustrate some fundamental absurdity in human nature or conduct, and is generally thought of as a kindly trait: a genial and mellow type of humor. It is a literary composition, in verse or prose, in which human folly and vice are held up to scorn, derision, or ridicule. Synonyms of satire are usually irony, burlesque, caricature, parody, etc. Satire refers to literary forms in which vices or follies are ridiculed. Satire is the general term, which often emphasizes the weakness more than the weak person, and usually implies moral judgment and corrective purpose: Swift’s satire of human pettiness and bestiality. Philosophical writings about humour and laughter the. Seventyfive essential texts from antiquity to. Modern times. PDF-ASBOLAPWAHALTSETFATMT-35-5 | 147 Pages | Size 10,846 KB | 20 Jan, 2015. If you want to possess a one-stop search and find the proper manuals on your products, you can visit this website that delivers many A Source Book Of Literary And Philosophical Writings About Humour And Laughter The. Seventyfive Essential Texts From Antiquity To Modern Times. You can get the manual you are interested in in printed form or perhaps consider it online. Copyright 2015, all right reserved.