COMEDY:
an annotated bibliography
of theory and criticism

JAMES E. EVANS

Made available courtesy of Dr. James E. Evans and Scarecrow Press. No further reproduction is authorized without written permission from Dr. Evans.
COMEDY:

an annotated bibliography of theory and criticism

by

JAMES E. EVANS

The Scarecrow Press, Inc.
Metuchen, N.J., & London
1987
CONTENTS

Preface v
Abbreviations for Periodicals ix
Collections Cited in Part I xxi

PART I: COMIC THEORY BEFORE 1900 1
Classical and Medieval 1
Renaissance 3
Neoclassical 5
Nineteenth Century 12

PART II: COMIC THEORY AFTER 1900 19

PART III: COMIC LITERATURE 49
Classical: Greek and Roman 49
Italian 68
Spanish 72
French 79
Molière 91
German 98
English 105
General 105
Medieval 109
Renaissance 114
Shakespeare 128
Restoration and Eighteenth Century 148
Nineteenth Century 166
Twentieth Century 170
Irish 177
Russian 183
American 186
Other Literatures 204
Comic Film and Other Media 206
Film 206
Radio and Television 211
PART IV: RELATED SUBJECTS

Farce 214
Tragicomedy 219
Parody and Burlesque 224
Satire 228
Irony 244
Fool and Other Comic Types 251
Fool 251
Clown 255
Trickster 261
Other Types 264
The Grotesque 267
Caricature 274
Humor 276
Laughter 335
Jokes 351

Author Index 359
Subject Index 388
From Plato to Umberto Eco comedy has been a subject of perennial interest. In the 1980s there have even been two attempts, one scholarly and one fictional, to recreate the "lost" book on comedy by Plato's pupil Aristotle: by Richard Janko in Aristotle on Comedy: Towards a Reconstruction of Poetics II, which also returns us to the ancient "Tractatus Coislinianus"; and by Eco in The Name of the Rose, where murder fails to prevent disclosure of the treatise (see items 216 and 274 below). So the time seemed propitious to gather and annotate the best that has been published about comedy in a bibliography of larger scope than the one by E. H. Mikhail, Comedy and Tragedy: A Bibliography of Critical Studies (Troy: Whitston, 1972), which included only about four hundred items. This book is intended to provide a better guide through the maze of comic theory and criticism than has hitherto existed.

A bibliography of so extensive a subject must necessarily be selective. I include 3,106 items published through 1984, either in English or later translated into English. I emphasize writing since 1900 (including only 157 items before this date), about the time that Henri Bergson and Sigmund Freud published their influential essays. Since 1900 interest in comedy has proliferated in literary studies and numerous other fields, such as philosophy, anthropology, psychology, sociology, religious studies, communication studies, and medicine, all represented in this volume. The variety of disciplinary approaches to this subject matter provides a sometimes bewildering number of turns in theory and criticism, but it also attests to comedy's importance in the human condition.

The bibliography is arranged in four parts--Comic Theory Before 1900, Comic Theory After 1900, Comic Literature, and Related Subjects. Part I is divided chronologically, Classical and Medieval, Renaissance, Neoclassical, and Nineteenth Century; Part II needed no such subdivision. The third part is divided into national literatures, beginning with ancient Greece and Rome, continuing with Italy, Spain, France, Germany, England, Ireland, Russia, America, and other literatures, and concluding with a section on film and related media. Shakespeare and Molière, because of their importance in the comic tradition, are given separate headings. The fourth section begins with literary forms closest to comedy--farce, tragicomedy, parody, and burlesque; it continues with satire, irony, the fool and
other comic types, the grotesque, and caricature and concludes with topics in which nonliterary studies are more prominent: humor, laughter, and jokes. In choosing items for Part IV, "Related Subjects," I selected those of more general application, whereas in Parts II and III I included many items on individual comic texts. The necessary feature of each piece of criticism chosen was its illumination of some generic questions about the comic; items were not selected if they merely provided a reading, however excellent, of a text. I placed individual titles within the category which seemed most indicative. Thus, for example, Freud does not appear until the sections on humor and jokes, despite his importance for comic theory in general. The index to authors and subjects should help the reader overcome any difficulty in locating particular items.

I must acknowledge the many kinds of assistance I received in completing this project. The University of North Carolina at Greensboro provided me with a Research Assignment in the fall semester of 1984 and a Research Council Grant for 1984-1985. The Department of English assigned me three graduate students as research assistants, Jon Obermeyer, Allison Shirriffs, and Clay Houchens, who, during various stages of the project, collected data and/or assisted with the index. The staff of Jackson Library of my university provided much assistance, especially Gaylor Callahan of Interlibrary Loan. I frequently used Perkins Library of Duke University and Davis Library of the University of North Carolina at Chapel Hill, which were valuable resources for periodicals. Many colleagues offered advice on the project; two deserve to be singled out, John Douglas Minyard of Classical Studies and William O. Goode of Romance Languages. The work of two other bibliographers helped me to sort out nonliterary studies: R. B. Gill in "Some Psychological and Sociological Works Relevant to Satire," Scholia Satyrica 3 (1977): 3-14, and in "New Direction in Satire: Some Psychological and Sociological Approaches," Studies in Contemporary Satire 9 (1982): 17-28; and Mahadev L. Apte in Humor and Laughter: An Anthropological Approach (Ithaca: Cornell UP, 1985), 275-308, whose bibliography I used to advantage even though the book is not included because of its date. To all of these persons or institutions belong some credit for what is valuable in this bibliography.

Among the scholars of literature, the bibliographer is the "humble drudge," as Samuel Johnson once called the lexicographer, who similarly hopes to "escape reproach" while other authors "aspire to praise." The bibliographer, too, begins by imagining "treasures" with which he expects "every search into those neglected mines" to reward his labor and the "triumph" with which he intends to "display [his] acquisitions to mankind." But, awakening to reality upon completion of his project, he can repeat what Johnson said of his Dictionary: "I cannot hope to satisfy those who are perhaps not inclined to be pleased, since I have not always been able to satisfy
myself." So, last of all, I thank my family. For if several years of work on this bibliography reminded me of comedy's theme of human imperfection, their support and good cheer allowed me to rehearse another of its themes, the celebration of human vitality and continuity.
must acknowledge. The many kinds of assurance I received in completing this project. The University of Texas Graduate School generously provided me with a Research Assistantship in the Fall semester of 1953-1954, and the Department of English assigned me a University Research Assistantship for the 1954-1955 academic year. Mr. Joaquin Najera, Assistant Professor of English, and Mary Carter, with whom I dealt various stages of the research, offered constant counsel and advice with patience. The staff of the Library of the University of Texas was highly professional and helpful, and I am grateful for the care and attention of the various readers. Many colleagues assisted me in various ways and some of their names are mentioned elsewhere. I thank them all. The Encyclopedia of World History, Vol. 1, (Seashore, 1956), an annotated bibliography, was especially helpful. It is an excellent reference book for bibliographical work. The bibliography, however, is not exhaustive, and in putting this bibliography together I have had to rely on various sources. I have included many names and institutions, some of them not covered in the bibliography. I have not attempted to do justice to the work of many scholars. The index to authors and subjects should help the reader in finding the information he needs. It is necessary to include the difficulties in finding such information.

I must acknowledge the many kinds of assistance I received in completing this project. The University of Texas Graduate School generously provided me with a Research Assistantship in the Fall semester of 1953-1954, and the Department of English assigned me a University Research Assistantship for the 1954-1955 academic year. Mr. Joaquin Najera, Assistant Professor of English, and Mary Carter, with whom I dealt various stages of the research, offered constant counsel and advice with patience. The staff of the Library of the University of Texas was highly professional and helpful, and I am grateful for the care and attention of the various readers. Many colleagues assisted me in various ways and some of their names are mentioned elsewhere. I thank them all. The Encyclopedia of World History, Vol. 1, (Seashore, 1956), an annotated bibliography, was especially helpful. It is an excellent reference book for bibliographical work. The bibliography, however, is not exhaustive, and in putting this bibliography together I have had to rely on various sources. I have included many names and institutions, some of them not covered in the bibliography. I have not attempted to do justice to the work of many scholars. The index to authors and subjects should help the reader in finding the information he needs. It is necessary to include the difficulties in finding such information.

Among the sources of information, the bibliographer is able to find "viable" sources. He must be able to "reconstruct" the sources, as they are often not available. He must be able to "reconstruct" the sources, as they are often not available. He must be able to "reconstruct" the sources, as they are often not available. He must be able to "reconstruct" the sources, as they are often not available.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>AA</td>
<td>American Anthropologist</td>
</tr>
<tr>
<td>ABR</td>
<td>American Benedictine Review</td>
</tr>
<tr>
<td>Adam</td>
<td>Adam International Review</td>
</tr>
<tr>
<td>AfrA</td>
<td>African Arts</td>
</tr>
<tr>
<td>AfrS</td>
<td>African Studies: The Bi-Annual Multi-Disciplinary Journal of the African Studies Institute, University of the Witwatersrand, Johannesburg</td>
</tr>
<tr>
<td>AHR</td>
<td>American Historical Review</td>
</tr>
<tr>
<td>AHumor</td>
<td>American Humor: An Interdisciplinary Newsletter</td>
</tr>
<tr>
<td>AI</td>
<td>American Imago: A Psychoanalytic Journal for Culture, Science, and the Arts</td>
</tr>
<tr>
<td>AJA</td>
<td>American Journal of Archeology</td>
</tr>
<tr>
<td>AJES</td>
<td>Aligarh Journal of English Studies</td>
</tr>
<tr>
<td>AJFS</td>
<td>Australian Journal of French Studies</td>
</tr>
<tr>
<td>AJOPs</td>
<td>American Journal of Orthopsychiatry</td>
</tr>
<tr>
<td>AJP</td>
<td>American Journal of Philology</td>
</tr>
<tr>
<td>AJPSA</td>
<td>American Journal of Psychiatry</td>
</tr>
<tr>
<td>AJPsy</td>
<td>American Journal of Psychology</td>
</tr>
<tr>
<td>AJS</td>
<td>American Journal of Sociology</td>
</tr>
<tr>
<td>AL</td>
<td>American Literature: A Journal of Literary History, Criticism, and Bibliography</td>
</tr>
<tr>
<td>AnM</td>
<td>Annuale Mediaevale</td>
</tr>
<tr>
<td>AnthQ</td>
<td>Anthropological Quarterly</td>
</tr>
<tr>
<td>APQ</td>
<td>American Philosophical Quarterly</td>
</tr>
<tr>
<td>AQ</td>
<td>American Quarterly</td>
</tr>
<tr>
<td>AR</td>
<td>Antioch Review</td>
</tr>
<tr>
<td>ArAAA</td>
<td>Arbeiten aus Anglistik und Amerikanistik</td>
</tr>
<tr>
<td>Archiv</td>
<td>Archiv für das Studium der Neueren Sprachen und Literaturen</td>
</tr>
<tr>
<td>ArielE</td>
<td>Ariel: A Review of International English Literature</td>
</tr>
<tr>
<td>ArIQ</td>
<td>Arlington Quarterly</td>
</tr>
<tr>
<td>ArQ</td>
<td>Arizona Quarterly</td>
</tr>
<tr>
<td>ASch</td>
<td>American Scholar</td>
</tr>
<tr>
<td>ASInt</td>
<td>American Studies International</td>
</tr>
<tr>
<td>ASR</td>
<td>American Sociological Review</td>
</tr>
<tr>
<td>ATQ</td>
<td>American Transcendental Quarterly: A Journal of New England Writers</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Full Title</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------</td>
</tr>
<tr>
<td>AUMLA</td>
<td>Journal of the Australasian Universities Language and Literature Association: A Journal of Literary Criticism, Philology &amp; Linguistics</td>
</tr>
<tr>
<td>BALF</td>
<td>Black American Literature Forum</td>
</tr>
<tr>
<td>BBmpPsycho</td>
<td>Bulletin of the British Psychological Association</td>
</tr>
<tr>
<td>BCom</td>
<td>Bulletin of the Comediantes</td>
</tr>
<tr>
<td>BFAC</td>
<td>Bulletin of the Faculty of Arts, Cairo</td>
</tr>
<tr>
<td>BHS</td>
<td>Bulletin of Hispanic Studies</td>
</tr>
<tr>
<td>BJMPA</td>
<td>British Journal of Medical Psychology</td>
</tr>
<tr>
<td>BJP</td>
<td>British Journal of Psychology</td>
</tr>
<tr>
<td>BJS</td>
<td>British Journal of Sociology</td>
</tr>
<tr>
<td>BMGS</td>
<td>Byzantine and Modern Greek Studies</td>
</tr>
<tr>
<td>BMMLA</td>
<td>Bulletin of the Midwest Modern Language Association</td>
</tr>
<tr>
<td>BNYPL</td>
<td>Bulletin of the New York Public Library</td>
</tr>
<tr>
<td>Boundary</td>
<td>Boundary 2: A Journal of Postmodern Literature</td>
</tr>
<tr>
<td>BSOAS</td>
<td>Bulletin of the School of Oriental and African Studies</td>
</tr>
<tr>
<td>BSUF</td>
<td>Ball State University Forum (formerly Ball State Teachers College Forum)</td>
</tr>
<tr>
<td>BuR</td>
<td>Bucknell Review</td>
</tr>
<tr>
<td>BUSE</td>
<td>Boston University Studies in English</td>
</tr>
<tr>
<td>BYUS</td>
<td>Brigham Young University Studies</td>
</tr>
<tr>
<td>CahiersE</td>
<td>Cahiers Elisabethains: Etudes sur la Pré-Renaissance et la Renaissance Anglaises</td>
</tr>
<tr>
<td>C&amp;L</td>
<td>Christianity and Literature</td>
</tr>
<tr>
<td>C&amp;M</td>
<td>Classica et Mediaevalia</td>
</tr>
<tr>
<td>C&amp;T</td>
<td>Culture &amp; Tradition</td>
</tr>
<tr>
<td>CanJBehS</td>
<td>Canadian Journal of Behavioural Science</td>
</tr>
<tr>
<td>CASS</td>
<td>Canadian-American Slavic Studies (formerly Canadian Slavic Studies)</td>
</tr>
<tr>
<td>CB</td>
<td>Classical Bulletin</td>
</tr>
<tr>
<td>CCC</td>
<td>College Composition and Communication</td>
</tr>
<tr>
<td>CCEI</td>
<td>Cahiers du Centre d'Etudes Irlandaises</td>
</tr>
<tr>
<td>CD</td>
<td>Child Development</td>
</tr>
<tr>
<td>CE</td>
<td>College English</td>
</tr>
<tr>
<td>CEA</td>
<td>CEA Critic: An Official Journal of the College English Association</td>
</tr>
<tr>
<td>CentR</td>
<td>The Centennial Review</td>
</tr>
<tr>
<td>ChauR</td>
<td>The Chaucer Review: A Journal of Medieval Studies and Literary Criticism</td>
</tr>
<tr>
<td>ChinL</td>
<td>Chinese Literature</td>
</tr>
<tr>
<td>ChLB</td>
<td>Charles Lamb Bulletin</td>
</tr>
<tr>
<td>ChS</td>
<td>Christian Scholar</td>
</tr>
<tr>
<td>CimR</td>
<td>Cimarron Review</td>
</tr>
<tr>
<td>CJ</td>
<td>The Classical Journal</td>
</tr>
<tr>
<td>CJP</td>
<td>Canadian Journal of Psychology</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Title</td>
</tr>
<tr>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td>CL</td>
<td>Comparative Literature</td>
</tr>
<tr>
<td>CLAJ</td>
<td>College Language Association Journal</td>
</tr>
<tr>
<td>CLS</td>
<td>Comparative Literature Studies</td>
</tr>
<tr>
<td>CML</td>
<td>Classical and Modern Literature: A Quarterly</td>
</tr>
<tr>
<td>CollG</td>
<td>Colloquia Germanica, Internationale Zeitschrift für Germanische Sprache- und Literaturwissenschaft</td>
</tr>
<tr>
<td>CollL</td>
<td>College Literature</td>
</tr>
<tr>
<td>ColQ</td>
<td>Colorado Quarterly</td>
</tr>
<tr>
<td>ComM</td>
<td>Communication Monographs</td>
</tr>
<tr>
<td>CompD</td>
<td>Comparative Drama</td>
</tr>
<tr>
<td>ConL</td>
<td>Contemporary Literature</td>
</tr>
<tr>
<td>ConnR</td>
<td>Connecticut Review</td>
</tr>
<tr>
<td>ContempR</td>
<td>Contemporary Review</td>
</tr>
<tr>
<td>CP</td>
<td>Classical Philology</td>
</tr>
<tr>
<td>CQ</td>
<td>Classical Quarterly</td>
</tr>
<tr>
<td>CR</td>
<td>The Critical Review</td>
</tr>
<tr>
<td>CREL</td>
<td>Cahiers Roumains d'Etudes Littéraires: Revue Trimestrielle de Critique, d'Esthétique et d'Histoire Littéraires</td>
</tr>
<tr>
<td>Crit</td>
<td>Critique: Studies in Modern Fiction</td>
</tr>
<tr>
<td>CritI</td>
<td>Critical Inquiry</td>
</tr>
<tr>
<td>CritQ</td>
<td>Critical Quarterly</td>
</tr>
<tr>
<td>CSP</td>
<td>Canadian Slavonic Papers</td>
</tr>
<tr>
<td>CSR</td>
<td>Christian Scholar’s Review</td>
</tr>
<tr>
<td>CSSH</td>
<td>Comparative Studies in Society and History</td>
</tr>
<tr>
<td>CSSJ</td>
<td>Central States Speech Journal</td>
</tr>
<tr>
<td>CW</td>
<td>Classical Weekly</td>
</tr>
<tr>
<td>DeltaES</td>
<td>Delta: Revue du Centre d'Etudes et de Recherche sur les Ecrivains du Sud aux Etats-Unis</td>
</tr>
<tr>
<td>DHLR</td>
<td>D. H. Lawrence Review</td>
</tr>
<tr>
<td>DieS</td>
<td>Dickinson Studies: Emily Dickinson (1830–86)</td>
</tr>
<tr>
<td>DidS</td>
<td>Diderot Studies</td>
</tr>
<tr>
<td>DP</td>
<td>Developmental Psychology</td>
</tr>
<tr>
<td>DQR</td>
<td>Dutch Quarterly Review of Anglo-American Letters</td>
</tr>
<tr>
<td>DR</td>
<td>Dalhousie Review</td>
</tr>
<tr>
<td>DramS</td>
<td>Drama Survey</td>
</tr>
<tr>
<td>DSA</td>
<td>Dickens Studies Annual: Essays on Victorian Fiction</td>
</tr>
<tr>
<td>DStudies</td>
<td>Dostoevsky Studies: Journal of the International Dostoevsky Society</td>
</tr>
<tr>
<td>EA</td>
<td>Etudes Anglaises: Grande-Bretagne, Etats-Unis</td>
</tr>
<tr>
<td>EAL</td>
<td>Early American Literature</td>
</tr>
<tr>
<td>E&amp;S</td>
<td>Essays and Studies</td>
</tr>
<tr>
<td>ECent</td>
<td>The Eighteenth Century: Theory and Interpretation</td>
</tr>
<tr>
<td>ECr</td>
<td>L’Esprit Créateur</td>
</tr>
</tbody>
</table>
ECS
EDH
EIC
ElgoS
Èire
ELH
ELN
ELR
ELWIU
EnlE
EPM
ErasR
ES
ESA
ESC
ESQ
ETJ
FForum
FI
FMLS
FOB
FortnR
FQ
FR
Fraser
FrF
FS
FurmS
Fusta
G&R
GaR
GL&L
GQ
GR
GRBS
GW
GyS
HAB
Eighteenth-Century Studies
Essays by Divers Hands
Essays in Criticism: A Quarterly Journal of Literary Criticism
Elgo Seinen
Èire: A Journal of Irish Studies
[Formerly Journal of English Literary History]
English Language Notes
English Literary Renaissance
Essays in Literature
Enlightenment Essays
Educational and Psychological Measurement
Erasmus Review
English Studies: A Journal of English Language and Literature
English Studies in Africa: A Journal of the Humanities
English Studies in Canada
ESQ: A Journal of the American Renaissance
Educational Theatre Journal
Folklore Forum
Forum Italicum
Forum for Modern Language Studies
Flannery O'Connor Bulletin
Fortnightly Review
Florida Quarterly
French Review: A Journal of the American Association of Teachers of French
Fraser's Magazine
French Forum
French Studies: A Quarterly Review
Furman Studies
La Fusta: Journal of Literature and Culture
Greece and Rome
Georgia Review
German Life and Letters
German Quarterly
Germanic Review
Greek, Roman and Byzantine Studies
Germanica Wratislaviensia
Gypsy Scholar: A Graduate Forum for Literary Criticism
The Humanities Association Review/La Revue de l'Association des Humanités (formerly The Humanities Association Bulletin)
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>HealthEdJ</td>
<td>Health Education Journal</td>
</tr>
<tr>
<td>HibJ</td>
<td>Hibbert Journal</td>
</tr>
<tr>
<td>Hispano</td>
<td>Hispandilla</td>
</tr>
<tr>
<td>HistRel</td>
<td>History of Religions</td>
</tr>
<tr>
<td>HJR</td>
<td>Henry James Review</td>
</tr>
<tr>
<td>HLQ</td>
<td>Huntington Library Quarterly: A Journal for the History and Interpretation of English and American Civilization</td>
</tr>
<tr>
<td>HO</td>
<td>Human Organization</td>
</tr>
<tr>
<td>HR</td>
<td>Hispanic Review</td>
</tr>
<tr>
<td>HSCP</td>
<td>Harvard Studies in Classical Philology</td>
</tr>
<tr>
<td>HSE</td>
<td>Hungarian Studies in English</td>
</tr>
<tr>
<td>HudR</td>
<td>The Hudson Review</td>
</tr>
<tr>
<td>HumRelat</td>
<td>Human Relations</td>
</tr>
<tr>
<td>HUSL</td>
<td>Hebrew University Studies in Literature</td>
</tr>
<tr>
<td>IEY</td>
<td>Iowa English Bulletin: Yearbook</td>
</tr>
<tr>
<td>IFR</td>
<td>International Fiction Review</td>
</tr>
<tr>
<td>IJJP</td>
<td>Interpretation: A Journal of Political Philosophy</td>
</tr>
<tr>
<td>IJPsycho</td>
<td>International Journal of Psycho-Analysis</td>
</tr>
<tr>
<td>IJSAP</td>
<td>International Journal of Social Psychiatry</td>
</tr>
<tr>
<td>IJWSS</td>
<td>International Journal of Women's Studies</td>
</tr>
<tr>
<td>IIQ</td>
<td>Illinois Quarterly</td>
</tr>
<tr>
<td>IndL</td>
<td>Indian Literature</td>
</tr>
<tr>
<td>IntJEthics</td>
<td>International Journal of Ethics</td>
</tr>
<tr>
<td>IntJPsyco</td>
<td>International Journal of Psychology</td>
</tr>
<tr>
<td>IntQ</td>
<td>International Quarterly of Adult Education</td>
</tr>
<tr>
<td>IQ</td>
<td>Italian Quarterly</td>
</tr>
<tr>
<td>IUR</td>
<td>Irish University Review: A Journal of Irish Studies</td>
</tr>
<tr>
<td>JAAC</td>
<td>Journal of Aesthetics and Art Criticism</td>
</tr>
<tr>
<td>JAF</td>
<td>Journal of American Folklore</td>
</tr>
<tr>
<td>JAmPsycho</td>
<td>Journal of the American Psychoanalytic Association</td>
</tr>
<tr>
<td>JAnalPsych</td>
<td>Journal of Analytical Psychology</td>
</tr>
<tr>
<td>JAP</td>
<td>Journal of Abnormal Psychology</td>
</tr>
<tr>
<td>JapQ</td>
<td>Japan Quarterly</td>
</tr>
<tr>
<td>JAR</td>
<td>Journal of Anthropological Research</td>
</tr>
<tr>
<td>JASP</td>
<td>Journal of Abnormal and Social Psychology</td>
</tr>
<tr>
<td>JBaltS</td>
<td>Journal of Baltic Studies</td>
</tr>
<tr>
<td>JBehavSci</td>
<td>Journal of Behavioural Science</td>
</tr>
<tr>
<td>JC</td>
<td>Journal of Communication</td>
</tr>
<tr>
<td>JCB</td>
<td>Journal of Creative Behavior</td>
</tr>
<tr>
<td>JChildPsy</td>
<td>Journal of Child Psychology and Psychiatry</td>
</tr>
<tr>
<td>JConsClin</td>
<td>Journal of Consulting and Clinical Psychology</td>
</tr>
<tr>
<td>JECAPA</td>
<td>Journal of Experimental Child Psychology</td>
</tr>
<tr>
<td>JEGP</td>
<td>Journal of English and Germanic Philology</td>
</tr>
<tr>
<td>JEPs</td>
<td>Journal of Educational Psychology</td>
</tr>
<tr>
<td>JExpResPers</td>
<td>Journal of Experimental Research in Personality</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Title</td>
</tr>
<tr>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td>JExpSPsy</td>
<td>Journal of Experimental Social Psychology</td>
</tr>
<tr>
<td>JFI</td>
<td>Journal of the Folklore Institute</td>
</tr>
<tr>
<td>JGenPs</td>
<td>Journal of Genetic Psychology</td>
</tr>
<tr>
<td>JGP</td>
<td>Journal of General Psychology</td>
</tr>
<tr>
<td>JHI</td>
<td>Journal of the History of Ideas</td>
</tr>
<tr>
<td>JIndivPsy</td>
<td>Journal of Individual Psychology</td>
</tr>
<tr>
<td>JJQ</td>
<td>James Joyce Quarterly</td>
</tr>
<tr>
<td>JLS</td>
<td>Journal of Literary Semantics</td>
</tr>
<tr>
<td>JML</td>
<td>Journal of Modern Literature</td>
</tr>
<tr>
<td>JMRS</td>
<td>Journal of Medieval and Renaissance Studies</td>
</tr>
<tr>
<td>JNMD</td>
<td>Journal of Nervous and Mental Disease</td>
</tr>
<tr>
<td>JNT</td>
<td>Journal of Narrative Technique</td>
</tr>
<tr>
<td>JP</td>
<td>Journal of Philosophy</td>
</tr>
<tr>
<td>JPC</td>
<td>Journal of Popular Culture</td>
</tr>
<tr>
<td>JPer</td>
<td>Journal of Personality (formerly Character and Personality)</td>
</tr>
<tr>
<td>JPersAsse</td>
<td>Journal of Personality Assessment</td>
</tr>
<tr>
<td>JPF</td>
<td>Journal of Popular Film</td>
</tr>
<tr>
<td>JPopF&amp;TV</td>
<td>Journal of Popular Film and Television</td>
</tr>
<tr>
<td>JPSP</td>
<td>Journal of Personality and Social Psychology</td>
</tr>
<tr>
<td>JPsy</td>
<td>Journal of Psychology</td>
</tr>
<tr>
<td>JQ</td>
<td>Journalism Quarterly</td>
</tr>
<tr>
<td>JResPers</td>
<td>Journal of Research in Personality</td>
</tr>
<tr>
<td>JRS</td>
<td>Journal of Roman Studies</td>
</tr>
<tr>
<td>JSI</td>
<td>Journal of Social Issues</td>
</tr>
<tr>
<td>JSP</td>
<td>Journal of Social Psychology</td>
</tr>
<tr>
<td>JSSR</td>
<td>Journal for the Scientific Study of Religion</td>
</tr>
<tr>
<td>JWarb</td>
<td>Journal of the Warburg and Courtauld Institutes</td>
</tr>
<tr>
<td>KanQ</td>
<td>Kansas Quarterly</td>
</tr>
<tr>
<td>KFLQ</td>
<td>Kentucky Foreign Language Quarterly</td>
</tr>
<tr>
<td>KFQ</td>
<td>Keystone Folklore</td>
</tr>
<tr>
<td>KoJ</td>
<td>Korea Journal</td>
</tr>
<tr>
<td>KR</td>
<td>The Kenyon Review</td>
</tr>
<tr>
<td>KRQ</td>
<td>Kentucky Romance Quarterly</td>
</tr>
<tr>
<td>L&amp;P</td>
<td>Literature and Psychology</td>
</tr>
<tr>
<td>L&amp;U</td>
<td>The Lion and the Unicorn: A Critical Journal of Children's Literature</td>
</tr>
<tr>
<td>LangQ</td>
<td>The USF Language Quarterly</td>
</tr>
<tr>
<td>LFQ</td>
<td>Literature/Film Quarterly</td>
</tr>
<tr>
<td>LHQ</td>
<td>Louisiana Historical Quarterly</td>
</tr>
<tr>
<td>LHR</td>
<td>Lock Haven Review</td>
</tr>
<tr>
<td>LHY</td>
<td>Literary Half-Yearly</td>
</tr>
<tr>
<td>LM</td>
<td>London Mercury</td>
</tr>
<tr>
<td>LSoc</td>
<td>Language in Society</td>
</tr>
<tr>
<td>LWU</td>
<td>Literatur in Wissenschaft und Unterricht</td>
</tr>
<tr>
<td>LY</td>
<td>Lessing Yearbook</td>
</tr>
</tbody>
</table>

xv
MAL  Modern Austrian Literature: Journal of the International Arthur Schnitzler Research Association
MASJ  Midcontinent American Studies Journal
MBL  Modern British Literature
MD  Modern Drama
Meanjin  Meanjin Quarterly
MELUS  MELUS: The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States
MFS  Modern Fiction Studies
MissFR  Mississippi Folklore Register
MissQ  Mississippi Quarterly: The Journal of Southern Culture
MJLF  Midwestern Journal of Language and Folklore
MLN  [Formerly Modern Language Notes]
MLQ  Modern Language Quarterly
MLR  Modern Language Review
MLS  Modern Language Studies
MMisc  Midwestern Miscellany
MP  Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature
MPQ  Merrill-Palmer Quarterly
MQ  Midwest Quarterly: A Journal of Contemporary Thought
MQR  Michigan Quarterly Review
MR  Massachusetts Review: A Quarterly of Literature, the Arts and Public Affairs
MS  Mediaeval Studies
MSE  Massachusetts Studies in English
MTQ  Mark Twain Quarterly
MuK  Maske und Kothurn: Internationale Beiträge zur Theaterwissenschaft

NALF  Negro American Literature Forum
NAR  North American Review
NCF  Nineteenth-Century Fiction
NCFS  Nineteenth-Century French Studies
Neophil  Neophilologus
NewS  New Scholar: An Americanist Review
NLH  New Literary History: A Journal of Theory and Interpretation
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>NMW</td>
<td>Notes on Mississippi Writers</td>
</tr>
<tr>
<td>NOR</td>
<td>New Orleans Review</td>
</tr>
<tr>
<td>NYArtsJ</td>
<td>New York Arts Journal</td>
</tr>
<tr>
<td>NYFQ</td>
<td>New York Folklore (formerly New York Folklore Quarterly)</td>
</tr>
<tr>
<td>OhR</td>
<td>Ohio Review</td>
</tr>
<tr>
<td>OL</td>
<td>Orbis Litterarum: International Review of Literary Studies</td>
</tr>
<tr>
<td>OntarioR</td>
<td>Ontario Review: A North American Journal of the Arts</td>
</tr>
<tr>
<td>P&amp;R</td>
<td>Philosophy and Rhetoric</td>
</tr>
<tr>
<td>PAPA</td>
<td>Publications of the Arkansas Philological Association</td>
</tr>
<tr>
<td>PAR</td>
<td>Performing Arts Resources</td>
</tr>
<tr>
<td>PBA</td>
<td>Proceedings of the British Academy</td>
</tr>
<tr>
<td>PCL</td>
<td>Perspectives on Contemporary Literature</td>
</tr>
<tr>
<td>Person</td>
<td>The Personalist: An International Review of Philosophy</td>
</tr>
<tr>
<td>PFSCL</td>
<td>Papers on French Seventeenth Century Literature</td>
</tr>
<tr>
<td>PLL</td>
<td>Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature</td>
</tr>
<tr>
<td>PMLA</td>
<td>Publications of the Modern Language Association of America</td>
</tr>
<tr>
<td>PMPA</td>
<td>Publications of the Missouri Philological Association</td>
</tr>
<tr>
<td>PMS</td>
<td>Perceptual and Motor Skills</td>
</tr>
<tr>
<td>PostS</td>
<td>Post Script: Essays in Film and the Humanities</td>
</tr>
<tr>
<td>PP</td>
<td>Philologica Pragensia</td>
</tr>
<tr>
<td>PQ</td>
<td>Philological Quarterly</td>
</tr>
<tr>
<td>PR</td>
<td>Partisan Review</td>
</tr>
<tr>
<td>PrS</td>
<td>Prairie Schooner</td>
</tr>
<tr>
<td>PS</td>
<td>Pacific Spectator</td>
</tr>
<tr>
<td>PsaQ</td>
<td>Psychoanalytic Quarterly</td>
</tr>
<tr>
<td>PsyB</td>
<td>Psychological Bulletin</td>
</tr>
<tr>
<td>PsychiatQ</td>
<td>Psychiatric Quarterly</td>
</tr>
<tr>
<td>PsychologR</td>
<td>Psychological Review</td>
</tr>
<tr>
<td>PsycholRep</td>
<td>Psychological Reports</td>
</tr>
<tr>
<td>PsyculR</td>
<td>Psychocultural Review</td>
</tr>
<tr>
<td>PsyR</td>
<td>Psychoanalytic Review</td>
</tr>
<tr>
<td>PsyS</td>
<td>Psychonomic Science</td>
</tr>
<tr>
<td>PYACA</td>
<td>Psychoanalytic Study of the Child</td>
</tr>
<tr>
<td>PYRCA</td>
<td>Psychological Record</td>
</tr>
<tr>
<td>QI</td>
<td>Quaderni d'Italianistica: Official Journal of the Canadian Society for Italian Studies</td>
</tr>
<tr>
<td>QJS</td>
<td>Quarterly Journal of Speech</td>
</tr>
<tr>
<td>QQ</td>
<td>Queen's Quarterly</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Title</td>
</tr>
<tr>
<td>--------------</td>
<td>-------</td>
</tr>
<tr>
<td>Schola Satyrica</td>
<td>Scholia Satyrica</td>
</tr>
<tr>
<td>SCR</td>
<td>South Carolina Review</td>
</tr>
<tr>
<td>SEEJ</td>
<td>Slavic and East European Journal</td>
</tr>
<tr>
<td>SEER</td>
<td>The Slavonic and East European Review</td>
</tr>
<tr>
<td>SEL</td>
<td>SEL: Studies in English Literature, 1500-1900</td>
</tr>
<tr>
<td>Seminar</td>
<td>Seminar: A Journal of Germanic Studies</td>
</tr>
<tr>
<td>SFQ</td>
<td>Southern Folklore Quarterly</td>
</tr>
<tr>
<td>SFR</td>
<td>Stanford French Review</td>
</tr>
<tr>
<td>SFr</td>
<td>Studi Francesi</td>
</tr>
<tr>
<td>ShakS</td>
<td>Shakespeare Studies</td>
</tr>
<tr>
<td>ShawB</td>
<td>Shaw Bulletin</td>
</tr>
<tr>
<td>ShawR</td>
<td>Shaw: The Annual of Bernard Shaw Studies (formerly Shaw Review)</td>
</tr>
<tr>
<td>SHR</td>
<td>Southern Humanities Review</td>
</tr>
<tr>
<td>ShS</td>
<td>Shakespeare Survey: An Annual Survey of Shakespearean Study and Production</td>
</tr>
<tr>
<td>SIR</td>
<td>Studies in Romanticism</td>
</tr>
<tr>
<td>SJPYA</td>
<td>Scandinavian Journal of Psychology</td>
</tr>
<tr>
<td>SJS</td>
<td>San Jose Studies</td>
</tr>
<tr>
<td>SJW</td>
<td>Shakespeare-Jahrbuch</td>
</tr>
<tr>
<td>SLitI</td>
<td>Studies in the Literary Imagination</td>
</tr>
<tr>
<td>SLJ</td>
<td>Southern Literary Journal</td>
</tr>
<tr>
<td>SM</td>
<td>Speech Monographs</td>
</tr>
<tr>
<td>SN</td>
<td>Studia Neophilologica: A Journal of Germanic and Romance Languages and Literature</td>
</tr>
<tr>
<td>SNL</td>
<td>Satire News Letter</td>
</tr>
<tr>
<td>SNNTS</td>
<td>Studies in the Novel</td>
</tr>
<tr>
<td>SociolSoc</td>
<td>Sociology and Social Research</td>
</tr>
<tr>
<td>SocPsycholQ</td>
<td>Social Psychology Quarterly</td>
</tr>
<tr>
<td>SocR</td>
<td>Social Research</td>
</tr>
<tr>
<td>SoR</td>
<td>Southern Review (Baton Rouge, LA)</td>
</tr>
<tr>
<td>SoRA</td>
<td>Southern Review: Literary and Interdisciplinary Essays (Adelaide, Australia)</td>
</tr>
<tr>
<td>SovL</td>
<td>Soviet Literature</td>
</tr>
<tr>
<td>SP</td>
<td>Studies in Philology</td>
</tr>
<tr>
<td>SQ</td>
<td>Shakespeare Quarterly</td>
</tr>
<tr>
<td>SR</td>
<td>Sewance Review</td>
</tr>
<tr>
<td>SSCJ</td>
<td>Southern Speech Communication Journal</td>
</tr>
<tr>
<td>SSF</td>
<td>Studies in Short Fiction</td>
</tr>
<tr>
<td>SSL</td>
<td>Studies in Scottish Literature</td>
</tr>
<tr>
<td>StAH</td>
<td>Studies in American Humor</td>
</tr>
<tr>
<td>StCS</td>
<td>Studies in Contemporary Satire: A Creative and Critical Journal</td>
</tr>
<tr>
<td>StHum</td>
<td>Studies in the Humanities</td>
</tr>
<tr>
<td>StuTC</td>
<td>Studies in the Twentieth Century</td>
</tr>
<tr>
<td>SVEC</td>
<td>Studies on Voltaire and the Eighteenth Century</td>
</tr>
<tr>
<td>SWR</td>
<td>Southwest Review</td>
</tr>
<tr>
<td>TA</td>
<td>Theatre Annual</td>
</tr>
<tr>
<td>TAM</td>
<td>Theatre Arts Monthly</td>
</tr>
</tbody>
</table>
TAPA  Transactions of the American Philological Association
TCI  Twentieth Century Interpretations
TCL  Twentieth Century Literature: A Scholarly and Critical Journal
TCV  Twentieth Century Views
TDR  The Drama Review (formerly Tulane Drama Review)
TEAS  Twayne's English Authors Series
TFSB  Tennessee Folklore Society Bulletin
ThArts  Thalia: Studies in Literary Humor
ThR  Theatre Arts
ThR  Theatre Research International
TJ  Theatre Journal
TQ  Theatre Quarterly
TriQ  TriQuarterly
TSL  Tennessee Studies in Literature
TSLL  Texas Studies in Literature and Language: A Journal of the Humanities
TT  Theology Today
TVQ  Television Quarterly
TWAS  Twayne's World Authors Series

UCC  University of California Chronicle
UCPCP  University of California Publications in Classical Philology
UCPES  University of California Publications, English Studies
UCPMP  University of California Publications in Modern Philology
UDR  University of Dayton Review
UKCR  University of Kansas City Review
UQ  Ukrainian Quarterly: Journal of East European and Asian Affairs
UTQ  University of Toronto Quarterly: A Canadian Journal of the Humanities
UTSE  University of Texas Studies in English
UWR  University of Windsor Review

VN  Victorian Newsletter
VQR  Virginia Quarterly Review: A National Journal of Literature and Discussion
VS  Victorian Studies: A Journal of the Humanities, Arts and Sciences

W&L  Women & Literature
WascanaR  Wascana Review
WC  The Wordsworth Circle
WF  Western Folklore
<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHR</td>
<td>Western Humanities Review</td>
</tr>
<tr>
<td>WS</td>
<td>Women's Studies: An Interdisciplinary Journal</td>
</tr>
<tr>
<td>WVUPP</td>
<td>West Virginia University Philological Papers</td>
</tr>
<tr>
<td>XUS</td>
<td>Xavier Review (formerly Xavier University Studies)</td>
</tr>
<tr>
<td>YCS</td>
<td>Yale Classical Studies</td>
</tr>
<tr>
<td>YES</td>
<td>Yearbook of English Studies</td>
</tr>
<tr>
<td>YFS</td>
<td>Yale French Studies</td>
</tr>
<tr>
<td>YR</td>
<td>The Yale Review: A National Quarterly</td>
</tr>
<tr>
<td>YSE</td>
<td>Yale Studies in English</td>
</tr>
<tr>
<td>ZRL</td>
<td>Zagadnienia Rodzajów Literackich</td>
</tr>
<tr>
<td>ZRP</td>
<td>Zeitschrift für Romanische Philologie</td>
</tr>
</tbody>
</table>
COLLECTIONS CITED IN PART I


PART I:
COMIC THEORY BEFORE 1900

CLASSICAL AND MEDIEVAL

   Irony, buffoonery, and the right use of ridicule.

   Comedy as imitation of lower characters, having some defect or ugliness not painful or destructive.

   The ludicrous as irony and buffoonery; objects of laughter to be pleasing.

   Comedy's handling of impure subject without filthiness; license of Old Comedy reasonable.

   Comedy as imitation of variety of human nature, only incidentally instructive; most comedy not upright.

   Laughter to point out the offensive in an inoffensive manner; laughter of jokes from disappointed expectation.

   Movement of comedy from adversity to prosperity; comic style low.
    Comic characters derived from hyperbole (based on impossibility); comic style from commonplace words.

    Comedy as reflection of life and custom; its classes, kinds, and the four parts.

    Comedy as fortunes of men of middle class, having slight dangers and a happy end; its four parts.

    Propriety needed though comedy sometimes raises its voice; against liberty of Old Comedy.

    The ridiculous as delusion accompanied by weakness; malice felt by the spectator of comedy.

    The danger of comic pleasure.

    The genius of comedy the same as that of tragedy.

    Prefers seriousness and polished language of New Comedy to the vulgarity of Old Comedy.

    Laughter not for derision and opposed to propriety; jesting based on false reasoning.

    Comedy as imitation of action that is absurd and lacking in magnitude; its speech and actions, its characters and thoughts, its four parts.
   Comedy as imitation of action that is ridiculous, fiction of affairs of everyday life.

See also 19, 87, 181, 196, 216, 217, 222, 234, 274, 294, 310, 312, 363, 443, 535, 541, 661, 794, 850, 953, 987, 1131, 1160, 1269, 1273, 1294, 1561, 2025, 2933, 2947.

RENAISSANCE

   Causes of comic laughter in deception, wickedness, defeat, or indecency; moderate events or injury possible in comedy.

   Comedy to seek a moral end through pleasure; use of feigned plot, ordinary men, and familiar speech.

   Tragicomedy without death, yet near it, unlike comedy.

   Comedy both profane and opposed to truth.

   Pity and laughter reconciled in tragicomedy; its characters as great persons, its action with a happy reversal.

   Subject of comedy as harmless mirth; using ugliness to make vices abhorrent.

   Comedy instructive through its punishment of vice.

   Comedy to anatomize deformity; humour from a peculiar quality which dominates a character's being.
   Comedy to delight and teach; laughter not always its end.

   Joy mixed with sadness as dynamic of hearty laughter; its physiological mechanism; the laughable in deed and word.

   The ridiculous as ugliness or baseness joined with wonder.

   Comedy as imitation of actions of private persons to correct manners; its imaginary action with agreeable ending.

   Comedy to reprove vice and common abuses of life.

   Comedy as imitation of inferior men in base action that is ridiculous; its laughter as liberation.

   Comedy as imitation of action of lower characters; its parts; its simple and complex plots.

   Comedy as fictitious action filled with intrigue; its suggestion of danger with a happy outcome.

   Comedy as imitation of common errors of life and caution against them.

   Laughter's basis as astonishment at the ugly.

Comedy as imitation of worse actions; the ridiculous as ugliness neither deadly nor painful.

   Mirth as healthful.

   Comedy as imitation of humble actions and mirror of human life; its language of common usage.

   Movement of comic action from doubt to joy; not all its action exhibited openly.

   Use of comedy as instruction against vice.


NEOCLASSICAL

   Ridicule as gay contempt arising from incongruity.

   Matter of comedy from intrigue; its representation of popular life in a low style; its passions without violence.

   Laughter caused by irregularity and unsuitableness; the ludicrous, by uniting incongruous things; its laughter without malice.

   Serious drama more effective way to attack vice than comedy, which has a shallow morality.


Prefers nobility of Terentian comedy to buffoonery.


Comedy the province of humor, blending contempt and amusement; ridicule leveled at absurdity.


Instruction the end of comedy; its exposure of knavery and ridicule of lawdness.


Ridicule as counter to gravity, remedy against imposition.


Humor as singular way of acting, natural to one character.


Characters ridiculous from affected wit rather than natural folly.


Action of comedy from intrigues of love or knavery of common persons.


Ridicule essential to comedy, which exposes vice or folly to cure the spectator.


Humor, not wit, the business of comedy; its aim to amend folly by exposing it.

55. Descartes, René. The Passions of the Soul. Trans. Robert
Neoclassical

Principal causes of laughter: moderate joy, surprise of wonder, slight emotion of hatred.

Comedy to arise out of object itself, situation or character; sources of laughter in Molière.

Satisfaction mixed with contempt in comedy; practical wisdom put into action to punish vice and the ridiculous.

Gay comedy (presenting ridicule and vice) distinct from serious comedy (presenting virtue and duty).

Humor as extravagance or oddness which begets malicious pleasure; faults of common persons discovered in comedy.

Pleasure the primary purpose of comedy; its laughter at representation of deformity.

Comedy as agreeable fable, vehicle for counsel or reproof.

Humor as violent impulse of mind by which one becomes ridiculous (nos. 55 and 56).

Affectation as source of the ridiculous; comedy, distinct from burlesque, linked to good humor and benevolence.

64. Foote, Samuel. The Roman and English Comedy Consider'd and Compara'd. London: Waller, 1747.
English comedy superior in dialogue and humorous characters; men of humor and humorists contrasted.
Comedy to be cheerful, not sentimental.

Comedy to correct vice and ridicule bad customs through use of sinful character, not at center of action.

Comedy to create laughter by ridiculously portraying follies of lower characters.

Hopes that English comedy will not abandon humor.

Cause of laughter in surprise at some unusual contrast or coincidence; mirth as bodily relaxation.

Laughter from sudden conception of eminency by comparison with infirmity of others; jests from absurdity.

Laughter caused by sudden glory, apprehension of deformity in another or one's own action.

Comic pleasure from true representation of general character; humor the end of comedy; species of humor.

Basis of laughter in contrast between ideas of grandeur and meanness; ridicule as useful corrective.

Mirth necessary for comedy.


Laughter caused by strained expectation being reduced to nothing; laughter as compensation for life's miseries.


Comedy concerned with remediable faults; laughter, unlike derision, in power to discern ridiculous.


The ridiculous founded on incongruity or disproportion and signifying lack of good sense.


Wit opposed to judgment.


Comedy not to give individual portraits but to emphasize group; its action determined by chief character.


Comedy to represent defects agreeably, to be funny and lifelike.


Function of comedy to correct men's vices; usefulness of public laughter.


Comedy to represent flaws common to all men, chiefly in its own time.

Ridicule used for foibles, satire for vices, humor for whimsical oddities, raillery for slight foibles.


Comedy to excite gay contempt; ridicule its essence; humor as particular cast of mind (nos. 90-93).


Comedy dangerous in representing vicious passions.


Contrast the basis of the risible and the ridiculous, which adds contempt consistent with laughter.


Comedy as image of common life with corrective purpose.


Comedy dangerous because of faithful representation of manners and failure of exaggeration to make objects odious.


Man only completely human when he plays.


Noble task of comedy to preserve freedom of mind by liberating it from passions, surveying life as occurrence, not fate, and smiling at absurdities.


Comedy to render vice and folly ugly and detestable; humor as extravagance.

Nothing subject to ridicule except deformity; ridicule as medium to truth; humor as remedy against vice.

Comedy to move mirth; ridicule to laugh men out of vice and folly; humor controlled by judgment; mirth inferior to cheerfulness (nos. 35, 47, 65, 179, 249, 381, 446; Joseph Addison and Richard Steele).

Fantastic images and morality of English comedy contrasted with truthful portrayal and pleasure of French comedy.

Effect of comedy from example and precept.

Healthfulness of laughter.

Comedy to educate by negative example.

Laughter as sign of joy, not pride.

Comedy as speaking picture of follies of a nation.

Comedy as exact representation of manners, mixture of serious and pleasant; its laughter from gaiety.

World as comedy to those who think (5 March 1772).

Serious comedy more refined than ridicule.


Comedy, with satire and burlesque, as chief branches of ridicule; true comedy to exhibit singular characters.

See also 181, 199, 217, 222, 294, 310, 395, 396, 715, 735, 807, 823, 1310, 1338, 1347, 1352, 1370, 1387, 1412, 1419, 1448, 1451, 1831, 1912, 2025, 2055, 2518, 2941, 2947, 2949, 2959.

NINETEENTH CENTURY


Laughter as expression of superiority.


Laughter as expression of joyous emotion, discharge of nervous excitement.


Laughter caused by ludicrous incongruity, clash of dignity with meanness; laughable combined with love in humor.


Laughter as expression of double or contradictory feeling, caused by the absolute (grotesque) or significative (ordinary) comic.


Nature of heroic comedy or farce dependent upon obstacles to will.


Essence of true humor in love, resulting in a smile.


Laughter as expression of trivial triumph.


Humor created by contemplating the finite in reference to the infinite; the grotesque from unusual juxtaposition.


Absolute ideality of Shakespearean or Old Comedy; their unlimited jest.


Genuine humor thoughtful; national differences in humor.


Laughter primarily the expression of joy; the incongruous or unaccountable exciting surprise and some superiority.


Laughter marking end of period of suspense or expectation; its sudden and rhythmical occurrence.


Humor as poetic, from situation or character; wit as rational, from unexpected, complex relationship.


Comedy from perception of discrepancy, involving frustrated expectation, contrast.


Essence of comedy in incongruity and superiority; its value as refreshment; its humor and sympathy.
Character and plot inseparable in best comedy; human nature the study of comic writers.

Plot dependent on character in best comedy; comedy not a utilitarian form.

Imperfection as province of the risible; its three phases—retrogression, obstruction, inferiority.

Causes of laughter varied, including recovery from fear, calamity, caricature, wit, the forbidden, the naive.

Laughter from disappointed expectation, involving surprise, contrast, incongruity; the laughable, ludicrous and ridiculous; comic authors from Shakespeare to Sheridan.

Comedy to distinguish peculiarities of men and manners; egotism the proper object of ridicule.

Comedy from contradiction between absolute truth and its realization, bringing its object to nothing.

Mirth as triumph of joy and reasonableness; laughter from sudden, agreeable perception of incongruity.

Combination of serious and comic perception desirable.

Ironic as negativity; its mastery of moment in rendering object finite.


Comedy from painless contradiction; humor reconciled to pain.


Subjectivity, not laughter, the basis of comedy.


The comic as world in itself rather than an imitation of life; comedy as holiday or saturnalia.


Comic actor's tacit understanding with audience; avoidance of complete naturalism in comedy.


Subjective character of the ludicrous.


The ludicrous as paradoxical, unexpected subsumption; its irrational negation arousing rational affirmation.


Vice not to be presented attractively in comedy; morality as part of comedy.


Comic spirit to awaken thoughtfulness, perceive contrast with common sense, and civilize audience; vanity and pomposity the special vices checked by comedy.


Comedy as game played to throw reflection on social life.
   Comic spirit as release from tedium of absurdity.

   History of comic visual art from ancient to modern times.

   The comic as aesthetic emotion, its disinterested pleasure arising from incongruity, superiority, humorous spirit.

   The comic as enjoyment of the whole understanding released and at liberty; the ridiculous as consequence of spiritual finitude, evoked by contrast; humor as inverse sublimity.

   Italian comedy's relationship to Latin mime; character types of the commedia dell'arte and their successors.

   Essence of comedy in sport and forgetfulness; comedy to sharpen powers of discrimination; its history from Aristophanes to Lessing.

   Laughter from sudden perception of incongruity; the ludicrous divided into wit and folly.

   Function of the ludicrous: to discover contrast and unite incongruous, disproportionate, opposite ideas.

   Comedy to dispel moral and intellectual unconsciousness.

Wit from connection, humor from incongruity; both incompatible with serious, important ideas; surprise in both.

   Laughter the result of descending incongruity.

   True humor from emotional contrasts, mixture of earthly and heavenly.

   Nonsense to discover incongruities in all things, bring deeper harmony; two types—tendency and absolute.

   Caricature to depreciate object through salient features.

   Comedy to lay bare human deficiencies through subordinate, unsympathetic characters.

   Best humor full of the most humanity; humorist as philanthropist.

   Sympathy and ridicule in humor, which marks others' peculiarities; comic writers from Swift to Goldsmith.

   Laughter not spontaneous or instinctive, but an absurd habit which suspends the intellect.

   Ridicule as counterfeit detector; mirth as humanizing influence; the ludicrous and surprise; humor and sympathy.

   Outward development, forms, social influences, not theory.
See also 181, 191, 198, 199, 217, 222, 261, 276, 294, 310, 369, 395, 823, 1214, 1222, 1470, 1480, 1483, 1487, 1493, 1498, 1695, 2169, 2181, 2212, 2516, 2518, 2546, 2831, 2839, 2958, 2959, 2996.
Comedy as contradiction; its lessons—inequity of the partial, the buffoon, endurance, theological fun.

Comedy to alleviate pain, be a social lubricant, humanize.

Joy and perception of harmony essential to comic spirit.

Mutually exclusive because comedy thrives on ugliness.

Comedy best when limits of understanding and detachment clear, when hope and faith necessary for pleasure.

Comedy as contradiction; comic situations, travesties, lovers and laws, banality, verbal humor, parody, satire.

Features: traditional action, opening calamity, reversal, flawed hero, human limitation, endurance, serious tone.


166. Barry, Jackson G. "Form or Formula: Comic Structure in

Their approach reductive; life rhythm seen through plays.


Pulci's humor suited to his genre while Rabelais's varied; laughter for its own sake in Rabelais, not Pulci.


Prior to Lamb called genteel comedy; standard term after Palmer.


Relief theory: discharge and subsequent recovery of poise.


High comedy determined by characters' articulateness and moral climate.


Comic catharsis: model of intersecting planes of emotion.


Audience made to perceive distorted subject as ludicrous in certain contexts; the comic's objective distance.


From laughter to reproof in Shaw, Wilde, Pirandello; new comic forms from ironic use of theatrical conventions.


Comedy and transcendence: liberty from social roles as intimation of redemptive promise in eternity.


Comedy's corrective social function; its origin in mechanical inelasticity; comic situations (repetition, inversion, reciprocal
interference of series); comic character (unsociability, sensibility, automatism).

Rigidity in comic character; scorn and the comic antagonist; comic cruelty; overstatement in comic love and sex.

Karin Youngberg, "Comedy as Celebration," 1-12.

Feminine values basic to comedy: acceptance of change, communal identification, openness to feelings and body.

Debunking purpose for common techniques of plot, characters, gamesmanship; their final optimism.

Roughness, satire, sanity arising from incongruity, juxtaposition of high/low, clash of official/unofficial.

Excerpts from Aristotle, Julius Caesar Scalinger, Lodovico Castelvetro, Sir Philip Sidney, Lope de Vega, Ben Jonson, François Hedelin, Abbot d'Aubignac, Pierre Corneille, John Dryden, Molière, Joseph Addison, Voltaire, Denis Diderot,

Positive emphasis of comedy opposed to negative one of satire, burlesque, grotesque; enabling self observation.

Basis of comedy in contrast, as test of common sense.

Comedy as transcendence of universal tragedy of man, expression of joy.

Instinctive, uncritical laughter of carnival and festival translated into Revue Play and Plautine play; comedy's power from familiar matter, coarseness, sense of well being.

Source of the comic in sudden rejection of error or untruth by effort of judgment.

Comic pleasure from observer's dissatisfaction with the ugly, pre-condition of amusement, lack of sympathy.

Force of comedy from disinterested common sense, good humor.

Vehicle for truth in farce and exaggeration of foibles.

Comedy's language and rhetoric, characters (conventions and types), structure, forms (farce, tragic farce, burlesque, manners, satiric, festive); the comic hero.

Morton Gurewitch, "From Pyrrhonic to Vomedic Irony," 45-57.
Malcolm Kiniry, "Jacobean Comedy and the Acquisitive Grasp," 73-86.
Ralph Berry, "The Season of Twelfth Night," 139-49.
Charles Frey, "The Sweetest Rose: As You Like It as Comedy of Reconciliation," 187-83.

David Summers, "Cubism as a Comic Style," 641-59.
David Frail, "To the Point of Folly: Touchstone's Function in As You Like It," 695-717.
Peter Farb, "Speaking Seriously About Humor," 760-76.
Emily Toth, "Female Wits," 783-93.
   Siriol Hugh-Jones, "We Witless Women," 16-25.
   Bernard Hollowood, "Punch in the 1960s," 31-34.
   Anthony Powell, "Taken from Life," 50-53.
   George Speaight, "Puppets over Europe," 59-64.
   Peter Rogers, "Carrying on in the Cinema," 66-72.
   Clive Barnes, "Comedy on Tiptoes," 73-81.
   Maurice Richardson, "Television Clowns," 81-90.
   Ray Galton and Alan Simpson, "Writing for Hancock," 91-95.

   Francis X. Connolly, "Is a Christian Theory of Literature Possible?" 31-48.

   The probable as realm of comedy; action revealing rationale of social norms in comedy of Aristophanes, Molière, Gilbert, Dodgson, Butler, Cervantes, Fielding, Joyce, Homer, Shakespeare.

   Effect on audience—comic catharsis, release in laughter; emotions aroused by unexpected; ludicrous as part of ugly; plot central to comedy; generality of its characters.

   Comic chaos and its central figure, Harlequin; undermining generic and social expectations in Grimaldi, Peele, Marlowe, Jonson, Farquhar, Garrick, Goldoni, and others.

Reprints theory by George Meredith, Henri Bergson, Sigmund Freud, Wylie Sypher, Susanne K. Langer, Eric Bentley, and Christopher Fry.


   Comedy as criticism of life; its characters generating plot.

   Synthesis of incongruity and superiority theories of comedy in concept of self projecting world through affectation.

   Meaning generated in the trivial, by elaborating the pattern of farce; comic mistakes of identity, judgment, attitude.

   Comedy as organized fantasy; its happy ending in obviously unrealistic world.

   Comedy's displeasure at deformity followed by greater pleasure from relaxation.

Transcendence of comedy in the epiphany of play; restoration of springs of play, relativity of world.


207. "Dramatic Comedy since 1950 (i.e., since Ionesco)." MD 25 (1982): 457-568.
   Ruby Cohn, "Modest Proposals of Modern Socialists," 457-68.
   Andrew K. Kennedy, "Tom Stoppard's Dissident Comedies," 469-76.
   Maurice Charney, "What Did the Butler See in Orton's What the Butler Saw?" 496-504.
   Marie-Claire Pasquier, "Richard Foreman: Comedy Inside Out," 534-44.
   Herbert Blau, "Comedy since the Absurd," 545-68.

   Comedy as sociable form; its sexual rivalry, exposure, acceptance, release; critical and uncritical uses.

   Comedy's awareness of similarity/difference and sympathy/repugnance; its illumination, acceptance, exhilaration.

Distance essential in comedy; importance of ideas in Aristophanic comedy; the grotesque and nonidentification.

   Comedy as corrective, symbolic form relating to problematic or ambiguous social situation.

   Comedy as sanctioned disrespect leading to social integration; comic scapegoat; comedy's rhetoric of reason.

   Inferiority of object and superiority of observer in comedy.

   Comedy as social corrective; comedy lacking in fragmented society.

   Comedy as intellectual disrespect for deepest human urges; its disinterested presentation of folly.

   Includes fictional second book of Aristotle's Poetics: comic pleasure from the ridiculous in action and speech.


   Aspects of incongruity in both forms; incongruity between individual/society dominant in comedy.
In comedy characters on level with audience; in farce, beneath it; comedy and manners; farce and automatism.

Abandonment of rationality, discursive thought; comic traditions of mimus, clowns, zanni, music hall and vaudeville, silent film; exposure and absurdity of inauthentic ways of life; acceptance of reality in its senselessness.

Comedy as indirect affirmation of ideal logical order by derogation of limited actuality; intellectual, negative mode.


Merry insolence and indignation of comedy; its vulgar characters and scorn.

Molière more socially oriented; Plautus more philosophic.

Comedy as narrow escape from despair into faith.

Ritual origins of New Comedy; drama of the green world and Shakespeare; New Comedy (Aristotelian) contained within Old Comedy (Platonic) and Christian comedy (Thomist).

Structural principles and character types; emphasis on blocking characters or scenes of reconciliation; its ternary action; alazon vs. eiron, buffoon vs. churl; its six phases.

Teleological plot, romantic and realistic elements of New Comedy; dialectical structure and fantasy in Old Comedy.


Comedy as celebration of faith in human survival; types of comedy—lucrative, popular, sombre, ultimate assertion.

   Intellectual significance, internal consistency, brilliant language, emotional detachment of comedy.

   Aesthetic of comedy in laughter at the fantastic in romantic comedy, the ridiculous in comedy of manners, the absurd in satiric comedy.

   Myth of mysterious twins in Err. and Amphilctyon illuminated by comedy; laughter as way to face ambiguity, anxiety.

   Comedy's mechanisms for thwarting inevitable futurity.

   Absolute potentiality of comic hero; disruptions of order by sexual folk hero, humorous butt, demonic beast.

   Emphasis on farce and its annihilation of restraint among components of comedy; Freudian theory and disinhibition, irreverence; sexual, psychic, social, metaphysical farces.

   Comedy's perception of unreason and good cheer; humor and satire from sympathy or antipathy for comic object.

   In seventeenth-century English drama (comic character or scenes) and eighteenth-century Italian opera (comic incongruity).

   Comedy of wit (Molière) and comedy of humor (Shakespeare).

246. Hansen, Niels Bugge. "Wise Saws and Modern Instances:

Fyre's ironic phase of comedy useful in depicting hero's escape from bondage in modern drama.


Comedy's indeterminancy, inevitable disjunctions, need for irony.


Comedy as mode of rational accommodation; its acceptance of fundamental disparateness; its basic types--censor, liberator, ironic observer of incongruity; its effect of civility.


Perception of comic arising from pleasant state of mind.


Wish-fulfillment, achievement, and humor in comedy.


Shared appreciation of dominant ideology: comic perspective on artificiality of codes without rejecting them.


Comedy's fixation on pleasure; laughter integral to it; erotic relations its main theme; its unresolved ambivalence.


Influence of Terence and Terentian commentaries in terms of plot, character, sentiment, diction.


Form of comedy from tension between audience's knowledge and characters' beliefs; fulfillment of audience's will in plot.

Essentially English form from seventeenth to twentieth centuries, exposing hollowness of conventional pretensions; its coolness of technique exploring passionate human motives.

Comedy as pleasurable balancer; its play with facets of surfaces.

Comedy defined in terms of effect--laughter--which arises from perception of incongruity.

Comedy subversive and visionary; its disadvantaged hero, demand for solution to unsatisfactory reality.

Objective and subjective comic differentiated.

Entropy and homeostasis; comedy and tragedy as complementary modes of knowledge.

Comic as simplest form of painless contradiction; satire playful or devastating; irony and humor manifold. Replies by Robert L. Perkins and Harold P. Sjurson, 105-13.

Laughter as natural expression of freedom and fear of its infringement; comedy from unconsciousness of freedom.

Felicity Firth, "Comedy in Italy," 63-80.
In comedy discord reconciled in spirit of wise tolerance; man's need to undeceive himself; dual themes of acceptance and forgiveness; formal elegance of undisguised facts.

Shared structure, from adversity to prosperity, but variety in audience reaction and dominant plot constituent.

Confrontation of desire with unreason or folly in comedy; prudent self-preservation as its purpose.

Mingled in comedies of Aristophanes and Shakespeare.

Significance of humorist, fool, clown, child, comedian, simpleton, comic hero, divine hero, underdog, trickster.


Their common qualities: collapse of the sublime, comic freedom, celebration of commonplace, iconoclasm, folly of desiring self, sudden awakening.

Rosamond Gilder, "In the Service of Comedy," 637-46.
II: Comic Theory After 1900


Comedy as perception of absurd, more hopeless than tragedy; laughter as reprieve from tears; humor as demystification.

Dialectic of riot and deadlock in comedy; Shakespearean modulation through recognition; recognition minimal in Jonson and Molière; discovery destructive to satiric comedy.

"Tractatus Coislinianus" as accurate precis of Poetics II leading to hypothesis about complete text.

Father's guilt an obstacle to desire; his degradation through comic fantasy as the liberation of the ego.

Comedy as exposure of inadequacy in realization or in action; its intellectual, socially significant form.

Three kinds of comic laughter: diabolical, delighted, pained.

Disharmony and maladjustment as the material of comedy; proportion restored through inversion, laughter.

Comedy as liberating; power rendered impotent by laughter.

Triumph of laughter in Erasmus, Aristophanes, Menander, Rabelais, Molière, Swift, Pope, Hogarth, Voltaire, Franklin, Twain.
Comedy as freedom from insufferable power; mode of transforming and conquering condition of life.

Critical of view that comedy arises from contradiction and absurdity; its inability to explain variety of comedy.

Comic proximity: modes of comedy defined by audience's identification or disjunction.

Comic mechanism in Bouvard and Pecuchet, comedy of closed system in Ulysses, comic incapacity in Watt, Comment c'est.

Comedy through illusion, partial views of a character, taken lightly.

Comedy as carnivalesque play; its fantasy defeat of authority; ambivalence of farcical laughter; the trickster.

Comic effect dual, perception of emotion and comic key.

Tragic source of comedy; compromise and doubt of comic ending; comic incongruity; comic despair and solace; clown's evasion, struggle, and fantasy.

Comedy as serious form, not necessarily corrective.

Basis of the comic in bisociation of two habitually incompatible contexts; originality, facilitation, and economy in comic technique; discharge of emotional tension in laughter.

Economy of psychic expenditure in the comic, which is regressive and playful; laughter as expressive.

Comedy's image of human vitality holding its own in world; themes of self-preservation and self-assertion.

Comedy as epistemological mode, comment upon conceptual relationships.


More profound comedy as product of man's incredulity in contemplating himself; tragedy subsumed in modern comedy.

Comedy as serious affirmation; its symbolic expression of desire for dissolution of human isolation and impermanence.

Sparing anxiety in comedy by reducing feelings of guilt.
Reduction of mature behavior by carnival spirit of comedy.

Comedy as planned confusion, exercise in understanding for Plautus and Shakespeare; its reduplicating devices.

Pure comedy critical, distinct from farce and sentiment.

Comic incongruity raised to tragic proportion in recent drama.

Comical from surprisingly insignificant; its motives of joy and displeasure.

Penetrating, witty exposure of idle life by Goldoni, Wilde; Shaw and Goldoni’s ingenuity.

Comic inconclusiveness; schematic statements undercut and expectations reversed; their verbal comedy.

Comedy as enemy of univocal mind, destroyer of categories; centrality of finite and concrete; its commitment to insight and salvation.

Function of comedy to keep given system of values in proportion; ridicule as test.

A Saturnalian element in Casina and The Marriage of Figaro.
   Kleist's boisterous comedy lacking the wit or detachment of Molière.

   Comedy as triumph of average over exceptional or peculiar in amusing action about social relations; comic character as species; serious impartiality of high comedy; analysis of plays by Aristophanes, Shakespeare, Molière, Marivaux, Shaw.

   Comic as figural moment, mode of aesthetic consciousness; comedy the only genre continually asserting freedom; hypothesis asserted, threatened, maintained; criticism of classical, romantic, modern theories.

   Metafictional or centripetalist tendencies of modern comic fiction; crucial role of voice.

   Domination of European comic theory by definition derived from Poetics until Romantic movement.

   Essence of comedy in deviation, suddenly perceived by mind free of painful emotions.

   Comedy as freedom for insolence; the fully human as object of laughter.

   Critical superior attitude in terms of upset norms seen in drama of ridiculous contrasts.

   Characters active or passive in comic world; potential comedy when two worlds exist simultaneously.

Comic Theory After 1900

Comic pleasure attended by laughter, newness or suddenness, incongruity or contrast.


324. Nevo, Ruth. "Toward a Theory of Comedy." JAAC 21 (1963): 327-32. Comedy and imperfection in the irrational, the libidinous, the ugly; humiliation of the phallic clown.


Improvisational comic tradition as immoral in scope, plea for frank acceptance of life; laughter its only end.

Includes history of comedy from Aristophanes to Shaw.

Comedy and the disruptive incongruous; its life principle controlled by eros; comedy's distanced audience.

Comic catharsis producing the contrary of the serious, deprecating things taken seriously; plots of folly and plots of cleverness.

Ethnocentric form: French comedy of criticism vs. English comedy of humor.

Happy ending of comedy earned by flexibility, resilience.

Comedy as symptom and agent of civilization.

Detachment necessary for amusement; comedy as exposure of human weakness; chapters on Aristophanes & Menander, Plautus & Terence, Jonson, Lope de Vega, Molière, Holberg, Goldoni, Lessing & Raimund, Gogol, Turgenev & Chekhov, Shaw.

Context the important feature in funniness.

Comic laughter as exclamation of achievement rather than expression of surprise at incongruity.

Detachment of audience, generality of character, social aspect of man in comedy; abnormal measured against normal, not ideal; inconclusiveness of many comic endings.
Reversal of hierarchic status of elements in comedy.

Three kinds of disautomatization: omission or addition of conventional modes, substitution of frames.

Vital fellowship of laughter; comedy's shattering the constraint of conformity.

Paradox of dual perception (form & formlessness) and dual feeling (joy & irony) in Joyce, Faulkner, Stevens, Beckett.

Acceptance as key to comic mode; its purposiveness may stop with revealing absurdity; its empirical humanists.

Ian Thomson, "Latin 'Elegiac Comedy' of the Twelfth Century," 329-44.
Howard H. Schless, "Dante: Comedy and Conversion," 413-27.
Thomas J. Garbáty, "Chaucer and Comedy," 451-68.
Louise George Clubb, "Italian Renaissance Comedy," 489-88.

Intuitive formal knowledge of writer and reader of comedy.
Comedy as statement of limitation; its moral stance of compromise; its completing and correcting tragedy.

Bipolar tendencies in theories of Guthke, Barnes, Esslin, Abel, Kerr.

Comic play as irresponsible, complete, extreme expression of moment; contingency of world, absurdity of carnival.

Farcical laughter's cathartic function: clown releasing audience by ignoble sacrifice.

Comedy from fixed ego of hero in entrance, error, exit.

Viewing the ludicrous sympathetically with humanism, discernment, tolerance in Boccaccio, Fielding, Dickens, Zangwill, Mann.

Laughter as reaction to compositional incongruity.

Earle Davis, "Jane Austen and the Comic Flaw," 23-34.
Philip Pinkus, "The Satiric Novels of Thomas Love Peacock," 64-76.
Helen Petrullo, "Babbitt as Situational Satire," 89-97.

Comedy as imitation of ludicrous action; clown an icon of actuality; comedy and the whole truth.

Pleasure from possible displeasure in comedy; its association of playful spirit with perception of incongruity.

Comedy as defensive process: simultaneous triumph of ego and pleasure principle.

Comedy as illogical combination of ridicule and celebration; inseparability of spirit/flesh in its incarnational theme.

Humorous failed action as reminder of bitterness of life.

Laughter from superiority, contrast; function of comedy as release, play, social corrective.

Comic ridicule to bare human limitation and folly; realization of tragic released through laughter; survey of kinds.

Accommodation and survival in the comic resolution; distance in viewpoint; modern farcical despair.

Comedy and awareness of negation; its unmasking adversity to mock limits of heroic potentiality.

Comedy's portrayal of universal, recognizable characters.

Comic laughter derived from words and things.

Humor as privileged occasion for extreme conclusions; lunatic logic of war; integrity of comic anti-hero.

Comic figures worse than life; no interplay of ethos and dianoia in them.

Double vision, mixing of heart and mind, in best comedy; comic tension and balance of sympathies.

Comedy's movement toward romance in plot of shipwreck and reunion, exotic setting, providential justice.

Presence of incongruity, not oppressively grave, in comedy; its appeal both mirthful and intellectual; the comic contrasted with wit & humor, irony & satire.

Includes George Meredith's and Henri Bergson's essays and Sypher's "Appendix: The Meanings of Comedy," (release from limitation, making game of the serious, Dionysian spirit).

Feared object transformed rather than destroyed in comedy; its technique insuring freedom from reprisal for aggression.

Contrast of character, idealization of deformity in high comedy; playful mood and detachment necessary in all comedy.

Type of restraint and demand in farce (metaphysical), comedy (ethical), and absurd drama (epistemological).

Comedy more serious in approach to truth than tragedy.

Comic identified with tension and terror it once alleviated.

Comedy as satire and celebration; hero's affirmation of subversive sense of life; his unconformable self; heroes from Homer, Aristophanes, Plautus, Aupelius, Shakespeare, Cervantes, Fielding, Diderot, Byron, Flaubert, Joyce, Mann.

Comedy's homeostatic principle, utilization as well as release of energy.

Troubled sense of incongruity in comedy's texture of values.

Comedy as triumph; its language of overcharged significance in therapeutic process of psychic agility.

Comedy as fantasy of human meanness; survey of comic theory.

Disgust and sympathy united in comedy's laughter of purgation; comic action involving harm not serious or mortal.
Refusal of the serious by comic actor; his spirit of invention and contagious euphoria.

Religious essence of comedy in acceptance of finitude; victor, victim, victim-victor in comedy.

His fantasies, double dealing, or practical jokes exempted from judgment.

Comedy able to absorb darker elements of life, move toward reconciliation.

Pleasure from recognition, applying limited scale of truth in comedy; its sane acceptance of human nature.

Attitudes coexisting with predominant festivity in Albee, Genet, Shakespeare; efforts to involve, confuse spectator.

Comedy as triumph of human contrivance, artificiality.

Comic derisiveness and Dionysian fervor in unmasking repressed fears; comic compulsion, obsession, dreamlike dread.


Mario Fratti, "Savage Comedy in Italian Theater," 29-34.


Laughter in comedy: monadic (joyous) in farce, diadic (at someone) in satire, triadic (at incongruity) in humor.


The comic as radical, corrective; its essence in children's laughter (healthy animal surrender to the immediate, pristine play); the comic as seen in Shakespeare's plays.


Hunting of folly, expression, deflation in maiden comedy; fertility, humility, community in matriarchal comedy.


396. Wimsatt, W. K., Jr. and Cleanth Brooks. "Tragedy and Comedy:

Psychological theories of the comic reviewed--Bergson, Shaftesbury, Penjon, Kline, Kallen, Freud, Eastman, Koestler.


Sexual comedies--Wycherley's rational, those of Axelrod, Anderson, Williams lacking awareness of moral standard.


Comic acceptance of terrible vicissitudes of everyday life.


Mockery of human limitation seen in man's reduction of God; contradiction between false concept and true understanding.

See also 676, 688, 711, 717, 802, 803, 805, 824, 932, 989, 1083, 1209, 1234, 1248, 1259, 1264, 1298, 1492, 1511, 1535, 1547, 1633, 1643, 1763, 1845, 1990, 2025, 2093, 2116, 2298, 2396, 2423, 2490, 2563, 2684, 2746, 2767, 2780, 2823, 2920, 2959, 2992, 3032, 3056, 3070, 3071, 3083, 3089, 3101.
PART III:
COMIC LITERATURE

CLASSICAL: GREEK AND ROMAN

Elementary units of comedy from rituals of agricultural religion transformed into typical sequences and various types; process of deritualization.

Comic action the result of character and situation, not sport of slave.


Change in character of key individual preliminary to domestic integration, marriage of comedy.

His pretense of important news; his use to depict character.

Acting and costume in Old Comedy; characterization and masks in New Comedy.

406. ______. "Aristophanes and Popular Comedy: An Analysis
of The Frogs." Western Popular Theatre. Eds. David Mayer
Traditional comic devices and laws of comic scenes.

407. An Introduction to the Greek Theatre. London:
Origins, structure, theatre, audience of comedy; freedom
of language in Aristophanes; Plautus and New Comedy.

408. Arnott, W. Geoffrey. "From Aristophanes to Menander."
Middle comedy as period of experiment; increase of ordinary
characters, non-mythological plots.

Menander's fusion of plausible plot detail and consistent
characters; Plautus less realistic, more jocular; Terence more
refined, less ironic.

140-55.
Recurrent family problems of comedy; linguistic idiosyncra-
sies of characters, irony of upside-down humor.

411. "Phormio Parasitus: A Study in Dramatic Methods
Terence's subtle differentiation of comic characters' language.

412. "Studies in Comedy, I: Alexis and the Parasite's
Alexis's use of stock character with new nickname.

413. "Time, Plot and Character in Menander." Papers
of the Liverpool Latin Seminar, Second Volume. Ed. Francis
Precision of stage time; primacy of plot in his comedy; pre-
dictable and unconventional elements in characters.

414. Arrowsmith, William. "Aristophanes' Birds: The Fantasy Pol-
Athenian hybris revealed through comedy of contradiction
and absurdity.

415. Austin, James Curtiss. The Significant Name in Terence. U
of Illinois Studies in Language and Literature 7.4. 1921. New
Use of names appropriate to dominant comic characteristic.

416. Bain, David. Actors & Audience: A Study of Asides and Re-
Eavesdropping and conversational asides, prologues, and monologues in Old Comedy, New Comedy, Roman Comedy as unrealistic conventions.

   Greek New Comedy, Plautus, Comedy after Plautus, Terence, Other Palliatae, Native Comedy, Popular Farce, Literary Atellan, Mime.

   More original use of Greek models than pretended in his humanitarian, sentimental comedy.

   Ten types in Old Comedy, New Comedy, and Roman comedy; development of structurally useful types.

   Old Comedy, Dionysian Festivals, New Comedy, Roman Comedy during the Republic.

   Boisterous defiance of the mean of Attic morality in Greek comedies.

   Concentration on the very rich as comic subject.

   Theatrical self-consciousness integral to comedy; pretense of illusion ruptured for parody.

   Unusual dualism of its comic structure.

   Inventiveness of Plautine comic language.

   Humor through forcefulness of comic imagery.
III: Comic Literature

427. Cornford, Francis Macdonald. The Origin of Attic Comedy. Cambridge: Cambridge UP, 1914. Form of Old Comedy from ritual or folk drama (itself from religious ritual or seasonal festival); ritual sequence of the action--agon, sacrifice, feast, marriage komos.


   K. J. Dover, "Greek Comedy," 193-212.
   Gordon Williams, "Roman Drama," 213-32.

Theatrical background, including actors, chorus, costumes, masks.

Undercurrent of cynicism and irony beneath the play's surface gaiety and verbal wit.

   T. B. L. Webster, "The Comedy of Menander," 1-20.

Theatrical conditions, fantasy (self-assertion and devaluation), illusion, instruction and entertainment, structure and style; analysis of eleven plays.

Political preoccupation, reckless fantasy of Old Comedy; social themes, more refined perception of New Comedy.

Brief history of comedy: its origins, structure, relationship to tragedy.
Uncertainty and surprise in Plautus; anticipation and irony in Terence.

Background and history, staging and presentation, structure, suspense and irony, characterization, moral tone, humor, problem of originality, influence; seriousness subordinated to ridicule in Plautus, ridicule to seriousness in Terence.

Plays as mixture of comic fantasy, reality of Greek upper middle-class society; slave not used to criticize wealth.

Triumph of respectability, lack of buffoonery in Menander and Terence; buffoonery, mockery of the rich in Plautus.

Concept of virtus and Roman topicality of Greek plot in his comedies.

Apolitical nature of Terence's comedy; his concept of humanitas.

Comic mixture of extreme reality and extreme unreality; his intentional distortion; world turned upside down by unimportant people; his lack of detached standpoint.

Includes Aristotle's concept of comedy and its development.

Increased realism of his dramatic illusion, clearer ethical aim of his comedy.

   Stereotype not a hindrance; more comic potency in Plautus.

   Bond of father/son treated more seriously in Terence's comedy because of its source.

   Two comic patterns for female behavior--citizen, non-citizen; two established comic types--hetaera, wife.

   Farcical humor for frustration and seduction.

   Two main types: complete explanation in opening scene, revelation as needed.

   Comedy's inversion and criticism of the legitimacy of spatial and sexual division.

   His comic plots intensified by adding surprise and suspense, eliminating expository prologue.

   Incapsulation of Dionysian ritual in comedy.

   Slapstick comedy interpreted from Phlyax vases.

   Mala the only kind of meretrix in Roman comedy.

Comedy drawing upon audience's experience, dramatizing the natural and credible; his mixture of modes, redistribution of roles.

Sophistication of Roman comedy largely technical; its problematic use of New Comedy's serious side.

His elevation of comedy: dealing with important public issues in a comic way.

His use within conventional comic plot of more reasonable characters with feelings subtly observed.

His adaptation of satirical types of Middle Comedy, illusion of real people, spectator sympathy, well constructed plot.

460. Gow, A. S. F. "On the Use of Masks in Roman Comedy."
JRS 2 (1912): 65-77.
Masking modified from Greek comedy.

Farcical action and wit of Plautus; Terence more literary than theatrical.

Origins, light drama, serious drama; imbroglio and deception in Plautus vs. plot and character in Terence.

HSCP 31 (1920): 63-123.
Comic exposure of pretense, paltry facts of imperfect world.

Grotesque caricature as way to combine comedy and propaganda; his grotesque satire of a general idea.

Intrigues and familiar characters of New Comedy transformed by Plautus (farce) and Terence (comedy of manners).

   Novelty given to conventions by unconventional selection or unconventional context; their comic appeal and design.

   Comedy of Plautus more comic; Menander's more restrained.

   Plautine comic mode as one of performance: breaking dramatic illusion and other expectations.

   Myth of the year daimon and the promotion of fertility in Greek festivals.

   Articles on Old Comedy, New Comedy, Roman Comedy.

   Comic figure of boastfulness, unscrupulousness, cleverness.

   Substitution of dialogue for monologue; elimination of expository prologue and direct address in his comedies.

   Awakening of thoughtful laughter in three comic scenes.


His chorusless comedy built on Sicilian mime with plot and stock characters.

Variety in treatment of comic themes.

Intoxication of the komos leading to universal unrestraint in Old Comedy; its world shot through with spirit.

Mystery elements adapted to earnestness of New Comedy.

Iphigenia in Tauris, Helen, Ion as domestic comedies of manners and situation, prototypes for Menander.

Its overall homogeneity; resolutions generated by civic ideology; intrigue as affirmation rather than defiance of restraints; analysis of plays by Plautus and Terence.

Comic incongruity in action, characterization, language, violation of dramatic illusion.

Parody of myth, report of daily life in Middle and New Comedy; Dionysian elements supplanted by characterization.

Comic doubling instead of conflict of Menandrian source.

Its greater realism and conformity to speech; comic adventures
representative of classes; its typical passions and characters.

   The origins of drama, political comedy in the city state, New Comedy in the Hellenistic Age.

   Archaic Comedy, Old Comedy, Aristophanes as the servant of Dionysus (plays of personal satire, fantasy and license), Middle and New Comedy (dramatic illusion of life).

   Comic contrasts in marriage and liaison plots.

   Structure of Attic drama from primitive ritual for new year; use of whole story by comedy, only part by tragedy.

   Linguistic aspects and social references of comedy; abuse more frequent in Plautus than Terence.

   His farcical vigor replacing sentimentality of New Comedy; his use of mistaken identity, fooling, butt.

   Emergence of parasite in New Comedy and Roman Comedy.

   Its function epideictic rather than persuasive, displaying comic expansiveness and fantasy.

   Difficulty of recreating performative elements; importance of comic timing.

Menander's typical character both comic and sympathetic, decent man with flaw.

Buffoonery turned to artistry and thoughtful criticism in his comedy.


His deliberate adherence to models and subtle delineation of comic characters.

Its tripartite comic structure, thematic unity from Plautus's Casina.

Their truth to comic type, depth through subtle variation.

Two comic types—barrier and deus ex machina; complexity from their not being consistently foolish.

Subtlety of character types with traditional comic names.

Comic gloriómo as starting point for individualization.

Importance of comic recognition scene for social renewal; ritual deflation of father's prerogative.

Sources, production, theatres, conventions, actors; focus on Plautus and Terence; realism unexpected.

Theatrical viewpoint; fantasy, stage illusion, bawdy; use of actors; his excellence in comic language, stage sense.

Changes in structure of comic chorus, no longer revealing its Dionysian origin.

Comedy from archaisms, long-winded or pet expressions, role words; movement from caricature into realism.

Humor from repetition of words or phrases, often with reversal of circumstances.

Extra-dramatic dimension used for comic effect, parody of dramatic form.

Ridicule and parody of rhetoric in his comedies.

Farcical elements borrowed, combined with ideas; great comedy rooted in popular entertainment.

Release of comedy related to ritual; his defense of old ways against innovation; importance of res publica.

Comedy as release or catharsis; the marriage revel of New Comedy.

Fertility ritual more refined, without grossness of Old Comedy.

New Comedy as quarry for his original architecture; his advance in comic characterization, evenness of surface.
III: Comic Literature

527. ______. Greek Comedy. London: Methuen, 1931.
   Origins, Old, Middle, and New Comedy; Epicharmus, Cratinus, School of Crates, Eupolis, Aristophanes, Menander, their meter and rhythm.

   High comedy of Terence superior to farce of Plautus.

   Comments on Livius Andronicus, Naevius, Statius, Plautus, Terence.

   Comic character's fall into unavoidable blunders; his error as mean between wrong and misfortune.

   Homerian character in mythological comedy of Epicharmus, others.

   Origins of comedy in the Athenian animal chorus and the Dorian mime; early Athenian comic poetry and Epicharmus; form of Old Comedy in Aristophanes.

   The City Dionysia and lesser festivals; actors, costumes, chorus, audience, artists.

   Unity of his comic action, with emphasis on denouement; his realism in characterization and dialogue.

   Poetics as means of classifying Menander's domestic tragicomedy, elements of intrigue, buffoonery, satire, plots.

   His comedy distinguished by elegance and humanity, lacking the verve of Plautus.

His comedy as commentary on what men do, what they ought to do; plots of reunion, understanding, regeneration.

Sameness of Terence's comedies; Menander's realism and serious characterization.

Truth and simplicity the virtues of New Comedy; its power to move audience and educate the emotions.

Evidence for mythological comedy, not just influence of Euripidean tragedy, in Middle Comedy.

Menander's knowledge of Aristotle's theory of error as determining element in comic structure.

Their function as exposition, entertainment, interval filler.

Part of realism of comedy—attender at festivity, member of retinue, listener.

His use of recognized devices from mime and farce.

Its healing comic catharsis, non-coercive and honest like a dream; positive theme of escape and recovery.

Recovery of joy in his comedy—reminder of lost wholeness and parable of hope; emotions clarified through release.

His transforming comic fantasy, waiving laws of life; no reaffirmation of solidarity or limits of saturnalia.

Not allowed in time of Plautus and Terence, but present in Fabula Atellana and later mimes.

   Terence's skill with unity of place, resolving necessity and difficulties in his comedies.

   Terentian types individualized, combined, contrasted; doctrine of decorum; his influence on sixteenth-century comedy.

   Aristophanes and Old Comedy, Menander and New Comedy (more universal themes and realistic plots), Plautus (originality and vigor), Terence; kinds of plays, means of production.

   Comic costumes classified by prologue, stock roles, unusual roles.

   Aristophanes's integration of Old Comedy buffoon with god of dramatic festivals.

   Making spectator forget business as the business of comedy.

   Origin in revel rather than night song or country song; its fantasy, release from civilized discontents.

   Play lacking intrigue typical of Roman comedy; its fantasy of surrogate self.

   Development of comic genre toward its ultimate form--structured plot with happy ending.

558. ______. Roman Laughter: The Comedy of Plautus. Harvard

His festive comedy of Saturnalian release from Roman gravitas; license of Greek disguise; distinct separation of holiday and everyday; spoilsport antagonist, exalted slave, threat of punishment.

Novelty of hero's legal acumen in comic literature; Roman legal practice turned upside down.

Dramatizing the point of contact between oikos and state included in the comedy of Lysistrata.

Parabasis as conscious digression invented by comic poets.

Plots of error and plots of trickery; discovery scenes and discovering and resolving roles in comedy.

His comedy fundamentally serious despite passion for laughter; its parody, surprise, Dionysian service.

Aristophanic Comedy as sacred release from anxiety, fantasy of freedom for comic underdog.

Intriguing slave, deceived slave, slave of special interest used to provide humor or engineer comic deception.

His constructive comic anarchy: destruction of accepted order and reconstruction of better world.

Characters' remarks to audience as satire or abuse.
Festive comedy: its libertarianism, fantasy of omnipotence, comic catharsis through surrogate oppressors.

Origins of drama in initiations, rites of Dionysus, Orphism, Dithyramb.

The formal structure, themes, character, language, verbal humor, rhythm, song and dance, staging and performance of his comedy.

Theophrastus's interest in Old Comedy; possible reversion in New Comedy to older models.

Loose plot structure of Old Comedy conducive to themes.

His portrayal of human imperfection in light of comic techniques.

Comedies for popular audiences; degree of audience participation; chorus as link with audience.

His common comic armature—union of youth and girl despite obstacles; typology—plays, characters, obstacles; social, ethical, tragic, professional codes of interpretation.

Middle Comedy (comedy of dominant idea, of intrigue and recognition, mythological); New Comedy of character; last plays of Aristophanes, plays of Menander, Plautus, Terence.

Types of comedies: reconciliation, social criticism, satire and adventure; influences of earlier drama and philosophy.


Intersection of unstable, reversible relationships problematized: male/female, tragic/comic, theatrical/festive.


ITALIAN


Goldoni as theatrical reformer; ridicule of characters not responding to laws of nature; comic servant's new dignity.


Character's dual capacity as satirist and initiator of escape in erudite comedy.


Verse and classicism, prose and Florentine nationalism; comedies of Ariosto, Grazzini, Leonardo, others.


His written comedy of character with types from everyday life; courageous condemnation beneath cheerfulness.


His expertly constructed plays as mixture of learned and popular comedy; Plautine material in Terentian structure.

Commedia gravi as more psychological, serious, refined type of play, arousing tears and laughter.

Origins, techniques of improvisators, masks, scenarios, theaters, actors of the commedia dell'arte; Harlequin, Brighella, Pantaloon, the Doctor, Pulcinella, the Captain, Pedrolino, the Women, the Lovers.

Constant disruption of expected order in his comedy; laughter used only for serious reasons.

Radical implications of Goldoni heroine not found in librettists' woman of the people, siren, servetta.

Structure based on repetition and paradox; comic strength from extempore dialogue, lazzi, tricks.

Prologues of commedia erudita, 1508-1582, more concerned with what comedy ought to be than what it had been.

Subversive tendencies of comedy exploited to advocate permanent release from restriction of morality.

Comedy as mirror of private life, where will and desire use force and fraud for acquisition.

Twelve categories of discrete, comic, repeatable activities used to guarantee laughs.

Fifteenth-century background (sacred plays, peasant plays, Latin humanistic comedy); Italian farce; learned comedy (influenced by Terence and Donatus); serious comedy; relationship of commedia dell'arte and learned comedy.


Comedy as ground where official language and dialect meet; human weakness revealed as common to all.


Transcendental farce and cosmological comedy of Pirandello, Svevo, Calvino, Buzzati, De Filippo.


Pure Venetian comedy from improvised comedy; its servant character and true picture of Venetian life.


The commedia dell'arte (origin, players, plot, masks); Goldoni, Gozzi, and its decay.


Its nature (typical performance, masks, scenari), development (origins, companies), comparison with Elizabethan drama (pedant, braggart, zanni).


Gozzi's attempt to preserve improvised comedy of masks; his addition of the fantastic and an intricate plot.

Three comic archetypes of mental anguish of man in society.


His comedy and the laughable, superimposition of the ridiculous on non-ridiculous world.

   Kind of farce with brilliant technique; its characteristics, origin, typical scenarios.

   Influence of Italian intrigue comedy and characters of pedant, captain, servant, pantaloon.

   Revolt against immediate past, figure of pedant, verbal exuberance in comedies of Aretino, Della Porta, Bruno.

   Grotesque alternation of tragedy and comedy between acts of opera; stereotyped libretto, music.

   Kind of comedy exercising restraint in depiction of vices, making their avoidance desirable.

   Women as arbiters of their lives in Goldoni's comedies with female protagonists.


SPANISH

   Disturbance to established order: comic inversion of male/female roles; ironic distortion of literary convention.

628. Brownstein, Leonard A. "Comedy in El Caballero de Olmedo."

Comic scenes used to heighten; intensify tragedy.


Seeds of destruction amid two acts of witty comedy.


Comic elements to enliven sacred plays: gluttony, parody, stupidity, mistakes.


Festival plays, romantic comedy, later comedy.


Little change in comic character or intrigue; jesting and repartee of servants expanded.


Delightful comedy from celestinesque elements; exaggeration of valet's sexual athletics as source of humor.


His attack on heroic comedies in simple plot about ordinary people.


Humorous motifs of picaro fused with comic view of society.


Comic language of graciosos: its emphasis on impersonations and effect on the comic denouement.

Interpenetration of comic, tragic elements in comedia; comic interlude made integral to intrigue in Lope's plays.

   Indecent comedy intended to shock; ironic misconceptions of characters unaware of sexual role reversal.

   Intrigues of upper class, secular in tone, expressing skill of artist.

   Translations and imitations, hackneyed plots, stock characters, theatrical devices; Celestina, comedies of Juan del Encina, Naharro, Lope de Rueda, others.

   Comic relief from didactic tone through stock prologuist and buffoon.

   This comedy unusual in structure: nearly organic meshing of humor and lovers' honor.

   Sancho as synthesis of two principal types in plays and novels, the stupid and the clever.

   Two general types—the stupid (shepherd, dialectical and foreign types, churchman) and the clever (confidential servants); their comic devices—sleep, eating, burlesque and parody, genealogy, asides, boasting, quarreling, fear.

   Man's hopeless condition confronted, intensified by humor; farcical, puppet-like qualities of tragic protagonist.
Useful cynical attitude of comic figure.

Comedy as solution to excessive ideality; growing contiguity between protagonist's ludicrousness and open ridicule.

Comedy as the framework for Golden Age plays, either gay or serious; reconciliation at the cost of conformity.

Bruce W. Wardropper, "The Implicit Craft of the Spanish 'Comedia,'" 339-56.

Comedia as comic in Langer's sense of life triumphant; Lope's play in Frye's pattern of New Comedy.

Comic solutions to conflict of honor in early plays.

Includes these previously published essays:
"Notes on the Gracioso as a Dramatic Critic," 71-74.
"The Gracioso Takes the Audience Into His Confidence," 75-79.
"Did Calderón Have a Sense of Humor?" 101-03.
"Humor in the Autos of Calderón," 104-17.

Turning inside out the usual tragic solution to conflict of love and duty through travesty and burlesque.

Masculine woman as stock comic figure established by Lope; her revolt against society and convention, pleasure of unreality.

Repetition of such names as major source of parody.

Their dramatic effectiveness--ingenuity of plot, liveliness of dialogue--and limitations.

Comic effect of woman dressed as man: on brink of moral deprivation without breaking decorum.

Classical distinctions of comedy and tragedy blurred; principle of poetic justice preventing happy ending.

Black comedy whose topic is honor; fusion of comedy and tragedy presenting arbitrary world.

Comments on plot, ethos, dianoia, diction, spectacle.

Lope's comic presentation of honor theme through parody.

Semantic change away from classical meaning to hybrid term.
Boisterous laughter an aim; comedy's therapeutic value; admiration as well as ugliness required in the comic.

Bridge between Lope de Rueda and new comedia of Lope de Vega.

Ritual elements of comedy used to dramatize serious outcome of pride and false prophecy; happy ending on two levels.

Constant danger, final accommodation as ironic vein of comedy of correction.

Parody of epic hero through comic monomania.

Exuberant, parodic, licentious spirit, placing it in tradition of Plautine farce and medieval celebration.

Calderón's anagnorisis for audience, judging nature of society; comic hamartia totally social.

Mixture of tragic and comic tendencies locked in struggle; comedia de capa y espada as normative.

Comedy and control of human impulse; comedy and tragedy functions of each other; comedy born when tragedy averted.

Humor from contrast between ideal of royal court and confusion on stage; his carnival-like license.

674. Wade, Gerald E. "Elements of a Philosophical Basis for the Interpretation of Spain's Golden Age Comedy." Estudios

Laughter as negative value judgment; comedy from degradation of values; theory of Alfred Stern applied.


Eroticism of boy-meets-girl situation from biologic urge, folk need for comic portrayal of sexual impulse.


Feibleman's theory applied; comedy as criticism of imperfect actuality.


Serious themes exploited for laughter at man's predicament; contrived comic artifice designed for entertainment.


Beneath superficial plot line, obsession with nature of reality characteristic of this kind of comedy.


Theme of love the teacher and imagery of mirrors in illusory comic world.


Religious allusion used for comic purpose, underlining absence of religious answers.


Satire as variety of comedy; castigation of vice preferred to amusement of New Comedy.


Comic in theme and form, up to a point.


Comic treatment of serious matters; increased emphasis in Part II on humor's indispensability.

Comic stereotype diversified, as butt of joke and trickster in two plays.


Comedy of intrigue dependent on secrecy, mystification, minor infringement.


Comedy's release of tension, preparation for more serious events.

See also 195, 263, 334, 375, 1376, 1378, 1399, 1445, 1459, 1915, 2014, 2133, 2224, 2231, 2256, 2303, 2321, 2339, 2341, 2354, 2388, 2389, 2390, 2424, 2469, 2480, 2481, 2703, 2742.

FRENCH


Autonomous comedy with scope for fancy and linguistic adventure; its exploration of reason/unreason.


Comedy as criticism of hypocrisy arising from inadequate awareness of immediate exigencies.


Tradition of folk carnival humor; grotesque realism and language of market place in his festive forms (uncrowning, thrashing, travesty); images of material bodily principle.


Rabelaisian comic techniques used to shock, disconcert reader; his gaming and ambiguity.


Comedy inherent in misuse and abuse of language.

692. Brady, Valentini Papadopoulou. Love in the Theatre of Marivaux:
Transformation of commedia characters and situations by elimination of farcical element, introduction of subtle psychology; ambiguity, importance of disguise in his comedy.

Comedy from irony and parody; humorous episodic parallels.

Marivaux's audience aware of discovery through falsehood; Diderot's interest in its non-awareness, less distance.

Comedy as reflection of social scene, with manners its basis; laughter provoked by incongruity and surprise; comedy before 1630, Corneille, Rotrou and romantic comedy, Scarron and burlesque comedy, Molière, cynical comedy, Marivaux, bourgeois comedy, Beaumarchais.

Farce and serious comedy in Rabelais, man in two aspects; rudimentary organism on Voltaire's stage.

Comic contest of blocking character and hero leading to triumph of youth and life.

Burlesque incongruity between style and subject, keen linguistic self-awareness and invention of this comedy.

His comic juxtaposition of martial and erotic with savage parody of heroism and romance.

Arrested vitality of farce, sotie, moralité.
   Comic techniques of reversal and demystification; folly as mode and matter of discourse.

   Obsession with money, status, religion foregrounded in Molière; love foregrounded in Marivaux; happy ending of Marivaux vs. unsure denouement of Molière.

   Parable showing comic absurdity of sin.

   Detachment, ebullience of his comedy; forms within burlesque framework--parody, erudition and word games, Menippean satire; the grotesque in Tiers Livre.

   Comic surprise, prepared for so it seems fitting; joke as analogy to fabliaux humor.

   Verbal hilarity of his formulaic characters and situations.

   Comedy from a priori purity of hero's performance.

   His burlesque style, joyous relativity of carnivalization.

   Anarchy of the unconscious in this socially acceptable form of comedy.

   Violent comedy with premium on nonsense; hero-victim's hilarious, desperate struggle; release and delight.
Mechanical inelasticity of Flaubert's characters; his comic vision of life distinct from occasional comedy.

Its functions: added realism, emphasis on manners, element for satire and humor, indirect exposure of excess.

His two voices--serious & lofty vs. comical & grotesque; comedy and the carnivalesque through fantasy, satire, pure laughter.

From beginnings of comedy until sixteenth century; farces, sotties, moralities, humorous monologues.

Circumstances in which plot ceased to be incidental to character and became integral.

Proust similar to Molière in organic development of character types, resoluteness in maintaining comic atmosphere.

Ionesco's comic dislocation of logic, reduction of sublime, automatism, repetition, inversion, clichés.

His exuberant use of paradox, irony, fantasy, caricature, farce to undermine nominal reality.

Device of the invisible character in plays by Dancourt, Lesage, Marivaux, Piron.


Comic formula—loves of young, traversed by old but abetted by servants—in Molière's comedy of character, Dancourt's comedy of manners, Marivaux's comedy of sentiment, and Destouches's moralizing comedy.


His comic vision of human life as irrational, grotesque; his magisterial distance, irony, play with perspectives.


Their bitter laughter from identity of laughter/victim; tragic man seen within comic object; comic inversion of the tragic by mechanism.


Comic stage made real to bait anthropophagous laughter.


Rousseau's attempt to revive classical comedy.


Comic distance enabling pleasure, moral judgment, acceptance of fantasy.


Upstarts' satirical attack on ancient, powerful enemies.


Moderate form of comedy, balancing ridicule and sympathy.


Marriage before the action: providing conflict, allowing expression of passion in comedy.

729. Honeycutt, Ben L. "An Example of Comic Cliché in the Old
His use of formula underlining comic frustration.

Potentially tragic situation ending happily; parody of tragic elements.

Travesty of sentimental recognition scene for comic effect.

Adaptors' emphasis on family conflict caused by hypocrite.

Pléiade comedy, Italianate comedy, farce to Corneille; history of plays, stage, conventions.

Overturning conventional relationships or subverting appearances for comic effect.

Imitators of Molière, Marivaux and his followers, emergence of drame, Beaumarchais; realism displacing symbolism in comedy.

Laughing absurdity used to entertain, illustrate futility of reason, provide degree of sanity in chaotic world.

Reification as basis for comedy of Molière, Ionesco, Beckett.

Sottie's resemblance to theater of absurd in use of clown, exposure of venality masked with pretense.

Their resemblances in tone, character, structure; core of sophistication and social code; love game.

   Comic principle in his play of opposing perspectives; comedy of plot with polarized characters.

   Comic hero's struggle with all encompassing affection.

   Humorous style of nouvelle distinct from fabliau; its morality invaded by comedy.

   Comic vision of man as reproductive physical organism; laughter as cleansing body and spirit.

   Comedy of the fabliau increased through false allusions to familiar didactic images.

   Its comic effect from discrepancy between internal logic and expectations or confirmation of expectations.

   Comedy drawn from character, using manners and delightful dialogue with minimal plot; later combining elements of farce with more suggestion of plot.

   Man's self importance as source of laughter, which evokes sense of group; comedy's faith in human elasticity.

   Comic aspect of intrigue evoked through characterization.
Principal character as mixture of alazon/eiron.

His break with classical comedy, introducing psychological analysis of love; variety of types besides love comedies.

Change in comic type from liar to madman; rodomontades as his characteristic action.

His refinement of comic technique through presentation of character as actor, language as role; originality of his denouements.

More particularized setting for comedy in picture of decay of urban society.

Special issue, including these essays in English:
John D. Lyons, "Discourse and Authority in Le Menteur," 151-68.
A. Donald Sellstrom, "Comedy in Théodore and Beyond," 169-83.

Soldier and devil as comic types.

The profoundly comic and the serious in Pascal and Molière.

Search for comic form in late sixteenth century; comic and tragic not separable in 1630s; comedy of Corneille and Molière; cynical comedy of 1660s.
Comedy as means of devaluation and distance; theories of degradation, mechanism, incongruity.

Pessimism, concern with happiness, importance of passion, new relations between master/servant in comedies.

Comic process by which his lovers understand self and other.

Proust's social comedy and narrative comedy; coalescence of comic exuberance with exaggeration of melodrama.

Denial through parody of affirmative belief underlying comedy.

Comedy of melancholy combined with serious lesson.

Marked influence after 1600; difficult to distinguish from influence of commedia erudita earlier.

Comic topics: quarrels of faculties, quacks and faddists, society doctors.

Mingling the comic and the serious characteristic of Beckett, Ionesco, Genet, others.

Comedy of situation, depending on plot and movement; comic aspect of tragic situation evoked through madness, absurdity, quid pro quo.

Jerry C. Nash, "Interpreting 'Parolles degelees': The Humanist Perspective of Rabelais and His Critics," 5-11.
Marcel Tetel, "Carnival and Beyond," 88-104.

Contrast and devaluation, masquerade of logic, delight at overreachers in his comedies.

Modes of magic, legitimate theatre, imposture in L'Illusion comique; imposture only in Le Menteur and its sequel.

Key to structure and linguistic mode (parody) of comedy; bestial nature of man underscored.

Contrast and devaluation, masquerade of logic, delight at overreachers in his comedies.

Modes of magic, legitimate theatre, imposture in L'Ilusion comique; imposture only in Le Menteur and its sequel.

Key to structure and linguistic mode (parody) of comedy; bestial nature of man underscored.

Her roles in 155 plays—protagonist, antagonist, deus ex machina; test of character or source of ridicule.

Comic mechanism of self-centered mania; entrance of man with mask into comedy.

Misdeed as its comic crux, other functions as preparation or response; roles of duper, victim, auxiliary, counselor.

Primary influence in use of fixed character types.

Departure from norms not merely wrong but wrong headed in his comedy; physical grossness of theological, moral error.
   Humanist comedy, both classical and Christian; profundity of even relaxed laughter; his increasingly moral laughter.

   In Tiers Livre true wisdom from folly of Christian detachment; human clownishness from neglect of right reason.

   Logically constructed comedies with inherently mad existence of characters handled whimsically.

   Comic cruelty of relentless whimsy from which his helpless characters suffer.

   Regularity as aid to comic expression in world of illusion and delusion; the play's swift movement and ironic parody.

   Its humor from deviation from presupposed context.

   His debts to both commedia erudita and commedia dell'arte.

   Varied styles of Rabelaisian comedy without precedent other than Aristophanes.

   Illusion game (dupe and trickster) used to satirize society and literature.

   Genet's fantasy of rebellion under cover of clown show; its violation of traditional community of comedy.
Boulevard play mirroring curious characteristics of social life; satire evoked by comic role reversal.

His comic narrative as receptacle for fantasy, verbal play and exuberance, satirical exaggeration and deformity.

New kind of comedy created from psychology of growing love in half of his plays.

Comic victory of love over obstacles, of poetic language over roguish parlance.

Need for reform dramatized; more direct satire by valet.

"The Historicity of the Valet Role in French Comedy during the Reign of Louis XIV." RR 48 (1957): 185-96.
Valet's privileged position to observe, criticize aristocratic world.

Low characters humorously miscast through diction and rhetoric of higher class.

Reliance of 1651 preface on Donatus, Evanthius, Diomedes.

Power of laughter as immediate communication to soul; Christian theology amid bacchic frenzy of comedy.

Play with and against norms, expectations of comedy, especially involving manipulator.

Farces and other comic forms 1580-1630; grossness before time of Richelieu.

Classicist in comic theory but compromised his plays with sentiment and seriousness of his day.

Comic perspective of Voltaire's mock epic.

Noble love presented in comic fashion through parody of literary style.

Comedy as inadequate reflection or misrepresentation of family life of period.

Comedy, in Bergson's terms, as both subject and form: the flowing opposed to mechanical and fixed elements.


Molière

Reconciles Bergson's idea of rigidity with Moore's of contrast in characters of Orgon and Tartuffe.

His comedy of temperaments revealed in characters' speech.

Power of laughter to create social and individual balance; joy added to Bergsonian motives for laughter.


  Problematic nature of communication dramatized through comic misuse of language.


  Special issue on Molière, including these essays in English:
  Francis L. Lawrence, "The Raisonneur in Molière," 156-65.
  Quentin M. Hope, "Molière and Nicomède," 207-16.


  Comic figures as well as foils to unreasonable heroes.


  Reality heightened in his comedy to bring out blemishes; truth and stagecraft joined in ridicule; speech and gesture united in comic style; his comic character as obsessed, hypnotized.


  Pleasure from combination of familiar comic pattern with unfamiliar details, acknowledgment of intractable conflict.


  Four areas of comic tension between recognized values of society and potentially subversive aberrations; dissonances of humor combined with social dissonance.


  Laughter added to disturbing play through repeated pattern of recognition.

Salutary demystification of comic figure, proud individualist in pseudo-tragic situation; audience's understanding higher than raisonneur's; his open and closed comedy.

   Idiosyncratic vocabulary and movements of comic protagonists as deformation of ideology, threat to institutions based upon it.


   His comedies organized for visual effect, to please spectator.

   Common themes (comic images, word play, characterization of vice, satire of medicine); implication of humor not just in the absolute comic; relationship of comic stagecraft and moral significance.

   Union of language and movement to conjure up world inhabited by minds of comic characters; focal moral idea.

   His use as adversary of society, not incarnation of wisdom.

   Comic catharsis regenerating audience as social beings through laughter at intransigent outsider; his synthesis of craftsmanship and philosophy.


His comedy as militant entertainment challenging conformity and ready-made attitudes and destroying self-delusion.


Includes these pertinent essays:
Francis L. Lawrence, "Le Misanthrope Reprised: Four Versions of Molière's Theme," 82-89.
Henry Peyre, "Stendhal and Balzac as Admirers and Followers of Molière," 133-44.
Anne S. Lundquist, "Ludvig Holberg and Molière: Imitation or Constructive Emulation?" 245-51.
Carl Hammer, Jr., "Imitations of Molière in Goethe's Leipzig Comedies," 276-86.
C. S. Durer, "Molière and Polish Comedy," 365-78.
Lewis A. M. Sumberg, "From Farce in the Age Bourgeois (1440-1500) to Farce Molieresque: The Structure of Generic Change," 430-42.
Philip A. Wadsworth, "From the Commedia Erudita to Molière," 443-53.
F. W. Vogler, "Molière and the Comic Teuton," 527-32.
Comedy as celebration of life, its ritual form as described by Frye and Mauron; four types—buffoonery, comedies of exorcism, romance, irony.

In early comedies triumph of absurd over reasoned thought and action; his forceful originality within conventional forms.

Roots of comedy deeply intertwined with medicine show.

Comedy's effort to reappropriate therapeutic social function; its treatment of disease of mechanism.

His comic vision as questioning, not restricted to single view; its simultaneous perception of two planes of thought; victories of folly over reason.

His comic frame of mind never simply equated with opposition to object of ridicule, but at one remove from it.

Comic possibilities of opposing theory to facts in Molière.

Revelshion from cruelty in comedy prevented by intellectual absurdity of fools.

Well-worn characters opposed with mastery allowing both realism and poetry in Molière's comedy.

Comedy as end not means; its interplay of automatism and spontaneity; point of interest when mask slips or falls; comic plot to reveal character and to provoke laughter by exploiting stock situation.

Paradox ubiquitous in his comedy.

Comedy from hypocrite's juxtaposition of contrasting actions and words in a single character.

Serious foible disturbing to order of comic universe banished so that harmony is restored.

Nonconversion of comic characters disturbing in three plays; lesson of tragedy repeated without transcendence.

A satiric figure, freer and more dangerous than unsuccessful impostor.

Comic facets of hero—idée fixe, humor, fantasy, anarchic rudeness; hero as ridiculous kill-joy moralist.

Parody of tragic denouement restoring comic perspective.

His use more as complement than foil to main character.

Repetition and systematic deflation of comedy.

Situation comic only so long as spectator relatively detached.

Comic spirit of play, tentativeness releasing spectator from realism, enabling laughter at deceit unmasked.


Comic hero's perceptual error from willful ignorance of social context.


His comedy more respectable than Plautus, more serious than Terence.


Molière's comedy of character: from comic exaggeration of early work to strange mania of later plays.


His early devotion to commedia erudita; modifying and combining commedia dell'arte and native French farce; their influence structural and theatrical rather than textual in comedies of character and manners.


Joyful comic ending with miser saved from monstrosity.


Molière's conception of comedy as realistic genre derived from practice of Terence as described by Donatus.


Destruction of hero's pretensions through ridicule in L'École des Femmes.


Order replacing comic disorder, confirmation after repeated exposure of folly.

See also 56, 77, 80, 172, 175, 195, 224, 238, 239, 245, 273, 280, 283, 308, 309, 334, 362, 363, 695, 702, 716, 720, 732, 735, 756, 757, 983, 1286, 1333, 1409, 1433, 1462, 1656, 1818, 1830, 1922, 1927, 2056, 2088, 2110, 2182, 2345, 2346, 2366, 3032.
III: Comic Literature

Comedies of the High Baroque seen in terms of purgative effects (laughter or joy) and comic theory.

Matters of policy made more palatable, less dangerous in entertainment; potential seriousness of comedy.

Conflict between instruction/amusement in regular comedy (satric) and popular comedy (amoral); Gottsched, J. E. Schlegel, and comedy of character.

Comic ending integral; certain themes incomprehensible outside comic form.

Comedy of reconciliation; distancing effect of stylization.

Goethe's Aristophanic burlesquing of the supernatural and monstrous.

Comic figure of naive goodness.

Leonce and Lena as comedy of negative kind, revolt in form of parody and burlesque.

Lessing's continuation of serious satirical comedy in *Minna von Barnhelm*.

Ironic distance between serious thought and relatively trivial plot of his comedy.
   Comedy without happy ending, contrast of make-believe and real world where class division is disruptive.

   His comedy as attempt to grasp world intellectually, as detached, critical, didactic vehicle.

   His belief in laughter as true aim of comedy revised to include corrective aspect of ridicule.

   Gottsched and regular comedy, Saxon comedy, sentimental comedy, Lessing and classical comedy.

   Die echten Sedemunds like traditional comedy with less disgust and terror.

   Connection between discussion of comedy and the comedy of the Aesthetics.

   Comic necessitated by denial of verifiable ideals, rejection of subjective value underlying humor.

   Escape from, reaction against religious restriction in ludic comedy (of words) and non-ludic comedy (of ideas).

   His characters as comic automatons shaped by overwhelming socio-economic forces.

   Comedy as instructive form to make public conscious of social condition, as instrument for reform.

Reader's critical stance as in comedy: intellectual recognition of deviations from social expectations.

Naturalness of Holberg's characters as influence to realign comic object with moral aim in German comedy.

His comedy in fallen world where appearance/reality mingled.

Transition from ridicule to humor influenced by English comic theory; criticism of Gottsched's pragmatism; interest in subject rather than object as basis of the comic.

His parody of tragic formulation; comic characters as personified flaws yet figures of hope.

Laughter provoking elements removed from character of fixed idea; fool presented as good person.

Comedy used by Hofmannsthal, Sternheim, Duerrenmatt to express tragic concept of life.

His cerebral, detached laughter, satirical characterization, visual comedy.

Jesting, capricious fantasy, viewed from perspective of F. Schlegel and A. W. Schlegel; synthesis of jest and earnest in Tieck's ironic philosophy.

Holberg's example of unified action, didacticism; realism, entertainment of Holberg vs. elegance, dignity of Schlegel.
Kruger's recognition of unifying potential of Harlequin.

English comedy as factor in his return to middle-class comedy.

Cathartic impact of his comedy achieved by expansion into macabre, grotesque.

Comic inversion: criminal's evolution from deviate in just society to justice-seeking figure in deviate society.

Appeal of ideal world of comic artifice, with real world in abeyance.

Lessing's ideal comedy to amuse, instruct, improve, but also to move and be true to life; his movement away from satiric comedy.

Traditional comic role of money infused with religious significance.

Modern comedy created from the inversion of Kant, the grotesque underside of man's purported sublimity.

Exuberance, removal of frustration, feeling of relief in his comedy.

Tragic illuminated by means of the comic in castigation of deformed society; his fusion of demonic and parodistic.

Ahistorical popular comedy replaced by comedy of incongruous social structure as vehicle for distance, reflection.

Ballast of humor with sentiment, of dramatic with lyric; popular tradition (including Hanswurst) and regular comedy; Kleist and Hofmannsthal.

Joy, faith, disinterest in comedy; comedy of Kleist, Hauptmann, Hofmannsthal purer than eighteenth, nineteenth centuries.

Comic types transformed into autonomous figures through appropriate diction; comedy's normative function.

Freedom of mind the essence of comedy; disproportion between real/ideal dissolved in subjective sense of ridiculous.

Comic escapades of rustics subordinated to temporal rule.

Basis of his comedy in the forbidden and taboo, in uninhibited observations of narrator.

Its perception of underlying societal assumptions, concepts exposed by ridicule of dilettantism.

Spirit of satirical laughter in soubrette of Lessing's early comedies.
Leonce and Lena as traditional comedy: its detachment and playfulness, automatism, satire and parody.

Value of comedy in laughter itself, in developing perception of ridiculous; comic character as average, ordinary.

Ritual origins of Fastnachtsspiel; its vulgarity and obscenity from phallic origin; shrovetide play of Hans Sachs.

Intense mixture of comic, horrible in his characters; dramatic irony from faulty knowledge and communication.

Starting point of action, as well as philosophical idea behind it, leading to comic contradiction.

Undermining convention through women's emancipation in comedies by various authors.

Deformity resulting from the fall of man; world as comical from standpoint of the moment; his divine comedy.

Double function as confidant(e)/champion; tradition of world-upside-down and threats; ancestry, Saxon satiric comedy, comedy of feeling, Lessing's comedy.

Exposure of class division neither farce nor propaganda; protagonist undesirable, dangerous, yet humorous.

911. Subiotto, Arrigo. "The 'Comedy of Politics': Duerrenmatt's
III: Comic Literature


Comic incongruities of political intent and behavior as consequence of stupidity and choice.


Blundering shrewd young peasant, durable and good-humored; threat of self-identity in typical Viennese comedy.


Low comedy from earlier Shrovetide plays; humanist attempt to maintain Terentian form and popular dramatic tradition.


Segregation of high and low comedy, attack on clowning.


Theatrical illusion not completely destroyed by allusion or parody.


Apparent hero for character comedy becoming popular hero without heroism.


Grounds for Schiller's preference for comedy: aesthetic worth inversely proportional to subject.


Comedy from potentially tragic gap between subjectivity/objectivity; disturbing feature in character, not action.


Comic tradition and techniques; formless world reproducible in his comedy; obscenity purposive in creating distance.

Delicate balance in Hofmannsthal's central figure between positive features and stylization for comic effect.

Comedies written for performance ensembles, to entertain familiar audience.

His conception of comedy essentially theatrical, depending on mime and action.

His minimal debt to Viennese popular comedy; popular figures more likely from commedia dell'arte.

Theatrical comedy with dominant elements of satire and parody; playing on artificiality of theatrical conventions.


**ENGLISH**

**General**

The "Comic Mode" of Fielding, Sterne, Cleland, Austen; the "Modern Comic Novel" of Lewis, Huxley, Waugh, Wilson.

  Comic inversion and comic levelling in works by Jonson, Brome, Wycherley, Congreve, Gay, Fielding.

  Comedy as significant instruction: illusions confronted by more accurate images in Shakespeare, Etherege, Congreve.

  Nature of comic action in tradition of Shakespeare, Restoration Comedy, Sheridan, Fielding, Austen; tragicomedy of James and Shaw; comedy as revelation of existing freedom.

  Comedy as criticism and understanding in Jonson, Etherege, Wycherley, Dryden, Shadwell, Behn, Congreve, Cibber, Vanbrugh, Farquhar, Goldsmith, Sheridan, Gilbert & Sullivan, Wilde, Shaw, Synge, Maugham.

  Alliance of comedy with evil (devil, vice) broken down in sixteenth century; foolishness less reprehensible in clown.

  Bergsonian comedy rare in England; perception of incongruity treated with sympathetic humor there; comedy's health-giving effect primary.

  Comic scenes as integral part of tragic story in Troilus and Criseyde and Romeo and Juliet.

  Realism essential to comedy; comic character in mystery and morality plays; later comic situations from French farces and Plautus; mixed drama of 1590-1600.

Miseries of marriage not destructive to comic mood; amusement with minor characters complementary to lovers' joy.

Characters from Shakespeare, Fielding, Sterne, Austen, Peacock, Dickens.

Comedy functional in society, anti-bourgeois since Reformation, as attempt to civilize middle class; psychological modes of restraint, release; detachment requisite; methods of irony, invective, parody, incongruity, slapstick, nonsense.

From mingling or juxtaposition of genres in miracles to clown-vice interludes, plays in two tones.

Contribution to action of slave's plots in Renaissance, 18th century plays.

Importance of detachment, dialogue in depiction of upper class; comedy without depreciation or moral interpretation.

Dickens kinder toward dupes and knaves than Jonson, using friendly laughter instead of derision.

Comedies of dialogue, situation, character from Restoration to Shaw and Barrie.

Satiric realism present in comedy of manners no matter how artificial; comedy's appeal to thoughtful laughter.
Distancing narrator, self-deceiving characters, parody of sentimental fictions in their comic novels.

Alliance of comedy and good nature; changing views of Falstaff and Don Quixote; characters in Addison & Steele, Fielding, Sterne, Dickens.

Enlarging sense of humor as guiding conception of comedy; its two classes--satire and realism, sentiment and fancy; its history from middle ages to twentieth century.

Pagan ritual of heroic figure slaying antagonist; regarded as comic throughout its existence; comedy in individual situations, not structure.

Effect of Terentian ideal in seventeenth and eighteenth centuries.

Christian assumptions about earnest play; comedy's genesis in making sense of life, hierarchical divisions; two traditions for interludes--Gothic English and Greco-Roman.

C. L. Barber, "From Ritual to Comedy: An Examination of Henry IV," 22-51.
Marvin Mudrick, "Restoration Comedy and Later," 98-125.
Katherine Haynes Gatch, "The Last Plays of Bernard Shaw: Dialectic and Despair," 126-47.

Parenthetical episode in mystery plays; larger element to enliven didacticism in moralities; comic interval and comic character in main action of regular drama; unified comic action in Elizabethan drama.


**Medieval**


Comic suspension of hierarchical distinctions in interest of temporary communitas.


Victimage and festivity shared in communal comedy of grotesque deformity; its therapeutic function.


Distance as preparation for comedy during tragic episodes.


Initial spirit of ebullience leading to darkness of cruelty.


His derisive stories of triumphant tricksters and mutual detection; laughter at wrong, inferior, upstart figures.


Comic surface valuable in evoking the figural, loading action with ironic meaning.


Delicate ridicule of chivalric attitudes and romance.
III: Comic Literature


Designed as vehicle of comic complaint in twelfth century.


Folk drama (including festival plays, mummer's plays, feasts of fools), religious drama, interludes.


Joy evoked by comic affirmation of essential human wishes in Canterbury Tales.


Appeal of ten tales of merriment.


Stylization, parallel sets of characters, primacy of design.


Scurrilous surface and irreverent satire, yet serious exemplary character of moral comedy.


Her action an open-ended comedy, struggle to survive and preserve freedom.


Bourgeois comedy with emphasis on virtue, not folly.


Comic contradiction between God's image and actuality of fallen existence; its cyclical movement from sorrow to joy.


Comedy from satire of the shrew and audience identification with biblical tale.


Incongruities of the comic rustic.
   Its ritual comic structure: celebration of rebirth with joyous typological meaning.

   Narrator's distancing of reader, allowing escape from tragedy into comedy.

   Satanic parody, irony, Christian black comedy, tragicomedy, comic triumph in the cycle.

   Compressed comic parody shattering serenity.

   Situation comedy of opposed characters, deception; small number of verse and prose examples.

   Function of comedy to lessen intensity of evil, emphasize humanity; laughter as release from hysteria.

   The grotesque and burlesque; comic realism; their juxtaposition with sublime for antithetical contrast.

   Poem closer to comedy of manners than Christian allegory.

   Religious laughter necessary, exuberant, but controlled; comic action serious despite humor, coarseness.

   Comedy in both levels of Chaucer's dream visions, Chaucerian
poems by Gower, Dunbar, Skelton, Douglas, Hawes, Spenser; seriousness balanced against human fallibility.

Transformational comedy: man as citizen of two worlds.

Comic elements used consistently for didactic value.

Intellectual appeal, artificial language of his comedy.

983. McAlindon, T. "Comedy and Terror in Middle English Literature: The Diabolical Game." MLR 60 (1965): 323-32.
Comic traits of devil or vice as object of ridicule, agent of satire and punishment.

Their comic incongruity: seeming wisdom with false premise.

Plot derived from implication of character, his aberration.

Use of antic interlude before judgment; affirmation of Christ's power.

Evanthian-Donatan theory and secular comedies of cathedral universities of Loire Valley; celebration of earthly life.

Low plot established in serious drama; secular laughter as stage in process toward spiritual joy.

Bergsonian approach to social experience of comedy in the mystery plays.

Teller in holiday mood; his tale comic, ironic.

Indirect comedy of double exposure or epitomizing image.

Her antic comedy; figure of farce and pantomime; reader's suspension of judgment.

Juxtaposition of profane, sacred, bawdy, parodic use of Christian ideas enabled by given of religion.

His plots of triumph, unmasking; catharsis from pleasure of ridicule, indulgence of lower faculties, return to equilibrium; his comedy dependent on sanity of audience.

Pathology beneath overlay of verbal comedy.

Comic destruction of supposedly exemplified love poetry.

Parallel of folkloric comedy with biblical narrative in pattern of disorder, punishment, re-established harmony.

Ridiculous characters, including teller, unaware of larger drama.

Comic exploration of appearance/reality associated with doctrine of miracles.
114

III: Comic Literature


Comic braggart in English plays; potential tragedy eliminated through farce.


Comedy of manners and ideas with delight as its purpose.


Incongruity undercutting seriousness of hero's predicaments.


Farce subordinated to constructive comedy.


Sacramental psychology fo comic salvation; ritual purification of audience in six nativity pageants.


Happy ending, stereotypes of servant, senex, shrew; lack of formal comedy; influence of folk festival on farce.


Engrafted on biblical story: comic treatment of villain, interpolation of comic episode or character.


Laughter involving detachment from world, divine comedy in Pearl and Knight's Tale.

See also 263, 343, 362, 399, 705, 931, 933, 934, 938, 949, 951, 1034, 1039, 1045, 1046, 1055, 1198, 1223, 1261, 1284, 1301, 2117, 2127, 2135, 2166, 2177, 2206, 2208, 2213, 2219, 2252, 2258, 2261, 2316, 2338, 2340, 2343, 2344, 2349, 2350, 2363, 2364, 2365, 2370, 2488, 2672, 3018.

Renaissance

Clown interlude, clown character, humorous dialogue, comic subplot.

   Comic variety centered on one person, profession, unified body or activity.

   Comic elements from life, pamphlets, dramatic conventions.

   His realism and linguistic satire; language drawing attention to its absurdity as means to reveal moral defects.

   Static comedy until fifth act; incredible catastrophe as his coming to terms with Shakespearean comedy.

   Moral symbolism of characters from didactic literature; controversial material from 1590s.

   Intellectual and social standards for comic judgment; foundation for comedy of substantial subject; ridicule of avarice, lust, drunkenness, witchcraft, Puritans.

   Comical satire for mixed audience; more tentative judgment, accommodation, playfulness in his later comedies; new ways of instructing, moving.

   Main plot or subplot in 40 plays; moral inversion of New Comedy motif in triumph of age, society over foolish youth.


His mixture of romance/realism with latter dominant; love as principal theme; his concern with character.

Comedy's popular vigor and classical form; gradual triumph of Jonsonian artifice; tensions of theatrical/rhetorical, organized/spontaneous, artificial/natural.

Comic success in its plot tremulous, temporary.

Theater as institutionalized form of carnival, offering critique of social structure through travesty.


Arthur Brown, "Citizen Comedy and Domestic Drama," 63-83.

This comedy's clarification of saturnalian potential of satire.

Terentian protasis, epitasis, catastrophe; tension between high characters, comic action eased by pastoral mode.

Essentially parodic play.

Comic more central in Part II; its comic vision of transforming power of love.


Tendency of his comic function to shift from parody to satire.


Comic release and celebration unique in Jonson; the play's daylight magic and recognition of shared human folly.


Ironic picture, stylized and complicated, of Jacobean world; his characters and actions literary, conventional.


Conventional comic characters and subplot integral to play, providing its middle.


Deliberate deception: its agents and victims, the trickster tricked, means of deception, its audience appeal.


Comic self-discovery and cessation of humour; exposure of emptiness over which the social self is constituted.


In tradition of morality play with pattern of renewal.


Comic satire by Brome, Cartwright, Cavendish, Davenant, Glaphthone, Hausted, Killigrew, Marmion, Mayne, Nabbs, Randolph; comedy kept alive during inhospitable period.


Aristophanic in savageness of its satire, farce, burlesque; conflict of ironical buffoon with impostor.
   Outsiders' unspeakable questions presented through parody and imitation in Jonsonian, Shakespearean comedy.

   Belief in regeneration of society affirmed through joyous resolution; festivity related to feast of chimney sweeps.

   Volpone, Alchemist, Bartholomew Fair as successful fusions of morality structure and technique with comic tone and surface; uses of public vice, estates morality.

   His bitter ridicule of human folly, use of distortion and exaggeration as modes, combination of ironic criticism with gay laughter.

   Comic theory, comedy (Jonsonian & Shakespearean, rhetoric, intrigue, social and romantic elements, mingled tones), and tragicomedy.

   Control exerted over realism; his disdain for immoderate desire; his craft within narrow compass; major modes of comedy in his plays.

   Jonas A. Barish, "Feasting and Judging in Jonsonian Comedy," 3-35.
   Donna B. Hamilton, "Language as Theme in The Dutch Courtesan," 75-87.
   John Reibetanz, "Hieronimo in Decimosextos: A Private-Theater Burlesque," 89-121.
   Susan Snyder, "Othello and the Conventions of Romantic Comedy," 123-41.

- Satiric, celebratory, neutral comedy by Jonson, Marston, Dekker, Brome, Shakespeare; logic as source of comedy; its incongruity and suddenness.


- From medieval love of folly to Erasmus, Shakespeare's fools and clowns, Jonson's indignation against folly.


- Comedy's didactic intent and formal elements of morality play (character groups, vice/virtue conflict, fall/regeneration structure); comedy realistic rather than allegorical.


- Distance between moralist and world closed in favor of continuity between creator and his creations.


- Dramatic equation between comic satire and hellish retribution.


- Changes in appearance leading to mistaken identity; techniques, origins, female page, boy bride, rogue, spy, lover.


- His movement toward comic acceptance of incorrigibility of human imagination, impunity of pursuing fantasy.


- Moral affirmation of comedy questioned; Alchemist as amoral and delightful assertion of human energy.

Character and action to dramatize conflicting social and moral forces; radical critique of corruption and folly evolving out of comical satire.

Comedy as realistic presentation of contemporary follies, petty vices; its function as moral deterrent.

His Aristophanic elements: farce, less intricate plotting, inverted worlds, obscenity, satiric didacticism, personal satire, breaking of illusion.

Thematic pattern of comedies from morality play: temptation and repentance.

Comedy enabling affirmation of serenity.

Version of New Comedy with three basic characters, three objects/situations, eleven points, theme of sexual possession.

Courtesans and common prostitutes in plays by Middleton, Dekker, Shakespeare, Marston, Jonson; light, Cavalier, Liberal, Puritan viewpoints; figure of independent woman.

Spenser's comedy integral; gentle treatment of comic offenders.

Marriage treated irreverently by Marston, Dekker, Heywood, Middleton; economic pressure on Plautine meretrix, virgo.

   His development of male comic protagonist with romantic charisma and dramatic authority.

   Its riotous physical comedy and innovative verbal comedy.

   Dramatization of social context, psychology, expression from Lyly to Fletcher, of state of being by Shakespeare.

   Apparent conflict of comic attraction, moral purpose.

   His use of juxtaposition, co-emphasis, with less attention to causality, narrative, climax than Roman comedy.

   Moral ambiguity of central comic episode concealed by vitality of surface; saturnalia of his resolution.

   Intrigue comedy in Fletcher, Shirley, Brome, others.

   His Erasmian comedy: mixture of satiric criticism and festive release.

   Hamden, CT: Shoe String, 1973. 119-34.
   Use of observer to stand apart, comment on comic action: Shakespeare's fools and clowns of commedia dell'arte.

New emphasis on character portrayal in comedies of his contemporaries and later dramatists.

    Satire, morality, allegory in context of holiday license.

    Economic problems dramatized as moral, individual in comedy; Jonson and anti-acquisitive attitudes; Dekker, Heywood and citizen morality; Middleton and new social classes; Massinger's social comedy.

    His use of conventional characters; domestic figures and figures from the street (braggart, parasite, pedant).

    Fantasy, desirability more prominent than probability.

    Comic release from aggressive actions, recognition of sadism.

    Audience's capacity for belief stretched by exaggeration; his use of limited time and crowded place.

    Comedy of intrigue; assertion of individual, security of community; citizen as hero or villain; the prodigal; marital authority; plays by Jonson, Dekker, Middleton, Marston.

    City wife as type, both exposing and participating in contemporary prejudice.

Freud's first and second persons of the comic in regard to authority.

Antagonism, mingling of Shakespeare's romantic and Jonson's satiric modes in *AYL, TN, Volpone, The Alchemist*.

Its origin in Terentian comedy; three-level hierarchies, equivalence plots in comedy; clown subplots.

Critical decomicalization criticized; Shakespeare and Jonson not surrendering joy of comedy through ironic endings; support for Frye/Barber view of festive comedy.

Influence of ideas and direct translation.

His banishment of perverse festival for true festival.

Surprise, amusement from ironic distance between trickster's behavior and intentions.

Inevitability of human error, limitation, failure in both; Jonson's tricksters and fools on heroic scale.

Influence of Scalinger and Minturno on Jonson.

Exposure of absurdity and limitation, undignified folly.

Middleton's satiric comedy transformed into festive comedy through its treatment of sexuality.
Resemblance of Udall's characters, structure, stage business to Roman comedy; his greater decency.

Named for physical trait, position, manner, metaphor; names suited to comedy of humors where naturalism unimportant.

Comic savaging of popular myth; folly on the way to despair.

J. R. Mulryne and Stephen Fender, "Marlowe and the 'Comic Distance,'" 47-64.

Comic spirit from delight in cleverness, pleasure in gulling; concession to didacticism in catastrophe.

Play's success from essential savagery of the comic.

Reassurance in clown's aping behavior; difference between hero and clown one of degree.

Jonson's characters in pursuit of fantasy; no transformation, as in Shakespeare's more positive comedy.

Parodic golden age dramatized in Aristophanic manner.

His use of heightened action and comic dialogue.

1101. Partridge, Edward B. The Broken Compass: A Study of the

Then comically, then comically, then comically they move to dramatize comic contradiction of ideal.


Reduced sphere of comic action used to emphasize characters' moral dimensions, doomed aspirations.


Middleton's use of Plautus's detached, cynical perspective, farce of human absurdity.


Scope of realistic comedy following Bartholomew Fair narrowed to particular London place of resort.


Jonson's downward movement, plots of human imperfection; Shakespeare's movement of imperfect man toward perfection.


Greek comic conventions important to theme and structure.


Comic exposure of vanity and zeal; humor and vapor as symbols of limiting physicality of human nature.


Undermining New Comedy conventions in order to criticize its assumptions, especially of unified community and man's capacity for renewal.


Audience freed for allegorical perception by mythical materials, situational technique.

His confidence in ideal art of comedy; alchemy as symbol unifying caricatured fantasies.


Decreasing importance of his choric group, broker group; increase in number, diversity of humorous group.


Jonson's portrayal of genuine and affected humors; humor of comedies mostly from affectation vs. simplicity.


Mingling comedy of evil with comedy of appeal; increasing cohesion around one vice in plays 1480-1540.


Convention used to free heroine in romantic comedy of Lyly, Shakespeare, Greene; also used to uphold patriarchy.


Comedies of courtship by Lyly, Shakespeare; state of equilibrium as the result of artifice.


Use of comic figure, privileged to rail against vice, folly.


His exuberance, prodigality unlike Roman comedy; impression of chaos, unity in variety, manifold, multiform art.


Clarification through release in Spenser's romantic comedy of legend of courtesy.


Plautus's influence on comic structure.
Faerie Queene 2.3 as comedy complete in itself, ridiculing false chivalry.

Embodiment of comic spirit of carnival (inversion, renewal) in Folly's satirical commentary.

Topical comedy of Massinger, Brome, Shirley as reflecting anxieties, prejudices of audience.

Folly of worldly wisdom; plot of deceiver-deceived.

Theater of metaphor of Lyly, Greene, Shakespeare; characters saved from tragic consequences to remain fallible, funny.

Attempt to recover harmony compromised by marketplace in comedies of Jonson, Middleton, Marston.

Completion of expected comic pattern of relationship in Lodge, Greene, others.

Comedy of anguish from adaptation of fertility potion.

Shakespeare


Emergence of humanized comic heroine at odds with depersonalized farce.

Potentially tragic matter so controlled by artifice that destruction of the comic avoided.

Need of comic protagonists to vanquish their sense of reason to understand nature of things.

Affinity between structures of romantic comedies and rites of passage (described by van Gennep): separation, transition, incorporation, indeterminate identity of liminality.

Reality principle, not pleasure principle, as proper criterion of conclusion (regrouping, not clarification); illusion as grand theme; 10 plays from Err. to TN.

Affinity between structures of romantic comedies and rites of passage (described by van Gennep): separation, transition, incorporation, indeterminate identity of liminality.

Expression of theme through comedy of common people, comic villain, witty dialogue; dual consciousness of past/present.

Pain of tragedy increased by residual comic intrigue.

Humorous elements, unexplained by function, making for disunity.

Manipulation of four-part comic structure to avert tragedy.

Shakespearean comedy's emphasis on inclusiveness of otherness; its plurality of perspectives or personalities.

Inga-Stina Ewbank, "'Were man but constant, he were perfect!': Constancy and Consistency in The Two Gentlemen of Verona," 31-57.
D. J. Palmer, "The Merchant of Venice, or the Importance of Being Earnest," 97-120.
Anne Barton, "As You Like It and Twelfth Night: Shakespeare's Sense of an Ending," 160-89.
Jocelyn Powell, "Theatrical Trompe l'oeil in Measure for Measure," 181-209.

Sympathetic delight of his comic superiority to anything serious.

Comedy sustained by art of actors; cues for business, improvisation in WT, Per., Cym., Tmp.

Form from intrigue, narrative comedy, to contrast and
relate characters, groups of characters; implicit judgment of early comedies; increased sympathy with imperfect humanity in problem comedies, final comedies.


   Audience's experience of moral chaos in comic elements.

   Comic structure in Wiv. from Falstaff's emergence as scapegoat, allowing triumph of innocent love.

   Comic ending as coerced solution to unresolvable conflicts in family and social structure.

   "Love's Labour's Lost Re-Studied," 3-45.
   "The Two Gentlemen of Verona and Italian Comedy," 49-63.

   Pleasure from detachment, tolerance resulting from position of knowledgeable security; increasing depth of characterization in comedies of action, identity, transformation and problem comedies.

   Growth of his comic idea; compromise between romance, comedy; heroine's increasing sway as triumph of romance; admiration, not ridicule, aroused by main characters.


Leo Salingar, "Falstaff and the Life of Shadows," 185-205.


Comedy as celebration of correct perspective, fostered by strangeness, parody, illusion.


Shakespeare's choice of elements, way of blending them influenced by commedia grave.

1163. "Woman as Wonder: A Generic Figure in Italian and Shakespearean Comedy." Studies in the Continental

Centrality of spiritually special version of the innamorata in AWW and MM.

His medieval comic form and principle of interpretation; story starting in trouble, ending in joy, centered on love.

Its relation to medieval form of comedy.

Exploitation, parody, imitation, negation, transformation of conventions in his comedies.

His use of Plautine plot devices, character types, stage tricks.

Mimesis of audience: ironic view of superiority to folly likely to be self-defeating.

Variations from comic effects of classical comedy.

Divinity implied by perfect comic form; omniscient perspective, art of healing, sufficiency of reason.

Parody of pastoral comedy to illuminate Lear's misunderstanding; parody of comic marriage ending.

Harmonious transformation through wonder at unexpected endings; human confinement to probable set aside.
   Refusal of festivity, diminishing of lovers without any internal change.

   Clowns and fools, Menandrian recognition, disguises, romance/reality in comedy of character or situation.

   Element of parody at end of comedy: sign of ended tension, happy pause, not definitive ending.

   Comedy of artificial folly and facts of nature in TN.

   "Mistaken Identity in Shakespeare's Comedies," 40-47.
   "Falstaff and the Plautine Parasite," 178-88.
   "Falstaff, a 'Knave-Fool,'" 189-99.

   Testing pastoral with corrective laughter in AYL.

   Comic tone suitable for disturbing topics; assurance of happy ending, detached amused viewpoint.

   Greater comic joy as result of stark confrontation with human limitation.

   Comic closure obstructed when women assume control and endanger patriarchal power.

   Discrepant awareness of audience in 17 plays.
Delight from audience's superior knowledge; wit of language keeping action from tragedy.

Reconciling comical satire, romantic comedy in dark comedies; enhancing distance by fictiveness, theatricality in final comedies.

Typical functions arising from alazon, eiron, buffoon, rustic.

Reversal of energy (turning back Eros-Thanatos) and reality (toward renewal) through recognition scenes.

Operatic features, contrapuntal complexity; movement toward romantic antirealism; New Comedy pattern--anticomic society, temporarily lost identity, discovery of identity.

Normal comic ending avoided in LLL; society more ridiculous than characters.

Means of stripping veils from characters' opinions of one another.

Comic conclusion permitted by circumscription of women and disruption of their bonds with one another.

Aesthetic and moral uneasiness resulting from Duke's imposition of comic ending in MM.

Community's cleansing of destructive elements; comic pleasure from play, laughter and joking, projection.


Comedy distinguished by its treatment of themes.


Comic laughter of the heart and mind; comedy's hypothetical situations, tolerance, mixture of love and fun, women, clowns.


Ending comic, neither projection of eternal happiness nor cynicism about happiness.


Analogy of Aristophanic citizen-hero with Prospero, approached from perspective of revelry.


Exhilaration from AYL corresponding to play's geniality, tolerance.


Medieval rather than classical nature of Err. and MND.


Pure pleasure as the end of comedy; its essential decency, variety, charity.


Partial, limited worlds presented, not judged; father/daughter, ruler/subject, master/servant relationships and norms.


Pauline, Erasmian paradox of wise folly; comic wisdom in perception of universal folly, bondage in failure to acknowledge it.
Archetype of siege in comedies with unity of place.

Disguise as means to explore sexual role-playing in AYL, disparity of appearance/reality in TN.

Perilous world for happiness imaged through unreformed villain.

Normal quality disturbed by predominant comic tone; definition of love enriched by ironic comedy.

Marriage in middle of less funny play; love as unequivocal good with outside enemy.

Mutual acceptance of faults permitting full integration of scapegoat and society only in Wiv.

Viewing infirmities of human nature in perspective as province of comedy.

His comedy not explained by intellectual theories; supposedly inappropriate matter not excluded.

Forgiveness of hero's crimes necessary for heroine's happy ending in AWW, MM, Cmb., WT, Tmp., MND; reality of evil and weakness seen through need for charity.

Opposition to the ethic in Falstaff's appetite, play, carnival; parody of it in his success, hope.
   Play as mediation between self/other in five early comedies; theatrical metaphor; playing with contingencies of plot.

   Heroine isolated, placed between audience, characters by disguise; implication of her greater self-awareness.

   Meredith's approach applied to romantic comedies: thoughtful laughter, equality of women.

   Witty materialists, the witless-wordless, the bombastic, comic pairs, comic triangles.

   Second world as strategy for living in primary world, opposed to class interests; exposure, negation of ideology in MV, MND, AYL, TN, 1H4.

   Normalcy of deception in society unquestioning of worth, validity of appearances.

   Ridicule of classical comedy combined with sympathetic comedy of Greene in this play.

   Revelry in foreground; shift of emphasis from romance to holiday.

   Presence of negative issues difficult to reconcile; limitation to play's saturnalian excess.

   Inclusiveness of his comedy; its essence in play.

1222. "Shakespeare's Pastoral Comedy." More Talking

Coleridge's comic theory of sport without object applied to AYL and WT.


Medieval analogues and customs; comedy's controlling spirit of realism; more interest in complication than resolution.


Consequences of their absurdity disregarded in Err., MND, MV, TGV, AYL, TN; their folly central in MM, TMP.


Dual comic action of journeying forth, bringing together; provisional quality of joy, imperfection uneasily faced; earlier comedy of festival; later analysis of folly.


Patterns of conventionalized fiction juxtaposed with intractable matter of unromantic world in nine plays.


Ambiguities of judgment dramatized through replacement of one leader or bedmate with another.


Ludicrous, not ridiculous characters; Malvolio as force of care vs. Sir Toby as force of life.


His comedy as defense of sane society, criticism of social behavior; its tolerance of human foibles.


Comic recognition of limits evoked by abolishing them on stage, exposing dark side of revelry, eroticism.


Barrier of class as alien, ineradicable element in comedy.
Narcissistic or egocentric comedy; argument of play for reunion of twins, not marriage.

Benign environment for healing social stresses provided in alliance of comedy and pastoral; mode of artificiality, microcosm, affection.

The play's action seen as Fry's narrow escape into faith.

Disguise as premise for preposterous conclusion in TGV, AYL, TN, Cym.; increasing economy of the device.

Order of society, need for customs threatened by fortune; fool's prominence; metaphysical vs. anthropological issues.

Ironic comedy of split self, sexual dysfunction.

Two characters of great stature juxtaposed in comic, ironic view of reality.

Fusion of affirmative and skeptical comedy.

Dramatic interest held at distance; coincidence of comic point of view, view of reality; affirmative spirit of Shr., MND, AYL, Ado, TN.

Comic surface of folly; relation of comic, contingent; comic distancing of agony; anti-comic subversion of expectations.
   Its balance of celebration and critique; limitation of exemplary image of the heroic in comedy.

   Social imperatives of hierarchy and difference reconciled with festive urges toward levelling and atonement.

   Shakespearean comedy's accommodation between law and libido; its fantasies about shaping of family, polity, theater.

   Psychological humor, humor of caprice, social humor.

   Didactic modes of characters: behaving well; behaving evilly or foolishly; sympathetic though behaving foolishly.


   Insight, sympathy alien to the fool-butt; comic incongruity, comic theory, and Falstaff.

   Literary sources converted to elaborate artifice of comedy; idealism as its basis.

   Telos of early comedies in recovery of the missing; anagnorisis as retrospective, immediate for protagonist and holistic, integrative for audience.
   Comedy responding to nature with joy; life not ceaseless struggle or death if man can satisfy desire.

   Characters defined in relationship with lover or jester in Ado, AYL, TN.

   The comic in tragedy, the tragic in comedy; both necessary to psychological health; comedy as generalizing, normative.

   Tragedy averted by stratagem, compromise sustaining communal life; counterfeiting and substitution.

   Comic awareness protecting more ideal pair of lovers from illusion, challenging them to deeper love.

   Detachment without lack of sympathy toward Berowne, Touchstone, Shylock, Bottom, Beatrice and Benedick.

   His comedy non-satiric -- genial, humane, beneficent; its Elizabethan as well as perennial features.

   High mimetic comedy: development of greater social, personal awareness in three main characters.

   Comedy in Frye's sense: from corrupt social order to purged society; spiritual journey beyond the tragic.

   Comic exorcising of threat that competent woman will turn into dominant wife.
High comedy in medieval sense, with vice falling into his own trap; Edgar as comic pilgrim.

Menandrine comedy with conflict of attitudes toward love: rejection, sentimental idealizing, realistic view of physical aspect.

Blend of farcical comedy, sentimental romance, romantic fable, serious drama, cynical satire.

Anti-comic effect of crushing the comic figure whose natural fate is triumph; more complex world of history.

Comic hero superior to world intellectually, sometimes morally.

Playful, flamboyant seriousness of romantic, problem, late comedies; their artificial jesting mode; fables of providence of love; their refusal to endorse discoveries.

Theatrical liberation found in Roman comedy—play established as illusion through creation of fantasy worlds; symbols of illusion in early comedies; ambiguities of comic deceit in middle comedies.

Festive Halloween play, comedy of forgiveness and middle class values; Falstaff as outrageous, pathetic.

Art of precipitation, of prefiguring within the protasis both the middle and end of comedy.

Private arrangements made just by marriages; celebration of society saving itself; vices not swept away.

Comedy as performance and presentation; forms of New Comedy (errors, deceit, fortune) used to reshape medieval stage romances; intellectual game, coherent structure of Italian comedy; awareness of comedy's place in life of nation.

Humiliation of Shylock, rejection of Falstaff kept in proportion through comic technique.

Un-Aristotelian use of better characters; indulgent laughter toward folly; pain eliminated by comic plotting, tone.

Honesty and bravery of comic commoner.

Characters' self-definition, disguise or feigned death, vows and obligations, events that mock and threaten, exile or wandering, government, supernatural or ultimate control.

Duality of comic laughter; laughter at self only after learning art of detachment.

LLL, MND, ADO, AYL, TN as truly comic in detached view, amused acceptance of love; affectation as their target.

Comic villain, grotesque figure of diabolical wit.
   Potentially serious circumstances in early, middle, problem, late comedies; neither tragic nor light comic view of life.

   Sick member of society who must be cast out for regain of social health, symbol of society in MV, MM, WT.

   Irreconcilable modes of naive, miraculous comedy and intrigue comedy.

   Comic reassurance from exorcising nearness of death in MND.

   False expectations of comic resolution to contrast with tragic inevitability; paradoxical shadows for multiple awareness; anti-individualist perspective for heroism.

   Christian definition of evil as non-being, evil as subject of comic derision in Middle Ages, among Shakespeare's contemporaries; comic techniques for criminality, sensuality, moral negatives.

   Deliberate mingling of comedy, fairy tale, farce with tragedy; Lear as impotent comic alazon.

   Comic repetition, variation; absence of pure comedy; his relationship to Molière, Plautus and Terence, Italian comedy, French farce; his influence.

Elements in his comedy threatening to infect it, shadow its brightness; its rapport with known audience.

Comedy problematized in opposition of social power, erotic desire; literary fantasy arising from anxiety.

His endings not simply following conventions or giving public what it wanted in comedy.

Drawing on English tradition of courtly love; romance of marriage and humorous mockery of convention.

Comedy's assumption that society must be made to work, that its members must learn to live together.

Need for social harmony, admixture of romance, principle of the corrective in his comedies.

Strong awareness of evil without being pessimistic in this comedy; romantic plot combined with realism of character.

Dante's concept of comedy in plays with morality pattern prominent structurally.

Wit play absorbing, displacing romance, including the benign, making the malign objects of ridicule.

Reality principle held in abeyance by romantic comedy; hint of incompleteness in its festive foreground.

Comedy and threatened disintegration; integrative mode of play as mode of perception.

   Sense of elasticity and the mechanical integral to the comic moment.

   From derisive laughter to macabre violence, comedy as challenge to assumptions about politics and morality.

   Comic tempering of expectation and emotion in tragedy.

   Theatrical vitality from popular tradition of minuses, folk plays, mystery cycles, moralities and interludes; genial tone, laughter of solidarity in comedy related to social context.

   Accurate portrayal subordinated to emblem of harmony in his comedy; its improbability, seeing fantasy for what it is.

   M. Klein's concept of reparation used to show how comic strategies anticipate, contain, transcend potentially destructive feelings in MV, Ado, AYL, TN, AWW, MM.

   Troubled comic resolutions of AWW, MM and polarity of sexual desire, social order.

   Fund of tragic ideas and analysis applied to comedy in MM and Tro., loading them on single plot.
Dialogue between two low comedians, two characters of main plot, high straight man and low comedian in AYL, TN, Ham.

Addition of two Dromios saving play as comedy through farce.

His passage from humorous to comic; riot, feasting, allowed fool, old soldier and scoundrel, comic counterpoint.


Restoration and Eighteenth Century

Ridicule as test of demeanor, weapon against imposture, associated with reason.

Comedies closer to actuality than assumed in details of spousals, irregular marriages, terminations.

Careful adaptation from witty high comedy to later low comedy; his primary desire to please audience.


Hero of two faces, rival brothers, contrasting beaux in comedies by Cibber, Goldsmith, Sheridan, Murphy, others.


Comedies of situation delicately balanced between anticipation, surprise; Rivals as typical high Georgian comedy; School for Scandal as comedy of self-adjustment, exposure.


Mirthfulness from accounts of doggedness, absurdity; shift from antisplenic tone to self-conscious gaiety; Fielding and his followers, Smollett, Sterne.


Realism that mocks impossibility of ideal and romantic yet affirms their existence and value.


Comedy from human blindness to limitation; burlesque of chivalric romance, satire of folly.


Sympathy and humanity restored in comedies of Cibber, Steele, Centlivre, Gay, Carey, Fielding; influence of sentimentalism.


Serious drama at best, in paradoxical mode appropriate for comedy; laughter as social criticism.


Stock character in 23 plays; fifth-act repentance in most.


Important part in romantic comedy; types of distress, elevated temperament, constancy in love, decorum.

License of manners comedy as reaction to lofty pretensions of précieuse gallantry.

   Subversion and modification rather than attack or innovation in his comedies; all issues not resolved in his endings.

   Restoration comedy as drama of ideas; submitting to reason, nature, their social embodiments.

   Protagonist's attempt to avoid mere sensuality of Restoration model.

   Confidence in goodness of human nature; rise of sentimental comedy, 1696-1704; its revival, 1750-67; attack on it, 1762-82; Goldsmith and Sheridan.

   Goldsmith, Sheridan in continuous comic tradition including Georgian writers of merit; laughing comedy in afterpiece or mixed with other elements in main drama.

   Authority gleefully challenged by defiant individual in comedy of Etherege, Wycherley, Congreve; rake hero as player, vice, libertine.

   Imagery of values held in comic tension.

   Psychological mainsprings, mechanical methods, verbal and stylistic wordplay in his comic characters.

Brilliant or inept rhetoric in *Rivals*; rhetoric and malice in *School for Scandal*.

   Cultural schizophrenia seen in comic hero's resigned personality, pathological carelessness.

   Bernard Harris, "The Dialect of Those Fanatic Times," 11-40.
   Norman Suckling, "Molière and English Restoration Comedy."
   93-107.

   Foppery, bound up with good nature, moved toward center of his comedies.

   Debating comedy, morally purposeful within its debates; mode and honor, reason and impulse, epicureanism, heroines.

   Satiric irony directed at credulous hopeful characters.

   Comic way to instruct sophisticated audience with subtlety, irony, ambiguity.

   Defense of older comic tradition in his criticism, plays.

   Wits distinguished from fools by pertinence, delicacy; more double entendre in Wycherley.

   Increasingly subtle, flexible mode of comic expression.
   Tension between wit and delicacy of speech, between intellectual vitality, physical restraint.

   Mode for clarifying tenets, refining values; energy of comic characters more important than morality.

   Comedy of subversive drinking scene as female victory over Horner, husbands.

   Synthesis of wit-intrigue comedy of Fletcher, humor-cheat comedy of Jonson, theatrical goals of Dryden.

   Integrity of Shadwell's comedy in coexistence of Jonsonian and Fletcherian components.

   Realistic characters and world subordinated to comic plot; moral seriousness from presence of alternatives to joy.

   Its purpose to rebuke vice, recommend virtue; role of Collier, Cibber, Steele; its hero as reformed sinner or saint.

   Its emphasis on class and decorum, uniformity, homogeneous audience, unity of tone, artificiality and wit.

   Sentimental elements in plays 1661-1693; sympathetic, serious, emotional treatment of aspects of morality.

Liveliness, wit, consistent knavery, awareness of sentimental excesses amid sentimental framework.

Brilliant picture of time rather than new insight found in comedies of Etherege, Wycherley, Dryden, Shadwell, Congreve, Vanbrugh, Farquhar; life shown at a distance.

Comic subjects taken from contemporary life, depiction of affectation; incongruity heightened by surprise.

Urgent problems about marriage, solved by unproblematising them in wish fulfillment fantasies.

Laughter from self-acknowledged weakness; his comedy leading beyond judgment to release.

Congreve's excellence in wit, language, conversational phrasing; imitation of comedies rather than life.

Tragic perspective, alternative mode of representation, included within festive comedy.

Parson Adams as holy fool, comically exposing folly of worldliness.

His tolerant exposure of human folly; laughter of sympathy and disgust.

Comedy as expression of uncertainty, incongruity in unsettled age; benevolence giving way to more satirical comedy of Butler, Marvell, Dryden, Rochester.
Mockery of fact-minded reader, detail-bound writer.

Their comedy as vehicle for criticism of marriage as a patriarchal institution.

Comic vitality from interplay of perspectives; reader's larger view of comic limitation.

Sentiment clearly present in new morality of language.

Witty presentation of naturalistic outlook on life by Etherege, Wycherley, Congreve; morals emphasized over manners.

Presence of rake; importance of Davenant; taste for farce; libertine naturalism; society at odds with itself.

Improvement in unity of plot, vivid characterization, integration of dialogue in eight plays.

The comic as the significant element, with ethics subordinate; influence of continental comic romance; comic characters, dialogue, interpolations, narrator.

Form of comedy critical of single frame thinking; comedy as emotional relief from incongruity's lack of urgency.

Frequent appearance of humor character, emphasis on gulling.
Moral purpose of drama, exemplary characters, comedy of pity and tears.

Festive spirit controlling tone, relating novel to origins of comedy, affirming sexuality.

Comic effect of viewpoints to modify sense of his social skill; Etherege's purposeful comic reversal.

Fop's progress from outsider to insider, becoming man of mode as well as fool.

Dialectic between inner desire, outward appearance in masks, play acting, disguise, intrigue, language; schism between right, wrong ways of life; comic affirmation questioned.

Attributes of representation as essential part of play, communication of its meaning; theatricality foregrounded.

Sterne's joining of Rabelais's comedy of reference and Cervantes's comedy of character.

Male lead nonheroic in London situation comedies; shift to exemplary comedy after 1689.

Diversity of comedy emphasized; formulaic pattern of situations with disparate results; eight types of comedy--Spanish
III: Comic Literature

Romance, Reform Comedy, Wit Comedy, Sex Comedy, Sentiment-Tinged Romance, City Intrigue Comedy, Augustan Intrigue Comedy, French Farce.

   Essays previously published:
   "'Restoration Comedy' and its Audience, 1660-1776" (with Arthur H. Scouten), 46-81.
   "Otway and the Comic Muse," 82-110.
   "Marital Discord in English Comedy from Dryden to Fielding" 176-213.
   "The Multifarious Forms of Eighteenth-Century Comedy," 214-44.

   From apprenticeship in satire to corrective comedy in Joseph Andrews and Tom Jones; comic balance lost later.

   Sheridan's interest in dialogue rather than comic action.

   His comedy to entertain through intrigue and low characters; increasing importance of form; his search for balance of humor and wit.

   Game forms in which cultural sanctions expressed for comic drama and world within it.

   Their common concern in exploring relationship of compassionate humane love to sexuality; their ideal of humanitas.

   Focus of plot and dialogue on values of courtship and marital coexistence; comedy's more compassionate viewpoint.
Robustness and good nature in plays by Cibber, Farquhar, Steele; characters more amiable; action emphasized over wit.

Balance of sentimental (aphorisms, exemplary characters, reformation, poetic justice) against comic.

Comedy in which focus is individual, not society; comic spirit turned inward on itself.

Self-consciousness, manipulation of levels of reality in their comedy; city as locus of new society's corruption.

Restoration comedy as dull rather than amoral, both trivial and gross.

Development of Restoration comedy (its sophistication, lack of faith in human nature); attack on the stage, reformation of manners, development of sentimental comedy (didacticism, poetic justice, lack of obscenity).

Things thrust from one context into another in Shandean comedy; suspicion of system, limitation.

Elements of Restoration comedy unified, reconciled with sententious comedy; mockery with awareness of vulnerability.

Lovable social eccentrics, humorous reminders of society, integrating tendency of comedy.

Changing relationship of gentry/merchant as major theme; exaggeration supplanted by realism; social relationship as source of affection.

His best comedies romantic with acutely observed scenes from familiar life; his affinities with Renaissance comedy.


His strategy of literary burlesque: to isolate, emphasize, ridicule characters and their conventional dramatic situations; Georgian compassion and benevolence.

Dryden's and Wycherley's transformation of Spanish plots into comedies of manners.

Implications of hero's arrest diminished by comic technique.

Laughing comedy's stress on harmless fun; laughter as expression of joy.

Andrew Bear, "Restoration Comedy and the Provok'd Critic," 1-26.

Tradition of realistic comedy from Jonson to Shirley; portrayal of specialized society, court influences, précieuse traditions; periods of Etherege, Congreve.

True wits not sympathetic figures or spokesmen; comedy's instruction through negative example.


Comedy as life apprehended in form of spectacle; comic curve of self-exposure.


Social problem drama in sentimental satire of Inchbald, Holcroft, Reynolds.


His comedy's more analytical approach to economic matters, without anti-mercantile disapproval of Restoration comedy.


Malicious wit of young toward old more hostile than traditional comic antagonism.


Plots adapted from Molière or developed under his influence.


Representation of questioning attitude, of society becoming honest; reaffirmation of privilege to live naturally.


Artificial mixtures of elements distilled from his study of audience, other critics and dramatists; heightening, wit, gaiety, profligacy of his high comedy.


Brian Gibbons, "Congreve's The Old Bachelour and Jonsonian Comedy," 1-20.

Only kind of English comedy exclusively concerned with sexual relations; libertinism, opposition of town/country and gallant/citizen; equality of sexes; Etherege, Dryden, Shadwell, Otway, Wycherley, Southerne, Congreve, Vanbrugh, Farquhar.

Figure for species of urban civil war, adding political charge to subversive aspect of comedy.

Source of comedy's moral, corrective force in character of affectation, not central humors character.

Elizabethan and foreign models, Jonsonian comedy (Shadwell), comedy of intrigue (Behn), Dryden's comedy, comedy of manners, farce, comedy of sentiment (Cibber).

Moral ideal of private understanding and love between two people of wit/sensibility in scandal-making society.

His concept of comedy as intricate system of relationships; his comedy more passionate and explorative of manners and morals than earlier Restoration comedy.

Morality as its subject, not its purpose; its rise in Etherege, Wycherley, Congreve, decline in Vanbrugh, Farquhar.

1421. Perry, Henry Ten Eyck. The Comic Spirit in Restoration Drama: Studies in the Comedy of Etherege, Wycherley,
Extremes of satire and sentiment shunned by comedy; its impersonal detachment based on intellectual grounds.

Ridicule directed at those ignorant of rules of behavior in world where awareness is central.

Amusingly incongruous parallels controlling angle of perception.

Festive ending reverent and gay; comic pilgrim's progress.

Ambiguity of attitude in their comedy as effect of genteel mode they purport to attack.

Problem of balancing laughter, virtue unsolved in this comedy.

Aesthetic effect of comedy fully realized in morally serious narratives by Fielding, Austen.

Six patterns--three focusing on young lover, three on character thwarting lover.

Universal significance of underlying comic pattern; commentary by Congreve, Echard, Patrick, Foote, Coleman.
Survey of characters in 83 plays; generosity seen in liberality, courage, plain-dealing, love.

Triumph of lovers, punishment of life denial, narrator's zest, pure sense of appetite, whimsicality of universe.

Discrepancy between ideal/actual, ridicule of all characters in comedy of manners; its two periods, 1668-1676, 1691-1700; prior types of comedy and other comic forms.

Defiant, immoral comedy helped by his technique without consequences of social absurdities found in his plays.

Marriage conditions established in lovers' wit combat in plays by Dryden, Wycherley, Shadwell, Otway, Congreve.

Mixed comedy both gay and serious; its small sophisticated world, characters, love intrigue plot, refined style.

Failure of comedy from inability to develop emotional potential of its focal point--marriage, courtship.

Types of her comedies: sentimental, savagely satiric, light manners.

Comedy with moral element, perfectible characters, appeal to emotions, emphasis on pity and admiration.

Similar ethical theme in markedly different plays by Etheredge, Wycherley, Congreve.
   Courtship as game, lovers' duel; comic success from equality of sexes; gallant in ascendant 1670-89; woman with advantage in 1690s.

1441. ______. "Tony Lumpkin and the Country Booby Type in Antecedent English Comedy." PMLA 58 (1943): 1038-49.
   Figure dramatized by Steele, Shadwell, Dryden, Cibber, others central to deception in Goldsmith.

   Sympathy between reader, comic figures in Night Adventures.

   Conflict of societal tyranny, personal freedom in plays by Congreve, Wycherley, Vanbrugh, Farquhar.

   Idiocy of fop recognized by intelligent characters; from his rejection in Restoration comedy to norm in later comedy.

   Saturnalian rather than satiric comic tradition; narrator as comic hero; style from Rabelais, Cervantes; ironic praise of folly; comedy's therapeutic acceptance.

   Laughter as intellectual perception; exposure of rational illusions and mockery of affected gravity.

   Protagonist both laughable and admirable, exalting comic incongruities.

Pure comedy as contrivance of conventional world, with consequences suspended; its function to amuse.

   Essence of his comedy in power to distance spectator, keep him interested; sympathetic humor and farce.

   Its intelligent view of society; satire of vices without attempting reform; its ethical standards clear.

   Gay couple as object of ridicule, not comic ideal.

   The ridiculous and affectation in low characters; characters of humor; his practice more varied than theory.

   Sexual comedy of Tristram Shandy: inadequacy, frustration, displacement.

   Hero rewarded after breaking all codes; marriage ending to contain real subversion; joyful love-giving ethos.

   Comically low Tony Lumpkin handled within sentimentalism supposedly repudiated.

   Comic figure diversified in personalities, roles.

   Continuing, modifying traditions of pre-Restoration comedy (love and manners); wit as test of experience; no alternative to frivolity exposed.

Gay couple marriages, ridicule of unhappy marriages as critique of increasingly sordid arrangements.

More integrated comic form given to Calderón's double love plot in Love in a Wood.

Its technical, moral confusion as faithful reflection of life.

Ironic exposure of philosophical errors, deviation from common sense; two perspectives on the same folly.

Its continuity with pre-Restoration English comedy; little borrowing from Molière.

Comic wit and dialogue of Restoration gallant; behavior censured by earlier courtesy writers dramatized.

Comic spirit as anti-moral; farce, burlesque and intrigue; humor and satire (incongruity); wit comedy (congruity); comedy of tears.

Comic assurance of novels as alternative to despair; festive stance, comic structure, tableau, character, language and play.

Comic woman as agent of nature, undermining heroic pretense.

Nineteenth Century

External approach with emphasis on oddity, idiosyncracy; characters' language of personal obsession, comic poetry.

Reassurance from circumvention of repressive forces; his characters' eccentricity as defensive.

His humor addressed to the mind; serious comedy as study of motive, exposing self-deceit, affectation.

Their similar emphasis on the subjective aspect of comedy.

Broadly parodic endings as ironic vehicle for judgment.

Anarchic comic imagination loosening his novel's structure; comic style of his characters' talk.

Comic vitality found in what society regards as vice.

Representative of the comic spirit in Richard Feverel.

Dickens' characters prefigured in tag-lines, costume of popular comedian.
Expansive egotism of romance modified by moral expansion of territory; balance of nature and art.

Humors in world of imperfectly suppressed violence, hidden world of dream; comic absurdity of overdesigned lives.

Human comedy as well as literary satire; comic vindication of simple virtue.

Extravagant comic fantasy of W. S. Gilbert's Savoy libretti.

Dichotomy between absolutist/relativist minds exploited in high comedy.

Comic expression of middle class anxieties; exposure of pomposity, self-deception; emphasis on elaboration, closure rather than reduction; Peacock, Dickens, Thackeray, Gilbert, Carroll, Meredith, Butler, Wilde, Beerbohm.

Conflict presented, evaded through imaginative pleasure; identification with characters prevented.

Unreality of artificial comedy contrasted with drama of common life.

Subtle comedy subverting tenets of traditional comedy; implicit distrust of young, with solidity found in past.

Extremity precluded in Pride and Prejudice and undercut in Barchester Towers by embracing the natural.

Narrowing of broader term; comedy as instrument of individual regeneration.

Change from belief in amiable, sentimental humor to acceptance of intellect as basis of comedy; Smith, Hunt, Thackeray, Eliot, Stephen, Meredith as major theorists.

Comedy as game played by throwing reflections on social life; aloofness used to permit sight of essence.

Comic stance as modulating detachment; comedy as means of self-creation rather than self-defense.

Comedy from perspective, not situation; confrontation between ironic vision, resistant form; his distrust of purely comic transcendence.

Parodic main plot, comic and farcical subplots unified by generic concern with lack of knowledge.

Frye's theory of comedy used to analyze novels' formal structure.

Comic enjoyment increased through imperfect illusion.

Comedy as escape from despair into faith, strengthening
hold on life; basis for belief in fact of comic expression itself; comedy’s secular exploration of mission of religious faith; Austen, Peacock, Dickens, Thackeray, Trollope, Meredith, Carroll, Joyce.

Comedy as alternative to world of ordinary experience; anarchic, rebellious process against pressure of society.

His comedy as Platonic idea, drawing on three streams of comedy--masculine, feminine, mythic or fantastic.

His function as satirist by creating objects of his satire; his practice of comic seriousness admired in Hogarth.

Comic spirit, evolution working together to check deviation from man's basic nature.

Form's vitality from comic, original central character, transformed from dull type.

Dichotomy between confident, genial voice, tone of suppressed high spirits, and darkness of social outlook in Our Mutual Friend, Bleak House, Little Dorrit.

Critical intelligence central to Meredith's comedy; problem novel in transition from comedy to tragedy.

Pure comedy of manners in narrative; its polite society and thoughtful laughter.

Her honesty, good sense as embodiment of critical intelligence essential to comic spirit.

Two successive, similar patterns of comic nemesis in triangles; comic self-deception and deception.

Pip's humorous self-portrait as counterpoint to the tragic in his story; shift from gaiety to melancholy amusement.

Art of her comedy to display contrivance, delighting reader through delayed denouement.

Authorial presence, loose structure of plot appropriate to comedy; images of malleable world joined by narrator.

Implicit comic nature, holiday for superego, of this monologue.


Twentieth Century

Language, situation, character as vehicles of black comedy.

Human dilemma seen as divine comedy.
   Comedy as result of disillusion of mankind, realization that body and soul are unreconcilable.

   Comedy of morals, comic instance, unrestricted comedy, integrated comedy.

   Social comedy of scenes enacted by buffoon-like characters, intended to soothe insults of empire.

   Comic hero's unexpected intricacy: object of humor as well as voice of satirist.

   Its movement back and forth from social comedy to metaphysical speculation; viewpoint of reason, common sense.


   Comedy that tests limits of time, place, action; characters that concern in inevitable situations.

   Savage comedy of manners in which characters unable to cope; their repeated misunderstandings.

   Modern comedy fearful of seeming deliberately artificial; its simple happy ending abolished by realism.

The novel's comic mood of ironically sympathetic contemplation; muddle of castes, classes maximizing embarrassment.

     Comic incongruity from abnormal conduct in normal situation; his alienated spectator.

     Novel of proper love with a comic heroine.

     Two comic strategies (woman as comic spirit, reshaping political life) presenting limits of each other.

     Moral seriousness, light comedy reconciled through detachment needed to free self.

     As in Old Comedy, fantastic ideas or ethical questions debated in Stoppard's plays; uncertainty as a normal state.

     His self-consciousness, consciousness of dramatic tradition, concern for language; his recurrent character comic because of faith in self.

     Marriage and adultery exposed as domestic game.

     Comic treatment of serious theme; exaggerated, absurd dialogue.


Attempts at comedy of manners, destroying social affirmation of form in order to criticize society.

   Early version akin to Eliot's view of comedy, only insignificantly related to laughter.

   High comedy of self-deception in Cocktail Party and Confidential Clerk.

   Comic iconoclasm in novels by Amis, Sillitoe, Murdoch, Wilson, Wain.

   His best work in the farcical tradition; his rogues reminiscent of pantomime.

   High comedy as both religious, humane; carnival spirit as social, horizontal; religious humor as subjective, vertical.

   Comedy as protest against, acceptance of mortality, contradiction; comic spirit seen in his humble figures.

   Shock of the incongruous essential to his comedy; preponderance of destructive element.

   Folk image of music hall used to examine social issues through uninhibited symbol of working class, comic spirit.

   Audience commitment to reassuring humor used against it in Pinter's comedy of banality of lower middle-class life.

His comic voice of assurance of judgment; comic depth from nuance of language, verbal wit, rhythm.

His ability to enter central characters in Jimson trilogy; comedy as mask for tragedy of freedom, natural morality.

Low comedy of fire as correlative for purposeless being.

Knowledge of clown as comic representation of disorder.

Laughter arising from cultivated bathos; exotic flavor of his novels from union of symbolism, comedy.

Sexual relations in three plays as index of human sensibility, not occasion for bawdry.

Decline and Fall and Vile Bodies as burlesques of 1920s stoicism; doomed quest seen with comic vitality.

Liminal comedy of unresolved, reversed or radically questioned values and roles; use of comedy for saying dangerous things obliquely; its lack of closure.

His savage attack on modern society; feverish efforts for laughter.

His use of stock characters: adulescens, servus, meretrix, parasite.

Humor in his characters' difference from norm of society.
Comedy used to further plot, refine character, clarify theme in "For the Time Being."

Disturbing theatricality of three comic contexts for violence: jokes, parody, humor.

His comic view of man; delight in techniques of comic poetry, especially mock heroic; friendly laughter.

Comedy as defiant response to facts of human suffering, defeat; conflict of comic hero with conventional society.

Use of double perspective--Copernican world-view to mock older, more stable Ptolemaic universe.

Laughter in tradition of Trollope, caused by discomfiture, awareness of life's limitations and absurdities.

Latently tragic, ostensibly brutal material transformed into comic acceptance.

Extending taboo-breaking, anarchic element of farcical comedy; folly in its grotesqueness.

Comedy as sacramental, reconciliation of time with eternity.

Ridicule of worldly wisdom to redeem joy for association with the spiritual; essential fantasy of his plays.
   The comic in Dante's sense; Auden's pleasure in clown, farce, joke; from early gaiety to later reverent frivolity.

   Comedy as comment on tragic demonstration of man's dilemma.

   The comic-pathetic blunderer prefigured in Heart of the Matter.

   Comic mask (stoic man trying to bear pain) in five novels of 1950s; little dignity, much absurdity.

   Ironic comedy: protagonist priding self on intelligence finds he is obtuse.

   Its happy ending, use of festivity, mood of play, pervasive comic irony; modern version of masquerade.

   Comic form of Robertson, Jones, Pinero, Shaw, Wilde, Maugham, Barker, Galsworthy, Lonsdale, Coward, Rattigan.

   Ridicule of all characters in David Turner's Semi-Detached.

   Comedy of situation in modern morality play.

   Patterns of exposure, integration, conflict of intelligence/foolly; Hindu resolution and comic perspective.

   The Cocktail Party as comic morality play, comedy of manners.
   High comedy: satiric exposure, tragicomic laughter of desperation, affirmative laughter of reconciliation.

   Love's complexity amid problems of perception, preconception; disconcerting laughter.


IRISH

   Fallacious argument against false position in Shaw's comedy; comic protagonist, raisonner combined.

   Tone, total effect comic; happy ending accomplished by way of death; growing awareness and senex ingredient.

   Futility of escapist attitude communicated through farcical comedy; its evasive mockery and ironic artificiality.

   Comedy from struggle between human vitality and artificial system, between conscience and conventional ethics; matter of farce, melodrama and basis for naturalistic comedy.

   Shaw's use of mechanical personality, exaggeration, degradation, irony, inversion, incongruity.

   Mock heroic vein of mythology in framework of peasant comedy.
   Plautine urban setting; saturnalian effect, characterization in Juno and the Paycock.

   Interplay between narrator and character, action.

   Tension between ridiculous, sublime; his subtractions from conventions of drama, fiction; both liberal, illiberal jests in pervasive, uncertain humor.

   Superficial comedy (farce, commedia dell'arte, vaudeville); recognition of potential tragedy; dianoetic laughter.

   Laughter at parodic hero, hero-worship.

   Comedy of drunkenness and boasting within scenes of tragic struggle and courage.

   Reversal of sexual roles; use of comic character contrast.

   Hilarious reversal of expectation typical of his rejection of convention; inadvertent revelation of true feeling.

   Ritual patterns of Old Comedy, resolution of New Comedy.

   Comic detachment, exposure of heroes without principle.

Dionysian confrontation with death in his comedy; its mocking laughter, relief from romantic sensibility.

Its movement from sin to repentance, salvation, from surface to divine comedy; parody of contrived happy ending.

His plays as fetishes for audience identified with society; criticism permitted by distraction.

Comic tension between sentimental Philistine plots and dandified world of wit.

Conventional plot altered by unique male protagonist; comic realignment of social forces without decisive victory.

Incongruities between fantasy and fact, sublimation and reality; his tolerant, playful outlook.

His attempt to find world for dandy; his comedy as oblique criticism, not imitation of life.

Ironic self-discovery, ambiguity, detachment and distance.

Malone Dies as travesty of bourgeois novel, destroying its paradigms.

Exposure by transformation, reversal; anti-poetic as well as anti-romantic; his love of nonsense not nonsensical.


Human foibles as simultaneously ridiculous and beautiful.


Straight invective precluded by humors of Gulliver, others; pleasing effect of ridicule.


His use of lazzis, stylization, the grotesque.


Traditional comic elements amid mountain of circumstances; Stephen and Bloom as variations of comic hero.


Similar in absence of overt action, use of witty dialogue, abstract characters, cynicism and irreverence, war of sexes.


Folk-inspired comic tradition mocking oppressive authority, in laughter of release; Synge and O'Casey seminal; Boucicault, Shaw, Gregory, Yeats, Fitzmaurice, Johnston, Behan, Beckett, others.


Pathos mixed with bawdy comedy derived from Boccaccio.


Comic exposure of romantic Ireland, expression of regenerative values.


Unflinching, impersonal, impassioned comedy; disintegration of insularity in its communal ending.


Inconsistency, misunderstanding in its mosaic structure.

Irish

Unbroken tradition of macabre and grotesque humor, delight in wit and word play, fantasy, satire; Swift and satire; Joyce and parody; archaism as source of comedy.

Artificial comic plot in Scribe-Sardou tradition.

Comic conflict of vitality/convention in dialects, linguistic satire, automatism, word play.

Comedy as image of man sustaining or undermining rational social order; parlor as its symbolic scene.

Celebration of life in motif of song and dance, return to origins in ritual; dark element of nonparticipant.

Patrick Rafroidi, "The Funny Irishman," 17-23.
Gérard Leblanc, "Ironic Reversal as Theme and Technique in Synge's Shorter Comedies," 51-63.

His use of comic types, repetition, comic turns; reincarnation of Pantalone.

Wit as basis of Anglo-Irish comedy; its irony and detachment, irreverence, tendency to push idea to limit.

Ironic vision from conflicts of ordinary/ideal, bitter/sweet, reason/imagination; Rabelaisian joy rooted in fallen imagination, incorporation of the brutal.

Organized around thought; audience detachment caused by Shaw's intentional sketchiness of character.

   Nearly unendurable participation in last laughs of Endgame.

   Humor in his novels more linguistic than situational; clash of incongruous meanings, tones, voices.

   Parody of revered texts and legends: Sophocles, Aristotle, Bible, Irish folk hero.

   Echoes of mystery ritual of rebirth, confidence in human capability in six plays.

   Yahooos intended to evoke laughter; humor of hero's enchantment.

   Tradition of rustic clown, rogue, stage Irishman, comic hero of Synge; reaction against stereotype in Joyce, Beckett, O'Brien, Kavanagh; its exploitation by O'Casey, Behan.

   Opposition of feminine spirit to deadly mythologies; rejection or qualifying of marriage ending of comedy.

   Folly from misdirected passions, false ideas; comic redemption from self-knowledge; Undershaft as Dionysian figure.

Comedy in reign of Catharine II, Fonvizin and comedy, late classical comedy.

Humor through jokes, situations, dialogues, types in plays by Fonvizin, Griboyedow, Gogol, others.

The ridiculous as vehicle to project vision as well as comic relief; his abundance of obsessional characters.

Tragic note of execution not harmonized with generally comic tone of The Captain's Daughter; its parodic elements.

Social and metaphysical comedy; exposure of illusory human pursuits, insubstantial nature of society.

Comic character in Bergson's terms of mechanism.

The grotesque imagination and demonic vaudeville; comedy of mistaken identity in The Inspector General.

Comic relief through mechanism, incongruities of war, ironic classifications, oversimplification, circumlocution.

Incongruity of trivial response to serious situation, deflation of tragic dignity of characters.

   His comedies of action and character; traditional elements made psychologically convincing.

   His debt to popular theater; comic distancing techniques; transcending thoughtless vaudeville, its stock characters.

   Fonvizin's comedy of manners vs. Holberg's comedy of character.

   Influence of neoclassical comedy; his comedy from reversal of logic, sense of metaphysical absurdity, sexual component.

   Source of comedy in discord, disintegration of old order with future alliances held in abeyance.

   Criticism of characters who deviate from norm in blend of sympathetic, judicial comedy.

   Frye's theory of social integration applied.


   The Brigadier as neoclassical comedy, blend of humor and satire; The Minor as comedy with serious objectives.
   Comic technique in The Possessed, including mechanism.

   Subversiveness of novelist's innocent mode and protagonist's natural innocence in Ivan Chankin.

   Bulgakov's play as black comedy; detachment of audience jolted by murder.

   Light social comedy and satirical comedy of Bulgakov, Erdman, Mayakovsky.

   Didactic classical comedy with music; idealization of bucolic simplicity.

   Farce developed into high seriousness; his dispassion toward characters in this anti-heroic, anti-tragic play.

   Comic writers: Fonvizin, Krylov, Griboyedov, Gogol, Turgenev, Saltykov, Chekhov.

   Drama of sexual failure under guise of grotesque farce.

   The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard as comedy; his insistent deflationary method and balance of objectivity, emotion, understanding.

   Classical comic spirit in intellectual viewpoint and absurdity of situation; his undercurrent of compassion.
Influence of Molière; comedies of manners, situation, sentiment, comic opera, vaudeville; their satiric themes and characters.

Comedy of manners, industrial and agricultural comedy, lyrical comedy; use of moralizing laughter to reform society.


**AMERICAN**

Comic rhythm of alienation in closed system.

The fantastic as comic catalyst and allegory; comic mechanism and contrast; ironic undercutting.

Mixture of satire, respect, compassion for comic fallibility in two novels, two stories.

Self-irony as way of being Jewish; humor in media (film, theatre, television, literature), in Jewish history; Jewish comedians.

Protagonists treating self, other as ridiculous; authors constructing games as alternative reality.

Her comic range from whimsy to satire; detachment through deliberately imposed comic vision.

Comic distance from pain of racial experience in Hughes, Hurston, others.

Thoughtful laughter arising from comic detachment.

Comic motifs in early tales; humorous perspective in Moby Dick; comic paradigm for limited rationality in late work.

Matter and style of festive comedy without its regenerative spirit; presence of non-festive themes.

Chronological study of pictorial art.

Happy ending of plays as commercial capitulation; some sentimental endings as ironic, part of rebellion.

Caricature, emphasis on incongruous in otherwise rational world: comedy as way to make mortality manageable.

Basis for comedy in absurdity; techniques of self-conscious clown, parody, fable, fantasy; awareness, tolerance as aims of comedy.

James's focus on overly subtle, proud observer, not action.

Alazon as ancestor of ring-tailed roarer; humor of his defeat by eiron.

Comic interlude more than relief; tragedy deepened through comic admixture.

   Cliche as major structural element; his benevolent world, farcical theatricalism, anti-realistic technique.

   Fending off despair through pained laughter in novels by Vonnegut, Heller, Donleavy, Pynchon.

   Comic drama from three modes of seeing life; exposure of blindness and denial.

   More sympathy with than ridicule of weakness; comic affirmation without ignoring limitation, death.

   Modes of objective depiction, interpretation, evaluation; importance of Hughes.

   Contrasts revealing grotesque inadequacies of character, environment; shifts from exposure to sympathy.

   Comedy as medium of reassuring fantasy combining change with older patriarchal values, 1900-1920.

   Stereotyped comic Negro laughing, ludicrous to others.

   Growth of genial misanthrope as character, confidence man as narrator; search for comic detachment in later work.

His aloofness from pitiful, amusing characters; the grotesque, incongruous, chaotic mixed with grim laughter.

   Comic contrasts of sophisticated characters/rural setting, Europeans/Americans.

   Clues to comedy in titles, names, dialogue; her humorous antidote to sentimentality.

   Chronological, from The Contrast to television.

   Ridicule of, skepticism about bourgeois ideals without seeing beyond them.

   American comic spirit in West, Mencken, Perelman, Cheever; harmful dichotomy of literature/laughter.

   Inherent social conservatism of comedy, seen in Booth's play, translated without destroying comedy by Wasserstein.

   Comedy and tragedy fused to expose world as nonsensical.

   Comic despite tragic undertone; comedy of quantity, tall tales, absurd confusion of values, generic ridicule.

   Family trapped in darkly comic mechanism.

   Basis of his comedy in surprise.

Meredith-like comedy, with serious overtones; comedy of language in names, dialogue.


Absurdity and terror joined in comedy that is sinister rather than festive.

Percy's comedy as celebration of victory of life over death.

Subversion of Old South legend, protest against growing up.

Comedy of American Catholicism based on incongruity.

His comedy as caricature of painful self-inventory, anxiety.

Irish, German, and Jewish comedy of exaggeration.

Discomforting sense of menacing male wish fulfillment beneath facile humor.

American comedy's mockery of the serious and formal; eventual victory of underdog; high comedy not typical.
Dickinson's mode of parody, caricature, riddle, role playing, fairy tale themes, puns.

Barry, Sherwood, Behrman, and traditional high comedy.

Framework of irony and comedy for parody of knight's adventure.

Reader set up by frolicsome tall tale atmosphere.

Collision between decentered textual play and gesture toward extra-textuality.

His comedy's sanative effect, serious purpose; comedy necessary for realistic apprehension of experience.

Comic masks as hyperbolic means of expression; travesty of convention, self-irony, laughter of the mind.

His affirmation of upper-class society by dwelling on its crisis.

Characteristics of early New Yorker hero: leisure, non-political life, frustration, childlikeness, urban animal.

1717. "The Yankee Figure in American Comedy Fiction." Thalia 1.3 (1978-79): 43-49.
Spokesman for democracy, optimistic spirit from Jack Downing to Will Rogers.
Poses of superiority and inferiority as basis for comedy.

Comic anti-hero's fantasies and frustrations, defeat and self-recognition; mixture of irony and satire.

Seeing life as lived with non-tragic defeat in Losing Battles; comic emotions of wonder, willfulness, spite.

His comedy forcing reader to recognize nightmare; laughter at violence necessary for sanity; his disruption of conventions of novel and society.

Dual perspective or artist/narrator and his low comedy providing release.

Mock epic, verbal humor with no character exempt.

Verbal humor used to expose lack of ethical, emotional consciousness in central characters.

Range of comic attitude from horror to slapstick; deflection of laughter toward anguish.

Figure of absurdity in novels by Steinbeck, Faulkner, Kesey, Barth; his creation of saving laughter.

His comedy of situation, expectation, caricature, unmasking, inadequacy.
1728. Havens, Daniel F. *The Columbian Muse of Comedy: The De-
velopment of a Native Tradition in Early American Social Com-
Increasing realism in character and plot, more regional
types; lessening of stylized diction; shift from patriotism to
social awareness; new American heroine.

1729. Hill, Robert W. "James Dickey: Comic Poet." *James Dickey:
Ed. Richard J. Calhoun. Deland, FL: Everett, 1973. 143-
55.
His comic poetry as affirmation of copious, on-going life.

1730. Holmes, Charles S. "James Thurber and the Art of Fantasy."
Modern man as comic victim, non-hero; comedy used for
attack and illumination; its conflict of fantasy/reality.

1731. Howard, Alan B. "Huck Finn in the House of Usher: The
Comic and Grotesque Worlds of *The Hamlet.*" SoRA 5 (1972):
125-46.
First and last sections in comic mode of frontier humor;
grotesque central section as uneasy mixture.

1732. Howell, Elmo. "Eudora Welty's Comedy of Manners." SAQ
Delta Wedding as Austen-like novel of provincial life; an-
tagony beneath its comic surface.

1733. Hunt, John W. "Comic Escape and Anti-Vision: The Novels
of Joseph Heller and Thomas Pynchon." *Adversity and Grace:
Studies in Recent American Literature.* Ed. Nathan A. Scott,
Assessment through comic mode enabling meaningful life;
Heller's focus on betrayals, Pynchon's relentless probing.

1734. Irwin, W. R. "Robert Frost and the Comic Spirit." AL 35
Comedy as inverted expression of insight, terrifying and
amusing; comic pose between involvement and detachment.

1735. Janssen, James G. "The 'Dismal Merry-Making' in Hawthorne's
Juxtaposition of the comic, grotesque in his short works.

1736. "Fanshawe and Hawthorne's Developing Comic
His verbal humor, comic characters, blend of comic/serious.

1737. Karl, Frederick R. "Bellow's Comic 'Last Men.'" *Thalia* 1.1
His blend of mocking, ironic sense of modern life with didactic, ideological position in two novels.

   Character type satirized as garrulous, pendantic, impractical, cowardly.

   Tales with comic mode sustained; tales with comic mode giving way to unreason, horror.

   Movement toward parody with comic first-person narrator; double effect of pleasure/pain in his comedy.

   Ironic distance through slapstick, burlesque, satire, comic parallels.

   Dialectical structure of Old Comedy as means of exploring renewal of society within Faulkner's novel.

   Intermediate position of Faulkner's comedy between pleasure and warding off threatening emotions.

   Comedy of victimization pushed too far in pratfalls, sexual jokes, surprises.

   Comic conventions used to explore value of artifice in fiction.

   Verbal humor and comic characterization most frequent.

   Incongruity between ideal/real exploited; hero's destructive comic insight.
Comedy as separable in early work, integral to later fiction (in ridiculous minor figures, use of satire to define evil, tragi-comic centers of consciousness).

Comedies of survival from Barthelme's humor (defensive, relief from pain) and Kosinski's wit (aggressive, painful).

Blacks laughing at selves more self-confidently; criticism of things as they are.

Her fiction comic in formal and ideological sense; violence as original element; folly and incongruity seen with irony.

Heller's ridicule of patriotic cant and greed; his world as humorous nightmare.

Title character as fool; the novel's transition from comic to serio-comic to pathetic.

Mythic and comic structure of renewal; his comic self-acceptance and comic degradation of his parents.

Laughter, comic sense as her primary means of invoking and sustaining affirmative vision.

Comedy as relief for frustration of urban industrial life.

Tragedies of middle class posing as escapist entertainment; manic joking as diversionary tactic.
Roth's comedy as wise, offering faith.

His comic movement toward communal harmony, triumph of life; burlesque mockery of world.

Mocking physical appearances for didactic purpose; audience as comic third party; ritual death preceding resurrection.

Farce more indigenous than high comedy; his manipulation of the exaggerated, incongruous, unexpected.

Comic release from tension, celebration of transformation of society.

Frye's archetypal comic characters and plot, theme of integration and social unity in the novel.

Absurdly comic character, slapstick action fused with horror by Faulkner.

His ridicule of dehumanized man and social pretensions in five tales.

Collision between illusion/reality as source of comedy.

Conventions of frantic action, comic distortion, kaleidoscopic image, delayed gravity, frozen shot.

Artifice, omniscience working against tragic rendering; his acceptance of comic ironies, inadequacies of ordinary life.

   Comedy of aspiration coupled with comedy of language (comic personification, frontier humor and hyperbole); comic reduction of God; dark comedy of horror/delight.

   Traditional mockery of mechanism, self-delusion in early plays; grin of agony in late plays.

   Mock epic formulas of Snopes novels, leading frequently to black comedy.

   Murphy's clowning to undermine and save.

   Public dimension of scathing satire; private realm of self-abasement; his laughter as painfully complicated.

   Comic attention to used-upness of conventional techniques.

   Grim intellectual comedy of modern mind in Herzog, Mr. Sammler's Planet, Humboldt's Gift.

   Comic hero as pacifist, schlemiel with celebratory spirit.

   Bitterness and savagery of his comedy; its unAmerican laughter, refusal to admit possibility of amelioration.

Comic expression on surface of action and language; comedy as weapon against enemies of free movement of response.

   Dominant themes of self-destructiveness of evil, the second chance in thirteen novels; agon leading to comic resolution.

   Comic contests of eiron/alazon, buffoon/churl.

   Conventional sexual license, intrigue, misunderstanding, stock figures of Italian comedy used to reflect beau monde.

   From jocular-hedonic to imaginative-critical comedy; retreat from comedy after Moby-Dick; philosophical-psychological and dramatic-structural forms of comedy.

   Burlesque comedy influenced by Sterne, Rabelais in Salma-gundi, History of New York.

   Comedy of Invisible Man deeper than satire, farce, humorous episodes: absurdity of attempt to impose meaning.

   Lewis Leary, "Benjamin Franklin," 33-47.
   Lewis Leary, "Washington Irving," 63-76.
   Cecil D. Eby, "Yankee Humor," 77-84.
   James M. Cox, "Humor of the Old Southwest," 101-12.
Arlin Turner, "Comedy and Reality in Local Color Fiction, 1865-1900," 157-64.
C. Carroll Hollis, "Rural Humor of the Late Nineteenth Century," 165-77.
Gerald Weales, "Not for the Old Lady in Dubuque," 231-46.

Use of the grotesque to imply its opposite through bizarre subject matter or distorted perspective on the ordinary.

Satiric material viewed from comic perspective in novels of Vonnegut, Hawkes, Malamud, Reed.

Gentleman's code as basis of comedy.

Novel sharing wish-fulfillment of comic strip.
   Intellectual difficulty transformed into comedy, including problem of knowledge; his mastery of strategic inversion.

   Myth of waste land in The Great Gatsby and The Natural to celebrate the ordinary, expose false materialism, egotism.

   Encyclopedic comedy of knowledge in Augie March, Henderson the Rain King, Herzog.

   Berger's word play, class dialect, German-American codes used to mock American provincialism.

   Egalitarian vision presented through jokes, ironic inversions, burlesque of literary comedian of 1850s; use of detached outsider in skeptical or antagonistic position.

   Burlesque of contemporary religious values in "The Piazza."

   Challenge to Creole codes by outsider and renegade insider; return to order needed for comic reconciliation.


   Comedy of two cultures, humanism vs. scientism, life vs. abstract intellect; victory of wit over obstacles; comic masks and endings, comedy of ritual bondage.

   Conventional comic acceptance qualified by blackness of
absurdity in Barth, Hawkes, Friedman, Farina, Pynchon, Roth.

   Comic judgment of conventional movement from illusion to reality in comedy.

   Congruence of comic figure with mechanism of environment as reversal of conventional comic premise.

   Effects of Hughes's comic figure on Afro-American and white American readers.

   Seen in Behrman, Barry, Sherwood, Wilder, Connolly.

   Comic detachment, humor, irony in Twice-Told Tales and Mosses from an Old Manse.

   Comic renewal in The Blood Oranges, its burlesque in Death, Sleep & the Traveller, trivialized comic themes in Travesty.

   Serious high comedy of reflection and irony; self-deception and egotism in major characters and fools; his sober endings.

   Laughter as weapon against despair in Barth, Hawkes, Nabokov, Kesey, Coover; protagonists as eiron and alazon; escape from society rather than conventional reconciliation.

   Influence of well-made European comedy of nineteenth century; comic situation from clash of opposing social groups.
Counterpointed characters used to produce comedy of pretensions and prejudices.

Comedies of Kerr, Teichman, Kanin, Axelrod, Taylor.

His mockery of conventions, celebration of comic pleasure.

Protagonist's ability to get and make the joke; comic awareness of trial through laughter.

Comedy inherent in patterns of life seen from detached viewpoint; fantasy world with unorthodox protagonist; comedy's function akin to catharsis.

Traditional comic affirmation lacking in Friedman, Stone, Barthelme, others.

OTHER LITERATURES

Comedies of character and intrigue primary; universal characters made Danish; humor, individuation in dialogue; topical and philosophical comedies, satire of forms.

Concert Party as release, self-criticism, portrayal of culture.

The gospel action, seen from the outside (as God does), as comedy bound to happen.

Influence of Molière, commedia dell'arte; domestic comedy of character, simple comedy of character, comedy of intrigue, comedy of manners.

Two main types: popular hero with foibles, satire of bad figure.

Corrective effect of comedy of automatism, absent-mindedness, in elasticity, puns.

Exaggerated situations and stereotypes of Concert Party as mechanism for release.

Use of traditional European comedy; its application to social scene inventive.

Linked verse as light-hearted, often indecorous form.
   Puns, battle of wits, irony used to portray distance between actual/possible.

   Festive spirit of his character comedy, intrigue comedy, parody comedy.

   Fear and anxiety caricatured in ridicule of old man.

   Comedy from irony of God's activity in history; fools for Christ's sake.

   Norms established through exposure of absurdities.

   Comic release of resentment of colonialism, exposure of lack of seriousness in national character.

   Types similar to Aristophanes (Blaumanis), Shakespeare (Ziverts), Molière (Eglitis).

   Comedy as imitation of contemporary world; its standard of elegance, exacting objectivity, perception of truth.

   Ironic comedy of God's foolish wisdom; comedy of justification and resurrection.

COMIC FILM AND OTHER MEDIA

Film


1835. Byron, Stuart, and Elisabeth Weis, eds. The National Society of Film Critics on Movie Comedy. New York: Grossman, 1977. One hundred and ten essays and reviews reprinted on classical traditions (silent era, sound era), contemporary trends (spoofing, sex and marriage, social satire), European comedy (France, Britain, Iron Curtain countries, Italy).


Deflation of tension as result of comic incongruity; sat-urnalia of irresponsible nostalgia; mechanical man of silent comedy; sound comedy, the forties, post-war comedy.

   Affectionate laughter at folly from safe distance; comic situation more important than plot; uniqueness of their violence and Hardy's stare.

   Their films as modern burlesque epic; anti-social amusement stronger than contempt; creation of a world rather than submission to the world.

   Papers from the 1978 Ohio U Film Conference:
   Roger T. Eberwein, "Comedy and the Film within the Film," 12-17.
   Maurice Yacower, "Forms of Coherence in the Woody Allen Comedies," 34-41.

   Bergsonian approach to comedy as game imitating life.

   McCarey's anti-hero and Capra's crackerbarrel Yankee.

   Comedy of Fields and Marx Brothers as serious criticism of American dream; Fields and Groucho as Yankee peddler.

   Comedy of Chaplin, Keaton, Laurel and Hardy, Marx Brothers.

Tragicomic figure of tramp-underdog arousing sympathy as well as laughter.


Silent comedy's focus on reaction of individual to things or environment, law of contrasts; its producers, including Sennett and Roach.


Major films of 1920s; Chaplin as romantic individualist of scenic genius; Lloyd and Keaton as antisentimental creators of tight plots.


Musical comedy, Marx Brothers, Laurel and Hardy, Joe E. Brown, screwball comedy, sentimental comedy, W. C. Fields.


Harlequin and Charlie as archetypal proletarians; masks and technology, scenario and improvisation, lazzi and farce.


Chaplin, Normand, Arbuckle, Keaton, Lloyd, Langdon, Chase, Griffith, Dresler, Laurel and Hardy, Rogers, Joe E. Brown, Marx Brothers, Fields, West, Three Stooges, Abbott and Costello, Hope, Kaye, Skelton, Lewis, Allen.


Laurel and Hardy, Clark and McCullough, Wheeler and Woolsey, Marx Brothers, Thelma Todd and Zasu Pitts, Burns and Allen, Three Stooges, Ritz Brothers, Olsen and Johnson, Abbott and Costello, Martin and Lewis.


Comedy as criticism of society in work of Linder, Sennett, Chaplin, Keaton, Lloyd, Langdon.

Eight comic film plots, comic climate, comic thought; iconoclastic and apologetic comedy; silent comedy (early, Chaplin and Keaton, others); sound comedy (Lubitsch and Clair, Renoir, dialogue tradition and clown tradition).

His affirmative comedy of exuberant wit; youthful hero's fantasy; gag as his basic unit--comic choreography, visual surprise, comedy of fixation.

History and tradition of comic film, mostly American and British, including Keystone, Chaplin, Lloyd, Disney, Fields, Marx Brothers.

His gags as comic means of attacking verisimilitude of American realistic films.

Conjunction of gaiety and gravity in comedies of vitalist celebration; evolution from German farce to complex romantic comedies; conflict of individual desire/social dictates.

Both Aristophanic clown-oriented comedy and Shakespearean plot-oriented comedy; saturnalian comedy of levelling and license, expressing belief in human fertility and adequacy.

His persona's mixture of amusement, sadness; his blundering, anarchical side.

Film-by-film analysis and five new appraisals by Andrew Sarris, William K. Everson, Leonard Maltin, Len Borger, John Belton.

Comic persona defined by spatial relation to external circumstances; his mime of physical disorientation.

1866. Riesner, Charles F. "Comedy: Getting People to Laugh Is
Contrast as basic technique of film comedy; laughter greater when danger is present with triumph of virtue.

Silent comedy and clown's distorting mirror; Sennett and clown's anarchic destruction; apogee of Chaplin, Keaton, Lloyd; Laurel and Hardy, Fields in 1930s.

Cynicism, preeminence of women, world of talk in screwball comedy.

Inflection as the heart of Chaplin's comic style.

Comedy as celebration of social integration; unstable couple as microcosm; utopian resolution of sexual, ideological conflict in screwball comedy.

Ordinariness of the glasses persona, dream quality of the thrill sequences.

Ridicule, aggression directed outward by Sennett, Chaplin, Keaton as means of subverting authority.

Keaton's comic play with cultural understanding, language structures, kinesthetic sense, logic.

His insouciant comedy based on salutary, anti-sentimental mockery; his sportive treatment of erotic sensibility.

His seriousness masked by choice of comic mode; two kinds of self-consciousness; pretense of his schlemiel persona; his feature films, movie roles, and other genres.

See also 193, 787, 1661, 1767, 1876, 1895, 1900, 1923, 2271, 2285, 2290, 2296, 2302, 2308, 2395, 2422, 2462, 2509, 2602, 2685, 2703, 2714, 2799.

Radio and Television

Ethnocentric attitudes maintained and shaped by television, radio, film comedy.

Literalization, reversal, exaggeration as techniques of TV comedy.

Real/apparent synergy of the comic situation.

Encounter of dissonant or incompatible discursive hierarchies as basis of comedy.

Inside/outside dichotomy of both home/family and work paradigms for comedy.

Comedy as reflection and control of social values.

Importance of imagination, suggestion in radio comedy; brats and wistful comedians; Amos and Andy and other series.

Reassurance of suburban-middle-landscape comedy and rural-middle-landscape comedy; urban comedy; self-reflexive comic drama and satiric comedy as social criticism.

Domestic (traditional, nuclear, eccentric, ethnic families) and nondomestic comedy (work, military, fantasy, rural).

Uniformity of tribal, family, couple comedy.

Comic situations used more than jokes by licensed spokesman.

Safe humor of in-group/outgroup in network comedy.

Four main sources of British television comedy: Take It From Here, The Goon Show, Beyond the Fringe, music hall.

Situation, complication and confusion, alleviation in situation comedy; importance of setting in domestic comedy.

Reprints essays on television comedy by Carol Traynor Williams, Michael J. Arlen, Richard Corliss, Robert Sklar, Roger L. Hoteldt.

Conflict based on deviation from social norms rather than conflict of youth/age; reintegration of family as fantasy.

Its humor as expression of freedom, fear, guilt, surprise; It's That Man Again and war comedy; new wave and the Goons;
Muir and Norden; domestic comedies; Hancock, Feldman, "The Navy Lark."

   Doubtful cathartic reduction of bigotry through comedy.

   Its relief of social tension through reaffirmation of traditional American values; value of shared experience in national unity.

   Stage, television, and film comedy associated with the university review, Beyond the Fringe, and the later Monty Python Flying Circus.

See also 191, 193, 391, 392, 1661, 1687, 2033, 2578, 2602, 2695.
PART IV:

RELATED SUBJECTS

FARCE

   Farce as philosophy of frivolous objectivity, providing freedom from pain, defiance of fear; mechanics of misunderstanding in his plot; its inner structure and characters.

   Farce as joking turned theatrical; its release of unmentionable wishes, hostile impulses; its violence and fantasy.

   Farce as temporary truancy, compensation not provocation; facade of life accepted, then demolished.

   Physicality of farcical humor; its funniness, bitterness, iconoclasm, intemperance; its misrepresenting of propriety.

   Farce as negating force; its unreality, brutality, objectivity; its equalizing impulses and overturning of decorum; its types—realism, fantasy, theatricalism, well-made play; emphasis on 20th century film and drama.

   His anarchic farce flouting standards, ridiculing hypocrisy and authority; its release, aggression, subversion.


Its physical humor from domestic setting in lower middle, working classes; fun rather than satire; its moral basis.


Farce as Renaissance form representing folly, sharing humanists' preoccupation with language.


Uses of metaphor to circumvent social and dramatic taboos, arouse laughter.


Farce as comedy of domestic situation, distorting accidents of humdrum existence.


Satire of criminal lunacy of social institutions; return of farce to its roots in Plautus and Italian rituals.


Farce's healthy madness; its extravagance saner than wisdom.


Farce's harmonizing of physical actions and words; its purely theatrical qualities, scatological dialogue.


Farce as physical comedy of theatrical effects, entertainment; its essence in unreason; basis of its types in rebellion, revenge, coincidence.


Farce's emphasis on psychology reducing man to animal or machine; Orton's refusal of stability for audience.


Similar situations (incongruity, contest, irony, paradox) and themes (death, evil, passion) in tragedy and farce.
Its anti-hero amid rejection of theodicy as absurd; its polemic against tragedy and comedy.

Modern farces of Claudel, Beckett, Ionesco.

Nahum Tate's distinction of farce from comedy and burlesque; its improbable action, satirical nature, heightened mirth.

Its anti-hero amid rejection of theodicy as absurd; its polemic against tragedy and comedy.

Confusion of identity in twinship plots; farce as relief from holding up, not a tearing down.

1916. "Shakespeare's Variations on Farcical Style."
His farcical depiction of humans as mechanical beings in seven plays; farce's escape from responsibility.

Recognizable characters replacing stock types; farces's inherent cruelty brought out; propriety treated as puerile.

Comic form exciting laughter by ridiculous situations and incidents (physical discomfiture, embarrassment, concealment, repetition, impersonation and disguise), 1660-1750.

Stuffings of the stage in Elizabethan England; French usage of performance to arouse laughter in Restoration.

Farce as abstract form, allegory of man's outer life and his tendency toward practical rather than ethical decisions.

Farce

Kinship of his ludic dialogue and flyting with medieval French farce and sermon joyeux.

Fantasy of triumph inherent in carnival laughter.

Affinities of 20th century film and narrative with medieval farce; the Deposit as the core of farcical laughter.

Farce as fictional image of fallen world; typical and allegorical farce; wife, lover, husband of conjugal farce.

Its grotesque situations close to aggression; farce as metaphorical stuffing which exaggerates behavior.

Farce as anti-play with anti-message; its primitive laughter emphasizing grotesque needs of human animal.

Farce as root of his comedy; plot as pretext to control strings of puppets; invariable fixity of his masks.

Crazy emptiness of life portrayed with mischievous delight in farce, with irony in serious work.

Influence on his plays of farce (accidents, confidence tricks, adultery, jests, squabbles), sottie, monologue.

Farce as art of mask, gesture, movement, plot; return of "cabotinage" to theatre.

His farces as desecration, aggression toward high society.

Grotesque exaggeration of his farce as symbol of personal distress, personal revolt, attempted release.

His deliberate distortion of actuality: honorable selfishness; his sense of the insubstantiality of human identity.

Novels of resolute farce with excursion into social comment; shifting balance in his later work.

Farce as comic sub-genre with more theatricality, more showing than telling; its kinesthetic sympathy.

His comic function as touchstone for wit and situation comedy, butt of humor.

Function of farce to call attention to abuses and defuse cynical responses with laughter.

Farces of 1450-1650 to be understood in terms of society from which they stemmed.

Values of energy, ingenuity, resilience in Shakespeare's Shr.; heroine's transformation from shrewness into kindness.

Farce as travesty of human misfortunes, exaggerated comedy based on incongruity; British farce since Garrick.

Farce more a method than genre—borrowed shape of materials, physical buffoonery, essential brevity and dialogue.

   Farce as antimode deflating established order in coarse communion; its Dionysian license and freedom of the body.

   True farce from recalcitrant materials of life; its unshakable order maintained beneath seeming disorder.


TRAGICOMEDY

   Discrepancy between attitudes of characters and spectators in four plays of Euripides.

   Revelations appearing to negate happiness; denouement signalling unreality of troubles in seventeenth-century plays.

   Comedy to evoke fear and compassion as well as laughter; tragedy precluded by anonymity of world.

   Its dislocation of reason distinct from classical comedy; its foregrounding comedy's tragic overtones.

   Sustained disjunction as aim of segregated styles and classes; serious and comic portions shaped as intrigue.

Structural rhythm of serio-comic alternation in his double-plotted plays.

   Its reaffirmation of hierarchical social order under challenge.

   Horror reconciled with humor; her comic treatment of death.

   Ambiguity of bear in effecting transition from tragedy to comedy in Winter's Tale and Italian plays.

   Tragedy intensified by comedy in Ionesco, Duerrenmatt, Pinter, Albee, others; Beckett's tragedy seen as comedy.

   Tragic sense of life dramatized through the comic, grotesque, and farcical in modern plays.

   Distance in the latter's otherwise tragic story through irony, exaggeration of Shakespeare's grotesque elements.

   Initial affinity to tragedy or comedy, development or outcome eroding what is exclusively tragic or comic.

   Reciprocation, interaction of tragic and comic elements; his endings denying exclusiveness of one type.

   Initial affinity of his plays with comedy; development and ending mocking, denying source of the comic.

   Shaw's play as tragicomedy with bitter irony.

Tragicomedy

Spiritual regression in The Tragic Comedians and The Egoist; escape from involutions of comic life unlikely.

Anguish of despair, possibility of hope in Godot.

Two levels in both--the serious, mockery of it; O'Casey's farcical heroism less bleak than Wilde's absurdity.

Fusion of comic/tragic in precarious union; identity of opposites, problem of relativity in world out of joint; patterns (tragic character in comic world, comic character in tragic world or causing disaster, parallel plots).

The Hamlet and Catcher in the Rye as tragicomic fiction.

Tragicomic novels by Forster, Huxley, Waugh, Green, Cary, Hartley, Powell separating living values from respectable ones, employing the reality principle without negating hope.

Distance between potential/actual explored in Per., Cym., WT, Tmp.; dislocation of perception through adversity, liberation of perception through unexpected prosperity.

Tragicomic tone and illumination of necessary boundaries between real/ideal; their humorous reconciliation to life.

Influence of Christian Terence in tragicomedy's repudiation of ornamentation of Renaissance tragedy.

1969. Tragicomedy: Its Origin and Development in Italy,

Classical background, influence of Christian Terence; Cinthio's didacticism; Italian tragedy with happy ending; pastoral tragicomedy of Guarini; French tragicomedy to Corneille; English tragicomedy to Davenant.


Plays of Shakespeare, Fletcher, Corneille in context of Guarini's theory; disturbing dramatic form in nineteenth and twentieth centuries from parallel conflict of romanticism, realism.


Effective co-presence of opposites in a new irony, with pathos and comedy sharpening each other.


Verbal equivalent of characters' labyrinth of feelings.


Plays of Guarini and others moving away from confrontation with corruption toward compromise of justice, forgiveness.


Presence of tragic within farce structure; comic protagonists' alienation through their behavior.


Rejection of term in challenge to Guthke; lack of historically recognizable type of play.


Blend of humor and anguish in Beckett, Ionesco, Richardson.


Plays with happy denouement despite serious threat; sources in miracle and mystery plays, other types; from Hardy and his contemporaries to Routrou, Corneille,
Laughter at painful, apparently hopeless situations; his use of the grotesque, fantasy, wit, ridicule, anti-climax.

Serious play with happy ending, 1564-1700.

His plays as tragedy with happy ending; parody of serious problems; joyous recognition and sad resignation.

Futility and absurdity mixed for tragicomic effect; his grotesque and discomforting comedy.

His novels as modern tragicomedy revealing misery and absurdity of idle proud life.

Naturalistic shading, tragic inversion, counterpoint and hysteria in late nineteenth, twentieth century comedy; its comic-pathetic hero, dark tone, unholy joy; Ibsen, Strindberg, Chekhov, Shaw, Synge, O'Casey, Pirandello, Eliot, Brecht, Anouilh, Williams, Beckett, Ionesco, Genet, Pinter.

Characteristics: manners of familiar world, remoteness from familiar world, intricate plot, improbable hypothesis, atmosphere of evil, protean character, language of emotion.

Tragic, comic elements in plots of mutually exclusive halves or joint termination; his humor based on disproportion; laughter as release from destructive potential.

See also 21, 23, 264, 346, 535, 659, 671, 686, 877, 885, 892, 929, 972, 1041, 1572, 1633, 1748, 1849, 1932, 2087, 2186, 2375, 2703.
PARODY AND BURLESQUE

Aesthetic ecology in deconstructive elements of parody; parodist's task as comic eiron.

Parody as intentional dialogized hybrid, critique of one-sided seriousness in Rome and Middle Ages.

His comic writing halfway between parody and travesty.

Parodist's play with and against the original; unintentional parody in perfectly accurate translation.

Parody as method of artistic assimilation and evaluation.

Laughter as criticism, irreverence, impropriety of form in plays of Davenant, Buckingham, Gay, Fielding, Sheridan, Dickens, Gilbert, Shaw, Leacock, Beerbohm, others.

Sign turned into referential object by parody, which subverts its model of coherence; object turned into sign by satire, which affirms its model of coherence.

Parody's transformation, subversion of targets in chansons and jeux-partis; its attack on the validity of conventions.

Parody as creative, cognitive criticism necessary to health of literature; ambivalence of its derision, sympathy.
Humor from old-fashioned or worn-out technique as means of avoiding banality; parody of illusionary character of work.

Ironist who puts aesthetic in place of moral criteria; elements of invention and criticism in his parody.

Reductive irony of burlesque used to desanctify codes, postures, ideals; his strategy for survival.

Scenes in which comic form imposed on serious matter for two-folk effect—reduction, rethinking.

Parody as transformation of specific work or author to trivial, inappropriate; history of Greek word.

Its species both high (parody, mock poem) and low (travesty, hudibrastic); its ridicule of particular works (travesty, parody) and classes of literature (mock poem, hudibrastic).

Parody’s separation of form and content of primary work to provide critique or express mode of experience.

Parody and burlesque as both art and mode of criticism in drama.

Special issue with these essays in English:

Main techniques: reproduce passage in altered context, exaggerate general style and thought.

Parody's concentration on style, form of original; at its best as literary criticism.

Comic resemblance/dissimilarity with model in parody sensu largo, parody sensu stricto, low burlesque, high burlesque, travesty.

Parody as alternative as well as copy; its main function to open up new possibilities in aesthetic dimension.

Parodic ending as critique of patriarchal plots and power.

Parody as form of irony and simulation, serio-comic, praising what it condemns.

Form of Joyce, Borges, Nabokov mocking limits of its own procedures, unsure of a priori standards of earlier parody.

Burlesque as dramatic or intellectual distortion of action or idea; its critical purpose more intellectual than moral.

Controlled distortion of form and spirit of writer, captured at typical moment, essential to parody.

Parody's destruction of conventions liberating in its creation of distance; its radical need for faith.
   Margaret Rose, "Defining Parody," 5-20.

   Parody as self-reflexive, self-critical form of discourse, ambivalently critical and sympathetic toward its target; parodist's dual role as reader/author.

   Clues for audience recognition of parody in three plays.

   Effect of paratragedy expected from parody; impossibility of audience's complete recognition and his self-amusement.

   Form's corrective capacity as agent of morality and criticism in eighteenth, early nineteenth centuries.

   Parody as anti-generic (exposing illusion model attempts to hide), both regressive (skeptical), progressive (imitative).

   Its ridicule as cure for literary inelasticity.

   Parody's humorous and/or critical intention; its forms as travesty, mock-heroic, pastiche, burlesque.

2022. Willson, Robert F., Jr. "Their Form Confounded": Studies

Burlesque as ridicule of recognizable form; its essence in exaggeration; its objects more typical than topical; its tolerant, jovial tone.

Stylistic parody (mocking original text) and exemplary parody (mocking subject in light of authoritative text).


SATIRE

Lucilian, Menippean, Varronian satire.


Satire as rhetorical form with persona; its multiform and multi-toned strategy; Horace, Persius, Juvenal.

Elasticity of genre, its lack of uniform tradition.

Theatrical use of folly to satirize women, nobility, clergy.

In Plautus, Horace, Seneca, Petronius, Martial, Juvenal.
Satire

Satire as mode of social violence, differentiated by wit from sadism; its reduction of victim to nonhuman.

Satire as desublimation: equation of spiritual/physiological images striking at foundation of illusions.

Wit as psychic masochism, outwardly warded off with pseudo-aggression; lengthy satire unpopular because of fear.

Allegorical satire effective in changing general attitudes but not particular ones.

Jonson's satire to castigate folly, expose it; Shakespeare's experiment with satiric exposure in TN.

Sanative power of his satire seen through figures of Richard III, Falstaff, Jaques, Thersites, Timon.

The humanitas of satire; its intention (motivated by dissatisfaction), shape and order, tone and meaning; religion, politics, and manners its topics.

Topics generally confined to one satire; his artistry in not satirizing expected topics, selecting less likely ones.

Satire of Pope and Swift as realists' exposure of decadence; their idealism expressed in righteous indignation.

Satiric indignation as derision tempered by moral idealism.

Weapons turned on the self by American satirists to expose its inadequacies, hypocrisies.

Public role of moralist, satirist; critics of manners and morals within his comedies; from criticism in other plays to acceptance in Bartholomew Fair.

Type of satire forsaking comedy, correction, moving into tragedy, blasphemy.

Exposure by ridicule, gay contempt; his satiric detachment achieved through invective, diminution, irony; rhetoric of his satire; mechanism; triumph of artifice.

Jonson's, Marston's transfer of theory, conventions of formal satire to dramatic comedy; their exposure of gulls; Shakespeare's more ethical satire.

Satire as purgative; satirist as discoverer of disease.

Freedom to laugh at each other in satire; its fun, fantasy.

His experiments in satiric forms as way of apprehending world; his attention to laughter in satire; lovers-in-distress burlesques and disguise plots.

Satire's implicit, explicit standards; Waugh's objectivity and detachment, techniques of counterpoint, dialogue, comedy.

   Heterogeneity of satire; its exposure of folly and castigation of vice; its rejection and astringent pleasure.

   Use of scatological humor to parody, expose folly in twentieth century satire.

   Frederick Garber, "Self and the Language of Satire in Don Juan," 35-44.

   Lucilian tradition of Lucilius, Horace, Persius, Juvenal; Menippean satire of Varro, Seneca, Petronius.

   His intention to display wit in literary satire, to bring about action in political satire, to vex in moral satire.

   Satiric criticism supported by salutary aim to improve manners, morality; Lucilius, Horace, Menippean satire, Phaedrus, Persius, Martial, Juvenal.

   Justification of satire's moral function; awareness of discrepancy between rational/actual both necessity for satire and its function.

   Survival of early connection with magic in latent sense of
satire's destructive power; analysis of Roman verse satire, satires by Shakespeare, Molière, Swift, Lewis, Campbell.

Satire, utopia distinguished by relative emphasis on positive and negative elements necessary to both.

Two modes distinguished in Volpone and A New Way to Pay Old Debts.

Commedia adapted to satiric intention as it lost elements of game played for its own sake.

Satire as playfully critical distortion of the familiar; its material from dissimulation, images of the world; its techniques of incongruity, surprise, pretense, superiority.

Satiric devices of persona, allegory, symbol, fable and the need for self-protection.

Similar enjoyment of incongruity to express aggression or superiority.

Satire as impure mode distinguished by criticism, distortion, entertainment.

Creativity, morality, compensation, adjustment as motives; influence on beliefs (especially on ambiguous ideology).

Satire as militant irony, with norms relatively clear; fantastic or grotesque humor and object of attack essential.

Technique of reversed vision and intellectual detachment; subversive outlook since beginning of European printmaking.


Flytings as paradigm of Renaissance satire: self-assertion without losing control, verbal virtuosity.


Attacks on human species within satiric genre; criticized as affront to human dignity, perversion of true satire.


Fantasy as fundamental to satire, joined with dislike, object of attack; weakness, passivity of their characters; demonic symbols.


Negative correlation between effective ethos and humorousness in satire.


Readers least in agreement with satirical thesis most likely affected by it.


Satire too indirect to be effective as persuasive device.


Attitude change not generally produced by satire.


Fear of mortality and physicality exorcised by projection onto the other in satire.


In literary satire: censure of folly; non-literal meaning; distortion; diminution; witty, grotesque approach.

2076. Hays, H. R. "Satire and Identification: An Introduction
Absence of sympathetic characters in his plays.

English satire, including its Roman models, from Tudor and Jacobean to modern satire.

Satire's truth-telling function, either healing or punishing; monologue, parody, narrative as its main forms; outwardly disillusioned, secretly idealistic form.

Persuasion and denunciation in his monologues; teaching by shock, laughter; his originality in making satire compete with oratory, tragedy, epic, not comedy.

Satire as lampoon or travesty; politics and women as topics; reduction, invective, irony as its techniques; formal satire, aphorism, epigram, character, allegory, fable, imaginary voyage, utopia; satire in drama and the novel.

Search for center of toleration in nondramatic (Bacon, Spenser) and dramatic satire (Shakespeare, Jonson, Middleton); stage Puritan as stock figure.

His use of insinuation, catalogue, paradox, satirist's awareness of his own folly.

Importance of intention, criteria of decorum in poems of Butler, Dryden, Pope, Johnson.

Disorder satirized by turning concordia discors topsy turvy; satire's use of false judgment and mixed wit.

Earl Miner, "In Satire's Falling City," 3-27.
Ernest Tuveson, "Swift: The View from within the Satire," 55-85.

Serious satiric targets in hypocrisy, pretension, general absurdity of human behavior.

Human pretensions to divinity mocked through bifocal vision; Jerome, Erasmus, tragi-satire, Utopian literature, Chesterton, Belloc, Eliot, Beckett, others.

The satiric inseparable from the comic in critical comedy; his use of repetition, reversal, inversion, irony, contrast, incongruity.

Grand style and vehemence as his contributions to satire.

Grotesque exaggeration, fantasy, irony in the rehearsal, mock epic, satiric allegory, burlesque parody, ballad opera.

Wit of satire used to make aggression acceptable; its game to match threatening gesture with submissive one.

The scene of satire (disorder, grossness), the satirist (persona), satiric plot; verse satire of Marston, comic satire of Jonson and others, tragical satire.


Satiric action as inevitable movement toward self-defeat; master tropes of confusing, magnifying, diminishing; its poles of morality and fantasy.

Part of satiric meaning potential, actualized by reader, with consequences outside text.

Its origins and major writers; verse satire and Menippean satire.

Scorn as its essence; its modes of gaiety and indignation.

Satire as scourge of persistent follies, purifying spiritual system; laughter as its explosive element.

His ridicule of vices in general in a reflective mood; casual structure and tone of the sermo.

Satire possible without moral sanction; laughter as anti-toxin.

Fusion of both modes' indirection, economy, detachment, use of particular for general; plot, mock heroes, animal stories, satiric journeys, future worlds.

Farce, fantasy, rhetoric, popular culture all expressed through satirical praise.

Satire's rhetoric of blame and praise, its fictionality, the satirist's ethos (vir bonus, naif, hero).

Satiric anger diverted to laughter in earlier novels; satirized characters and institutions emblematic of spiritual malaise in later novels.

Eccentricity as theme and structure: split selves, confrontation device with rational spokesman.

Roman satire as descendent of popular philosophic essay, related to Stoic arraignment of vice.


Satire as oblique aggression with emphasis on blameworthiness of incongruent element; satiric shock; its forms, parodies, patterns, speakers.


Aggressive laughter as vehicle for exposure of folly in definite moral context.

Woman as unruly monster in Rochester, Swift, Pope; fiction as means of reframing what is most frightening (male attraction to destructive element) into something comic.

Satire as genre more historically particular than others; rhetorical analysis of it insufficient.

   Its ridicule of institutionalized spirituality, official dogmatism.

   Satire's rhetorical aim; relationship of fool/knave; its types of fiction—extended character of evil agent, shift away from satiric object, picaresque narrative.


   Satire more particular, personal, scornful than complaint, with wider range; moral themes of professions, classes, abuses, general issues in medieval and Renaissance texts.

   Axes of humor and criticism in novels by Hasek, Bulgakov, Orwell, Vonnegut.

   Satiric vision of evil in human mechanism, animality, madness; catharsis of contempt, fear of demonic.

   Speaker's impact greater without satiric material.

Satirist as guardian of ideals, minority figure; common subjects, modes, tones; victim always present and always criticized; its aim to move reader.

Satire effective in immunization against counter-persuasion.

Ennius, Lucilius, Varro, Horace, Seneca, Petronius, Persius, Juvenal; satire's implied necessity of moral reform; satirist's conflict with society, his isolation.

Her certainty of order; satire's crowded scene, fluidity of setting, violent action, social criticism, presence of evil.

Satire's lethal power and primitive sources; sanative or healing power of satiric catharsis in 16th century theory.

Ridicule of vice or folly, unified by satiric thesis, with implied morality (reason opposed to unreason).

J. A. Burrow, "Chaucer's Sir Thopas and La Prise de Neuvile," 44-55.

Uses of irony, ambiguity, and paradox in poesia burlesca.

Invective, mockery, malediction joined in days of magician poet.

The satirist's spectrum, historically particular victim, indispensable fiction, and devastating truth.

Criticism and humor in romantic, realistic, and ironic satire: Peacock, Butler, Lytton, Disraeli, Thackeray, Dickens, Meredith, Trollope, Eliot.

Appeal to subjective, emotional norms in satires by Purdy, Berger, Heller, Barth.

Satire as a literary system of discontinuities and subversion, both descendant and descendent; its action always double, regress in form of progress; Rabelais, Cervantes, Butler, Marvell, Dryden, Swift, Pope, Sterne.

Horace and Juvenal; the Elizabethan Satyr-Satirist; Commonwealth and Restoration satire; eighteenth-century Horatian and Juvenalian satire.


Austin Wright, "The Byron of Don Juan," 69-84.


Uneasiness as crucial satiric emotion, played against complacency to shatter it.


Satire as medicine of the mind, freest expression of ideas dangerous in their realism.


More diffuse sense of satire's power as cultural critique.


Satire defined by intention to expose, deride, condemn, uphold order; primitive satire (invective and lampoon), verse satire, prose satire, satire in the novel and theater.

Belief in teachability of man, moralism, and irony in Praise of Folly and other satires.

   Satire as artistic attack upon the uneconomical; image of satirist as economically wise.

   Satire's skepticism about consequence and causes and efficacy of mind.

   Norms frequently in pieces to be assembled by reader.

   Satire as sustained inversion or incongruity, which is rectified in comedy.

   Multifariousness in norms and targets; satire's resistance to habits of mind, ways of observing or simplifying.

   Currents of Roman satire from Lucilius and Varro; vigor and point of best English satire; its pretense to hate.

   Exposure of Illusions, tragic need for them, man's blindness to his nature in novels by Burgess, Barth, Vonnegut.

   Normative devices as means to avoid moral ambiguity.

   Satura as collection of miscellaneous poems, allowing scope for expressing personality, later denoting one satire.

   Prose and verse from Langland to Butler.

Emptiness, discomfort in satiric novels of Huxley, Orwell; developed character as vehicle for, object of satire.

Satire's humor and good nature from alliance with comedy; its grandeur, moral authority from alliance with tragedy.

Tragic satire's preaching to the reader; comic satire's laughing with him; irony used to confront or correct vision.

Attack on particular vice, praise of opposite virtue in satiric theory; poetry of Dryden, Young, Pope, Johnson.

Both as means of indirect communication, conveying something positive, concerned with truth, in a theatrical way.


Rhetoric of satire in criticism of conduct, appeal to reader; its use of invective, burlesque, irony.

His use of repetition, enumeration, comparison.

2161. Youngren, William. "Generality in Augustan Satire." In
Generality as means to seize intrinsic form and meaning of physical or moral world.

Satiric themes of bribery, venality, power of money based on religious idealism and social conservatism.

Decentralization of plot, absence of hero, harshness of tone in his plays as reconceptualization of satire.


IRONY

Romantic irony as negative dialectical (frustrating unilateral meaning) and performative (restoring unity); Schlegel and Blake.

Ironic ambivalence in interiorized, psychological, existential fashion; coincidence of mirth and sadness.

Tradition of battle and proverb irony, irony of fate, dramatic irony, irony of underdog, parody and burlesque.

All stable ironies potentially unstable; reasons for using stable irony; critique of cosmic irony.
Stable irony (intended, covert, finite), reconstructions and judgments, clues; importance of authorial intention; irony's instabilities (local, infinite).


Brooks's urge to abandon world, Kierkegaard's mastered irony turning to world.

Intentional irony at his own and others' expense, subverting well-known literary traditions from inside.

Irony as modification of statement by context.

True irony not superior to enemy but based upon sense of kinship.

Safeguard styles of banter and irony, devices to avoid embarrassment about failure of consensus.

New Critical dogma of ironic disinterestedness seen as flight from reality.

Irony as midpoint where comedy and tragedy meet; an ambiguous, unstable mode.

Irony useful as agent of artificial social cohesion in society uncertain of moral norms.

Dramatic irony as strong contrast, unperceived by characters,
in Troilus and Criseyde and Canterbury Tales; influence of Boccaccio and fabliaux; element in Chaucer's view of life.

Ironic ambiguities directed toward audience's critical faculty.

Irony as medium through which to view peripeteia; interpenetration of movement, space, conceptual paradox.

In Swift, Fielding, Sterne, Gibbon, Peacock, Thackeray, Twain, Butler, Wilde, Strachey, Huxley, Waugh, Orwell.

Irony as protest against serenity of moral faculty, challenge to romantic sublime.

His ironic detachment from characters; central paradox of the supposedly clever dupe.

Presence of multiple viewpoints in irony without their mutual destruction.

Incongruity, self-deception of philosophical viewpoints seen through ironist's acceptance of adversary's position.

Dramatic irony increased by continued mystification of victim in plays of Beckett, Giraudoux, Anouilh, Ionesco.

Irony from dissonance between life, romantic imagination, balancing way out and despair of finding it.

His irony as disciplined formalization, representing stability, orthodoxy.

Verbal irony (denotative, tonal, referential, connotative); substantial irony (reversal of truth and expectation).

Irony as way of perceiving, interpreting, inviting in situation with discrepancies for communicator, responder.

Irony as hybrid of axiology and rhetoric, forcing knowledge about values to be contextualized.

Irony as evaluative argument that violates contextual expectations with intention of listener recognition.

Shared substantive, non-shared substantive, and formal norms foregrounded in reinforcement, ridicule, refutation.

Irony as a rhetorical device for attack, using a mask of ostensible praise; methods of blame by praise.

Irony essential to comic spirit; its perception of dichotomy, leading to observer's detachment.

Romantic irony achieved through destruction of literary objectivity, revelation of author's sovereign power.

Effects of ironic mode: self-reflexiveness, experimental forms, rejection of history.

2197. Merrill, Reed. "'Infinite Absolute Negativity': Irony in

Pure irony as dialogical, pluralistic, ambivalent; no assumed position in Kafka, as in Socrates, Kierkegaard.


Basis of irony in breaking or failing to satisfy sincerity condition of the speech act it assumes.


Ironist as jester who imitates life while standing apart.


Her irony as discrimination of incongruities in service of comedy; laughter as its consequence.


Linguistic and stylistic indicators; perceptible incongruity within text; need for context of interpretation.


Its formal qualities and classification of kinds (overt, covert, private, impersonal, self-disparaging, ingenue, dramatized); its rhetorical, satirical, heuristic uses.


Its basic features, main types (verbal, situational), and principle modes (being ironical, seeing things as ironical).


Verbal irony defined in terms of intention, communicability; shared information, inappropriate expression as markers.


Irony as simultaneous expression of multiple, conflicting meanings.

Basis of irony in community of shared values, agreement between author/reader on value-based interpretation.


Objective and subjective sides of clash between appearance/reality; irony's seven meanings; dramatic irony and contradiction; irony as dramatic emphasis or dramatic preparation.

   Irony of theatrical situation per se; catharsis dependent on combination of ironic impersonation, ironic shock.

   Urbane dissimulation and allegorical interpretation within communicator's realm.

   Irony as version of negative proposition, means for drama to search out limits of proportion, disproportion.

   The calming elixir of his high comic irony.

   Linguistic irony and speaker's intention, event irony and speaker evaluation.

   Basis of irony in emotional discord; its forms (irony of speech, of character, of events); romantic irony; comic irony; tragic irony; its limitations.

   Greek *eiron* as dissimulator, professing to be something less than he is; discussed in Greek and Roman authors, Erasmus.

   Irony as mode of consciousness in polysemic world; disjunctive irony of modernism, suspensive irony of post-modernism.

FOOL, CLOWN, TRICKSTER, AND OTHER COMIC TYPES

Fool


Character mocked as failure, yet heroic in aspiration; reader’s mingled derision, laughter, identification, pity, admiration.


Brotherly self-humiliation and fatherly truth-telling amid his shamming vice and enacting parody.


Context of theology, respectable opinion in England from medieval era until nineteenth century; professional fool's rustic appearance in imitation of mumming fools; reciprocal borrowing after Grimaldi.


His major fools as displaced professionals; their job description; their glimpse into mystery of things.


Fool's wit as weapon to expose mediocrity, falseness; fool as scapegoat suffering from truth.


Origins, evolution, major types (domestic or court fool, rustic clown, jesting servant), characteristics.


Pauline and patristic models for puritanical, obsessive hero in political arena.

His essence in comic simple-mindedness; sporadically wise in part one, increasingly wise in part two.

Increasing frivolity with serious subjects in Auden's later poetry based on his conception of Lear's fool.

Conscious excess, celebrative affirmation, juxtaposition of festive fooling; Christ the Harlequin; faith as play.

Mediating purpose of tolerated deviant type.

Importance of clowning in luck-bringing rituals through escape from restrictions.

Fool's play and dream as outlet for society's anxieties; awareness at odds with world, failure to act, assumed mask.

Mockery of world as foolish quality; their literal realization of Pauline precepts.

Popular and literary traditions of entertainer, licensed critic, ironical observer; humanizing figure in tragedy, agent of gaiety in comedy.

His exposure, penetration of ridiculous surface masking great mysteries.

Yiddish fool, the schlemiel or schlimazl, in five novels.
   Festive figure of inversion, drawing on Feast of Fools.

   Fool as expression of mischievous, rebellious desires and skeptical, realistic views repressed by society; iconoclasm, anarchy, satire of Stultitia, Panurge, Falstaff.

   His license and function to enforce propriety, adjust status.

   Institutionalized clowning useful for sublimation or relief; incompetents, discounting types, non-conforming types, over-conforming types, comic butts and jesters.

   Mechanical quality in fool's endless repetition, his pride in folly.

   Use of Shakespearean wise fool, Harlequin to turn tradition inside out; fool's conscious irony as means to survive.

   His curative, recreative, regenerative principles; his relief of tension and critical reappraisal.

   Analogy of Restoration comic hero and wise fool as truth-teller, mediator between civilization and anarchy.

   More common sense critic than buffoon; therapeutic value of his humor amid adversity.

Evolution of courtly jester from trickster to figure less sinister, more socially comfortable.


Spiritual gifts within hierarchical structure of church, especially in seventeenth-century France; protest against reduction of gospel's cutting edge by worldly wisdom.


Fool as symbol of erring man; cult of folk-fool as symbol of fertility in England and France; his gaiety, power, unreason more persistent in France.


Beckett's eschatological fool deprived of privileges, festivity.


The iurodivye and stranniki as holy fools with gnostic overtones in Dostoevski, Tolstoi, Pasternak, others.


Humor directed at worldliness of clergy through use of devout underdog.


Bitterness behind jokes of converso fools, discovery of liberating power of humor.


Fool as creator of spiritual freedom, emancipator; parasite and buffoon, court fool, stage clown.


Fool eliciting master's moral reflection as figure in handbooks, sermons of fourteenth century.

Audience confronted by fool with truth in plays by Osborne, Arden, Nichols, Griffiths.


Fool's miming psychic states from which collective, personal consciousness emerges; magical figure licensed to induce continuing life; borderline figure between law/lawlessness.


H. R. Ellis Davidson, "Loki and Saxo's Hamlet," 3-17.
D. J. Gifford, "Iconographical Notes Towards a Definition of the Medieval Fool," 18-35.
Roma Gill, "'... such conceits as clownage keeps in pay': Comedy and Dr. Faustus," 55-63.


Ambiguity as essence of folly; regressive thrust of magical fool and medieval folly; progressive thrust of court fool's social and political criticism.

See also 192, 268, 778, 878, 960, 1045, 1069, 1070, 1121, 1123, 1149, 1174, 1176, 1177, 1236, 1308, 1339, 1357, 1753, 1827, 2350, 2363, 2364, 2365, 2530, 2555.

Clown


Clown performance as parabasis and prataxis, disrupting customary frames with paradoxical metacommentary.

His laughter, guise of clown to brave terrors of grotesque pastoral.

Clown's dichotomy of cultural norms and "ab-norms," inversion of cultural role of identity.

Fusion of coyote and clown in figure of great ceremonial power.

Agent of release and assimilation through earthiness, poverty, irresponsibility, irreverence, license.

Simplesonism, innocence as basis of his greater clowns; word play, horse play of wags; wit, pithiness of jesters.

Clown as ritual mediator of conflicts within culture, protector of customs through burlesque.

Clown laughter as revolt, relief; clowns in England, including Harlequin, Pantaloon, Grimaldi and his tradition, music hall comedian.

Clown as man's shadow (irrational aspect, mocker, rebel).

Polarized two-ness of clowns: simultaneous exposure, integration of contradictions; anarchic critic with healing function.

Clown used to indict insane society in novels of Heller, Southern, Hawkes, Bellow.


Clown of Old Comedy seen in New Comedy messenger, chorus, parasite, sycophant, cook.


His crucial functions of boundary-dissolution, reflexivity in liminal medium of comedy.


Clown act as mode of play oscillating between serious/comic, intended to deform context.


Reduction of characters to clowns as means to link norm to universal, consciousness to unconsciousness.


Clown's creation of communitas through inversion of accepted, sacred, commonsense patterns.


His release or diminution of tension, bringing taboo within common experience.


Comic catharsis through clown's embrace of sacred, profane elements of life.


Exaggeration as mode of the chou.


Clown as medium for restoring equilibrium in community.


Fool and Other Comic Types  

148-51.

151-69.

171-88.


Clown's ridicule as social regulation with punitive and policing functions.


Clown as outsider to story society, whose ruling cosmology he synthesizes and reveals.


Clown's success caused by resiliency, genius for play; his affirmative value in Dostoyevsky, Kafka, Dickens, Faulkner, O'Connor, Burroughs, Nabokov, Bellow, Hawkes, Ellison, Grass, Beckett.

Rappaport, Ernest A. "From the Keystone of Comedy to the Last of the Clowns." PsyR 59 (1972): 333-46.

Chaplin's mockery of authority under guise of clowning; rebellious fantasy permitted by silent form.


Clown as mischief maker and social outcast; his frenetic ups and downs, automatism.


Sage fools of Erasmus, Sterne and darker fools of Nabokov, Grass seen in Welsford's terms.

Polyvalence of clown hero as demiurge, benefactor, liberator, fool; his unbalancing of reason essential.

His clowns as image of ambivalent, unpredictable human nature.

Clowning as pathological behavior akin to history of scapegoat, fool, jester.

Charlie as symbol of loneliness, pathos, resilience of humanity in anarchic comedy; traditions of commedia dell'arte, vaudeville, music hall, burlesque.

Departure from typical clown figure with Clarin, Coquin, who behave in accord with seventeenth-century psychology.

Their impatience with clowns' unauthorized improvisations.

Clown's reassurance against terror; his naive stupidity, denial of castration anxiety, relationship to the devil.

Clown's standard technique as saying or doing opposite of normal expectation.

Clowning in primitive cultures and technological societies, in circuses and theaters, on streets.

Clown as alter ego, symbolic slayer, caricature of man; underdog's triumph as dream of happiness.
   His novels as clown's fantasy world built around self.

   Sources in nineteenth-century clowns and stage Irishmen; clowns in Boucicault, Shaw, Lady Gregory, Synge, O'Casey, Beckett.

   Prevalence of extraneous clown scene and public taste; clown's horse-play, practical jokes, buffoonery.

   His disorderliness as contempt for all human order, testimony to uncontested majesty of God.

   His affirmation of order by denying it; his versatile rationality, obscene sensuality.

See also 158, 192, 268, 506, 738, 786, 824, 914, 931, 1008, 1017, 1045, 1070, 1082, 1097, 1174, 1194, 1309, 1543, 1561, 1625, 1671, 1772, 1856, 1857, 1862, 1867, 2235, 2351, 2683, 3022.

Trickster

   Rebellious, egotistical, amoral, regressive figure, image of energy, personal freedom amid group restriction.

   Trickster as agent of socialization, symbol of inversion.

   Trickster as mythical breaker of taboos, violator of boundaries; Christ as the true trickster.
   Trickster's comic marginality, from which his creative negation generates laughter and communitas.

   Melville's ambivalent character as teacher and savior, reaching wisdom of paradox.

   Trickster as manifestation of magical power (in stealth and seduction) and beneficent culture hero.

   Trickster as social cement, both wise and foolish.

   Trickster allied with frightful antisocial forces, yet his disruption potentially healing.

   Trickster as collective shadow figure, summation of inferior character traits in individuals.

   Trickster as incarnation of chaos and disruption, offering release through personal excess.

   Animal trickster as agent of world's irrationality, model of disrespect and contempt.

   Trickster as personification of unconscious content.

   Trickster's humble braggadocio, gamy holiness, sacred
profanity, metasocial commentary, celebration of open-endedness; symbol of transforming power of imagination.

   Trickster identified with capricious element in human existence; figure of autonomous energy.

   Trickster as creator/destroyer, culture hero and divine buffoon voicing protest against obligation; his primary traits—appetite, wandering, sexuality.

   Trickster's refusal of imperfect world; trickery necessary because of his insatiable desire and impossible object.

   Trickster as personification of human traits raised to highest order, giving purpose to life.

   Trickster's exteriorization of psychic energy, therapeutic purpose.

   Trickster's survival by cunning, intelligence, cowardice; mode for protagonists in modern fiction.

   Dualism as his essence—amoral yet beneficent.

   Trickster as buffoon and benefactor, enabling society to define its boundaries.

   Figure of trickster in literary, film images of field slave and black militant.

Trickster as projection of human insufficiency; audience satisfaction from his triumph over larger adversary.


Trickster as externalization of difficulties of conforming, enemy of stagnation.

See also 268, 286, 580, 684, 785, 956, 1032, 1086, 2250, 2261.

Other Types


His history, including the Roman miles gloriosus, his revival in Italian commedia erudita, the Captain in commedia dell'arte, the English morality play vice.


Influence of Plautus, Italian Captain, Celestina on figure.

Cushman, L. W. The Devil and the Vice in English Dramatic Literature before Shakespeare. Halle: Niemeyer, 1900.

Morality play vice as enemy of God, satirist, tempter of man, buffoon.


Asocial, unprincipled nature of gracioso related to feast of fools tradition; alter ego of dramatist.


Fictional figure prominent in circumstances acknowledging anti-hero and anti-novel.

Happe, Peter. "The Vice and the Folk-Drama." Folklore 75 (1964): 161-93.

Affinity of four comic figures (doctor, doctor's man, presenter, fool) with the vice.

Happe, Peter. "'The Vice' and the Popular Theatre, 1547-80."
Comic extravagance brought about by his homiletic function (making evil realistic) in interludes.

Figure to explore unnaturalness, return to moderation in comedies by Menander, Molière, Hofmannsthal.

His double nature--virtue and social deficiency--in plays by Menander, Shakespeare, Molière.

Exposer of folly, figure of manifest destiny in works of Hawthorne, Melville, Twain, Howells, others.

Covert cultural hero unlike traditional trickster; his delight in series of roles, manipulation of belief in Melville, Poe, Twain, Faulkner, Heller, Ellison, Bellow, Barth, others.

Grotesque comic performer in religious legend (devil) and romance (giant).

2350. Mares, Francis Hugh. "The Origin of the Figure Called 'the Vice' in Tudor Drama." HLQ 22 (1958): 11-29.
Fool of popular festival as basis for this morality play type.

Period in which conventions fixed by Grimaldi for clown-centered harlequinade.

His evolution from realistic yokel to legendary, poetic figure in Italy, France, England; his enigmatic personification of life force.

2353. Pinsker, Sanford. The Schlemiel as Metaphor: Studies in
Figure of ineptness suggesting a world with no victories in fiction of Singer, Malamud, Bellow.

Influence of Harlequin on the comic confidential servant.

Clown persona inhabiting ideal moral universe as envisioned by child.

His violation of sacred taboos and ridicule of important ceremonies, mores, matters of sexuality.

Figure of playful, antic spirit, serving as antidote to nightmare in France, 1789-1800.

Motifs of wise man playing fool or master needing jester in visual art from mid-fifteenth to mid-seventeenth centuries.

Figure derived from Roman comedy, vice, Italian comedy in plays by Shakespeare, Jonson, others.

Trickster figure manifesting awareness of reality and social convention in novels by Melville, Twain, West.

Iconoclasm, obscene fantasy, burlesque pathos from Miller's role of artist-clown.

Weak fool's dual role as comic relief and anxious reminder
in Mendele, Aleichem, Singer, Hemingway, Bellow, Malamud, Podhoretz, Roth.

    From fool in folk play, mischief, devil in miracle play to vice and clown.

    Miracle play devil as prototype of vice, with characteristics of fool from folk play.

    Comedy arising from discomfiture of unsympathetic figure, a compound of knave and fool.

    Relationship of hypocrite to father's irresponsibility in two comedies.


THE GROTESQUE

    His new perception of those distorted and destroyed by the human predicament; his influence on Bellow, others.

    Native English grotesque of vices, fools in Shakespeare; its classical concept in Spenser; deconstruction of both.

Historical tradition 1500-1800, fusion of fantastic and delightful in imitation of ancients.

Fusion of repulsion/fascination or amusement/terror in unsettling scenes to shock audience into stronger piety.

Clash of three pairs of incompatible codes (including comedy/tragedy) with effect of perplexity, bewilderment.

The grotesque as mode of illusion dependent on bisociation of incompatible elements.

Play on ludicrousness and terror inherent in semantic tradition from Shakespeare to Joyce; its unsettling effect.

Its alienated world approached through psychology of progression and regression; semantic development and principal theorists; examples of Swift, Coleridge, Dickens.

Blend of terror and comedy to intensify character and theme.

Grotesque forms, speech, disease as reflection of contradictions blighting human experience.

Incompatible, conflicting clues for emotional perspective of the grotesque.

Tension of low comedy and high seriousness in tradition of medieval Gothic; fantasy forced into violent form to prove premises; Falstaff, Hamlet, Thersites, Iago, Caliban.
   Realistic, fantastic, comic, morbid types; absurd or cohesive distorted narrative, absurd objective one.

   Effect of absurdity or estrangement in thematic and structural grotesque; devices of distortion and shift.

   The grotesque as comic/horrerous deviation from expected normative pattern.

   The grotesque as distortion of the decorous or proper, inspiring the comic with disturbing incongruities.

   Fragmented conception of reality in grotesque, unnatural order used for satire by Simon, Soldati, Grass, Cela.

   Form determined by incongruity (juxtaposition of comic/tragic, ludicrous/demonic), tension, motion, concretization.

   Species of confusion, strong forms of the ambivalent and anomalous in works by E. Brontë, Poe, Mann, Conrad.

   Ludicrous side of the grotesque exploited for caricature, satire, paradox from which the demonic is never absent.

   Art of incongruous sensations (marvelous/mundane, comic/monstrous, natural/supernatural, human/animal) on temporal and spatial axes.
The grotesque as unresolved clash of comic with something incompatible in his satiric and burlesque works.

Man reduced to distorted marionette through moral transvaluation, physical inversion, ironic self-awareness.

Animalism, dehumanization within dream structure used for satire.

The grotesque as interaction of fear and laughter to produce outlandishness; figure in human form without real humanity; works by Heine, Inmermann, Ludwig, Stifter, others.

The grotesque as play with the absurd to invoke and subdue demonic aspects of physical universe; the fantastic and the satiric as basic types.

The grotesque, from interplay of humor and incongruity, used to negate an inferiority complex.

The grotesque as process of humor where two incompatibles (comedy and tragedy) are resolved in demonic laughter.

Grotesque blurring of comedy/horror to project fear, anxiety about misogyny.

Koestler's idea of sudden bisociation used to explore the grotesque in Faulkner, Styron, O'Connor, others.

Oddity as object, method of portrayal; character's natural behavior in fantastic action used for satire.

   The grotesque as combination of uncanny/comic, style of inversion foregrounding narrative utterance.

   The grotesque as expression of fragmentation, alienation of modern world in Anderson, McCullers, Faulkner.

   The grotesque as a reflection of sickness of civilization with eerie accuracy and intensity.

   His stylization, exaggeration leading to repugnant distortion; its use to achieve tragic effect in comedy.

   Comic perspective gained through exaggeration, fusion, caricature, used to reveal her theological ideas.

   Awareness of healthy norm, in contrast to bent images accepted as reality, created by O'Connor's grotesques.

   Grotesque distortion as simultaneously disturbing and compelling.

   The grotesque as realism of distances, violent and comic because of discrepancies (concrete, invisible) combined.


Genre merging tragedy and comedy, seeking the sublime in the antipoetic and ugly; Anderson, West, Algren, Bowles, others.


Joyce's comic, disturbing conflict from collision of fragments in style of comic surprise and incongruity.


Its function to expose the essential beneath the conventional in comic, macabre revelations.


Grotesque images of human incompleteness, separation from God in O'Connor, Williams, McCullers.


The grotesque as disguise (disfigurement or deformation) to hide resurrected instinctual aims in comic production.


Frivolity and macabre as poles of the grotesque; physicality of language of comic prose and satiric drama; emphasis on Nashe, Jonson, Shakespeare.


Physical similarities between mimic actor and grotesque figure.


The grotesque as distortion imposed on character by society; American grotesque connected with European styles.


The grotesque as appalling moral and ethical deformation, expressed through animality, mutilation.

The Grotesque

Deformed figures in Capote, Faulkner, McCullers, O'Connor as psychologically realistic.

   The grotesque as new vision of world, not just exaggeration of certain features.

   The grotesque as managing of the uncanny by the comic, distorting threatening psychic material toward harmlessness.

   The grotesque as mixture of fear and comedy, simultaneously arousing and defending against anxiety.

   Response to the grotesque as therapeutic—confronting and allaying anxiety, seen as evil in Shakespeare and Dickens.

   Fantastic playfulness of the grotesque used to magnify disparities in Gogol, reveal absurdities in Kafka.

   The grotesque as unresolved clash of incompatibles in work and response; disharmony, the comic and terrifying, extravagance and exaggeration, abnormality as its elements.


The grotesque as mystic oxymoron, perspective by incongruity arriving at new meaning.


Contains these relevant essays:
- Sumner Greenfield, "La Reina Castiza and the Esthetics of Deformation," 541-52.


**CARICATURE**


- Its expression of sympathetic contempt, releasing tension and neutralizing fear.


- His use of comic characters with mannerisms and tags of speech in English tradition.


- Cartoons as aggressive medium, unmasking through defamatory personal caricature.


- Iconographical art which is radical, disruptive, oppositionist, yet patriotic; its framework of allegory, metaphor.

Its discovery of equivalence of reality and image; its visual interpretation of physiognomy.

   Its aim to ridicule by playful distortion; witty interplay of like/unlike; its freedom denied to great art.

   Their caricature of likeness and caricature of equivalence (enabling view of reality).

   Caricature as expression of subject's essence, not himself, for purpose of satire; its distortion, avoidance of sentiment, abstraction; its distrust of finish.

   Its unmasking of ideal beauty by accentuating deformity; its conscious exaggeration of human appearance or intensification of physiognomy; its closeness to life and stylization.

   His representation of tolerable, humorous imperfections; caricature's acceptance unlike satire's rejection.

   All caricature aggressive in its degradation; comic effect of wit as disguise for effect of tendency.

   Its art of perfect deformity through simplification, reduction to the essential; its aggression and image magic.

   Genuinely popular art designed for print, breaking artistic conventions, serving ideas, providing catharsis of laughter; history from Reformation to modern caricature.

His art of reduction and exaggeration; comic and non-comic modes to represent dehumanizing effects of society on man.

Caricature's zoological human comedy brought into literature; his use of exaggeration, distortion for satire.

Laughter as result of caricature's comic synthesis and catalyst needed sometimes to make it possible.

Dickens's rejection of extreme caricature for more complex, realistic style.

Its fool ascription as status descent and prestige deflator.

Negative form aimed at dramatizing aggressive tendencies; grotesque, ludicrous representation of scorn, ridicule.

English caricature, graphic form of laughter, from eighteenth to twentieth centuries.

Physiognomy as guide to decoding character, scheme for encoding human interactions pictorially or in performance; Balzac, Daumier, Deburau, Monnier, others.

See also 139, 151, 157, 464, 718, 1670, 1704, 1708, 1727, 1996, 2386, 2402, 2555, 2604, 2733, 2756.

HUMOR

Inconsistency made to appear inevitable through assertion of false proposition as true.


Humor as expression of negative judgment, reflecting socially acceptable values.


Six factors in humor: derision, reaction to debauchery, subtlety, play, the sexual, ridicule.


Humor seen in incongruity, sham, ridiculous posture of whites.


His passionate investigation of meaning mingled with brighter comic content.


Real joy incorporated in true laughter; delicate humor of Heian period; derision in Edo period.


Humor of detachment, physicality, eccentricity.


In the Age of Franklin, the Age of Cooper and Irving, the Age of Twain, and the twentieth century.


Fusion of humor and horror in paradox, contrast to upset reader's complacency.


Overt aggression enhanced by prior hostile humor, inhibited by prior nonhostile humor.

Differential stereotypes, self-hatred or subgroup antagonism, other issues in humor.

Humor due to change in affective tone of percept from unpleasant to neutral or pleasant.

Paradox as paradigm of humor, evoked when implicit background material is brought into attention.

Humor as release from the need for public expression of tensions in a culturally suitable form.

Humor from delight in suffering and cruelty or contempt for the unfamiliar.

Humor based on bisociation: rhyme, pun, juxtaposition, displacement, hybridization, paradox, exaggeration.

Humor from perception of larger than usual pattern, opposites juxtaposed.

Humor as manifestation of social differentiation.

Humor from aggression of ego against ego ideal: primary narcissism briefly dominant in its denial of reality.

Supposedly beneficial effects of hostile humor disputed.
Humor 279

Humor and arousal-increasing or arousal-moderating devices.

Humor and the arousal jag; its value dependent on formal structure—aptness, saving, restructuring.

Its antithetical, realistic nature as genre of deflation; its freedom, momentum, pertinence; its best periods as Jacksonian, Civil War and post war, 1930s.

Verbal humor, humor of character and situation fused with somber themes.

Her humor of irony and violence as attack on self-righteousness and intellectualism.

Realistic humor of Twain, Ward, Nye as attack on ruling romanticism.

Racy humor, horse sense blended to persuade and enlighten by Crockett, Downing, Lowell, Lincoln, Ward, Harris, Nye, Twain, Billings, Dunne, Rogers, Benchley, Thurber, Nash.

Humorists' greater sympathy towards comic native characters, increased use of vernacular.

Oral narrative of comic barbarian; literary tradition of sporting story.

2475. ___. "The Urbanization of Humor." A Time of Harvest:

Comic representation of man in a grim situation used to purge anxiety; influence of New Yorker.


Its golden age in nineteenth century: reputable New England humor; subversive old Southwest humor.


Inverse relationship between anxiety, perception of humor.


Its great variety, using skillful, poetical word play; humor not overly blasphemous or sneering; spirit of senryu.


Chinese humor terse, comical; Japanese humor more subtle, poetical; Korean humor from collision of desire with facts.


Incongruity used to reflect debasement of logic in modern world; humor devoid of tragic implication.


Parody of detective stories, horror movies for dark comedy.


Humor based on perception of incongruity, feeling of superiority, surprise; its ethnocentrism.


Humor 281

William M. Gibson, "Mark Twain's 'Carnival of Crime,'" 73-78.
Sargent Bush, Jr., "The Showman as Hero in Mark Twain's Fiction," 79-98.
Michael Gessel, "Katherine Anne Porter: The Low Comedy of Sex," 139-52.

Humor as means to interpret, help resolve collective anxiety about changes in sexual behavior.

American humor as corrective, aggressive, using antiromantic irreverence and exaggeration.

Evolution from slave humor to more aggressive contemporary humor, reversing roles of superior/inferior.

Political humor as dissipation of anger or frustration, deflection of direct action.

Chaucer hostile to, amused by the disorderly or subversive; his detached superiority, orthodoxy, moral sense.

Their humor, emphasizing normative and deviant behavior, as means of social control, social sanction, socialization.

Pleasure from economy of expenditure of inhibition, whether from play or removal.
Rejection of reality and assertion of pleasure principle in wit and humor.

Jokes like dreams in their condensation, displacement, automatism, but are social, requiring audience.

Humor used to alleviate pressure in society, to affirm revolutionary stance, to reveal limits of reason.

Method of urbane essayist used to achieve detachment from unlettered folk.

His softening of rowdy laughter.

Partially concealed malice of humor as method of offense or defense.

Theatrical quality of his comic characters' self-dramatization.

Rating of funniness not significantly influenced by drive level.

Positive correlation between expressing hostility, finding hostile humor amusing.

Humor derived from topsy-turvy absurdity of sudden, unexpected transformation.


Shift in frame of reference as basic element in humor.


Mirth facilitated by resentment toward victims.


Pointedly pointless humor of Carroll, Lear, Milne, Grahame, Wodehouse, de la Mare, Potter; its therapeutic value.


Five factors: self-assertion, rebellious dominance, resigned derision, sophistication, sensuality vs. aggressiveness.


History through the Renaissance.


Common motive of clash between illusion/reality in tales of braggart and hoaxter.


Companions' influence on child's response to humor.


Mary K. Rothbart, "Incongruity, Problem-Solving and Laughter," 37-54.

James M. Jones and Hollis V. Liverpool, "Calypso Humor in Trinidad," 259-86.
Harvey Mindess, "The Use and Abuse of Humor in Psychotherapy," 331-41.

Harvey Mindess, "If Hamlet Had A Sense of Humour," 3-5.
John Bradshaw, "Verbal Jokes as De-Transformed Utterances and as Speech Acts," 61-64.
Stuart Keen, "The Great Screen Clowns and the Development of World Cinema," 71-72.
Mary K. Rothbart, "Psychological Approaches to the Study of Humour," 87-94.
Samuel Schuman, "Comic Mythos and Children's Literature—Or, Out of the Frying Pan and Into the Pyre," 119-21.
Jacob Levine, "Humour As a Form of Therapy: Introduction to Symposium," 127-37.
Aaron Hershkowitz, "The Essential Ambiguity Of, and In, Humour," 139-42.
Harold Greenwald, "Humour in Psychotherapy," 161-64.
Alice Sheppard, "Developmental Levels in Explanations of Humour From Childhood to Late Adolescence," 225-28.
Derek S. Wright, "Children's Humour: A Discussion," 233-34.
Roger C. Mannell, "Vicarious Superiority, Injustice, and Aggression in Humour: The Role of the Playful 'Judgmental Set,'" 273-76.
Naresh Issar et al., "Ethnic Humour as a Function of Social-Normative Incongruity and Ego-Involvement," 281-82.
Jennings Bryant, "Degree of Hostility in Squelches as a Factor in Humour Appreciation," 321-27.
Hugh C. Foot, Jean R. Smith, and Antony J. Chapman, "Sex Differences in Children's Responses to Humour," 361-64.
Alice Sheppard, "Sex-Role Attitudes, Sex Differences, and Comedians' Sex," 365-68.
David K. B. Nias and Glenn D. Wilson, "Female Responses to Chauvinist Humour," 369-70.
Paul Kline, "Individual Differences in Humour: Discussion," 375-76.
Anthony W. H. Buffery, "Funny Ha Ha or Funny Peculiar," 399-402.
Nicholas J. Gadfield, "Sex Differences in Humour Appreciation: A Question of Conformity?" 433-35.


Alice Heim, "Humour Among the Au Pairs," 466.


Ann P. Davies, "Humour as a Facilitator of Learning in Primary School Children," 468.


Her humor based on a religious point of view.


Amusement from incongruity because it is incongruous, not for ulterior reason.


Includes the following new essays:


Robert Micklus, "Colonial Humor: Beginning with the Butt," 139-54.


Humor as integral part of complex of physiological, psychological, aesthetic responses.

Humor as clarification of reader's vision of self and society; the comic frontier narrator, parody and burlesque, the hoax, calling the bluff.

Humor as protective, arising from juxtaposition of opposing perceptions; its two modes—comedy and sentiment.

Marilyn Gaull, "Romantic Humor: The Horse of Knowledge and the Learned Pig," 43-64.
Frederick Busch, "Dickens: The Smile on the Face of the Dead," 149-56.

2517. Cooke, Thomas D., and Benjamin L. Honeycutt, eds. The


Benjamin L. Honeycutt, "The Knight and His World as Instruments of Humor in the Fabliaux," 75-92.


Norris J. Lacy, "Types of Esthetic Distance in the Fabliaux," 107-17.


His application of theories of Fielding (affectation) and Hazlitt (disconnection).


Humor from psychological origins; humor and the revelation of the lie of language.


His humor from radical skepticism, awareness of folly of illusions; disillusioning techniques--exaggeration, deception and discovery, burlesque, inversion.


Humorist as mediator of polarities of dominant society, emerging from lower of each pair.


Vernacular as language for inversion, release, rejection of adult civilized world in Twain, London, Salinger.


Special issue on black humor:

Thomas LeClair, "Death and Black Humor," 5-40.
Donald J. Greiner, "Djuna Barnes' Nightwood and the American Origins of Black Humor," 41-54.
Albert Howard Carter, III, "Thomas McGuane's First Three Novels: Games, Fun, Nemesis," 91-104.

Surrealist humor as counterpoint to native Southwest humor; vision of life as cosmic jest.

The ludicrous from misfit in character, incident.

Largely compensatory humor of protest and criticism.

Expression of bitterness, disillusionment in comedy of the bizarre, grotesque, absurd.

Audience forced to reexamine categories through disorder, confusion of blurred boundaries.

Brer Rabbit as trickster subverting normality.

Marie-He"lene Davies, "Fools for Christ's Sake: A Study of Clerical Figures in De Vries, Updike and Buechner," 60-72.


Humor as means for ego, having conceded defeat, to make restitution to itself.

Interaction of anxiety, humor rating, social context.

Humor's opposition to prescribed female roles through revealing their absurdity.

E. A. Robinson's awareness of disparity between permanent-changing, fated/willed, apparent/real.


Disparity between humor's tolerant and comedy's abusive spirits; humor as philosophic attitude, sensibility.

Humor and reduction of anger; greater appreciation of hostile humor in angered subjects.

Humor as instinct (making best of bad thing), functioning in state of play, related to sympathy; humor and hostility, sexuality, truth; theories of humor.

Humor as unpleasantness taken playfully; pleasure in having trick played in fun.

Use of conventions of setting, character, episodes in The Hamlet.
Humor as reciprocal act of persons occupying common place in social structure, as establisher of coordinate status.

Pleasure of wit dependent on form not content, victory of ego over id and superego.

Negotiation of license, responsibility for evading guidelines in humor significant to social stability.

Reviews theories; in post-war comedy humorous adaptation of major premise to probe ultimate end.

Types of humor (wisecrack, epigram, riddle, conundrum, gag, joke, anecdote) and its techniques (speech, wordplay, fool, slip, blunder, wisecrack, gag, trick, caricature, satire, funny story, nonsense).

Exaggeration, grimness of Western humor, lack of malice in her humor.

Humor from joyful consciousness of superior adaptation and sudden, insightful integration of incongruous ideas.

No great difference between male/female humor; clever vs. funny humor, situational vs. character humor.

Agreement between national humors more striking than differences.

Its therapeutic value to express comic/pathetic human condition.

Humor as playful aggression, distorting the familiar; its modes—unexpected truth, sexual, scatological, cosmic, black, nonsense, word play.

Black humor's failure to unmask illness beneath surface, its mimicry of violence on it.

Humor as regression, hypercathexis of illusory super-ego at cost of ego, real super-ego.

More humor for females and adults than males or adolescents (result of cultural training and turmoil).

Marianne Meijer, "The *Heptameron*: Feminism with a Smile," 1-10.
Judy Little, "Satirizing the Norm: Comedy in Women's Fiction," 39-49.
Cathy N. Davidson, "Canadian Wry: Comic Vision in Atwood's *Lady Oracle* and Laurence's *The Diviners*," 50-55.
Emily Toth, "Dorothy Parker, Erica Jong, and New Feminist Humor," 70-85.

2566. Ferenczi, Sándor. "The Psychoanalysis of Wit and the Comical." *Further Contributions to the Theory and Technique*

Motive for wit, comedy, humor in infantilism, economy of expenditure of inhibition, thought, feeling.


Its essence in point of view, identifying ludicrous among facets of character; its subtle distortion of the familiar.


Its basis in exaggeration and tall stories.


Weapon against whites, satirizing stereotypes, to counter white stereotyping of blacks.


Review of affective, conative, and cognitive aspects; social factors and individual differences.


Donald R. Ferris, "Humor and Creativity: Research and Theory," 75-79.


Clifton Fadiman, "Humor as a Weapon," 87-92.

James Wilk, "Absolutely Mad Inventions ... or Are They?" 93-94.


Charts the motive, province, method, and audience of each.


Humor as exhibition of peculiarities of entertaining character; wit as unexpected joining of two notions.

Humor as triumph of narcissism, assertion of ego's invulnerability through economy of expenditure of feeling.


   Secret of humor in its exposure; male-reassuring, female-defusing jokes infuriating to women.

   Interviews with seven television comedy writers and analyses of their humor.

   Reactions of group to humor when butt of joke is member of in-group or out-group.

   Expression rather than action as the essence of his humor; humor's capacity to reconcile tragic/comic elements.

   Discrepancy, stimulus intensity crucial to response.

Humor not the most natural mode of self-perception in a culture of highly rationalized intelligence.

Humor as conquest of error by truth.

Aggression in wit and caricature as symbol of urbanization; figure of the Jew more human than in Europe.

Humor from sudden adjustment of reason to inversion; the hero-jester Vidushaka.

Humor of Jews, Lenny Bruce, Philip Roth, Rodney Dangerfield, others.

Humor as process by which physical, psychological elements amuse; its liberation from mental activity.

Jeffrey H. Goldstein, Jerry M. Suls, and Susan Anthony, "Enjoyment of Specific Types of Humor Content: Motivation or Salience?" 159-71.


Relationship between arousal change and humor appreciation.


Laughter as distraction from aggressive content in successful humor.


Sarcastic wit as powerful but unpopular; clowning wit as popular but powerless.


Wit's positive self-image, independence of group norms, his group's greater effectiveness in problem solving.


Humor as faculty of seeing incongruous elements as part of supra-logical necessity; spade humor vs. spillikin humor.


Fun, education, rebellion of humor: telling young women in private about subjects they are taught to praise in public.


Conversion of negative attribute into aggressive strategy to question dominant group.
Intensifying commitment through relevant humor.

Humor as enhancement of interest, without affecting retention of information.

Failure of humor to produce information gain; its impact on higher perception of speaker.

Preference for aggressive, sexual humor over cognitive type.

Humor's dependence on social context that precedes it.

Tendency toward refinement, didacticism, nostalgia of post Civil War humor; figures of picaro and laughing philosopher.

The system in disintegration in visual humor (silent films); magnificent lie of oral humor (radio).

Political joke as furtive expression of resistance to totalitarian regime.

Early preverbal or nonverbal stages of humor—pleasure, funniness, caricature.

Function of wit in democratic society to attack opponent, relieve tension, put issues in perspective; Sheridan, Franklin, Randolph, Disraeli, Lincoln, Lloyd George, F. Roosevelt, Churchill, Stevenson, Kennedy.

2606. Harvard, William C. "Mark Twain and the Political Ambivalence
of Southwestern Humor." MissQ 17 (1964): 95-106.
Attraction of frontier semi-anarchist in his humor.

Black humor to render simultaneously the comic/tragic; its basis in sophisticated cynicism, not detachment.

Humor as departure from a norm, playfully considered.

Grim humor of colonial and frontier humorists, Melville, Twain, Faulkner, Barth, creating laughter out of absurdity.

Humorous tone used to present tragedy of man's stereotyped conception of surroundings.

Shift in moral perspective of humor indicative of public attitudes.

Futility of theory based on unverified assumptions.

Juxtaposition of humor/horror in novels by Faulkner, Heller, Hawkes, Kosinski.

Savage mirth as triumphant assertion of superiority.

Humor as protection or ridicule of decaying customs; its international themes--sex, hunger, defects, foreigners.

Humor as expression of tension and mechanism for group solidarity.
Black humor as comic exploitation of incongruities between overt social values and audience's covert impulses.

The sanity of native humor, the hysteria of black humor.

Tolerated political joke as vent for dissatisfaction, safety valve manipulated by censors.

Their hilarious, extroverted humor; humor based on ridiculous, incongruous, obscene humor, literary humor, institutionalized humor.

From grotesque, bitterly ironic humor in early novels to more humane regional humor in later novels.

Aggressive ridicule, satire, parody in early plays; more tolerant laughter of incongruity in later plays.

American humor in colonial era, revolution, republic.

Civilized humor occasioned by moral way of life; beyond pleasure, humor as motive for gratification at being human.

Humor as movement (buildup and reversal), commenting on known information and using familiar patterns.

Perception of humor suppressed by threat of shock.
   Change from castigating, contemptuous humor of Swift to mild, tenderhearted humor of Sterne.

   Curvilinear relationship between uncertainty, humor ratings.

   Black humor as process of confronting worst fears, alleviating them by laughter.

   Humor's shift from ally of civilization to questioner of traditional standards.

   J. S. Doubrovsky, "Ionesco and the Comedy of Absurdity," 3-10.
   Ruby Cohn, "The Comedy of Samuel Beckett: 'Something old, something new ...,'" 11-17.
   Micheline Herz, "Gallic Wit in Triumph and Decline," 54-62.
   W. M. Frohock, "Panurge as Comic Character," 71-76.
   H. Gaston Hall, "A Comic Dom Juan," 77-84.
   Renée Rist Hubert, "The Fleeting World of Humor from Watteau to Fragonard," 85-91.
   Frank Bowman, "Benjamin Constant: Humor and Self-Awareness," 100-04.

   Anna Lydia Motto and John R. Clark, "The Senselessness of an Ending: Comic Intrusions upon the 'Higher Seriousness,'" 1-7.
Robert F. Bell, "Humor and Despair in the German Exile Nouvelle and Short Story," 22-30.
Dean Baldwin, "H. E. Bates' Festive Comedies," 77-83.
Philip Bordinat, "Tragedy through Comedy in Plays by Brendan Behan and Brian Friel," 84-91.
Lisa Kahn, "'Falshbauch und Eulen': Ernst Jandl's Humor," 98-104.


Harris's humorous style and imagery used for more serious end by Faulkner.

Humor as means to cover over or resolve anxieties about social structure or to express satisfaction.

Hope of understanding world abandoned by black humor as part of formula for personal survival.


Black humor as mixture of comedy and despair, which sees universe as ridiculous joke.


Humor’s sympathy and keen observation lacked by wit.


Humor of blacks as survival technique, weapon of weak against strong.


Homely, honest, gentle, wistful humor; his impersonal quality; ability to play simpleton and philosopher.


Humor found where tragedy is expected, where failure is not allowed by God; differing irony in Synoptic Gospels, Gospel of John, Paul’s Epistles.


Personal humor as passive or directed; impersonal humor as perception of incongruity in situations or ideas.


Greater proportion of personal humor (superiority) than impersonal humor (incongruity); greater extremes in former.


Humor’s contributions to group and individual integration and adaptation.


Anti-Jewish joke as criticism of vulgar materialism.

His humor derived from disparity between perfection/imperfection; its situational, rhetorical, linguistic forms.

   Humor appreciation increased when joke expectation is confirmed; wit content of joke also integral.

   Refuge for horror, expression of it found in humor.

   Puns, understatement, anticlimax, antiproverbialism, the picturesque, exaggeration in Phoenix, Ward, Billings, Twain.

   Its central themes: superiority, misfortunes and stupidity of others.

   Sense of freedom as constituent element of humor; humor as breakup of mechanism, escape from uniformity.

   Humor as liberating contrast, delight of beholding chaos that is playful in a serious world.

   Jewish humor as irony, tragic optimism from intermingling of is and ought.

   Humor's ridicule of deviance not found in slick magazines, which avoid controversy.

   Propriety given to stock situations and characters; his humor grounded in character.

   Humor of pious blasphemy, rebellious rationalism, nostalgia.
Humor of release rather than reflectiveness or self-criticism; exaggeration as its mode.

Therapist's humor as diversion, aversion of patient's stream of thought.

Its purposeful creation of false and ironic mixture of styles; comic elements in didactic formula.

Support for a vicarious superiority theory of humor.

Vicarious superiority theory of humor.

Concept of humor as acquired imbalance, resulting from habitual affectation.

Effect of stress on hostile humor preference differentiated by type of authoritarianism portrayed.

Sex differences in humor response, evaluation of jokes.

Lawrence La Fave and Roger Mannell, "Does Ethnic Humor Serve Prejudice?" 116-23.
Antony J. Chapman and Nicholas J. Gadfield, "Is Sexual Humor Sexist?" 141-53.
Joanne R. Cantor, "What is Funny to Whom? The Role of Gender," 164-72.

Humor as kindly contemplation of incongruities; its origin in exultation; humor of situation from discomfiture; humor of character from oddity.

Essence of good humor without harm or malice, based on contrasts offered by life.

Humor as contemplation, interpretation of life, based on incongruity looked at from distance; its high point in nineteenth century.

Higher plane of humor, divine retrospect, found in both despite their dissimilarity.

Cathartic value of hostile humor in mitigating hostility.

Fusion of death and comedy in novels both endangering and protecting reader's consciousness.

Harry Levin, "Introduction," 1-16.
Bruce Jackson, "The Titanic Toast," 205-23.
Roger Rosenblatt, "The 'Negro Everyman' and His Humor," 225-41.
Mathew Winston, "Humour noir and Black Humor," 269-84.

Humor as aesthetic reduction of aggression, as social process; review of theory.

Pleasure of humor from play or relief; inhibited wishes as subject of humor.

Reprints essays by John Doris and Ella Fierman; Jacob Levine and Robert Abelson; George C. Rosenwald; Rudolf Grziwok and Alvin Socol; E. Mavis Hetherington and Nancy P. Wray; Seymour Epstein and Richard Smith; John F. Strickland; Earl S. Dworkin and Jay S. Efran; David L. Singer; David L. Singer, Harry F. Gollob, and Jacob Levine; Edward Zigler, Jacob Levine, and Laurence Gould; Harry F. Gollob and Jacob Levine; Gregory Bateson; Jacob Levine.

Humor as relief of tension.

Support for assumption about intimate relation between humor and anxiety.
   This failure as intellectual or perceptual blocking-denial or projection.

   Ability to appreciate humor impaired by emotional disturbance.

   Unsubtle humor of euphemism and quid pro quo and subtler humor of allusion, repetition, length, pun.

   Humor with female butt of joke preferred by both sexes.

   Humorous speech about as effective as non-humorous one.

   His fusion of gentleman and clown of tradition into single figure, his pseudonym.

   Support for Freudian, arousal, superiority theories of humor.

   Sense of belonging promoted by laughter-creating humor conducive to serious topics.

   Optimal cognitive challenge associated with maximum appreciation of humor.

Operational thinking necessary for understanding incongruity humor, but not novelty humor.

Plagietian theoretical framework in studying relation between cognitive mastery, humor understanding.

Developmental theory of cognitive humor.

Humor as cognitive event; its origins—infant intellectual development and symbolic capacities, evolution, language learning, playfulness and fantasy, social interaction, early childhood character and experience, sex difference, coping with stress and conflict.

Aggressive humor funny to autonomous children only if not perceived as aggressive in intent.

Cognitive mechanism operating in perception of humor similar in all cultures.

Acquisition of operational thinking positively related to humor comprehension.

Diana Pien and Mary K. Rothbart, "Incongruity Humour, Play, and Self-Regulation of Arousal in Young Children," 1-26.

Volume 1, "Basic Issues":

Volume 2, "Applied Studies":
Stanley Myron Handelman, "From the Sublime to the Ridiculous--the Religion of Humor," 23-51.
Lawrence E. Mintz, "Humor and Popular Culture," 129-42.
Dan Brown and Jennings Bryant, "Humor in the Mass Media," 143-72.
Dolf Zillmann and Jennings Bryant, "Uses and Effects of Humor in Educational Ventures," 173-93.

Amount of social play related to humor development.

Fantasy cues requisite for response to cognitive humor.

Humor's role in creating community of city dwellers, establishing norms of taste and behavior.

Challenging myths and stereotypes to expose absurdity; paradox as structure and linguistic technique.

Humor as finer blend of comic and witty, both hopeful and sociable.

Suddenness, objectivity, the ridiculous in thought configuration for humor.

Reaction to humor stimuli affected by group size, sex of respondent.

Gloria J. Roddey, "Mechanism of the Humorous and the
Laughable: Stage Play Versus Film (A Report on an Illustrated Presentation)," 3-6.
John Flasher and Douglas Radcliff-Umstead, "The Derisive Humor of Luis Buñuel," 7-17.
Mario Aste, "Two Short Stories of Pirandello: Their Sources and Their Relationship to the Essay 'Umorismo,'" 64-72.

Persuasion, comprehension, retention not affected significantly by humor.

Support for stress-buffering role of humor.

Humor of Alice books examined in terms of H. P. Grice's theory.

Humor's correction of folly or error in 32 authors.

Natural, spontaneous, benign humor as antidote to his gloomy satire.

Humor as absurd and untrue; wit as absurd and true, more purely verbal than humor.

Practical jokes, gossip, tales, anecdotes, proverbs, songs, word play, with put down as emphasis.

Sense of humor viewed as negative and positive.

Anti-white jokes more appreciated by blacks, anti-black jokes as funny to blacks as whites.

Function of humor to create, reinforce sense of solidarity, intimacy within group.

Humor as way of seeing in Chaplin, Leacock, Capp, Punch, Thurber, Waugh, Wodehouse.

Aggressive content and sense of proportion integral to humor; its element of self-denigration; jokes as art form.

Descriptive local color, literary comedy, light fiction since 1850 in Texas, Oklahoma, New Mexico, Arizona.

Lepidopterous spirit of humor: release from ego-spun cocoons.

Ribbing and wisecracking humor with functions of catharsis, communication.
Humor as ensuring man’s balance between nature/culture; its reversal of familiar structure to expose hidden pattern.

William Fry, Jr., "Humor and the Cardiovascular System," 55-61.
Don L. F. Nilsen, "Mark Twain's Coping Techniques," 64-70.
Douglas Lindsey and James Benjamin, "Humor in the Emergency Room," 73-76.
Stanley Myron Handelman, "The Sense in Nonsense," 81-82.

Anti-Semitic, self-critical, realistic, aggressive types.

Humor as cognitive, neither rejecting nor ignoring reality; its shift in point of view, illuminating absurdity.

Observation of truth at root of genuine humor, which destroys illusion, complacency, self-deception, habit.

Humor as reducing unpleasant tensions produced by ungratified need.

Humor as cognitive process operating in playful mood, providing more objective, rational perspective.

Vernacular techniques, deformities in thought of literary comedians made coherent and consistent.
Female aggression reduced by exposure to low arousing humor; males not influenced by humor exposure.

Humor as heightened sense of the imperfection of life, which must be truthful.

Basis of humor in quick volte-face in conjunction with non-practical attitude; intrinsic and extrinsic sources.

Humor as reminder of finitude; its redemptive power.

Humor as social phenomena in which perception of funniness depends on context.

Enjoyment of derisive humor indicative of egocentric, aggressive, destructive feelings.

Ridicule, economy of line in cartoon, caricature, humorous drawing; category determined by artist's intention.

Traditions of Renaissance extravaganza, romantic and amiable English humor, American humor; humor to expose man's failings, illusion of achievements.

Jokes as attempt to ease tensions and bridge gap.

Humor rather than despair as the response of Márquez, Pynchon to disaster and absurdity.
Support for incongruity theory of humor.

Humor from incongruity of rustic courtship, foolish Yankee lover.

Humor's kindliness, sentimentality, common basis of sense, fancy, love of conciliation, childishness, self-protection, economy of mental effort, desire for release.

Humor as prelude to faith, sharing its awareness of incongruities, capacity to stand outside life.

Abstracts and excerpts from about 300 papers on these topics: American Literature, Arizona Authors, Bilingual Humor, British Literature, Children's Literature, Education, Feminist Studies, Foreign Languages, Linguistics, Newspaper Journalism, Philosophy, Poetry, Popular Culture, Prose Styles, Psychology, Religion, Science.

His humor of familiarity, benign tolerance, based on realism, colloquialism, familial context.

Its positive effect in strengthening morale; negative effect in decreasing hostility toward oppressors.

No greater humor appreciation among well adjusted; hostile wit appreciated by maladjusted.

Appreciation for hostile wit greater for males than females, reversed for nonsense humor.

   Humor prototype based on jesting nonhostile response to stress conditions.

   Humor preferred to hostile wit or resignation as endings for stress anecdotes.

   Humor from dislocation between minute logical hypotheses and lumpishness of world.

   Humor as expression of truth of human nature, relief from tension, exposure of hypocrisy.

   Humor comprehension facilitated by visual presentation, but not intelligence.

   Increased compliance as effect of verbal humor.

   Humor as means to share feelings, break down barriers, master anxieties.

   Thomas A. Burns, "Doing the Wash: Cycle Two," 49-70.

2754. Israeli Humor: The Content and Structure of the
Humor based on appropriate incongruity; its message about paradox as part of Israeli identity.

Transcendence, defense, pathology in Jewish jokes.

His satirical mingling of human/animal characteristics; its relationship to caricature.

Urbane wit, realistic humor, and fantastic tall tale.

Perceived incongruity with point and appropriate emotional climate essential for humor; its intellectual play, elegance, economy, cleverness, combinatorial ingenuity, logic; its release of energy from sudden interpretation switch.

Sexist content against males more likely with joke tellers.

Origin of blacks, speaking animals, giant animals, remarkable persons as universal motifs.

Visual, vocal humor funnier than in private; visual humor funnier than vocal.

Affective tone and emotional connections, not intelligence or personality, as influences on humor appreciation.

Two types of humor: within musical language, because of non-musical association.

Humor's therapeutic value in coping with stress or communicating successfully.


Young children's appreciation of incongruity, resolution as evidence against developmental theory of humor.


Black humor as angle of vision for Heller, Kesey, technique for Friedman.


Humor as activity of reflection; its double nature—ability to perceive simultaneously conflicting aspects of every situation; its skepticism.


Humor as form of nonviolent resistance mitigating anxiety and the sense of helplessness.


Comedians described in terms of surface and style factors (verbal fluency, use of hostile humor).


Sense of something begetting analytical amusement, ability to feel it in English humor; its opposition to laughter.


Humor as expression of aggression; both humor types closely related, especially for males.


Content reference to individual's mood needed for humor's satisfaction or catharsis.
322 IV: Related Subjects

    Aggressive, nonthreatening humor more effective than aggressive, threatening humor.

    Enjoyment of hostile humor dependent on object of aggression.

    Clowns and comedians, comic art, humorists from Chaucer to Swift, novelists (Fielding, Sterne, Austen), Lamb, Dickens, Shakespeare.

    Humor as expression of uncensored opinion in authoritarian system.

    Quest for aloofness at bottom of humor; growth achieved by distance.

    Attitude of humorist serious, not playful or parodic, closer to irony.

    Laughter as relaxation, born out of hostility, triumph; its evolution from ridicule of mishap or deformity to humor of fellow feeling.

    Support for Freud's view of humor as pleasurable release of inhibited wishes.

    Mode of self-assertion and self-preservation amid enemies; its intimacy, thinking in antitheses, moment of explosive truth, laughter without merriment.
   Analogy of analyst, listener to joke; surprise following recognition of unconscious core of joke.

   Humor in little man tradition of New Yorker, parody of it.

   His ironic despairing laughter and genial smile of serenity.

   Humor provoking smile rather than laughter, seeing the ridiculous without competing with it.

   Tendentious humor as contest for power in Ovid, Catullus, Lucilius, Horace, Persius, Petronius, Juvenal, Martial; aggressive sexual humor and public literary entertainment.

   Verbal impropriety as signal for author's unofficial view of reality.

   Humor as attempt to inhibit deviation in group with centripetal strength.

   Empathy with characters, degree of reality as influences on humor appreciation.

   Reliance of humor on laughable situation, playful use of language; wit and incidental properties of words, syntax.

Humor as communication tool, mechanism for coping, teaching methodology.

Humor as expression, relief of tension and guilt inherent in marginal social position.

Appreciation of aggressive humor shaped by drive discharge patterns.

Similar comic fools in forms of expression, patterns of behavior and motive, perceptions of self.

Forceful, expressive puns and malapropisms.

Figures of Yankee, backwoodsman, Negro; function of humor to create unified society; its characteristics—quiet, explosive, competitive, theatrical, full of fantasy.

Hostility, defensiveness in humor of vaudeville, stand-up comic; delight in folly to make fools of customers.

Improper or taboo subjects treated playfully to undermine reader's world through reversal.


Humor as balm against oppression; survival tool during slavery, significant in hardening stereotypes; recent freedom from stereotypes, self-consciousness.

Preference for sexual humor related to efficient coping for males.

Six theory models: anthropological, physiological, philosophical, psychological, psychoanalytical, sociological.

Phonocentrism of America humor, style which conceals displeasure, shows how much truth can be contemplated without lying; Twain and Stein as central; Lowell, Harris, Melville, Faulkner, West, others.

Boisterous, derisive laughter central to best plays.

Black humor in the moral fable (satire, Vonnegut) and the amoral fable (picaresque, Southern, Hawkes).

Concept of cosmic labyrinth more ironic than ludicrous; denial of individual release or social reconciliation in Barth, Vonnegut, Borges, Berger, Pynchon, Coover, others.

Political humor as sublimation of aggression; negativity its dominant note, comic invective its natural form; yet essentially conservative in thought and impact.

Decrease in humor appreciation from increased arousal.

Humor's function best understood from group viewpoint; even deprecation as acceptable expression strengthening group.

European sources adapted to American occasion; expression of uneasiness in face of political change, regional collision.

Belief in reality of event important for visual humor.

Most distanced spectating shared by artist/audience in comedy of natural energy breaking society's forms.

Order corresponding to incongruity-resolution theory in verbal jokes, more variation in cartoons.

Tendency for child to identify incongruity, then resolve it.

Process of humor creation from resolution to incongruity, that of understanding it from incongruity to resolution.

Humor as sudden relief from anxiety; surprise strongly correlated.

Release of aggression as means to preserve ego identity of minority group from majority stereotypes.

   Humor appreciation not affected by arousal; only hostile humor as aggression reducing.

   Decreased enjoyment of aggressive humor from heightening inhibitions.

   Man-animal combination as common ingredient, yet essentially human, laughable.

   Humor as device for release of tensions stemming from id.

   Aggression permissible in humor when amusement provided.

   Degradation theory central to his humor; Bergsonian rigidity also present.

   Humor from idealist's perspective on changing landscape; irony and burlesque in class-conscious writing.

   Yankee humor as compensation for decline of faith, sublimation of religious impulse; its understatement.

   Humor funnier to the close minded; influence of personality in appreciation of hostile humor.

Differences between ethnic groups but not between generations within groups in humor appreciation.

   Frontier humor's awareness of life's terrors, ability to transform the unendurable into laughter.

   Humor as momentary respite, facilitating completion of task by refreshing participants.

   Control as primary function of jokes about social, economic difference.

   English theories of incongruity humor, its freedom, energy, geniality, without comprehensiveness of German theory.

   Her humor as attempt to redress imbalance; laughter as preventing self-knowledge, responsible action.

   Ruel E. Foster, "The Modes and Functions of Humor in Faulkner," 9-16.
   Thomas Daniel Young, "A Nat'ral Born Durn'd Fool," 51-56.
   Tao Jie, "Faulkner's Humor and Some Chinese Writers," 57-60.

   Hostile or sexual humor preferred in those respective arousal situations.

Humor

to Personality, Scholastic Aptitude, Emotional Maturity, Height,

High scores on aptitude, maturity tests not indicative of
sense of humor.

2836. Suls, Jerry M. "Misattribution and Humor Appreciation: A
Comment on 'Enhancement of Humor Appreciation by Trans-

Theory of collative motivation in humor.

2837. Suls, Jerry M. "The Role of Familiarity in the Appreciation of

Competence theory of appreciation of repeated humor.

2838. Susskind, Norman. "Humor in the Chansons de Geste."

Brutal humor dominant—farical grotesquerie, caustic com-
ments on others' failures.


Carlyle's translation of Richter's term; low object rendered
vivid to the imagination by humorist's lifting it up.


Disrespect accepted just for fun in humor, its commu-
nication keeping social world stable and tolerable.

2841. Tandy, Jennette. Crackerbox Philosophers in American Humor
and Satire. New York: Columbia UP, 1925.

Homely viewpoint of people with wise saws, rustic anec-
dotes; Hosea Biglow, Josh Billings, Bill Arp, Mr. Dooley,
others.

2842. Tavernier-Courbin, Jacqueline, ed. "Canadian Humor."

Ann P. Messenger, "When Is a Farce Not a Farce?" 3-8.
James Noonan, "The Comedy of David French and the
Rocky Road to Broadway," 9-16.
Beverly J. Rasponich, "Charles Dickens and Stephen Lea-
Louis K. MacKendrick, "Mimic Fictions: The Canadian
William H. Magee, "Parody and Perspective: Form in Lea-
cock's Sketches," 31-37.
Gerald Noonan, "Voice in Canadian Humor: The Significance
of Being Earnest," 38-43.

2843. Taylor, Mark C. "Humor and Humorist." Concepts and Al-
Humor as result of sensitivity to contradiction, incomensurability; boundary between ethical, Christian stages.

   Humor possibly detrimental to ethos.

   Gaiety as antidote to ill humor, sign of adjustment; humor of ironist preserving sanity against despair.

   Variety in early work: Travesty, satiric humor, humor of nihilism, good-natured humor.

   Easy sense of superiority in laughter at common butts; humor as effective safety valve.

   Brief survey of major figures.

   Humorist as figure of sanity; his humor from sympathy for humanity and sense of its basic folly.

   Theory included only if part of empirical study.

   Creation of humor correlated with creativity.

   Christ's humor for unmasking error--child's spirit, paradox, the preposterous--in parable, controversy, short dialogues.

Thomas D. Clark, "Humor in the Stream of Southern History," 176-88.

   Combination of fabulous, commonplace; its extravagance, exploitation of contrast, incongruity.

   Humorists' strident realism outside conventions of genteel letters.

   Humor in nuance margins of experience, communication; laughter as sign of danger passed or dismissed.

   Hypothesis tested that awareness of motives behind enjoyment of humor lessens enjoyment.


   Humor from foibles of unsophisticated in early nineteenth century; necessity of humor during Reconstruction.

   Women's self-mockery as antidote to dependence, frivolity.

   Modes of satire, irony, parody, comedy of language in Whitman, Dickinson, Frost, Stevens, Berryman; personae of backwoods alazon, Yankee eiron.
   Its major function to relieve tension in somber daily life; spontaneous merriment, verbal humor, practical jokes.

   Humor as temporary relief from rationality; less need for this in East than West.

   Her compulsion to come to terms with threats by means of controlled comedy and irony.

   Ridicule of decadence and foolishness, locating the demonic and the grotesque, manipulating viewpoint.

   Humor as compensation for melancholy in human life; humor as play close to truth.

   Humor as shield and weapon for defense of identity; irony as response of people raised between two worlds.

   Humor from union of incongruous ideas or radical change in the familiar; surprise, playfulness needed.

   Sexual–nonexploitative humor rated funnier; hostile humor rated highly by females.

   Necessity for disguised appetitive content to evoke humorous response.

Humor as purge of bitterness, removing injury to plane of delight, as buffer of mind against shock.

   Three strains: trickster, Crockett material, hunting yarn.

   Delight in frank language, oral anecdote; contrast of gentleman/backwoodsman.

   Humor as displacement and indirect representation.

   Uncertainty, insecurity of reader of black humor; its lack of norms.

   Humor as increase of narcissistic pleasure, not merely economy; play of humor between pair of opposites.

   Its basic motive to transform painful experience, extract pleasure; development of joke facade as inhibition against direct expression of sexual or hostile motives.

   Humor evoked by unaffiliated object in a disparaging situation.

   George Mikes, "The Importance of Not Being Earnest," 5-8.

   Significant relationship between two constructs of maturity and humor.

   Three types--rustic sage, respectable citizen, worried little man--in Dunne, Rogers, Mencken, Lardner, Benchley, Thurber, White, others.

   Rough farcical humor, realism derived by gentlemen writers and journalists.

   Maximum humor response when joke's comprehension taxes cognitive structure.

   Cognitive-congruency principle of humor.

   Humor's opposites--seriousness and mirth--merged in its relativity; its de-ideologizing, disillusioning functions.

   Humor cues as justification for open enjoyment of debase-ment of detested enemies.

   This equity as optimal condition for mirth.

   Two variables in humor appreciation: degree of aggressiveness, affect toward victim.

Response to humor affected by degree to which outcome is projected by communication.


Funniness enhanced when humorous distortion (exaggeration and irony) is uncorrected.


Humor as expression of fundamental needs in socially acceptable manner; cognitive quality of humor--its surprise, incongruity, level switching, mechanism, word play.


LAUGHTER


Sense of joy in laughter due to vasco-motor phenomena and discharge of surplus energy.


Laughter as response to incongruity, social phenomenon, release of inhibited emotion.


Onset of laughter achieved with capacity for ambivalence.

Comic shock, requiring mental readjustment, common to laughter; laughter as explosive, socializing force.

Laughter as triumph over incoherence, as process of appreciation as well as understanding.

Laughter as joyous surrender, rejoicing in bonds; motiveless laughter best.

Laughter as healthy debunking, fear-reducing process, method of attacking one sector of inner conscience; creation of artificial victim of laughter.

Laughter induced by informational content of stimulus pattern; survey of superiority, conflict, relief theories, modern psychological theories and experimental studies.

Hobbesian laughter of superiority in three novels.

Humor of irresponsibles, rugged individualists, poor little man.

Laughter as socially acceptable, compensatory motor mechanism following resolution of individual's conflict.

Laughter as physical sign of subconscious satisfaction.

Laughter born of freedom, self-confidence, repudiation of values; boasting and hoaxing.


Sources of laughter in aggression, obscenity, playfulness; laughter at relief of pain, expression of joy; theories of laughter, great laughers, provokers of laughter.


Laughter as rebellion; release needed to disinhibit it.


Laughter, smiling caused by different eliciting themes.


Laughter as result of sudden reduction in sadistic psychic tensions.


Laughter as safety valve for emotions, expression of playful mood.


Laughter as flood into consciousness of pleasure in power of judgment.


Theory of socially facilitated laughter.


Mere presence of another sufficient to arouse, facilitate laughter.


Laughter produced by sudden, perceived incompatibility.

Laughter joined with seriousness in tradition of South, Shaftesbury, Swift.

Laughter as means to convert, control hostility, while permitting its expression.

Economy of laughter in changing groups as safety valve for hostilities, complaints.

Anaesthetic effect of genuine belly laughter; humor as therapy for holistic health.

Laughter as muscular reaction clarifying the body, caused by excitement without predetermined physical response.

Involuntary attacks of emotional expression caused by cerebral disturbance.

Laughter as biological mechanism, physiological safety valve, psychological exhilarant, regulator of social roles.

Laughter as expression of delight in ironic joy of life, means to demystify myths.

Laughter's origin in play, sudden sense of reality, not derision; witty jokes, ludicrous perceptions.

Laughter as example of bonding via joint aggression.

Age more crucial to frequency of laughter than intelligence; movement and sounds as its main causes.


Laughter as physiological defense against discomfort-causing pleasure.


Others' laughter as contextual cue to search for humorous interpretation.


Laughter as defense against danger, the unknown.


Laughter's motives interrelated by defensive function and role of social conformity.


Their laughter as adjustment to sad world rather than result of confidence in redemption of it.


Laughter caused by paradox or incongruity in rational being at play.


Laughter as expression of individual need to receive emotional support.


Laughter's emphasis on human mortality and relativity; its function to keep men equal and earthy.

Theorists' preference for good-natured laughter; ethical principles in formulation of liberal and illiberal jests.


Laughter of release (popular amusements, nonsense, literary travesty) more common than laughter with serious purpose.


Laughter's basis in situation of relief, diversion of energy; perception of incongruity as equivalent in amused laughter; laughter's function to enliven heart, soul.


Germ of amusement in triumph or scorn; laughter as social discipline.


Ambivalence of love and hate in laughter; from children's to obscene laughter; derision of satiric laughter; pity, mirth of humorous laughter; laughter as corrective.


Laughter caused by energy saved from repression; anxiety-free communication between unconscious and conscious mind leading to expression of happiness.


Laughter from release of repressed energy through disguise.


Analyst's use of joke to inform patient of matters he does not want to hear.


Hobbesian theory of derision most useful for explaining laughter; its ancestry in primordial combat, civilized as humor, wit; empirical studies of humor as persuasion, joke-telling.
Laughter as expression of basic psychic energies, either trivial (Socratic) or profound (Apollonian-Dionysian).

Laughter as escape from, consequence of melancholia; laughter at deformity, repulsive detail, anti-climax.

Honest laughter and celebration, emphasis on human solidarity in guilt and in relation to God.

Laughter as vocal signal to other members of group that they may relax with safety.

Jollity as mental state, perception of the comic; jolly laughter as direct pleasure; distance in comic laughter.

Arguments for restraint in laughter from Plato to Castiglione, Shaftesbury.

Laughter as human social syndrome; its expressional forms, sociocultural context, and subjective aspects; uses such as societal maintenance or control, social therapeutic agent, expression, communication.

Laughter as expression of passion that exemplifies general theory, bodily manifestation of glory.

Laughter caused by recreation of our identities through a stimulus in conditions of playfulness, objectivity, suddenness; DEFT model (defense, expectation, fantasy, transformation) of feedback system; analysis of theories of stimuli, psychology, physiology, catharsis of laughter.

Laughter caused by synthesis of opposed modes of humor, paradox of little greatness of man.

   Individual spectator's discomfort with mirthless laughter, loss of liberating communal laughter.

   Laughter as victory of ego over outer realistic and inner instinctual world.

   Actual situations more effective than verbal or pictorial presentations in ages 3-6.

   Sense of the ludicrous causing laughter; its healthfulness for mind and body as form of relaxation and distraction.

   Such laughter's expression of need for relief from tension, implying that any solution is impossible.

   Presence of other children essential to laughter.

   His laughter as result of seeing world as it is, through common sense of the comic vision.

   Analysis of theories from Hobbes to Eastman; beginnings of laughter in child's pleasure at well being, play impulse.

   Laughter used to cement involvement in themes of eight novels, to expel villain and make new world safe; laughter and order, the grotesque, vulnerability, narration.

Each novel's struggle between laughter/despair; relief provided by laughter deeply deserved; laughing away threat of disruptive figures in Trollope, Dickens.


Laughter as reflex, caused by sudden bisociation of two habitually incompatible matrices; its aggressive, defensive, self-asserting tendencies; varieties of humor.


Cognitive factors facilitating laughter: wonder, mockery, identification of absurd with criticism.


Laughter as social act, expression of joy, evidence of ego's triumph.


Laughter as psychological activity (demobilization of forces) with biological value (outlet for unused energy), caused by incongruity of perception.


Laughter as nervous reaction caused by sudden perception of the unexpected without pain or disgust.


Laughter as positively expiratory, due to abdominal muscles.


Laughter as redirection of aggression, producing feeling of social unity.


Laughter as expression of superior adaptation, accompanied by joy; its sadistic appeal linked to showing of teeth in animals.


Laughter's inspiring fear, repressing separatist tendencies, protesting contamination, testing innovation, developing cooperation, harmlessly blowing off steam.
Laughter as communication of primitive creature calling others to share joy.

Laughter as defense, antidote to sympathetic pain.

Laughter at the ludicrous because of pain, not pleasure.

Laughter as relaxation from all effort; the ludicrous as mildly displeasing maladjustment.

Reduction of Rabelaisian laughter to negative, destructive dimension as result of denial of the sacred.

Laughter related to sense of superiority, amusement.

Laughter as remnant of ancient biological adaptation in service of community.

Lori Mendel, "Interview with Martin Grotjahn," 1-17.
Art Buchwald, "It Isn't Just MIRV," 31-33.
Alexander S. Rogawski, "Young Freud as a Poet," 99-117.
Laughter

Martin Grotjahn, "Jewish Jokes and Their Relation to Masochism," 135-44.
Martin Grotjahn, "From Humor to Happiness," 173-79.

Divine laughter of loving insight as result of play with reason.

Nervous laughter as unexpected sign in unpleasant obedience.

Laughter as means of gaining one's balance to deal with pain.

Laughter caused by reversal, transposition as sign of new meaning perceived by unconscious.

Laughter as release or escape, freedom from conformity, inferiority, morality, reason, language, naivete, redundancy, seriousness, egotism.

Laughter as species of the inappropriate, momentarily shattering pre-existing attitudes; separation of non-humorous laughter from humor; theories of humor.

Laughter as social expression of happiness; its derisive quality lost in evolution.

Medical implications, uses of laughter and humor, their relation to health and disease; humor as psychosomatic.

Laughter as result of pleasant, sudden psychological shift, based on incongruity, essential to healthy outlook; as aesthetic experience, activity carried out for its own joy.

Laughter as specialized play signal or social weapon, evolved from crying ones.

Relationship between audience size and number of laughs.

Context as important as content in producing laughter.

Stock characters and humorous sequences directed toward horrified laughter.

Critique of Bergson's premises in order to account for subjective and objective elements of laughter.

Facilitation argument for laughter rejected for conformity view.

Laughter and possibility of toppling, improving things as they are.

Laughter as species of insanity, basis for regeneration of process of becoming human.

Theological, psychological profundity of Baudelaire's theory of laughter far greater than his predecessor's.

Laughter's aim in infants as introjection of pleasure-seeking object.

Compensatory theory of laughter, pleasant adjustment to unpleasant situation; the ludicrous and conflicting social eva-
ualations; laughter as social sanction or compensation.

Laughter as expressive phenomena, answer to boundary situation; its occasions (joy and titillation, play, the comic, wit and humor, embarrassment and despair).

Laughter's tension from its combined metaphoric and metonymic properties.

Kinds of laughter in Lessing, Fielding, Goldoni, Marivaux.

Intellectual, emotional, visual aspects of benign laughter from reader's point of view.

Humorous authors and artists from the middle ages to 20th century.

Shared belief in laughter as divine gift to make man more human, happy, sociable; laughter as physiological manifesta-
ion of human incapacity to resolve opposites.

Laughter as instrument of perception, way of looking crit-
ically at nonhumorous reality.

Arousal-safety model of laughter.

His perception of universal ludicrousness, sad recognition of finiteness.


Laughter as result of incongruity presented in ludicrous context (Lenny Bruce's jokes, Sterne's comic novel, Shakespeare's dramatic comedy); mental context of laughter based upon absence of rationality, morality, work.


Laughter as emotional discharge, occurring at moment of balance between distress and security.


Laughter born of contrast between mental states: the comic, the witty, and the humorous.


Laughter as the property of man; its intellectual basis; its use to mock pride in wisdom; Christian reservations.


Laughter as triumph over, reconciliation of incongruities.


Causes of laughter in deviation from the customary and usual; its manifestation of play instinct; presence of joy.


The comic and the serious as part of each other, reinforced through synthesis of laughter.


Laughter as reflex and psychosomatic event (distinguished by integrant cohesion of stimulus and response); laughter as expression of disorder.

Function of laughter: adaptation of organism through approach toward the incongruous.


Laughter as attempt to unify something which fails to comply with social requirement; its origin in play and social evolution; its chief value as gladdening, refreshing.


Developed sense of the absurd in middle English before Chaucer, more in Latin than vernacular literature.


Basis of most rewarding laughter in generosity; its function to relax stress, clear rubble of routine, solemnity.


Basis of laughter in humorist's situations, characters; its decline due to lack of observation.


Evolution of nonverbal expressions of lower primates into broad smile and wide-mouth laugh.


Laughter as self-critical and self-confident, as healing, confirming forgiveness; pretense to be other than human laughable; clown, wit, and butt as its three faces.


Laughter as social phenomenon, expressing and maintaining group standard.


Relaxation of hearty laughter as therapeutic for large organs and mind.


Laughter as expressive of affective states, later as communicative, adaptive response.


Boccaccio's laughter as victory over fear and death, celebration of resilience of individual over norms.


Laughter as symbol of human restlessness; divine laughter as challenge and corrective.


Laughter used as weapon to maintain social inequality.


Laughter related to gladness, discrimination, crude pleasure, scorn; sex, stupidity as subjects of popular jokes.


Laughter as innate human response, adaptive behavior for relief of surprise or tension.


Social facilitation of responsiveness to humor.


Laughter's social effect, its intellectual appeal, its basis in monomania.


Clash between positive, negative halves of ludicrous event resolved at bursting point of laughter.


Laughter caused by contrast between outer incongruity/inner ideal; laughter as means to degrade human pretension and elevate humility.
Laughter


JOKES


Jokes as ritualistic behavior challenging hierarchical order, bringing liminality.


Pleasure for intimate equals in unmasking hostile, ambivalent feelings.


Tendency for majority group to ridicule minority within former's domain.


Jokes as relief to anxiety and positive enjoyment, means to maintain unequal social relationship.


Jokes between relatives in potential sexual relationship.


Joke adoption, remembering, and recreating; idiosyncracy of personal involvement in joke and its psychological function.


Joking as physiological response to fear.
IV: Related Subjects

Joking to dissipate hostility, maintain harmony.

Overt cues to operative stereotype provided to unite teller, audience against threat.

Indexed under puns and other topics, such as size, appetite, stupidity, dirtiness, sex, cowardice, avarice, etc.

Jokes and security in mobilizing, expressing public opinion.

Jokes as defensive mechanism--displacing wounded pride and anger, representing unpleasant social relations.

Social ambiguity reduced and boundaries clarified by making fun of peripheral groups.

Exogenous social factors given thresholds of tolerance and bodily relaxation of control through jokes.

Jokes as rites; their temporary suspension of social structure; joker privileged as ritual purifier.

Jokes as vent for emotion, socially sanctioned frame solving individual.

Fantasy used to express, communicate unacceptable racism.

Joke as defense mechanism against unthinkable horror.
Surface perception baffled into temporary paralysis by joke, with aesthetic reaction destroying its Dionysian excitement.

Joking process as intersubjective circuit, interplay of recognition/ misrecognition, passivity/activity.

Lack of hostility, affinal relationship, reciprocal responsibility in joking.

Economy in psychical expenditure upon inhibition as basis of joke (upon thought, of the comic; upon feeling, of humor); joke's tendentious purpose (hostile or obscene).

Jokes as means to maintain disjunctive, conjunctive components in stable system of social behavior.

Powerful role of stimulus properties in humor.

Symmetrical joking relationship and full incorporation, asymmetrical joking relationship and self-regulation.

Interchangeability of stereotypes in jokes, with aggression not directed against specific group.

Responsive, productive, and hostile humor not significantly correlated.

Joke as adjustive mechanism of communication, control, catharsis.

   Jokes from violating felicity conditions on illocutionary acts.

   Two kinds of joking frame--setting-specific and category-routinized.

   Structural classification (buildup, punch); poetic and prosaic jokes; composer, poser, respondent in joke work.

   Joke as release following seriousness, binding members of a group.

   No significant sexual difference in attitude toward jokes.

   Joke as concretization of hierarchical alignment, form of contrived anti-structure.

   Inversion, repetition, reciprocal interference of series in the joke's semantic structure.

   Interplay of many layers of bisociation in joking; theories of Freud, Bergson, Koestler, Bateson, Milner, Douglas.

   Four hypotheses derived from Freud confirmed.

Joking as type of game or play with positive rewards of sociability.

Joke's dual role as agent of dissolution and continuity.

His jokes answering need for explanation, managing anxiety, underlining cultural norms.

Content of ethnic jokes changed with environment; their function to define methods by which aggression manipulated.

Increased attention to language of jokes reflecting loss of consensus about tensions and their correction.

Joke as safety valve, sign of social rebellion; oral transmission among majority deprived of legitimate means of expression.

Function of joke to absorb, control anxiety of teller, listener; its rationalization of neurotic situation; motif index.

Joke as redefinition of social grouping, reinforcing ranking of group members, clarifying status of groups.

Aggression in content or display by teller toward listener.

Ability to discriminate, create joking relationship acquired during concrete operational period.
Mutual playful insulting as classic feature of joking relationship.

Distinction of joke and comedy in locus of pleasure (3rd and 1st persons); effort to restore third term of joke.

Jokes as medium to express indignation and conceal despair.

Perpetuation of sexual stereotypes, gain of power through embarrassment, ridicule, warning in oral jokes.

Tendency to disguise female tension about, hostility toward men in jokes.

Sex of performer, audience as important as content; jokes appreciated by both sexes for different reasons.

Two aspects of utani: abuse and imposition.

Profound ambivalence toward Jewish identity reflected in paradoxical structure of his jokes.

Support for reference group theory of humor.

Support for intergroup conflict theory of humor.
Jokes 357


Permitted disrespect as method of organizing social structures which combine conjunction and disjunction; sham insults as means to avoid real conflict.

Liminality and ambiguity of relationships in joking.

Abuse, teasing, abuse of twin ceremony as formalized joking.

Growth in appreciation of pure incongruity to resolvable incongruity.

Institutionalized joking as manifestation of exclusive and beneficial relationship.

Joke as ritual release from anxiety about dependence, self worth in society valuing independence.

Degree of restraint, modesty in joking among potential sexual partners.

Its function as acceptable release for suppressed tensions, means to achieve group identity, conformity.

Ritual offense in joke's reversal of customary pattern.

Desire for rationality as necessary precondition of joke.

Arousal-boost theory of humor applied to resolvable incongruity of joking; aggression/rebellion and ridicule/criticism as central themes; joking as socially conservative.


Jokes as method of coping with unknown by domesticating it.


Gradual acquisition of distinction between joking and non-joking discourse.


Joke as expression of anti-ingroup and anti-structural feelings without serious jeopardy to group.


Joke as deviation from institutionalized meaning structures.

See also 6, 192, 193, 705, 1552, 1744, 1757, 1777, 1785, 1794, 1802, 1897, 2311, 2509, 2545, 2555, 2576, 2579, 2588, 2603, 2619, 2637, 2645, 2647, 2664, 2665, 2681, 2695, 2712, 2713, 2715, 2732, 2735, 2753, 2755, 2759, 2782, 2799, 2813, 2830, 2877, 2878, 2883, 2922, 2940, 2941, 2978, 3008, 3029.
Abádi-Nagy, Zoltán 1658, 1659
Abel, Lionel 1574
Abelson, Robert 2675, 2677
Abrahams, Joel 2774
Abrahams, Roger D. 2314, 3035
Abrams, David 2315
Abrams, Meyer H. 2025
Addison, Joseph 93, 181, 294, 395
Aden, John M. 2024
Adrados, Francisco R. 400
Agee, James 1833, 2858
Aggeler, Geoffrey 1509
Aichele, George, Jr. 158
Aikin, Judith Popovich 853, 854
Aikin-Sneath, 'Betsy 855
Aksnes, Mark 42
Alden, Raymond Macdonald 1008
Aldridge, Alfred Owen 1310
Alessio, Antonio 589
Alexander, John 1510
Alexander, Peter 2446
Alexander, Richard 1876
Alford, Finnegan 3036
Alford, Steven E. 2164
Alleman, Gellert Spencer 1311
Allen, Charles 2025
Allen, Charles A. 1660
Allen, John A. 1128
Allen, John J. 2224
Allen, Melanie 2508, 2509, 2578
Allen, Ned Bliss 1312
Allen, Steve 159, 1877, 2571
Allen, Walter 1467
Allentuch, Harriet R. 754
Allin, Arthur 122, 2892
Allin, Kathleen Drew 2902
Allott, T. J. D. 687
Allport, Floyd Henry 2893
Allsop, Kenneth 193
Alston, Jon P. 2447
Alter, Robert 2672
Altman, Sig 1661
Ambrose, Antony 2894
Amelinck, Frans 2632
Amerasinghe, C. W. 401
Amis, Kingsley 193
Amitsour, Elia 2863
Amrhein, Frederick 856
Amur, G. S. 160
Anderson, David D. 2367
Anderson, Don 1562
Anderson, John Q. 2633
Anderson, Michael 263
Anderson, Paul W. 1663
Anderson, Warren 823
Anderson, William S. 403, 404, 2026, 2027, 2109, 2127, 2139
Andreas, James R. 952, 953
Andreasen, N. J. C. 2157
Andresen-Thom, Martha 1129
Andrews, Clarence A. 2483
Andrews, T. Gaylord 2448
Angress, R. K. 857
Anthony, Susan 2588
Antony, Clara B. 2449
Apple, Max 161
Appleton, William W. 1313
Apte, Mahadev L. 2695
Apier, Michael J. 1878, 2509, 2694
Arden, Heather 2028
Argetsinger, Gerald S. 1815
Aristotle, 1, 2, 3, 181, 217, 222, 294
Arlen, Michael J. 1890
Armengol, Armando 2703
Armstrong, Martin 2395
Arnez, Nancy Levi 2449
Arnott, Peter D. 405, 406, 407
Arnott, W. Geoffrey 408, 409, 410, 411, 412, 413
Aronoff, Joel 2751
Arrowsmith, William 414, 950
Arthos, John 162, 2450
Ashley, Kathleen M. 2316
Aso, Iju 2451
Asselineau, Roger 2452
Aste, Mario 2703
Athey, Chris 2509
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atkin, John R.</td>
<td>2509</td>
</tr>
<tr>
<td>Atkins, Stuart</td>
<td>858</td>
</tr>
<tr>
<td>Atkinson, Jeanette L.</td>
<td>2632</td>
</tr>
<tr>
<td>Atkinson, John Keith</td>
<td>688</td>
</tr>
<tr>
<td>Attallah, Paul</td>
<td>1679</td>
</tr>
<tr>
<td>Auburn, Mark S.</td>
<td>1314</td>
</tr>
<tr>
<td>Aubignac, François Hédelin, Abbot of 43, 181</td>
<td></td>
</tr>
<tr>
<td>Auden, W. H.</td>
<td>163, 199, 217, 1130, 2116</td>
</tr>
<tr>
<td>Audiberti, Jacques</td>
<td>815</td>
</tr>
<tr>
<td>August, Eugene R.</td>
<td>164</td>
</tr>
<tr>
<td>Augustine, Saint</td>
<td>4</td>
</tr>
<tr>
<td>Auld, Louis E.</td>
<td>807</td>
</tr>
<tr>
<td>Austin, Don</td>
<td>1575</td>
</tr>
<tr>
<td>Austin, James C.</td>
<td>2453, 2799</td>
</tr>
<tr>
<td>Austin, James Curtiss</td>
<td>415</td>
</tr>
<tr>
<td>Auty, Susan G.</td>
<td>1315</td>
</tr>
<tr>
<td>Axelsson, Arne</td>
<td>2454</td>
</tr>
<tr>
<td>Babock, Arthur E.</td>
<td>803</td>
</tr>
<tr>
<td>Babcock, Barbara A.</td>
<td>2263</td>
</tr>
<tr>
<td>Babcock–Abrahams, Barbara</td>
<td>2317</td>
</tr>
<tr>
<td>Bacon, Wallace A.</td>
<td>1009</td>
</tr>
<tr>
<td>Badley, Linda</td>
<td>1986</td>
</tr>
<tr>
<td>Baillie, J. B.</td>
<td>2896</td>
</tr>
<tr>
<td>Bain, Joseph</td>
<td>2318</td>
</tr>
<tr>
<td>Bain, Alexander</td>
<td>104, 105, 106</td>
</tr>
<tr>
<td>Bain, David</td>
<td>416</td>
</tr>
<tr>
<td>Baker, Robert S.</td>
<td>2516</td>
</tr>
<tr>
<td>Baker, Sheridan</td>
<td>1316, 1317</td>
</tr>
<tr>
<td>Baker, Stuart E.</td>
<td>1896</td>
</tr>
<tr>
<td>Bakhitin, Mikhail</td>
<td>689, 1987</td>
</tr>
<tr>
<td>Bald, R. C.</td>
<td>1010</td>
</tr>
<tr>
<td>Baldwin, Dean</td>
<td>2632</td>
</tr>
<tr>
<td>Baldwin, T. W.</td>
<td>1131</td>
</tr>
<tr>
<td>Baladon, J. P. V. D.</td>
<td>2029</td>
</tr>
<tr>
<td>Bamber, Linda</td>
<td>1132</td>
</tr>
<tr>
<td>Bame, K. N.</td>
<td>1816</td>
</tr>
<tr>
<td>Banks, Thomas R.</td>
<td>177</td>
</tr>
<tr>
<td>Barasch, Frances K.</td>
<td>2368, 2369</td>
</tr>
<tr>
<td>Barber, C. L.</td>
<td>199, 950, 1133, 1134</td>
</tr>
<tr>
<td>Barber, Lester E.</td>
<td>1135</td>
</tr>
<tr>
<td>Barclay, Robert</td>
<td>259</td>
</tr>
<tr>
<td>Bariaud, Françoise</td>
<td>2509</td>
</tr>
<tr>
<td>Barickman, Richard</td>
<td>1468</td>
</tr>
<tr>
<td>Barish, Jonas A.</td>
<td>1011, 1043</td>
</tr>
<tr>
<td>Barkdale, Richard K.</td>
<td>1664, 1665, 1785</td>
</tr>
<tr>
<td>Barnes, Clive</td>
<td>193</td>
</tr>
<tr>
<td>Barnes, Hazel E.</td>
<td>1944</td>
</tr>
<tr>
<td>Barnes, Lewis W.</td>
<td>1511</td>
</tr>
<tr>
<td>Barnes, Ronald E.</td>
<td>1512</td>
</tr>
<tr>
<td>Barnet, Sylvan</td>
<td>165</td>
</tr>
<tr>
<td>Barnett, Marva A.</td>
<td>1945</td>
</tr>
<tr>
<td>Barnett, Marva A.</td>
<td>1945</td>
</tr>
</tbody>
</table>

**Author Index**

<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barnwell, Harry T.</td>
<td>804</td>
</tr>
<tr>
<td>Baron, Robert</td>
<td>2455</td>
</tr>
<tr>
<td>Barrett, Robert</td>
<td>2455</td>
</tr>
<tr>
<td>Barrick, Mac E.</td>
<td>3037</td>
</tr>
<tr>
<td>Barron, Milton L.</td>
<td>2456</td>
</tr>
<tr>
<td>Barry, Elaine</td>
<td>1666</td>
</tr>
<tr>
<td>Barry, Herbert, Jr.</td>
<td>2457</td>
</tr>
<tr>
<td>Barry, Jackson G.</td>
<td>166</td>
</tr>
<tr>
<td>Barshay, Robert</td>
<td>2509</td>
</tr>
<tr>
<td>Bart, B. F.</td>
<td>167</td>
</tr>
<tr>
<td>Barth, Adolf</td>
<td>1576</td>
</tr>
<tr>
<td>Barton, Anne</td>
<td>1012, 1149</td>
</tr>
<tr>
<td>Bartsch, Waltraud</td>
<td>1846</td>
</tr>
<tr>
<td>Baskervill, Charles</td>
<td>1013</td>
</tr>
<tr>
<td>Bateson, F. W.</td>
<td>168, 1318, 1319, 1397</td>
</tr>
<tr>
<td>Bateson, Gregory</td>
<td>2458, 2675</td>
</tr>
<tr>
<td>Battenhouse, Roy</td>
<td>1051, 2225</td>
</tr>
<tr>
<td>Baudelaire, Charles</td>
<td>107, 199, 217</td>
</tr>
<tr>
<td>Baun, Helena Watts</td>
<td>1014</td>
</tr>
<tr>
<td>Bawdon, H. Heath</td>
<td>169</td>
</tr>
<tr>
<td>Baxter, John S.</td>
<td>1138</td>
</tr>
<tr>
<td>Beach, Joseph Warren</td>
<td>1469</td>
</tr>
<tr>
<td>Beals, Ralph L.</td>
<td>2293</td>
</tr>
<tr>
<td>Bean, John C.</td>
<td>1137, 1667</td>
</tr>
<tr>
<td>Bear, Andrew</td>
<td>1402</td>
</tr>
<tr>
<td>Beare, W.</td>
<td>402, 417, 418</td>
</tr>
<tr>
<td>Beattie, James</td>
<td>44</td>
</tr>
<tr>
<td>Beattie, Lester M.</td>
<td>2135</td>
</tr>
<tr>
<td>Beaumarais, 45</td>
<td></td>
</tr>
<tr>
<td>Beaumarchais, 45</td>
<td></td>
</tr>
<tr>
<td>Beaurline, L. A.</td>
<td>1015</td>
</tr>
<tr>
<td>Beck, Ervin</td>
<td>1016</td>
</tr>
<tr>
<td>Becker, Stephen</td>
<td>1668</td>
</tr>
<tr>
<td>Beckleman, June</td>
<td>1913</td>
</tr>
<tr>
<td>Beckman, Peter</td>
<td>177</td>
</tr>
<tr>
<td>Bednall, J. B.</td>
<td>859</td>
</tr>
<tr>
<td>Beecher, Donald A.</td>
<td>590</td>
</tr>
<tr>
<td>Beeman, William O.</td>
<td>2459</td>
</tr>
<tr>
<td>Beerbohm, Max</td>
<td>217, 2460, 2897</td>
</tr>
<tr>
<td>Beiler, Ernst</td>
<td>2165</td>
</tr>
<tr>
<td>Behrens, Roy R.</td>
<td>2461, 2462</td>
</tr>
<tr>
<td>Behrman, S. N.</td>
<td>170</td>
</tr>
<tr>
<td>Bell, Robert F.</td>
<td>2632</td>
</tr>
<tr>
<td>Bell, Robert H.</td>
<td>1514</td>
</tr>
<tr>
<td>Bell, Vereen M.</td>
<td>1515</td>
</tr>
<tr>
<td>Bellman, Richard</td>
<td>2978</td>
</tr>
<tr>
<td>Bellow, Saul</td>
<td>2531</td>
</tr>
<tr>
<td>Bolton, John</td>
<td>1864</td>
</tr>
<tr>
<td>Ben–Amos, Dan</td>
<td>2463</td>
</tr>
<tr>
<td>Bender, Eileen T.</td>
<td>2264</td>
</tr>
<tr>
<td>Bénichoux, Paul</td>
<td>815</td>
</tr>
<tr>
<td>Benjamin, James</td>
<td>2720</td>
</tr>
<tr>
<td>Benn, Maurice B.</td>
<td>860, 861</td>
</tr>
<tr>
<td>Bennett, Benjamin K.</td>
<td>862</td>
</tr>
<tr>
<td>Bennett, Josephine W.</td>
<td>1017, 1138</td>
</tr>
<tr>
<td>Bennett, Kenneth C.</td>
<td>171, 172</td>
</tr>
<tr>
<td>Bentley, Eric</td>
<td>173, 196, 199, 1577,</td>
</tr>
</tbody>
</table>
1669, 1897, 1898  
Bentley, Joseph, 2030, 2031, 2157  
Boreckman, Edward M. 863  
Berger, Arthur Asa 2509, 2665, 2858  
Berger, Peter L. 174, 269  
Bergeron, David M. 1160  
Bergler, Edmund 2032, 2464, 2898  
Bergman, Herbert 1578  
Bergson, Henri 175, 198, 199, 217, 222, 369  
Berkeley, David S. 1320, 1321, 1322  
Berkowitz, Gerald M. 1323  
Berkowitz, Leonard 2465  
Berlo, David K. 2033  
Berlyne, Daniel E. 2466, 2467, 2588, 2899  
Berman, Morton 165  
Berman, Ronald 1159, 1324, 1325  
Bermel, Albert C. 1899, 1900  
Bernbaum, Ernest 1326  
Berry, Edward 1140  
Berry, Ralph 191, 1141, 1142  
Bessin, Diane E. 1579  
Bethell, S. L. 1143  
Betts, Richard A. 1670  
Bevan, David G. 2703  
Bevington, David 2034, 2157  
Bevis, Richard 1327  
Bewsey, Debra K. 2571  
Beyer, Jurgen 2517  
Bhattacharyya, Jibesh 1018  
Bickford, John Dean 419  
Bieber, Margarete 420  
Bier, Jesse 2468, 2512  
Bigsbey, C. W. E. 1901  
Billington, Sandra 2226, 2261  
Billman, Carol 2370  
Bird, Louise J. 864  
Birdsall, Virginia Ogden 1328  
Birney, Alice Latvin 2035  
Birney, Earle 2166  
Bishop, Michael 2900  
Bishop, Morris 1785  
Black, James 2227  
Black, Stephen A. 1671, 1899  
Blackhall, Jean Frantz 1672  
Blackburn, Susan Smith 2469  
Blockwell, Louise 2470  
Blair, Walter 1673, 2471, 2472, 2473, 2474, 2475, 2476, 2512, 2633, 2672, 2901  
Blake, Ann 1144  
Blank, Arthur M. 2477  
Blanshard, Rufus A. 1145  
Blat, William E. 2902  
Blau, Herbert 207  
Bledsoe, Audrey 1674  
Blesh, Rudy 1834  
Bliss, Silvia H. 2903  
Blistein, Elmer M. 176, 191, 1517  
Bloom, Edward A. 2036  
Bloom, Lillian D. 2036  
Bloomfield, Morton W. 954, 2672  
Bluestein, Gene 2799  
Blyth, R. H. 269, 2476, 2479  
Bodeen, Ann 177  
Boatwright, Mody C. 2904  
Bocca, Giovanni 5  
Bodoh, John J. 2037  
Bogard, Travis 1675  
Boileau-Despréaux, Nicholas 46  
Boles, Jacqueline 2484  
Bonazza, Blase 1146  
Bon, John 1676  
Booth, Michael R. 1902  
Booth, Wayne C. 2167, 2168  
Bordinat, Philip 2632  
Bordo, Susan 178  
Burger, Len 1664  
Borgman, Paul 1677  
Boring, Phyllis Z. 2480, 2481  
Borkat, Roberta F. S. 1329  
Bort, Barry D. 1518  
Boryev, Yuri B. 2879  
Boskin, Joseph 2720  
Boston, Richard 2905  
Boué, Paul-Gabriel 1330  
Boughner, Daniel C. 1147, 2338  
Bouissac, Paul 2265, 2509  
Bove, Paul A. 2169  
Bowen, Barbara C. 179, 690, 691, 768, 807, 1903, 1904  
Bowker, Alvin W. 955  
Bowman, David 1331  
Bowman, Frank 2931  
Bowman, Henry A. 2482  
Bowra, C. M. 421  
Boysen, Ina H. 2644  
Boyer, L. Bryce 2266  
Boyer, Ruth M. 2266  
Bryant, D. G. 2906  
Bryce, Malcolm 1019, 1247  
Bryce, Earl K. 627  
Bryce, Malcolm 925, 1149  
Bryant, A. C. 1150  
Bryden, Donald S. 2484  
Bradley, Sculley 2485, 2512  
Bradley, Andrew 3038
Cannan, Gilbert 2045
Canning, Barbara 1905
Cantor, Joanne R. 2502, 2508, 2509, 2888, 2889
Capp, Al 199, 1837, 2046
Caputi, Anthony 185, 2047
Carens, James F. 2048
Cargas, Harry James 3041
Cargill, Oscar 1017
Carlisle, Henry 1699
Carlson, Richard S. 2503
Carlson, Susan L. 1690
Carlyle, Thomas 109
Carpenter, Charles A. 207
Carpenter, Ransom 2910
Carrington, Samuel M. 700
Carritt, E. F. 187
Carroll, Edward L. 189
Carroll, Noel 1844
Carroll, William C. 1160
Cartelli, Thomas 1024
Carter, Albert Howard, III 2523
Carus, Paul 110
Caskey, J. Homer 1338
Casson, Lionel 422
Castell, Patricia J. 2509
Castelvetro, Lodovico 19, 2507
Cattell, Raymond B. 2504
Cavell, Stanley 1838
Cawelti, Clark L. 2505
Cazamian, Louis 2506
Cecil, C. D. 1359, 1340, 1341, 1342
Chalifour, Clark L. 1025
Challenger, Craig 1691
Challis, Natalie 2230
Chalmers, Walter R. 432
Chamberlain, Bobby J. 2506
Chambers, E. K. 960
Chambers, William Bedford 2510
Chapdelaine, Annick 1992
Chapman, Antony J. 2507, 2508, 2509, 2665, 2911, 2912
Chapman, G. A. H. 423
Chapman, John Jay 189
Chapman, Percy Addison 805
Chappell, Fred 1693
Charles, Lucile Hoerr 2267
Charlton, H. B. 1159
Charney, Maurice 190, 191, 207, 1160, 1161, 1906, 2665
Chase, N. C. 229
Cheney, Brainard 2510

Chesney, Elizabeth A. 701
Chester, W. J. K. 165, 1907
Chick, Edson M. 857
Chi-hu, Chou 2291
Chi-su, Wang 1819
Cho, Oh-kou 1820
Christiansen, J. B. 3042
Chuan-sung, Wang 2281
Churchill, Thomas 1522
Ciancio, Ralph A. 2373
Cibotto, G. A. 592
Ciecone, Anthony A. 806
Cicero 6, 294
Cintio, Geraldo 20
Cismaru, Alfred 702, 823
Clark, Arthur Melville 2049
Clark, Charlene Kerne 1951
Clark, John R. 244, 2050, 2051, 2400, 2516, 2632
Clark, Michael 2511
Clark, S. L. 703
Clark, Thomas D. 2853
Clark, William Bedford 2512
Claxton, J. Douglas 1990
Claybrough, Arthur 2374
Cleaver, Vincent J. 425
Clements, William M. 3043, 3044
Clendenning, John 1604, 2483
Clinton-Badeley, V. C. 1991
Close, Anthony J. 2231
Clubb, Louise George 343, 593, 1160, 1162, 1163, 1952
Clubb, Merrel D. 2513
Claynes, Manfred 2813
Coalkey, James 1580
Coetsee, J. M. 1581
Coffey, Michael 2052
Coghill, Nevill 1164, 1165, 2268
Cohen, David 2509
Cohen, Derek 1343
Cohen, Hennig 1785
Cohen, Sarah Blacher 1695, 1696, 1697, 1698
Cohn, Ruby 199, 207, 1516, 1582, 1697, 1953, 1954, 2631
Colivic, Pascal, Jr. 2514, 2633
Cole, Douglas 1028
Cole, Howard C. 1166
Coleman, Arthur P. 1629
Coleman, Dorothy Gabe 704
Coleman, Ingrid H. 2703
Coleridge, Samuel Taylor 111, 112
Coley, William B. 2514
Colley, John Scott 1202
Collier, Jeremy 48
Collins, Anthony 49
Collins, Carvel 1633
Author Index

Crawford, J. P. Wickersham 630, 631, 2339
Cray, Ed 2320
Crewe, Jonathan V. 1170
Crile, George W. 2918
Croce, Benedetto 204
Croiset, Maurice 428
Croissant, DeWitt C. 1349
Cross, Barbara M. 1472, 1700
Cross, Paulette 2545, 3046
Cross, Richard K. 2524
Cross, Wilbur 2525
Crossan, John Dominic 205
Crumrine, N. Ross 2269
Cubeta, Paul M. 1171
Cunliffe, W. G. 229
Cunningham, Dolora G. 1172
Cunningham, John 1473, 1701
Cupchik, Gerald 2665
Current-Garcia, Eugene 2633
Curry, John V., S. J. 1032
Curtin, Frank D. 1474
Curtis, A. R. 706
Curtis, Harry, Jr. 1173
Curtis, Mary M. 1699
Cushman, L. W. 2340
Cvetkovitch, George 2596

Dabney, Lewis M. 1702
Dalchase, David 429
Damon, Phillip 707
Dana, Bill 2764
Dance, Daryl C. 2526, 2527
Dane, Joseph A. 963, 1992, 1993
Danforth, Loring M. 2528
Daniel, Walter C. 1588
Daniels, Arlene K. 2234
Daniels, Richard R. 2234
Danson, Lawrence 1033
Dante 7
D'Antuono, Nancy L. 632
D'Arcy, Martin 194
Darwin, Charles 114, 217
Dasgupta, Gautam 389
Daubert, Darlene M. 181
Dauner, Louise 2529
Davenport, Gary T. 1524, 1589
Davenport, W. A. 964
David, Alfred 965, 966
Davidson, Cathy N. 2565
Davidson, Clifford 1034
Davidson, H. R. Ellis 2235, 2261
Davidson, Mary R. 1525
Davies, Ann P. 2509, 2694
Davies, Christie 2509, 3047
Davies, Horton 2530
Author Index

Davies, Marie Hélène 2530
Davis, Charles E. 2633
Davis, Douglas M. 2531
Davis, Earle R. 352, 2426
Davis, Herbert 2053
Davis, Jay M. 2532
Davis, Jessica Milner 1909, 2509
Davies, Jim 1475
Davies, Joe L. 1035, 1994
Davis, Mollie Gerard 821
Davis, Murray S. 2533
Davis, Robert Murray 352
Davison, C. 2919
Davison, J. Madison 2632
Davison, P. H. 1036
Day, Donald 2633
Day, H. I. 2588
Dean, Joan Fitzpatrick 1526, 1910
Dean, Leonard F. 1037
Dean, William 967, 1038
Dearden, C. W. 430
Debreczeny, Paul 1631
Deckers, Lambert 2534, 2535, 2536, 2537
Degnan, James P. 1703
DeJean, Joan E. 708, 2003
Della Terra, Dante 2672
DeLuca, Geraldine 206
Demarest, David P., Jr. 2135
DeMetrius 9
DeMott, Benjamin 2176
Dempster, Germaine 2177
Dennis, John 53, 54, 294, 395
Desai, Chintamani N. 1174
Descartes, René 55
Despot, Adriane L. 192
Dessen, Alan C. 1039
Dessen, Cynthia S. 431
d'Estendoux, Jean François Callava 56, 294
Detiseh, Robert J. 1350
Devine, John 2534
DeVoto, Bernard 2512, 2538
DeVries, Peter 1704
Dewey, Horace W. 2230
Dewey, John 115
Diamond, Elin 207, 1527
Dick, Aliki Laffkidou 1040
Dick, Ernst S. 389
Dickens, David B. 2632
Dickson, Larry L. 1528
Dickstein, Morris 2539
Diderot, Denis 57, 58, 181
Dille, Glen F. 633
Diller, Edward 229
Diserens, Charles M. 2920
Disher, M. Willson 2270

Distler, Paul Antonie 1705
Dobrée, Bonamy 165, 222, 1247, 1351, 1397
Dolan, Jill 1706
Donaldson, Ian 927, 1175, 2014, 2127
Donatus 9, 294
Donnerstein, Edward 2727
Donohue, Bruce 2821
Doolan, Lucille 2540, 2541
Doolittle, James 807, 815
Doran, Madeline 1041
Dorey, T. A. 432
Doris, John 2542, 2675
Doubrovsky, J. S. 2631
Douglas, Mary 3049, 3049
Dover, K. J. 429, 433, 434, 435
Dowling, John 634
Downer, Alan S. 1175, 1707
Downey, Charlotte, R. S. M. 1708
Draper, John W. 1177, 1352
Draper, R. P. 1178
Draudt, Manfred 1911
Dresner, Zita Zatkin 2543, 2565
Drew, Elizabeth 208
Drougge, Helga 1353
Dryden, John 59, 60, 181, 284, 395, 2025
DuBois, Arthur E. 209, 2544
Dubruck, Edelgard 870
Ducharte, Pierre Louis 595
Duchowny, Michael S. 2695
Duckworth, Colin 207
Duckworth, George E. 436, 437, 438
Dudley, Donald R. 432
Duerrenmatt, Friedrich 199, 210
Duff, J. Wight 2054
Duffey, Bernard 1785
Duke, Maurice 2483
Dukes, Ashley 271
Dukore, Bernard F. 1956, 1957, 1958, 1959
Dullin, Charles 815
Duncan, Bruce 871, 872, 873
Duncan, Douglas 2178
Duncan, Hugh Delziel 211, 212
Duncan, Robert L. 968
Dundes, Alan 2545, 3050, 3051, 3052
Dunkin, Paul Shamer 439
Dunlap, Knight 213
Dunn, Peter N. 2179
Dunn, Richard J. 2375, 2546
Duprey, Richard 199, 214
Durand, Frank 635
Durant, Geoffrey 1179
<table>
<thead>
<tr>
<th>Author Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Durant, Jack D.</td>
<td>1354, 2376</td>
</tr>
<tr>
<td>Durer, C. S.</td>
<td>823</td>
</tr>
<tr>
<td>Durgnat, Raymond</td>
<td>1841</td>
</tr>
<tr>
<td>Durham, W. H.</td>
<td>926</td>
</tr>
<tr>
<td>Dworkin, Earl S.</td>
<td>2547, 2575</td>
</tr>
<tr>
<td>Dyson, A. E.</td>
<td>2180</td>
</tr>
<tr>
<td>Earl, D. C.</td>
<td>440, 441</td>
</tr>
<tr>
<td>Eastman, Max</td>
<td>2548, 2549, 2922</td>
</tr>
<tr>
<td>Eaton, J. W.</td>
<td>874</td>
</tr>
<tr>
<td>Eaton, Mick</td>
<td>1880</td>
</tr>
<tr>
<td>Eberhart, Richard</td>
<td>215</td>
</tr>
<tr>
<td>Eberwein, Roger T.</td>
<td>1844</td>
</tr>
<tr>
<td>Eby, Cecil D.</td>
<td>1785, 2550</td>
</tr>
<tr>
<td>Eckhardt, Caroline D.</td>
<td>969</td>
</tr>
<tr>
<td>Eco, Umberto</td>
<td>216, 596</td>
</tr>
<tr>
<td>Eddington, Neil A.</td>
<td>2545</td>
</tr>
<tr>
<td>Edgar, Irving 1</td>
<td>1355</td>
</tr>
<tr>
<td>Edgerly, John W.</td>
<td>2508, 2769</td>
</tr>
<tr>
<td>Edington, Jerry</td>
<td>2537</td>
</tr>
<tr>
<td>Edmunds, Lowell</td>
<td>474</td>
</tr>
<tr>
<td>Efran, Jay S.</td>
<td>2547, 2675</td>
</tr>
<tr>
<td>Efron, Arthur</td>
<td>2107</td>
</tr>
<tr>
<td>Ehre, Milton</td>
<td>1632</td>
</tr>
<tr>
<td>Ehrenberg, Victor</td>
<td>442</td>
</tr>
<tr>
<td>Ehrenzweig, Anton</td>
<td>3053</td>
</tr>
<tr>
<td>Ehrlich, Howard J.</td>
<td>2551</td>
</tr>
<tr>
<td>Eibl-Eibesfeldt, Irenaus</td>
<td>2923</td>
</tr>
<tr>
<td>Eichner, Hans</td>
<td>1995</td>
</tr>
<tr>
<td>Eidelberg, Ludwig</td>
<td>2552</td>
</tr>
<tr>
<td>Elliot, George</td>
<td>116</td>
</tr>
<tr>
<td>Elkin, P. K.</td>
<td>2055</td>
</tr>
<tr>
<td>Eliott, George P.</td>
<td>2531</td>
</tr>
<tr>
<td>Eliott, John R., Jr.</td>
<td>970</td>
</tr>
<tr>
<td>Eliott, Robert C.</td>
<td>159, 2056, 2057, 2109, 2116, 2157</td>
</tr>
<tr>
<td>Ellis, Roger</td>
<td>2236</td>
</tr>
<tr>
<td>Ellison, David R.</td>
<td>709</td>
</tr>
<tr>
<td>Ellison, Julie</td>
<td>2181</td>
</tr>
<tr>
<td>El Saffar, Ruth</td>
<td>2321</td>
</tr>
<tr>
<td>Else, Gerald F.</td>
<td>443</td>
</tr>
<tr>
<td>Embler, Weller</td>
<td>1709</td>
</tr>
<tr>
<td>Emerson, Joan P.</td>
<td>2553</td>
</tr>
<tr>
<td>Emerson, Ralph Waldo</td>
<td>117, 294</td>
</tr>
<tr>
<td>Emery, Ted A.</td>
<td>597</td>
</tr>
<tr>
<td>Enck, John J.</td>
<td>217, 1042, 2554</td>
</tr>
<tr>
<td>Enders, A. C.</td>
<td>2924</td>
</tr>
<tr>
<td>Eng, Jan van der</td>
<td>1633</td>
</tr>
<tr>
<td>Enk, P. J.</td>
<td>444</td>
</tr>
<tr>
<td>Enright, D. J.</td>
<td>2058</td>
</tr>
<tr>
<td>Epstein, Harry</td>
<td>1189</td>
</tr>
<tr>
<td>Epstein, Seymour</td>
<td>2675, 2681</td>
</tr>
<tr>
<td>Erenstein, Robert L.</td>
<td>2059</td>
</tr>
<tr>
<td>Erlich, Peter</td>
<td>1181</td>
</tr>
<tr>
<td>Erlich, Victor</td>
<td>1634, 2377</td>
</tr>
<tr>
<td>Esar, Evan</td>
<td>2555</td>
</tr>
</tbody>
</table>
Fields, Donald Eugene 449
Fierman, Ella 2542, 2675
Fine, Gary Alan 2509, 2665, 2695, 2907
Fink, Robert A. 1711
Fink, Thomas A. 1712
Finke, Laurie A. 1361, 2213
Firth, Felicity 263
Fisher, Lucy 1845
Fisher, Rhoda L. 2272, 2695, 2753
Fisher, Seymour 2272, 2695, 2753
Fitch, Girdler, B. 711
Fitzgerald, Percy 119, 120
Fitzpatrick, Eugene D. 2702
Flachmann, Michael 1048
Flanagan, Bud 193
Flasher, John 2703
Flaumenhaft, Mera J. 600
Fleet, F. R. 121
Fleisher, Jeannette 1245
Fleisher, Martin 601
Fleming, John V. 2530
Fleming, Robert E. 2569
Fleming, Rudd 223
Fletcher, John 21
Flibbert, Joseph 1996
Flieger, Jerry Aline 2703, 3054
Fligel, J. C. 2570
Foakes, R. A. 1149, 1184, 1413
Poley, Helene P. 450
Polkenflik, Robert 1362
Polsom, James K. 1713
Fone, B. R. S. 1363
Foot, Hugh C. 2508, 2509, 2694
Foote, Samuel 64
Forbes, F. William 2341
Forehand, Walter G. 224
Forkey, Leo Orville 712
Forter, Elizabeth T. 217
Foster, Ludmila A. 2379, 2380
Foster, Ruel E. 2833
Fowler, H. Ramsey 1960
Fowler, H. W. 217, 2116, 2572
Fox, Adam 2573
Frail, David 192
Frame, Donald M. 713
Frances, David 2302
Frances, Richard Lee 1961
Frank, Grace 714
Frank, Joseph 1591
Frank, Tenney 451
Fraser, R. D. 810
Fratti, Mario 389
Frederick, Edna C. 715
Fredericks, Sigmund C. 2123
Freeburg, Victor Oscar 1049
Freedman, Barbara 1160
Freedman, Jim 3055
Freedman, Morris 1962
Freed, Sigmund 198, 199, 217, 222, 294, 2574, 3056
Freund, Elizabeth 1160
Frey, Charles 191
Friedberg, Maurice 1635
Friedman, Bruno 2575
Friedman, Melvin J. 2342
Frohock, W. M. 2631, 2672
Fry, Christopher 198, 199, 225
Fry, Paul H. 1476
Fry, William F., Jr. 2508, 2509, 2575, 2576, 2577, 2578, 2720
Frye, Margaret 3031
Frye, Northrop 165, 199, 217, 222, 226, 227, 228, 294, 1185, 1186, 1187, 1188, 1477, 2025, 2065, 2109, 2116
Fuchs, Daniel 1714
Fujimura, Thomas H. 1364, 1410
Fuller, Raymond G. C. 2509, 2926
Furst, Lilian R. 2381
Fussell, B. H. 1529
Gadfield, Nicholas J. 2509, 2579, 2665
Gage, John T. 2799
Gagnier, Regenia 1592
Gaines, James F. 811
Gale, Anthony 2509
Galenbeck, Susan Carlson 1530, 1715
Galligan, Edward L. 230
Gallivan, Patricia 1531
Gallon, D. N. 1478
Galloway, David D. 2273
Galton, Ray 193
Galway, Margaret 1169
Ganz, Arthur 1593
Ganz, Margaret 2516, 2580
Garapon, Robert 716
Garbacz, Thomas J. 343
Garber, Frederick 2051
Garber, Marjorie 1160
Gardner, Helen 231, 1247, 1532
Gardner, Howard E. 2694
Gardner, John 972
Garnar, Shirley Nelson 1190
Garnett, Richard 2025
Garrad, Ken 2014
Garrett, George 1697
Garrick, David 65, 395
Garson, R. W. 1479
Gatch, Katherine Haynes 950
Gaull, Marilyn 2516
Gehring, Wes D. 1716, 1717, 1846
Geipel, John 2427
Gelb, Hal 1191
Gelus, Marjorie 2927
Gendron, Charisse 1050
George, M. Dorothy 2428
Gerassimov, Bogomil 2879
Gerber, John C. 1718
Gerber, Wayne S. 2581
Gerould, Daniel Charles 1836
Gerrard, Charlotte F. 717
Gershon, Jack 3057
Gertmenian, Donald 1051
Gertstinger, Heinz 637
Gessens, Michael 2483
Getlein, Dorothy 2066
Getlein, Frank 2066
Gewirtz, Arthur 1365
Gianakaris, C. J. 1192
Gianakaris, Guiseppe 452
Gibbons, Brian 1052, 1413
Gibbs, A. M. 1594
Gibian, George 2382
Gibson, Gail McMurray 973
Gibson, William M. 2483
Gifford, D. J. 2261
Gifford, Paul 2582
Gilder, Rosamond 271, 453
Giles, Howard 2508, 2928
Gilgen, Read G. 2703
Gill, R. B. 2067, 2929
Gill, Roma 2281
Gilman, Bradley 232, 2583
Gilmore, Thomas B., Jr. 1595
Gilula, D. 454
Gindin, James 1533
Gippius, V. V. 1637
Girard, René 233
Gitlitz, David M. 638
Glanz, Rudolf 2584
Glicksberg, Charles I. 718
Godbole, G. H. 2585
Goddall, Peter 974
Godfrey, F. LeT. 2930
Godkewitsch, Michael 2508, 2588, 3058
Godshalk, W. L. 1785
Goggin, L. P. 1366
Goldberg, Homer 1367
Goldberg, Sander M. 45, 456
Golden, Leon 234
Golden, Samuel A. 1912
Goldgar, Bertrand A. 2068
Goldman, Albert 2886
Goldman, Mark 1719
Goldoni, Carlo 66, 294
Goldsmith, Oliver 67, 68, 217, 294, 395
Goldsmith, Robert Hillis 2238
Goldstein, Jeffrey H. 2509, 2587, 2588, 2589, 2665, 2695
Goldstein, Melvin 1193
Gollob, Harry F. 2590, 2675, 2819
Gombrich, E. H. 2429, 2430, 2436
Gomme, Arnold Wycombe 457, 458, 459
Goodchilds, Jacqueline D. 2588, 2591, 2592
Gooe, William O. 812
Goodfellow, Donald M. 2135
Goodin, George 1368
Goodlad, Sinclair 1881
Goodman, Joel 2695
Goodman, Paul 235
Goodrich, Anne T. 2931
Goodrich, D. Wells 2931
Gordon, George 1194
Gordon, Mel 602
Gossett, Louise Y. 1720
Gossman, Lionel 813, 815
Gottlieb, Vera 1638
Gottwald, Maria 1053
Gould, Gerald 2932
Gould, Laurence 2675, 2883, 2884
Gov, A. S. F. 460
Graham, C. B. 1369
Graham, Edward Earl 3059
Graham, Ilse Applebaum 875
Grant, Bary K. 1847
Grant, Helen F. 549
Grant, Mary A. 2933
Grant, Michael 461
Gratwick, A. S. 462
Graves, Robert 2593
Grewe, Paul H. 236
Grey, Donald J. 2934
Grey, Douglas 2127
Gray, Jack C. 2183
Gray, Stephen 1822
Grebstein, Sheldon 1697
Green, Eivna M. 1370
Green, F. C. 719
Green, Joseph G. 237
Green, Martin 1534
Green, Rayna 2594
Green, Thomas A. 2595
Green, Timothy 1535, 1536
Greenberg, Andrea 3060
Greenblatt, Stephen Jay 2069
Greene, E. J. H. 720
Greene, Thomas M. 721
Greene, William Chase 463
Greenfield, Sumner 2424
Author Index

Greenwald, Harold 2509
Gregg, Karl C. 639
Gregor, Ian 1596
Gregory, J. C. 2935, 2936
Greig, J. Y. T. 2937
Greiner, Donald J. 1721, 2523
Grene, David 464
Grene, Nicholas 228
Grierson, John 1848
Griffith, Malcolm 2424
Griffiths, Joan 1557
Grimsley, Ronald 2184
Grismere, Raymond Leonard 640
Grivelet, Michel 239
Groch, Alice S. 3061
Gross, Gerald J. 1195
Gross, Nathan 814
Gross, Seymour L. 1785
Grossman, Saul A. 2509
Grossvogel, David 1722, 723, 2631
Grote, Barbara 2596
Grotjahn, Martin 199, 294, 2938, 2939, 2940, 2978
Grubbs, Henry A. 724
Gruber, Vivian 2363
Gruber, W. E. 240, 241, 1196
Gruner, Charles R. 2070, 2071, 2072, 2073, 2120, 2508, 2597, 2598, 2841
Gritzow, Rudolf 2599, 2875
Guarini, Giambattista 23
Guban, Susan 2074
Guerrard, Albert J. 2516
Guicharnaud, Jacques 815, 1913
Guilmette, Ann Marie 2509
Gum, Coburn 1054
Gundolf, Cordella 816
Gunter, Pete A. 2342
Gurewitch, Morton 191, 242
Gustafson, Donna 641
Guthke, Karl S. 1914, 1963
Guthrie, William B. 1371
Guthrie, William Norman 243
Gutierrez, Donald 1722
Gutman, Jonathan 2600
Gutmann, Allen 1697, 1785
Gysin, Fritz 2384
Haile, Charles Henry 2274
Haile, John K. 1197
Hall, G. Stanley 122
Hall, H. Gaston 815, 817, 821, 2631
Hall, James 1964, 1965
Hall, John M. 1056
Hall, Joseph 2025
Hall, Vernon, Jr. 1017
Hall, Wade 2601
Hall, William F. 2431
Hallett, R. W. 2943
Halliwell, Stephen 2127
Hamilton, Donna B. 1043
Hamilton, Edith 245
Hamilton, Kenneth 2944
Hammer, Carl, Jr. 823
Hammond, Peter B. 3062
Hampshire, Peter 818
Hanak, Miroslav J. 923
Hancher, Michael 3063
Handelman, Don 2275, 2276, 2509, 3064
Handelman, Stanley Myron 2695, 2720
Handley, E. W. 466, 467, 468
Hannaford, Stephen 1057
Hansen, Arlen J. 2509, 2602
Hansen, Niels Bugge 246
Hansen, Richard 2603
Hanson, John Arthur 432
Happe, Peter 2343, 2344
Hardison, O. B., Jr. 1198
Hare, Arnold 263
Harlow, Harry F. 2575
Harmon, Jim 1882
Harmon, William 1785
Harms, Ernest 2604
Harpham, Geoffrey Galt 2385
Harriott, Rosemary 402
Harriss, Bernard 1022, 1023, 1153, 1333
Harris, Joel Chandler 2512
Harris, Leon A. 2605
Harrison, G. B. 1199
Harrison, Jane Ellen 469
Harrop, John 1538
Harsh, Philip Whaley 470, 471, 472
Hart, John A. 1200
Hart, Walter Morris 473
Hartley, David 69
Hartsock, Mildred E. 1723, 1724
Hartwig, John 1966, 1998
Harvard, William C. 2606
Harvey, Howard Graham 726
Harvey, Lawrence E. 727
Haselkorn, Anne M. 1058
Author Index

Hasley, Louis 2607, 2608
Hassall, Anthony J. 2014
Hassel, Habib 1725, 2858
Hassel, R. Chris, Jr. 1201
Hassier, Donald M. 247
Haithway, Robert L. 542
Hauck, Richard B. 1726, 2609
Haule, J. 1727
Haule, James M. 2610
Haupt, Garry 1967
Hausdorff, J. 229, 2611
Havens, Daniel F. 1728
Haverluck, Robert Thomas 2944
Hawes, H. R. 2512
Hawkes, Terence 1160
Hawkins, Harriet 928, 1160
Hawkins, Sherman 1202
Hawschild, Thomas 3052
Hayles, Nancy K. 1203
Hayman, David 2277
Hayman, John G. 1372
Hayes, H. R. 2076
Hayworth, Donald 2945
Hazlett, William 123, 124, 181, 217, 294
Healey, Tim 2500
Heath-Stubbs, John 2077
Heffner, Ray L., Jr. 950
Hefflin, Woodford A. 2483
Hegel, G. W. F. 125, 181, 294
Heilman, Robert Bechtold 199, 248, 877, 1373, 1915, 1916
Held, A. 2612
Hel, Alice 2509
Heiserman, A. R. 2157
Heitner, Robert R. 878
Helbling, Robert E. 2386
Heller, Janet Ruth 1480
Heller, Terry 2613
Hellman, Robert Bechtold 199, 248, 877, 1373, 1915, 1916
Helm, A. 2612
Heim, Alice 2509
Heiserman, A. R. 2157
Heitner, Robert R. 878
Helbling, Robert E. 2386
Heller, Janet Ruth 1480
Heller, Terry 2613
Hellman, Helen 2239
Hellyar, Richmond H. 249, 2946
Helming, Steven 1597
Helmstadter, Thomas H. 2516
Helsinger, Howard 2517
Helson, Ravena 250
Helterman, Jeffrey 975
Heltzel, Virgil B. 2947
Henderson, Jeffrey 474, 475
Henderson, M. M. 476
Henderson, Sam H. 2157
Hendrick, Johan R. 1917
Hendrickson, G. I. 2116
Hendrix, W. S. 643, 644
Henke, Roger B. 251, 1481, 1539, 1598, 2516
Henning, Sylvie Debevec 389
Henry, G. Kenneth G. 477
Henry, Jules 2931
Herbert, Christopher 252
Herbert, T. Walter 1204
Herman, Gerald 2614
Herrick, Marvin T. 253, 603, 1968, 1969
Hershkowitz, Aaron 2509
Herskovits, Melville Jean 2336
Hertzler, Joyce O. 2948
Hertz, Judith Scherer 1540
Hertz, Micheline 2631
Herzberg, Max J. 2615
Herzel, Roger W. 254, 819
Hess, Jozef P. 2616
Hetherington, E. Mavis 2675
Hausen, Julius E. 2509
Heyd, David 2949
Heywood, Thomas 24, 294
Hicatt, Charles W. 1205
Hieb, Louis A. 2278, 2292
Higby, Robert 1482
Higginbotham, Virginia 645
Higgs, Robert J. 2833
Higet, Gilbert 2178, 2078, 2079
Hilborn, Harry W. 646
Hill, Hamlin 2476, 2483, 2512, 2617, 2618
Hill, Murray 2619
Hill, R. F. 1206
Hill, Robert W. 1729
Hill, W. W. 2620
Hiller, Bevis 2432
Himmelstein, Hal 1883
Hinely, Jan Lawson 1207
Hirshbach, Frank D. 879
Hirst, David L. 255, 1970
Hoadley, Frank M. 2621
Hobbes, Thomas 70, 71
Hockett, Charles F. 3065
Hodgart, Matthew 2080
Hodgkins, William 2509
Hoffeld, Laura 206
Hoffman, Charles G. 1541
Hoffman, Charles W. 2622, 2632
Hoffman, Frederick J. 2240
Hoffman, Stanton de Vore 1542, 1543
Hofmam, Werner 2433
Hofstadter, Albert 1971
Hoggard, James 256
Hoglund, J. Steven 257
Holbrook, Wm. C. 728
Holden, Joan 258
Holden, William P. 2081
Holland, Norman N. 1374, 1397, 1410, 2950, 2951
Holland, Peter 1375
Author Index

Holleran, James V. 1059
Holliday, Carl 2623
Hollingsworth, H. L. 259
Hollington, Michael 2387
Hollis, C. Carroll 1785
Holloway, John 2082
Hollowood, Bernard 193
Holman, C. Hugh 1397, 1765
Holmer, Paul 2624
Holmes, Charles S. 1730
Holmes, F. A. 880
Hols, Edith J. 2625
Hoitz, William 260
Hom, George L. 2626
Honeycutt, Benjamin L. 729, 2517
Hong, Howard V. 261
Honig, Edwin 647
Honigman, John J. 2279
Hooker, Edward N. 2627
Hooker, Ward 2185
Hope, Quentin M. 807
Hope, Richard 262
Hopen, C. Edward 2509
Hopkins, Elaine R.
Hoppe, Ronald A.
Horace II, 2025
Horibe, Frances 3095
Horne, Colin J. 1599
Hornstein, Jacqueline 2565
Horton, Andrew 2280
Horwich, Richard 1060
Horst, Richard 1022
Hoteldt, Roger L. 1890
Hough, Arthur 1884
Hough, John N. 479, 480, 481, 482
Houghton, Walter E., Jr. 1483
Householder, Fred W., Jr. 1999
Howard, Alan B. 1731
Howard, James E. 3066
Howarth, Herbert 1600
Howarth, W. D. 263, 731, 732, 820, 821
Howell, Elmo 1732
Howes, Alan B. 267
Hoy, Cyrus 191, 264, 1208, 1972, 2186
HreLEC, Edward S. 2711
Hsaio, Chang-hua 2281
Hubert, J. D. 815, 822
Hubert, Renée Ribse 2631
Hubler, Edward 1209
Huckabay, Keith 2629
Hudson, Arthur Palmer 2853
Hudson, Martha B. 2633
Huff, Theodore 1849
Hughes, Emil Barnett 2241
Hughes, Langston 2545
Hughes, Leo 1918, 1919
Hughes, Merritt Y. 2630
Hugh-Jones, Siriol 193
Hume, Robert D. 265, 1377, 1378, 1379
Humphreys, A. R. 2187
Hunt, John Dixon 1149
Hunt, John W. 1733
Hunt, Leigh 126, 127
Hunter, Dede M. 2564
Hunter, Frederick J. 266
Hunter, G. K. 1023, 1973
Hunter, Robert Grams 1210, 1211
Hunter, Winfred 2509
Hurd, Richard 72
Hurrell, John Dennis 199, 1920
Husband, Charles 2509
Huston, J. Dennis 1212
Hutchens, Eleanor Newman 2188
Hutchesson, Francis 73
Hutman, Norma Louise 823
Hutton, James 257
Hyers, M. Conrad 268, 259, 270
Hyland, Peter 1213
Iannace, Gaetano A. 604
Iffland, James 2388
Ille, Paul 2389, 2390, 2424
Illiano, Antonio 605
Immerwahr, Raymond M. 881, 882
Inge, M. Thomas 2633, 2634
Ingram, R. W. 1063
Ingrando, D. P. 3067
Ionesco, Eugène 272
Irwin, W. R. 769, 1380, 1734
Isar, Wolfgang 2952
Isser, Wolfgang 2509
Ivanov, Vyacheslav 1644

Jack, Ian 2063
Jackson, Blyden 1785
Jackson, Bruce 2672
Jackson, J. R. deJ. 1381
Jackson, Margaret Y. 1214
Jackson, Wallace 2084
Jacobs, Melville 2635
Jacobs, Robert D. 1785
Jacobson, Edith 2953
Jagendorf, Zvi 273
James, Eugene Nelson 1382
Jameson, Fred 2631
Janicka, Irena 976
Janko, Richard 274
Janoff, Bruce 2636, 2637
Janssen, James G. 1735, 1736
Jauss, Hans Robert 2345
Jeffrey, Brian 733
Jekels, Ludwig 199, 275, 294
Jenkins, Harold 1247
Jenkins, Ron 2282
Jennings, Lee Byron 2391
Jennings, Paul 193
Jensen, Ejner J. 1064
Jensen, H. James 2085
Jensen, Ruth 483
Jernigan, Charlton C. 484
Jerrod, Walter 2638
Jessup, Katherine E. 1215
Jie, Tao 2833
John, David G. 883
Johnson, Bruce 1544
Johnson, Donald M. 2789
Johnson, Edgar 2025
Johnson, Lesley 734
Johnson, Maurice 2109
Johnson, Ragnar 3068, 3069, 3070
Johnson, Roger, Jr. 823
Johnson, Samuel 74, 217, 294
Johnson, Susan F. 2697
Johnston, Kenneth G. 352
Johnston, Otto W. 2632
Jones, C. A. 648
Jones, Christopher 2484
Jones, Edward T. 977
Jones, Harry L. 2639
Jones, James M. 2508, 2907
Jones, John B. 2096
Jones, Joseph 1974
Jones, Joseph 276, 2640
Jones, Louise E. 277, 2283
Jones, R. O. 649
Jones, Robert C. 1065
Jonson, Ben 25, 26, 27, 181, 294, 395, 2025
Jonsson, Jakob 2641
Jordan, Robert 1402, 2769
Joubert, Laurent 28
Jourdain, Eleanor F. 375
Jump, John D. 2000
Juneja, Renu 1066
Jung, C. G. 2322
Juniper, Walter H. 485
Jurich, Marilyn 206
Justin, Florence 2954
Juvenal 2025

Kahrl, George 2434
Kaiser, Walter 2242
Kallen, Horace M. 278, 279, 280, 281
Kalvodová, Dana 2284
Kambouropoulou, Polyxeni 2642, 2643
Kamel, Waheeb 486
Kane, Thomas R. 2509
Kant, Immanuel 75
Kant, Otto 2956
Kantor, Marvin 1639
Kantra, Robert A. 352, 2087, 2107, 2109
Kapferer, Bruce 2276, 3064
Kaplan, Howard B. 2644
Kaplan, Joel H. 1067
Karl, Frederick R. 1737
Karlin, Marvin 2571
Karlin, Simon 1649
Karnath, David 2516
Karstetter, Allan B. 2189
Kasperek, Jerry Lewis 2088
Kastor, Frank S. 1975
Katz, Eli 2645
Katz, Naomi 2645
Kaufman, David 2190, 2191, 2192
Kaufman, Gloria 2565
Kaufman, Helen 1068
Kaul, A. N. 929
Kay, W. David 1069
Kaysen, Wolfgang 2392
Kearful, Frank J. 823
Keen, Stuart 2509
Keene, Donald 1823
Kegley, Jacquelyn A. 282
Kehl, D. G. 2646
Kelleher, John V. 2672
Keller, Abraham C. 736
Keller, Katherine Zapantis 1383
Keller, Joseph R. 2157
Kellett, E. E. 2393
Kelling, George W. 3071
Kelling, Harold D. 1601
Kelly, Rebecca S. 2703
Kelman, H. 2919
Kelsall, Malcolm 1384
Kenderline, Margaret 2957
Kennard, Joseph Spencer 606, 607, 608
Kennedy, Andrew K. 207
Kennedy, Dennis 1545
Kennedy, J. Gerald 1738
Kennedy, John G. 3072
Kennedy, William J. 283
Kenner, Hugh 192, 284, 2127
Kenny, Douglas T. 2647
Kenny, E. J. 2089
Kenny, Shirley Strum 1385, 1386, 1387
Kent, Roland G. 487
Keough, Lawrence C. 2648
Ker, W. P. 285
Kerenyi, C. 488
Kermode, Frank 1153
Kern, Alexander C. 2483
Kern, Edith 286, 737, 823, 1602, 1921, 1922, 1923
Kern, Jean B. 2090, 2107
Kernan, Alvin B. 2025, 2091, 2092, 2093, 2094, 2109, 2116, 2127, 2157
Kernode, George R. 287, 1070
Kerr, Mina 1071
Kerr, Walter 199, 288, 2285
Kessler, Carol F. 2565
Kessler, Jascha 2958
Kesterton, David B. 2512, 2649
Ketterer, David 1697
Keuls, Eva 489
Khadour, Violet 1388
Kiel, Robert 1739, 2572
Kierkegaard, Søren 128, 129, 130
Kies, Paul Philemon 884
Kifer, Devra Rowland 1072
Killing, Barbara 2509
Kimmins, C. W. 2650, 2959
Kincaid, James R. 1484, 2960
King, Arden R. 2292
King, Jennifer 2509
Kintz, Malcolm 191
Kinsley, William 2095
Kiremidjian, G. D. 2001
Kirkland, John 2509
Kirk, Albert 2292
Kizer, Philip 2535, 2536
Klapp, Orrin E. 2243, 2244
Klarmann, Adolf D. 885
Klein, H. M. 823
Kleine, Don W. 1546
Kline, L. W. 2651
Kline, Paul 2509
Klug, Michael A. 1603
Klymasz, Robert B. 3073
Knapp, Bettina L. 389
Knickerbocker, Conrad 2531
Knight, Alan E. 738, 1924
Knight, Charles A. 1389
Knight, G. Wilson 1247, 2394
Knights, L. C. 199, 289, 294, 1073, 1390, 1397
Knoche, Ulrich 2096
Knoepfli, U. C. 2961
Knox, Bernard 490, 650
Knox, E. V. 2097
Knox, Israel 259, 2652, 2663
Knox, Norman 2109, 2135, 2193
Knox, Ronald A. 2098, 2116
Knutsen, Harold C. 739, 740, 754, 824
Koch, Philip 741
Koester, Rudolf 886
Koestler, Arthur 199, 290, 2962
Kohn, Alexander 2575
Kolesa, Jiri 2654
Kolbenschlog, M. C. 2395
Kolén, Philip C. 1797
Kolve, V. A. 978
Konstan, David 491, 2346
Koppisch, Michael S. 823
Korf, Macher, William Charles 492
Kornbluth, Martin L. 1604
Korte, Alfred 493
Kostelanetz, Richard 2531
Kostoroski-Kadish, Emilie P. 823
Kotin, Armine Avakian 742
Kozinski, Stephanie 2074
Kramer, Karl D. 1641
Krause, David 1605
Krauth, Leland 2655
Kratz, Seth 3075
Kreider, Paul V. 1074
Kreitler, Hans 2963
Kreitler, Shulamith 2963
Krenkel, Werner 2099
Krieger, Elliot 1216, 1217
Krieger, Murray 1218, 1485
Kris, Ernst 294, 2430, 2435, 2436, 2864
Krishna Menon, V. K. 2965
Krispy, Egbert 2832
Kristol, Irving 2656
Kropf, C. R. 2157
Kronenberger, Louis 217, 222, 930, 2657, 2858
Krumpelmann, John Theodore 823
Krutkh, Joseph Wood 1391, 1925
Kubie, Lawrence S. 2658, 2978
Kuenstler, Gall Baughner 3076
Kuhlmann, Susan 2347
Kumata, Hideya 2033
Kummer, George 2633
Labriola, Albert C. 1219
Lacampagne, Robert J. 206
LaCspère, Anne 1075
Lacey, Douglas N. 494
La Charité, Raymond C. 743, 768
Lacy, Gregg F. 744, 2659
Lacy, Norris J. 745, 2517
La Fave, Lawrence 2508, 2509, 2588, 2660, 2661, 2665
La France, Marianne 2605
La France, Marston 2662
La Gaipa, John L. 2509, 2663
Lahue, Kalton C. 1850
Laing, Jeffrey M. 1740
Lamb, Charles 131, 132, 184, 394, 395
Lamb, M. E. 1160
Lamb, Margaret 887
Lamont, Rossette C. 1926, 1976
Lamport, F. J. 888
Lancaster, Henry Carrington 746, 1977
Landis, Carney 2664
Landis, Joseph C. 1486
Landow, George P. 1502
Lang, Andrew 2512
Lang, Dov B. 1824
Lang, John 177
Lange, John W., S.J. 746, 1977
Lange, John W., S.J. 2588
Langenfeld, Robert 1606
Langer, Susanne K. 165, 198, 199, 217, 222, 292, 294
Langevin, Ronald 2588
Langman, F. H. 1220
Lanius, Edward W. 747
Lansbury, Coral 2516
Landow, George P. 1502
Lang, Dov B. 1824
Lang, John 177
Lange, John W., S.J. 2588
Langenfeld, Robert 1606
Langer, Susanne K. 165, 198, 199, 217, 222, 292, 294
Langevin, Ronald 2588
Langman, F. H. 1220
Lanius, Edward W. 747
Lansbury, Coral 2516
Lanson, Gustave 199, 815, 1927
Larson, Egon 3077
Larson, Charles 1976
Larson, Donald R. 650, 651
Lascelles, Mary 1221, 1222
Las Gourgues, Leo 748
Lash, Kenneth 293
Latham, Jacqueline E. M. 1942
Lathrop, Kathleen L. 1741
Latimer, Kathleen 1742
Lauber, John 2245
Lautev, Paul 294
Lawrence, Francis L. 807, 823, 825
Lawrence, William Witherle 1223
Lawson, Lewis A. 1743, 2396
Lazzaro-Weis, Carol 749
Lea, K. M. 609
Leacock, Stephen 2666, 2667, 2668, 2669
Leak, Gary K. 2670
Leary, Lewis 1785
Leavitt, Sturgis E. 652
Leblanc, Gérard 1615
Le Clair, Thomas 1744, 2523, 2671
Leech, Clifford 295, 1061, 1077, 1224, 1225, 1247, 1393, 1397
Lefcourt, Herbert M. 2705
Leggatt, Alexander 1078, 1226, 1928
Legman, G. 3078
Legrand, Ph. E. 495
Lehman, Peter 1844
Lehmann, Benjamin H. 199, 296, 926
Lehrer, Mark 889
Leiner, Wolfgang 2003
Leinwand, Theodore B. 1079
Lellivre, F. J. 2004
Leneaux, Grant F. 890
Leonard, Frances McNeal 979, 980
Leonard, Nancy S. 1080, 1081, 1227
Le Pin, Deirdre 2323
Lesky, Albin 496
Lesser, Simon O. 297
Lessing, G. E. 76, 77, 191
Lester, Pauline 1745
L'Estrange, A. G. 133
Levenson, Hanna 2826
Leventhal, Howard 2509, 2665
Lever, Katherine 497
Lovey, D. 981
Levin, Harry 298, 299, 826, 1228, 2672
Levin, Lawrence L. 1043
Levin, Richard 498, 1082, 1083
Levine, Jacob 2286, 2509, 2590, 2516, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2584, 2580, 2581, 2582, 2583, 2584
Levine, Joan B. 2665
Levine, Lawrence W. 2324
Levitt, H. N. 1746
Lewinowit, Herbert J. 191
Levy, Gertrude Rachel 499
Levy, Leo B. 1747
Lewis, Allan 1229
Lewis, Anna B. 823
Lewis, Peter 2157
Lewis, R. W. B. 2297
Lewis, Wyndham 2100, 2116
Lewinsohn, Ludwig 300
Leyburn, Ellen Douglass 301, 1748, 2101, 2109, 2116
Lian, A. P. 2860
Lightstone, Jack 2993
Lilja, Sara 500
Lilly, Paul R., Jr. 1749
Lilly, W. S. 134
Lind, L. R. 2194
Lindberg, Gary 2348
Lindemann, Heimito 2575
Lindsey, Douglas 2720
<table>
<thead>
<tr>
<th>Author</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linfield, Eric G.</td>
<td>2509</td>
</tr>
<tr>
<td>Linn, Rolf N.</td>
<td>891</td>
</tr>
<tr>
<td>Lipps, Theodor</td>
<td>294, 302</td>
</tr>
<tr>
<td>Litman, Robert E.</td>
<td>2978</td>
</tr>
<tr>
<td>Little, Alan McN. G.</td>
<td>501</td>
</tr>
<tr>
<td>Little, Judy</td>
<td>1547, 2565</td>
</tr>
<tr>
<td>Livernmore, Ann</td>
<td>303</td>
</tr>
<tr>
<td>Liverpool, Hollis V.</td>
<td>2508</td>
</tr>
<tr>
<td>Livingston, Paisley N.</td>
<td>827</td>
</tr>
<tr>
<td>Lloyd, Ernest L.</td>
<td>2967</td>
</tr>
<tr>
<td>Lloyd, Sally</td>
<td>2696</td>
</tr>
<tr>
<td>Locke, John</td>
<td>78</td>
</tr>
<tr>
<td>Lockwood, Thomas</td>
<td>1394</td>
</tr>
<tr>
<td>Lofberg, J. O.</td>
<td>502</td>
</tr>
<tr>
<td>Loftis, John</td>
<td>1395, 1396, 1397, 1398, 1399</td>
</tr>
<tr>
<td>Logan, Than Jenkins</td>
<td>1230</td>
</tr>
<tr>
<td>Lomax, Louis E.</td>
<td>1750</td>
</tr>
<tr>
<td>Londrè, Felicia Hardison</td>
<td>304</td>
</tr>
<tr>
<td>Long, Timothy</td>
<td>503, 504</td>
</tr>
<tr>
<td>Longmire, Samuel E.</td>
<td>1400</td>
</tr>
<tr>
<td>Lord, Carnes</td>
<td>505</td>
</tr>
<tr>
<td>Lord, Lewis E.</td>
<td>506</td>
</tr>
<tr>
<td>Lorenz, Konrad</td>
<td>2968</td>
</tr>
<tr>
<td>Losco, Jean</td>
<td>2681</td>
</tr>
<tr>
<td>Losso, Deborah N.</td>
<td>2102</td>
</tr>
<tr>
<td>Loughlin, Richard L.</td>
<td>1401</td>
</tr>
<tr>
<td>Louria, Yvette</td>
<td>823</td>
</tr>
<tr>
<td>Love, Glen A.</td>
<td>2799</td>
</tr>
<tr>
<td>Love, John M.</td>
<td>1231</td>
</tr>
<tr>
<td>Lowe, David A.</td>
<td>1643</td>
</tr>
<tr>
<td>Lowers, James K.</td>
<td>982</td>
</tr>
<tr>
<td>Loy, Pamela</td>
<td>1861</td>
</tr>
<tr>
<td>Luborsky, Lester B.</td>
<td>2504</td>
</tr>
<tr>
<td>Lucchesi, William</td>
<td>2588</td>
</tr>
<tr>
<td>Luce, T. James</td>
<td>507</td>
</tr>
<tr>
<td>Lucie-Smith, Edward</td>
<td>2437</td>
</tr>
<tr>
<td>Ludovici, Anthony M.</td>
<td>2969</td>
</tr>
<tr>
<td>Ludwig, Walther</td>
<td>508</td>
</tr>
<tr>
<td>Luhr, William</td>
<td>1844</td>
</tr>
<tr>
<td>Lukens, Nancy</td>
<td>2246</td>
</tr>
<tr>
<td>Lull, P. E.</td>
<td>2682</td>
</tr>
<tr>
<td>Lumley, Eleanor P.</td>
<td>1054</td>
</tr>
<tr>
<td>Lumley, Frederick Elmore</td>
<td>2970</td>
</tr>
<tr>
<td>Lundberg, Craig C.</td>
<td>3079</td>
</tr>
<tr>
<td>Lundquist, Anne S.</td>
<td>823</td>
</tr>
<tr>
<td>Lusky, Alfred Edwin</td>
<td>2195</td>
</tr>
<tr>
<td>Lynch, Kathleen M.</td>
<td>1403</td>
</tr>
<tr>
<td>Lynch, William F., S. J.</td>
<td>269, 305</td>
</tr>
<tr>
<td>Lynn, Kenneth S.</td>
<td>2683</td>
</tr>
<tr>
<td>Lyons, John D.</td>
<td>754</td>
</tr>
<tr>
<td>McCaffrey, Donald W.</td>
<td>1851, 1852</td>
</tr>
<tr>
<td>McCall, Raymond G.</td>
<td>1548</td>
</tr>
<tr>
<td>McCanles, Michael</td>
<td>1085</td>
</tr>
<tr>
<td>McCarthy, Kevin</td>
<td>2661</td>
</tr>
<tr>
<td>McCauley, Clark</td>
<td>2684</td>
</tr>
<tr>
<td>McClain, William H.</td>
<td>308</td>
</tr>
<tr>
<td>McClelland, Joseph C.</td>
<td>2286</td>
</tr>
<tr>
<td>McCollom, William G.</td>
<td>309, 931</td>
</tr>
<tr>
<td>McComas, H. C.</td>
<td>2971</td>
</tr>
<tr>
<td>McConnell, James V.</td>
<td>2575, 2879</td>
</tr>
<tr>
<td>McCosh, Sandra</td>
<td>3080</td>
</tr>
<tr>
<td>McCracken, George</td>
<td>1549</td>
</tr>
<tr>
<td>McCrery, William C.</td>
<td>653</td>
</tr>
<tr>
<td>McDonald, Charles O.</td>
<td>1404</td>
</tr>
<tr>
<td>MacDonald, Donald</td>
<td>984</td>
</tr>
<tr>
<td>Macdonald, Dwight</td>
<td>2005</td>
</tr>
<tr>
<td>McDonald, Russ</td>
<td>1086, 1087, 1751</td>
</tr>
<tr>
<td>McDonald, Van Edward R.</td>
<td>892</td>
</tr>
<tr>
<td>McDonald, Walter R.</td>
<td>1752</td>
</tr>
<tr>
<td>MacDougall, Curtis D.</td>
<td>2685</td>
</tr>
<tr>
<td>McDougall, William</td>
<td>2972, 2973, 2974</td>
</tr>
<tr>
<td>McDowell, Frederick P. W.</td>
<td>1697</td>
</tr>
<tr>
<td>McElrath, Joseph R., Jr.</td>
<td>1753</td>
</tr>
<tr>
<td>McFadden, George</td>
<td>310, 1754</td>
</tr>
<tr>
<td>McFarland, Thomas</td>
<td>1233</td>
</tr>
<tr>
<td>McCallard, John C.</td>
<td>985</td>
</tr>
<tr>
<td>McGhee, Paul E.</td>
<td>2509, 2588, 2665, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 3081</td>
</tr>
<tr>
<td>McGinnis, Wayne D.</td>
<td>2523</td>
</tr>
<tr>
<td>McGlathery, James M.</td>
<td>2703</td>
</tr>
<tr>
<td>McGowan, Moray</td>
<td>893</td>
</tr>
<tr>
<td>McGrady, Donald</td>
<td>654</td>
</tr>
<tr>
<td>Mack, Maynard</td>
<td>217, 1405, 2103, 2116</td>
</tr>
<tr>
<td>McKee, Kenneth N.</td>
<td>750</td>
</tr>
<tr>
<td>Mackendrick, Louis K.</td>
<td>311, 2842</td>
</tr>
<tr>
<td>McKendrick, Melveena</td>
<td>655</td>
</tr>
<tr>
<td>McKenna, Andrew J.</td>
<td>2975</td>
</tr>
<tr>
<td>McKenzie, Gordon</td>
<td>926</td>
</tr>
<tr>
<td>MacKethan, Lucinda H.</td>
<td>1755</td>
</tr>
<tr>
<td>Macslachlan, John M.</td>
<td>2853</td>
</tr>
<tr>
<td>McLaughlin, John J.</td>
<td>352, 2107</td>
</tr>
<tr>
<td>McLean, Albert F.</td>
<td>1756, 2698</td>
</tr>
<tr>
<td>McLeish, Kenneth</td>
<td>515, 516</td>
</tr>
<tr>
<td>McLuhan, Marshall</td>
<td>2531</td>
</tr>
<tr>
<td>McMahon, A. Philip</td>
<td>312</td>
</tr>
<tr>
<td>McMahon, Helen</td>
<td>1757</td>
</tr>
<tr>
<td>McMaster, Juliet</td>
<td>2516</td>
</tr>
<tr>
<td>MacMillan, Dougald</td>
<td>1406</td>
</tr>
<tr>
<td>McMullen, Glenys</td>
<td>2247</td>
</tr>
<tr>
<td>McMullen, Lorraine</td>
<td>2699</td>
</tr>
<tr>
<td>McNamara, Peter L.</td>
<td>1234</td>
</tr>
<tr>
<td>Macnaughtan, S.</td>
<td>2700</td>
</tr>
</tbody>
</table>
MacNicholas, John 1608
McPherson, David 1088
McVeagh, John 1407
Madden, David 1853
Madeleine, R. E. R. 1089
Madrigal, José A. 653
Maeseen, William A. 2508
Magge, William H. 2842
Maggi, Vincenzo 29, 294
Magli, C. P. 894, 985
Maguire, Robert A. 1644
Maher, R. A. 1609
Maidment, K. J. 517
Maier, Norman R. F. 2701
Mair, Michael 2509
Makarios, Laura 2289
Malin, Irving 1758
Mallett, Phillip 2261
Mallinson, G. J. 751, 752, 753
Malone, David H. 2196
Malone, Michael 1759, 1895
Malpass, Leslie F. 2702
Maltby, Robert 518
Maltin, Leonard 1854, 1855, 1664
Mancil, Frank 1856, 2290
Mancing, Howard 656
Mandel, Oscar 313
Mander, John 193
Mandlove, Nancy B. 2703
Mann, Dorothea Lawrence 1550
Mann, Yuri 2397
Mannell, Roger C. 2509, 2685
Manning, Sylvia Bank 2104
Mankin, Paul 2631
Marceau, Félicien 314
Marcus, Jane 1529
Mares, Francis Hugh 1233, 2350
Margitie, Milorad R. 754
Martinelli, Peter V. 343
Marino, Adriano 315
Markels, Julian 1236
Marker, Frederick J. 1825
Marker, Lise-Lone 1825
Markiewicz, Dorothy 2704
Markiewicz, Henryk 2006
Markley, Robert 2213
Marotti, Arthur F. 1090
Marshall, Geoffrey 316
Marshall, Nancy 2660
Martin, Carter 1760
Martin, Gretchen 610
Martin, Jay 1795
Martin, Leslie Howard 986
Martin, Lillien J. 317
Martin, Robert Bernard 318, 1487
Martin, Rod A. 2705
Martin, Tom 319
Martin, Wendy 1697
Martineau, William H. 2589
Martinich, A. P. 2706
Martz, William J. 1237, 1238, 1239, 1240
Masiello, Francine 2398
Mason, H. A. 2139
Mason, Richard 1761
Mason, Thomas L. 2707
Mast, Gerald 1857
Masters, G. Mallary 768
Mathewson, Jeanne T. 987
Mathewson, Louise 932
Maulsby, D. L. 1091
Maxwell, Ian 1929
Mayberry, Robert 1762
Mayer, David, III 2351
Mayer, Frederick P. 1488
Mayer, Philip 3082
Mayoux, Jean-Jacques 2672
Mazzara, Richard A. 755, 756
Mead, George H. 2976
Meckler, Jerome 229, 2105, 2157
Meeker, Joseph W. 320
Meerloo, Joost A. M. 2877
Mehl, Dieter 333
Mehlman, Jeffrey 3303
Meier, T. 1092
Meijer, Marianne 2585
Meine, Franklin J. 2633
Mellampy, Nilsen 1160
Mellard, James M. 1763, 2483
Mendel, Lori 2978
Mendel, Werner 2978
Mendell, C. W. 2106
Mercer, J. E. 2979
Merchant, W. Moelwyn 321
Mercier, Sebastien 79
Mercier, Vivian 1610, 2708, 2709
Meredith, George 136, 137, 198, 199, 217, 222, 294, 369, 395, 2025
Mermier, Guy 343
Merrill, Reed 2197
Mers, Rodney W. 336, 2588
Messenger, Ann P. 2248, 2842
Messenger, John C. 2710
Metford, J. C. J. 263
Metman, Philip 2325
Métraux, Alfred 2336
Mettee, David R. 2711
Metzger, Michael M. 896
Meulen, Dawn Van Der 811
Meyer, Timothy P. 2509
Meyerhold, Vsevolod 199, 1930
Meyers, Alice 2198
Michael, Wolfgang 823
Michaels, I. Lloyd 3084
Micklus, Robert 2512
Middleton, Russell 2712, 2713
Mignon, Elisabeth 1408
Mikes, George 2714, 2715, 2879
Mikhal, E. H. 1611
Miles, Dudley Howe 1408
Miles, Elton 2716
Mills, John A. 1612
Mills, Nicolaus 2981
Milner, G. B. 2719, 2882
Mindess, Harvey 2508, 2509, 2720, 2983
Miner, Earl 1410, 2085
Minogue, Valerie 2014
Montalvo, Antonio Sebastiano 30, 295
Mintz, Lawrence E. 1886, 2249, 2509, 2595, 2721, 2799
Mishkin, Masha 2722
Mitchell, Bonner 612
Mitchell, Carol 3085, 3086, 3087
Moews, Daniel 1858
Mojen, Helene 2199
Molander, John 2713
Moliber 80, 81, 82, 81, 181, 199, 294, 395
Moloston, Julie L. 2869
Monod, Sylvère 2723
Monro, D. H. 2984
Montague, Ashley 2965
Montgomery, Guy 1397, 1411
Montgomery, John 1889
Montrose, Louis Adrian 1242, 1243, 1244
Moody, Raymond A. 2086
Mooney, Stephen L. 1765
Moore, John B. 934
Moore, Will G. 757, 807, 815, 830, 831, 832, 833, 834, 835, 2631
More, Douglas Mills 2724
Moreau, R. E. 3098
Morgan, Gerald 1093
Morgan, Margery M. 988
Morrell, John 2725, 2987
Morris, Brian 1094, 1413
Morris, Christopher D. 2523
Morris, Corbyn 83
Morris, Desmond 2988
Morris, William E. 2516
Morrison, Jack 2989
Morrow, John H. 758
Morse, Donald E. 1551
Morton, J. B. 193
Morton, Murray K. 2007
Moseley, Merritt 2726
Moser, Charles A. 1645
Moses, Edwin 1766
Moses, Joseph 323, 1490
Moss, Sylvia 1887
Motto, Anna Lydia 2400, 2632
Mould, William A. 923
Moulton, Carroll 507, 559
Mudrick, Marvin 950, 2200
Muecke, D. C. 2201, 2202, 2203, 2204
Muecke, Frances 520
Mueller, Charles 2727
Muelier, Cuenther H. S. 2401
Mueschke, Paul 1245
Muggeridge, Malcolm 2728
Muir, Kenneth 657, 1246, 1247, 1333, 1414
Mull, Helen K. 2729
Mullen, Wilbur H. 2730
Muller, Gilbert H. 2402
Mulryne, J. R. 1094
Munro, James S. 759, 760
Munson, William F. 989
Murdoch, David 1946
Murillo, L. A. 2205
Murphy, Arthur 84
Murphy, Brenda 1931
Murphy, Brian 2731, 2990
Murphy, Charles T. 521, 522
Murray, D. M. 1767
Murray, Gilbert 523, 524, 525
Murray, Henry A., Jr. 2732, 2978
Murray, Jack 761
Murray, Patrick 1978
Murrell, William 2733
Murry, J. Middleton 1247
Mushabac, Jane 2734
Muste, John M. 2107, 2991
Mutuma, Hwenje 2509
Myers, Alonzo 2992
Myers, Mitzi 2565
Myers, William 1413
Author Index

Nahm, Milton C. 1248
Nardin, Jane 1491
Nash, Jerry C. 768
Nash, Ralph 1095
Nathan, David 1888
Natov, Roni 206
Neill, Michael 1415
Neitz, Mary J. 2735
Nelson, Robert J. 815, 836, 837
Nelson, Thomas Allen 1249
Nelson, Timothy G. A. 935
Nelson, William 2736
Nerhardt, Goran 2508, 2509, 2737
Neufeld, James E. 1416
Neuleib, Janice Witherspoon 2403
Neumann, Editha S. 823
Newcomb, Horace 1889, 1890, 2858
Newiger, Hans-Joachim 474
Newman, Karen 2008
Nias, David K. B. 2509
Nichols, Brian 838
Nichols, Charles H. 1697
Nichols, James W. 2108
Nichols, Mary Pollingue 1251
Nickels, Cameron C. 2738
Nicole, Pierre 85, 294
Nicoll, Allardyce 325, 326, 327, 328, 613, 1417
Nicholson, Harold 2739
Niebuhr, Reinhold 269, 2740
Nietzsche, Friedrich 138
Niklaus, Thelma 1839, 2352
Nilsen, Alleen Pace 2741
Nilsen, Don L. F. 2720, 2741
Nimetz, Michael 2742
Nisbet, R. G. M. 2139
Nist, John 329
Noland, Richard W. 229
Noonan, Gerald 2842
Noonan, James 2842
Norbeck, Edward 2292
Norris, Peter 1932
Norwood, Gilbert 526, 527, 528
Nosanchuk, T. A. 2993
Novak, Maximilian E. 1418, 1419, 2404
Novy, Marianne L. 1252
Nugent, S. Georgia 1160
Nurse, Peter H. 839
Nussbaum, Felicity A. 2111
Nussbaum, Martha 474
Nuttall, A. D. 1149
Nykrog, Per 2517
Oates, J. C. 1096
Oates, Joyce Carol 1768
Obeyesekere, Gananath 1826
Obeyesekere, Ranjini 1826
Obrdlik, Antonin 2743
O'Casey, Sean 2994
O'Connell, Walter E. 2508, 2509, 2744, 2745, 2746, 2747, 2780
O'Connell, Flannery 2405
O'Connor, Gerald W. 2112
O'Connor, John J. 191
O'Connor, Thomas Austin 658
O'Donoghue, Bernard 2748
O'Laughlin, Shawn 2801
Oldfather, W. A. 529
Oliver, E. J. 2749
Olpin, Larry R. 1759
Olson, Elder 330
O'Mahony, Michael 2509
Omwake, Louise 2750
O'Quin, Karen 2751
Oregrido, Giacomo 614
Orel, Harold 352
Orfandis, Monika McGoldrick 2752
Orgel, Stephen 1253
Ozing, Elliott 2753, 2754, 2755, 3089
Ornstein, Robert 1097, 1098, 1254
Orowitz, Milton 2438
Orr, David 615
Osborne, Kate A. 2509
Owen, Charles A., Jr. 991, 1255
Oxford, Geoffrey S. 2928
Oz, Avraham 1160
Pack, Roger A. 530
Pallette, Drew B. 1770
Pallister, Janis L. 1583
Palmer, D. J. 1149
Palmer, David 1149
Palmer, John 331, 1256, 1420
Palmer, Robert 2509
Panzl, Barbara C. 2995
Paolucci, Anne 191, 616
Paradissis, A. G. 2756
Parente, James A., Jr. 898
Paris, Bernard J. 1492
Park, B. A. 1099
Park, Bruce R. 1613
Park, Clara Claiborne 199, 332
Park, Roy 1493
Parker, A. A. 659
Parker, David 1933
Parker, R. B. 1023, 1934
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parker, William</td>
<td>1615</td>
</tr>
<tr>
<td>Parks, Edd Winfield</td>
<td>2757, 2853</td>
</tr>
<tr>
<td>Parnell, Paul E.</td>
<td>1397</td>
</tr>
<tr>
<td>Parrott, Thomas Marc</td>
<td>1100, 1257</td>
</tr>
<tr>
<td>Parsell, David B.</td>
<td>762</td>
</tr>
<tr>
<td>Parshall, Peter F.</td>
<td>1935, 2703</td>
</tr>
<tr>
<td>Parsons, Elsie Claws</td>
<td>2293</td>
</tr>
<tr>
<td>Partee, Morris Henry</td>
<td>1258, 1259</td>
</tr>
<tr>
<td>Parton, Anne</td>
<td>1260</td>
</tr>
<tr>
<td>Parton, James</td>
<td>139</td>
</tr>
<tr>
<td>Partridge, Colin J.</td>
<td>2113</td>
</tr>
<tr>
<td>Partridge, Edward B.</td>
<td>1101</td>
</tr>
<tr>
<td>Pascachoff, Naomi</td>
<td>1614</td>
</tr>
<tr>
<td>Pasquier, Marie-Clare</td>
<td>207</td>
</tr>
<tr>
<td>Pasquier, Sylvain du</td>
<td>1880</td>
</tr>
<tr>
<td>Paster, Gail Kern</td>
<td>1102, 1103</td>
</tr>
<tr>
<td>Paterson, Alan K. G.</td>
<td>660</td>
</tr>
<tr>
<td>Patrides, C. A.</td>
<td>1827</td>
</tr>
<tr>
<td>Patterson, J. R.</td>
<td>2870</td>
</tr>
<tr>
<td>Patty, James S.</td>
<td>2996</td>
</tr>
<tr>
<td>Paul, William</td>
<td>1861</td>
</tr>
<tr>
<td>Paulos, John Allen</td>
<td>2509, 2758</td>
</tr>
<tr>
<td>Paulson, Ronald</td>
<td>2114, 2115, 2116, 2127</td>
</tr>
<tr>
<td>Payne, Ladell</td>
<td>1771</td>
</tr>
<tr>
<td>Pazzi, Ruth</td>
<td>2863</td>
</tr>
<tr>
<td>Peacock, James L.</td>
<td>2294</td>
</tr>
<tr>
<td>Peacock, N. A.</td>
<td>840, 841</td>
</tr>
<tr>
<td>Peacock, Ronald</td>
<td>333, 899</td>
</tr>
<tr>
<td>Pearce, Richard</td>
<td>229, 1697, 2295, 2407</td>
</tr>
<tr>
<td>Pearcy, Roy J.</td>
<td>343, 2517</td>
</tr>
<tr>
<td>Pearsall, Derek</td>
<td>2206</td>
</tr>
<tr>
<td>Pearson, Carol</td>
<td>1772</td>
</tr>
<tr>
<td>Pearson, Judy C.</td>
<td>2759</td>
</tr>
<tr>
<td>Pearson, R. A. G.</td>
<td>763</td>
</tr>
<tr>
<td>Pease, Nicholas</td>
<td>206</td>
</tr>
<tr>
<td>Peck, Russell A.</td>
<td>1261</td>
</tr>
<tr>
<td>Pelissier, Sidney L.</td>
<td>823</td>
</tr>
<tr>
<td>Pelton, Robert D.</td>
<td>2325</td>
</tr>
<tr>
<td>Pemberton, John</td>
<td>2327</td>
</tr>
<tr>
<td>Penrod, James H.</td>
<td>2633, 2760</td>
</tr>
<tr>
<td>Pentzell, Raymond J.</td>
<td>2207</td>
</tr>
<tr>
<td>Pepicello, William J.</td>
<td>2695</td>
</tr>
<tr>
<td>Peppard, Murray B.</td>
<td>2408</td>
</tr>
<tr>
<td>Perkinson, Richard H.</td>
<td>1104</td>
</tr>
<tr>
<td>Peri, Ruth Eastwood</td>
<td>2761, 2762</td>
</tr>
<tr>
<td>Perman, R. C. D.</td>
<td>764</td>
</tr>
<tr>
<td>Perry, Henry Ten Eyck</td>
<td>334, 1421</td>
</tr>
<tr>
<td>Perry-Camp, Jane</td>
<td>2763</td>
</tr>
<tr>
<td>Persson, Agnes V.</td>
<td>1422</td>
</tr>
<tr>
<td>Peter, John E.</td>
<td>2117</td>
</tr>
<tr>
<td>Peter, Laurence J.</td>
<td>2764</td>
</tr>
<tr>
<td>Peterson, Christine E.</td>
<td>765</td>
</tr>
<tr>
<td>Peterson, Douglas L.</td>
<td>1160</td>
</tr>
<tr>
<td>Peto, Endre</td>
<td>3997</td>
</tr>
<tr>
<td>Petrella, Antonio</td>
<td>617</td>
</tr>
<tr>
<td>Petro, Peter</td>
<td>2118</td>
</tr>
<tr>
<td>Petrullo, Helen</td>
<td>352</td>
</tr>
<tr>
<td>Payre, Henry</td>
<td>523</td>
</tr>
<tr>
<td>Philias, Peter G.</td>
<td>1105, 1262</td>
</tr>
<tr>
<td>Phillips, E. D.</td>
<td>531</td>
</tr>
<tr>
<td>Phillips, Robert L.</td>
<td>2833</td>
</tr>
<tr>
<td>Pickart, Gertud Bauer</td>
<td>900</td>
</tr>
<tr>
<td>Pickard-Cambridge, Arthur W.</td>
<td>532, 533</td>
</tr>
<tr>
<td>Piddington, Ralph</td>
<td>2998</td>
</tr>
<tr>
<td>Pien, Diana</td>
<td>2509, 2694, 2765</td>
</tr>
<tr>
<td>Pike, Burton</td>
<td>229</td>
</tr>
<tr>
<td>Pinet, Christopher P.</td>
<td>1936, 1937, 1938</td>
</tr>
<tr>
<td>Pinkus, Philip</td>
<td>352, 2109, 2119</td>
</tr>
<tr>
<td>Pinsker, Sanford</td>
<td>192, 1697, 1773, 1774, 1775, 1797, 2353, 2512, 2766</td>
</tr>
<tr>
<td>Pirandello, Luigi</td>
<td>2757</td>
</tr>
<tr>
<td>Fi-Sunyer, Oriol</td>
<td>2768</td>
</tr>
<tr>
<td>Place, Edwin B.</td>
<td>2354</td>
</tr>
<tr>
<td>Plato</td>
<td>12, 13, 14, 294</td>
</tr>
<tr>
<td>Platt, Larry A.</td>
<td>2447</td>
</tr>
<tr>
<td>Pleišner, Helmut</td>
<td>2999</td>
</tr>
<tr>
<td>Plutarch</td>
<td>15</td>
</tr>
<tr>
<td>Poague, Leland A.</td>
<td>1862</td>
</tr>
<tr>
<td>Podhoretz, Norman</td>
<td>1777</td>
</tr>
<tr>
<td>Poe, Edgar Allan</td>
<td>2633</td>
</tr>
<tr>
<td>Poirier, Richard</td>
<td>1778, 2010, 2531</td>
</tr>
<tr>
<td>Polkorny, Gary F.</td>
<td>2120</td>
</tr>
<tr>
<td>Polhemus, Robert M.</td>
<td>1494</td>
</tr>
<tr>
<td>Pollard, Arthur</td>
<td>2121</td>
</tr>
<tr>
<td>Pollio, Howard R.</td>
<td>335, 336, 2508, 2588, 2696, 2731, 2769, 2809, 2990</td>
</tr>
<tr>
<td>Porte, Joel</td>
<td>2672</td>
</tr>
<tr>
<td>Porter, Dennis</td>
<td>842</td>
</tr>
<tr>
<td>Porter, R. C.</td>
<td>1647</td>
</tr>
<tr>
<td>Post, C. R.</td>
<td>534</td>
</tr>
<tr>
<td>Post, L. A.</td>
<td>533, 536, 537, 538, 539</td>
</tr>
<tr>
<td>Potter, Edith J.</td>
<td>843, 844</td>
</tr>
<tr>
<td>Potter, John M.</td>
<td>1106</td>
</tr>
<tr>
<td>Potter, Stephen</td>
<td>2770</td>
</tr>
<tr>
<td>Potts, L. J.</td>
<td>199, 337</td>
</tr>
<tr>
<td>Povey, John F.</td>
<td>1628</td>
</tr>
<tr>
<td>Powell, Anthony</td>
<td>193</td>
</tr>
<tr>
<td>Powell, Chris</td>
<td>2509</td>
</tr>
<tr>
<td>Powell, Jocelyn</td>
<td>1022, 1149, 1333, 1410</td>
</tr>
<tr>
<td>Powell, Larry</td>
<td>2122</td>
</tr>
<tr>
<td>Powers, Lyall H.</td>
<td>1779</td>
</tr>
<tr>
<td>Prange, Arthur J., Jr.</td>
<td>2545</td>
</tr>
<tr>
<td>Prerost, Frank J.</td>
<td>2509, 2771, 2772, 2773</td>
</tr>
<tr>
<td>Prescott, Henry W.</td>
<td>540, 541, 542, 543</td>
</tr>
</tbody>
</table>
Author Index

Presley, Delma Eugene 2409
Presley, Keith 544
Price, Joseph G. 1263
Priest, Robert F. 2600, 2774, 3090, 3091
Priestly, J. B. 936, 2775
Priestly, Joseph 96
Prior, Moody E. 1264
Pritchett, V. S. 1495, 1496
Proffer, Ellendea 1648
Putney, Rufus 1265
Puttenham, George 31
Quigley, Isabel 1863
Quintana, Ricardo 1423
Quintilian 16
Quraishi, Z. M. 2776
Radcliffe-Brown, A. R. 3092
Radcliff-Unstead, Douglas 618, 2703
Rademacher, Frances 1552
Radin, Paul 2250, 2328
Raeithel, Gert 2777
Rafoildi, Patrick 1615
Ragland, Mary Eloise 3000
Ragusa, Olga 2778
Rahner, Hugo 269
Ramage, Edwin S. 2123
Ramondt, Marie 3001
Randisi, Jennifer L. 2124
Randolph, Mary Claire 2115, 2125, 2126
Ransohoff, Rita 2509
Rapin, René 87
Rapp, Albert 2779
Rappaport, Ernest A. 2296
Rasponich, Beverly J. 2842
Ratermanis, Janis B. 769
Rath, Sura Prasad 1780
Rawn, Claude J. 2127, 2297
Ready, Robert 1497
Reardon, Joan 1616
Reckford, Kenneth J. 545, 546, 547
Redlich, Frederick C. 2678, 2679, 2780
Regalado, Nancy Freeman 2329
Reibetanz, John 1943
Reich, Annie 2410
Reichmann Lemos, Brunilda 3002
Reid, Alec 1617
Reid, B. L. 1424
Reid, David S. 992
Relk, Theodore 2781, 2782
Reilly, Adam 1864
Reisch, Marc S. 2783
Reiss, Edmund 2208
Reiss, H. G. 2784
Remak, Henry H. 2196
Remenyi, Joseph 2785
Renan, Yael 338, 339
Rendall, S. F. 810
Rentschler, Robert 901
Replige, Justin 1553
Reppli, Agnes 3003
Reynolds, Ann 2128
Reynolds, George F. 340
Reynolds, Richard R. 2516
Reynolds, R. W. 548
Rheuban, Joyce 1865
Rhodes, Neil 2411
Ribot, Théodore Armand 140
Riccoboni, Antonio 32, 294
Richards, David G. 902
Richards, Edward Ames 2011
Richardson, Maurice 193
Richlin, Amy 2786
Richmond, Lee J. 1781
Richter, Gisela M. A. 2412
Richter, Jean Paul 141, 294
Rickels, Milton 2512, 2633, 2787, 2799
Rickets, Mac Linscott 2330
Riedel, Ernest 349
Riemer, A. P. 1266
Riesner, Charles F. 1866
Rewald, J. G. 2012
Rigby, Peter 3093
Riggan, William 2298
Riggs, Larry W. 345
Righter, Anne 1267, 1333, 1410
Rightmyer, Jonathan 2694
Rinder, Irving D. 2788
Ristine, Frank Humphrey 1979
Rivers, Kenneth 2439
Robbins, Edwin W. 550
Robbins, Susan W. 2855
Roberts, Allyn F. 2724, 2789
Roberts, Jeanne Addison 1160, 1298
Roberts, Michael 2790
Roberts, Philip 1413
Robertson, J. G. 903
Robertson, Pamela E. C. 619
Robillard, Judith 2694
Robinson, David 1987
Robinson, E. Arthur 1498
Robinson, Fred Miller 192, 341
Robinson, Fred Norris 2116, 2129
Robinson, Gabrielle 2013
Robinson, James E. 1107
Robinson, Ken 2127
Robinson, Vera M. 2695, 2791
Robortellus, Franciscus 33, 294
Rocher, Gregory de 3004
Roddey, Gloria J. 2703
Rodway, Allan 342, 937, 1425
Rogawski, Alexander S. 2878
Rogers, Peter 133
Rogers, Timothy B. J. 2703
Rochech, Milton 1893
Rollin, Roger B. 1891
Ronning, Robert 1499
Rosador, K. Tetzei von 1269
Rose, Margaret 2014, 2015
Rosen, Victor 2440
Rosenberg, Bernard 2792
Rosenberry, Edward H. 1782
Rosenblatt, Roger 2672, 3005
Rosenblum, Michael 2085
Rosenheim, Edward W., Jr. 2109, 2116, 2130
Rosenthal, M. L. 162
Rosenthal, Michael 1554
Rosenwald, George C. 2675, 2793
Ross, John F. 926
Ross, John W. H. 2664
Ross, Stephen M. 2794
Rossiter, A. P. 939, 1247
Rot, Sandor 2795
Roth, Martin 1783
Rothbart, Mary K. 2508, 2509, 2694, 2765, 3006
Rothberg, Irving P. 661, 662
Rourke, Constance 2512, 2796, 2858
Rousseau, Jean-Jacques 88
Rovit, Earl 1697, 1784, 2107, 2797
Rowe, George E., Jr. 1108
Rowe, W. Woodin 2798
Roy, Emil 1555, 1980
Royot, Daniel 2799
Rubenstein, E. 1868
Rubin, David L. 770
Rubin, Louis D., Jr. 1785, 2858
Rudat, Wolfgang E. H. 993
Rudd, Niall 2127
Rudwin, Maximilian 904
Ruggerio, Michael J. 663
Ruggiers, Paul G. 343, 994
Rune, Roseann 771, 772
Russell, Frances Theresea 2131
Russell, P. E. 694
Ruttkay, Kalman G. 1426
Ryan, Marjorie 352, 2132
Saccio, Peter 1109, 1839
Sacharoff, Mark 905
Sachs, Murray 3007
Sacks, Sheldon 344, 1427, 2116
Sacksteder, William 345, 346
Saddlenyer, Ann 1618
Safer, Martin A. 2509
Sage, J. W. 649
Salameh, Waleed Anthony 2695
Sale, Roger 1270
Sellingar, Leo 1110, 1150, 1271
Salomon, Brownell 1043
Sampson, H. Grant 939, 1428, 1429
Sand, Maurice 142
Sandbach, F. H. 459, 507, 551
Sanders, Norman 1153
Sandoe, James 1869
Sands, Donald B. 995
Sankovitch, Tilde 773
Santarcangeli, Paolo 2299
Santayana, George 199, 294, 347
Sarris, Andrew 1864
Sartre, Jean-Paul 199, 348
Sato, Tadao 1844
Satterfield, Leon 2209
Saunders, Catherine 552
Savage, James E. 1111
Savvas, Minas 1981
Saward, John 2251
Sawyer, Newell W. 940
Scalinger, Julius Caesar 34, 181
Schaeffer, Neil 2210, 3008
Schanzer, Ernest 1247
Schatz, Thomas 1870
Schechter, William 2800
Scheff, T. J. 3009
Scheid, Judith R. 906
Schenck, Mary Jane 774
Schenker, Daniel 2211
Schepps, Walter 996
Schevill, James 349, 2413
Schickel, Richard 1871
Schill, Thomas 2801
Schiller, Friedrich 89, 90, 217, 294
Schilling, Bernard N. 350
Schipper, Kristofer M. 2879
Schlegel, August Wilhelm von 143, 181, 294
Schleifer, Ronald 2212, 2213
Schlesinger, Alfred Cary 2016, 2017
Schless, Howard H. 343, 997
Schloss, Carol 1786
Schlovsky, Victor 351
Schmierl, Rudolf B. 1272
Schmidt, H. E. 2802
Schmitz, Neil 2893
<table>
<thead>
<tr>
<th>Author</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skinner, B. F.</td>
<td>217, 2822</td>
</tr>
<tr>
<td>Skinner, Otis</td>
<td>271</td>
</tr>
<tr>
<td>Sklar, Robert</td>
<td>1872, 1890, 2978</td>
</tr>
<tr>
<td>Slater, Maya</td>
<td>2823</td>
</tr>
<tr>
<td>Slighs, William W. E.</td>
<td>356</td>
</tr>
<tr>
<td>Sloane, David E. E.</td>
<td>1794, 2824</td>
</tr>
<tr>
<td>Sloane, Robert</td>
<td>667</td>
</tr>
<tr>
<td>Slonim, Marc</td>
<td>1652</td>
</tr>
<tr>
<td>Slonimsky, Alexander</td>
<td>1644</td>
</tr>
<tr>
<td>Smith, C. E.</td>
<td>2878</td>
</tr>
<tr>
<td>Smith, Chard Powers</td>
<td>2825</td>
</tr>
<tr>
<td>Smith, Christopher N.</td>
<td>781</td>
</tr>
<tr>
<td>Smith, D'Rinde Jo</td>
<td>2826</td>
</tr>
<tr>
<td>Smith, Ewart R.</td>
<td>2592</td>
</tr>
<tr>
<td>Smith, Frederick N.</td>
<td>1821</td>
</tr>
<tr>
<td>Smith, J. Oates</td>
<td>1557</td>
</tr>
<tr>
<td>Smith, J. Percy</td>
<td>1282</td>
</tr>
<tr>
<td>Smith, Jean R.</td>
<td>2509, 2694</td>
</tr>
<tr>
<td>Smith, John Harrington</td>
<td>1397, 1440, 1441</td>
</tr>
<tr>
<td>Smith, K. C. P.</td>
<td>2509</td>
</tr>
<tr>
<td>Smith, Leslie</td>
<td>1558</td>
</tr>
<tr>
<td>Smith, Marilyn J.</td>
<td>357</td>
</tr>
<tr>
<td>Smith, Mattie Frances</td>
<td>562</td>
</tr>
<tr>
<td>Smith, Nathalie Van Order</td>
<td>2827</td>
</tr>
<tr>
<td>Smith, Nathaniel B.</td>
<td>782</td>
</tr>
<tr>
<td>Smith, Richard</td>
<td>2875</td>
</tr>
<tr>
<td>Smith, Roch C.</td>
<td>2632</td>
</tr>
<tr>
<td>Smith, Sydney</td>
<td>147</td>
</tr>
<tr>
<td>Smith, Willard</td>
<td>358</td>
</tr>
<tr>
<td>Smith, Winifred</td>
<td>621, 622</td>
</tr>
<tr>
<td>Snider, Rose</td>
<td>943</td>
</tr>
<tr>
<td>Snuggs, Henry L.</td>
<td>1112</td>
</tr>
<tr>
<td>Snyder, Susan</td>
<td>1043, 1160, 1283</td>
</tr>
<tr>
<td>Sobel, Raoul</td>
<td>2302</td>
</tr>
<tr>
<td>Sobréc, J. M.</td>
<td>669</td>
</tr>
<tr>
<td>Sochotoff, A. Fred</td>
<td>2135</td>
</tr>
<tr>
<td>Sogliuzzo, A. Richard</td>
<td>823</td>
</tr>
<tr>
<td>Sohler, Theodore P.</td>
<td>2780</td>
</tr>
<tr>
<td>Solomon, Susan</td>
<td>1622</td>
</tr>
<tr>
<td>Solomos, Alexis</td>
<td>563</td>
</tr>
<tr>
<td>Somerset, J. A. B.</td>
<td>1113</td>
</tr>
<tr>
<td>Sonnenfeld, Albert</td>
<td>2631</td>
</tr>
<tr>
<td>Soph, Ivan</td>
<td>2879</td>
</tr>
<tr>
<td>Sorrell, Walter</td>
<td>359</td>
</tr>
<tr>
<td>Soufas, Teresa Scott</td>
<td>2303</td>
</tr>
<tr>
<td>Soule, Donald</td>
<td>360</td>
</tr>
<tr>
<td>Sousa, Raymond J.</td>
<td>2828</td>
</tr>
<tr>
<td>Spanos, William V.</td>
<td>1559</td>
</tr>
<tr>
<td>Speacks, Patricia M.</td>
<td>2116, 2136</td>
</tr>
<tr>
<td>Spatz, Lois</td>
<td>564</td>
</tr>
<tr>
<td>Speaigh, George</td>
<td>193</td>
</tr>
<tr>
<td>Spears, Monroe K.</td>
<td>1560, 1561</td>
</tr>
<tr>
<td>Speck, Linda J. M.</td>
<td>2509</td>
</tr>
<tr>
<td>Speckhard, Robert R.</td>
<td>1623</td>
</tr>
<tr>
<td>Spector, Norman B.</td>
<td>783</td>
</tr>
<tr>
<td>Speidel, E.</td>
<td>910</td>
</tr>
<tr>
<td>Speier, Hans</td>
<td>2217</td>
</tr>
<tr>
<td>Spencer, Herbert</td>
<td>148</td>
</tr>
<tr>
<td>Speyser, Suzanne</td>
<td>999</td>
</tr>
<tr>
<td>Spiegel, Alan</td>
<td>2415</td>
</tr>
<tr>
<td>Spilka, Mark</td>
<td>1442</td>
</tr>
<tr>
<td>Spinrad, Phoebe S.</td>
<td>3014</td>
</tr>
<tr>
<td>Spivack, Charlotte K.</td>
<td>361, 1284</td>
</tr>
<tr>
<td>Spycher, Peter C.</td>
<td>1653</td>
</tr>
<tr>
<td>Stace, C.</td>
<td>565</td>
</tr>
<tr>
<td>Stael-Holstein, Anne Louise</td>
<td>94, 294</td>
</tr>
<tr>
<td>Steinbrook, Edward</td>
<td>2978</td>
</tr>
<tr>
<td>Staines, David</td>
<td>1000</td>
</tr>
<tr>
<td>Stambler, Bernard</td>
<td>823</td>
</tr>
<tr>
<td>Stambusky, Alan A.</td>
<td>362</td>
</tr>
<tr>
<td>Stanford, Derek</td>
<td>1562</td>
</tr>
<tr>
<td>Stanford, Raney</td>
<td>2332</td>
</tr>
<tr>
<td>Stanley, Julia P.</td>
<td>2565</td>
</tr>
<tr>
<td>Starkie, W. J. M.</td>
<td>363</td>
</tr>
<tr>
<td>States, Bert O.</td>
<td>2218</td>
</tr>
<tr>
<td>Stathis, James J.</td>
<td>1445</td>
</tr>
<tr>
<td>Staton, Shirley F.</td>
<td>1114</td>
</tr>
<tr>
<td>Staves, Susan</td>
<td>1444</td>
</tr>
<tr>
<td>Stavrou, C. N.</td>
<td>2219</td>
</tr>
<tr>
<td>Steadman, John M.</td>
<td>2530</td>
</tr>
<tr>
<td>Stearns, Frederic R.</td>
<td>3015</td>
</tr>
<tr>
<td>Stearns, Jean</td>
<td>2545</td>
</tr>
<tr>
<td>Stearns, Marshall</td>
<td>2545</td>
</tr>
<tr>
<td>Stebbins, Robert A.</td>
<td>2829</td>
</tr>
<tr>
<td>Steedmond, John M.</td>
<td>1445</td>
</tr>
<tr>
<td>Steele, Eugene</td>
<td>2304</td>
</tr>
<tr>
<td>Steele, Peter</td>
<td>2416</td>
</tr>
<tr>
<td>Steele, Richard</td>
<td>92, 95, 395</td>
</tr>
<tr>
<td>Stoig, Michael</td>
<td>2417, 2418, 2419, 2441</td>
</tr>
<tr>
<td>Stein, Arnold</td>
<td>2127, 2137</td>
</tr>
<tr>
<td>Stein, William Byashe</td>
<td>1795</td>
</tr>
<tr>
<td>Stephen, Leslie</td>
<td>149</td>
</tr>
<tr>
<td>Stephens, George D.</td>
<td>2025</td>
</tr>
<tr>
<td>Stephens, Robert O.</td>
<td>1796</td>
</tr>
<tr>
<td>Stephenson, Richard M.</td>
<td>2830</td>
</tr>
<tr>
<td>Stephenson, Robert C.</td>
<td>199, 1941</td>
</tr>
<tr>
<td>Stern, J. P.</td>
<td>364</td>
</tr>
<tr>
<td>Stern, Theodore</td>
<td>2333</td>
</tr>
<tr>
<td>Sterne, Charlotte</td>
<td>669</td>
</tr>
<tr>
<td>Sterne, Laurence</td>
<td>96</td>
</tr>
<tr>
<td>Sternlicht, Sanford</td>
<td>1563, 1564</td>
</tr>
<tr>
<td>Stevens, Linton C.</td>
<td>784</td>
</tr>
<tr>
<td>Stevens, Phillips, Jr.</td>
<td>3096</td>
</tr>
<tr>
<td>Stevenson, David Lloyd</td>
<td>1115</td>
</tr>
<tr>
<td>Stevenson, Richard C.</td>
<td>1501, 1502, 1503</td>
</tr>
<tr>
<td>Stevick, Philip T.</td>
<td>1697, 2138</td>
</tr>
<tr>
<td>Steward, Julian H.</td>
<td>2356</td>
</tr>
<tr>
<td>Stewart, Douglas J.</td>
<td>566</td>
</tr>
<tr>
<td>Stewart, Jack F.</td>
<td>1446, 2831</td>
</tr>
</tbody>
</table>
Stewart, Maaja A. 944
Stewart, Randall 2633
Stillwell, Gardiner 1001
Stitzel, Judith 2832
Stock, Lorraine Kochanske 343
Stockholder, Katherine 1285
Stocking, S. Holly 2665
Stoll, Elmer Edgar 1116, 1286
Stolnitz, Jerome 365
Stone, Christopher 2020
Stone, Edward 1624
Stoneback, H. R. 2833
Stock, Lorraine Kochanske 343
Stockholder, Katherine 1285
Stocking, S. Holly 2665
Stoll, Elmer Edgar 1116, 1286
Stolnitz, Jerome 365
Stone, Christopher 2020
Stone, Edward 1624
Stoneback, H. R. 2833
Stout, Gardner D., Jr. 1447
Stovel, Bruce 1504, 1565, 1566
Stow, Harry Lloyd 567
Strachey, Edmund 150
Strachey, Lytton 1448
Street, Brian V. 2334
Streicher, Lawrence H. 2442, 2443
Strickland, John F. 2875, 2834
Stroud, Matthew D. 970
Stroufe, L. Alan 3016
Struc, Roman S. 2420
Stump, N. Franklin 2835
Sturrock, John 2127
Styan, J. L. 199, 366, 1449, 1654, 1983
Subiotto, Arrigo 911
Suckling, Norman 1333
Sullivan, J. P. 429, 2139
Sullivan, Philip E. 2335
Sullivan, Walter 1785
Sully, James 3017
Suls, Jerry M. 2509, 2588, 2695, 2836, 2837
Summers, Lewis A. M. 823
Summers, David 192
Suozzo, Andrew G., Jr. 785
Susskind, Norman 2838
Suther, Judith D. 2357
Sutherland, James 2140
Sutton, Dana Ferrin 568
Sutton, Max Keith 2839
Svebak, Sven 2509, 2840
Svensen, James 367
Swabey, Marie Collins 368
Swain, Barbara 2252
Swan, Jim 3097
Swander, Homer D. 786
Swanson, Alan 177
Swift, Jonathan 2025
Swinden, Patrick 1287
Sykes, A. J. M. 3098
Symonds, John Addington 151
Symons, Julian 1450
Sypher, Wyle 198, 199, 369, 2531
Tabau, Ivan 2879
Taine, Hippolyte 152, 181
Tawo, Oladele 1829
Takahashi, Yasunari 2253
Tallman, Richard S. 3099
Talon, Henri 1505
Tanaka, Ronald 2220
Tandy, Jennette 2512, 2841
Tarshcow, Sidney 370, 2305
Tasso, Torquato 36
Tatlock, J. S. P. 3018
Tave, Stuart M. 945
Tavernier-Courbin, Jacqueline 787, 2842
Taylor, Harley U. 2632
Taylor, John Russell 1567
Taylor, Mark C. 2843
Taylor, P. B. 1002
Taylor, Pat H. 2844
Taylor, Paul 2509
Taylor, Samuel S. B. 2845
Tedeschi, James 2509
Temmer, Mark 2631
Tennenhousen, Leonard 1288
Ter Horst, Robert 653, 671, 672
Terras, Victor 2846
Terry, Sam G. 1451
Teschner, Walter E. vB 912
Tetel, Marcel 623, 768, 788
Thackeray, William Makepeace 153, 154
Thaler, Alwin 1289
Theiner, Paul 2517
Thomas, David 263
Thomas, Merlin 821
Thompson, Alan Reynolds 371, 2221
Thompson, Ewa A. 2254
Thompson, Karl F. 1290
Thompson, Kristin 1844
Thompson, Roger 2847
Thompson, Sister Geraldine 2141
Thompson, William I. 372
Thomson, A. A. 3019
Thomson, Donald F. 3100
Thomson, George 569
Thomson, Ian 343
Thomson, J. A. K. 2222
Thomson, Philip 2421
Thorby, Anthony 429
Thornberry, Ethel Margaret 1452
Thorndike, Ashley H. 946
Thorpe, Willard 2633, 2848, 2853
Thorpe, Peter 2142, 2143, 2144, 2145, 2146
Thro, A. Booker 1003
Thurber, James 373, 374, 395, 3020
<table>
<thead>
<tr>
<th>Author</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tibbetts, A. M.</td>
<td>2109</td>
</tr>
<tr>
<td>Tiddy, R. J. E.</td>
<td>947, 2147</td>
</tr>
<tr>
<td>Tietze-Conrat, E.</td>
<td>2358</td>
</tr>
<tr>
<td>Tilley, Arthur</td>
<td>789</td>
</tr>
<tr>
<td>Tillyard, E. M. W.</td>
<td>1291, 1292, 1293</td>
</tr>
<tr>
<td>Tilton, John W.</td>
<td>2148</td>
</tr>
<tr>
<td>Tinsley, James R.</td>
<td>1568</td>
</tr>
<tr>
<td>Titiev, Mischa</td>
<td>2306</td>
</tr>
<tr>
<td>Tobias, Richard C.</td>
<td>1798</td>
</tr>
<tr>
<td>Togeby, Knud</td>
<td>2517</td>
</tr>
<tr>
<td>Toole, William B.</td>
<td>1294</td>
</tr>
<tr>
<td>Took, Barry</td>
<td>1892</td>
</tr>
<tr>
<td>Torrance, Robert M.</td>
<td>375</td>
</tr>
<tr>
<td>Torres-Alcalde, Antonio</td>
<td>2632</td>
</tr>
<tr>
<td>Toth, Emily</td>
<td>192, 2512, 2565</td>
</tr>
<tr>
<td>Tower, Roni Beth</td>
<td>2694</td>
</tr>
<tr>
<td>Towers, A. R.</td>
<td>1453</td>
</tr>
<tr>
<td>Townsend, Freda L.</td>
<td>1117</td>
</tr>
<tr>
<td>Towsen, John H.</td>
<td>2307</td>
</tr>
<tr>
<td>Trachtenberg, Stanley</td>
<td>376, 1697, 1799, 1800, 1801</td>
</tr>
<tr>
<td>Tracy, C. R.</td>
<td>2849</td>
</tr>
<tr>
<td>Tracy, Steven C.</td>
<td>1802</td>
</tr>
<tr>
<td>Traill, Guy T.</td>
<td>623</td>
</tr>
<tr>
<td>Traschen, Isadore</td>
<td>1942</td>
</tr>
<tr>
<td>Traugott, John</td>
<td>1295, 1454, 2127</td>
</tr>
<tr>
<td>Traversi, Derek</td>
<td>1247</td>
</tr>
<tr>
<td>Travis, Peter W.</td>
<td>1004</td>
</tr>
<tr>
<td>Treadway, James L.</td>
<td>2833</td>
</tr>
<tr>
<td>Treadwell, Yvonne</td>
<td>2850, 2851</td>
</tr>
<tr>
<td>Tremper, Ellen</td>
<td>206</td>
</tr>
<tr>
<td>Trent, W. P.</td>
<td>2512</td>
</tr>
<tr>
<td>Trickett, Rachel</td>
<td>1506</td>
</tr>
<tr>
<td>Trilling, Lionel</td>
<td>199</td>
</tr>
<tr>
<td>Trissino, Giangiorgio</td>
<td>37, 294</td>
</tr>
<tr>
<td>Tromly, F. B.</td>
<td>1296</td>
</tr>
<tr>
<td>Trouard, Dawn</td>
<td>2703</td>
</tr>
<tr>
<td>Trousdale, Marion</td>
<td>1160</td>
</tr>
<tr>
<td>Trou, Paul A.</td>
<td>2149</td>
</tr>
<tr>
<td>Troy, Charles E.</td>
<td>624</td>
</tr>
<tr>
<td>Trueblood, Elton</td>
<td>269, 2852</td>
</tr>
<tr>
<td>Tsanoff, Radoslav A.</td>
<td>377</td>
</tr>
<tr>
<td>Tucker, Herbert F., Jr.</td>
<td>1455</td>
</tr>
<tr>
<td>Turek, Jay</td>
<td>2720</td>
</tr>
<tr>
<td>Turk, Edward Baron</td>
<td>378, 2003</td>
</tr>
<tr>
<td>Turnell, Martin</td>
<td>847</td>
</tr>
<tr>
<td>Turner, Arlin</td>
<td>1785, 2512, 2853, 2854, 2855</td>
</tr>
<tr>
<td>Turner, Craig</td>
<td>2512</td>
</tr>
<tr>
<td>Tuveson, Ernest</td>
<td>1397, 2085</td>
</tr>
<tr>
<td>Tyler, Parker</td>
<td>2308</td>
</tr>
<tr>
<td>Tzetzes, John</td>
<td>18, 294</td>
</tr>
<tr>
<td>Uebans, Maris U.</td>
<td>1830</td>
</tr>
<tr>
<td>Udall, Nicholas</td>
<td>38, 294</td>
</tr>
<tr>
<td>Ueda, Makoto</td>
<td>1831</td>
</tr>
<tr>
<td>Ukas, Michael</td>
<td>625</td>
</tr>
<tr>
<td>Ulanov, Barry</td>
<td>194, 269</td>
</tr>
<tr>
<td>Ullian, Joseph Alan</td>
<td>2665</td>
</tr>
<tr>
<td>Underwood, Dale</td>
<td>1397, 1410, 1457</td>
</tr>
<tr>
<td>Updike, John</td>
<td>2656</td>
</tr>
<tr>
<td>Uphaus, Robert W.</td>
<td>1297</td>
</tr>
<tr>
<td>Ussher, R. G.</td>
<td>570, 571</td>
</tr>
<tr>
<td>Uysal, Ahmet E.</td>
<td>2255</td>
</tr>
<tr>
<td>Valo, John</td>
<td>572</td>
</tr>
<tr>
<td>Valency, Maurice</td>
<td>379, 1655, 1803</td>
</tr>
<tr>
<td>Van Abbé, Derek</td>
<td>913</td>
</tr>
<tr>
<td>Vanbrugh, Sir John</td>
<td>97</td>
</tr>
<tr>
<td>Vance, Eugene</td>
<td>790</td>
</tr>
<tr>
<td>Vance, William L.</td>
<td>1804</td>
</tr>
<tr>
<td>Van Cleave, Gary</td>
<td>2537</td>
</tr>
<tr>
<td>Van Clove, John Walter</td>
<td>914</td>
</tr>
<tr>
<td>Vanderbilt, Kermit</td>
<td>2799</td>
</tr>
<tr>
<td>Vandiver, E. P., Jr.</td>
<td>2359</td>
</tr>
<tr>
<td>Van Erde, John</td>
<td>791, 792</td>
</tr>
<tr>
<td>Van Hoof, J. A. R. A. M.</td>
<td>3021</td>
</tr>
<tr>
<td>Van Hook, La Rue</td>
<td>573</td>
</tr>
<tr>
<td>Van Rooy, C. A.</td>
<td>2150</td>
</tr>
<tr>
<td>Varey, J. E.</td>
<td>673</td>
</tr>
<tr>
<td>Vasse, George</td>
<td>155</td>
</tr>
<tr>
<td>Vega, Lope de</td>
<td>39, 181</td>
</tr>
<tr>
<td>Ventis, W. Larry</td>
<td>2720</td>
</tr>
<tr>
<td>Vernis, J. Scott</td>
<td>2857</td>
</tr>
<tr>
<td>Vernon, John</td>
<td>1697</td>
</tr>
<tr>
<td>Vernon, P. F.</td>
<td>1458, 1459</td>
</tr>
<tr>
<td>Veron, Enid</td>
<td>1805, 2858</td>
</tr>
<tr>
<td>Veszy-Wagner, Lilla</td>
<td>2978</td>
</tr>
<tr>
<td>Veth, Cornelius</td>
<td>2444</td>
</tr>
<tr>
<td>Vexler, Julius</td>
<td>294, 360</td>
</tr>
<tr>
<td>Via, Dan O., Jr.</td>
<td>1832</td>
</tr>
<tr>
<td>Victoroff, David</td>
<td>2575</td>
</tr>
<tr>
<td>Vidmar, Neil</td>
<td>1893</td>
</tr>
<tr>
<td>Villaneuve, Francisco Márquez</td>
<td>2256</td>
</tr>
<tr>
<td>Villarroal, Marcia A.</td>
<td>626</td>
</tr>
<tr>
<td>Villicres, André</td>
<td>381, 815</td>
</tr>
<tr>
<td>Vinacce, W. Edgar</td>
<td>2827</td>
</tr>
<tr>
<td>Vintner, Maurice</td>
<td>2309</td>
</tr>
<tr>
<td>Vitols, M. M.</td>
<td>2545</td>
</tr>
<tr>
<td>Voegelin, Erminie W.</td>
<td>2336</td>
</tr>
<tr>
<td>Vogler, F. W.</td>
<td>823</td>
</tr>
<tr>
<td>Voltaire</td>
<td>98, 99, 100, 181</td>
</tr>
<tr>
<td>Vos, Velvin</td>
<td>382, 3022</td>
</tr>
<tr>
<td>Wade, Clyde G.</td>
<td>1118</td>
</tr>
<tr>
<td>Wade, Gerald E.</td>
<td>653, 674, 675, 676</td>
</tr>
<tr>
<td>Wade, John Donald</td>
<td>2633, 2859</td>
</tr>
<tr>
<td>Wadlington, Warwick</td>
<td>2360</td>
</tr>
<tr>
<td>Subject</td>
<td>Page Numbers</td>
</tr>
<tr>
<td>--------------------</td>
<td>--------------</td>
</tr>
<tr>
<td>Abbott, Bud</td>
<td>1854</td>
</tr>
<tr>
<td>Abel, Lionel</td>
<td>346</td>
</tr>
<tr>
<td>Ace, Goodman</td>
<td>392</td>
</tr>
<tr>
<td>Achard, Marcel</td>
<td>2631</td>
</tr>
<tr>
<td>Addison, Joseph</td>
<td>945</td>
</tr>
<tr>
<td>Albee, Edward</td>
<td>386, 1953</td>
</tr>
<tr>
<td>Aleichem, S.</td>
<td>2382</td>
</tr>
<tr>
<td>Alexis</td>
<td>412</td>
</tr>
<tr>
<td>Aigren, Nelson</td>
<td>2406</td>
</tr>
<tr>
<td>Allen, Gracie</td>
<td>1855</td>
</tr>
<tr>
<td>Allen, Woody</td>
<td>192, 304, 391, 1844, 1854, 1875, 1900, 2632, 2783</td>
</tr>
<tr>
<td>Amis, Kingsley</td>
<td>352, 1514, 1533, 1565, 1566, 1934</td>
</tr>
<tr>
<td>Anderson, Sherwood</td>
<td>2367, 2399, 2406, 2413</td>
</tr>
<tr>
<td>Anouilh, Jean</td>
<td>1983, 2195</td>
</tr>
<tr>
<td>Apollinaire, Guillaume</td>
<td>2632</td>
</tr>
<tr>
<td>Arbuckle, Fatty</td>
<td>1854</td>
</tr>
<tr>
<td>Arden, John</td>
<td>2259</td>
</tr>
<tr>
<td>Aretino, Pietro</td>
<td>623</td>
</tr>
<tr>
<td>Ariosto, Ludovico</td>
<td>591, 701</td>
</tr>
<tr>
<td>Aristotle 19</td>
<td>196, 216, 226, 234, 274, 312, 443, 505, 535, 541, 661, 953, 1273</td>
</tr>
<tr>
<td>Arp, Bill</td>
<td>2841</td>
</tr>
<tr>
<td>Arrabal, Fernando</td>
<td>1932</td>
</tr>
<tr>
<td>Ashberry, John</td>
<td>1712</td>
</tr>
<tr>
<td>Ashnead, John</td>
<td>2991</td>
</tr>
<tr>
<td>Atwood, Margaret</td>
<td>2565</td>
</tr>
<tr>
<td>Auden, W. H.</td>
<td>1535, 1536, 1551, 1553, 1561</td>
</tr>
<tr>
<td>Aupelius</td>
<td>375</td>
</tr>
<tr>
<td>Austen, Jane</td>
<td>352, 925, 929, 936, 1427, 1471, 1476, 1478, 1485, 1492, 1494, 1504, 1506, 2008, 2135, 2200, 2245, 2775</td>
</tr>
<tr>
<td>Ayckbourn, Alan</td>
<td>1517</td>
</tr>
<tr>
<td>Bacon, Francis</td>
<td>2081</td>
</tr>
<tr>
<td>Baker, Russell W.</td>
<td>2483</td>
</tr>
<tr>
<td>Bakhtin, M. M.</td>
<td>2975</td>
</tr>
<tr>
<td>Baldwin, James</td>
<td>2833</td>
</tr>
<tr>
<td>Balzac, Honoré de</td>
<td>823, 2439, 2445, 2756</td>
</tr>
<tr>
<td>Barber, C. L.</td>
<td>1083</td>
</tr>
<tr>
<td>Barker, Granville</td>
<td>1545, 1587</td>
</tr>
<tr>
<td>Barlach, Ernest</td>
<td>867</td>
</tr>
<tr>
<td>Barnes, Clive</td>
<td>346</td>
</tr>
<tr>
<td>Barnes, Djuna</td>
<td>2523</td>
</tr>
<tr>
<td>Barnett, P. T.</td>
<td>2799</td>
</tr>
<tr>
<td>Barrie, James</td>
<td>942</td>
</tr>
<tr>
<td>Barry, Philip</td>
<td>1709, 1803</td>
</tr>
<tr>
<td>Barth, John</td>
<td>229, 1667, 1697, 1774, 1785, 1799, 1807, 2132, 2148, 2348, 2523, 2609, 2806</td>
</tr>
<tr>
<td>Barthelme, Donald</td>
<td>1749, 1814</td>
</tr>
<tr>
<td>Bates, H. E.</td>
<td>2832</td>
</tr>
<tr>
<td>Bateson, Gregory</td>
<td>3070</td>
</tr>
<tr>
<td>Baudelaire, Charles</td>
<td>2996</td>
</tr>
<tr>
<td>Beaumarchais</td>
<td>307, 695, 715, 731, 735, 748, 789</td>
</tr>
<tr>
<td>Beaumont, Francis</td>
<td>1884</td>
</tr>
<tr>
<td>Beerbohm, Max</td>
<td>1481, 1991, 1996, 2525</td>
</tr>
<tr>
<td>Behan, Brendan</td>
<td>1605, 1625, 2632</td>
</tr>
<tr>
<td>Behn, Afra</td>
<td>930, 1417</td>
</tr>
<tr>
<td>Subject Index</td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td></td>
</tr>
<tr>
<td><strong>Behrman, S. N.</strong> 191, 1709, 1803</td>
<td></td>
</tr>
<tr>
<td><strong>Bellloc, Hillaire</strong> 2087</td>
<td></td>
</tr>
<tr>
<td><strong>Bellow, Saul</strong> 1696, 1697, 1698, 1737, 1775, 1792, 2240, 2273, 2295, 2348, 2353, 2362, 2367</td>
<td></td>
</tr>
<tr>
<td><strong>Benchley, Robert</strong> 2472, 2881</td>
<td></td>
</tr>
<tr>
<td><strong>Bennett, Arnold</strong> 352</td>
<td></td>
</tr>
<tr>
<td><strong>Benny, Jack</strong> 391</td>
<td></td>
</tr>
<tr>
<td><strong>Berger, Thomas</strong> 1697, 1759, 1776, 1793, 2132, 2806</td>
<td></td>
</tr>
<tr>
<td><strong>Bergson, Henri</strong> 262, 276, 277, 369, 396, 688, 717, 802, 805, 932, 1298, 2992, 3032, 3070</td>
<td></td>
</tr>
<tr>
<td><strong>Berke, Milton</strong> 391</td>
<td></td>
</tr>
<tr>
<td><strong>Benn, Samuel</strong> 391</td>
<td></td>
</tr>
<tr>
<td><strong>Bertini, Francesco</strong> 2128</td>
<td></td>
</tr>
<tr>
<td><strong>Berrymen, John</strong> 2661</td>
<td></td>
</tr>
<tr>
<td><strong>Bierce, William</strong> 1697, 1759, 1776, 1793, 2132, 2806</td>
<td></td>
</tr>
<tr>
<td><strong>Benchley, Robert</strong> 2472, 2881</td>
<td></td>
</tr>
<tr>
<td><strong>Beckley, Arnold</strong> 352</td>
<td></td>
</tr>
<tr>
<td><strong>Benny, Jack</strong> 391</td>
<td></td>
</tr>
<tr>
<td><strong>Berger, Thomas</strong> 1697, 1759, 1776, 1793, 2132, 2806</td>
<td></td>
</tr>
<tr>
<td><strong>Bergson, Henri</strong> 262, 276, 277, 369, 396, 688, 717, 802, 805, 932, 1298, 2992, 3032, 3070</td>
<td></td>
</tr>
<tr>
<td><strong>Berle, Milton</strong> 391</td>
<td></td>
</tr>
<tr>
<td><strong>Berman, Shelley</strong> 391</td>
<td></td>
</tr>
<tr>
<td><strong>Benci, Giovanni</strong> 350, 1606, 2170, 3026</td>
<td></td>
</tr>
<tr>
<td><strong>Bombeck, Erma</strong> 2543</td>
<td></td>
</tr>
<tr>
<td><strong>Bond, Edward</strong> 1552</td>
<td></td>
</tr>
<tr>
<td><strong>Booth, Clare</strong> 1690</td>
<td></td>
</tr>
<tr>
<td><strong>Borges, Jorge Luis</strong> 2010, 2127, 2205, 2806</td>
<td></td>
</tr>
<tr>
<td><strong>Bossuet, Jacques</strong> 2996</td>
<td></td>
</tr>
<tr>
<td><strong>Boccaccio, Giovanni</strong> 1606, 2170, 3026</td>
<td></td>
</tr>
<tr>
<td><strong>Bromberg, Erma</strong> 2543</td>
<td></td>
</tr>
<tr>
<td><strong>Bond, Edward</strong> 1552</td>
<td></td>
</tr>
<tr>
<td><strong>Booth, Clare</strong> 1690</td>
<td></td>
</tr>
<tr>
<td><strong>Borges, Jorge Luis</strong> 2010, 2127, 2205, 2806</td>
<td></td>
</tr>
<tr>
<td><strong>Bosquet, Jacques</strong> 2996</td>
<td></td>
</tr>
<tr>
<td><strong>Boucicaut, Dion</strong> 1605, 2310</td>
<td></td>
</tr>
<tr>
<td><strong>Bowles, Paul</strong> 2406</td>
<td></td>
</tr>
<tr>
<td><strong>Brecht, Bertolt</strong> 722, 863, 864, 893, 910, 1983, 2413, 2822</td>
<td></td>
</tr>
<tr>
<td><strong>Brome, Richard</strong> 927, 1035, 1044, 1068, 1122</td>
<td></td>
</tr>
<tr>
<td><strong>Brontë, Emily</strong> 2385</td>
<td></td>
</tr>
<tr>
<td><strong>Brooks, Cleanth</strong> 2169</td>
<td></td>
</tr>
<tr>
<td><strong>Brooks, Mel</strong> 192, 392</td>
<td></td>
</tr>
<tr>
<td><strong>Brown, Hablot</strong> 2441</td>
<td></td>
</tr>
<tr>
<td><strong>Brown, Joe E.</strong> 1852, 1854</td>
<td></td>
</tr>
<tr>
<td><strong>Brown, Robert</strong> 1508</td>
<td></td>
</tr>
<tr>
<td><strong>Bruce, Lenny</strong> 2586, 3060</td>
<td></td>
</tr>
<tr>
<td><strong>Bruno, Giordano</strong> 623</td>
<td></td>
</tr>
<tr>
<td><strong>Buchner, Georg</strong> 860, 887, 902, 2246, 2530</td>
<td></td>
</tr>
<tr>
<td><strong>Buchwald, Art</strong> 392</td>
<td></td>
</tr>
<tr>
<td><strong>Buckingham, George Villiers, Duke of</strong> 1991</td>
<td></td>
</tr>
<tr>
<td><strong>Bulgakov, Mikhail</strong> 1648, 1649, 2118</td>
<td></td>
</tr>
<tr>
<td><strong>Buñuel, Luis</strong> 2703</td>
<td></td>
</tr>
<tr>
<td><strong>Burgess, Anthony</strong> 1509, 2148</td>
<td></td>
</tr>
<tr>
<td><strong>Burke, Kenneth</strong> 2423</td>
<td></td>
</tr>
<tr>
<td><strong>Burns, George</strong> 391, 1855</td>
<td></td>
</tr>
<tr>
<td><strong>Burroughs, William</strong> 2295</td>
<td></td>
</tr>
<tr>
<td><strong>Burrows, Abe</strong> 392</td>
<td></td>
</tr>
<tr>
<td><strong>Butler, Samuel</strong> 165, 1481, 2131, 2160</td>
<td></td>
</tr>
<tr>
<td><strong>Butler, Samuel (Hudibras)</strong> 1359, 2011, 2083, 2133</td>
<td></td>
</tr>
<tr>
<td><strong>Buzzati, Dino</strong> 605</td>
<td></td>
</tr>
<tr>
<td><strong>Byron, George Gordon, Lord</strong> 375, 1473, 2135</td>
<td></td>
</tr>
<tr>
<td><strong>Cabell, James B.</strong> 1688, 1785, 1813</td>
<td></td>
</tr>
<tr>
<td><strong>Cable, George Washington</strong> 1796</td>
<td></td>
</tr>
<tr>
<td><strong>Calderón de la Barca</strong> 646, 647, 652, 653, 657, 669, 670, 671, 672, 673, 677, 1459, 2303</td>
<td></td>
</tr>
<tr>
<td><strong>Calvino, Italo</strong> 605</td>
<td></td>
</tr>
<tr>
<td><strong>Campbell, Roy</strong> 2056</td>
<td></td>
</tr>
<tr>
<td><strong>Camus, Albert</strong> 762</td>
<td></td>
</tr>
<tr>
<td><strong>Canetti, Elias</strong> 905</td>
<td></td>
</tr>
<tr>
<td><strong>Capote, Truman</strong> 2415</td>
<td></td>
</tr>
<tr>
<td><strong>Capp, Al</strong> 2714</td>
<td></td>
</tr>
<tr>
<td><strong>Capra, Frank</strong> 1846, 1862</td>
<td></td>
</tr>
<tr>
<td><strong>Carlyle, Thomas</strong> 2546, 2839</td>
<td></td>
</tr>
<tr>
<td><strong>Carrington, Leonora</strong> 2703</td>
<td></td>
</tr>
<tr>
<td><strong>Carroll, Lewis</strong> 165, 1481, 1494, 2446, 2503</td>
<td></td>
</tr>
<tr>
<td><strong>Cary, Johnny</strong> 391</td>
<td></td>
</tr>
<tr>
<td><strong>Carlyle, Thomas</strong> 2546, 2839</td>
<td></td>
</tr>
<tr>
<td><strong>Casino, Baldassare</strong> 2947</td>
<td></td>
</tr>
<tr>
<td><strong>Catullus</strong> 2786</td>
<td></td>
</tr>
<tr>
<td><strong>Cavendish, William</strong> 1035</td>
<td></td>
</tr>
<tr>
<td><strong>Cela, Camilo</strong> 2383</td>
<td></td>
</tr>
<tr>
<td><strong>Cervantes, Miguel de</strong> 195, 375, 643, 656, 664, 668, 683, 1376, 1445, 2014, 2133, 2165, 2224</td>
<td></td>
</tr>
<tr>
<td><strong>Chaplin, Charles</strong> 1833, 1837, 1839, 1840, 1844, 1849, 1851, 1853, 1854, 1856, 1857, 1859, 1863, 1867, 1869, 1872, 2283, 2296, 2302, 2308, 2714</td>
<td></td>
</tr>
<tr>
<td><strong>Chapman, George</strong> 615, 1038, 1074</td>
<td></td>
</tr>
<tr>
<td><strong>Chase, Charles</strong> 1854</td>
<td></td>
</tr>
<tr>
<td><strong>Chaucer, Geoffrey</strong> 343, 362, 705, 933, 952, 953, 954, 955, 956, 961, 962, 963, 965, 966, 971, 979, 984, 985, 990, 991, 992, 993, 994, 995, 996, 1001, 1003, 1007, 2127, 2166, 2177, 2206, 2208, 2530, 2672, 2775</td>
<td></td>
</tr>
<tr>
<td><strong>Cheever, John</strong> 1678, 1689</td>
<td></td>
</tr>
<tr>
<td><strong>Chekhov, Anton</strong> 334, 366, 1638, 1638, 1641, 1642, 1651, 1652, 1654, 1655, 1891, 1893</td>
<td></td>
</tr>
</tbody>
</table>
Subject Index

Dekker, Thomas 1027, 1044, 1058, 1060, 1067, 1073, 1078, 2241
de la Mare, Walter 2503
Della Porta, Giambattista 593, 623
De Quincey, Thomas 2672
Destouches, Philippe 720
De Vries, Peter 1991, 2530, 2546
Diamond, Selma 392
Dickens, Charles 359, 926, 936, 941, 945, 1467, 1468, 1472, 1475, 1477, 1481, 1489, 1494, 1495, 1500, 1505, 1991, 2104, 2131, 2225, 2274, 2375, 2387, 2416, 2419, 2426, 2431, 2441, 2497, 2516, 2518, 2580, 2669, 2672, 2723, 2775, 2842, 2960, 2961
Dickey, James 1729
Dickinson, Emily 1663, 1708, 1769, 2661, 2864
Diderot, Denis 375, 694
Diego de Avila 669
Diller, Phyllis 391
Diomedes 794
Disney, Walt 1859
Disraeli, Benjamin 2131, 2605
Donatus 603, 794, 1131, 1160
Donleavy, J. P. 1676, 1744, 2309
Donne, John 2127, 2137
Dostoevsky, Fyodor 1630, 1646, 2254, 2295, 2382, 2846
Douglas, Gavin 979
Douglas, Jack 392
Douglas, Mary 3070
Downing, Jack 2472
Dresler, Marie 1854
Droste Hulshoff, Annette von 900
Dryden, John 235, 930, 1312, 1344, 1351, 1359, 1373, 1396, 1399, 1412, 1414, 1417, 1434, 1441, 1949, 2083, 2133, 2155
Dunbar, William 979, 996
Dunne, Finley Peter 2472, 2841, 2881
Durante, Jimmy 391
D'Urfey, Thomas 1369

Eastman, Max 396, 2959
Echard, Lawrence 1429
Eglitis, Anslavs 1830
Eich, Gunter 2632
Eliot, George 1487, 2131, 2213

Dana, Bill 392
Dancourt, Florent 719, 720
Dangerfield, Rodney 2586
Dante 343, 1294
Daumier, Honoré 926, 2445
Eliot, T. S. 950, 1524, 1531, 1532, 1571, 1983, 2087, 2127
Ellison, Ralph 1784, 1812, 1967, 2295, 2348, 2384
Emerson, Ralph Waldo 276, 2181
Ennius 2123
Eopolis 527
Epicharmus 486, 527, 531, 532
Erasmus, Desiderius 280, 1045, 1121, 1201, 2087, 2141, 2222, 2242, 2298
Erdman, Nikolai 1649
Esslin, Martin 346
Etherege, George 928, 930, 1325, 1329, 1332, 1333, 1351, 1364, 1372, 1374, 1403, 1414, 1420, 1421, 1430, 1457, 1466
Euripides 490, 1444
Evanthius 794, 1160
Farina, Richard 1799
Farquhar, George 197, 930, 1351, 1382, 1386, 1407, 1414, 1420, 1421, 1443
Faulkner, William 229, 341, 1660, 1674, 1692, 1693, 1690, 1700, 1702, 1711, 1726, 1731, 1742, 1743, 1763, 1764, 1766, 1767, 1771, 1779, 1785, 1788, 1864, 2295, 2348, 2396, 2399, 2415, 2450, 2483, 2524, 2550, 2609, 2613, 2621, 2634, 2803, 2833, 2865
Feibleman, James 676
Fellini, Federico 2422
Fields, W. C. 1847, 1852, 1854, 1859, 1867, 2290
Fitzgerald, F. Scott 1791
Fitzmaurice, George 1605
Flaubert, Gustave 284, 375, 711, 3007
Fletcher, John 1062, 1064, 1068, 1344, 1970, 1972, 1984
Fonvizin, Denia 1628, 1629, 1639, 1645, 1652
Foote, Samuel 1429
Ford, Ford Madox 1518
Ford, John 1018
Foreman, Richard 207
Forster, E. M. 1513, 1515, 1520, 1540, 1570, 1965
Fowles, John 398
Franklin, Benjamin 280, 1785, 2493, 2695
Frayn, Michael 1943
French, David 2842
Freud, Sigmund 355, 396, 1080, 2490, 2549, 2563, 2753, 3070, 3071, 3083, 3089, 3101
Friedman, Bruce J. 1799, 1814, 2766
Fricl, Brian 2632
Frisch, Max 191
Frost, Robert 1754, 2799, 2861
Fry, Christopher 1234, 1510, 1511, 1555, 1559, 1569, 1562, 1569, 1980
Frye, Northrop 1083, 1259, 1492, 1763, 2509
Fuentes, Gloria 2703
Gaddis, William 1741
Galdos, Benito Pérez 2742
Galsworthy, John 1567
Ganaasa, Alberto 665
Garca Lorca, Federico 645, 2469
Garrick, David 197
Gascoigne, George 615
Gawain-poet 958, 977, 987, 1002, 1007, 2349
Gay, John 926, 927, 1318, 1991
Genet, Jean 386, 722, 766, 786, 1983
Ghelderode, Michel de 2239
Gibbon, Edward 2180
Gigli, Girolamo 611
Gilbert, W. S. 195, 930, 1479, 1481, 1991, 2066, 2516
Giraudoux, Jean 2185
Glapthone, Henry 1035
Goethe, Johann Wolfgang von 323, 856, 858, 2195
Gogol, Nikolai 334, 1629, 1632, 1633, 1634, 1637, 1640, 1644, 1652, 1653, 2377, 2420, 2672, 2798, 2943
Golding, William 1528, 1556, 2703
Goldoni, Carlo 197, 303, 334, 589, 597, 605, 607, 608, 626, 2304, 3001
Goldsmith, Oliver 65, 154, 390,
392

Heywood, Thomas 22, 1060, 1073
Hobbes, Thomas 2949, 2959
Hofmannsthal, Hugo von 823, 859, 878, 894, 895, 920, 923, 2345
Hogarth, William 280, 454, 2127
Holberg, Ludvig 334, 823, 874, 882, 1639, 1815, 1818, 1825
Holcroft, Thomas 1406
Holmes, Oliver Wendell 1785
Homer 195, 375, 473
Hooper, Johnson Jones 2833
Hope, Bob 391, 1854
Horace 2026, 2029, 2052, 2099, 2123, 2127, 2139, 2153, 2558, 2780
Howells, William Dean 1931, 2347
Hughes, Langston 1664, 1665, 1802, 2249
Hughes, Ted 2261, 2400
Hunt, Leigh 135, 1487
Hurston, Zora Neale 1664
Huxley, Aldous 229, 925, 1965, 2069, 2105, 2152, 2180

Ibsen, Henrik 1956, 1983
Inchbald, Elizabeth 1406
Innemann, Karl 2391
Irving, John 398
Irving, Washington 1783, 1785, 2810

James, Henry 929, 1672, 1685, 1715, 1723, 1724, 1745, 1747, 1748, 1778, 1781, 1785, 1790, 1806, 1808, 1809, 2431
Jandl, Ernst 2632
Jerome, Saint 2087
Jessel, George 391
Johnson, Chic 1855
Johnson, Samuel 1335, 1461, 2083, 2155, 2849
Johnston, Denis 1605
Jones, Henry Arthur 1567
Jong, Erica 2565
Jonson, Ben 197, 235, 238, 273, 334, 724, 927, 930, 941, 950, 1009, 1011, 1012, 1013, 1014, 1015, 1019, 1024, 1026, 1029, 1033, 1035, 1036, 1037, 1039, 1040, 1041, 1042, 1043, 1044, 1047, 1048, 1050, 1051, 1052, 1053, 1054, 1058, 1066, 1069,
1071, 1072, 1073, 1077, 1078, 1080, 1081, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1092, 1095, 1098, 1099, 1100, 1101, 1102, 1104, 1105, 1106, 1107, 1110, 1111, 1112, 1117, 1123, 1125, 1147, 1245, 1344, 1345, 1369, 1403, 1416, 2034, 2041, 2058, 2081, 2092, 2127, 2178, 2350, 2411, 2804

Joubert, Laurent 3004

Joyce, James 195, 284, 341, 375, 1494, 1600, 1603, 1609, 1610, 1625, 2010, 2205, 2211, 2277, 2373, 2407

Juan del Encina 640

Juvenal 2026, 2029, 2037, 2052, 2054, 2079, 2089, 2123, 2139, 2153, 2158, 2786

Kafka, Franz 2197, 2295, 2420, 2703, 2784

Kallen, Horace 396

Kanter, Hal 392

Kavenagh, Patrick 1825

Keaton, Buster 1833, 1834, 1840, 1848, 1851, 1854, 1856, 1857, 1858, 1870, 1873, 2285, 2703

Kennedy, John Fitzgerald 2605

Kerr, Walter 345, 346

Kesey, Ken 1699, 1726, 1772, 1799, 1807, 2348, 2765, 2981

Kierkegaard, Søren 261, 2199, 2184, 2197, 2211, 2212, 2213

Kilgrew, Thomas 1035

Kleist, Heinrich von 398, 875, 891, 894, 895, 908, 2927

Kline, L. W. 396

Koestler, Arthur 230, 396, 3070

Kosinski, Jerzy 1749, 2613

Krutch, Joseph Wood 237

Krylov, Ivan 1652

Kundera, Milan 2921, 2929

Kusenberg, Kurt 2632

Lamb, Charles 1480, 1483, 1493, 2775

Langdon, Harry 1833, 1851, 1854, 1855, 1865

Lardner, Ring 2726, 2881

Laurel, Stan 1842, 1852, 1854, 1855, 1867

Lawrence, D. H. 1530

Leacook, Stephen 1991, 2714, 2842

Lear, Edward 2503

Lear, Norman 392

Lenz, J. M. R. 371, 372, 2381

Leonardo da Vinci 591

Lesage, Alain-René 719

Lessing, Doris 2832

Lessing, G. E. 334, 823, 861, 862, 885, 886, 873, 884, 888, 889, 896, 901, 903, 907, 909, 3001

Lewis, Jerry 391, 1854, 1855

Lewis, Sinclair 352

Lewis, Wyndham 925, 2056, 2127

Liebling, A. J. 191

Lincoln, Abraham 2472, 2805

Linder, Max 1856

Livius Andronicus 529

Lloyd, Harold 1833, 1836, 1851, 1854, 1856, 1859, 1864, 1867, 1871, 2385

Lloyd George, David 2605

Lodge, Thomas 1126

London, Jack 2522

Lonsdale, Roger 1587

Low, David 2442

Lowell, James Russell 2472, 2803, 2841

Lowell, Robert 1754

Lubitsch, Ernst 1857, 1861, 1874

Lucan 2414

Lucilius 2052, 2054, 2123, 2786

Ludwig, Otto 2391

Lyly, John 1022, 1064, 1075, 1109, 1114, 1115, 1124

Lynch, William F. 230

Lytton, Edward Bulwer 2131

McCary, Leo 1846

McCarthy, Mary 1697, 2565, 2703

McCullers, Carson 1951, 2399, 2408, 2415

McCullough, Paul 1855

McGuane, Thomas 2523

Machavel, Niccolo 283, 590, 600, 601, 820, 1127

Maggi, Carlo Maria 617

Malamud, Bernard 1719, 1787, 1791, 2300, 2353, 2382

Malraux, Andre 2703

Mann, Thomas 350, 375, 899, 1995, 2297, 2385

Mareschal, Andre 753

Marivaux, Pierre de 299, 692, 694, 695, 702, 719, 720, 735, 750, 760, 789, 796, 823, 883, 3001

Marlowe, Christopher 197, 1031,
Subject Index

<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peele, George</td>
<td>197</td>
</tr>
<tr>
<td>Penjon, Auguste</td>
<td>396</td>
</tr>
<tr>
<td>Percy, Walker</td>
<td>1701, 1785</td>
</tr>
<tr>
<td>Perelman, S. J.</td>
<td>1699</td>
</tr>
<tr>
<td>Persius</td>
<td>2026, 2052, 2054, 2123, 2139, 2158, 2786</td>
</tr>
<tr>
<td>Petronius</td>
<td>544, 2029, 2052, 2123, 2135, 2139, 2158, 2422, 2786</td>
</tr>
<tr>
<td>Phaedrus</td>
<td>2054</td>
</tr>
<tr>
<td>Phelps, Elizabeth Stuart</td>
<td>2565</td>
</tr>
<tr>
<td>Pinero, Sir Arthur</td>
<td>1499, 1567, 1917, 1928</td>
</tr>
<tr>
<td>Pinter, Harold</td>
<td>207, 1521, 1527, 1539, 1953, 1958, 1983</td>
</tr>
<tr>
<td>Pirandello, Luigi</td>
<td>241, 322, 596, 605, 616, 1983, 2672, 2703, 2778</td>
</tr>
<tr>
<td>Piron, Alexis</td>
<td>719</td>
</tr>
<tr>
<td>Pitts, Zasu</td>
<td>1855</td>
</tr>
<tr>
<td>Plato</td>
<td>226, 463, 2947</td>
</tr>
<tr>
<td>Priest, J. B.</td>
<td>109, 1470, 2839</td>
</tr>
<tr>
<td>Raimund, Ferdinand</td>
<td>334</td>
</tr>
<tr>
<td>Randolph, John</td>
<td>2805</td>
</tr>
<tr>
<td>Randolph, Thomas</td>
<td>1035</td>
</tr>
<tr>
<td>Rattigan, Terence</td>
<td>1567</td>
</tr>
<tr>
<td>Reed, Ismael</td>
<td>1787</td>
</tr>
<tr>
<td>Reiner, Carl</td>
<td>392</td>
</tr>
<tr>
<td>Remarque, Erich Maria</td>
<td>2632</td>
</tr>
<tr>
<td>Reynolds, Frederick</td>
<td>1406</td>
</tr>
<tr>
<td>Richardson, Jack</td>
<td>1976</td>
</tr>
<tr>
<td>Richter, Jean Paul Friedrich</td>
<td>109, 1470, 2839</td>
</tr>
<tr>
<td>Ritt Brothers</td>
<td>1855</td>
</tr>
<tr>
<td>Roach, Hal</td>
<td>1950</td>
</tr>
<tr>
<td>Roece-Grillet, Alain</td>
<td>2014</td>
</tr>
<tr>
<td>Robertson, Thomas</td>
<td>1567</td>
</tr>
<tr>
<td>Robichon, Edward</td>
<td>2544</td>
</tr>
<tr>
<td>Rochester, John</td>
<td>1359, 2111, 2127</td>
</tr>
<tr>
<td>Rogers, Will</td>
<td>2472, 2881</td>
</tr>
<tr>
<td>Roosevelt, Franklin D.</td>
<td>2605</td>
</tr>
<tr>
<td>Roth, Joseph</td>
<td>2632</td>
</tr>
<tr>
<td>Roth, Phillip</td>
<td>1697, 1758, 1773, 1799, 2264, 2362, 2856</td>
</tr>
<tr>
<td>Rousseaou, J.-J.</td>
<td>724</td>
</tr>
<tr>
<td>Rowlandson, Thomas</td>
<td>2812</td>
</tr>
<tr>
<td>Rueda, Lope de</td>
<td>631, 640</td>
</tr>
<tr>
<td>Sachs, Hans</td>
<td>904</td>
</tr>
<tr>
<td>Salinger, J. D.</td>
<td>1664, 2522</td>
</tr>
<tr>
<td>Saltzyk, Shchedrin</td>
<td>1652</td>
</tr>
<tr>
<td>Sánchez de Badajoz, Diego</td>
<td>641</td>
</tr>
<tr>
<td>Santayana, George</td>
<td>333</td>
</tr>
<tr>
<td>Scarron, Paul</td>
<td>695, 708, 2003</td>
</tr>
<tr>
<td>Schiller, Friedrich</td>
<td>897, 917</td>
</tr>
<tr>
<td>Schlegel, August Wilhelm</td>
<td>881</td>
</tr>
<tr>
<td>Schlegel, Friedrich</td>
<td>881, 890, 2154</td>
</tr>
<tr>
<td>Schlegel, J. E.</td>
<td>855, 882</td>
</tr>
<tr>
<td>Schnitzler, Arthur</td>
<td>916</td>
</tr>
<tr>
<td>Seneca</td>
<td>2029, 2052, 2123, 2400, 2414</td>
</tr>
<tr>
<td>Sennett, Max</td>
<td>1833, 1850, 1856, 1872</td>
</tr>
<tr>
<td>Shadwell, Thomas</td>
<td>930, 1345, 1351, 1414, 1417, 1434, 1441</td>
</tr>
<tr>
<td>Quevedo, Francisco de</td>
<td>2388</td>
</tr>
<tr>
<td>Rabelais, François</td>
<td>111, 167, 179, 280, 363, 623, 669, 690, 691, 693, 696, 701, 704, 713, 721, 736, 743, 747, 768, 776, 777, 778, 784, 788, 795, 1376, 1445, 1783, 2102, 2133, 2160, 2242, 2631, 2975, 3004</td>
</tr>
<tr>
<td>Ried, Ismael</td>
<td>1787</td>
</tr>
<tr>
<td>Remeque, Erich Maria</td>
<td>2632</td>
</tr>
<tr>
<td>Reynolds, Frederick</td>
<td>1406</td>
</tr>
<tr>
<td>Richardson, Jack</td>
<td>1976</td>
</tr>
<tr>
<td>Richter, Jean Paul Friedrich</td>
<td>109, 1470, 2839</td>
</tr>
<tr>
<td>Ritz Brothers</td>
<td>1855</td>
</tr>
<tr>
<td>Roach, Hal</td>
<td>1950</td>
</tr>
<tr>
<td>Robbie-Grillet, Alain</td>
<td>2014</td>
</tr>
<tr>
<td>Robertson, Thomas</td>
<td>1567</td>
</tr>
<tr>
<td>Robichon, Edward</td>
<td>2544</td>
</tr>
<tr>
<td>Rochester, John</td>
<td>1359, 2111, 2127</td>
</tr>
<tr>
<td>Rogers, William</td>
<td>2472, 2881</td>
</tr>
<tr>
<td>Roosevelt, Franklin D.</td>
<td>2605</td>
</tr>
<tr>
<td>Roth, Joseph</td>
<td>2632</td>
</tr>
<tr>
<td>Roth, Phillip</td>
<td>1697, 1758, 1773, 1799, 2264, 2362, 2856</td>
</tr>
<tr>
<td>Rotrou, Jean</td>
<td>695, 740, 800, 1977</td>
</tr>
<tr>
<td>Rousseau, J.-J.</td>
<td>724</td>
</tr>
<tr>
<td>Rowlandson, Thomas</td>
<td>2812</td>
</tr>
<tr>
<td>Rueda, Lope de</td>
<td>631, 640</td>
</tr>
<tr>
<td>Sachs, Hans</td>
<td>904</td>
</tr>
<tr>
<td>Salinger, J. D.</td>
<td>1664, 2522</td>
</tr>
<tr>
<td>Saltzyk, Shchedrin</td>
<td>1652</td>
</tr>
<tr>
<td>Sánchez de Badajoz, Diego</td>
<td>641</td>
</tr>
<tr>
<td>Santayana, George</td>
<td>333</td>
</tr>
<tr>
<td>Scarron, Paul</td>
<td>695, 708, 2003</td>
</tr>
<tr>
<td>Schiller, Friedrich</td>
<td>897, 917</td>
</tr>
<tr>
<td>Schlegel, August Wilhelm</td>
<td>881</td>
</tr>
<tr>
<td>Schlegel, Friedrich</td>
<td>881, 890, 2154</td>
</tr>
<tr>
<td>Schlegel, J. E.</td>
<td>855, 882</td>
</tr>
<tr>
<td>Schnitzler, Arthur</td>
<td>916</td>
</tr>
<tr>
<td>Seneca</td>
<td>2029, 2052, 2123, 2400, 2414</td>
</tr>
<tr>
<td>Sennett, Max</td>
<td>1833, 1850, 1856, 1872</td>
</tr>
<tr>
<td>Shadwell, Thomas</td>
<td>930, 1345, 1351, 1414, 1417, 1434, 1441</td>
</tr>
</tbody>
</table>
Shaftesbury, Anthony, Earl of
1310, 2947

Shakespeare, William 191, 192,
195, 226, 235, 238, 239, 245,
267, 273, 283, 299, 309, 321,
363, 366, 367, 375, 384, 386,
393, 615, 786, 876, 926, 928,
929, 933, 935, 936, 950, 1008,
1017, 1024, 1037, 1041, 1043,
1044, 1045, 1056, 1061, 1064,
1070, 1080, 1081, 1083, 1087,
1098, 1105, 1114, 1115, 1116,
1124, 1128-1309, 1915, 1916,
1998, 2034, 2035, 2044, 2056,
2061, 2225, 2227, 2236, 2238,
2242, 2248, 2261, 2304, 2346,
2359, 2368, 2373, 2376, 2394,
2411, 2775, 2795, 2966, 3008

Sharpe, Tom 1548

Shaw, George Bernard 303, 309,
334, 929, 930, 942, 950, 1567,
1574, 1575, 1577, 1578, 1584,
1586, 1587, 1591, 1594, 1604,
1605, 1607, 1612, 1613, 1615,
1616, 1619, 1623, 1626, 1627,
1959, 1983, 1991, 2186, 2310,
2648

Sheridan, Frances 1437

Sheridan, Richard Brinsley 123,
928, 930, 940, 943, 1313, 1314,
1328, 1327, 1331, 1354, 1379,
1381, 1398, 1425, 1615, 1991,
2022, 2376, 2605

Sherwood, Robert 1709, 1803

Shirley, James 1068, 1122, 1403

Sidney, Sir Philip 1025

Sillitoe, Alan 1533

Simms, William Gilmore 2872, 2873

Simon, Claude 2383

Simon, Neil 392, 2757

Simonin, Jean 706

Singer, Isaac B. 2353, 2362

Skelton, John 979

Smith, Sydney 1487

Smollett, Tobias 1315, 1317,
1330, 1362, 2115, 2434, 2438

Soldati, Mario 2383

Sophocles 218

Sorel, Charles 785

Southern, Terry 191, 352, 2273,
2805

Southerne, Thomas 1414

Soyinka, Wole 1828

Spenser, Edmund 979, 1056,
1059, 1118, 1120, 2081, 2368

Statius 529

Steele, Richard 945, 1318, 1347,
1370, 1384, 1386, 1387, 1441

Stein, Gertrude 2556, 2803

Steinbeck, John 1726

Stendahl 763, 823, 2631

Stephen, Leslie 1487

Sterne, Laurence 111, 154, 218,
352, 925, 926, 936, 945, 1315,
1360, 1368, 1376, 1388, 1392,
1445, 1446, 1447, 1453, 1783,
2115, 2133, 2175, 2180, 2195,
2199, 2288, 2381, 2775, 2831,
2951, 3008

Sternheim, Karl 879

Stevens, Wallace 341, 1714, 2287,
2861

Stevenson, Adlai 2605

Stiefer, Caspar 854

Stifter, Adalbert 2391

Stone, Robert 1814

Stopford, Tom 191, 207, 304,
1516, 1525, 1526, 1573, 1986,
2013

Stowe, Harriet Beecher 2519

Strachey, Lytton 2180

Strindberg, August 1983

Styron, William 2396

Sullivan, Sir Arthur 930, 2086

Svevo, Italo 605

Swift, Jonathan 111, 154, 280, 926,
1595, 1599, 1601, 1610, 1624,
2036, 2043, 2053, 2056, 2062,
2065, 2111, 2127, 2130, 2133,
2135, 2180, 2374, 2672, 2708,
2775

Synge, John Millington 930, 1579,
1590, 1615, 1617, 1618, 1622,
1625, 1983, 2310

Tardieu, Jean 207, 389

Terence 46, 253, 334, 402, 409,
411, 415, 417, 418, 426, 436,
437, 439, 441, 444, 445, 446,
451, 456, 461, 462, 465, 472,
477, 480, 491, 498, 500, 508,
515, 518, 526, 529, 536, 538,
548, 549, 550, 551, 576, 584,
603, 823, 826, 850, 948, 1016,
1022, 1082, 1091, 1108, 1271,
1286, 1384, 1429

Thackeray, William Makepeace 1481,
1487, 1494, 2131, 2180, 2516,
2672

Theodulf of Orleans 2158

Thomas, Danny 391
Three Stooges, The 1855
Thurber, James 1671, 1699, 1704, 1730, 1798, 2472, 2714, 2881
Tieck, Ludwig 881, 2195
Todd, Thelma 1555
Tolstoy, Leo 1635, 2254
Toomer, Jean 2384
Toraaki, Okura 1831
Trollope, Anthony 1484, 1485, 1491, 1494, 1507, 1555, 2131, 2961
Turgenev, Ivan 334, 1652
Turnebe, Odet de 783
Turner, David 1568
Twain, Mark 280, 1718, 1785, 1794, 1967, 2180, 2347, 2348, 2360, 2471, 2472, 2483, 2506, 2514, 2516, 2519, 2520, 2521, 2522, 2606, 2609, 2649, 2655, 2669, 2683, 2720, 2799, 2803, 2828
Udall, Nicholas 1091, 2022
Unamuno, Miguel de 1915
Updike, John 1768, 2530
Vallé-Inclán, Ramón del 2424
Vanbrugh, John 930, 1323, 1351, 1358, 1361, 1414, 1420, 1421, 1443
Varro 2052, 2123
Vega, Lope de 334, 628, 629, 632, 637, 638, 649, 650, 651, 653, 655, 661, 662, 678, 679, 686, 1043, 2354
Vigneuiles, Philippe de 742
Villarroel, Torres 2390
Viorst, Judith 2543
Voinovich, Vladimir 1647
Vonnegut, Kurt 1859, 1876, 1884, 1787, 1800, 2118, 2148, 2523, 2539, 2805, 2806, 2929, 3041
Voltaire 280, 666, 699, 798, 799, 823, 2184, 2845
Wain, John 1533
Walter of Chiffillon 2158
Ward, Artemus 2471, 2472, 2649
Wasserstein, Wendy 1690
Waugh, Evelyn 352, 925, 1534, 1537, 1546, 1965, 2048, 2069, 2180, 2714
Welty, Eudora 1710, 1720, 1732, 1785
West, Mae 1854, 2290
West, Nathanael 1689, 1777, 1801, 2360, 2468, 2803, 3084
Wheeler, Bert 1855
White, E. B. 2881
Whitman, Walt 2452, 2861
Wilde, Oscar 303, 930, 943, 1481, 1567, 1576, 1592, 1593, 1596, 1600, 1611, 1933
Wilder, Thornton 1675, 1803
Williams, Tennessee 1680, 1797, 1983, 2409, 2413
Wilson, Angus 925, 1533
Wodehouse, P. G. 178, 1549, 2503, 2714
Wolfe, Tom 1811
Woolf, Virginia 1523, 1529, 1547
Woolsey, Robert 1855
Wordsworth, William 2516
Wright, Richard 2384
Wycherley, William 397, 927, 930, 1328, 1333, 1339, 1343, 1351, 1364, 1374, 1399, 1414, 1420, 1421, 1434, 1439, 1443, 1451, 1459, 2163, 2213
Wynn, Ed 391
Yeats, William Butler 1597, 1605
Young, Edward 2155
Zangwill, Israel 350
Ziverts, Martins 1830
Zuckmayer, Carl 2632