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Jorge Figueroa-Dorrego and Cristina Larkin-Galiñanes
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***A Source Book of Literary and Philosophical
Writings about Humour and Laughter:
The Seventy-Five Essential Texts
from Antiquity to Modern Times
Lewiston, et. al.: Edwin Mellen.***

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

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

the reader, therefore, the editors offer a substantial and authoritative essay at the beginning of each section that seeks to locate the texts within their historical contexts and offer a gloss on the place of humour and laughter within their respective eras. This is, of course, a significant undertaking, but one that is accomplished admirably.

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

Omission is, of course, the necessary evil of all anthologizing, and there are some notable gaps – the inclusion of only a single text by a woman (George Eliot), for example, no Erasmus' *Praise of Folly*, or Asper's speech on humour in Ben Jonson's *Every Man Out of His Humour*, despite of the acknowledgment of Jonson's centrality in the General Introduction. The absence of some texts, such as the stanzas on comedy in Spenser's *Tears of the Muses*, George Puttenham's thoughts on comedy in the *Arte of English Poesie*, and the Congreve-Collier controversy of 1698, are rendered untroubling by coverage elsewhere. Others, such as the glaring nonappearance of Sigmund Freud, are surely explained by copyright issues beyond the editors' influence. One does wonder, however, why the selection stops so abruptly at 1900 when the subtitle promises us material up to "modern times" – surely a sufficiently capacious term to include

writers such as Francis Cornford, Mary Douglas, James Agee, Mikhail Bakhtin, Northrop Frye, C.L. Barber, Theodor Adorno, and the Cambridge Ritualists, among others. Similarly, there is a large body of poststructuralist and postmodern work on humour and playfulness now sufficiently entrenched within the academy to be anthologized. Again, the dual nuisances of copyright and clearance no doubt present an obstacle to extending the work far beyond its present form, but it does make one hope that the editors have the enthusiasm to produce a second volume. There is certainly an appetite for it, and it would be greatly appreciated. An invaluable source-book indeed.

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Stott, Andrew. Review of Jorge Figueroa-Dorrego and Cristina Larkin-Galiñanes eds. 2009. *A Source Book of Literary and Philosophical Writings about Humour and Laughter: The Seventy-Five Essential Texts from Antiquity to Modern Times*. Lewiston, et. al.: Edwin Mellen. *SEDERI* 21 (2011): 165-167.

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A Source Book of Literary and Philosophical Writings About Humour and Laughter: The Seventy-Five Essential Texts From Antiquity to Modern Times. Jorge Figueroa-Dorrego & Cristina Larkin-Galinanes (eds.) The Edwin Mellen Press (2009). Abstract. This article has no associated abstract. (fix it). Keywords. Wit and humor History and criticism Literature History and criticism Humor in literature Humor Philosophy. Categories. Cristina Larkin Galinanes University of Vigo. larkin@uvigo.es. These texts, seen intuitively and collectively as a second or third class sub-genre of the novel as a whole, and normally categorised as "light" entertainment and hardly (in general and save for certain very notable exceptions) as "good" literature, are characterised by certain marked communicative conventions which stem, obviously, from those of verbal humour in general. Stereotypes are, as Apte points out, crucial to humour and its appreciation because within any specific culture Downing, writing about the humour of Tom Sharpe, points out the existence of two levels of incongruity in his novel: incongruity of content and incongruity of realisation. Start by marking A Source Book of Literary and Philosophical Writings about Humour and Laughter: The Seventy-Five Essential Texts from Antiquity to Modern Times as Want to Read: Want to Read saving... | Want to Read. Currently Reading. Read. A Source Book of Liter by Jorge Figueroa-Dorrego. Other editions. Want to Read saving... | Error rating book. Refresh and try again. Rate this book. Clear rating. We'd love your help. Let us know what's wrong with this preview of A Source Book of Literary and Philosophical Writings about Humour and Laughter by Jorge Figueroa-Dorrego. Problem: It's the wrong book It's the wrong edition Other. Details (if other): Cancel. Thanks for telling us about the problem. Return to Book Page. Not the book you're looking for? A Source Book of Literary and Philosophical Writings about Humour and Laughter: The Seventy-Five Essential Texts from Antiquity to Modern Times. Jorge Figueroa Dorrego, Cristina Larkin Galinanes. Art. 2009. 1. Cite. Humour, Metaphor and Funny Fiction: In Defense of the Humorous Novel. Cristina Larkin Galinanes. Art.

There has long been a need for a source book of classical writings on the nature of humor and laughter. The Morreall book fills this long-standing need. In what other single book can one find out what made Hobbes, Descartes, Kant, and Schopenhauer laugh? And in what other book can one learn what they (and many other philosophers) believed to be the essence of laughter? Jeffrey H. Goldstein, Temple University. About the Author. John Morreall is Associate Professor of Philosophy at Rochester Institute of Technology. He has written widely in philosophy, religion, and linguistics, and is the author of *Transitions from Late Antiquity to Byzantium, and from Byzantium to the Renaissance*, two books that examine focal points from which contributors look backwards, forwards and sideways. Highlights the variety, audacity and quality of the finest Byzantine works and the extent to which they anticipated the renaissance. *Lamenting for the Fall of Jerusalem in the Seventh Century*. Liturgical Poetry and Ritual Lamentation. *Mime and the Dangers of Laughter in Late Antiquity*. Afterword. Appendix. *Literary Criticism: A Twin-born Literary Creation and Creative Process*. It is concerned with defining, classifying, expanding, evaluating, works of literature. The word *critic* came into English, in the first period of the 17th century, from *critic* and *critical*, *Criticus*-Latin, *Kritikos*-Greek, *Krites*-Greek = a Judge. Early sense was of fault finding. To Define Criticism. Readers' reactions to literature interpreting the meaning of the text. Can be used in the psychoanalytic lens, a feminist lens, or even a structuralist lens. *Structuralism and Semiotics (1920s-Present)* Emerges from theories of language and linguistics. Saussure, Claude Lévi-Strauss, Frye, Chomsky, Roland Barthes. Chapter 1: Appropriating Women's Writing. Excerpt. *ED LIV 4 260119 1 Politics of Contempt*. Footnote to *Youth Analysis*. *A Source Book of Literary and Philosophical Writings About Humour and Laughter: The Seventy-Five Essential Texts From Antiquity to Modern Times*. Jorge Figueroa-Dorrego & Cristina Larkin-Galíndez (eds.) The Edwin Mellen Press (2009). - 2010 - Walter de Gruyter. *Laughter and Literature: A Play Theory of Humor*. Brian Boyd - 2004 - *Philosophy and Literature* 28 (1):1-22. *Humor, Sublimity and Incongruity*. John Marmysz - 2001 - *Consciousness, Literature and the Arts* 2 (3). *Doing the Wash: An Expressive Culture and Personality Study of a Joke and its Tellers*. Thomas A. Burns - 1976 - Folcroft Library Editions. *Doing the Wash: An Expressive Culture and Personality Study of a Joke and its Tellers*. Thomas A. Burns - 1975 - R. West. *Beyond a Joke: The Limits of Humour*. John Philoponus In modern scholarship a periodization of Philoponus's life has been made by Koenraad Verrycken.² He drew a sharp distinction between the purely philosophical (non-Christian) and the "Christian" periods of Philoponus's biography. He continued his polemics in the next book of this period: *Against Aristotle, on the Eternity of the World* (c. 530s), where he also rejected the eternity of the heavens and their divine status. In this, with the help of the philosophical and scientific theories of Antiquity and Late Antiquity, Philoponus interprets the first chapters of Genesis in polemics against Theodore of Mopsuestia. Thereby, he defended and deepened "in both a philosophical and a scientific sense" Basil of Caesarea's interpretation of the Hexameron.

other cultures Transitions from Late Antiquity to Byzantium, and from Byzantium to the Renaissance, form focal points from which contributors look backwards, forwards and sideways. Highlights the variety, audacity and quality of the finest Byzantine works and the extent to which they anticipated the renaissance. Lamenting for the Fall of Jerusalem in the Seventh. Liturgical Poetry and Ritual Lamentation. Mime and the Dangers of Laughter in Late Antiquity. Afterword. Appendix. Greek Laughter and Tears. Book Description: Explores the range and complexity of human emotions and their transmission across cultural traditions. What makes us laugh and cry, sometimes at the same time? How do these two primal, seemingly discrete and non-verbal modes of expression intersect in everyday life and ritual, and what range of emotions do they evoke? Transitions from Late Antiquity to Byzantium, and from Byzantium to the Renaissance, form focal points from which contributors look backwards, forwards and sideways. Highlights the variety, audacity and quality of the finest Byzantine works and the extent to which they anticipated the renaissance. In so doing, they have combed the sources looking for tangible evidence of humour or jokes, either verbal or practical. Other modern variants of the argument attempt to ground theistic belief in patterns of reasoning that are characteristic of the natural sciences, appealing to simplicity and economy of explanation of the order and regularity of the universe. Perhaps the most sophisticated and challenging argument for the existence of God is the ontological argument, propounded by Anselm of Canterbury. St. Anselm (centre), terra-cotta altarpiece by Luca della Robbia, 15th century; in the Museo Diocesano, Empoli, Italy. Alinari/Art Resource, New York. It may be possible (or impossible) to prove the existence of God, but it may be unnecessary to do so in order for belief in God to be reasonable. Kant explained laughter at humor as a response to an "absurdity." [17] We first have an expectation about the world, but that expectation is then disappointed or "disappears into nothing." Our response to humor consists in a "play with thoughts." In section 54 of Critique of Judgment, Kant told three jokes to explain his theory. Language (LA) "...contains all the information necessary for the verbalization of a text." Willibald Ruch, a distinguished German psychologist, and humor researcher, [40] wanted to test empirically the ordering of the Knowledge Resources, with only partial success. [41][42] Nevertheless, both the listed Knowledge Resources in the GTVH and their relationship to each other has proven to be fertile ground in the further investigation of what exactly makes humor funny. [43]. literary and philosophical essays - Free ebook download as PDF File (.pdf), Text File (.txt) or read book online for free. of the modern Essay, was born February 28, 1533, at the chateau of Montaigne in Pirigord. He came of a family of wealthy merchants of Bordeaux, and was educated at the College de 4 Literary and Philosophical Essays. Guyenne, where he had among his teachers. the great Scottish Latinist, George Buchanan. The first two books of his "Essays" appeared in 1580; the third in 1588; and four years later he died. These are the main external facts of Montaigne's life: of the man himself the portrait is to be found in his book.

(399.0KB) Kattan-Ibarra - Pountain - Modern Spanish grammar.pdf (1.8MB) = E:\DOWNLOADS\Academic books\Literature\ =. = Andrew - The Palgrave Literary Dictionary of Chaucer.pdf (1.0MB) Armstrong - Victorian Poetry - Poetry Poetics and Politics.pdf (3.3MB) Attridge - The Cambridge Companion to James Joyce.pdf.Â (1.4MB) Ferber - A Dictionary of Literary Symbols.pdf (1.7MB) Goldie - Middle_English_Literature.pdf (3.0MB) Gross (ed) - The New Oxford Book Of Literary Anecdotes.pdf (4.8MB) Kafka - A Very Short Introduction.pdf (2.3MB) Literary Theory - A Very Short Introduction.pdf (1.6MB) Marquis de Sade - A Very Short Introduction.pdf. Literary devices are specific techniques that allow a writer to convey a deeper meaning that goes beyond whatâ€™s on the page. Literary devices work alongside plot and characters to elevate a story and prompt reflection on life, society, and what it means to be human.Â Literary devices are specific techniques that allow a writer to convey a deeper meaning that goes beyond whatâ€™s on the page. Literary devices work alongside plot and characters to elevate a story and prompt reflection on life, society, and what it means to be human. Save. Share. Jump To Section. What Is a Literary Device? 22 Different Types of Literary Devices and How to Use Them. David Mamet Teaches Dramatic Writing David Mamet Teaches Dramatic Writing. Three traditional theories of laughter and humor are examined, along with the theory that humor evolved from mock-aggressive play in apes. Understanding humor as play helps counter the traditional objections to it and reveals some of its benefits, including those it shares with philosophy itself. 1. Humorâ€™s Bad Reputation.Â Martian anthropologists comparing the amount of philosophical writing on humor with what has been written on, say, justice, or even on Rawlsâ€™ Veil of Ignorance, might well conclude that humor could be left out of human life without much loss. The second surprising thing is how negative most philosophers have been in their assessments of humor.Â A similar explanation of laughter from the same time is found in Descartesâ€™ Passions of the Soul.