

CONTENTS

Part I.

From the Early Times to the Renaissance

	PAGE
FOREWORD TO PART I	I
CHAPTER I. THE OLD ENGLISH PERIOD	3
i. Humor and the English Temperament, 3.	
ii. The Old English Period, 8.	
iii. The Anglo-Saxon Problem, 16.	
CHAPTER II. MEDIEVAL FRENCH HUMOR	21
i. The French and Humor, 21.	
ii. Their Medieval Record, 22.	
iii. Humor "de finesse," 29.	
iv. The Medieval Promise, 38.	
CHAPTER III. HUMOR IN MIDDLE ENGLISH LITERATURE BEFORE CHAUCER	40
i. Merry England, English Seriousness, and Humor, 40.	
ii. Instances from Literature, 48.	
CHAPTER IV. CHAUCER'S HUMOR	63
i. "My Wit Is Short," 63.	
ii. Chaucer's Range, 69.	
iii. His Originality, 78.	
CHAPTER V. ENGLISH AND SCOTTISH HUMOR AFTER CHAUCER	81
i. The Anticlimax, 81.	
ii. Gower, Hoccleve, Lydgate, 85.	
iii. Scottish Writers; Skelton, 89.	
iv. The Modern English Temper, 96.	

Part II.

The Renaissance

	PAGE
FOREWORD TO PART II	102
CHAPTER VI. THE RENAISSANCE, THE REFORMATION, AND HUMOR	103
i. The Two Trends, 103.	
ii. The Renaissance, 107.	
iii. The Reformation, 114.	
CHAPTER VII. THE HUMANIST CONTRIBUTION	119
i. A Survey of the Field, 119.	
ii. Erasmus, More, 121.	
iii. Italy and Castiglione, 126.	
iv. Lyly and Euphuism, 131.	
v. Greene, Sidney, Peele, 136.	
vi. France: Rabelais and Montaigne, 141.	
vii. Spain and Cervantes, 146.	
CHAPTER VIII. THE POPULAR VEIN	150
i. A Survey, 150.	
ii. Ballads, Satirical Pieces, Roguery, Jestbooks, 151.	
iii. Morals and Interludes; John Heywood; Early Comedy, 158.	
iv. Grobianism, 164.	
v. Nashe, 167.	
vi. Dekker, 171.	
vii. Deloney, 175.	
CHAPTER IX. SHAKESPEARE'S HUMOR, I: THE UNFOLDING OF THE INTUITION	180
i. Shakespeare and Humor, 180.	
ii. The Temptation: <i>Love's Labour's Lost</i> , 185.	
iii. Fools and Clowns, Unconscious and Half-conscious, 195.	
iv. Ironical Humor, 199.	
v. The Popular Vein, 204.	

	PAGE
CHAPTER X. SHAKESPEARE'S HUMOR, II: THE GREAT HUMOROUS CREATIONS	208
i. The Butts of Humor, 208.	
ii. Satirical Humor, 218.	
iii. Intellectual Humor, 221.	
iv. The Popular and National Vein, 227.	
v. The Great Jesters: Touchstone, Feste, 232.	
vi. The Supreme Achievement: Falstaff, 240.	
CHAPTER XI. SHAKESPEARE'S HUMOR, III: HUMOR IN CONFLICT AND SERENITY	257
i. Humor in Tragedy, 257.	
ii. Sardonic Humor: <i>Hamlet</i> , 259.	
iii. The Bitter Comedies, 268.	
iv. The Dark Tragedies, 277.	
v. The Dawning Light, 284.	
vi. Serene Humor, 290.	
vii. Shakespeare's Humor—a Retrospect, 302.	
CHAPTER XII. HUMORS AND HUMOR	308
i. A Survey, 308.	
ii. The Doctrine of "Humors" about 1600; Jonson's Two "Humors" Comedies, 309.	
iii. Jonson's Other Plays, 316.	
iv. The Shifting of the Word; the Semantic Growth from the "Passive" to the "Active" Meaning, 318.	
v. Parallel Developments in Italy and France; Their Limited Scope, 325.	
CHAPTER XIII. HUMOR IN ELIZABETHAN DRAMA	331
i. The Order Followed, 331.	
ii. Chapman, 332.	
iii. Middleton, 337.	
iv. Webster, 340.	
v. Tourneur, 341.	
vi. Marston, 342.	
vii. Beaumont and Fletcher, 344.	

	PAGE
viii. Thomas Heywood, 348.	
ix. Massinger, 350.	
x. Ford, 352.	
xi. Shirley, 353.	
xii. Conclusion, 354.	
CHAPTER XIV. POETRY AND THE CONCEIT.....	356
i. A Survey, 356.	
ii. Spenser, 358.	
iii. Donne, 362.	
iv. Joseph Hall, 366.	
v. Ben Jonson's Poems, 368.	
vi. Drayton, 369.	
vii. Suckling, Herrick, 370.	
viii. Cleveland, 372.	
ix. Conclusion, 375.	
CHAPTER XV. PROSE.....	377
i. Coryate, 377.	
ii. Burton, 378.	
iii. Browne, 384.	
CHAPTER XVI. THE CRITICAL REALIZATION; A PROSPECT	387
i. The Generalization of Humor, 387.	
ii. The Growth of Its Self-consciousness, 390.	
iii. Dryden, Sir William Temple, 396.	
iv. Congreve, Shaftesbury; Steele and Addison; The Decisive Stages, 400.	
v. Ups and Downs in the Literature of the Eighteenth Century, 407.	
vi. Corbyn Morris: the Final Distinction, 409.	
vii. Conclusion, 411.	
INDEX.....	415