A Tentative Evaluation of the Spread of Humour Studies Among Journals in Other Domains

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Abstract. There exist bibliographies from the 1990s of humour studies, in book form or posted online. What this essay attempts to do is to consider a large sample of the bibliography of the domain, and assess the spread among a vast range of journals from several disciplines. Being a sample, our own bibliography is not exhaustive, but it nevertheless contains much material that had not come to the attention of earlier bibliographers. It is up to date to 2011, and it is limited to publications in journals only. Moreover, such publications are excluded that appeared in any of the journals specialised solely in humour studies. The distillation in the form of a list of journals organised chronologically is interesting. It shows that humour studies are a big domain, and one that is far-flung; it also suggests that mutual visibility in this discipline is limited. Articles about humour turn out in surprising outlets, such as a journal of children dentistry, or journals in the history of pharmacy (political cartoons with an apothecary or medical theme have been historically frequent), or *Fertility and Sterility*, or *Public Administration Review*; or a journal of parliamentary history, or a law journal. This essay is a discursive, qualitative, sampling probe into the seaside literature of the sector, rather than quantitative study as would be expected in bibliometrics. Arguably the present format subserves the goal of conveying a good idea of the size and variety of the domain.

1. An Array of Subdisciplines, and the Historical Record of Publication Venues

The flagship of humour studies, *HUMOR: International Journal of Humor Research*, has clearly established journal-publication standards for humour research in the Anglosphere and beyond. The present journal, the freely accessible, electronic, fully refereed *Israeli Journal of Humor Research: An International Journal*, is being inaugurated in 2012, twenty-five years after *HUMOR* was.

A national-level Israeli journal, *Humor Mekuvvan: A Research Journal in Humor Studies*, was successfully launched in 2011. In France, the journal *Humoresques* has splendidly combined perspectives from the humanities and media studies with humour studies, and publishes two thematic issues every year (it was preceded by another periodical of CORHUM, the *Cahiers de recherche de CORHUM-CRIH*), whereas *Ridiculosa*, also in France, combines research into political cartoons and other fields, especially history. (*Ridiculosa’s* approach is different from that of *Target* in the U.S., which covers political cartoonists.) There also used to exist *Le Rire et l’Humour*, which e.g. in 1963 published a paper on humour from Burundi.

There also exist specialist journals, such as *Studies in American Humor*, and *Thalia: Studies in Literary Humor*, as well as the *International Journal of Comic Art*. The year 1997 saw the launch of the *Australian Journal of Comedy*. There also exists (or existed) the periodical *Therapeutic Humor*. There also exist, or have historically


1 CORHUM is the Association pour le développement des recherches sur le Comique, le Rire et l’Humour. It was established in 1987.
existing, journals devoted to an individual author of comedy (in particular, Le Moliériste, about Molière, was established in 1879, and published during the 1880s), or an individual author of humorous texts (e.g., The Mark Twain Annual, published from 2003). It is important to realise that some articles from Le Moliériste are found cited in the literature that were primarily concerned with historical details of Molière’s life and career, not with the workings of his humour. Likewise, some articles of The Mark Twain Annual are not primarily concerned with his humour. Also consider the existence of journals devoted to a genre within a medium and within a given culture, e.g. (for Spanish theatre) the Bulletin of the Comediantes.2 It is about drama, not necessarily comedies.

All issues of the journal Études Rabelaisiennes (published by Droz: it can also be considered a book series) is clearly quite relevant to humour studies,3 and therefore it is excluded from the present bibliographical analysis. We also exclude the Cahiers du Collège de Pataphysique, a periodical sui generis which changed names several times4 as a matter of policy,5 and which is primarily a forum in humour6 (rather than in humour studies), but where on occasion papers of serious scholarly interest have appeared,7 and where moreover some important works of the belles lettres were first published (e.g., La Cantatrice chauve by Eugène Ionesco).

Articles which contribute to humour studies have been appearing in a wide range of journals (to say nothing of a flurry of books appearing in disparate venues). The JSTOR database has thousands of relevant articles,8 especially but not only in

2 “Published semiannually by the Comediantes, an international group of scholars interested in early modern Hispanic theater, the Bulletin welcomes articles and notes in Spanish and English dealing with sixteenth- and seventeenth-century peninsular and colonial Latin American drama” (quoted from http://www.comediantes.org/). In 2012, its editor is Edward H. Friedman of Vanderbilt University. As explained at the journal website: “the BCom Journal Archive, where you can browse the complete collection of the journal’s cover art and tables of contents prior to 61.1 (2009). For issues 61.1 and later, please visit Project MUSE: http://muse.jhu.edu/journals/bulletin_of_the_comediantes/”
5 “Le Collège de ‘Pataphysique publie depuis 1950 une revue trimestrielle. L’intitulé de la revue change tous les 28 numéros (mais porte toujours en avant-titre Viridis Candela).” This quotation is from the webpage http://fr.wikipedia.org/w/index.php?title=Viridis_Candela&oldid=73466107
6 Pataphysics (‘pataphysique) is a parody of modern science. The French word and the concept it denotes were introduced by the writer Alfred Jarry, who provided this definition: “science des solutions ignobles” (published by Droz: it can be translated as “paraphysic”
7 Bear in mind that sometimes actual science is funny enough, without it having to be fake for it to be funny. This is the case of the kind of scientific projects that are prized with the Ig-Nobel Prize (with the sound-alike ignoble being opposed to noble, a sound-alike as well as the etymological sense of the personal name Nobel). See e.g. Y. Gingras and L. Vécirin, “Les prix Ig-Nobels”, Actes de la recherche en sciences sociales, 141(1), 2002, pp. 66–71.
8 Even just for “humor” and “humour”, disregarding medical senses such as in “aqueous humor”, or “vitreous humour”, or (in the history of medicine) the four humours of the humorists, in line with Hippocratic and Galenic doctrine: health was a balance of blood, phlegm, black bile, and yellow bile, affecting one’s temperament. Also bear in mind that the temperament typically associated with
English, and even so there are some papers (even in English) that appear to be missing (or then, it is a matter of which batches of JSTOR journals the institutional subscription is for). Jason Rutter’s bibliography of 1997, updated to 2007 as posted at http://www.cric.ac.uk/usercgi/cric/search.asp? fits in about 250 pages; all the more so because it is available online, it is an exceptionally important resource, remarkably well-informed, but it is nevertheless incomplete.

My own bibliography only partly overlaps with it, not only because Rutter’s excellent bibliography is starting to show its age, or because we chose to omit books and chapters in books, but also because because of Rutter’s unawareness of some entries we uncovered. In print, you may turn of course to Don Nilsen’s bibliographies in book form, namely, his Humor Scholarship: A Research Bibliography (Westport, CT: Greenwood Press, 1993), and Humor in American Literature: A Selected Annotated Bibliography (New York: Garland, 1992). Of course, there also exist literary studies bibliographies about particular authors, or even just about a single comedy.

There is an advantage in this bibliographical analysis essay appearing in an e-journal, because you can search the file for bibliographical entries in some particular journal, or for an author other that as being listed first or the only author. Different authors in different journals have treated topics that, apart from their being within the remit of propensity to laugh is the jovial temperament (as opposed to the melancholy saturnine temperament). Early rabbinic medical lore associated mirth with the spleen (Berakah, 61b; Ecclesiastes Rabba, 7:37), thus, contrary to the English double sense of spleen, which is not only a body part, but also denotes ‘ill-temper’ (cf. the adjective spleenite, and its Latin etymon, spleneticus).

For France, try http://www.persee.fr for “humour”, “satire”, “satirique”, “comique”, “dessin de presse” or “dessins de press”, “histoire drôle” or “histoires drôles”, “parodie”, “parodique”, “Farce”, “Lucienfarce”, “sarcasme”, “ironie”, “ironique”, to say nothing of “Rabelais”. I had to exclude several items identified by Persée as pertinent and retrieved when I searched for “comique”, as also included because of mis-scanning were papers or reviews in Celtic linguistics or toponymy or hagiology mentioning “cornique”, i.e., the Cornish language, now extinct and belonging to the Celtic language family. The scanned samples Persée provides gave such linguistic data as belonging to a language called “comique”.

There is a rich literature in French about farces as meant in humour studies, but I had to exclude one item that was concerned with the gastronomical sense: “toutes les farces sont à base de mouton” and the like (“ce sont des pâtes farcies, genre ravioli, petits pâtés ou galettes, cuites à la vapeur”), in a 1983 paper by Françoise Sabban, “Cuisine à la cour de l’empereur de Chine: les aspects culinaires du Yinshan Zhengyao de Hu Sihui”, Médéves, 2(5), pp. 32–56.

For “histoire drôle”, one irrelevant item that was retrieved was actually about “L’histoire de la drôle de guerre”, that tragic prelude in the history of France. It was a book review by Pierre Laborie, published in 1995 in Vingtième Siècle: Revue d’histoire, 30(1), pp. 118–119, of the two volumes of Jean-Louis Crémiex-Brilhac’s Les Français de l’an 40. Persée lists first those items in whose title the words searched for appear. Importantly, sometimes relevant items are listed after an irrelevant item, and this was the case of the results of the search for “histoire drôle” indeed.

Of course, Don Nilsen’s multitude of PowerPoint tutorials posted online, with their respective rich bibliographies, are a major resource for an introduction to various subdomains within humour studies. See http://www.public.asu.edu/~dnilsen

Also consider, for example, the bibliography (Fenoglio 1995b) in a special double issue about “L’humour en Orient”, edited by Irène Fenoglio et François Georgeon for the Revue du Monde Musulman et de la Méditerranée, n° 77–78 (Edisud, 1996).

Consider hermann Breymann’s Die Calderón-Literature of 1905, this being a Calderón bibliography of over 300 pages; and the three volumes of Kurt and Roswitha Reichenberger’s three-volume bibliography of manuscripts and editions of works by or attributed to Calderón, whose Vol. 1 (1979), of xvii+831 pp., was reviewed by Cruickshank (1981).

humour studies, share as well something else. For example, Efthymia Canner published in 1995 a paper in French — in *Revue du monde musulman et de la Méditerranée* — about the Greek satirical press in Istanbul in the aftermath of the Young Turk Revolution, whereas Marie-Christine Varol published in 1992 a paper in French (*Langage et société*) about plurilingualism as being a factor in jokes told by the Judaeo-Spanish speaking community of Istanbul.¹⁴


Another curiosity is the occurrence of homonymy not merely of individual authors, but of pairs of authors. We have at least such an occurrence, and it is in the literature of the psychology of humour. The psychologists Schmidt and Williams who published a paper on humour thirty years apart were not the same: N.E. Schmidt and D.I. Williams in 1971, vs. S.R. Schmidt and A.R. Williams in 2001. This suggests how widespread this kind of research is, even though statistically one cannot draw conclusions from such anecdotal evidence.

It is noteworthy to signal that women authors who published in humour studies already occur in the early 20th century. That was the case of Irene Nye, who published “Humor Repeats Itself” in *The Classical Journal* in 1914.

### 2. A List of Periodicals Organised Chronologically

The following list of periodicals, organised chronologically, is far from exhaustive, but it is nevertheless indicative. By searching this file for the title of a given journal, the reader will find in the bibliography such papers that have appeared there; the bibliography provided the distillation in the following list of periodicals. Bear in mind that for the period before 1970 or 1960, this distillation is scanty because our data’s incompleteness is more significant for that period — there is some such material I did not find time as yet to upload by June 2012, when this paper was first posted online — so beware of the wrong impression that a mass of research only came into existence in the last third of the 20th century.

That is definitely not the case: just think of literary studies or classical studies in the 19th and early 20th centuries, some of whose papers of course were concerned with wit, or satire, or comedy. One of the difficulties in tracing older papers in periodicals through the bibliographical notes in articles from the early 20th century, or the 19th century or even earlier, is the old habit of only providing sorely incomplete publication data, not merely with the journal names acronymised and the title of the article abbreviated, but oftentimes also by omitting the title of the paper cited altogether (the omission of the title is still the common practice in various journals in engineering, e.g. *Nuclear Science and Engineering*). Also bear in mind that in the late 19th century, various books on humour or laughter were published in English; one has to also consider the kind of publication, in order to assess the extent of scholarly involvement with humour in a given decade in the last two centuries.

There are venues of publication that became obsolete in the 20th century, but that in the previous two centuries were important: anthologies published as wedding offerings, and printed and distributed by families to invitees at weddings (*serti nuziali* in Italian; historically, the fire at the National Library in Turin resulted in the loss of many of these).

15 Just think, for example, of the scholarly literature in Rabelais studies, or on particular comedies or comediographers, which we cannot even begin to cover in this bibliography. Also consider given genres, in which humour is often present, but which are not normally categorised as belonging to humour studies. For example, the Romantic Physiologists, in literary studies.

The following is quoted from an interesting encyclopaedic text by Valérie Stiénon of the University of Liège (http://www.flsh.unilim.fr/dit/Fahey/PHYSIOLOGIEPhysiology_n.html), entitled “PHYSIOLOGIE / Physiology” “En littérature, le mot ‘physiologie’ est un titre générique qui désigne de nombreux petits livres illustrés parus en France dans la première moitié du XIXe siècle, et plus spécialement dans les années 1840–1842, sous la Monarchie de Juillet. Ces textes traitent des thèmes de société les plus divers, bien souvent avec légèreté, originalité et humour, et se présentent sous la forme d’études de mœurs croisées au traité scientifique. Certaines physiologies choisissent pour sujet des catégories humaines qu’elles transforment en types sociaux, moraux ou professionnels (le bourgeois, l’étudiant, l’usurier, le médecin, la lorette, le bas-bleu, le musicien, le flâneur, etc.), d’autres commentent la fréquentation de lieux publics parisiens (les théâtres, les Champs-Élysées, les cafés, les bals, etc.), d’autres encore décrivent des objets et des accessoires de mode en rapport avec l’actualité politique et culturelle (les physiologies du gant, de la poire, du paraplui, notamment).”


17 The costs of publication have long conditioned the feasibility of both literary and scholarly works being published. Philanthropists enabled authors to publish books, this being an important mode of publication still in the early 20th century. Therefore, such anthologies as wedding offerings (Italy’s *serti nuziali*) fulfilled an important function in enabling publication.
My data about articles in periodicals from the 19th century in humour studies are scant, but in that century, several books on the subject were published, being specifically concerned with laughter or with humour. Of course, much was published about ancient Greek or Roman comedies or comediographers in the classics, and there was sustained interest in the 17th-century French comediographers.

One thing that emerges from the distillation given below is that on the one hand, there exist — even among those journals that are not specifically devoted to humour studies — such journals which often publish papers in one of our filed’s subdomains; and that on the other hand, there our “outliers”, in which articles in humour research have appeared sporadically, such as Parliamentary History, or the Journal for the Study of the Pseudepigrapha, the American Indian Literatures Journal, or Aufstieg und Niedergang der römischen Welt, or then the Cornell Law Review, or Law & Social Inquiry, or the Revue d’histoire de la pharmacie (where caricatures with an apothecary theme have been a frequent subject),18 or the New England Journal of Medicine (on therapeutical humour), or even the Journal of Dentistry for Children, as well as Fertility and Sterility (the latter, on the benefits of medical clowning).19

Even just discovering such outliers ought to make browsing through the following list a tantalising task. Realising such spread means to better realise how big our field has grown to be. It also dispenses with having to justify a new international journal in humour research coming into being.

- Allgemeine musikalische Zeitung in 1800 and 1807;20

Family occasions as being an occasion for anthologies being published are associated with a textual genre also in the Far East: Grant Olson provides a discussion of Thai volumes published and distributed for cremation ceremonies. This is a textual genre specific to Thailand, yet one that has evolved in the direction of including also essays, and at one point in his article, Olson is puzzled by the tematic mix of essays in a particular volume: “In one volume (and I have yet to completely understand the logic of this one), the deceased had passed away due to a heart attack […], but the cremation volume includes three essays: ‘Cancer can be cured’, ‘The dangers of electricity’, and ‘How to grow sour tamarind’.”


I would like to offer the hypothesis that cremation volumes came to fill the function that a serto nuziale filled in Italy in the 18th and 19th century. Whereas traditionally, such traditional wedding offerings included verse, or items of short literary prose, by the 19th century wealthy families celebrating a wedding would often fund the publication of a volume that included essays.

Actually, much scholarship is buried in such now almost unaccessible books, and indexing at Italy’s national and regional libraries is the only way to learn about the existence of given essays, that had it not been for the liberality of the funders, would not have appeared in press at all.

18 Thankfully, the old publications from the Revue d’histoire de la pharmacie can be searched for and downloaded for free from http://www.persee.fr Pharmacohistorical scholarly books and journals publication are most certainly under-noticed by scholars in humour studies who do not specialise in apothecary or medical themes in humour.

19 Bear in mind that apart from therapeutic clowning and, of course, circus studies, clowns are to be found in dramatic or even tragic texts, such as Ruggero Leoncavallo opera I pagliacci (premiered in Milan in 1892), or in Anglo-Irish drama. For the latter, see E. Hale Winkler, The Clown in Modern Anglo-Irish Drama (European University Papers, Series 14, Anglo-Saxon Language and Literature, 50), Frankfurt: Peter Lang; Bern: Herbert Lang, 1977.

20 Of course, already in the early 19th century there was some theorising about humour. An essay of 1818 by Hazlitt, “On Wit and Humour”, provided these definitions: “Humour is the describing the ludicrous as it is in itself; wit is the exposing it, by comparing or contrasting it with something else.
Blackwood’s Magazine in 1823;
Museum: Blatter fur bildende Kunst, Berlin, of 1833;
the Bibliothèque de l’École des Chartes (with an article by Charles Magnin in its inaugural issue), in 1840;
in Dutch about Lucian’s satire in Mnemosyne, in 1853;
Macmillan’s Magazine in 1860;
the Cosmopolitan Art Journal in 1861;
Harper’s Monthly Magazine in 1862;
Galibert, in an abstract of the balance record of incomes and expenses of the city of Toulouse, related about Molière’s company playing there in 1649, in the Journal de Toulouse of 6 March 1864;
the Comptes-rendus des séances de l’Académie des Inscriptions et Belles-Lettres, 11(1), report that the Académie received the donation “d’un volume intitulé Le Goupillon, poème héroï-comique d’Antonio Diniz, traduit du portugais par feu M. J. Fr. Boissonade, (2e édition. Paris, 1867”); this was in the Comptes-rendus volume of 1867;
a book review in the Bibliothèque de l’École des Chartes, in 1869;
The American Naturalist, and London Athenaeum,21 as well as Leisure Hour, in 1876;
The Irish Monthly in 1877;
the Comptes-rendus des séances de l’Académie des Inscriptions et Belles-Lettres, in 1879; moreover, the first volume of Le Molièriste appeared in 1879;
a book review in the Bibliothèque de l’École des Chartes, in 1880;
Le Molièriste published its fourth volume in 1882;
Le Molièriste published its sixth volume in 1884;
The Art Union in 1885; moreover, the seventh volume of Le Molièriste appeared in November 1885; besides, De Beaurepaire wrote about Molière in the Bulletin de la Société des Bibliophiles Normands; moreover, Larroumet wrote about Molière in the Revue des Deux Mondes of 1 May 1885;
Le Molièriste published issues of its seventh (Jan.) and eighth volume (summer) in 1886;

Humour is, as it were, the growth of nature and accident; wit is the product of art and fancy.” In The Complete Works of William Hazlitt, ed. P.P. Howe (London, 1930–1934), Vol. 6, p. 15. Quoted by Beaty (1968, p. 429). Beaty also remarks (ibid.): “Even the delicate question of whether the heart was capable of sympathetic laughter had an apologist in Lamb, who differentiated between ‘the petrifying sneer of a demon which excludes and kills Love’ and ‘the cordial laughter of a man which implies and cherishes it.’ By laughing with rather than at humanity, one might enjoy him-self while heightening his benevolent proclivities. And if humor was produced by what was universally comic, laughter, especially from a man sufficiently perceptive to associate the ludicrous with traits in himself, could prove highly edifying.” Charles Lamb’s quotation is from his “On the Genius and Character of Hogarth” (1811), reprinted in The Works of Charles and Mary Lamb, ed. E.V. Lucas (London, 1903–1905), Vol. 1, p. 86. Charles Lamb was of course a steady contributor to the periodical press.

21 Elliott Oring, “People of the Joke: On the Conceptualization of a Jewish Humor‖, Western Folklore, 42(4), 1983, pp. 261–271, at 266, cites a passage concerning Heinrich Heine’s supposedly Jewish humour from London Athenaeum, 15 January 1876, which had been cited in Sig Altman, The Comic Image of the Jew (Rutherford, 1971), pp. 144–145: “In his wit and humor, Heine was a true child of the Hebrew race. However original he may have been, he exhibited the character and peculiarities of Hebrew humor, of the wittiest and most light-hearted people of the world, which in the midst of unparalleled misfortunes and suffering, has preserved an incredible buoyancy and unconquerable spirit of satire”. 

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the Atti della Reale Accademia di Scienze Morali e Politiche (Naples), and the Bulletins de la Société d’anthropologie de Paris (with papers about supposedly caricatural imagery from Latin America soon after discovery, and from ancient Egypt), as well as Scribner’s Magazine, in 1889;

- a book review in the L’année psychologique, in 1897;

- the Transactions of the American Philological Association, and The Epoch, in 1890;

- Century in 1892; as well as (concerning ancient Egyptian imagery interpreted as being caricatural) the Bulletins de la Société d’anthropologie de Paris, also in 1892;

- The Nineteenth Century, and the Revue Philosophique, in 1893;

- Munsey’s Magazine in 1894;

- the American Journal of Psychology (with a questionnaire-based study by Hall and Allin on tickling and otherwise non-verbally induced laughter), in 1897;

- Alfred Binet’s22 French brief review in L’année psychologique (of Hall and Allin’s 1897 paper, pointing out: “L’étude se termine par une bibliographie”), 1898;

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22 An important experimental psychologist, Alfred Binet was influential in pedagogy and concerning children’s intelligence, and in particular, children with learning disabilities. Therefore, once you become aware that Binet was also a playwright (always in collaboration with André de Lorde), and that most of his plays were dramas (even the drama in two acts L’Horrible expérience, played at the Grand Guignol on 29 November 1909) — actually, one of them was made into a film by Maurice Tourneur in 1933–1934: Obsession ou l’Homme mytières — it comes as an unpleasant surprise by present-day sensibility to learn that Binet’s only conical piece was a farce in one act, Le cerveau d’un imbécile, played at the Mathurins on 24 October 1906. He also authored the drama in two acts Crime dans une maison de fous [Crime at the Bedlam], published with the title Les Infernales, and played at the Grand Guignol in either May or June 1925. I learned that much by going through Binet’s publication list, updated to 1 December 2000, prepared by Bernard Andrieu, and posted online at http://www.univ-nancy2.fr/poincare/perso/andrieu/corpus.html. Also consider Binet’s works on creativity, and in particular: A. Binet and J. Passy, “La psychologie des auteurs dramatiques”, La Revue philosophique de France et de l’étranger, 37 (1894), pp. 228–240, reprinted in: A. Pierron (ed.), 1998, Études de psychologie dramatique, Genève: Slatkine Reprints, 1998, pp. 15–80.

Studies on madness by Shoshana Felman are collected in her La Folie et la chose littéraire (Paris: Éditions du Seuil, 1978); she accepted Nerval’s claim that fiction is in itself an act of communicative madness. Henri Godin concluded his review of Felman’s book (The Modern Language Review, 75(3), 1980, pp. 651–652) by stating: “The search for a definition of madness now seems futile. Dr. Louis Bertagna, who attended Malraux, has recalled how fond his patient was of the story which told of a film made in a psychiatric hospital and shown to residents in a similar institution. After the performance, one of the oldest inmates said to her companion: ‘On peut dire que, ce soir, on a vu que c’est la folie!’”

the American Journal of Sociology in 1898;
Science, and the Philosophical Review, in 1900; moreover, a book review on laughter by Alfred Binet in L’année psychologique, and a book review signed “W.A.” in the Revue néo-scolastique, also in 1900;
the Proceedings of the American Philological Association, as well as The Critic, in 1901;
Century, and Critic, and the Yiddish New York periodical Tsukunft, in 1902;
the Psychological Review, and the International Quarterly, and (about Molière) the Revue universitaire, and Nature, in 1903; moreover, a long book review by Alfred Binet in L’année psychologique, also in 1903;
the Comptes-rendus des séances de l’Académie des Inscriptions et Belles-Lettres, and Zeitschrift für französische Sprache und Literatur, in 1904; and a book review in the Bulletin de l’École française d’Extrême-Orient, also in 1904;
the American Journal of Psychology in 1905;
Streicher (1969) mentions “the series of articles by B.O. Flower from January 1905 to October 1906 in Arena, on American caricaturists who were contemporaries and successors to the Nast tradition”; 24
the Wiener Studien (with an article about Terence), and the Revue Germanique, in 1906;
the American Journal of Psychology, and The North American Review, in 1907;
The North American Review, and Monatschrifte für deutsche Sprache und Pädagogik, in 1908; moreover, a book review on smiling by Alfred Binet in L’année psychologique, also in 1908;
the International Journal of Ethics in 1909;
the Comptes-rendus des séances de l’Académie des Inscriptions et Belles-Lettres (reporting about recovered grotesque sculptures), in 1910;
The Sewanee Review in 1911 (with Isaac Ball’s “An Inquiry into Humor”), and Ost und West: illustrierte Monatsschrift für das gesamte Judentum (with a German article by Rohatyn on Jewish humour); 25
the Annales de Bretagne, as well as Sitzungsber, der Heidelberger Akademie der Wissenschaft, phil.-hist. Klass., in 1912;

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23 Kabakoff mentions, on p. 238, fn. 65, the New York Hebrew humorist Gerson Rosenzweig’s “article Der Idisher Vits” [“The Jewish Wit”], in Tsukunft, January 1902. In that article, G.R. discussed the essence of the Jewish joke and pointed out its appearance in the Hebrew Bible, in the Talmud, and in medieval poetry”. In: Jacob Kabakoff, Halutzey ha-sifrut ha-’ivrit ba-America (in Hebrew, Pioneers of American Hebrew Literature). Tel Aviv: Yavneh, and Cleveland, Ohio: Cleveland College of Jewish Studies Press, 1966. Kabakoff’s Hebrew-language book is about pioneering authors of Hebrew literature in America, and comprises both studies and documents. Those Hebraists include Zeev Wolf Schorr / William Schur (1839–1910), and Gerson Rosenzweig (1861–1914), as well as Henry Gersoni (1844–1897), Isaac Rabinowitz (1846–1900), and Jacob Zevi Sobel. Kabakoff dealt with Rosenzweig in over fifty pages of that book (pp. 211–266).
24 The reference is to the political cartoons of Thomas Nast (1840–1902).
25 The journal Ost und West was published in Berlin from 1901 to 1923.

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26 We are not concerned in this bibliographical analysis essay with books, other than when they are referred to in book reviews, but having mentioned Rohatyin’s 1911 paper in German on Jewish humour, also consider that 1922 was the year of publication of Heinrich Loewe’s book Reste von alter jüdischen Volkshumor, Berlin: Zahn & Baendel. Heinrich Loewe also authored the book Alter jüdischer Volkshumor aus Talmud und Midrasch, Reichenberg in Böhmen, 1931. For publications in German or events in the German-speaking countries concerning Jewish humour, see http://humoristica-judaica.pirckheimer.org/akt.htm

27 As the journal PMLA is usually referred to by its acronym, which even appears on its covers, I am sticking to the acronym, instead of adopting its full-fledged name Publications of the Modern Language Association.
the February supplement to the *Revue des spécialités* was concerned with the apothecary theme in political cartoons, and was reviewed on that same year in the *Revue d'histoire de la pharmacie*, again in 1931;
- *Vendre*, as well as a book review in the *Bibliothèque de l'École des Chartes*, in 1932;
- *PMLA* (of the Modern Language Association), in 1933;\(^{28}\)
- the *Journal of Applied Psychology*, and the *Psychoanalytic Review*, and the *International Journal of Psychoanalysis*, and (on the moods of college students) *Journal of Social Psychology*, and (on social intelligence) *Psychological Bulletin*; besides, the *Fortnightly Review*, in 1937; moreover, the *Revue d'histoire de la pharmacie* announced for the autumn an exhibition of medical caricatures going to be held at the Staatliche medico-historische Sammlung of Berlin: that announcement, too, was in 1937;
- the *British Journal of Medical Psychology*, and *Italica*, and *The Mississippi Valley Historical Review*, and *The Clearing House*, in 1938;
- the *Journal of Social Psychology*, and the *Prairie Schooner*, in 1939;
- the *Journal of General Psychology*, and *The Sewanee Review*, and the *Journal de la Société des Américanistes*, in 1941;
- *The Clearing House* in 1944;
- *The Journal of Educational Sociology* in 1945;
- *Studies in English* in 1945–1946;
- the *American Sociological Review*, and the *Bulletin de correspondance hellénique*, and (also in the classics) the *Transactions and Proceedings*.

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\(^{28}\) In 1933, the *Revue d'histoire de la pharmacie*, 21(83), published on p. 132 a cartoon, “Pl. XI: Une caricature de Pasteur «financier».”
of the American Philological Association, and the Bulletin Hispanique, in 1946;
- The Classical Journal, and Jewish Frontier, in 1948;
- the Journal of Personality, and the Journal of Social Psychology, and The American Journal of Psychology (with a paper on humour in music), and the Bulletin of the Menninger Clinic, and Western Folklore, in 1949; moreover, a review in the Revue belge de philologie et d’histoire, also in 1949;
- the American Sociological Review, and Modern Language Notes, and American Speech, and Western Folklore, and The Burlington Magazine, and Psychiatry, in 1950;
- the American Journal of Orthopsychiatry, and Die Musikforschung, and The Classical Journal, and The Journal of Philosophy, as well as Commentary magazine in New York, and a paper in the first volume of Essays in Criticism, in 1951;
- The American Quarterly, and Minnesota History, and the Revue d’histoire de la pharmacie, in 1953;
- Greece & Rome (in the classics), and Psychoanalysis, and The Clearing House, and The Phi Delta Kappan (with a paper by Walt Disney), and the Saturday Review, in 1954;²⁹
- the Public Opinion Quarterly, as well as Speech Monographs, and Yale French Studies (but the paper was “Kafka’s Humor”), and The University of Texas Studies in English, and Western Folklore, and the Psychoanalytic Quarterly, and (in French) Enfance, and the Revue d’histoire de la pharmacie, in 1955;

the Journal of Social Therapy, and The English Journal, and the Georgia Review, and PMLA (of the Modern Language Association), and Le Français moderne, and Midstream, in 1958;


Mahanayim (in Hebrew) in 1961/62;

the Bulletin de correspondance hellénique (on parodies with the motif of the eagle kidnapping Ganymedes), and the Revue d’Histoire littéraire de la France, and the Revue des études slaves (on the Russian opéra-comique), and the American Quarterly, and American Literature, and Antaios (in German), and the Journal of the Warburg and Courtauld Institutes (London), and the Jewish Journal of Sociology, and the Journal of Consulting Psychology, in 1962;

Archiv fur Musikwissenschaft, in the volume of 1962–1963;

the American Journal of Psychiatry, and the American Anthropologist, and Western Folklore, and Speculum, and the South Atlantic Quarterly, and American Literature, and College English, and Hispania, and (on the history of Italian theatre) the Cahiers de l’Association internationale des études françaises, and (on Hindi humour) Books Abroad, and (on humour from Burundi) Le Rire et l’Humour, in 1963;  

the Journal of American Folklore, and the Revue d’esthétique, and The Clearing House, and the Peabody Journal of Education, and The American Journal of Nursing, and (in French) the Cahiers de l’Association internationale des études françaises (in whose vol. 16, in the March issue, there is a thematic set of papers about Molière, e.g., Raymond Lebègue’s “Molière et la farce”), and (in Portuguese) the Luso-Brazilian Review (with a paper by Cassiano Nunes on humour in modern poetry from Brazil), in 1964; besides, papers from a round table in Les Cahiers de la publicité (one of which was remarkably entitled “L’humour est profondément antipublicitaire”), also in 1964; moreover, a book review in the Revue d’histoire de la pharmacie, and a book review in the Bulletin Hispanique, again in 1964;


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Review, and Esquire, in 1965; moreover, a book review in the Revue de l’histoire des religions, and a book review in the Revue belge de philologie et d’histoire, also in 1965;


the Journal of Communication, and Communication et langages, and Semiotica, and PMLA (of the Modern Language Association), and the Cahiers de l’Association internationale des études françaises, and The Journal of Popular Culture, as well as a special issue of Linguistique et sémiologie (no. 2), and Daedalus (with a paper on humour in
Edward Gibbon, in a special issue on Gibbon’s historical writings), and the Journal of Educational Psychology, and Child Development, and then (on therapeutic humour) the New England Journal of Medicine, in 1976; moreover, book reviews in the Revue d’histoire de la pharmacie, again in 1976;

- Philosophy and Rhetoric, and the Journal of Creative Behaviour, and Ethnography, and Les Cahiers du GRIF (a special issue on “Humour en amour”), and The Classical Journal, and the Bulletin de l’Association d’étude sur l’Humanisme, la Réforme et la Renaissance, and Romanticism, and the Bulletin Hispanique, and (in Portuguese) Grial, in 1977; a book review appeared in the Cahiers de civilisation médiévale; a book review about Voltaire’s comic theatre appeared in the Revue d’Histoire littéraire de la France; moreover, the Revue d’histoire de la pharmacie reviewed a publication by Pierre Julien (about one of the butts of Daumier’s caricatures) from the Vie Médicale au Canada français (Québec), and this review appeared in 1977; whereas a publication by Pierre Julien appeared (and was reviewed in the Revue d’histoire de la pharmacie in 1978) in the Deutsche Apotheker Zeitung in 1977;


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- the Journal of Pragmatics, and Et Cetera: A Review of General Semantics, and Grazer Linguistische Studien, and Littérature, and Poétique, and the Cahiers de l’Association internationale des études françaises, and Studi di Letteratura Francese (with an article in French on early modern satire), and Studi Francesi (with an article about Rabelais), and the Bibliothèque de l’École des Chartes, and Sociology and Social Research, and the British Journal of Sociology of Education, and the Journal of Advertising, and the Rivista Italiana di

- the Cahiers de l’Étude de la Presse et l’Opinion, in 1983/4;

\(^{32}\) Moreover in 1983, the Revue d’histoire de la pharmacie, 71(259), published on p. 339 a cartoon, “Caricature politique italienne à sujet médico-pharmaceutique”, with a pointer to p. 355, and with this explanation: “Lithographie d’Augusto Grossi dans La Rana, 16 juin 1871” (concerning Prussia, her attempt to get allies, and the indemnification imposed to France). In the same journal issue, on p. 333 a cartoon was published, again with the title “Caricature politique italienne à sujet médico-pharmaceutique”, with a pointer to p. 355, and with this explanation: “Lithographie anonyme parue dans La Rana, 28 avril 1871” (Prussia intends to amputate France’s leg). In the same journal issue, on p. 341 a cartoon was published, with the same title, the same pointer, and the explanation: “«Conférence en pharmacie» Lithographie en couleurs, dessin d’Augusto Grossi, dans Papagallo, [corr. Pappagallo.] 19 juin 1884” (Italy wants Malta, which is represented as a sieve, but in his shop, the pharmacist Bismarck tries to maintain the equilibrium).
reviews in *The Modern Language Review*, and a book review in the *Journal des africanistes*, also in 1984; £


- the *International Journal of the Sociology of Language* (special issue), and *Et Cetera: A Review of General Semantics*, and the *Creative Child*

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35 Concerning the Hebrew Bible, bear in mind that onomastic punning appears to be pervasive, as shown by M. Garsiel, Biblical Names: A Literary Study of Midrashic Derivations and Puns (enlarged, revised English edition; trans. P. Hackett), Bar-Ilan University, Ramat-Gan, Israel, 1991; originally published in Hebrew ibid. in 1987.
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36 And also several book reviews: on modern British farce, on the history of ideas of irony, on Romantic irony, and on parody. Actually there are so many book reviews in each and every issue of
In 1992, the *Revue d’histoire de la pharmacie*, 80(294), published on p. 359 a cartoon of 1909, giving it the title “Le Dr E.-L. Doyen, caricature de 1909”. In the same journal issue, on p. 364, published an image, giving it the title “La coupe d’Hygie dans la caricature”, with this explanation: “Caricature parue dans «Le rasoir», journal satirique publié à Liège (Belgique), 4e année, n° 83, 3 novembre 1872”.

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37 In 1992, the *Revue d’histoire de la pharmacie*, 80(294), published on p. 359 a cartoon of 1909, giving it the title “Le Dr E.-L. Doyen, caricature de 1909”. In the same journal issue, on p. 364, published an image, giving it the title “La coupe d’Hygie dans la caricature”, with this explanation: “Caricature parue dans «Le rasoir», journal satirique publié à Liège (Belgique), 4e année, n° 83, 3 novembre 1872”.

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The Modern Language Review, that in each issue one could expect to find some book review relevant to humour studies.

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French) **Romantisme** (a special issue), and the *Cahiers de l’Association internationale des études françaises*, and Nous voulons lire! *Revue d’information sur le livre d’enfance et de jeunesse*, and the *Revue d’histoire de la pharmacie*, in 1991; besides, in the *Annales historiques de la Révolution française* there was a relevant “Compte rendu de soutenance de thèse”, also in 1991; moreover, a book review in the *Revue de l’Art* (concerning an American book on political cartoon censorship in 19th-century France), and book reviews in the *Revue belge de philologie et d’histoire*, and book reviews in the *Bulletin de l’Association d’étude sur l’Humanisme, la Réforme et la Renaissance*, and a book review in the *Dialogues d’histoire ancienne*, again in 1991; whereas *Matériaux pour l’histoire de notre temps* published a notice about the archive of a cartoonist, also in 1991;

(Vienna) of 9 January 1993; moreover, book reviews in the Bulletin de l’Association d’étude sur l’Humanisme, la Réforme et la Renaissance, also in 1993;


- the Revue du monde musulman et de la Méditerranée published a double special issue, “L’humour en Orient”, edited by Irène Fenoglio and François Georgeon, resulting in over 300 pages, comprising also a bibliography on the subject, and published by Édisud: nos. 77 and 78, of 1995 and 1996;


Behavior, and Behavioral and Brain Sciences, and Cognitive Brain Research, and Neuroimage, and Current Directions in Psychological Science, and (in Italian) Ikon, and Australian Group on Severe Communication Impairment News, in 24; and a report on computational humour in the weekend issue of the Telegraph (London) of 23 October 2004; moreover, a book review in the Revue belge de philologie et d’histoire, and a book review in Histoire, économie et société, also in 2004;


- Lingua, and Communication et langages, and Poetry, and the Cambridge Opera Journal, and the Journal of Contemporary History, and (with a paper on Mark Twain) the Proceedings of the American Philosophical Society, and The Slavonic and East European Review, and Ethnologie française (inside a special issue on censorship and self-censoring), and Folklore: Electronic Journal of Folklore (Estonia), and (in French) Quasimodo, and Gavroche, and Thélème: Revista de Estudios Franceses, and the IFLA Journal, and Evolution and Human Behavior, in 2006; and Communication et langages (on law and ethics concerning cartoons); as well as a special section on computational humour in the IEEE Intelligent Systems of March/April 2006; and moreover: the Journal of Pragmatics, and Pragmatics, and Media, Culture and Society, and New Media and Society, and Fortnight, and Stylistyka (sic), and InLiSt (Interaction and Linguistic Structures), and Die Unterrichtspraxis / Teaching German, and (in Spanish) El Ciervo, and the Academy of Management Perspectives, and (in Dutch) Sociologie, and the Journal of Research in Personality, and Acta Psychologica Sinica, and Brain, and even Home Healthcare
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Nurse, and a long review in Symbolic Interaction, and book reviews (in French) in Romantisme, also in 2006;


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38 The Hedgehog Review is a journal in print, with thematic issues, published by the Institute for Advanced Studies in Culture at the University of Virginia. The .pdf files of sold-out issues are posted at http://www.iasc-culture.org/THR/
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3. Envoi

This list, in which we strove to signal as many journals as possible other than the specialists journals one associates with humour research, could of course be longer. It is more than sufficient, however, to illustrate the sheer width of the scope exhibited in the spectrum of journals that have been publishing research on humour. So many scholars have been concerned with humour studies, that coming off from browsing this bibliography, or other, only partly overlapping bibliographies, is likely to be accompanied with a sense of modesty. In a historical perspective, it is almost impossible to draw a Who’s Who and a Who Was Who of the discipline and manage to do that fairly. Humour being subjected to inquiry turns up in such a multitude of places, thanks to the endeavours of so many authors past and present, that what one is unaware of is inescapably wider than the compass of one’s knowledge in the domain.

References

In the enumeration of journals provided in Sec. 2 of this essay, we cited the following papers by year and by the name of the journal, not by author name, deliberately in order to have our readers read throughout this bibliography, instead of just picking and choosing some given citation. We would like to stress that the function of this
bibliography is as a large sample of scholarly articles that have to do with humour, but have appeared in journals other than humour studies journals. Therefore, neither books, nor articles from paper collections are included. This is the reason some prominent scholars in humour studies are absent from this bibliography; no inference should be drawn from their non-inclusion. The papers listed simply correspond to the list given in Sec. 2 above, of journals (other than the ones specialised in humour studies) that in a given year published at least one article resulting from research on humour. Whenever a journal special issue is signalled or a paper from it was included, we did not feel it necessary to list in this bibliography all of the articles from that particular special issue. Basically, it was enough to list one paper from a given journal in a given year, but on occasion we have listed more.


Binet, A. 1898a. “Hall et Alin, Psychologie du chatouillement, du rire et du comique” [reviewing “Hall” (i.e., S. Hall) and “Alin” (i.e., A. Allin), “The Psychology of Tickling and the Comic”, American Journal of Psychology, 9(1),


Brown, B.A. 1987. “Le Pazzie d’Orlando, Orlando Paladino, and the Uses of Parody”. In “Literature & Opera”, special issue of Italica, 64(4), pp. 583–605. [Journal published by the American Association of Teachers of Italian. Carlo Francesco Badini’s Italian opera Le Pazzie d’Orlando was first performed in London’s King’s Theatre in 1771. That opera was reworked by Nunziato Porta, and

39 “In the current standard treatises on laughter and the comic spirit satire appears as the least attractive and the least defensible of the many manifestations of the comic spirit, — if, indeed, it can be defended at all. No one cares to champion anything so ignoble and ill-mannered and negative. And it is not difficult to understand why this should be so, in view of the orientation and general tendency of modern theory regarding the nature of the comic. The psychologists and estheticians who have studied laughter and the comic spirit have quite properly insisted that in their ‘pure’ states they are innocent, even though they may be corrective; laughter is related to the play instinct, for instance, and the pure comic spirit is an enjoyable perception of mere incongruity, a free play of the intelligence without malice — as Meredith described it in his classic treatise. But in satire, they observe, the comic spirit is contaminated, if not obscured, by something foreign to its nature; in the place of hearty and wholesome laughter we get the sneer of malignity.” (Bredvold 1940, p. 253).
afterwards “Joseph Haydn set a somewhat revised version of Porta’s text for his opera company at Esterháza, under the title Orlando paladino” (p. 584). Haydn’s “music interacted, and even interfered with the two poets’ intentions. All these circumstances make Le Pazzie d’Orlando/Orlando paladino a work that invites investigation into the uses of parody in eighteenth-century opera” (ibid.).


Bruner, J.S. and Postman, L. 1949. “On the Perception of Incongruity: A Paradigm”. Journal of Personality, 18, pp. 206–223. [Not about humour, but relevant for it. It is about response to the unexpected, such as, in an anecdote, “Thar ain’t no such animal”, said by a peasant who had never seen a giraffe before.]


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Revue d’histoire de la pharmacie, 78(287), pp. 467–469.


Fassò, A. 1993. “La duplicità dell’indovinello veronese”. Rivista Italiana di Dialettologia, 17, pp. 25–53. [Defines metaindovinello (‘meta-riddle’) and metabarzelletta (‘meta-joke’), in the paper’s Sec. 8 (“Metaenigmistica”, pp. 45–46); cf. endnote 42 on p. 50]


Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 161


http://www.wired.com/wired/archive/5.03/eword.html?pg=10


———. 1983b. “Le Comique engagé des Satyres chrétiennes de la cuisine papale”. Studi di Letteratura Francese, 177, pp. 52–72. [About a work in verse of 1926 lines, being one of the pamphlets circulated around 1560 between Geneva and Paris. Anonymous, it is tentatively ascribed to Théodore de Bèze.]
Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 163


Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 164

———. 1940. “L’humour épistolaire de Francesco Redi. [Reviewing:] Giuseppe Alberti, in Malati, medici, medicine, 1939”. Revue d’histoire de la pharmacie, 28(109), pp. 242–243. [The Italian physician, naturalist, and poet Francesco Redi (Arezzo, 1626 – Pisa, 1698) was one of several 17th-century Italian physicians who were also writers.]


———. 1984a. “«Ma patrie est une citrouille»: 40 thèmes alimentaires dans Rabelais et Folengo”. *Études de Lettres*, 2, pp. 25–44.


40 The original of this quotation is in Italian Macaronic Latin: “Zucca mihi patria est” (Teofilo Folengo, *Baldus* xxv, 649), i.e., “A pumpkin is homeland for me”.


Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 170


———. 1991b. “Le premier musée au monde du bourdaloue et du pot de chambre”. Revue d’histoire de la pharmacie, 79(291), pp. 412–413. [Some items decorated with humorous intentions, e.g., “plaisanteries d’un goût douteux (comme ces vases à sujet militaire décorés sur un thème de... canonnade”].]


Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 173


———. 1916b. “Punchinello and Its Cartoons”. *Cartoon* (August). [Punchinello was a satirical periodical published in London in 1832, the same year *Le Charivari* was established in France. Punchinello was illustrated by George Cruikshank.]


Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 178


Mazon, P. 1940. “Mélétos, l’accusateur de Socrate”. Comptes-rendus des séances de l’Académie des Inscriptions et Belles-Lettres, 84(5), pp. 391–392. [About the accuser of Socrates. Moreover, about the kômôdoumenoi, i.e., the repertory of characters decried by the comic poets.]
Nissan, “A Tentative Evaluation of the Spread of Humour Studies”  | 182


Minden, P. 2002. “Humor as the Focal Point of Treatment for Forensic psychiatric Patients”. Holistic Nursing Practice, 16(4), pp. 75–68.


[Joachim Du Bellay (1522–1560), the author of the manifesto of the Pléiade, is the author of Les Regrets, in whose sonnet LXII, Du Bellay41 “a posé le cadre general de la satire dans la ligne horatienne de la «doulce satyré».” (p. 303).]

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41 Joachim Du Bellay, Les Regrets, sonnet LXII: “Ce ruzé Calabrois [i.e., Horace] tout vice, quel qu’il soit, / Chatouille à son amy, sans espargner personne, / Et faisant rire ceulx, que mesme il espoinçonne, / Se joué autour du coeur de cil qui le reçoit. // Si donc quelque subtil en mes vers apperçoit / Que je morde en riant, pourtant nul ne me donne / Le nom de feint amy vers ceulx que j’aiguillonne, / Car qui m’estime tel, lourdement se deçoit. // La Satyre est un publiq exemple, / Où, comme en un miroir, l’homme sage contemple / Tout ce qui est en luy ou de laid, ou de beau. // Nul ne me lise donc, ou qui


me voudra lire, / Ne se fasche s’il voit par manière de rire, / Quelque chose du sien portrait en ce tableau.”
Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 186


———. 2008b. “Nested Beliefs, Goals, Duties, and Agents Reasoning About Their Own or Each Other’s Body in the TIMUR Model: A Formalism for the Narrative of Tamerlane and the Three Painters”. *Journal of Intelligent and Robotic Systems*, 52(3-4), pp. 515-582 + this paper’s contents on pp. 340-341. doi://10.1007/s10846-008-9228-3 [See in particular the discussion of some of the examples in Sec. 3.6, “Intentions and Affects of Portraying the Ruler”, on pp. 546–555.]


Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 188


Payne, H. 1894. “Our Caricaturists and Cartoonists”. Munsey’s Magazine (Feb.).


Rendig, C. de. 1976. “Le phénomène poster”. Communication et langages, 29(1), pp. 78–90. [E.g., a famous poster calling for recruits, and not originally intended humorously, had a subsequent history in black humour.]


http://www.iasc-culture.org/THR/archives/Politics&Media/Ronan LO.pdf

[Ronan in print, with thematic issues, published by the Institute for Advanced Studies in Culture at the University of Virginia. The .pdf files of sold-out issues are posted at http://www.iasc-culture.org/THR/]


Nissan, “A Tentative Evaluation of the Spread of Humour Studies” | 197


Segre, C. 1992. “Baldis, la fantasia e l’espressionismo”. Strumenti critici, 7(3), pp. 315–326. [Cesare Segre was discussing the masterpiece of early modern Italian macaronic literature.]


Soustelle, J. 1941. “Une danse dramatique mexicaine: «le torito»”. *Journal de la Société des Américanistes*, 33(1), pp. 155–164. [“Deux personnages comiques, le visage caché... (mais non les acteurs comiques) brandissent en dansant” objects “faites d’un bâton auquel est noué un foulard de cotonnade multicolore.”]


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Scotland. Asda is a supermarket chain. The title of the report is referred to in the sentence: “One of the reasons such groan-inducing favourites are still attracting interest is that pioneers of artificial intelligence are teaching computers to tell Q&A jokes].


Wilson, W. 1975. “Sex Differences in Response to Crescent and Bad Humour”. Psychological Reports, 37.


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