

THE COMIC.

It is a nail of pain and pleasure, said Plato, which fastens the body to the mind. The way of life is a line between the regions of tragedy and comedy. I find few books so entertaining as the wistful human history written out in the faces of any collection of men at church or court-house. The silent assembly thus talks very loud. The sailor carries on his face the tan of tropic suns, and the record of rough weather; the old farmer testifies of stone walls, rough woodlots, the meadows and the new barn. The doctor's head is a fragrant gallipot of virtues. The carpenter still measures feet and inches with his eye, and the licensed landlord mixes liquors in motionless pantomime. What good bargains glimmer on the merchant's aspect. And if beauty, softness, and faith, in female forms, have their own influence, vices even, in slight degree, are thought to improve the expression. Malice and scorn add to beauty. You shall see eyes set too near, and limited faces, faces of one marked and invariable character. How the busy fancy inquires into their biography and relations! They pique, but must tire. Compared with universal faces, countenances of a general human type, which pique less, they look less safe. In such groups the observer does not think of heroes and sages. In the silentest meeting, the eye reads the plain prose of life, timidity, caution, appetite, ignorance, old houses, musty savors, stationary, retrograde faculties puttering round (to use the country phrase) in paltry routines from January to December.

These are the precincts of comedy and farce. And a taste for fun is all but universal in our species, which is the only joker in nature. The rocks, the plants, the beasts, the birds, neither do anything ridiculous, nor betray a perception of anything absurd done in their presence. And as the lower nature does not jest, neither does the highest. The Reason pronounces its omniscient yea and nay, but meddles never with degrees or fractions, and it is in comparing fractions with essential integers or wholes, that laughter begins.

Aristotle's definition of the ridiculous is, "what is out

of time and place, without danger." If there be pain and danger, it becomes tragic; if not, comic. I confess, this definition, though by an admirable definer, does not satisfy me, does not say all we know. The essence of all jokes, of all comedy, seems to be halfness; a non-performance of what is pretended to be performed, at the same time that one is giving loud pledges of performance. The baulking of the intellect, the frustrated expectation, the break of continuity in the intellect, is what we call comedy; and it announces itself physically in the pleasant spasms we call Laughter.

With the trifling exception of the stratagems of a few beasts and birds, there is no seeming, no halfness in nature, until the appearance of man. Unconscious creatures do the whole will of wisdom. An oak or a chestnut undertakes no function it cannot execute, or, if there be phenomena in botany which we call abortions, the abortion is also a function of nature, and assumes to the intellect the like completeness with the farther function, to which in different circumstances it had attained. The same thing holds true of the animals. Their activity is marked by unerring good sense. But man, through his access to Reason, is capable of the perception of a whole and a part. Reason is the Whole, and whatsoever is not that, is a part. The whole of nature is agreeable to the whole of thought, or to the Reason; but separate any part of nature, and attempt to look at it as a whole by itself, and the feeling of the ridiculous begins. The perpetual game of Humor is to look with considerate good nature at every object in existence *aloof*, as a man might look at a mouse, comparing it with the eternal Whole; enjoying the figure which each self-satisfied particular creature cuts in the unrespecting All, and dismissing it with a benison. Separate any object as a particular bodily man, a horse, a flour-barrel, an umbrella, from the connection of things, and contemplate it alone, standing there in absolute nature, it becomes at once comic; no useful, no respectable qualities can rescue it from the ludicrous.

In virtue of man's access to Reason or the Whole, the human form is a pledge of wholeness, suggests to our imagination the perfection of truth or goodness, and exposes by contrast any halfness or imperfection. We have a pri-

mary association between perfectness and this form. But the facts that transpire when actual men enter, do not make good this anticipation; a discrepancy which is at once detected by the intellect, and the outward sign is the muscular irritation of laughter.

Reason does not joke, and men of reason do not; a prophet, in whom the moral sentiment predominates, or a philosopher, in whom the love of truth predominates, these do not joke, but they bring the standard, the ideal whole exposing all actual defect; and hence, the best of all jokes is the sympathetic contemplation of things by the understanding from the philosopher's point of view. There is no joke so true and deep in actual life, as when some pure idealist goes up and down among the institutions of society, attended by a man who knows the world, and who sympathizing with the philosopher's scrutiny, sympathizes also with the confusion and indignation of the detected skulking institutions. His perception of disparity, his eye wandering perpetually from the rule, to the crooked lying thieving fact, makes the eyes run over with laughter.

This is the radical joke of life and then of literature. The presence of the ideal of right and of truth in all action, makes the yawning delinquencies of practice remorseful to the conscience, tragic to the interest, but droll to the intellect. The activity of our sympathies may for a time hinder our perceiving the fact intellectually, and so deriving mirth from it, but all falsehoods, all vices seen at sufficient distance, seen from the point where our moral sympathies do not interfere, become ludicrous. The comedy is in the intellect's perception of discrepancy. And whilst the presence of the ideal discovers the difference, the comedy is enhanced whenever that ideal is embodied visibly in a man. Thus Falstaff, in Shakspeare, is a character of the broadest comedy, giving himself unreservedly to his senses, coolly ignoring the reason, whilst he invokes its name, pretending to patriotism and to parental virtues, not with any intent to deceive, but only to make the fun perfect by enjoying the confusion betwixt reason and the negation of reason, in other words, the rank rascaldom he is calling by its name. Prince Hal stands by, as the acute understanding, who sees the Right and sympathizes with it, and in the heyday of youth feels also the

full attractions of pleasure, and is thus eminently qualified to enjoy the joke. At the same time, he is to that degree under the Reason, that it does not amuse him as much as it amuses another spectator.

If the essence of the comic be the contrast in the intellect between the idea and the false performance, there is good reason why we should be affected by the exposure. We have no deeper interest than our integrity, and that we should be made aware by joke and by stroke, of any lie that we entertain. Besides, a perception of the comic seems to be a balance-wheel in our metaphysical structure. It appears to be an essential element in a fine character. Wherever the intellect is constructive, it will be found. We feel the absence of it as a defect in the noblest and most oracular soul. It insulates the man, cuts down all bridges between him and other men. The perception of the comic is a tie of sympathy with other men, is a pledge of sanity, and is a protection from those perverse tendencies and gloomy insanities into which fine intellects sometimes lose themselves. A man alive to the ludicrous is still convertible. If that sense is lost, his fellow men can do little for him.

It is true the sensibility to the ludicrous may run into excess. Men celebrate their perception of halfness and a latent lie by the peculiar explosions of laughter. So painfully susceptible are some men to these impressions, that if a man of wit come into the room where they are, it seems to take them out of themselves with violent convulsions of the face and sides, and obstreperous roarings of the throat. How often and with what unfeigned compassion we have seen such a person receiving like a willing martyr the whispers into his ear of a man of wit. The victim who has just received the discharge, if in a solemn company, has the air very much of a stout vessel which has just shipped a heavy sea; and though it does not split it, the poor bark is for the moment critically staggered. The peace of society and the decorum of tables seem to require that next to a notable wit should always be posted a phlegmatic bolt-upright man, able to stand without movement of muscle whole broadsides of this Greek fire. It is a true shaft of Apollo, and traverses the universe, unless it encounter a mystic or a dumpish soul, and goes everywhere

heralded and harbingered by smiles and greetings. Wit makes its own welcome, and levels all distinctions. No dignity, no learning, no force of character can make any stand against good wit. It is like ice on which no beauty of form, no majesty of carriage can plead any immunity,—they must walk gingerly, according to the laws of ice, or down they must go, dignity and all. “Dost thou think because thou art virtuous, there shall be no more cakes and ale?” Plutarch very happily expresses the value of the jest as a legitimate weapon of the philosopher. “Men cannot exercise their rhetoric unless they speak, but their philosophy even whilst they are silent or jest merrily; for as it is the highest degree of injustice not to be just and yet seem so, so it is the top of wisdom to philosophize yet not appear to do it, and in mirth to do the same with those that are serious and seem in earnest; for as in Euripides, the Bacchæ, though unprovided of iron weapons and unarmed, wounded their invaders with the boughs of trees, which they carried, thus the very jests and merry talk of true philosophers move those that are not altogether insensible, and unusually reform.”

In all the parts of life, the occasion of laughter is some seeming, some keeping of the word to the ear and eye, whilst it is broken to the soul. Thus, as the religious sentiment is the most vital and sublime of all our sentiments, and capable of the most prodigious effects, so is it abhorrent to our whole nature, when in the absence of the sentiment, the act or word or officer volunteers to stand in its stead. To the sympathies this is shocking, and occasions grief. But to the intellect, the lack of the sentiment gives pain; it compares incessantly the sublime idea with the bloated nothing which pretends to be it, and the sense of the disproportion is comedy. And as the religious sentiment is the most real and earnest thing in nature, being a mere rapture, and excluding, when it appears, all other considerations, the vitiating this is the greatest lie. Therefore, the oldest jibe of literature is the ridicule of false religion. This is the joke of jokes. In religion, the sentiment is all; the rite indifferent. But the inertia of men inclines them when the sentiment sleeps, to imitate that thing it did; it goes through the ceremony omitting only the will,

makes the mistake of the wig for the head, the clothes for the man. The older the mistake and the more overgrown the particular form is, the more ridiculous to the intellect. There is excellent humor in the part taken by Captain John Smith, the discoverer of New England, when the society in London, who had contributed their means to convert the savages, hoping doubtless to see the Keokuks, Black Hawks, Roaring Thunders, and Tustanuggees of that day, converted into church wardens and deacons at the least, pestered the gallant rover with frequent solicitations out of England, respecting the conversion of the Indians and enlargement of the church. Smith, in his perplexity how to satisfy the London churches, sent out a party, caught an Indian, and despatched him home in the first ship to London, telling the society, they might convert one themselves.

The satire reaches its climax when the actual church is set in direct contradiction to the dictates of the religious sentiment, as in the famous account of our Puritan politics in Hudibras.

Our brethren of New England use
Choice malefactors to excuse,
And hang the guiltless in their stead,
Of whom the churches have less need ;
As lately it happened in a town
Where lived a cobbler, and but one,
That out of doctrine could cut use,
And mend men's lives as well as shoes.
This precious brother having slain
In times of peace an Indian,
Not out of malice, but mere zeal,
Because he was an infidel ;
The mighty Tottipotimoy
Sent to our elders an envoy,
Complaining loudly of the breach
Of league held forth by brother Patch,
Against the articles in force
Between both churches, his and ours ;
For which he craved the saints to render
Into his hands, or hang the offender.
But they maturely having weighed
They had no more but him of the trade,
A man that served them in the double
Capacity to teach and cobble,

Resolved to spare him ; yet to do
The Indian Hogan Mogan too
Impartial justice, in his stead did
Hang an old weaver that was bed-rid.

In science, the jest at pedantry is analogous to that in religion which lies against superstition. A classification or nomenclature used by the scholar only as a memorandum of his last lesson in the laws of nature, and confessedly a makeshift, a bivouac for a night, and implying a march and a conquest to-morrow, becomes through indolence a barrack and a prison, in which the man sits down immovably, and wishes to detain others. The physiologist, Camper, humorously confesses the effect of his studies in dislocating his ordinary associations. "I have been employed," he says, "six months on the *Cetacea* ; I understand the osteology of the head of all these monsters, and have made the combination with the human head so well, that every body now appears to me narwhale, porpoise, or marsouins. Women, the prettiest in society, and those whom I find less comely, — they are all either narwhales or porpoises to my eyes." I chanced the other day to fall in with an odd illustration of the remark I had heard, that the laws of disease are as beautiful as the laws of health ; I was hastening to visit an old and honored friend, who, I was informed, was in a dying condition, when I met his physician, who accosted me in great spirits, with joy sparkling in his eyes. "And how is my friend, the Doctor?" I inquired. "Oh, I saw him this morning ; it is the most correct apoplexy I have ever seen ; face and hands livid, breathing stertorous, all the symptoms perfect ;" and he rubbed his hands with delight ; for in the country we cannot find every day a case that agrees with the diagnosis of the books. I think there is malice in a very trifling story which goes about, and which I should not take any notice of, did I not suspect it to contain some satire upon my brothers of the Natural History Society. It is of a boy who was learning his alphabet, "That letter is A," said the teacher ; A, drawled the boy. "That is B," said the teacher, B, drawled the boy, and so on. "That is W," said the teacher, "The devil!" exclaimed the boy, "is that W?"

The pedantry of literature belongs to the same category. In both cases there is a lie, when the mind seizing a classi-

fication to help it to a sincerer knowledge of the fact, stops in the classification; or learning languages, and reading books to the end of a better acquaintance with man, stops in the languages and books; in both the learner seems to be wise and is not.

The same falsehood, the same confusion of the sympathies because a pretension is not made good, points the perpetual satire against poverty, since according to Latin poetry and English doggrel,

Poverty does nothing worse
Than to make man ridiculous.

In this instance the halfness lies in the pretension of the parties to some consideration on account of their condition. If the man is not ashamed of his poverty, there is no joke. The poorest man who stands on his manhood, destroys the jest. The poverty of the saint, of the rapt philosopher, of the naked Indian, is not comic. The lie is in the surrender of the man to his appearance; as if a man should neglect himself and treat his shadow on the wall with marks of infinite respect. It affects us oddly, as to see things turned upside down, or to see a man in a high wind run after his hat, which is always droll. The relation of the parties is inverted, — hat being for the moment master. The multiplication of artificial wants and expenses in civilized life, and the exaggeration of all trifling forms, present innumerable occasions for this discrepancy to expose itself. Such is the story told of the painter, Astley, who going out of Rome one day with a party for a ramble in the Campagna, and the weather proving hot, refused to take off his coat when his companions threw off theirs, but sweltered on; which, exciting remark, his comrades playfully forced off his coat, and behold on the back of his vest a gay cascade was thundering down the rocks with foam and rainbow, very refreshing in so sultry a day; — a picture of his own, with which the poor painter had been fain to repair the shortcomings of his wardrobe. The same astonishment of the intellect at the disappearance of the man out of nature, through some superstition of his house or equipage, as if truth and virtue should be bowed out of creation by the clothes they wore, is the secret of all the fun that circulates concerning eminent fops and fashionists, and in like manner of the gay Rameau of Diderot, who believes in nothing but hunger, and that the single end of art, virtue

and poetry, is to put something for mastication between the upper and lower mandibles.

Alike in all these cases, and in the instance of cowardice or fear of any sort, from the loss of life to the loss of spoons, the majesty of man is violated. He, whom all things should serve, serves some one of his own tools. In fine pictures, the head sheds on the limbs the expression of the face. In Raphael's Angel driving Heliodorus from the Temple, the crest of the helmet is so remarkable, that but for the extraordinary energy of the face, it would draw the eye too much; but the countenance of the celestial messenger subordinates it, and we see it not. In poor pictures, the limbs and trunk degrade the face. So among the women in the street, you shall see one whose bonnet and dress are one thing, and the lady herself quite another, wearing withal an expression of meek submission to her bonnet and dress; and another whose dress obeys and heightens the expression of her form.

More food for the comic is afforded whenever the personal appearance, the face, form, and manners, are subjects of thought with the man himself. No fashion is the best fashion for those matters which will take care of themselves. This is the butt of those jokes of the Paris drawing-rooms, which Napoleon reckoned so formidable, and which are copiously recounted in the French Memoires. A lady of high rank, but of lean figure, had given the Countess Du-lauloy the nickname of "Le Grenadier tricolore," in allusion to her tall figure, as well as to her republican opinions; the countess retaliated by calling Madame "the Venus of the Pere la Chaise," a compliment to her skeleton which did not fail to circulate. "Lord C." said the Duchess of Gordon, "Oh, he is a perfect comb, all teeth and back." The Persians have a pleasant story of Tamerlane, which relates to the same particulars. "Timur was an ugly man; he had a blind eye and a lame foot. One day when Chodscha was with him, Timur scratched his head, since the hour of the barber was come, and commanded that the barber should be called. Whilst he was shaven, the barber gave him as usual a looking-glass in his hand. Timur saw himself in the mirror and found his face quite too ugly. Therefore he began to weep; Chodscha also set himself to weep, and so they wept for two hours. On this, some courtiers began to comfort Timur, and entertained

him with strange stories in order to make him forget all about it. Timur ceased weeping, but Chodscha ceased not, but began now first to weep amain, and in good earnest. At last, said Timur to Chodscha, "Hearken! I have looked in the mirror, and seen myself ugly. Thereat I grieved, because although I am Caliph, and have also much wealth, and many wives, yet still I am so ugly; therefore have I wept. But thou, why weepest thou without ceasing?" Chodscha answered, 'If thou hast only seen thy face once, and at once seeing hast not been able to contain thyself, but hast wept, what should we do, we who see thy face every day and night? If we weep not, who should weep? Therefore have I wept.' Timur almost split his sides with laughing."

Politics also furnishes the same mark for satire. What is nobler than the expansive sentiment of patriotism, which would find brothers in a whole nation? But when this enthusiasm is perceived to end in the very intelligible maxims of trade, so much for so much, the intellect feels again the half man. Or what is fitter than that we should espouse and carry a principle against all opposition? but when the men appear who ask our votes as representatives of this ideal, we are sadly out of countenance.

But there is no end to this analysis. We do nothing that is not laughable, whenever we quit our spontaneous sentiment. All our plans, managements, houses, poems, if compared with the wisdom and love which man represents, are equally imperfect and ridiculous. But we cannot afford to part with any advantages. We must learn by laughter, as well as by tears and terrors; explore the whole of nature, —the farce and buffoonery in the yard below, as well as the lessons of poets and philosophers upstairs, in the hall, — and get the rest and refreshment of the shaking of the sides. But the comic also has its own speedy limits. Mirth quickly becomes intemperate, and the man would soon die of inanition, as some persons have been tickled to death. The same scourge whips the joker and the enjoyer of the joke. When Carlini was convulsing Naples with laughter, a patient waited on a physician in that city, to obtain some remedy for excessive melancholy, which was rapidly consuming his life. The physician endeavored to cheer his spirits, and advised him to go to the theatre and see Carlini. He replied, "I am Carlini."