

CONTENTS

PREFACE	vi
I. THE WORD 'GROTESQUE':	
Derivation and Spellings (Sections 1, 2)	1
Semantic Development (Section 3)	2
Connected Forms (Section 4)	18
Notes	19
II. WRITERS ON THE GROTESQUE (A):	
Methods of Definition. Post-Neoclassical Treatises (Sections 5, 6)	21
From Kant to Ruskin (Sections 7-10)	26
III. WRITERS ON THE GROTESQUE (B):	
From Bagehot to Chesterton (Sections 11-17)	43
IV. WRITERS ON THE GROTESQUE (C):	
Wolfgang Kayser (Section 18)	63
V. AN APPROACH THROUGH PSYCHOLOGY:	
The Alienated World. Progression and Regression (Sections 19-22)	70
Four Kinds of Art (Section 23)	79
Regressive-Positive Art (Section 24)	83
Regressive-Negative Art (Section 25)	88
Progressive-Negative Art (Section 26)	101
Progressive-Positive Art (Section 27)	107
Summary of Chapter V (Sections 28, 29)	109
VI. SWIFT: The Fantasy of Extreme Logic:	
Swift's Intellectual Attitude (Sections 30-32)	112
Fantasy and Logic (Section 33)	131
<i>Gulliver's Travels, A Tale of a Tub</i> (Sections 34, 35)	140
Notes	156

VII. COLERIDGE: The Organization of a Dream:	
Coleridge's 'Native Bias' (Section 36)	158
'The Rime of the Ancient Mariner' (Section 37)	166
Coleridge's Creative Problems (Section 38)	174
'Christabel' (Section 39)	182
Kubla Khan (Section 40)	190
Concluding Remarks (Section 41)	196
Notes	198
VIII. DICKENS: A Circle of Stage Fire:	
Celestial Caricatures (Sections 42, 43)	201
Eccentric Characters (Sections 44, 45)	216
Fact and Fancy, Melodrama, the Macabre (Sections 46-48)	224
The Semi-Exotic Hyperbole and Ambivalence (Section 49)	236
Concluding Remarks	250
APPENDIX: <i>N.E.D.</i> Definitions	252
BIBLIOGRAPHY	257