# Vestibules to the "world of topsyturvydom" – peritexts in nonsense anthologies

**Agata Hołobut**
Jagiellonian University in Krakow
agata.holobut@uj.edu.pl


**Olga Hołownia**
University of Iceland
olga@hi.is

Abstract


*In this article we examine eighteen selected nonsense anthologies published in the UK since the 1920s, working on the assumption that they define, re-shape, and visually reinterpret the genre for a general audience in parallel to scholarly approaches to nonsense. In the first part of our paper we look at the process of anthologising and its main functions, followed by an overview of key nonsense anthologies. In the second part, we inspect peritexts that influence the reception of these collections and, by extension, the perception of literary nonsense, looking specifically at book titles, cover designs, tables of contents, prefaces, postfaces, and annexes. In doing so we hope to reveal the implied reader of the anthologies, comment on their coverage relative to the established Victorian canon and recognise the distinctive features of the genre, foregrounded by the anthologists' editorial and aesthetic choices.*


*Keywords: nonsense verse, anthology, paratexts, book covers, humour.*

## 1. Introduction

"An artistic expression of play" (Heyman 2008: xx), nonsense has permeated both folk and high culture since antiquity, yet garnered academic interest only in the 20th century, in the wake of Edward Lear's and Lewis Carroll's contributions to the canon of nonsense literature. Viewed by some scholars as a literary device used primarily for humorous effect, it is considered by others as a distinct literary genre (Tigges 1988: 41), characterised by certain poetological and logical techniques. While it has been notoriously difficult to define (see e.g. Tigges 1988: 23; Ede 1975: 2), not least due to the popular meaning of the word, two of the key characteristics that recur in various attempts at describing nonsense are topsy-turvydom

(see esp. Stewart 1979) and, more contestably, humour[1] (frequently based on wordplay and incongruity). With a few notable exceptions (Malcolm 1997), academic definitions and analyses of nonsense rely on Lear's and Carroll's oeuvres. This is also true of almost all nonsense anthologies, which invariably feature their works (Lecercle 1994: 5).

It is the nonsense anthologies that our paper proposes to examine – seeing them as sources that define and re-define the genre for a general audience in parallel with scholarly approaches. We examine selected anthologies published in the UK since the 1920s in order to see what has been considered to be nonsense literature and how it has been presented.

In the first part of our paper we look at the process of anthologising and its main functions, followed by an overview of key nonsense anthologies. We are working on the assumption that it is not only the authors, but also their "rewriters" (Lefevere 1992), i.e., publishers, editors, translators, literary critics, illustrators, and cover designers, who form and transform literary canons, demarcate literary genres and shape the readerly experience. Therefore, in the second part of our article, we study the composition of nonsense anthologies and inspect the peritexts that influence their reception, i.e. book titles, cover designs, tables of contents, introductions, and postfaces. In doing so we hope to reveal the implied reader of these pieces and recognise the distinctive features of the genre, foregrounded by the anthologists' editorial and aesthetic choices.


## 2. On anthologisation

Anthologies (from ancient Greek *anthologion*, "a gathering of flowers"), i.e. "collections of short poems or literary passages drawn from multiple authors" (Brogan et al 2012: 52), have been widely known since Antiquity. Ancient editors pursued two alternative goals, either bringing together writings of educational value (collections later known as *gnomologiae*) or poems of rare beauty. Plutarch reportedly compared the former to hardworking bees and the latter to lavish garland-makers (Brogan et al. 2012: 52), a metaphor often to recur in anthology-related discourse.

Although the art of "miscellany", as it was called in the Renaissance, has been popular ever since, it is the 20th century and the growth of higher education that turned anthologies into powerful pedagogical tools (Brogan et al. 2012: 53), and consequently purveyors of authority and orthodoxy (Di Leo 2004: 1). Used as textbooks, they are often treated as "recently published atlas[es] of the world" (Di Leo 2004: 1), although they shape rather than replicate the topography of a given domain. But even those intended as objects of pleasure are key in forming literary and theoretical canons and reflect the current cultural climate with their elitist or inclusive agendas.

As such, anthologising constitutes a form of "rewriting", a term André Lefevere used to describe various practices of adapting and manipulating sources "to make them fit in the dominant, or one of the dominant ideological and poetological currents of their time" (1992: 8), other such forms including translation, literary history, criticism, or edition. "The non-professional reader increasingly does not read literature as written by its writers", Lefevere claims, "but as rewritten by its rewriters". They are responsible for creating images of authors, works, genres and sometimes entire literatures (Lefevere 1992: 4).

Anthologising as a form of cultural intervention became a subject of in-depth academic study at the end of the 20th century, with scholars questioning the immutability of veneered anthologised canons and growing conscious of the arbitrariness and contingency of collected content (Lefevere 1992: 2). What is expected of contemporary anthologists is innovation rather than preservation: uncovering the unobvious, hidden or forgotten, extending the canon by "surveying ignored and emergent bodies of texts" (Di Leo 2004: 15).

Seen in this light, anthologies of nonsense published in the UK are by nature eccentric and non-establishment. Their academic role is limited compared to popular literature textbooks, as they document an unwieldy genre that is demonstrably non-serious and whimsical, as well as purport- and purposeless. The main cultural agenda in which such compilations may be implicated is the exclusion or inclusion of the non-canonical, non-Victorian, non-English Other. The main poetological concern, by contrast, is genre membership, establishing clear criteria for categorising particular passages as examples of nonsense literature.

## 2.1.  Anthologisation of nonsense

It would certainly be interesting to conduct a comparison of nonsense anthologies around the world, but for the sake of brevity we have selected eighteen anthologies published in the UK (for a complete list, see Appendix 1). Looking at almost ninety years of nonsense anthologies (1925-2013) not only gives a reasonably comprehensive overview of how the anthologies have shaped and tested the boundaries of the canon, but also highlights a clear shift in the choice of the audience that these dedicated selections of nonsense literature have aimed to target. Furthermore, although it remains a fairly niche genre, multiple major publishers (Faber, Chatto, Penguin, Oxford, Puffin, and Vintage among others) have at least one nonsense anthology in their catalogues, and many of these anthologies have been re-published. We have excluded from our corpus anthologies in which nonsense constituted only a part of the selection (alongside, for instance, comic verse or nursery rhymes) as well as anthologies dedicated to one specific form such as limericks.

While *A Nonsense Anthology*, edited by Carolyn Wells (New York, 1902), is considered the first post-Victorian collection of nonsense poetry (Tigges 1988: 8), in Britain it is Langford Reed's books that mark the early extensive efforts at propagating and anthologising nonsense, most notably *Nonsense Verses* (1925), illustrated by the *Punch* cartoonist H. M. Bateman. Alongside his own books of nonsense verse, Reed also edited *The Complete Book of Limericks* (1924) and a selection of Lewis Carroll's works, and authored Carroll's biography. Although Lear's and Carroll's books were originally intended for children, they swiftly entered the dual-audience territory. Reed's and a number of other collections in our corpus highlight the split between implied audiences as well as supporting the claim that a lot of nonsense literature, not specifically anthologies, in the 20th century has been aimed at the adult audience (Heyman 2003: 14), at least during certain periods. The last in our overview, Vintage's *Book of Complete Nonsense* (2013), on the other hand, is illustrative of the more recent rise in nonsense anthologies intended for a younger audience and is one that offers a new, interactive direction by encouraging the readers to create their own nonsense. One of the ways of looking at the ninety years of anthologising nonsense is indeed to take into account the implied reader.

Unsurprisingly, anthologisation of nonsense, which began in the 20th century, followed the general resurgence of interest in nonsense after the initial decline around the turn of the century. In *The Decline and Rise of Literary Nonsense*, Michael Heyman argues that the unprecedented number of anthologies published in the 1960s and 1970s was the publishers' response to the spirit of rebellion of those decades (Heyman 2003: 18-19). R. L. Green's *The Book of Nonsense* (1956), heavily reliant on the works of Carroll, can be seen as a beginning of this renewed interest in nonsense in the UK although it was more evidently a derivative of ongoing scholarly studies on the author of "Jabberwocky". *Oh, What Nonsense!*, however, edited by William Cole and re-published in the UK in 1968, was a flagship anthology that refreshed the nonsense canon by including a number of contemporary children's poets, and was the only one that deliberately excluded the two Victorian masters.[2] With drawings by the

renowned illustrator Tomi Ungerer, Cole's book is a good example of what has become a trend in the last two decades, namely richly illustrated nonsense books for children which, rather than adhering to the established canon, aim to survey "emergent bodies of texts".

It can be argued that in Britain the 1970s and 1980s mark the rise of anthologies aimed primarily at an adult audience. These comprehensive selections include contemporary examples, respond to "fashions" and expand the canon to include avant-garde works, "'straight' people who write nonsense" (Sewell 1987: 140), visual nonsense, and samples of international nonsense. The first attempt to re-define the canon is Paul Jennings' *The Book of Nonsense* (1977) with a dark and fantastic jacket illustration by Wayne Anderson. It is followed by two editions of *The Faber Book of Nonsense Verse* (1979) edited by Geoffrey Grigson and *Everyman's Book of Nonsense* selected by Davies and with a foreword by Spike Milligan (1981). While offering a refreshed canon in their choice of texts, all three anthologies visually hark back to the nonsense and folk tradition (illustrations by Lear and Arthur Rackham's image from *Mother Goose*) and thus, at first glance, do not define the implied audience. This is not the case with *The Chatto Book of Nonsense Poetry* (1988), edited by Hugh Haughton and featuring the abstract painting by Julian Abela-Hyzler (see Figure 8). Importantly, the publication of those anthologies, each expanding the boundaries of nonsense, occurs in parallel with the key theoretical studies of the genre (Sewell 1952; Hildebrandt 1970; Petzold 1972; Stewart 1979; Lecercle 1985; and Tigges 1987 & 1988).

Finally, a noticeable shift takes place the 1990s.With a few exceptions there is a marked decline in "adult" anthologies and a rise in anthologies aimed at children, frequently published in series of children's classics. This trend continues into the 21st century. The most notable examples include *The Puffin Book of Nonsense* edited by Quentin Blake and first published in 1994, Penguin's *Classic Nonsense Verse* (1996), John Foster's *My First Oxford Book of Nonsense Poems* (2002), *Everyman's Book of Nonsense* edited by Luis Guinness (2004) and the earlier mentioned *Book of Complete Nonsense* (2013).

## 3. Paratexts as vestibules

In recent discussions on anthologies three types of criteria of selecting material are often considered: ideological ones (coverage; quality of introductions; comparison with other collections); pedagogical (textual editing; structure; paraphernalia) and material ones (distribution; production; costs) (Di Leo 2004: 8). In our research, we look specifically at *peritexts* that accompany nonsense anthologies, because they are the first to reveal which texts have been included in the book, what order they follow, and who is the intended audience. The term *peritext* has been introduced by Gerard Genette to describe practices and discourse within the publication that mediate it to readers (Macksey 1997: xi), such as titles and subtitles, authorial names and pseudonyms, epigraphs, prefaces, or illustrations. Genette compared them to *thresholds* or *vestibules* (1997: 2), which allow the public to enter the domain of a given book or retreat from it.

Paratextual elements of anthologies are especially rewarding objects of study, because they contribute to the canon- and/or genre-shaping power of these publications: paratexts "sell", "rebrand", "rewrite", or "reinterpret visually" the selected content, externalising the publishers', editors', and authors' intellectual, aesthetic, and ideological intentions. As such, they offer insight into the way these agents present nonsense to the readers and the general public.

### 3.1.  The titles of nonsense anthologies

According to Genette, titles serve to identify the work, indicate its subject matter and "play up the work" (1997: 76). As such, they can be described as either *thematic* (indicative of the theme) or *formal/generic* (Genette 1997: 96). The majority of nonsense clearly defines the content, the genre, and, frequently, the form in the main title. The only exceptions are *The Tenth Rasa* and *Pumpkin Grumpkin*, but in both cases the less generic titles are followed by secondary titles by means of which "nonsense" is introduced on the front cover. As is shown below, both the covers and typography offer a variety of creative approaches. The titles, however, tend to be generic and use a well-established pattern that goes back to Lear and is followed by individual writers from Mervyn Peake to Michael Rosen. Just like one third of the book covers in our corpus, the titles allude directly to Lear's books – either his first collection *A Book of Nonsense* (1846) or his later compilation variously published as *The Complete Nonsense* or *The Book of Complete Nonsense*, both playing on the denotative meaning of the word. Variants of Lear's title appear in twelve out of eighteen nonsense anthologies in our corpus. A notable variation is the exclamatory *Oh, What Nonsense!* which plays on the contradictory sense of rapture or positive surprise and the commonly negative expression of disagreement. Finally, in some of the titles nonsense is further defined by "verse" or "poetry". It should be noted, however, that it is rather common for nonsense anthologists to expand the selection to prose (Reed 1925; Green 1956; Jennings 1977; Grigson 1979; Davies 1981; and Haughton 1988).

On the surface, the adherence to the generic title may suggest that these anthologies opt for preservation rather than invention (cf. Di Leo 2004: 15), which, as will be argued below, is not always the case. With a few exceptions (Reed 1925; Various 2013), the preceding modifier (usually the name of the publisher) and the prominently placed name of the editor make a claim to the uniqueness of the selection. The titles and the names are an integral part of another *peritext* discussed below, namely book cover.

### 3.2.  The covers of nonsense anthologies

Book covers are part of what Genette defines as *publisher's peritexts*, others including series, title page, format, paper, typeface, and illustrations (1997: 16). They serve as a doorway, both blocking and allowing access to the book, showing the reader what is to be found inside. According to Marco Sonzogni, covers "negotiate between the verbal and the visual" and offer "a visual summary of the book's contents" (2011: 4). This negotiation is a complex process, as covers interpret the work, as well as positioning and promoting it (Sonzogni 2011: 18). They are inevitably targeted at a specific segment of the market, predefined in terms of geography, age, interests, and behaviours. The cover therefore expresses the viewpoints of several parties: the intentions of the writer whose work is being advertised, the poetics of the artist who interprets the book visually, the commercial and aesthetic aspirations of the publisher, whose house style often determines the peritexts, and the target audience's imputed tastes (Sonzogni 2011: 5).

According to Sonzogni, book covers can be best described as transmutations, as they "translate the verbal signs of the text into a (predominantly) non-verbal sign-system of culturally-encoded images" (2011: 5), synthesising the content by graphic means (2011: 24). They can consequently be analysed in terms of inclusiveness (the degree to which they reflect the genre, content, and setting); persuasiveness (the dominant mode of visual translation: authenticising, modernising, or hybrid); suggestiveness (the dominant style of visual translation: concretisation, abstraction, or hybrid); and design (simple, complex, hybrid) (2011: 30).

The covers of nonsense anthologies are peculiar vestibules, because they lead the viewers straight into an exhibition space full of works by multiple artists who lived in different epochs and possibly belonged to different cultures. What these works ostensibly have in common is the genre. Hence, if cover designers are to synthesise the content of the volume, they need to find a common denominator for the texts inside, i.e., "transpose" the generic features that they share and, optionally, indicate the collective nature of the publication. Nonsense book covers can be therefore interpreted as visual icons or synecdoches of nonsense, which prefigure (and thus transfigure) the promised literary experience. By looking at jacket designs in our corpus, we aimed to find out (a) how these peritexts define the genre to the public; (b) which features they possibly "transpose" by visual means; and (c) whether visual approaches to literary nonsense have evolved over the years or remained as stagnant as anthology titles.

The earliest anthology in our corpus, *Nonsense Verses: An Anthology* (1925) edited by Langford Reed, has a simple, monochromatic cover, yet it manages to combine typographic elements (the title, author, and illustrator) with a pictorial theme (see Nonsense Verses). The central image, sketched by H.M. Bateman in his trademark caricature style, is an illustration of Harry Graham's poem "My First Love". It depicts three human characters: a couple in the background, described in the text as a jealous surgeon with his wife, and a gentleman in the foreground, eating a banana "to keep the good doctor away". Their satirically distorted proportions and exaggerated features are clearly comical, but they promise sarcasm rather than carnival. As a cartoonist famous for his keen critical eye and interest in portraying upper-class social life, Bateman retained a jocular attitude while illustrating the book, quite in line with the editor Langford Reed's conception of nonsense verse as "rhymed 'apotheosis' of the preposterous" and "a highly technical form of conscious and responsible humour" (1925: 16). As a vestibule to literary nonsense, Bateman's cover prepares the readers for caustic humour rather than playful pointlessness.

Illustrations used in other anthology covers, however, are playful rather than sarcastic, as they do not express any emotional (let alone critical or satirical) attitude to the world portrayed. Analogously to the titles, many book covers recycle Edward Lear's classic pictures. What distinguishes Lear's artwork from Bateman's is its non-judgemental childlike sketchiness, which contrasts sharply with both Lear's other artistic engagements (such as his masterly ornithological drafts) and Bateman's irreverent line. The Victorian illustrator's work seems to confirm Tigges' claim that the "prime characteristic" of nonsense is "not to satirize, to ridicule or to parody, and not even primarily to entertain" (Tigges 1988: 49-50). Lear's designs appear for instance in two editions of Jeffrey Grigson's *The Faber Book of Nonsense Verse*.

The hardback published in 1979 combines two canonical images. The top one presents "an old man in a tree whose whiskers were lovely to see": a hairy gentleman sitting on a branch of a tree and being literally picked and pulled to pieces by "real" birds, which need his hair to build nests. Lear employs two types of visual metaphor here: an integrated metaphor to style the man as a haystack and a contextual metaphor to turn his hair into straw (Forceville 2016). The image inverts the categories, with humans behaving like animals and animals objectifying humans, and it follows the poetics of visual neologism, promising the same of verbal nonsense.
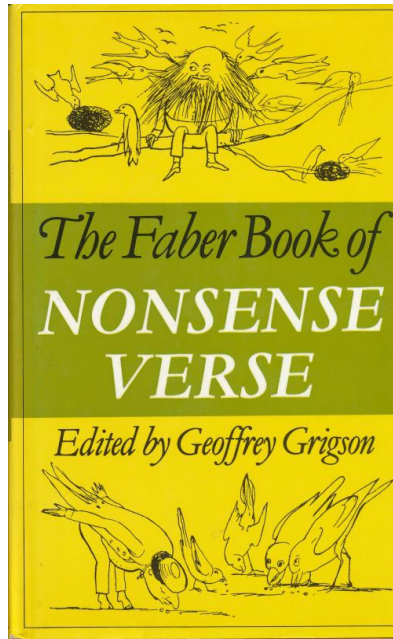
Figure 1. The front cover of *The Faber Book of Nonsense Verse* (1979), hardback edition, edited by Geoffrey Grigson (Grigson 1979). Reprinted by permission of Faber & Faber.

An analogous mechanism is used in the other illustration, which portrays "an old man of El Hums who lived upon nothing but Crumbs". It features five birds, one of which is more human than others, with a beak-like nose, wing-like hands and a tailcoat that indeed looks like a bird's tail. Here, Lear employs a visual hybrid (Forceville 2016) and blends two conceptual domains: human and ornithological. An incongruous concept of a bird-like human or a human-like bird takes the shape of a visual blend. Overall, the peritext is certainly indicative of both the genre and the content of the book; it authenticates rather than modernises the collection by reproducing Lear's original artwork; it concretises the genre by illustrating two episodes described in the volume; and finally, it contrasts the "academism" of typographic elements (title, editor's name) with the whimsicality of Lear's visual style, which is blatantly sketchy and non-judgemental. Thus, the readers may expect of the collection a serious treatment of a non-serious literary tradition.

The paperback edition published in 1982 conforms to Faber's house style, devised for their poetry series in the 1980s (along with, for example, *The Faber Book of Irish Verse*, *The Faber Book of Love Poems*, or *The Faber Book of Political Verse*). The covers imitate cloth-bound books with paper labels "affixed" to the front and back. The mock-up binding consists of the publisher's "FF" logo multiplied and arranged like a cloth weave. Interestingly, *The Faber Book of Nonsense Verse* both respects and disrupts established visual conventions. The cover is decorated with *Manypeeplia Upsidownia*, taken from Edward Lear's "Nonsense Botany". Another visual hybrid, it presents human figurines hanging like bluebells from a stem, the first of many "flip-over" motifs in our corpus. The image neatly condenses and transposes the genre, but the effect is further reinforced by other elements of the composition. The cover plays with the house style, followed by other volumes in the series. The stem of *Manypeeplia* invades the visual space of "cloth" binding, which creates an optical illusion of a dried flower pressed against the book cover. The "cloth" itself has a changed texture – the myriad "FF" logos are turned upside down, and so is the plant label *Manypeeplia Upsidownia*, printed below the editor's name. Thus, symbolic signs become iconic. These are peritextual signals of topsy-turvydom characteristic of the nonsense genre. As Michael Heyman argues,

it "operates not by ignoring the rules of sense but by subversively playing with them – stretching, squeezing, flipping upside down" (2008: xxiv). The same apparently holds for nonsense covers demolishing visual conventions.
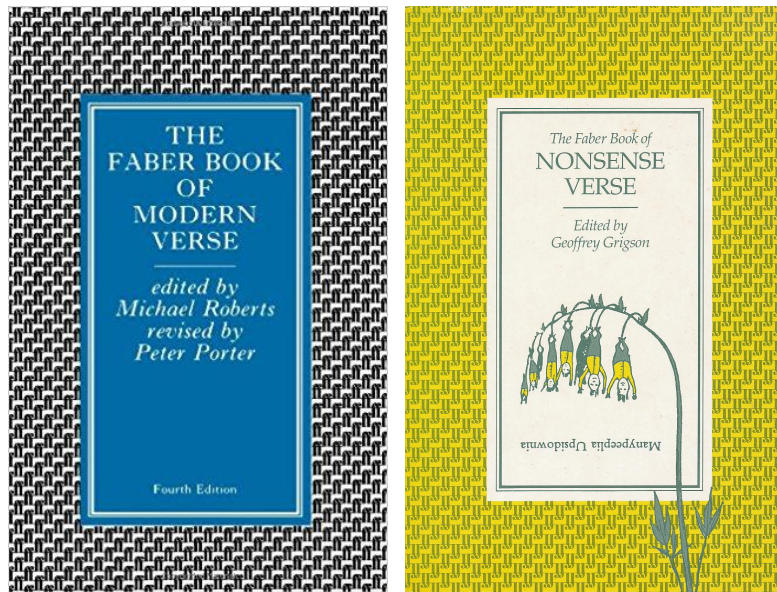


Figure 2. The front covers of *The Faber Book of Modern Verse*. The Fourth Edition, edited by Michael Roberts (1982) and *The Faber Book of Nonsense Verse* (1982), paperback, edited by Geoffrey Grigson (Grigson 1982). Reprinted by permission of Faber & Faber.

The Lear-theme recurs in *Classic Nonsense Verse*, published by Penguin in 1996. It presents on its front cover a reworked image of the Owl and the Pussycat from Lear's "Nonsense Songs":



Figure 3. The Owl and the Pussycat. Source: Edward Lear (illustration from "Nonsense Songs"; 1871) / Public domain.

The original characters do not seem overly anthropomorphic for two creatures celebrating their love over a jar of honey. They both have animal looks and anomalous human kinetics. The owl "misbehaves" by playing the guitar with his legs and the Pussycat

by sitting upright, knees to chest, and steering the boat. Lear employs category inversion and visual incongruity: animals act like humans and defy the laws of physics and anatomy, the Owl supporting himself with his tail and the Pussycat bending her hind paws in reverse.

Tony Fleetwod's reworking of the original picture for the Penguin book cover tones down the incongruity and brings out the anthropomorphic, adding colour and detail to the original design (see Classic Nonsense Verse). Fleetwood's Owl is using wings to play the guitar and legs to hold his balance, thus seeming less of a visual riddle. The Pussycat is smiling, possessed of recognisable facial features, unlike Lear's faceless prototype. The design is something of a stylistic paradox, because it attempts to appear both child-friendly and conservative, respecting and mistrusting of the canon, retaining and retouching Lear's vision in the peritext.

Lear's peritextual omnipresence is reinforced by those book covers that favour intervisual allusion to direct quotation. The Owl and the Pussycat reappear on two other covers in our corpus, which clearly prefer modernisation to authentication. *The Everyman Book of Nonsense Verse* (2004) presents the amorous couple portrayed by a British children's illustrator and author, Emma Chichester Clark (see The Everyman Book of Nonsense Verse). Clark's animals are more specific than Lear's, but she highlights nonsensical incongruity in her design. She mixes seemingly incompatible modes of characterisation. The Pussycat looks more anthropomorphic than the Owl. Dressed in a cloak and a hat, she is femininity and sentimentalism incarnate. The Owl, by contrast, looks more "owly" than masculine. With no clothes on, guitar in his wings, he keeps his bulging eyes transfixed on his beloved. The romantic setting with spotlight-moon and pointy stars has a parodist potential; but the stylistic inconsistencies demonstrate Clark's play with conventions, reminiscent of the nonsense genre. Altogether, the cover fortifies the canon by revamping the classic visual theme; it honours the cultural heritage and connotes mild playfulness: nonsense is presented to the readers as an established literary tradition that remodels the world as we know it according to new, whimsical rules.

Vintage's *Book of Complete Nonsense* (2013) features another reinterpretation of the same amorous scene, this time by a contemporary artist, Assa Aryoshi:
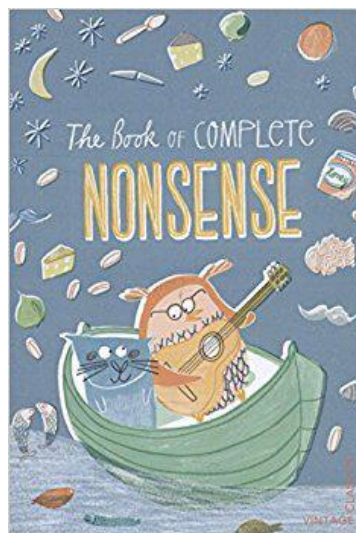


Figure 4. The front cover of *The Book of Complete Nonsense* (Vintage 2013), designed by Assa Ariyoshi. Reprinted by permission of Vintage.

Unlike the previous examples, her cover combines rich pictorial design with hand-lettering, which supplements the visual imagery. The title occupies a prominent position and mixes different lettering styles, reflecting the playful unpredictability of the genre. As a blend of Lear's famous collections, *The Book of Nonsense* and *The Complete Nonsense*, it may indeed suggest a volume of his works rather than a multi-author anthology. Like Lear's, Ariyoshi's protagonists are also hardly gendered, but markedly simplified, with a sparse selection of features included, as if not to suggest any attempts at serious characterisation. They are presented against a vast expanse of star, cheese, onion, honey, and moustache-lit sky. All the pictorial elements are crude and flat, reminiscent of paper cut-outs stuck to a blue surface. These compositional and stylistic choices connote arbitrariness (hotchpotch collection of objects decorating the sky); preoccupation with recurrent patterns and themes (multiplied objects, more specifically food items, flying in the air); and inversion of categories (animals preoccupied with human activities). Ariyoshi suggests both the genre and the contents of the book. She combines concretisation with abstraction and re-positions literary nonsense by modernising the "vintage classics" visually. As with previous examples, her cover defines and advertises nonsense by alluding to Lear, who seems to be a visual key to the genre in both child- and adult-oriented publications. Other anthologies that allude to his artwork are Green's *The Book of Nonsense*, which composes the Owl and the Pussycat into its cover image, and Haughton's *The Chatto Book of Nonsense Poetry*, which reprints Lear's illustrations on the title page and below the last poem.

The motif of personified animals and vegetables recurs in many nonsense book covers and seems to identify the genre. It is a visual dominant in Madeleine Collier's *The Book of Delightful Nonsense*, illustrated by Ernest Aris (1948), and in William Cole's *Oh, What Nonsense!* (1969) illustrated by Tomi Ungerer, not to mention John Agard and Grace Nichols' *Pumpkin Grumpkin. Nonsense Poems from Around the World* (2011), illustrated by Satooshi Kitamura, which presents the cranky narrow-eyed plant seated on a stool. Both Aris' and Ungerer's designs combine hand-lettering with rich pictorial imagery, although each employs different visual tools to convey the nonsense mood. Aris prefers visual disorder in picture and title composition (see The Book of Delightful Nonsense). The lettering seems whimsical and patchy, with the words *Delightful Nonsense* dripping off the page in uneven cascades, each character a different colour. The pictorial element reveals a similar unruly composition, portraying rollicking animals adance, equipped with human props: top hats, straw hats, skirts, bows. The peritext transposes literary nonsense as "delightful" mirror-world revelry.

Tomi Ungerer's design, by contrast, is all order and symmetry (see Oh, What Nonsense!). He separates the hand-lettered and the pictorial elements, with the title calligraphed neatly at the top of the page and the image enclosed in an elegant frame. It depicts an anthropomorphic cow with a bird's nest on her head. Dressed in a pink gown, with a pink umbrella over her head, she resides in the crown of a tree. The image inverts categories, as the cow is dressed like a lady and behaves like one, only to forget her good manners on the back cover, where she flies off the tree, umbrella in one leg. Unlike Aris, Ungerer clearly favours odd order over programmatic disorder; the umbrella replicates the shape of a tree; the colour scheme is repetitive rather than random. Aris unleashes chaos, Ungerer makes mismatched objects match, but they both prepare the readers for a literary experience that combines the humorous with the unexpected.

A strategy that strikes a balance between order and chaos was devised by the celebrated British illustrator Quentin Blake in his cover artwork for *The Penguin Book of Nonsense Verse* (1997 [1994]):
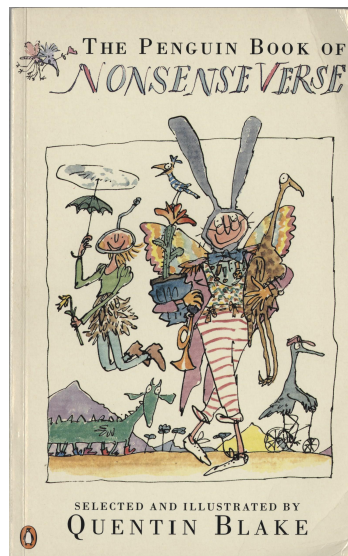
Figure 5. The front cover of *The Penguin Book of Nonsense Verse* (1997 [1994]), edited and designed by Quentin Blake (Blake 1994).

In terms of layout, the cover is divided into two sections, with pictorial elements seemingly separated from the title by a frame, yet crossing its boundary to signal playful transgression of rules. The central image, produced in Blake's unmistakable vigorous line, features a motley crowd of characters. They combine human and animal features and it is impossible to determine their ontological status – whether they are humanoid animals dressed up as other animal species, animals dressed up as humans, or humans dressed up as animals. Unencumbered by Lear's visual heritage, Blake coins his own pictorial definition of nonsense, which emphasises the logical and aesthetic idiosyncrasies of the genre. He presents it as a literary tradition that revels in topsy-turvydom, inversion of categories and invention. Far from perpetuating the Victorian conventions, he automatically inscribes his anthology within the canon of children's literature, being one of its most recognisable authors and illustrators.

Another visual leitmotif in nonsense book covers is a garland enclosing the title. A case in point is Alan Snow's cover design for *My First Oxford Book of Nonsense Poems*, edited by John Foster:
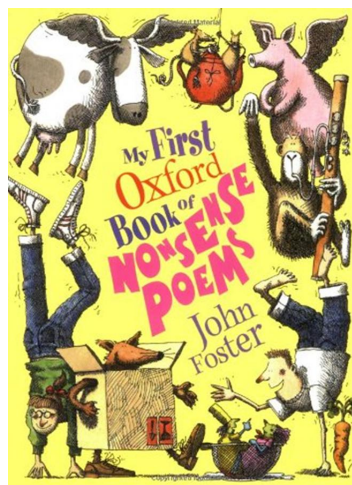


Figure 6. The front cover of *My First Oxford Book of Nonsense Poems* (2002), edited by John Foster, designed by Alan Snow (Foster 2002).

The title is located centrally and composed of three different font types, a popular trend in nonsense anthologies. It is surrounded by a wreath of animated characters: humans, animals, vegetables, and utensils, each topsy-turvy in its own way. Children are standing on their hands; pigs and cows are hanging in the air waving their small wings; the Jumblies are hiding in their sieve. They are all balancing or levitating in carnivalesque abandon. The stylistic mechanisms reflected by visual means include arbitrariness and simultaneity, but above all, circularity or open-endedness. The animated garland has no beginning and no end, no narrative structure and no hierarchy of importance. Playfulness, excess, and chaos are some of the interpretive paths the viewer is welcome to take while opening the book.

Wayne Anderson's cover artwork for *The Book of Nonsense. An Anthology*, edited by Paul Jennings (1977), has a similar composition, although a radically different aesthetic appeal, typical of the author's fantastic style:
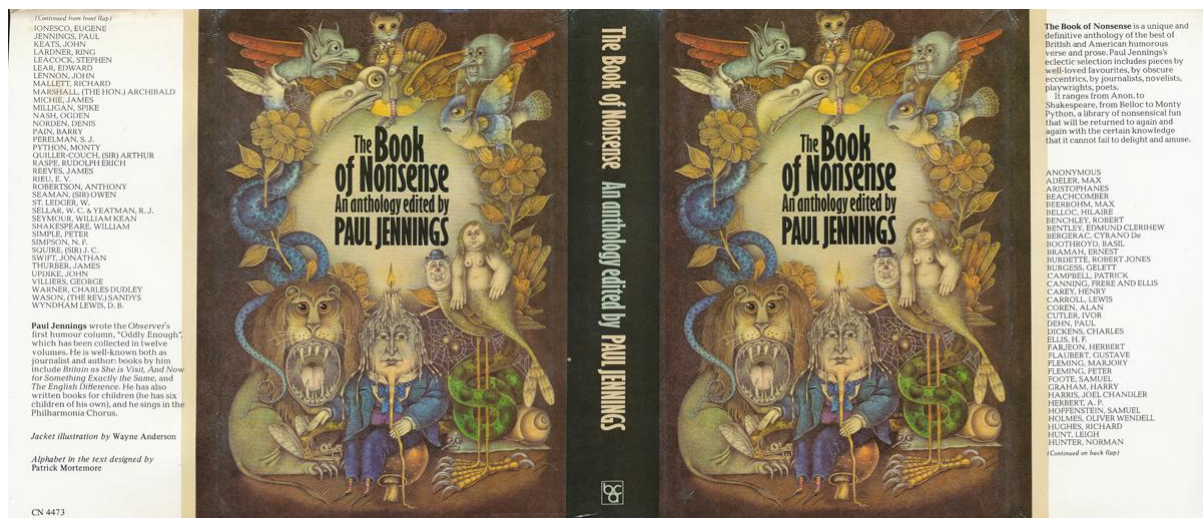


Figure 7. The front and back cover of *The Book of Nonsense* (1978), first published in 1977, edited by Paul Jennings, designed by Wayne Anderson (Jennings 1978). Reprinted by permission of the designer.

Interested in the uncanny and the sinister, Anderson depicts a garland of visual hybrids, some identifiable as mythical creatures (e.g. a siren) and others chimera-like, but novel and obscure. They intertwine with floral ornaments and form an intricate composition, structured by visual parallels: the recurrent elongated shapes of legs, beards and stems, repetitive ovals of faces, petals, eyes, snail shells and jaws, the pointy teeth and claws. The peritext highlights the inversion of categories and open-endedness, further reinforced by reusing the same image on front and back covers. Unlike other designs, it employs detailed, intricate visual style, as if intended to lend credibility to this surreal vision. The mirror world of nonsense is presented here as a mysterious gothic fantasyland, alienating rather than homely. Thus, Anderson's design marks a radical departure from the established formal conventions, promising a fresh take on the genre. Although it replicates some of the nonsense mechanisms recurrent in other book covers, it gives them a different aesthetic shape. It is addressed specifically to adult readers, familiar with nonsense heritage and expectant of new approaches to the canon.

A markedly more abstract, but equally unconventional, approach to literary nonsense can be observed in Julian Abela-Hyzler's outstanding cover design for Hugh Haughton's *The Chatto Book of Nonsense Poetry* (1988):
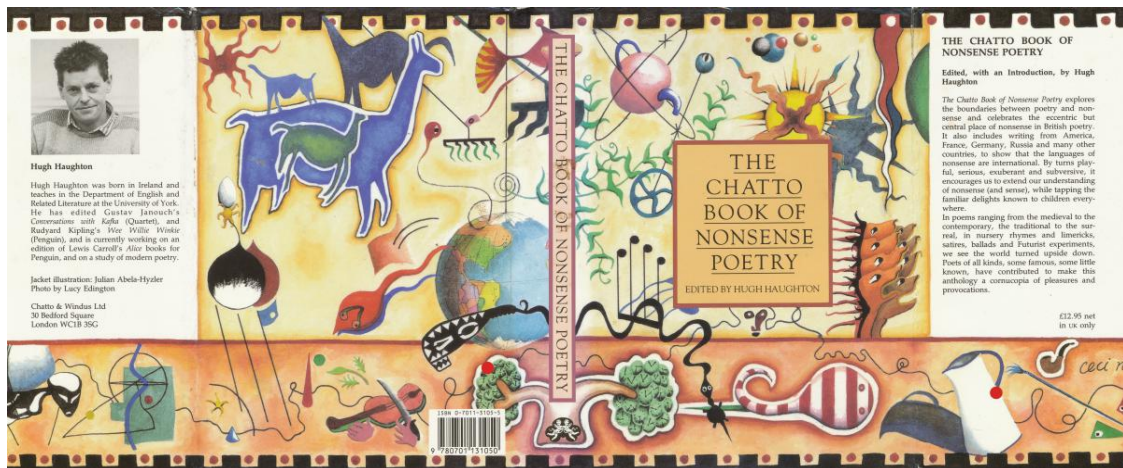
Figure 8. The dust jacket of *The Chatto Book of Nonsense Poetry* (1988), edited by Hugh Haughton, designed by Julian Abela-Hyzler (Haughton 1988). Reprinted by permission of the designer.

The anthology collects literary nonsense from around the world, including works by Dadaists and Surrealists. The cover pays tribute to these artists with its surreal imagery, combining obvious allusions, such as René Magritte's *Ceci ne pas une pipe*, with more mysterious motifs, creating a collage of disturbing symbols and surreal fetishes: eggs, hands, clocks. It invites the viewers to travel through time and space, alluding to different artistic traditions (some shapes resemble cave paintings or aboriginal art, others Paul Klee's or Juan Miro's surreal images), but also different areas of experience: music, mathematics, cartography, astrology. Mixed techniques diversify the levels of modality for different elements of the composition. The globe looks relatively credible and "real" and to a certain degree so do objects and symbols that are three-dimensional, cast a shadow, and seem located in physical space. The space visibly bends, with each object revealing a different distance and orientation relative to the viewer. Cut-out motifs have a different ontological status, as they seem superimposed on the constructed reality rather than being part of it. The cover is a fascinating self-referential study on modes of representation and sense-making devices in visual arts, which are deliberately juxtaposed, subverted and hence made visible. It is a brilliant transposition of nonsense mechanisms in literary texts, which follow the logic and poetics of their own. The cover differs from other designs included in the series (such as *The Chatto Book of Ghosts*, *The Chatto Book of Love Poetry*, *The Chatto Book of Cabbages and Kings*), revealing a higher degree of visual anomaly and abstraction; it therefore exemplifies a pictorial design which elicits the atmosphere of the book without concretising its content (Sonzogni 2011: 23): a collage of cryptic, imprecise, and arbitrarily juxtaposed images. The promise of extended nonsense canon is justified, as the anthology indeed includes avant-garde poetry as representative of literary nonsense. It is worth noting that while it offers one of the more original covers in our corpus, another peritext, namely the title page, resorts to a more traditional visual cue – a drawing by Lear.

The last peritext to be mentioned is Vinayak Varma's unique artwork for Michael Heyman, Sumanyu Satpathy and Anushka Ravishankar's collection *The Tenth Rasa. An Anthology of Indian Nonsense* (2008), which is deeply rooted in the cultural setting specified in the title:
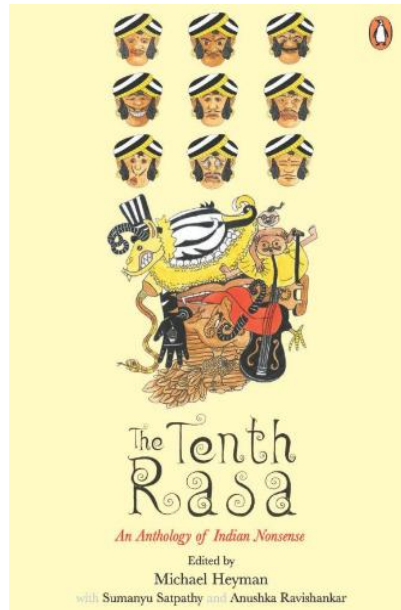
Figure 9. The front cover of *The Tenth Rasa: An Anthology of Indian Nonsense* (2008), edited by Michael Heyman with Sumanyu Satpathy and Anushka Ravishankar, designed by Vinayak Varma (Heyman et al. 2008). Reprinted by permission of the designer.

The title defines nonsense in the Indian context and the cover transposes the title, thereby distilling the essence of the genre. As the editor Michael Heyman explains in his preface to the anthology, art theory in India has traditionally distinguished nine *rasas*, that is, nine emotional responses evoked by art: "love, anger, the comic, happy, disgust, heroism, compassion, fear, wonder and peace" (Heyman 2008: xli). Nonsense, it is argued, is governed by the tenth *rasa*, i.e., "the essence of whimsy" (Heyman 2008: xli). Vinayak Varma portrays the theoretical concept, choosing a markedly linear composition, which seems to explode around its very centre. He employs techniques so far unseen in nonsense book covers: enumeration, crowned with a visual pun. At the top of his composition, he provides visual emblems for each of the nine *rasas*, presenting them synecdochally as facial expressions. The portrait of the tenth rasa invokes a wild, makeshift concatenation of component images – many of which are visual hybrids, such as a double-bass-bird or a tube-squeezed-snake. The composite image subverts the neat order of other pictorial elements; it requires summary, rather than sequential scanning, for the viewers to recognise facial features in the gaudy muddle. Thus, it entices and frustrates interpretive efforts on the part of viewers the way literary nonsense does. It evokes both the genre and the setting and combines concretisation with abstraction.

Overall, nonsense book covers reveal recurrent logical and aesthetic mechanisms that affect their content and composition: they employ hybrid metaphors and personifications; they play with cyclicity and repetition; they force the presented reality to turn turtle. These are probably spontaneous visual associations that designers have with the transposed texts, but it is remarkable how closely they reflect the logical and poetological techniques constitutive of literary nonsense. Among the former, neologism, portmanteau, reduplication, and emphasis on the musical quality of language are listed by literary scholars; among the latter, simultaneity (i.e., incongruence, co-existence of contradictory meanings), mirroring (i.e., presentation of a "topsy-turvy" world; e.g. defective causality), arbitrariness and non-sequitur, over- or underspecificity; and infinity (seriality, circularity) get mentioned (Heyman 2008: xxvii; cf. Tigges 1988; Stewart 1979). By adopting the logic of mirroring, incongruity,

and upside-downness, as well as the poetics of portmanteau and pun, nonsense anthology covers prefigure the literary experience: they engage the viewers in a visual game, making us laugh not so much at the artists' "absurd creations" as "at our own imaginations' courageous attempts to grapple with them, and, most significantly, at our inability to escape our fundamental nature as meaning-making machines" (Heyman 2008: xxv).

They also reveal similarities in terms of suggestiveness and design. They favour concretisation over abstraction and they mostly display (a) preference for pictorial over typographic composition, apparently evocative of the playful nature of the book; (b) predominance of complex design suggestive of the stylistic extravagance of nonsense literature; and (c) preference for hand drawing over digital rendering, evocative of the low level of modality (and hence – credibility) of the nonsense world.

Finally, they demonstrate how literary nonsense has been visually identified on the British book market. Like book titles, many covers draw on Edward Lear's pictorial heritage, either utilising or reworking his drawings and thus consolidating the visual and literary canon. Others benefit from the prestige of renowned illustrators, associated either with comical or child-oriented oeuvre. Only the last three designs included in our analysis break the established conventions. These, notably, reflect the editors' innovative take on the genre, as explained in the following sections.

### 3.3. Tables of content and prefaces

Tables of contents provide another peritext. Unlike covers, they are a less immediate introduction to and a summary of the content. While anthologies encourage browsing rather than linear reading, the arrangement of works as prescribed by the editor remains the suggested guided tour and gives one the first glimpse of his or her approach to the canon. Additionally, in nonsense anthologies this part of the book can be used in a playful way, especially in children's books (Higonnet 1990). The prefaces and introductions further explain the reasons behind the selection and, as is frequently the case in nonsense anthologies, attempt to provide a definition together with a historical overview of the genre (and the reason they did not stick to it). We start by looking at the ways the content is organised before turning to a more contested field and the core of anthologising, namely the editors' criteria for selecting works and authors. The analysis is, deliberately, superficial as rather than examining the content, we try to infer from *peritexts* how the editors present and define nonsense.

### 3.3.1. Arrangement of the table of contents

Tables of contents in nonsense anthologies follow four basic arrangements: (a) chronological (Haughton 1988); (b) thematic with content divided into sub-sections (e.g. Green 1956; Blake 1994; Foster 2002), (c) alphabetical (e.g. Jennings 1977; Davies 1981); and (d) arguably random. The only anthology which has a clear agenda reflected in the table of contents is the chronologically organised *Chatto Book of Nonsense*. The editor explains that his aim was to show "the curious interaction between nonsense and history" (Haughton 1988: 9). Chatto's table of contents provides only the names and dates of over 130 authors but one needs to resort to the index at the back of the book in order to see the titles of their works included. This arrangement helps convince the audience that this is a very versatile collection, but if we look closer at the allocation of pages, it becomes apparent that Carroll and Lear take up almost one sixth of the book.

The opposite is true of Green's anthology, in which the editor groups contents into sections, with six out of nine dedicated to Lear and Carroll, their names being part of the section title. The titles are fairly plain and descriptive. Anthologies for children tend to

propose a more playful approach or provide what Margaret Higonnet has described as "The Playground of the Peritext" (Higonnet 1990). The titles of the sections either use titles of poems to describe them ("In the Land of Rumplydodle", "The Dancing Carrot", Foster 2002), indicate a nonsense technique ("The World Turned Upside Down", Blake 1994), or simply highlight the nonsense ("Chortling and Galumphing", Blake 1994). Foster's anthology additionally uses colourful pictures which are in line with the rest of the richly illustrated book.

Alphabetically arranged tables of contents are not particularly unusual. In nonsense anthologies, however, they seem to engage with the genre – one which has "nonsense alphabets" in its repertoire of forms. This results in ahistorical juxtapositions and rather than proceeding Carroll, we find Lear just before John Lennon. Additionally, editors play with this arrangement. Davies' anthology opens not with Anons or Anonymous but with Anonsense (Davies 1981: 5). In Jennings' anthology each letter of the alphabet is an elaborate image by Patrick Mortemore.

Finally, we have seemingly random arrangements the role of which may be to let the reader enjoy nonsense rather than look for its historic development or tentative thematic links. In nonsense anthologies for children, the table of contents may be completely omitted, thus suggesting the editors' focus on nonsense works rather than their creators. While this approach is understandable and not uncommon in picture books for children (Aris & Collier 1948; Various 2000; Ross 1989) in which additional information may seem superfluous, a similar arrangement is used in *Faber's Book of Nonsense*. In place of a table of contents, we find an index of writers, poems, and prose at the back of the book, thus giving no prescribed guidance through nonsense.

### 3.3.2.   CLAS: Carroll, Lear, and Anon Scale

Most reviews on anthologies focus on inclusion and exclusion and in this respect nonsense anthologies are no different. But how can one devise a benchmark test? Would it include tick boxes for the absence or presence of Jabberwocky (the poem that is, incidentally, included in almost all anthologies in our corpus), the Purple Cow (for American diversity) or perhaps the Owl and the Pussycat (represented by the poem or the image) and a cow jumping over the moon? While nonsense relies on precision, this approach may be far too singular but it is not completely out of place. All nonsense has at its core the works of Lear and Carroll. Equally prominent are nursery rhymes, counting-out rhymes and elaborate poems of unknown origin (on the relation between literary and folk nonsense see Tigges 1988: 99-102 and Heyman 2008: xxii-xxiv). In peritexts of nonsense anthologies they are always grouped under the all-encompassing "Anons", with some table of contents specifying the type and the origin of a given anon. The variations in Lear, Carroll, or Anon coverage, as well as exclusions, are duly noted by the editors.

William Cole concludes his preface to *Oh What Nonsense!* with the following recommendation: "if anyone says to you, 'Oh, what nonsense! No Lear or Carroll!' you tell them from me: 'Fiddle-faddle! Twiddle-twaddle! Bushwa! And balderdash!'" (Cole 1968: 10). In order to introduce more contemporary practitioners of the genre, he deliberately leaves out the old masters ("I wanted to make space for things you can't find anywhere else"), explaining that one can find their poems in "hundreds of other books". The deliberate exclusion of Lear and Carroll is significant and it is an exception. Cole's anthology includes a couple of translated poems and, as Elisabeth Sewell points out, "[o]ne striking thing about this collection is the number of well known 'straight' people who write Nonsense" (Sewell, 1987: 140). Cole's approach, however, is not as radical as it may appear from his preface – among new poems by Shel Silverstein, Mary Ann Hoberman, John Ciardi, and Spike

Milligan, we find the usual nonsense suspects, namely Anons, counting-out rhymes, and folk songs. The above outlines the main ideological agenda that governs nonsense anthologies: the inclusion or exclusion of non-literary nonsense, Carroll and Lear and non-English Other (see 3.3.3).

Cole's anthology is a good indicator of a more general tendency. While they continue to be fairly well-represented in the "adult" anthologies (Houghton's selection of 137 is very versatile but the CLAS scale reveals that the nonsense prototype takes more than one sixth of the anthology), Lear and Carroll's works are not as much conspicuous by their absence as by the way the editors place them within the anthologies. Published in the past two decades, the selections of nonsense for children tend to organise the content in a fairly random way, interspersing the Victorian classics among more contemporary exponents of the genre (see e.g. Blake 1994; Various 2013; Guinness 2004). In two children's anthologies in our corpus the scales are clearly tipped, especially with respect to Lear and Carroll. *My First Oxford Book of Nonsense* includes only 5 poems by the Victorian poets while *Pumpkin Grumpkin*, including only "Jabberwocky", pays a playful tribute to Lear. The editors stick to the international agenda of the collection and instead of choosing a predicable poem featuring an owl and a cat, they include "The Cummmberbund", Lear's Indian poem. Additionally, his only limerick included here is flanked by two sections "Limericks before Lear" and "Limericks after Lear" and introduced by John Agard's poem about Lear.

What the above may suggest is that the nonsense anthologies insist on preserving the tradition rather than innovating, but this is not entirely the case. In various ways peritexts reveal the editors', publishers', and artists' attempt at extending and renewing the canon. This is certainly true of adult anthologies which, through editors' very idiosyncratic choices, expand the canon by including not only forgotten names but non-verse, visual nonsense, and translated works. With the exception of *Classic Nonsense Verse*, comprising only Lear, Carroll, and Anons, children's anthologists gradually refresh the canon by including contemporary children's poets, especially those who represent the so-called "urchin verse" (Townsend 1987, Styles 1998: 262-281). Interestingly, there is often tension between various paratextual messages and what they attempt to convey. The best example is *Everyman's Book of Nonsense*. Arthur Rackham's illustrations from *Mother Goose* (1901) may suggest a fairly traditional approach to canon. The short description of the book's content on the dust-jacket front flap, however, opens with a list of names and cultural references (Woody Allen, Monty Python, W. C. Fields, ITMA) which not only reverse the chronological and nonsensical canon (Carroll, Lear, and Hilaire Belloc come last) but also reflect the cultural climate in which the anthology was published. Additionally, the emphasis is put on the type of collected material and its innovativeness: "with over 150 items, this compendium brings together for the first time the best in British and American verse, prose, dramatic, radio, and visual nonsense" (Davies 1981: dust-jacket).

### 3.3.3. Translated Nonsense

John Davies' statement "[w]e decided too that translations were taboo" can be applied to a number of anthologies in our corpus (Davies 1981: 18). He actually does include one mock-translation ("Song in Outer Esquimo Dialect" by Frank Davies) and places it on the back cover of the anthology. In a similar vein, Jennings does admit the presence of nonsense literature in other languages and cultures, but, without providing any explanations, he concedes that his selection relies on the Anglo-American mainstream tradition and this is indeed how it is promoted through the blurb on the front cover flap. Although Langford Reed's anthology opens with a poem by Aristophanes, it does not seem to be untranslatability that limited the selection but rather Reed's conviction that nonsense is inherently English:

"Apart from one or two ancient Greek writers, the poetry of Nonsense is essentially British and American in its history and development and is, therefore, impossible of translation" (Reed 1925: 17-18). Reed's view chimes with the early critics of the genre who considered it to be a particularly English phenomenon (Cammaerts 1978: 73-86; cf. Petzold 1972: 206-207; Tigges 1988: 240-242).

The analysis of our corpus has shown a gradual tendency to include more translated nonsense (or leave it untranslated), even in nonsense anthologies for children. We find singular examples, mostly from the pool of usual suspects representing either children's literature (Heinrich Hoffmann, Morgenstern) or avant-garde movements, among the strong contingent of Anglo-American authors (see e.g. Griegson 1979, Blake 1994, Jennings 1977). The first anthology with internationalism on its agenda is *Chatto's Book of Nonsense*, in which the editor aims to demonstrate "the enduring vitality of the English nonsense tradition – one of the greatest of all English inventions – as well as the wider currency of nonsense poetry in America and modern Europe on both sides of the Iron Curtain" (Houghton 1988: 7). Houghton's ambitious inclusion of over 40 international authors is impressive and it certainly expands the established canon. It is worth noting, however, that the majority of poets he selected are not necessarily associated with nonsense literature and, with a few exceptions, they do not belong to the canon of nonsense literature for children in their respective cultures.

This is what *Pumpkin Grumpkin* offers with its generous selection of international nonsense poems for children. This anthology, inspired by Indian nonsense, is an eclectic selection of nonsense from around the world, a fact additionally stressed in the index of writers at the back of the book, which lists the poets' countries of origin. Agard and Nichols refresh the nonsense canon in a number of ways – as noted earlier, they drastically limit the number of poems by Lear and Carroll, and include a fair number of translations as well as a whole legion of contemporary children's poets. Indian nonsense provides not only inspiration but also almost the whole content of the already mentioned *The Tenth Rasa*. It may be argued that this anthology has the biggest claim to expanding the canon of nonsense read and published in the UK.

## 4. Conclusion

Our analysis of peritexts has allowed us to spot certain tendencies in the way anthologies have "rewritten" and "repainted" the nonsense genre for consecutive generations. Audience-wise, nonsense is increasingly positioned and promoted as children's literature, parents being predictable book buyers and children reliable readers. Interestingly, it is the peritexts that define the implied audience and tailor nonsense anthologies to their specific audiences – as the content of child- and adult-oriented publications is likely to overlap. The few academic anthologies for adults stand out in terms of visual and content design; they clearly attempt to redefine the canon and open it up to foreign influences.

Design-wise, nonsense is predominantly reflected by pictorial rather than typographic means. Book covers employ recurrent visual mechanisms of hybridisation, flipped orientations, and upside-downness, personification and garland-composition. The influence of Learian imagery is prominent, but other stylistic approaches are equally notable.

In terms of coverage, the analysis of jacket design, titles, and tables of contents has revealed that Carroll, Lear, and anonymous authors constitute the core of the nonsense canon, omnipresent on both textual and paratextual levels in nonsense anthologies (even those that exclude the classics mention them in their prefaces). However, more recent publications display a tendency towards downplaying the masters by including fewer of their texts and

integrating them with more varied, international works, instead of blocking them out in monolithic sections.

On the basis of prefaces and tables of contents, it can be finally concluded that the editors display a more lenient attitude towards the genre than the academics and they treat the category of literary nonsense as inherently fuzzy. Indeed, some of them blatantly admit having included in their collections works that they themselves believe not to be nonsense at all. Thus, playful transgression of self-established rules seems to affect not only the texts themselves but also anthology composition.

## Acknowledgements

## Notes

[1] It should be noted that while humour does appear in definitions of nonsense, views on the relationship between humour and nonsense are split (for a discussion, see esp. Tigges 1988: 90-98). "Nonsense is meta-humour", concludes Tigges, "in the sense that the expectation that an expectation will be frustrated is frustrated […] Laughingly, we give up – to return another time to the same puzzle" (Tigges 1988: 99).

[2] Like many nonsense collections, this was published in a series of "similar" types of verse. The other titles included *Oh, how silly!* (1971) and *Oh, that's ridiculous!* (1972), both illustrated by Ungerer. It is also worth noting that in 1967 Ungerer also illustrated *Lear's Nonsense Verses*.

## Appendix 1.

**Nonsense anthologies (chronologically):**
- *Nonsense Verses – An Anthology*, edited by Langford Reed (1925)
- *A Little Book of Necessary Nonsense*, edited by Burges Johnson (1929)
- *The Book of Delightful Nonsense*, edited by Ernest Aris and Madeleine Collier (1948)
- *The Book of Nonsense*, edited by Roger Lancelyn Green (1956)
- *Oh, What Nonsense!*, edited by William Cole (1968; first published in the U.S in 1966)
- *The Book of Nonsense*, edited by Paul Jennings (1977)
- *The Faber Book of Nonsense Verse: With a Sprinkling of Nonsense Prose*, edited by Geoffrey Grigson (1979 hardcover; 1982 paperback)
- *Everyman's Book of Nonsense*, edited by John Davies (1981)
- *The Chatto Book of Nonsense Poetry*, edited by Hugh Haughton (1988)
- *The Pop-up Book of Nonsense Verse*, selected and illustrated by Tony Ross (1989)
- *The Quentin Blake Book of Nonsense Verse*, edited by Quentin Blake (1994); later republished as *The Puffin Book of Nonsense Verse* (1996) *and The Penguin Book of Nonsense Verse* (1997)
- *Classic Nonsense Verse* published in the Penguin Children's 60s series (1996)

- *A Treasury of Nonsense Verse* published by Parragon (2000)
- *My First Oxford Book of Nonsense Poems*, edited by John Foster (2002)
- *The Everyman Book of Nonsense*, edited by Louise Guinness (2004)
- *The Tenth Rasa: An Anthology of Indian* Nonsense, edited by Michael Heyman (2008)
- *Pumpkin Grumpkin: Nonsense Poems from Around the World*, edited by John Agard and Grace Nichols (2011)
- *The Book of Complete Nonsense* published in the Vintage Children's Classics series (2013)

## References

**Primary sources:**

Agard, J. and Nichols, G. (2011). *Pumpkin Grumpkin: Nonsense Poems from around the World*, ill. S. Kitamura. London: Walker Books.

Aris, E. & Collier, M. (1948). *The Book of Delightful Nonsense.* Oxford: Pen-in Hand.

Blake, Q. (ed.) (1994). *The Quentin Blake Book of Nonsense Verse*. London: Penguin. [Republished as *The Puffin Book of Nonsense Verse* (1996) and *The Penguin Book of Nonsense Verse* (1997).]

Classic Nonsense Verse. *Amazon.co.uk*. Retrieved October 10, 2017 from https://www.amazon.co.uk/Classic-Nonsense-Verse-Penguin-Childrens/dp/0146003187.

Cole, W. (ed.) (1968). *Oh, What Nonsense!*, ill. T. Ungerer. London: Methuen. [First published in the US in 1966.]

Davies, J. (ed.) (1981). *Everyman's Book of Nonsense.* London: Dent.

Foster, J. (ed.) (2002). *My First Oxford Book of Nonsense Poems.* Oxford: Oxford University Press.

Green, R. L. (ed.) (1956). *The Book of Nonsense, by Many Authors*, ill. C. Folkard. London: J. M. Dent & Sons.

Grigson, G. (ed.) (1979). *The Faber Book of Nonsense Verse: With a Sprinkling of Nonsense Prose* [hardcover]. London and Boston: Faber and Faber.

Grigson, G. (ed.) (1982). *The Faber Book of Nonsense Verse: With a Sprinkling of Nonsense Prose* [paperback]. London and Boston: Faber and Faber.

Guinness, L. (2004) *The Everyman Book of Nonsense*. London: Everyman's Library.

Haughton, H. (ed.) (1988). *The Chatto Book of Nonsense Poetry*. London: Chatto and Windus.

Heyman, M. (ed.) (2008). *The Tenth Rasa: An Anthology of Indian Nonsense*. London: Penguin.

Jennings, P. (ed.) (1977). *The Book of Nonsense*. London: Raven Books. [Re-published by Book Club Associates, 1978].

Johnson, B. (ed.) (1929). *A Little Book of Necessary Nonsense*, ill. E. MacKinstry. New York & London: Harper & Bros.

Malcolm, N. (1997). *The Origins of English Nonsense*. London: HarperCollins.

Nonsense Verses - An Anthology: Langford Reed. *Amazon.ca.* Retrieved October 9, 2017 from: https://www.amazon.ca/Nonsense-Verses-Anthology-Langford-Reed/dp/B0032RIK2S.

Oh, What Nonsense! *Amazon.com*. Retrieved October 10, 2017 from https://www.amazon.com/Oh-What-Nonsense-William-Cole/dp/0670521175.

Reed, L. (ed.) (1925). *Nonsense Verses – An Anthology*, ill. H.M. Bateman. London: Jarrolds.

Ross, T. (ed.) (1989). *The Pop-up Book of Nonsense Verse*. London: Viking Kestrel.

The Book of Delightful Nonsense. *Bookmark*. Retrieved October 10, 2017 from
    http://bookmark-online.co.uk/index/e1vm3bvndpwiy741djiswu0hpbg2ph.
The Everyman Book of Nonsense Verse. *Amazon.com*. Retrieved October 10, 2017 from
    https://www.amazon.com/Everyman-Nonsense-Everymans-Childrens-
    Classics/dp/1400044251.
Various (2013). *The Book of Complete Nonsense.* London: Vintage Children's Classics.
Various (1996). *Classic Nonsense Verse.* London: Penguin.
Various (2000). *A Treasury of Nonsense Verse*. Bath: Parragon.

**Secondary sources:**

Brogan, T.V.F., Gutzwiller, K.J. & Greene, R. (2012). 'Anthology', in Green, R. et al. (eds.),
    *The Princeton Encyclopaedia of Poetry and Poetics. Fourth Edition*, Princeton and
    Oxford: Princeton University Press, pp. 52-55.
Di Leo, J.R. (2004). 'Analysing anthologies' in Di Leo, J.R. (ed.), *On Anthologies: Politics
    and Pedagogy*, Lincoln and London: University of Nebraska, pp. 1-26.
Forceville, C. (2016). 'Pictorial and multimodal metaphor', in Klug, N.M & Stöckl, H. (eds.),
    *Handbuch Sprache im multimodalen Kontext*, Berlin: Mouton de Gruyter, pp. 241-260.
Genette, G. (1997). *Paratexts. Thresholds of Interpretation*, trans. J.E. Lewin. Cambridge:
    Cambridge University Press.
Heyman, M. (2003). 'The decline and rise of literary nonsense', in McGillis, R. (ed.),
    *Children's Literature and the* Fin De Siècle, London: Praeger, pp. 13-21.
Heyman, M. (2008). 'An Indian nonsense naissance', in Heyman, M (ed.), *The Tenth Rasa: An
    Anthology of Indian Nonsense*, London: Penguin, pp. XIX-XLIII.
Lecercle, J.-J. (1994). *Philosophy of Nonsense: The Intuitions of Victorian Nonsense
    Literature*. London: Routledge.
Lefevere, A. (1992). *Translation, Rewriting and the Manipulation of Literary Fame*. London
    and New York: Routledge.
Macksey, R. (1997). 'Foreword' in Genette, G., *Paratexts. Thresholds of Interpretation*, trans.
    J.E. Lewin, Cambridge: Cambridge University Press, pp. XI-XXII.
Sonzogni, M. (2011). *Re-Covered Rose: A Case Study in Book Cover Design as Intersemiotic
    Translation*. Amsterdam and Philadelphia: John Benjamins.
Sewell, E. (1952). *The Field of Nonsense*. London: Chatto & Windus.
Stewart, S. (1979). *Nonsense: Aspects of Intertextuality in Folklore and Literature*. Baltimore:
    Johns Hopkins University Press.
Styles, M. (1998). *From the Garden to the Street: An Introduction to 300 Years of Poetry for
    Children*. London: Cassell.
Tigges, W.  (ed.) (1987). *Explorations in the Field of Nonsense*. Amsterdam: Rodopi.
Tigges, W. (1988). *An Anatomy of Literary Nonsense*. Amsterdam: Rodopi.
Townsend, J. R. (1987). *Written for Children: An Outline of English-Language Children's
    Literature*. 3rd ed. Harmondsworth: Penguin.
Van Leeuwen, H. (1987). 'The liaison of visual and written nonsense', in Tigges, W. (ed.),
    *Explorations in the Field of Nonsense*, Amsterdam: Rodopi, pp. 61-95.
Williams, J.J. (2004). 'Anthology disdain', in Di Leo, J.R. (ed.), *On Anthologies: Politics and
    Pedagogy*, Lincoln and London: University of Nebraska, pp. 207-221.