



The Cover Design of the Penguin English Library

The Cover as a Paratext and as a Binding Factor in Canon Formation

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First reader: dr. Chris Louttit

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Penguin Pie by Mary Harvey

Sing a song of sixpence
A pocket full of dough
Four and twenty Penguins
Will make your business go!

Since the Penguins came along
The public has commenced
To buy (instead of borrow) books
And all for twenty cents

The Lanes are in their counting house
Totting up the gold
While gloomy book trade prophets
Announce it leaves them cold!

From coast to coast the dealers
Were wondering 'if it paid'
When DOWN came the Penguins
And snapped up the trade.

(Quill & Quire, Toronto, May 1938)

SAMENVATTING

Het kaftontwerp van de Penguin English Library, een serie van honderd Engelse literaire werken gepubliceerd in 2012, heeft een bijzonder effect op de lezer. De kaft heeft twee verschillende functies. Ten eerste geeft het de lezer een idee van wat er in de kaft gevonden kan worden door het verhaal van de roman terug te laten komen in de kleur van de kaft en de gebruikte illustraties. De kaft zorgt er dus voor dat de lezer een idee krijgt van wat voor soort roman hij oppakt. Daarnaast zorgt de kaft ervoor dat de lezer de honderd boeken herkent als deel van een samenhangende serie. Deze honderd boeken zijn honderd werken waarvan uitgever Penguin vindt dat iedere fanatieke lezer ze gelezen moet hebben, maar deze romans hebben niet per se veel gemeen. Echter, door de vergelijkbare kleurige en geïllustreerde kaften zal de lezer deze verzameling van werken zien als een coherente serie en als een mogelijke educatieve canon. Door de uitgeverij Penguin Books te onderzoeken en de kaften van de Penguin English Library boeken te bestuderen wil deze thesis antwoorden geven op de vraag hoe het kaftontwerp van de Penguin English Library een rol speelt in de interpretatie en functie van een roman, zowel als individueel werk en als onderdeel van een literaire canon.

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INTRODUCTION

Today there are 729 publishing houses active in the United Kingdom (Publishers Global). No one will be able to name each and every one of them, but one of the biggest is known at least by most students of English around the globe: Penguin Books. Over the years, Penguin Books has published a wide variety of English literature: from Shakespeare to the Victorians to the more modern authors. The Penguin emblem became a symbol of quality and their collections of different genres or contemporary authors a source for literary research. Many Penguin versions of the English classics became a source of information in secondary and higher education, possibly also because of the lengthy introduction that Penguin would include to introduce the social or political setting in which the novel takes place. Nowadays, Penguin Books cannot be ignored when talking about the current field of English literature and all that it entails.

One group of interesting and influential English novels is brought together in the Penguin English Library. First published in the 1960s, it was a collection of a large number of fiction and non-fiction titles that were a good start for the general reader interested in English literature (Donaldson 117). It was comprised of a comprehensive range of literary masterpieces from the 15th century till about the First World War (Stuart par 2) and included many different genres and social or political pieces of writing. It included classics like Daniel Defoe's *Robinson Crusoe* and many novels by Charles Dickens, but it also included the complete plays of Christopher Marlowe and the historical and geographical work *Voyages and Discoveries* by Richard Hakluyt. Penguin's intention with this series is not really clear anymore, since Penguin has made very little information surrounding this series public and easily accessible. Nevertheless, it became an interesting combination of English literary masterpieces, works of art that every English citizen should have encountered at some point in his life.

In 2012, almost 50 years later, Penguin Books decided to relaunch the series. The list was updated and a number of novels were added to provide a list with a hundred titles which would give the reader the whole course of English literature from *Robinson Crusoe* to the beginning of the First World War (Winder). It was not necessarily a list of the hundred best works in English literature, but merely a list of a hundred works that any literary fanatic should have read. Penguin English Library editor Simon Winder claims that the list was originally designed as a vehicle to make people want to read Joseph Conrad's *Victory*, Winder's favourite novel (Winder). However, at the last minute they realised that *Victory* was

published in 1915, which would make it part of the Penguin Modern Classic series, a series with a different kind of atmosphere (Winder). Therefore they decided to publish the Penguin English Library in the format it is now, as a list of a hundred must-read English literary works. It takes some of the most important or popular novels of the eighteenth, nineteenth, and early twentieth century and links them together in a comprehensive series with a striking name hinting to the importance of these novels, since they make up *the* Penguin English Library.

Apart from the fact that some of the greatest English literary works are part of the Library, a real booklover will also appreciate the covers of the series. The Penguin English Library encompasses many different genres and social or political narratives, and yet through the cover they are unified as one coherent series. The cover ensures that the novels are recognised as part of a series by using the same sort of cover design on every novel. All the novels have the same kind of colour palette and imagery. The used colours are not the same, but they go very well together and all the novels put together makes up a bookshelf in the colours of the rainbow. At the same time, the covers reflect the plot and the atmosphere of the novel through the use of colour and imagery. The colour gives away something about the genre or general atmosphere of the novel, and the images that are repeated on each cover can be found in the narrative within as well. Some lighthearted novels have a light pastel coloured cover with images of swans, teapots, or umbrellas, images of items in the daily life of a lady. However, the more gloomy novels have a darker cover with sinister images which also return in the novel. This contrast between the individuality of a work and the function of the novel as part of a coherent series, which becomes evident through the cover, prompted this thesis.

The covers of the Penguin English Library all have a number of things in common. Usually the background is made up of one colour and the images on the cover show a repetition of images that reflect the narrative. So for instance the cover of Herman Melville's *Moby-Dick* is covered in little whales on a field of blue and Lewis Carroll's *Alice in Wonderland* shows the brightly coloured flamingoes that the Carroll's readers know so well running around on a dark grey backdrop. Through this colour scheme and the small repeated drawings on the covers, the novels that are part of the Penguin English Library can easily be found in any bookshop and become a desirable addition to the bookshelves of a lover of literature, regardless of the narrative within the cover. The covers make the selection of novels of the Penguin English Library into a series, while respecting the individuality of the work.

However, this repetition in colour and imagery that can be found on each cover also shows the striking difference between the covers. Every possible colour can be used in the background, and every possible small image can say something about the narrative. So over the hundred titles in the Library, a hundred different colours are used with a hundred different kinds of imagery to make the cover representative for the narrative within the novel. No cover repeats a certain image or has the exact same colour combination to give the reader a hint of the genre or general feel of the novel. Even though the design of the covers is recognisable as the Penguin English Library, every cover is very unique and represents that specific novel. The covers of the Library, designed by Penguin's popular cover designer Coralie Bickford Smith, deem the individuality of the novel just as important as the collective good of the Library as a coherent series.

It seems, therefore, that there are two ways of looking at the covers of the Penguin English Library. They can either be seen as a sneak preview of the narrative within, a testament to the novel's individuality, or as a uniting factor among the many different novels to make it into one coherent series. This thesis will look at these two sides of the colourful Penguin covers to be able to answer the question of how the cover design of a novel within the Penguin English Library contributes to the interpretation and function of that novel, both as an individual work and as part of a canon of works. The interpretation depends on how the reader perceives the novel, as an individual work or as part of a series, and the function of a novel relies for instance on whether the reader recognises the novel as educational or whether the novel can stand on its own or only functions as part of a canon. Further explanation of these concepts of 'interpretation' and 'function' of a novel can be found in the following chapters.

To be able to look at the cover as a threshold to the narrative within, so as a cover that states something about the individuality and the course of the novel, the theoretical model of paratextuality can be used as one of the guiding principles for this research. Paratextuality discusses the effect of several external factors on the reception and interpretation of the novel. French literary theorist Gérard Genette coined the term 'paratext' in his work *Paralimpestes* in 1982 (Genette xv). He continued his research into paratexts in the article *Seuils* (English translation: *Paratexts*), the third and final part of Genette's 'transtextual trilogy' consisting of *Introduction à l'architexte* (1979), *Palimpestes* (1982), and *Seuils* (1982) (Genette xiv-xvi). He states that the paratext is made up of the peritext, everything inside the book, apart from the narrative, and the epitext, everything outside the book that influences the novel's reception (Genette 5). The cover of the novels in the Penguin English Library in itself are peritexts,

because they are materially attached to the book. However, Penguin also uses the covers in their trailer for the Penguin English Library and the subject of cover design is one that comes up in many interviews, which makes it an epitext as well. Therefore, by using Genette's theory on paratexts, the covers of the Penguin English Library can be seen as paratexts that might play an important part in the interpretation and function of the novels.

In *Paratexts: Thresholds of interpretation*, Genette focuses on a number of important different peritexts and epitexts. By going through these kinds of paratexts and comparing Genette's description with what can be found surrounding the Penguin English Library novels, the function of the cover as a paratext and as a contributor to the individual work becomes evident. When discussing peritexts, Genette first focuses on the publisher's peritext. A lot of decisions which the publisher makes influence the cover as a peritext. This includes choices surrounding the format of the novel, the novel as part of a series, the cover and its appendages, and the title page (Genette 16-36). Genette also discussed the place and size of the name of the author and the title of the work as peritextual elements before he moves on to the descriptions of possible epitexts. Genette describes the public epitext, which includes the publisher's epitext, the semiofficial allographic epitext, and the public authorial epitext. The private epitext also plays an important part in Genette's description of paratextuality, but since the private epitext demands an active involvement of the novel's author, this type of epitext is not very applicable to the Penguin English Library. All these examples of peritexts and epitexts will be discussed in chapter three, but it turns out that Genette's theory of paratextuality is very applicable to the Library when looking into the cover as an indicator of what can be found inside the cover and as a medium to illustrate the novels individuality. The cover provides a strong paratext to the novels that are a part of the Penguin English Library so that each novel maintains its unique identity and each cover can show the reader what can be found within, even though the novels are part of a series of works.

Genette's theory on paratexts is not the only way to look at the covers of the Penguin English Library though. The covers not only help the reader to get an idea of the narrative within the novel, they also create the illusion that all the novels in the series are connected, as the covers are all recognisable and similar. Therefore the cover plays a very important part in Penguin's commercial strategy, by making the public think all the novels are related and therefore a reader should not have only one volume in his collection. In their own way, the covers make sure the Penguin English Library is recognisable as a series of works. Because of the educational value that surrounds many Penguin publications, one might even say the Library can be seen as a canon, and in such the covers function as the binding factor of the

different novels that make up the Library as a canon. John Guillory has researched the ongoing debate surrounding canon formation, and he makes some interesting statements about what a canon should and should not be. By taking Guillory's statements and using them as another guiding principle when looking at the Penguin English Library covers, it is possible to see how the covers of the Library work as a binding factor to create a body of work that can be seen as an effective canon, even though the contents of the novels often could not be more different. In this thesis I shall apply Guillory's ideas to my own readings of the covers.

Guillory has a number of interesting ideas on what a canon should be, and therefore what the cover of the Penguin English Library novels should achieve in order to be seen as the binding factor in canon formation. By looking at a number of canons used in modern curricula at secondary schools and universities, Guillory has formulated some theoretical assumptions that all canons should adhere to and which form the basis of the canon as an educational curriculum. First, every canon should be made up of classic works of literature, works that are the "most important, significant and worthy of study; works of the highest quality and enduring value" (OED Online). It is exactly these classics that form the basis of the canon's educational value, since students can study them for their social and historic worth, but also since they fuel a discussion on why classics should or should not be included in an educational canon. The second important theoretical assumption that comes about in every canon, concerns the process of exclusion and selection, or the politics of canon formation as Guillory often puts it (Guillory 7). In theory, a canon should be an apt representation of a certain time, but Guillory has found that this is often not the case since a lot of female, black, ethnic, and working-class authors are left out of many canons (Guillory 7). Finally, Guillory focuses on the importance of the canon as cultural capital, as a way to highlight the emotional rather than the economic worth of literature that should be brought out in every literary canon.

The covers of the Penguin English Library novels should be able to play into every characteristic and effect of the canon Guillory mentions in order to make sure the audience recognises the Library as the educational canon Penguin wants it to be. The covers play on the development of aesthetic appreciation in young students who are developing their feeling for the beautiful and imaginative (Mahy 731). They show the cultural and educational values that Penguin want to portray with their canon, while at the same time playing an important part in Penguin's marketing strategy surrounding the Library. By distracting the audience with the beautiful and interesting covers from the fact that the Library houses very few female and working-class authors, the Library as a canon adheres to Guillory's theories on canonization. By playing with colour and imagery in creating the covers, Penguin can use the idea of the

novels and the canon itself as cultural capital to make the audience see the series as a connected whole, as a series of novels that the reader cannot keep separate. The cover then becomes the most important binding factor in the formation of the Library as a canon, an educational canon from the publisher who aims to “inform, educate and entertain” its reader (Graham 14). The covers as the aspect of the novel which connects every individual work then makes sure the reader is tempted to read not only one novel, but as many interconnected novels as possible.

Guillory and Genette provide two different ways of looking at the contribution of the Library covers, and even though a lot more research has been done on the subject, the theories of Genette and Guillory often lie at the heart of similar researches. There are very few articles written to counter Genette or Guillory, but there are many scholarly articles and researches which use one of these theorists as a basis on which to expand new and improved ideas on paratextuality or the influence of canonisation on certain novels. These theories provide guiding principles for my reading of the Penguin English Library covers, which will be discussed in the different chapters of this thesis. That is why these two theories will be used as a starting point in this thesis to find out how the cover design of the Penguin English Library novels contributes to the interpretation and function of that novels, both as an individual work and as part of a canon of works.

However, to get a proper well rounded image of the effects of the cover on interpretation and function of the novel, it is important to know a little more about the book series we are dealing with. Therefore this thesis will start off with two chapters introducing the Penguin English Library before discussing the two theories and how they can be linked to the Library covers. The first chapter will look into the history of Penguin itself and the paperback revolution. Many of the original morals and ideals that came into existence around the birth of Penguin can still be found in the modern Penguin series. This chapter will also answer questions about the importance of a cover for a literary work, the idea behind the covers for different Penguin series, and the relevance of the fact that all the covers of the Penguin English Library are paperbacks. Penguin stood at the forefront of the paperback revolution and they have contributed to the popularization of the paperback in many ways. This development of the paperback can also be of importance to the current Penguin English Library, which is why the first chapter of this thesis will spend some time on the theory of the paperback. While many publishing houses, Penguin included, were thinking about how to use the paperback in their commercial plans, publishers also started to see the function of aspects such as size, colour, and other important objects that should appear on the cover. The Library

might be the end of the line in the development from a single coloured, very serious looking cover to a more commercial cover. If we want to understand how the cover of the Penguin English Library contributes to the interpretation and function of the many different novels, it is important to think about the cover story that Penguin went through before they got to the current ideas on cover design.

The second chapter of this thesis focuses on the history of the Penguin English Library itself. It will look into the original series from the 1960s and why Penguin Books decided to relaunch this series about 50 years later under the same name, even though the content of the Library, and therefore also the message that the Library might carry out, has changed. The two lists will be compared to see where the similarities and differences can be found. By understanding how the renewed list arose from the original, we can determine whether certain choices were made to accommodate the old Penguin values, or whether the new list embodies the new and more modern publishers within Penguin Books. Another interesting topic that this chapter will deal with is the content of the modern Penguin English Library, the actual novels that made it onto the list. The novels were brought out in nine months throughout 2012, and every month Penguin made sure that the group of novels was as varied as possible. So what was the thought process behind bringing the novels out in this specific order and in these groups? And when looking at the groups in which the novels were brought out and the entire list, how representative of the times it is supposed to cover is the Library really? These are just some of the interesting questions that chapter two tries to answer when dealing with the history of the Penguin English Library to provide the reader with as complete an image of the Library before diving into the theory.

After those brief introductions into the world of the Penguin English Library covers, it is time to connect the theories of Genette and Guillory with the Library materials. Chapter three will look at the covers as paratextual elements used by Penguin to show what the narrative holds. This chapter will look at how the cover functions as a paratext and how important paratextuality is to the reception of the novel and the experience of the reader. Furthermore, it will look at how the covers of the Penguin English Library are designed to symbolise the novel and the narrative within. To do so, I have separated the peritexts from the epitext. First, we will look at Genette's description of the peritext and how the Library covers fit into this idea that anything attached to the novel might influence the reader's experience of the narrative within. Then Genette's theory of the epitext will be explained, after which these ideas can be linked to the covers of the Penguin English Library as well.

Therefore, the third chapter will focus on what the Library covers tell the audience about the narrative.

Finally, chapter four will look at the cover as a binding factor in canon formation. This chapter will answer questions on what the cover tells us about canonicity and how the Library covers work to create the illusion of a coherent series by using the ideas and theories of John Guillory. First, Guillory's views on the literary canon will be discussed. Guillory has a very set number of ideas of what the purpose of a canon should be and how a canon should be formed. After a short study of these views and his further argumentation regarding the concept of a canon, Guillory's theory can be applied to the Penguin English Library. Does the Library conform with Guillory's definition and purpose of the canon? And how can we use Guillory's views to actually present the Library as a relevant English literary canon? But most of all, this chapter will focus on the question of how the covers make sure the reader sees the series as a whole rather than a collection of unrelated novels. Part of the strength of the Penguin English Library lies in the fact that the novels complement each other, work together to provide the reader with a representative image of English literature from the eighteenth century up to the First World War, even though the novels on their own have little to no connection to many other novels on the list. This chapter will therefore focus on what the cover contributes to the Penguin English Library as a canon.

This thesis will look at the influence of the covers of the Penguin English Library to determine in what way they contribute to the interpretation and function of the hundred novels on the list, both as an individual work and as part of a canon of works. By researching the cover, which is designed by the publisher and not by the author, we get an idea of the publication strategies behind relaunching an already existing list of important English literary novels. Penguin has released a series of books that every book lover wants to own, possibly mainly because of the beautiful covers. The covers of the Penguin English Library make one thing perfectly clear: we do judge a book by its cover.

1. PENGUIN AND THE PAPERBACK REVOLUTION

In the nineteenth century, book covers started to play an important part in the marketing of books. They helped to make sure books reached their intended audience of interested readers by making clear what kind of book was inside the cover, by giving an impression of its genre and its tone (Matthews xi). Of course the cover design was important to this marketing strategy, but the size of the book and the materials which made up the novel possibly played just as big a part. The twentieth century saw the development of the paperback (Matthews xii), a development which was important to Penguin Books since a large portion of their library would turn out to be paperbacks. As Nicole Matthews states in the introduction to her collection of essays: “Many of the elements now central to the way in which we understand book covers to work emerge with the paperback,” (Matthews xii). So when investigating the effects of the covers of the Penguin English Library, it is interesting to look at topics such as the importance of the fact that the entire Penguin English Library is published as a paperback. This chapter introduces the history of the paperback, followed by the history of the Library in the second chapter, so that this thesis provides a complete background of the Penguin English Library before the covers are discussed in detail. First we shall look at why paperbacks play such an important role in the development of popular literature. Penguin’s role in the paperback industry will be discussed to be able to answer the question why is it relevant that the entire Penguin English Library is in paperback.

Before the development of the paperback, the book market looked very different from the way we see books today. In the late nineteenth and early twentieth century, it was very common to borrow books from the so-called “tupenny libraries” instead of owning a number of works (Graham 8). Owning books was not for everyone, but for two pence people could borrow books. The most popular authors in the tupenny libraries were authors such as J.B. Priestley, A.J. Cronin, A.P. Herbert and John Beverly Nichols, so the average reader who used the tupenny library was amongst the higher educated, probably wealthier class. The less well-educated public read more newspapers and magazines than novels (Graham 8). However, in the 1930s, Allen Lane, at the time the managing director of The Bodley Head, started to see a change in the average reading audience. He described it as a new reading public, a large group of people who were reading newspapers and magazines but who started to become more interested in novels (Graham 8). A number of influential people in society had noticed this new reading public as the result of the publication of book bargains to those

who subscribed to one of four popular newspapers¹ (Graham 9). The popular newspapers started to spend time advertising and promoting certain books for bargain prizes, books that otherwise would be beyond the reach of most people. These people did not fit into the audience for the highbrow tupenny libraries and they did not really feel at home in the bookshop either, so Lane thought they were a good audience to target with the new series of books he planned to sell for sixpence (Graham 8). According to Lane, the current book market was only marketing to a very small percentage of the population. Many people were afraid to walk into a bookshop, firstly because of their “financial liability” since the windows of the bookshops were full of expensive volumes, and secondly because they were afraid to “display their ignorance” (Graham 8), since they had not read most of the known authors and were often not educated in literature. Allen Lane looked at this new reading audience and came up with his series ‘Penguin Books’. He first wanted to sell his books in railway stations and in chain stores, where most of these new readers could often be found. That way, they would see the same books in the bookshops as they saw in the cheap railway shops and would be less scared to walk in. Once he got these people into the bookshops, he was convinced that they could become new regular book-buyers (Graham 8-9).

Of course Lane received quite a lot of criticism concerning his new cheap book series. In his own written accounts, he claims bookshops blamed him for “unduly cheapening books” and that these new books would “affect the sales of more highly priced editions” (Graham 9). However, Lane defended himself by saying that there had been cheaper versions of familiar books already and that the income that these books took away from the more expensive novels would correct itself in the long run when the number of book-buyers would grow thanks to the possibility to buy popular titles in cheaper volumes (Graham 9). Lane was by no means the first publisher to publish cheap books, but he realised how to produce books cheaply and effectively and sell them to the audience in ways where no one could go without having a Penguin book to take with them wherever they went. He realised his intended reader was not “convenient” or a reader who was thought up by a literary critic, but a real reader at a specific point in time (Eliot 1). A study in June of 1942 showed the exact reader that Allen Lane tried to reach. One of the participants said: “My husband usually buys the Penguin books. They’re cheap and easy to carry about and afterwards he gives them away to the Forces.” In other words, the Penguin books were cheap, portable, and disposable (Eliot 1), and no other publisher had ever marketed their novels as just that. A very important aspect of

¹ Unfortunately, Tim Graham does not specify which four popular newspapers he is talking about.

these novels that made them so cheap, portable, and disposable was the fact that they were bound together by a light, paperback cover. Lane found a way to play with the cheapness of his books, to make them sell and to make people love them.

So the beginning of the twentieth century saw a lot of development in the paperback and the cheap, conveniently sized novel, and when Allen Lane started Penguin Books in 1935, he found ways to overshadow all his predecessors with his ideas and inventive ways of using the paperback novel to reach a wide audience (McCleery 10). Lane started producing small cheap paperback titles which became a huge success, at first marketing his novels along the same successful lines Albatross had used since 1932 (McCleery 10). When Lane started producing his paperbacks, small novels were sold for three-and-sixpence, a half-crown or a florin, but booksellers saw a dramatic decrease in sales of these novels. Lane sold his paperbacks for sixpence, which meant he sold more novels, but also that he was criticised for stealing the customers of other, more expensive, booksellers. It was said that Lane possibly had not found an extra market, but that he merely found a new way to be successful in the current market, something that other booksellers at the time were struggling with (McCleery 11). The key to Lane's low prices for paperbacks lay in the cost reduction of binding novels by spreading the fixed cost over a long print run (McCleery 12). Lane trusted that his novels would be in print for quite a while, which made it possible for him to reduce his short time costs. Lane had already tried this when he was still managing director of the Bodley Head, but the Bodley Head's finances were not ideal, which is why he perfected his strategy when he started publishing Penguin Books (McCleery 11-12). Penguin started as a very risky imprint that the nervous directors of the Bodley Head did not have much faith in, but by thinking of intelligent ways of using the paperbacks and the options to print these novels cheaply, Lane turned Penguin Books into a successful enterprise.

Lane saw the benefits of the paperback as they were defined back in the nineteenth century, when publishers saw the desire for a small, cheap novel with a convenient size and a long print run (McCleery 3). These new kinds of novel would fit the new kind of audience that was emerging, because it seemed as though reading was no longer just an upper class activity. More middle class people started to read some of the most popular novels and take part in the literary scene of the country. These novels in the nineteenth century therefore emerged as low price reprints of well-known authors (McCleery 4). New releases were never brought out in paperback, but always first in hardcover for the upper-class market. These reprints were small novels, initially printed in a very simple cover, so that the audience could buy cheap versions of some of the most popular titles in English literature (McCleery 4).

These novels were first known as coffee-table books (Matthews xvii), books that were often found in the English coffee-houses where people would meet to talk about issues in society and business. These coffee-table books were cheap, small novels that were easy to bring along on a journey and which could be left behind in a coffee-house without a lot of grief from the original owner (Matthews xvii). The novels soon started to leave the coffee-house culture and became novels that people actually owned. Apart from the positive aspects of the novels, there were nevertheless also a lot of problems with these early convenient sized books. The early versions were often too wide for the coat pocket and the small type with too many words per line did not make them easy to read (McCleery 5-6). Publishers had not found the ideal way to publish the books in a small format, and they also often still used hardcovers for these smaller cheaper books, instead of paperbacks (McCleery 6). So when the paperback came to the UK, the publishers got an opportunity to change some characteristics of the small novels. The size of the novels changed slightly, so that it was compact but still easy to read. The books became thinner and lighter since the cover material changed, which helped the convenience of the small novels. Therefore the paperback made it possible to add a few pages, so that the letters would not have to be very small and cramped on a page. The books were also made lighter and more flexible, so that they could easily be brought on long journeys (McCleery 5-8). That is how the paperback first became a new valuable investment for publishers.

In the 1930s, publishers started to see the positive effect of the cover design on the marketing of a novel when they started spending a bit more time on it. Previously, the cheap novels often had a single coloured cover with the title in black bold letters (McCleery 6). This made all the novels seem identical, but the audience would recognise the title or author so the cover did not seem to matter. It might also result in the reader thinking the novel must be of good standards, because the cover indicated the publisher and therefore the reader could choose which publisher was preferred. The idea that the cover could make a novel more attractive to the audience had not occurred to the publishers yet. In the early 1930s however, several different publishing houses started to print a short description of the content of the novel on the cover (McCleery 6). This made it easy for the bookseller to know what he was selling, but it also worked as a helpful piece of information for buyers who were unfamiliar with certain titles. It turned out that the cover could be used as a medium to get the reader to read the novel. The publishing houses started to see that the cover could be more than just what binds a novel together. The covers still did not show many colours though. The colours on the cover were functional, often chosen to indicate a certain series or to make sure the

audience recognises the novel as a work from a certain author or publisher. For a long time Penguin used the cover to indicate the genre of the novel. For instance, orange coloured books were works of fiction, green indicated crime, and a dark blue book was a biography (Baines 13). The publisher's logo took up a prominent place on the cover, together with the standard title and author, so that the books remained recognisable to the reader. Slowly, the British publishers started to realise that the cover could be used to their advantage, that it was another useful medium to reach the reader.

The cover and the logo of Penguin Books became very successful, and many readers started to recognise the style of the Penguin books and the iconic Penguin logo on each novel. By focussing on the outside of the novels as much as on what was within, Allen Lane wanted to sell his brand, not just his books. In his work *Penguins and Pelicans* from 1938, Lane states:

In making what amounted to the first serious attempt at introducing 'branded goods' to the book trade, we realized the cumulative publicity value of, first, a consistent and easily recognizable cover design, and, secondly, a good trade-mark that would be easy to say and easy to remember (Lane 42).

Lane continued his branding in the bookshops. Around the recognisable novels, he set up a wide variety of promotional material that featured the recognisable covers and the logo (McCleery 14). Even the story of how the now famous Penguin logo came about was part of Lane's marketing campaign. For instance, in 1985 old Penguin employee Eric Norris told the story of how the logo's designer, Eric Young, was sent to the Zoological Gardens in the autumn of 1934 in the firm's time for "some new idea of Allen Lane's," (Graham 12). Young came back with the well-known Penguin logo, which changed somewhat over the years, but it never strayed far from that first original, easy to remember design. By highlighting the covers and the logo of his novels, Lane did not just focus on the literature, but on the artistic value of everything that surrounded a novel. Lane spend a lot of time making the windows of the bookshops and the way his books were positioned inside look like a work of art. From Lane's first attempts to brand his works of literature until the Penguin books in the shops nowadays, Penguin Books are recognisable through their covers and the little penguin that is on every book and that everyone has come to know as the Penguin mascot.

After the important realisation that the cover could be used to the publisher's advantage by using it as a marketing tool, publishers in the UK started to assimilate the US tradition of publishing illustrated paperbacks (McCleery 3). When Allen Lane first started

promoting his novels by highlighting their covers, he focussed on the genre coloured covers which worked just as well in his mission to brand his books. In the US, however, the illustrated cover was discovered as a great marketing tool, first in the publishing of magazines and popular fiction (McCleery 15), forms of literature that suffered from a lot of competition. By covering these books in colourful images, the publishers were fighting for the reader's attention. Another reason why the illustrated paperback became very important in the US, was because the hardback reprints of famous titles were more expensive and for the more sophisticated market, but by bringing out a colourful paperback version, the lower classes could be reached with a novel that looked just as attractive as the expensive hardcover works (McCleery 15). The idea of the paperback which was more accessible to a wider audience with a colourful attractive cover slowly travelled to the UK, and Penguin was one of the major publishing houses who embraced this idea as an innovative form of publishing. They started out hesitantly imitating the US tradition, but it soon turned into "a creative and innovative flowering of UK paperback design" (McCleery 3). They used the colourful paperbacks to make their monocoloured work more appealing to the audience. Even though the paperbacks with a single coloured cover will always be recognisable as Penguin works, Penguin also reprinted titles in illustrated covers, next to their familiar ones, to reach as wide an audience as possible. The illustrated versions of well-known literary works did not replace the single coloured covers, but they merely added to Penguin's range of works. Penguin experimented with the possibilities of illustrated covers next to their well-known genre indicating covers, which eventually let them to the design of the Penguin English Library covers as well.

From the 1950s onwards, more and more publishers started to see the benefits of the paperback cover, and over time also of the illustrated cover, and Penguin was not the only publisher to experiment with the usefulness of the cover. This meant that there was a lot of competition amongst publishers. More people started to read books since the books became cheaper and looked more attractive, so more enthusiasts ventured into the world of publishing. Penguin was actually one of the last major publishing houses in the UK to change their out of time classic covers and start using illustrated covers (Baines 52), but the many competitors in the book market of the late twentieth century forced them to renew their covers and adapt their publishing game to the competition of the time. In 1951, the first new paperback covers appeared of already published novels, which set them apart from the competition and which differentiated them from the previously printed works (Baines 52). The resulting covers still "elegantly balanced the need for some form of attractive visual differentiation with the desire to retain a strongly branded overall image" (Baines 52). Therefore, they fitted very well into

the Penguin range, but they also made it possible for Penguin to play an important part in the competitive book market with their new covers filled with full-colour imagery and dynamic lettering (Baines 53). The rising competition in the twentieth century made Penguin realise that their covers at the time had no means to excite the audience or attract attention (Baines 98), functions of the cover that their competitors had seen as very useful. After a lot of experimentation and different designs, Penguin found ways to still be part of the growing competitive publishing world in the UK while at the same time maintaining the relationship between scholarship and large-scale publication that had been so important to Penguin in the past (Wooten & Donaldson xii). The first Penguin English Library of 1965 was an important pawn in Penguin's competitive plans, since it came quickly after the realisation that they could not survive on their scholarly looking covers alone. The renewed Library published in 2012 is then another step to show that Penguin can play an important part in the world of scholarly publishing, while still maintaining their position as a profitable publisher. This way, the functions and possibilities of the paperback have played an important part in Penguin's way of dealing with the competition, and it will remain so for the coming years.

Many years of experience, successes and losses preceded the publication of the new Penguin English Library, and so the covers of the Library are a combination of many different aspects of the past Penguin covers. Penguin strayed from their original academic stance on publishing and reprinting the old classics to be able to participate in the current competitive publishing industry. The new Library is an interesting medium to look at the changes in the world of publishing from the original list in the 1960s till the renewed and modernised list of classic English works of literature in 2012. What Penguin learned from these new and exciting experiences as a more modern and competitive publisher can be found in the way they use the Penguin English Library. Both the covers and the novels themselves play an important part in Penguin's renewed publishing game by combining everything Penguin has learned over the past fifty years.

The entire new Penguin English Library is published in paperback, which goes back to the desire to create a very accessible and easy to come by series of books. But Penguin taps into other aspects of the modern book buying experience as well. Since they are all paperbacks, all volumes in the new Library can be sold for only six pounds. They are light and easy to bring along on a journey. They adhere to all the characteristics and benefits of paperback bound books. However, the images on the covers of the books in the Library are an even better representation of the influence of the paperback revolution and the journey that Penguin made with their novels. The covers are very colourful. At first glance, they appear to

be colourful to catch the eye of the audience, but the colour of the cover is actually very significant for each and every individual novel. The background colour on the cover indicates the genre of the novel. Penguin did not use their traditional genre colours, but the books that are a bit more up-beat and easy to read, more of the romantic novels, have a much lighter colour than the darker gloomier novels. For instance, the gothic novels such as Bram Stoker's *Dracula* and Oscar Wilde's *The Picture of Dorian Gray* have a grey or even black background whereas the novels with a more positive 'all's well that ends well' core such as Charles Dickens' *Oliver Twist* and E.M. Forster's *Howards End* have a very light basic background colour. The colour, which gives the first indication of what type of novel it is, is the first thing the audience sees. They could be immediately drawn to a novel that looks happy and carefree or one that looks like it is dripping red with blood, like Matthew Lewis' *The Monk*. When the audience looks at the cover of the novels more closely, they will see the next step in Penguin's cover design: the imagery of something that can be found in the novel. Some of the most famous examples of this are the repetition of tiny whales on the cover of Herman Melville's *Moby Dick* and the many different pieces of laboratory equipment on the cover of Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*. The paperback covers of the Penguin English Library capture all the aspects of a Penguin paperback. They are cheap to produce and therefore can be sold for a low price, they are easy to bring along on any journey because of their size and weight, and the cover is cleverly used to capture the interest of the audience, but also to give the reader an insight into the genre and theme of the novel. They are the ideal novels to be used to set Penguin apart from their competition by showing the extent of Penguin's abilities when it comes to the clever use of the paperback.

All of this makes the Penguin English Library a good example for why the paperback plays such an important role in the development of Penguin Books and of popular literature in general, both when it first arrived in the UK and today. The paperback made it possible to produce and distribute these popular titles more cheaply and reach a larger audience, while the content of the classics never strayed much from the characteristics of the first Penguin Classics. As one of the major British publishing houses in the early twentieth century, Penguin played an important part in the development of the paperbacks. They adopted the paperbacks as the standard for the cheap sixpence novels that Allen Lane wanted to bring to the British public, since it was practical and cost efficient. Penguin was a bit more hesitant to accept the illustrated and colourful covers to face their competition, but that too was an improvement on the idea of the paperback that can be followed through the different Penguin covers. By gradually accepting the possibilities as well as the drawbacks of the paperback,

Penguin has secured their place in what Alistair McCleery has called the “Paperback Revolution,” (McCleery 3). And the Penguin English Library, Penguin’s latest paperback endeavour, captures all of the characteristics and positive effect the paperback has to offer.

2. THE PENGUIN ENGLISH LIBRARY

Penguin books were first published in 1935 as an imprint of The Bodley Head as the brainchild of Allen Lane (Baines 6). The idea was to publish cheap, good-looking reprints of fiction and non-fiction (Baines 12). Within a year, Penguin was a separate company and no longer dependent on The Bodley Head. In the eighty years that followed, Penguin Books published many thousands of titles. Most of these titles were printed and reprinted multiple times in different series, such as the Penguin Classics, the Penguin Great Ideas or the Penguin Celebrations. This way, all the similar novels were grouped together and a reader who was especially interested in a specific genre knew exactly where to find the best novels to his or her taste. Penguin designed series just for children or just for adults who wanted to read a specific genre, such as the gothic novels or Victorian classics. The groups of novels Penguin combined also worked well as lesson material for literature classes in schools and universities, which is why a lot of students are familiar with the works of Penguin. Nowadays, every novel that was remotely popular in the past eighty years can be found in one of the many Penguin series. And since Penguin publishes so many novels, every so often they publish a series that does not focus on one genre or a type of reading audience, but that provides a list of Penguin's favourite novels, novels that have to be read by every book lover within Penguin's reach. They help the reader to make sense of the vast number of literary works that Penguin has ever brought out. The Penguin English Library is just such a series. This chapter shall look into how Penguin combines a number of books that seem unrelated into a series to signify some of the most important novels in English literature. Furthermore, before we move on to the covers of the Library, it is interesting to look into what changed in Penguin's publishing strategy to relaunch the original Library from the 1960s under the same name but with a very different content in 2012. This information plays a part in the discussion of the Library covers, since the motivation behind the covers probably ties in with the Library's history. Therefore, it is at this point that we go into the story of the Penguin English Library.

The Penguin English Library as we know it today is already the second attempt to draw attention to some of the most unmissable works in English literature. The first English Library was published in the 1960s, with the first publication being *Wuthering Heights* by Emily Brontë in September 1965 (Penguin First Editions). In 1961, Penguin published the first of a new series, the Penguin Modern Classics. A few years later, Penguin started on a further series that eventually became the Penguin English Library of 1965, at the time also referred to as the Penguin English Classics (Donaldson 117). The list included a large number

of works of fiction, but also non-fiction such as poetry, memoirs and plays. Every volume on the list was preceded by an introduction by the editor. The introduction to *Wuthering Heights* would serve as an example for the other editors of what the introductions to the Penguin English Library titles should look like and what the main purpose should be (Donaldson 117). By including important and scholarly introductions, the Library also became known as a list of works that would highlight the academic status of Penguin books. Penguin wanted to be involved in large-scale publication, but they also wanted to spend a lot of time on serious scholarship and academic works (Wooten & Donaldson xii). Over time, more and more academics wanted to be associated with Penguin instead of any other “mass-market paperback firm” (Graham 65), and the works of these academics could be combined in the English Library to create a library that could be used in any university and by any intelligent and interested reader of English literature. The English Library would therefore be a good addition to Penguin’s image of a publisher for the educated classes.

The initial plan for the Penguin English Library was to produce academic versions of classic works of literature by taking over the texts, the introductions and the notes of the Riverside Library. an American series of Classic English and American pieces of writing (Donaldson 118). However, many of the titles that were a part of the Riverside Library would be unsuitable for Penguin for different intellectual, cultural, and financial reasons (Donaldson 118). Penguin still wanted to produce a library of literary titles for their version of the English Library though, so they found the titles for the original Library in other sources. Eventually, the library was built up of 76 volumes which encompassed 63 novels, 24 plays, 1 collection of poetry, and 9 works of non-fiction (Penguin English Library 1965-70). The list included many of the classic novels that are also a part of the 2012 Library, such as numerous Dickens novels and the works of the Brontë sisters. Since the list included all kinds of literary works from the fifteenth century till the First World War (Kelly par. 2), it also included a number of influential plays of the times. The readers were introduced to a number of Jacobean tragedies, some Restoration comedies, and the complete plays of Christopher Marlowe amongst many other theatre treasures (Penguin English Library 1965-70). Finally, what is interesting about the original Penguin English Library is the small number of non-fiction writings that the editors of the series decided to include. These novels are often pieces of historical writing or narratives of the authors’ travels across the globe, but the series editors in the 1960s thought these novels could not be forgotten in a list which wanted to draw the reader’s attention to some of the most important works of English literature. The Library from the 1960s is a combination of various types of literature introduced to the audience through an academic

frame, which focuses on the many different aspects of literature which Penguin deems important.

By the rules of Penguin each volume of the Library had to contain “an authoritative text presented in readable print”, “a lively critical and historical introduction” and “such notes as are needed to clarify the text,” (Donaldson 118). The introduction and notes provided the reader with the academic framework that Penguin wanted to include in their numerous publications. In 1963, Charles Clark, one of Penguins main editors, highlights a problem with the academic language used in the introductions to the volumes of the English Library. He says that the introductions “are written by academics for academics and students. [M]any of the editors seem to have sat down without thinking carefully of the need to introduce their book to the general reader,” (Donaldson 120). This was a problem since Penguin had set up the Library to be sold in great numbers to as wide an audience as possible. From that point on, Penguin started to think about how they could connect serious scholarship, which to this day remains very important in the works published by Penguin, with large-scale publication (Wooten & Donaldson xii). In the end, the Penguin English Library became a list of unforgettable works of English literature, both fictional and non-fictional, that played an important part in Penguin’s academic campaign, but that could also reach a wide audience of “general readers” (Donaldson 117).

In 2012, almost 50 years after the first Library publication, Penguin Books published another list of novels under the name Penguin English Library. This was a list of a hundred fictional works from Daniel Defoe’s *Robinson Crusoe*, published in 1719, until the start of the First World War. The ‘youngest’ novel on the list is James Joyce’s *Dubliners* published in 1914 (Penguin English Library 2012). All the novels together would provide the reader with the whole course of English literature from the eighteenth century onwards, or at least the parts of English literature that no one should go without, according to Penguin (Winder). Penguin has published the books as books to “collect and share, admire and hold; books that celebrate the pure pleasure of reading,” (Penguin Classics). It did not matter that the titles on the list were already published at least once by Penguin. The Library was supposed to be a list that you wanted to collect. A hundred beautiful works for the perfect bookshelf. Simon Winder, the Library’s series editor, claimed it was never supposed to be *the* hundred best works in English literature. It was just a list of a hundred works that anyone who enjoys English literature should have read. The motto of the Penguin English Library states that these are “100 of the best novels in the English language” (Penguin Classics), but Winder admits that they had to leave out a lot of important or interesting novels (Winder). There simply was

not enough room to include all the gems of English literature, but Penguin had to select the ones truly important to the literature enjoying audience. Nevertheless, the hundred novels on the list give the reader a good view on English literature from the eighteenth century till the start of the First World War. It shows a lot of trends in literature as well as some important issues in society and politics of the times. It follows the morals of the eighteenth century, the values of the Victorians and the influence of the Romantics on English literature amongst other social changes of eighteenth and nineteenth century. It provides the reader with the message that the literature of those centuries tried to convey but it also shows that the novels that were popular at the time will never disappear from view. Some literary works will always be on a 'best of' list. There are no new or modern novels on the list, because Penguin made it their aim to show just how important the history of English literature really is and how much the old literary works of the eighteenth and nineteenth century still influence literature today (Winder).

So after a little less than fifty years, Penguin Books decided to relaunch the Penguin English Library. They went back to the first ideas of creating a list of novels that show the strength of English literature and give a representative image of the most important works. This was however not the aim of this new Penguin project from the start. Winder explains that he first started thinking of a way to make the public read his favourite novel, Joseph Conrad's *Victory*. By building a series around this novel, the series would become a vehicle to get people to read *Victory* (Winder). However, after a while the editors at Penguin realised *Victory* was published in 1915, which makes it a part of Penguin's Modern Classics and which meant that it fell outside the timeframe of the novels they thought of setting *Victory* up with. The atmosphere of the Penguin Modern Classics was very different from the atmosphere they wanted to portray with the new series, since the Modern Classics are in a class of their own, and thus the new Penguin English Library was born (Winder). The idea of a series of books as a vehicle to get people to read other books remained. The most popular and well-known books would draw the audience in, and once they experienced what the Library had to offer, they would carry on with the less familiar titles. For instance, the series editors decided to include all of the novels written by Charles Dickens. That way, they reasoned people would soon pick up a Dickens they had not read yet because it was in the same series as the novels they were familiar with and the novels that they had enjoyed in the past. The editors of the new Penguin English Library hoped more people would read second tier Dickens novels such as *The Old Curiosity Shop* and *Dombey and Son* by publishing them in groups of ten or twenty novels at a time with more popular and established novels (Winder). Some people

might think the 2012 Library included so many novels by Charles Dickens, because that was the year of Dickens' bicentenary (Needham). However, there is no evidence for this claim, and the original Library also included a large number of Dickens novels, so it is more likely that the novels by Charles Dickens play such an important part in English literature that a large number of these novels have to be included in the Penguin English Library. Using the series as an eye catcher to direct the audience to the brilliant novels that are often overlooked is one of the many clever tricks that Penguin used with the Penguin English Library. The eye catching covers play an important part in this interesting way of capturing the audience.

The question still remains as to why Penguin decided to use the same name for the two Library lists. The two lists are very different, and by using the same name, Penguin sets the new Library up as a sequel, a part two. But is this really what the new Library is? The first Penguin English Library included fiction, but also some non-fiction and memoirs, poetry and plays (Penguin English Library 1965-70). Even though there were a number of non-fiction items in the original Library, it was always dominated by fiction. Therefore it might not have been a truly representative list of important and memorable works in English literature, because it is very difficult – if not impossible – to compare the effects of separate fiction and non-fiction works by comparing them to one another. The poetry and plays, for instance, attracted a different audience than the early novels. Therefore the influence of these genres was very different. The format of a list of a hundred important fiction works in English literature might therefore be more representative than the mix of fiction and non-fiction it used to be. All the novels in the current Penguin English Library can provide a good image of the progress of literature and the important subjects in literature from the eighteenth century until the First World War. Furthermore, they also reflect on contemporary ideas on what the 'great' works of literature are. It is a lot harder to find unity in what were important subjects in literature in the original Library, since the non-fiction works focus on very different social aspects than the novels and plays. The purpose of the two versions of the Library remains the same though. Both Libraries provide a list of books that cannot be missed in English literature in a time when literature in general is so diverse and the many genres, styles and common literary techniques make it difficult for the readers who do not have a particular preference when it comes to genre to find the masterpieces they had missed before. The list is a way to remind people of how great English literature can be. Since one of the many goals of both lists is to direct the audience to the somewhat older brilliant works of literature, it is fitting that Penguin sticks with the name of English Library for the go-to list for readers who are not sure what they like. Both lists were collections of seemingly unrelated novels, but all those

novels defended their right to be on a combining list to draw attention to these works. The Penguin English Library truly is a library filled with everything that a reader might need when he is looking at English literature, no matter if the reader uses the old or new library.

Apart from the content of the list, another important difference between the two versions of the Penguin English Library is that the original list included fiction and non-fiction works from the fifteenth century onwards, instead of from the eighteenth century, where the new Library decided to start (Kelly par. 2). Both lists stop around the start of the First World War, but by including three more centuries, the original Library is a much more varied representation of English Literature. The first Penguin English Library includes novels and poetry from the Renaissance and Enlightenment, as well as the familiar Romantic novels and Victorian classics, whereas the second list mainly focuses on the Victorians and the Romantics in the eighteenth and nineteenth century. The original is a much wider range of literary movements, which makes it harder to see the influence of literature at those times, since the reader has less material to compare it with. Where the new Library can use five novels to investigate the literature of a certain decade, the original Library can only use about two novels per decade. Since novels can be representative for a certain time in society, this means that the important literary movements and social or political events that can be recognised in the literature of the time can be much better explored in the new Library than in the original one. Since a lot more happens in the timeframe in which the novels of the original library are set, it also becomes more important to understand the time in which the novels are written, to understand the literary movement, in order to fully understand the author's purpose for the novel. Most of the novels in the current Library find their roots in Romanticism or the Victorian values as found in the classics. These two movement are more similar than the many different views that are covered by the novels on the first list, which makes it less of a problem when the reader is unfamiliar with them. The novels therefore have more in common, also since they only cover about two centuries instead of five. As a list of novels to highlight the power of literature and help readers to find their favourite novel, the 2012 English Library seems to be more successful and easier to tackle than its original from 1965.

When Simon Winder and his team decided they wanted to relaunch the 1965 Library, they also thought about the order in which the novels should be published. It is very hard to find out what the publication order and the motivation for the choice of novels for the first English Library was, but this information is available for the current list. The hundred novels were published in nine months in 2012. Penguin started in April by publishing twenty titles to start off the new Penguin English Library with a bang. They continued the publication of the

Library by bringing out ten titles a month, finishing off in December of 2012¹. Penguin started in April with some of the most famous titles in English literature from the eighteenth and nineteenth century, such as Charlotte Brontë's *Jane Eyre* and Charles Dickens' *Oliver Twist*. These first twenty titles would be known to almost everyone who ventured into a bookshop, and would therefore be a good start to catch the attention of the reader and introduce the new English Library. Almost all of these first twenty novels were either written by well-known authors or had familiar titles. That way, Penguin could start introducing the less famous novels in their second batch of English Library titles, since they had caught the attention of the new reading audience. Therefore, in May, together with well-known novels such as Bram Stoker's *Dracula* and Charles Dickens' *David Copperfield*, Penguin started to introduce some of the gems of English Literature that too often go unnoticed. For instance, in May, the audience got introduced to Charles Maturin's beautiful *Melmoth the Wanderer* and E.M. Forster's slightly less well-known novel *Where Angels Fear to Tread*. This technique was continued all throughout the publication of the hundred Penguin English Library titles. Penguin always made sure that the batch of novels to appear that month was a mixture of the familiar with the unknown, overlooked beauties of English literature. They ended the publication of the new Penguin English Library in December, just in time for Christmas. The final novels to be published were the more famous titles on the list, such as the oldest volume in the Library, Daniel Defoe's *Robinson Crusoe*, and the novels which had already been reprinted so many times and that were the inspiration for countless films and series, such as Jane Austen's *Pride and Prejudice*, Emily Brontë's *Wuthering Heights*, and the less canonical but very famous Sherlock Holmes narrative, *The Hound of the Baskervilles*. By combining the famous novels with the less well-known and overlooked novels, the Penguin English Library truly became a vehicle to get the reader to read all these brilliant English novels. Penguin has come up with a perfect mixture of genres and cultural representations, so that the reader can always find similar novels on the list which would otherwise have gone unnoticed. The way the Penguin English Library was published shows the smart and well thought out way of publishing that has contributed to Penguin's success as we know it today.

So by mixing popular novels with the less well-known novels in the publication order, Penguin drew attention to these less familiar novels and made sure the public would get acquainted with them as well. Similarly, Penguin has thought about which genres they would mix in which order of publication. The Penguin English Library cannot be categorised under

¹ See appendix B for the novels included in the 2012 Penguin English Library (including publication dates)

one specific genre, since so many different writing styles and types of subject matter appear on the list. But by combining different genres each time the Library brought out a number of titles, the audience was introduced to different novels and genres that they otherwise would not have known. Readers who typically like a certain kind of genre would now be drawn to another sort of novel, since the other titles in the Library may have caught their attention. For instance, in April, Penguin combined at the core more positive novels such as Mark Twain's *The Adventures of Huckleberry Finn* and Anthony Trollope's *Barchester Towers* with more serious and at times a bit sinister novels such as James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* and Edgar Allan Poe's *The Murders in the Rue Morgue*. Penguin has always made book series of certain types of genres and novels, so that the reader can easily find all the books relating to a specific genre that they liked. The Library uses this tendency of readers to stick to a certain series when they enjoyed novels within that series to their advantage by creating the illusion of a coherent whole within the Library. By hinting to other Penguin series with the novels on the list, the Penguin English Library also redirects the audience to other Penguin series. The Library is therefore also a great instrument to get the audience to read other Penguin novels, not just the ones within the genre they usually turn to.

Penguin has always been known for their book series, for their ability to republish existing titles in small groups so that they become part of a well-known book series. Before the numerous different kinds of literary series were published, there were entire marketing strategies devised behind each and every one of these groups of novels and every detail, such as the size and the cover, was discussed at length. Probably one of their most popular series is the group of Penguin Classics. Penguin is well known for the publication of the classics and they have turned into the publisher people go to when they want to read or learn from the classics. These novels tie in with the aim of Penguin to "inform, educate and entertain" (Graham 14), which makes them a good addition to the Penguin products. Every so often, Penguin also reinvents the classics. For instance, in 2006 they came out with the Red Classics, which complemented the other kinds of Penguin Classics series such as the Clothbound Classics, Books for Boys, and the Victorian Classics (Louttit 104). Very few new titles are introduced, but the existing novels are regrouped and rebranded to fit a new market or to be reintroduced to the existing market. Sometimes a group of Classics is republished just with a new cover, or with a new introduction or preface to attract a new audience and to put it in the bookshops once more. The fact is, the Classics sell.

The Penguin English Library has a similar function for the different existing Penguin book series. A lot of the novels on the Library's list are part of other Penguin series, such as

the novels that are part of one of the many varieties of the Classics. All the novels have been a part of Penguin's repertoire in the past, whether it was for a brief period of time or a couple of decades. By combining all these novels on a library list and bringing it to the public as a series, Penguin has invented a new book series that sells. Just as they keep on reimagining the Classics, the novels that are a part of the Library are reinvented and put into a new cover to make them more appealing and make sure they sell once more. Of course Penguin would never phrase the purpose of the Library as merely a marketing strategy to make money and possibly fill a catalogue that looked a little thin, but that is another way of looking at the library. Penguin Books has always been very good at rebranding books to make sure the classics never disappear out of sight, and to make sure the classics will always be sold in the bookshops. The novels in the English Library and in many of the other Penguin series are not just decoration in the bookshops, they are not risky enterprises to see if the publisher can publish a new kind of novel. They are novels that have a strong marketing purpose, novels that will never go out of style and novels that will always be read. So just like the continuous reinventions of the Penguin Classics by reprinting, rebranding or reinventing in film, the novels that are part of the Penguin English Library cover a wide array of genres and topics and will probably also be a commercial success for quite a while. It is not the most positive thought, but perhaps that is why Penguin waited about fifty years to renew the Library – to restock the bookshops with Penguin's classics.

Nevertheless, the new Penguin English Library is educational, as Penguin likes their series to be, but also a treat for the eye and a Penguin series that will probably be sold in great numbers. It uses many different clever tricks to get the reader to read other novels than the ones they usually turn to, and it shows interesting developments in English literature from the eighteenth and nineteenth century. *The Guardian's* Stuart Kelly claimed that "the new Penguin English Library was a far cry from its 1963 version" (Kelly, title), but both lists direct the audience to volumes in English literature that are often overlooked, novels that should be read by as many people as possible, but that are often forgotten. They combine seemingly unrelated novels into an interesting and coherent series of books. The novels on the 2012 Penguin English Library come from many different genres and different periods of time. Most of the novels are centred around different social or political issues of the time it was written, but Penguin has managed to make it seem like all the novels are connected in the Penguin universe. The original "orange-spined" (Kelly par. 1) Penguin English Library has been replaced by a colourful range of novels aimed at the general reader, with new introductions and notes to reintroduce the British public to the classics that they might not

have read in quite a while. These are the hundred favourite novels of the Penguin editors of today. It may have been drastically changed from what the editors of Penguin fifty years ago wanted to read, but even a major classics publisher such as Penguin has to reinvent itself every so often.

3. THE COVER AND THE NOVEL: WHAT THE COVER TELLS US ABOUT THE NARRATIVE

Now that we are clear on the history of the paperback and the emergence of the Penguin English Library, it is time to go into detail concerning the effects of the cover on the individual novels and the series as a whole. Where the traditional covers of Penguin books often focussed on the genre of the novel that had to be reflected on the cover, the Library covers also give the reader a glimpse of what can be found inside the novel through its colour and illustrations. The covers can be seen as a ‘threshold’, the first glimpse inside the novel, a “vestibule that offers the world at large the possibility of either stepping inside or turning back” (Genette 2), as French literary theorist Gerard Genette puts it. One of Genette’s theories concerns this idea that the cover of a work functions as a hint as to what is inside the novel. He states that a novel consists of so much more than the actual words that make up the narrative. Apart from the words that make up the narrative, Genette has observed that elements such as the format, title, preface and notes influence the interpretation of the novel. These elements make up the peritext (Genette 5). Then there are also distanced elements that are located outside the book, such as interviews or conversations publicised by the media or private letters and diaries. These elements make up the epitext and also influence the reader’s perception of the novel (Genette 5). So the peritext includes all the elements materially attached to the novel, and the epitext is everything surrounding the novel but not materially attached to it. The peritext and epitext put together makes up the paratext, a term coined by Genette in one of his previous works (Genette 5). This chapter will look into Genette’s theory on the paratext and see how this theory can be applied to the covers of the Penguin English Library in order to find out how the covers contribute to the interpretation and function of the novel as an individual work.

However, before we go into the peritexts and epitexts created by the cover, it is important to make a brief stop at Penguin’s senior cover designer Coralie Bickford-Smith. Bickford-Smith has designed many of the characteristic Penguin covers, such as the covers of the ‘Books for Boys’ series and the hardback Classics (Gestalten TV). She is especially interested in designing covers for different Penguin series. She finds designing covers for series interesting since it is “all about getting the variety and continuity for each title but yet tying them all together in a really clear and concise way” (Gestalten TV). This is exactly what this thesis means to focus on as well, that the cover shows both a different story for each novel but that it also binds them all together in a series. Bickford-Smith collaborated with a lot of illustrators and lettering artists when designing the covers of the Penguin English

Library, but she is the one who had final say and who was responsible for the covers as the individual insight into the novel but also as the binding factor in the making of the series. So how do the covers designed by Penguin's senior designer achieve this sense of insight while at the same time maintaining the feeling of a concise series of literary works? The first part of this question can be answered by using Genette's ideas on paratextuality.

3.1 Penguin's Peritext

Genette discusses a number of different kinds of peritexts, but the most important one for this thesis is what he calls "the publisher's peritext" (Genette 16). The publisher's peritext involves the outermost peritext, the peritext that the publisher of the novel influences and to which the author does not contribute at all. Many still living authors can participate in the discussion surrounding their cover, but since the authors who are part of the Library have deceased, the cover is entirely a product of the publisher. When talking about the publisher's peritext, Genette talks about elements of the novel such as the cover, the title page, and the book's material construction (Genette 16). With the book's material construction Genette means the selection of format, of paper, of typeface, and so forth (Genette 16). When discussing the peritexts surrounding the Penguin English Library, the publisher's peritext is the one to investigate, since the authors of the novels that make up the Library had absolutely no say in the design of this version of their novels. So the effects of the publisher's peritext on the novels within the Library are completely Penguin's doing.

One of the first choices of peritext that the publisher has to make is the format of the novel, the way in which the sheets or paper are folded and the size of these sheets (Genette 17). In the early days of printing, the format of a novel gave the reader a lot of information as to what kind of novel it was. Genette explains that in the classical period, "large formats" (the so-called quarto) were reserved for "serious works, that is, works that were religious or philosophical rather than literary, or for prestige editions that enshrined a literary work" (Genette 17). The smaller volumes were always for the less serious types of literature. This strong dividing line between serious and nonserious literature started to shift at the beginning of the nineteenth century, when "serious works that also proved commercially successful could be put out in a new edition in small format" (Genette 18). Slowly the commerciality of a work and its size started to be more important than the prestige of a format-wise large literary work. Publishers started to think about the functionality of their novels and the public they wanted to reach. Nowadays, the format of a work has less peritextual meaning since the

dimensions of editions have often become standardized or stereotyped at about the average formats of the nineteenth and early twentieth century (Genette 19).

However, in the latter half of the twentieth century, publishers started to use a relatively large format of novels for supposed best-sellers, even though the large format was traditionally reserved for prestigious work, not for best-sellers. Popular books were published in a larger format so that they could be used almost as posters in the shop windows (Genette 19). Another change in the use of format by twentieth century publishers is the use of the paperback as a peritext for an easily accessible novel instead of the more formal and more expensive hardcover (Genette 20). So even though the use of the peritext cover format changed over the years, the fact is that publishers still have to think about the effect the format of a novel has on the audience. If they want to grab their attention, the novel should be big and easy to spot in a shop window, but if they want to publish novels that people quickly take with them on a journey of in small bags and pockets, they should publish a small format novel. Each format works as a peritext to the novel with its own commercial strategy and intended audience. The novels of the Penguin English Library are no exception.

But the format of the novel is not the only element of the peritext that effects the novel. Genette experienced how the fact that when a novel is published in a series, this series provides the reader with specific information regarding the novel (Genette 22). Therefore the series of a novel works as a peritext as well. Series often have some sort of series emblem, which amplifies the publisher's emblem and which usually indicates the type of work or the genre of the novel (Genette 22). For instance, for a long time Penguin's series were defined by the colour of the covers, which made the colour a kind of series emblem to go with the traditional Penguin logo. Orange novels belonged to the fictional works, grey was politics, red was theatre, purple books were essays, and yellow books were miscellaneous (Genette 22). But even when Penguin stepped away from the traditional colour scheme for their series, each series of novels had some kind of recognisable feature. For instance, the covers of the Victorian best-sellers were full of traditional Victorian images to link the text with the Victorian era (Louttit 107), which showed the books as part of a series on Victorian literature. The covers of series always hinted to the narrative within, which makes the fact that a literary work is part of a series a valuable peritext in the interpretation of that work. Books that are part of certain series are not admitted into the series because they are a certain size, but because they "fit a certain profile" (Genette 22). The reader has to be able to recognise the profile of the series and the books that are a part of it through the series' paratext. Just as in

the previous Penguin series, the recognisable feature of the Penguin English Library as a series seems to be part of the cover.

Therefore, another important peritext to novels in series such as the Library is the peritext provided by the cover. The cover provides the reader with many different kinds of information, of which some are the author's and some the publisher's responsibility (Genette 23). Nowadays, the cover obligatory has to include the name of the author, the title of the work, and the emblem of the publisher (Genette 24), but there are a lot more ways in which the cover can provide the reader with the necessary information. The cover can include the name or pseudonym of the author, the title of the author (such as professor of..., member of... etc.), the genre indication, the dedication, the facsimile of the author's signature, specific illustrations, the name and/or colophon of the series, the name of the person(s) responsible for the series, mention of the original series (in case of a reprint), name or trade name and/or initials and/or colophon of the publisher, address of the publisher, number of printings, date, price, and many other peritextual details that may influence the reader's perception of the narrative within (Genette 24). Not every cover necessarily includes all the possible elements of the cover as a peritext, but even some simple choices made by the author or the publisher can influence the reader before reading the novel, which makes it part of an influential paratext. As said before, the choice for a genre specific cover colour can already tell the reader a lot more about the work than a simple title page could (Genette 24). The link between for instance 'green' and 'crime' is designed by the publisher rather than that there is a logical or actual link, but it is accepted by the audience when they recognise the series from the cover. By simply looking at all the information the cover provides for the reader, the reader can set the novel in its genre specific timeframe and base the evaluation of the novel on the frame provided by the author and/or publisher.

In his theory on the publisher's peritext, Genette also focuses on what he calls "covers 2, 3 and 4" (Genette 25). Covers 2 and 3 are the inside front and back covers. These are usually blank pages, but there are some exceptions. For instance, magazines often put the information of the publisher on the inside front cover (Genette 25). In most novels, the inside front and back covers will be blank, but some novels use this space to include an illustration that can serve as a peritext by providing the reader with even more insight into the novel before even reading a word of the text itself (Genette 25). So even though most novels will not use the peritextual value of the inside front and back cover, it can be an interesting place to capture the interest of the reader. Cover 4 is the back cover, another "strategically important spot" to be used by the publisher (Genette 25). The back cover may include a

reminder of the name of the author and the title of the work, a biographical and/or bibliographical notice, a press quotation about the work itself or about earlier works by the same author, a mention of other works published by the same house, a genre indication, the date of printing, the number of reprinting, a mention of the designer of the cover art, and many other informing details that often can be found on the back of a book (Genette 25-26). The back cover also often includes information that the bookshops need in order to properly display and sell the book, such as the price set by the publisher, the ISBN, and a magnetic bar code (Genette 26). This back cover is often the second thing the audience looks at. A possible reader will first investigate the front cover, after which the back cover is most probably scanned for a summary of the work. The back cover is what really has to interest the reader, after the information on the front cover has captured the reader's attention. The spine of the novel also plays an important part in this capturing of the reader, by trying to get the reader to pick up a novel when the cover cannot be seen. The spine often includes the name of the author, the title of the work, and the emblem of the publisher (Genette 26). Since the spine is only a small area which can be used as a paratext for the rest of the novel, the general theme of the front cover is often continued on the spine. Even though Genette spends a lot of time on these inside covers and the back cover and other kinds of cover uses such as the dust jacket or the band that can be added to the cover (Genette 27), this thesis will mainly focus on the front covers of the novels within the Penguin English Library, since the front covers seem to carry the most weight as the publisher's peritexts. Genette also mentions other examples of the publisher's peritext such as the title page and its appendage, typesetting, and the choice of paper, but those peritexts will not be used in the discussion of the paratextuality of the Library covers.

Going back to the front cover, it becomes clear that every element is put in its place after due consideration to make sure it captures all the possible paratextual meaning. For instance, the publisher has put a lot of thought into the place of the title and the author's name. Nowadays, it is "natural" to include the authentic or fictive name of the author in the peritext, but this has not always been the case, since during the classical period authors often remained anonymous (Genette 37). When the author had to stay anonymous due to current conventions, there was often a "reference buried in the opening (*incipit*) or the closing (*explicit*) sentences of the text" (Genette 37). These references are often the way researchers can determine the authors of important classical texts. Today there are very few literary works published anonymously, so the name of the author has started to play an important paratextual role. Sometimes authors choose to use a pseudonym, but then that pseudonym plays a similar

part on the cover as a peritext as the real author's name would. The author's name appears on the cover together with the title of the work, and that is also how the author is introduced to the reader in the epitext, in for instance advertisements, catalogues, and interviews (Genette 38). The author is also mentioned on the cover page, but the name on the cover itself and on the cover page fulfill two different functions. Genette states: "On the title page the name is printed modestly and, so to speak, legally, and generally less conspicuously than the title. On the cover the name may be printed in varying size, depending on the author's reputation," (Genette 38-39). The overall principle seems to be: the better known the author, the more space his name takes up (Genette 39). This does seem to be the case when looking at some major best sellers of the last few years, where authors names are often bigger than the title of the novel. For instance, on the covers of the novels by well-known author Dan Brown, in most cases his name is bigger than the title of the novel. However, this is also a phenomenon that publishers can play with. By printing the name of the author in a large font, the publisher can make the audience believe the author is famous, even though it might just be a promising up-and-comer (Genette 39). So the place and format of the author's name on the cover can provide the reader with some necessary information on the author, even though the publisher can also use the current uses of the author's name to their advantage to misguide the reader.

The place and format of the title also plays an important paratextual role, just like the place and format of the author's name. In classical times, the title of a work, just like the name of the author, did not have a reserved space and the title was often something that was transmitted orally rather than with the text itself (Genette 64). It was not until the end of the thirteenth century that the title page was first used, and the title became part of the "paratextual jumble" surrounding the novel (Genette 64). Today, the title can be found on the front cover, the spine, the title page, and often repeated on the back cover. Some novels even copy the title along the tops of all the pages (Genette 65). Novels that publishers want to make look sophisticated and for a certain well-read audience, such as the expensive-looking leather bound books, often omit the title of the work on the front cover, but only include it on the spine so it could be found in a book case, and on the title page inside the novel (Genette 65). Whether the title is used on the front cover and in what form of typesetting has everything to do with the audience the publisher tries to attract with the front cover. The author's name can be printed in a large font when the author is someone famous or well-known, but this idea does not seem to be used for famous titles of books, at least not according to Genette since he does not mention it when he deals with the place and format of the title of a novel. This may have to do with the fact that famous titles of novels are often titles of classic novels, not of the

modern best sellers. Nowadays, famous novels seem to be more easily recognised by the name of the author than by the title of the work. Therefore the place of the title plays a paratextual role through the choices the publisher makes concerning the title's place on the front cover.

Another peritextual role that Genette assigns to the title has to do with the title's function. In theory, the functions of the title are "(1) to identify the work, (2) to designate the work's subject matter, (3) to play up the work, to entice the targeted public" (Genette 76). Only the first of the title's functions is obligatory though. The other two are optional (Genette 76). By highlighting these functions, the reader can discover a lot of information about the novel just by examining the title. However, the relation between "the title and the subject matter as a whole" can vary, ranging from "the most straightforward factual designation (*Madame Bovary*) to the most doubtful symbolic relationship (*Le Rouge et le noir*)" (Genette 76-77). Genette also points out that the three possible function of a title are incomplete when looking at the full paratextual value of the title, since, for instance, the title may "indicate something else about its text besides the factual or symbolic subject matter" (Genette 77), although other possible functions will always be linked in one way or another to the three theoretical functions mentioned earlier. The title may also provide the reader with a genre indication, though this genre indication can often be found in a subtitle (Genette 95). The cover and title pages as a peritext that includes the genre indication has already been discussed, but it seems the title can attribute to the reader's experience of the genre as well. It seems that the title on the front cover can provide the reader with many different insights into the world beyond the cover, sometimes in a very direct and literal way, and sometimes in a more symbolic way.

Genette also talks about the inner peritexts of a novel, such as dedications, inscriptions, and epigraphs, but these peritext are not important when looking at how the cover design contributes to the interpretation and function of the novel, so for a close examination of the Library covers, I shall only look at the publisher's peritext.

So how do the Penguin English Library covers use all these peritextual methods described by Genette? Since the insides of the novels, such as the inner covers and appendages, are not always the same, the most peritextual meaning comes from the outer cover, from the front image that every reader is confronted with before the novel can be read. In shop windows, the front covers of the Penguin English Library almost look like posters, like colourful advertisements for the novel itself and the other novels in the Library. Since the novels are slightly bigger than the average pocket-size novel, the cover can be a space filled

with meaningful colour and imagery to capture the audience and to speak to them on a subconscious level. Because of their size, it becomes clear to the reader that these novels are not meant as pocket sized novels, easy to take on a journey, but as pieces of art to decorate a bookshelf with.

The relatively large format of approximately 8" by 5" (Penguin Benelux) provides the publisher with plenty of space to play with the different cover elements that can be found on the Library covers, such as the place and typeface of the title of the work, the author, the publisher's emblem, and the novel specific imagery. Genette has spent a lot of time on the peritextual possibilities concerning the title and author of the work. The place and format of these textual elements can influence how the audience perceives the author or the work itself. For instance, on the current major best-sellers, the name of the author is often bigger than the title, since the audience can be motivated to buy the novel more because the author is well-known than because of the famous title. This theory concerning the fact that a book sells because the author is famous, does not really work for the Penguin English Library, since the titles are often just as famous as the authors. Therefore, the title of the work is printed in a slightly larger font size than the author. The author is printed under the title, further indicating the importance of the title over the author's identity. Both the title and the author are centered on the cover so that the audience cannot miss this piece of peritextual information. However, both the title of the novel and the author's name are relatively small in comparison to the amount of space which can be used on the novel's front cover. They are printed in a colour that comes back in another feature of the cover, which makes them stand out less, sometimes almost disappear. For instance, the cover of Mary Elizabeth Braddon's *Lady Audley's Secret* is a light green colour and the title of the work and the name of the author are printed in a light yellow, which makes the lettering part of the light atmosphere of the novel, but it does not really stand out and captivate the audience. In this case, the publisher chose to use these colours and put less attention on the information provided by the words on the cover but make the printed words be part of the cover's imagery. This is not always the case for the Library covers though. For instance, the words *The Tenant of Wildfell Hall* on Anne Brontë's novel are printed in a dark grey on a white background. On this cover, the letters stand out much more than the imagery, which makes the audience focus on the title rather than the other peritextual elements. So the typeface, font size, and colour of the title and author of the novel can be used in different peritextual ways by the publisher, depending on the kind of novel or the way the publisher wants to attract the audience. Since these different approaches to the literal information on the cover influence the way the reader sees the novel, the design of the

title and author's information plays an important peritextual role in the publisher's paratext surrounding the Library novels.

The publisher's emblem on the cover of each Library novel is another interesting peritextual element. When the reader recognises that the novel belongs to a certain publisher, a predisposition to this publisher can be triggered. Since a lot of readers link Penguin to quality and educational texts, it would be beneficial for Penguin to make sure their audience recognises the Library titles as part of Penguin's repertoire. For the Penguin English Library, Penguin has mostly relied on the fact that their audience recognizes their emblem without needing the words to explain which publisher the emblem belongs to. On every Library cover, Penguin's emblem can be found near the bottom of the cover. The famous penguin takes up about as much space as the title and author in height, so it is clearly visible. Under the logo, the audience can read the words "Penguin English Library" in a small print. However, these words often disappear on the cover, especially since the words are often printed in a similar dark colour. For instance, on the dark purple cover of Anthony Trollope's *The Warden*, the even darker coloured words "Penguin English Library" do not stand out at all. On novels like this the emblem of the publisher is much more important than the printed name of the series. It is interesting that Penguin decided not to print the name of the publisher, but the name of the series. But since the series does not have its own emblem, the publisher's emblem is still the one the reader will focus on. Therefore the small penguin on the bottom of each cover places the novel in the Penguin repertoire that the reader is familiar with, which can mean something different for each reader, and is therefore part of an important peritext to the novels in the Library.

However, the most important peritext on the Penguin English Library covers is provided by the unique choice of colour and imagery that truly makes every cover into a poster for the shop windows. Every cover in the Library is made up of the same elements: a background colour that provides information on the overall atmosphere of the novel, the title, author, and publisher's emblem, and small images that have to do with the narrative within the cover. These images are often made up of the same image that is repeated several times, such as the fall-coloured leaves on the cover of Charlotte Brontë's *Jane Eyre*, but the cover can also be made up of a number of images that are repeated. For instance, the yellow cover of Mark Twain's *The Adventures of Huckleberry Finn* shows a fishing rod, a hook, a floating bottle, and some reeds that can be found at the side of a river. These images are repeated a few times as well to convey the image of a day fishing at the river, an image and atmosphere that plays an important part in the novel. The background colour of the cover works together

with the small repeated images to give the audience an idea of what they can find inside the novel. When the audience finds a thematically darker novel, they find a dark background and images that focus on a gloomier side of life, such as the dark gray cover of Joseph Conrad's *Nostromo*, which is covered in pickaxes. But when the reader is interested in a less dark and political novel than *Nostromo*, they might find some consolation in the pastel orange coloured *Pride and Prejudice* by Jane Austen, which cover shows a number of elegant swans and rosebushes one might find in Lizzie Bennet's garden.

There are so many novels in the Penguin English Library with covers that provide information to the narrative within. Such as Thomas Hardy's *Under the Greenwood Tree*, of which the cover is covered in wooden flutes, or H.G. Wells' *The Invisible Man*, which seems to be covered in blood spatter, except for the silhouette of a man. The cover of *The Island of Doctor Moreau*, also by H.G. Wells, is one big maze and Daniel Defoe's *Robinson Crusoe* shows the jungle in which Crusoe had to survive. Of course the cover can never provide the reader with a full summary of the narrative within, but that is not the intention of the publisher with this particular form of peritext. The reader has to be able to understand from the cover the kind of world he is about to enter. The cover is the first step into the narrative, the threshold into the wonderful world the author has created. And all the elements of the cover are working together to provide the perfect peritext directed by the publisher and aimed at the reader who can use the cover as a window into the narrative.

3.2 Penguin's Epitext

However, the cover as a peritext is only one half of the paratextual influence of the cover on the reader. The covers of the Penguin English Library also use Genette's notion of the epitext to reach their audience. The difference between the peritext and epitext is purely spatial (Genette 344), and together they form a strong paratext surrounding the Library volumes. The epitext is "any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely in a virtually limitless physical and social space" (Genette 344). The epitext can therefore be found anywhere outside the book. Examples of epitexts are interviews, excerpts in other media, radio or television items, lectures, or posters, anything that tells the reader something about the novel which is not actually part of the novel. An epitext can be brought out before the novel, so that the reader gets a first glimpse into the soon to be published new novel, but it can also be included during the running time of the novel or even much later (Genette 345). The sender of the epitext is the author or the publisher of the text, and the addressee can be the reader, but also nonreaders

of the text, such as the audience of a newspaper or a scholarly article who did not plan to read the novel, but who are influenced by the novel's epitext (Genette 345). Everything the author or the publisher brings out can be part of the epitext and therefore can have a strong paratextual meaning (Genette 346). This goes for a lot of publications and public appearances surrounding the Penguin English Library novels as well, so Penguin's epitext is very important to take into consideration when looking at the many different ways in which the cover contributes to the narrative within.

Genette distinguishes two different kinds of epitexts: the public and private epitexts. The public epitext is everything that the author or the publisher has written for a large audience, whereas the private epitext concerns diary entries and personal correspondence usually aimed at one addressee. The author of the private epitext can have a knowledge of the possibility that someday his/her correspondence is published for a wide audience, but that is not the original intention of the epitext (Genette 371). In fact, many diary entries and letters from historical figures now play an important part in the understanding of that figure or the time the author lived in, but the aim of the private epitext is not necessarily to reach a large audience (Genette 371). The private epitext is always from the hands of the author (371). It is the author's personal correspondence or diary entries that effects the reader's perception of the novel. However, with the Penguin English Library novels, the author is hardly used in any of the epitexts. The name of the author has a certain effect on the reader, depending on whether the reader know the author or not, but the novels do not include any epitexts written by the author that are not directly linked to the novel in question. This is why the private epitext has very little effect on the readers of the Penguin English Library.

The public epitext plays a much greater role in the Library's attempt to reach the reader. Where the private epitext can mainly be defined as correspondence, oral confidences, and diaries (Genette 372-94), the public epitext is more diverse. Genette describes three kinds of public epitexts: the publisher's epitext, the semiofficial allographic epitext, and the public authorial epitext (Genette 347-70). Not all novels will use all kinds of epitexts, but these epitext can work together with the peritext to create a powerful paratext which captures and possibly influences the reader before the reader has read the first word of the narrative. The semiofficial allographic epitext often does so by use of a "critical article that is somewhat remote-controlled by authorial instructions that the public is not in position to know about" (Genette 348). An example of this is an epitext that tells the reader that the parallels between James Joyce's *Ulysses* and Homer's *Odyssey* were promoted by Joyce himself, "clearly anxious to circulate them and to evade any direct responsibility for making them public"

(Genette 351). The semiofficial allographic epitext can therefore be used to impart a kind of wisdom to the reader without the reader knowing it came from the author. However, for the Penguin English Library, these kinds of epitext do not play a big part in the publisher's paratext, since all the epitexts seem to come from the publisher and not the author. Still, the publisher might use these types of epitexts to get in touch with the reader through a different medium so it becomes unclear to the reader that it was actually the publisher who created the epitext. The semiofficial allographic epitext seems to be a way to mislead the audience into thinking it is a third party who is talking to them, even if it is in fact the author or publisher who created the epitext. This is not a type of epitext used often by Penguin, since they make clear all their publications, interviews and other types of texts are brought out by Penguin, not by a third party writing about the author or publisher.

The public authorial epitext is also an epitext created by the author, but in this case it is important that the reader knows the author is the creator of the text. Where the publisher's epitext and the semiofficial allographic epitext lie outside the "declared responsibility of the author" (Genette 351), the public authorial epitext is a direct epitext from the author to the public in general (Genette 352). The public authorial epitext includes everything from an auto-review, a review in a newspaper or magazine produced by the author (Genette 352), a public response to critics, mediations between the author and the media in the shape of interviews, conversations, and discussions, and delayed auto commentaries (Genette 352-70). This kind of epitext links the author to the public in as many ways and different types of outings as possible, which has an influence on the reader in the way the author changes the reader's perception of the author's persona and his/her work. The epitext is a place where the author can provide the reader with his/her "dissociated commentary" (Genette 370), separated from the text in question. Yet again, this type of epitext demands a strong presence of the author, which Penguin does not provide for the reader. Therefore, the most important epitext for the Penguin English Library described by Genette is the publisher's epitext.

The publisher's epitext basically has a marketing and promotional function (Genette 347). Often used kinds of publisher's epitexts are "posters, advertisements, press releases, periodical bulletins addressed to booksellers, and promotional dossiers for the use of sales reps" (Genette 347). The author of the novel often does not play a part in the publisher's epitext, except in cases such as interviews for promotional purposes (Genette 347). Genette does not pay a lot of attention to the publisher's epitext, since he seems to believe the epitexts influenced by the author are of much more importance, but since the authors of the Penguin English Library are all more or less historical figures who cannot be interviewed anymore, the

publisher probably has the most influence on the Library's epitexts. For instance, Penguin has published a number of interviews concerning the Penguin English Library, but these interviews always centered around important figures within Penguin and not on the authors of the novels. The purpose of these interviews was to give the reader a glimpse inside the world of the publisher. Series editor Simon Winder explained the idea behind the release of the new Library and how they came up with most of the titles, and Coralie Bickford-Smith, Penguin's book cover designer, explains her ideas behind the covers of some of the most famous Penguin novels. These are just two examples of the presence of the publisher around the Library novels. The publisher becomes a likeable public persona, instead of just a name for a publishing office. Penguin uses a lot of publisher's epitexts to reach an audience that possibly had not picked up one of their novels yet, or the readers who already enjoy Penguin's works, but who would like to learn more about the background of Penguin and the Library. The publisher's epitexts grab the attention of the reader and introduce them to information they did not have before, information that creates an image of the narrative within the novel and that sets the covers of the Library up as the recognizable and meaningful thresholds of the novel.

However, the covers of the Library novels may not be the centre of the interviews which function as the publisher's epitexts, even though they are present. The covers do centre in the many posters that Penguin brings out, posters with paratextual meaning since they provide the reader with an insight into the novel. In general, two types of posters can be observed. The first type shows a small number of novels and the name of the Penguin English Library. Already with a small number of novels, Penguin wants to show how well these novels go together by showing the colourful front covers and spines of the novels. The novels on the poster do not have to have many links, they just have to show the diversity of the covers, which also shows the way the covers link the novels to one another. Penguin seems to already achieve this by grouping five or more novels together. The second type of posters Penguin has brought out is a lot more colourful. These are the posters which show the front covers of all hundred novels on the Library list. An adaptation of this poster can be found on the front cover of this thesis. The novels are ordered by colour, starting with the light coloured *Little Dorrit* by Charles Dickens, and ending with the gloomy cover of Bram Stoker's *Dracula*. By putting all these novels on one page, Penguin focuses on the many different colours and therefore many different kinds of novels that make up the Penguin English Library. It also becomes evident to the reader that the Library consists of many genres and types of novels, and therefore everyone will be able to find a novel to enjoy, whether the

reader is interested in light comedy or some kind of horror story. By highlighting the diversity of the library while at the same time showing the connections between the novels, the posters which show the covers provide the reader with further information on the novels and the Library itself, which makes them strong epitexts to the Library novels.

Apart from the posters and cover images in several different media outlets, Penguin has also used the cover in a very modern epitext: they have made a trailer for the Penguin English Library. The trailer is a short film created by award-winning director Woof Wan-Bau of a little over two minutes long, which features the famous Penguin logo and several Library covers. The little penguin goes on an adventure and travels through several covers to show the diversity of the Library and the different novels that are part of this new edition of the Penguin English Library. Unfortunately, not all hundred titles in the library are represented in the trailer. The Penguin logo travels through a magical world in which the images on the covers of at least twenty-four novels¹ are represented (Wan-Bau) Almost every shot in the trailer represents a Library cover. The remaining filler shots are always in the same style as the cover. The background resembles the Library covers' colour palette and the remaining images are similar to the images on the Library covers. A few shots in the trailer also include all the spines of the Library novels in a bookcase, which plays on the desire to collect all hundred novels just because they belong together on a bookshelf. The trailer shows the wonderful world of the Penguin English Library literally as a world the reader can enter by picking up the novels. The narratives themselves do not play a key role in the world of the Library, but the covers are the protagonists. The trailer works as an epitext to the Library novels as it shows the attractive covers that form a fantastic world which has to captivate the audience and draw the reader in.

3.3 Penguin's Paratext

Gerard Genette believes that the combination of a peritext and an epitext can provide the reader with the best paratextual context through which the audience should view a novel (Genette 5). Different kinds of peritext that can be found on the cover of a novel, such as the format, the amount of space reserved for the name of the author and the title, and the colour

¹ Penguin has not listed the novels used, but I have been able to recognise the following novels: *The Private Memoirs and Confessions of a Justified Sinner*, *Lady Audley's Secret*, *Wives and Daughters*, *The Mystery of Edwin Drood*, *Moby Dick*, *Far from the Madding Crowd*, *Oliver Twist*, *The Mill on the Floss*, *The House of Mirth*, *Emma*, *The Adventures of Huckleberry Finn*, *Great Expectations*, *Jane Eyre*, *Gulliver's Travels*, *The War of the Worlds*, *Frankenstein*, *The Warden*, *The Moonstone*, *A Tale of Two Cities*, *The Murders in the Rue Morgue* and *Other Tales*, *Persuasion*, *North and South*, *Melmoth the Wanderer*, and *Bleak House*.

and imagery, provide the reader with specific information regarding the novel. It makes sure the reader sees the novel through a genre specific timeframe, so that the reader can understand from the cover as a paratext the kind of world he or she is about to enter. Penguin achieves this paratextual effect by using everything the peritext and epitext have to offer. They have thought about every element of the Penguin English Library covers to make sure it captures every possible paratextual meaning, so that their novels become so much more than just the famous novels of English literature. When the covers stand side by side in a bookcase, they become pieces of art to decorate every room. But they still have a very strong identity. Each novel uses the effect of colour and imagery to show the reader what they might find inside the cover. The covers also play a key part in the trailer that Penguin brought out to introduce the Penguin English Library. The trailer is a strong epitext that works together with the imagery on the cover, the peritext, to create a new world that the reader can explore, just as the famous Penguin logo in the trailer does. Every marketing or promotional outing from Penguin, but also all the novel specific elements that feature on the covers of the Library novels, work together to capture the reader and to focus on the identity of each novel as an individual piece of important English literature. The covers of the Penguin English Library have proven to be an important paratext to the narratives within, since they are so present in every outing of the publisher and so visible in every bookshop.

4. THE COVER AND THE READER: WHAT THE COVER CONTRIBUTES TO THE CANON

In the previous chapter, we looked at what the covers of the Penguin English Library tell the reader about the narrative within, and how the cover contributes to the interpretation and function of the individual novels. As it turns out, the cover has a strong possible paratextual influence on the narrative within. The cover contributes to the reader's experience by informing the reader on specific elements of the novel before the book is even opened. Its size, colours, imagery, and the way the cover is used in different media outings provides the reader with a powerful insight into the world beyond the cover. However, this thesis also looks at how the cover contributes to the interpretation and function of the novel as part of a canon of works. The covers of the Penguin English Library seem to work together to portray the Library as a canon, a series that links all the different novels together. Even though the Library consists of novels from a lot of different time periods and genres, the cover makes it seem as one series, one coherent important part of the English literary canon. If that is true, the fact that the novels are part of the series might influence the way the audience reads the novels. In the eyes of the reader, the novel may not stand on its own anymore, but be a part of something bigger. Instead of reading one novel out of the Library, readers might be inclined to read multiple novels, since they are part of a series, a canon, and the full effect of the novel does not evolve from reading that one novel alone. So how does Penguin achieve this sense of a canon, of a coherent series of English literary works? And how does the cover of each individual novel contribute to a sense of unity in the interpretation and function of each novel? To find out, we shall first look at the definition of a canon and John Guillory's theory surrounding canonicity before applying the theory of the canon to the Penguin English Library.

Before even starting to think about the effect of canonicity on the reader's perception of a specific novel, it is important to understand the concept of the canon. The Oxford English Dictionary defines a canon as:

A body of literary works traditionally regarded as the most important, significant, and worthy of study; those works of especially Western literature considered to be established as being of the highest quality and most enduring value; the classics (now freq. in the canon). Also (usually with qualifying words): such a body of literature in a particular language, or from a particular culture, period, genre, etc. (OED Online)

In this chapter, I claim that Penguin has set up the Penguin English Library as a literary canon. The Library consists of a hundred novels that might not be *the* hundred best novels of the English language, but which are definitely a hundred novels every English literature loving reader should have read (Winder). Penguin would therefore agree that these novels are regarded as important and significant for the overall image of English literature, and that they are most definitely worthy of study. This significance of the Library novels also plays into the marketing strategies of Penguin, so it might not be an objective point of view, but the tradition of the educational value of the Classics is still highlighted by the publisher when discussing the Library (Penguin Classics). Many of the novels on the Library list are used in classes on English literature in secondary or higher education, and to this day a number of novels still provides scholars from all over the world with crucial research topics (Penguin Classics). The novels combine the highest quality of writing with a timeless nature, which is proven by the fact that these novels are still passed on from generation to generation and endure the changing times by constantly playing a prominent part within English literature. It is this constant presence in the world of English literature because of their significance and endurance that makes these novels so suitable for a literary canon.

Since there does not seem to be an official English literary canon, it is possible to see a seemingly representative series such as the Penguin English Library as a good example of a canon. For instance, there is an official Dutch literary canon, compiled by the ‘Maatschappij der Nederlandse Letterkunde’ (Stipriaan), which makes it impossible for publishers or other literary companies to call their series of novels a canon. Therefore novels that are not part of this official canon cannot obtain the same characteristics and educational value as the novels that are part of the canon. The important Dutch works are recognisable as part of the official canon through their appearance and presentation and will be taught in schools as superior literature. After all, they are part of the canon. There is not an official ‘Society of English Literature’ to create a canon of works, which leaves the canonisation of novels up to parties such as the major publishers, amongst other cultural or institutional organisations, who combine it with their own marketing strategies. There are most likely a lot of unofficial lists regarding the English canon, lists that might differ from the choices made by Penguin. Nonetheless, the 2012 Penguin English Library can be seen as an important and influential versions of a canon of English literature from the eighteenth century up to the First World War, since Penguin has enough knowledge to be able to distinguish the important novels in these centuries. As a publisher, Penguin is reliable enough to produce such a series. Even

though Penguin might not see their Library series as a canon, since they have never addressed it as such, it does rely on a lot of the same characteristics as a traditional literary canon.

When we agree that the Library can be seen as a kind of English literary canon, since it includes most of the Oxford English Dictionary defined characteristics of the canon, we can start to look at how this canonicity comes about in the covers of the Penguin English Library. However, first, it is wise to go into the current debate surrounding canon formation in English literature. When can something be called canonical and what is the effect of the canonisation of so many literary works? In his book *Cultural Capital: The Problem of Literary Canon Formation*, literary researcher John Guillory has looked at the difference between ‘canonical’ and ‘noncanonical’ in the development of different university programs of study (Guillory 3). He has observed several canonical revisions in various different academic fields, and tries to find out what these revisions are based on by looking at the concept of the canon, the research surrounding the canon, canonical and noncanonical values, and the pedagogy surrounding the canon, amongst other topics (Guillory 3-82). Guillory’s thesis looks at the concept and impact of the canon in a much broader aspect than this thesis shall, but his observations concerning the concept of the canon and the way in which he uses different aspects of the academic and literary field to investigate the canon can be used to find out how the Penguin English Library uses its covers to achieve the effects of a canon as well. A large part of Guillory’s research is not of use to this thesis, but he does discuss a number of characteristics and theories surrounding the canon that create an interesting idea on what the English literary canon should be based on and should represent. I claim that this representation of the canon and the effects of seeing a literary work as part of a canon should also be visible in the cover of the canonised novels. Therefore, Guillory’s theory makes for an interesting theory to use when investigating the Penguin English Library covers in the light of canon formation.

Before he goes into a number of examples of known canons that he has encountered in the academic world and the way they were formed, Guillory spends some time on two pervasive theoretical assumptions surrounding the canon in the late twentieth century (Guillory 6). Many literary researchers have spent time on the theory of the canon long before the current debate which is the focus of Guillory’s research. Guillory has studied many of these older theories and has come up with two assumptions that he makes, which all the other possible theories on canon formation can be traced back to. These theoretical assumptions involve theories on how to form a canon and answer questions such as on what basis something can be called ‘canonical’. By distinguishing these two academic ideas about the current concept of the literary canon, Guillory is able to determine whether certain volumes

can be part of a canon or not and discover the reason why they are included in a canon. According to Guillory, these theories can be found at the base of every canon. By comparing these two theories to the canonical properties of the series and what can be found on the covers of the Library, we will be able to determine how the Library uses its covers to be seen and function as an example of an English literary canon.

The first theoretical assumption concerns the word ‘canon’ itself, which “displaces the expressly honorific term ‘classics’ precisely in order to isolate the ‘classics’ as the object of critique” (Guillory 6). What is meant by this is that it is precisely the classics that make up the canon most of the time and that become the sole object of study and critique. The classic works of literature are the most interesting to study because of their historic and social value, and therefore also the most interesting to look at with a critical eye towards these exact historic and social claims made by the author. According to Guillory, the canon can be used as the traditional curriculum of literary texts in various forms of higher education (Guillory 6). Because of the traditional value of the canon, it is often made up of historically characteristic writing, what Guillory sees as the ‘classics’ (Guillory 6). A large body of historic or classic works is an effective way to teach about the history and legacy of for instance English literature or characteristic values in society during certain moments of history, so creating a canon with just these classics creates an ideal lesson plan for a class on English literature and/or history. But apart from the fact that these classics compiled in the canon work together as a theoretical framework for various students, Guillory also focuses on the possibility to study and critique the choice of classics included in the canon by investigating their historic and social influence (Guillory 6). Studying the classics for their social and historic worth becomes just as important as discussing whether they should actually be a part of an educational canon of English literature, or whether they do not provide students with enough canonical value. This way, the canon achieves two educational goals: it becomes a clear overview of the important texts of a certain period, the ‘classics’, and it fuels a discussion on whether certain classics should be included or excluded from the canon, which also links to the second theoretical assumption Guillory addresses.

Guillory sees the literary canon as an important method in higher education, a body of works on which to build several literary theories. He reasons that the fact that a series of novels carries some educational value is essential to approaching this series of novels as a literary canon. What then is the educational value of the Penguin English Library? Guillory’s first theoretical assumption concerns the choice of classics in any given canon. Basically every volume of the Library can be found in one of the many different lists of Classics

published by Penguin, so we can say that the Library as a canon is made up of works that, according to Penguin, carry enough social and historic value to be classified as “classic”. We cannot say that all of the novels that are part of the renewed library provide the reader with a truthful narrative of the society and the historical events that the author chose to describe, since the library also includes titles such as Jonathan Swift’s *Gulliver’s Travels* or Oscar Wilde’s *The Picture of Dorian Gray*, which have to be seen as fantasy. But even these novels that venture into the world of fantasy represent the values of English society at the time. By reading and researching the novels in the library, the reader is left with a fine understanding of British society represented in these narratives. However, the novels do not just represent a lesson in the way the society of the time functions, the narratives also provide a roughly accurate historic narrative surrounding the fictional world of the Library volumes. For instance, by looking at the way the characters interact with one another and the rules of formality that can be found in many novels, it becomes possible to estimate when a certain novel was written. The novels give the reader a lot of hints to the specific time and place that the narrative takes place in or has to represent. The novels might not specifically mention which kings are in power or which important political figures take office, although some do, but still the reader can create a historically accurate image of the world they are reading about, also because many authors link so many values in the novels to the society the novel is set in or the author lives in. Therefore the educational value of the Penguin English Library can be found exactly in what Guillory states as one of the theoretical purposes of the canon. The use of the classics provides the reader with a historical insight into the society in which the novel is set, and often also the society which the author of the novel has experienced.

The covers of the novels then come into play in the educational purpose of the library as aesthetically pleasing objects. Catherine Mahy claims that the aesthetic appreciation of literature, the “fine feeling for the beautiful and the imaginative,” is something that has to develop in young students, and which will have developed fully after secondary school (Mahy 731). Therefore, to secure the educational value of the Penguin English Library as a canon, the publisher cannot only count on the student’s knowledge and appreciation of the work itself, but has to use the cover in order to grab the young reader’s attention. Here the cover comes into play as an important factor in the canonisation of the Penguin English Library, since it turns the – to secondary school students at least – often somewhat dull classics into beautiful pieces of art. Not only that, it also makes sure the students start to look for the connections between the novels, that ought to be there since the covers are so similar. By designing attractive covers that go well together with every other novel in the series, Penguin

makes sure the Library functions as an educational canon which makes the classics more attractive to young students through the covers. The images and colours of the Library covers play into the imagination of the reader, whereas some novels only rely on the intellect triggered by the title of the work and the name of the author. For instance, when students look at the cover of Charlotte Brontë's *Villette*, many students might be more drawn to the novel through the cover, which shows a strong flash of lightning on a dark night, than through the title, which is relatively meaningless if the novel is not known to the reader. The novels of the Penguin English Library might also be seen as "canonical" in other editions, but the Library as an educational canon relies on its exterior appeal to young students to be a truly successful canon. The covers of the Library novels become more important than the title or author of the work itself in Penguin's strategy to appeal to all sorts of readers when it is included in a school's educational canon.

The second theoretical assumption Guillory deals with concerns the "homology between the process of exclusion, by which socially defined minorities are excluded from the exercise of power or from political representation, and the process of selection, by which certain works are designated canonical, others noncanonical" (Guillory 6). This theory ties in with Guillory's ideas on the politics of canon formation (Guillory 5), an issue that he discusses at length on numerous occasions throughout his work. With this theory, Guillory claims that the process of canonical selection is always "a process of social exclusion, specifically the exclusion of female, black, ethnic, or working-class authors from the literary canon" (Guillory 7). Guillory focuses a lot on the social value of the canon, and he critiques how the literary canon does not represent all social classes and genders that can be found in society. However, this sense of exclusion and selection can also be looked at in a more literal perspective by not looking at the social impact and representation of the canon, but by looking at the motivation why certain titles have been included whereas others have been excluded from the list. For the question on why literary works are selected for the canon, Guillory introduces the concept of "essentialism" in his theoretical approach (Guillory 10). For every work that can be included in the canon it is important to ask why this work is essential to this canon. Why can we not exclude this work of literature from the canon? Why can we designate this specific type of literature as canonical? On the politics of canon formation, Guillory states that "the politics of canon formation has been understood as a politics of representation – the representation or lack of representation of certain social groups in the canon" (Guillory 5). He believes that a large part of forming and analysing a canon has to do with this idea of the processes of exclusion and selection, with investigating the politics surrounding the canon by

looking at the choices made by whoever compiled the canon and by looking at the reasoning why certain novels can or cannot be found in the English literary canon. Guillory critiques the politics of canon formation that he has often found in canons which he has researched, but at the same time this is a topic that cannot be ignored when looking at how certain literary canons are formed and what their social or educational value is.

So how can this idea of the “politics of canon formation” (Guillory 5) be found in the Penguin English Library? In his research, Guillory has found that a lot of canons exclude female, black, ethnic, or working-class authors (Guillory 7), which goes against the idea that a canon should be representative for a specific point in time to be of historic, social, or educational value. That is a problem he addresses with the current literary canons used in higher education, and that might also be a problem that manifests itself in the Penguin English Library as a canon. The Library consists of a hundred novels written by forty-four different authors from the British Isles and the Commonwealth¹. Of these forty-four authors, only ten are female authors. This is not very surprising though, since there were simply less successful female authors than there were successful male authors. In the eighteenth century, women lacked a certain prestige. However, this changed in the early nineteenth century, when women got a lot more rights and privileges in society than they had done before (Ehrlich 1037). Slowly but steadily, more female authors started to gain ground in the English literary world, which also becomes evident when looking at the publication dates of the novels by the female authors. Most of the novels by female authors were published in the late nineteenth century (Penguin English Library 2012). Still, the high number of male authors whose novels can be found in the Library fuel the discussion surrounding the politics of canon formation in this particular English literary canon.

Another point of exclusion which can be found when investigating the Penguin English Library, is that most of the authors that are a part of the Library seem to be middle or upper class citizens (Penguin English Library 2012). It is not a surprise though that working-class authors do not seem to make their way into the literary canon. There probably were not that many working-class authors in the eighteenth and nineteenth century, since the literacy rate amongst the working classes was lower than the higher classes (Murphy 1), but also because the working classes had their own types of literature (Murphy 2). In the early nineteenth century, more and more working-class citizens became literate and started to discover “the spiritual and political role literature played for an emerging working class”

¹ See appendix B for the novels included in the 2012 Penguin English Library (including publication dates)

(Murphy 2). They discovered that the most effective way to use literature was in the working-class periodicals, which provided thousands of working-class writers with an audience (Murphy 3). The early nineteenth century saw the rise of a working-class press, closely linked to the Industrial Revolution, which resulted in what is now known as the working-class canon (Murphy 35). However, this canon consisted of very different kinds of literary works than the Penguin English Library. The working classes promoted the truth and wrote to “counter the lies and unjust portrayal of society by the middle classes” (Murphy 52). It is in this way that the Penguin English Library also agrees with the “politics of canon formation” as discussed by Guillory (Guillory 5), since the working classes and the working-class canon are of very little importance to the Library. The Library focuses on forms of literature which were read for pleasure rather than for the political or economic truths, which can be found in working-class writing.

There is another aspect of the Library as a canon that fits with Guillory’s theory of exclusion and selection when looking at the literary canon, but which Guillory does not really mention. As mentioned before, the Library consists of a hundred different volumes, but only forty-four authors have made their way into the Library. The original Library from the 1960s had a similar albeit slightly less extreme problem, where forty-two authors were responsible for the seventy-six volumes. It seems as though Penguin chose not to look at the authors when forming the 2012 Library, but at the works themselves, which means that several authors are represented by multiple novels in the Library. The one who tops it all is Charles Dickens, who has a novel in the Library fifteen times. Therefore we might ask ourselves how representative the Penguin English Library as a canon actually is. It presents the reader with a lot more men than women and it shows a mostly middle or upper class British perspective. But then again, this is exactly what Guillory has found in his research, that many literary canons used in higher education today do not provide the reader with an accurate representation of the literary world. Women and working-class authors did not have the same chances as middle- or upper-class men in the literary world of the eighteenth and nineteenth century, so it makes sense they are mostly excluded from the canon. In that way, the Penguin English Library does conform to Guillory’s observation of what and who the current literary canon represents.

So Guillory’s theoretical assumptions can be applied to the content of the Penguin English Library. Guillory’s characteristics and theoretical approaches to the literary canon can all be found in the novels included in the Library. Now it is the task of the Library covers to use the Library’s canonicity to attract and inform the reader even before the reader has read a single word of the narrative within the cover. It is at this point that the cover can be used to

highlight the interpretation and function of the individual novels as part of a canon of works, part of a coherent series of works that are all related in one way or another – or at least that should be the image of the canon that the cover brings out. One of the ways in which the covers of the Penguin English Library contribute to the idea of a canon, with the theoretical assumptions and consequences which Guillory highlights, is by using different sets of values linked to the literary canon and portraying them on the cover of the novels that are a part of the Penguin canon. These values can be defined in numerous ways, but they “must be either intrinsic or extrinsic to the work” (Guillory 26). The intrinsic values are the values which the reader learns through the narrative within the cover, but the extrinsic values are the ones that can be found on the cover, amongst many other external presentations of the narrative (Guillory 26). Understanding the meaning of these values is crucial to understanding how they come about in the cover and the narrative.

Guillory’s theoretical assumptions about the purpose and content of the literary canon rely strongly on the concept of value. After he has explained his assumptions, he goes into the difference between canonical and noncanonical values which he has observed in current literary studies. These values, or lack thereof, show the difference between a canon which according to Guillory is a well-functioning and educational literary canon, and the noncanonical parts of the current educational curricula. One of the most important characteristics of the canon that he describes is that “canonical texts are the repositories of cultural values” (Guillory 22) and that “the selection of texts” represents a “selection of values” (Guillory 23). He has previously stated that the literary canon makes for a good basis for any educational curriculum, but to achieve that, the canon must include many different cultural aspects to a certain society or historical event. However, just including as many cultural values as possible does not make for a successful canon. All the works in a specific canon have to share certain values to be able to be specified under the same kind of canon, which makes the selection of text a selection of values. Examples of these different cultural values which Guillory discusses are historic values, aesthetic values, patriarchal or misogynist values, political values, such as the feminist ideal (Guillory 23), and moral values, such as religion or family ties (Guillory 25). He discusses many different kinds of historic texts that are part of the canon to identify the values on which the canon relies and which are taught when the canon is used as a higher education curriculum. The purpose of this part of Guillory’s theory is again to think about the reasoning of choices of texts for the canon, but also to look for what makes the canon into a coherent whole. He submits the use of cultural values as one of the most important reasons why the literary canon can be seen as one series

of works that are all related, but there might be many more ways in which the canon can achieve this coherence.

According to Guillory, the value of the canon as a whole can be found in the canon as cultural capital (Guillory 56). Everything he has discussed and all the theories that he spends time on come back to the fact that the canon might not have a profound effect on the social or economic capital as experienced by the reader, but it does add to the reader's cultural or emotional capital. Cultural capital indicates the difference between "ordinary entrepreneurs seeking immediate economic profit and cultural entrepreneurs" who want to focus on the emotional and cultural value of their work (Bourdieu 268). A canon should not be brought out to gain economic profits, but to add to the cultural educations of as many individuals as possible (Guillory 56). The cultural knowledge that the reader gathers from the literary canon can pay off in later life in economic or social ways (Light par. 1), but for now it just adds to the reader's knowledge and experience of his own life and that of others. This is one important point in which the Penguin English Library diverts from Guillory's ideas on canonisation. Penguin never clearly states their purpose with the Library, and Penguin does value the educational value of literature, but the economic and marketing strategies surrounding the Library are too important to Penguin to classify this series completely under cultural capital. It is a combination of the importance of economic gains and cultural and emotional value, but Guillory believes a canon should never have a commercial agenda. And it is exactly this commercialism that can also be found on the covers of the Library novels, together with the educational and cultural values mentioned by Guillory.

The Penguin English Library as a canon shows a large body of classics that can be studied and critiqued in many different ways. The classics can be studied for their social and historic content and influence, both in the current society and in the society in which it is originally set, but the canon also gives rise to a large number of questions surrounding the politics of canon formation. The literary canon is overall a great source of knowledge and a very interesting topic of debate, but to be able to call upon the characteristics of the canon, a series of novels has to be recognisable as a canon. They have to be seen as one coherent whole in order to be able to research and criticise how the novels are related or how they react to one another, and how well the historic society or event is represented by the different authors that are part of the canon. So it is at this point that we arrive at the purpose of the cover in canon formation. Novels that are part of a literary canon can always include an introduction introducing the novel and the canon, and how the two relate, but for that piece of writing to reach its audience the reader has to pick up and open the novel. Furthermore, if the

reader reads a novel that is part of a canon without knowing it, the reader can enjoy the literary work just as well, but will never question and study it in the context of a larger body of work, the context of a canon. The cover would therefore provide the perfect solution if a publisher wants to focus on the fact that these novels are part of a canon. By using the cover of the Penguin English Library as an indicator of Penguin's idea of the English literary canon, Penguin accepts the consequences of focussing on the canon rather than on the individual work, and sets up their Library as a source of knowledge and debate.

The covers of the Library novels also coincide with Guillory's theories on what the canon should be, by creating a connected body of work to play on every important aspect of the canon mentioned in Guillory's research. The covers make sure to encapsulate some of the most important values of a literary canon, like its educational worth and the cultural problems of the process of exclusion and selection, while still being aesthetically appealing to an audience of all ages. By connecting and unifying the novels under a cover which is beautiful to behold and own, and at the same time characteristic for what can be found inside the novel, the covers make sure the reader does not see the Library novels as separate, but as an interesting body of work to study and critique, a canon of classic English literature from the eighteenth century up to the First World War. Every cover has a number of separate elements which work together to achieve this sense of a canon. These are elements which attract young readers whose academic curriculum includes the novels, which opens the debate of the politics of canonisation in these novels, and which bring the different canonical values of the Penguin English Library into play.

How then do the Penguin English Library covers connect every novel in the series to form an educational and important literary canon? There are two ways in which the covers of the Library novels have created the sense of the Library as a literary canon, accepting the consequences of canonisation described by Guillory: through the covers itself and the way the covers are used in advertisements, interviews and PR statements. First, the cover itself. All the covers of the Penguin English Library are designed by Coralie Bickford-Smith, who is a regular designer of Penguin covers and whose name is printed on the back of each Library novel (Gestalten TV). Bickford-Smith has created a hundred covers for a hundred different novels that are all unique but at the same time all feel similar. The covers all use a relevant background colour and imagery that in essence does not differ that much from cover to cover. Of course, each novel has its own unique images, but by using the same illustration technique and choice of colour on each cover, the reader recognises a pattern when looking at several Library covers. There is almost a sort of template for the cover design of each individual

novel that makes them fit in really well with the other covers. By designing a hundred covers which reveal a number of important similarities in the cover design of the Library novels, Penguin brings out the Library as a series with a purpose, a valuable message, through the similarities and different possible links between so many different novels. It is precisely the cover of the Library novels which makes sure the reader sees the entire Library as one series, one canon of English literature which holds all the literary treasures from the eighteenth century up to the First World War

However, there is another part of the cover which plays a part in setting the Library up as a canon, with all the consequences for the series that accompany a canon. This is a part of the cover that has not really been discussed in detail in this thesis, namely the spine of the novel. Of course Penguin often focuses on the front covers of the novels when they are used in advertisements or other types of media outings, but they also focus on what the novels will look like when they are all put up together on a bookshelf. The most important part of the cover then becomes the spine, since that is all the reader sees when the books are neatly tucked away in a bookcase. The spines of the Library novels continue the similar design of the front cover, though there is an important twist in the design of the spines. Where the front cover indicates the genre through its imagery and background colour, the colours on the spine do not have the same effect. The spines of the Library novels consist of a number of coloured lines. The middle line is the widest and shows the familiar background colour with the different coloured lettering. The next line is in the same colour of the lettering, which does not have the same paratextual meaning as the main colour on the front cover, but is probably a colour chosen by the cover designer because it goes well with the main colour. The spines do not focus on the genre specific and aesthetically appealing front cover, but on making the novels all look similar when they stand next to one another. The reader notices the similar pastel like colours on all the spines and can immediately draw the conclusion that all these novels are related, part of a series and part of a canon that can possibly be studied for its historic and social value.

Since the spines play with the colours used on the front cover to indicate what kind of narrative can be found inside the novels, the spines focus much more on getting the audience to recognise the value of the Library as a series, as a coherent canon of English literary works. To make sure the Library is really seen as a canon, as a valuable body of connected works, Penguin has added something extra to the spines of the novels. Traditionally, Penguin made sure readers recognised their novels as fictional works by giving them an orange cover (Baines 13). This tradition can also be found on the spines of the Penguin English Library

novels. The most outer lines on the Library spines are the same kind of bright orange. These orange coloured lines on the spine have nothing to do with the original individual novel, but they help the reader to see the Library as an interconnected English canon. Penguin uses their cover design tradition, in which all fictional works were published with an orange cover and therefore all fictional works had something in common and were recognisably Penguin. The lines refer to the value of Penguin's tradition and they confirm that Penguin is an appropriate publisher to bring out an educational canon, since they have been around a long time and the many publishers employed by Penguin studied many different novels. The playful and colourful front covers of the Penguin English Library can be seen as more commercial, as stepping away from the Penguin tradition of serious fictional works for education and research purposes, but by including this tradition in the spines of the novels, Penguin confirms that they have not lost their values and traditions. It is not crucial for the reader to recognise this tradition though, since even if the reader does not see the orange line as an indication of Penguin's history, the same colour on every spine still gives the reader the idea that these hundred novels have certain things in common and can be seen as a series. The lines on the spine connect the novels with each other, and bring the classic English works into twenty-first century by giving them a new jacket and a place in the context of a canon. These canonical values exterior to the novel play an important part in the value of the Penguin English Library as a literary canon.

Penguin does not stop there though. They have created a front cover and spine which make the reader see the Library as a canon based on English literary tradition, and now they can use these covers to grab the interest of the reader via various different media and make them see the value of the Library as a canon. When the covers are used in different media outings, they might not focus on the educational and political purpose of the series as a canon, but they do show the binding effect of the cover, which aids the purpose of the series as a canon. By presenting the Library as a unified series of English literary works, it becomes easier to accept it as a series which comments on the educational and political value of the Library as a canon and which can be studied in that light. The way the Library is presented in the media is more part of Penguin's commercial strategy than their educational goals, but it is this commerciality that Penguin needs to make the series tie in neatly with Guillory's concept and assumptions of the literary canon. In the public appearances of the novels, it is also often not the narrative within but the cover which plays a prominent part. Therefore, the way in which the Library is presented to the public in interviews, commercials, and other public

messages by highlighting the aesthetic effects of the covers plays a crucial part for the interpretation of the cover as part of a canon of works.

Let us look at a few examples of the Library covers in modern media. When various Penguin employees are interviewed on the topic of the Penguin English Library, there is always at least one cover part of the imagery of the interview. In these instances, it does not matter which novel is used as an example of the Library covers, the cover shows the recognisable use of colour and imagery that, eventually, the public will automatically link to the Library. But the covers do not only come about in interviews with Penguin employees, they also find their own way into several different forms of media. The trailer in which the covers form the imaginative world that the Penguin logo has to travel through is another example. In this trailer, all the covers work together to form an adventurous new world. In real life, the covers can do the same thing. When the reader reads multiple novels which are part of the Library, a world is formed filled with all the different colours, themes, and characters that can be found in the many different narratives. The trailer paints a picture of a world that has yet to be assembled, and the reader can only do that by reading multiple novels from the Penguin canon. And finally, the Penguin English Library as a connected series comes about in the use of the promotional posters for the Library. These posters often show a number of novels with recognisably similar cover designs, so the reader assumes they are part of a coherent series. These posters often only show a small number of novels, but Penguin also uses a large poster with all the hundred covers. On the poster, the hundred novels are ordered by colour. The top of the poster shows all the white and extremely light colours, and by going through the entire colour palette of the Penguin English Library, the poster ends at the bottom with the darkest novels on the list. The titles of the novels are not important in this case. It is not Penguin's intention to inform the reader on which novels can be found on their list. Their sole purpose with this poster seems to be to let the reader focus on the covers of the works and to let them see the Library as a series, which is bound together by the similarities of the covers. Even though the narratives within the covers might not have anything in common, Penguin makes sure the reader understands the novels to be a series of works by focussing on the novels as part of a group, as a way to investigate as many different topics in English literature. The fact that all the novels together make up an impressive colourful bookcase helps the reader to recognise the canonicity of the works.

The covers of the Penguin English Library novels work together to create a series of works that all seem connected, a group of novels which can be used as an educational canon of English literature. By setting the Library up as a canon, Penguin incorporates the

theoretical consequences of setting a body of work up as a canon with the series' commercial values. The Library is a large body of classics from the eighteenth century up to the First World War, a perfect base for a literary curriculum and made aesthetically appealing in many ways by their covers. Whether certain novels should or should not be part of a canon of literary classics can be a point of discussion. Similarly, Guillory's theory on the politics of canon formations offers an interesting discussion concerning the Library novels. Therefore, the educational value that Guillory demands from a literary canon can certainly be found in the Library. The Library might be surrounded by Penguin's commercial ideas, but the publisher needs that commerciality in this day and age to achieve its aim to "inform, educate and entertain" (Graham 14). These theoretical ideas on canonicity can take shape on the covers of the Library novels through the depiction of the canonical value of the series. The front cover as well as the design of the spine work together to contribute to the interpretation and function of every individual novel as part of a canon by incorporating different traditional values and modern cues to attract the reader's attention, and always display the novels amongst the other Library novels in modern media outings. This way, the reader will see the Library as a coherent canon, a body of literary texts which are all connected, even though the reality of the situation might be that the novels are much more individual than the Library as a canon might make the audience believe.

CONCLUSION

The covers of the Penguin English Library are more than mere material covers which hold the pages of the novels together. They are imaginative painting to introduce the audience to the fantastic world they are about to enter. They form a threshold to the narrative within the cover, while at the same time uniting all the Library novels under the same goal: to make the audience want to read all hundred of the best works of English literature from the eighteenth century up to the First World War. They show the journey of Penguin as a publisher through hardcovers, paperbacks, serious scholarship, popularised literature, and educational works for the masses. Therefore the covers tell a powerful story that influences the audience even before they have picked up the novel. When the novels are standing side by side in a bookshop, they become desirable objects, books to “collect and share, admire and hold: books that celebrate the pure pleasure of reading” (Penguin Classics), as the Penguin English Library novels are described by the Penguin Classics. But most of all, the covers are such interesting parts of the Library novels, since they contribute to the interpretation and function of the novels, both as individual works and as part of a canon of works.

This thesis has looked into a number of different aspects surrounding the 2012 Penguin English Library to understand the context of Penguin’s list of hundred works of English literature that cannot be ignored. But before looking at the current context of the Library, it is important to understand the steps Penguin has taken to get to the point in time where they can be considered as a reliable publisher to compile a list of hundred important works of English literature. We started in the nineteenth century, when publishers first realised how the covers of novels should help them to make sure their books reached the intended audience. In the late nineteenth and early twentieth century, paperbacks became more prominent in the book industry, since publishers also started to see the benefits of publishing cheap, light, and small books to take on a journey and to reach a new kind of reading audience. When Penguin was founded in the 1930s, they embraced this idea of cheap, portable, and even disposable books (Eliot 1) to become a strong player in the publishing industry. But the paperback was not the only popular change of the covers at the start of the twentieth century. Publishers started to see the cover as a very useful medium to reach and attract the audience. Several publishing houses started to print short descriptions on their novels, something that had never been done before. Covers usually showed the title of the work and the name of the author, if that name was known, but not much more. The description of what the novel was about would help the booksellers to know exactly what he

was selling, but it also provided the buyers with the necessary information to convince them to buy the book (McCleery 6). With a colourful, attractive cover which also gave something away of what could be found inside the cover, the novels became much more accessible to a wider audience. With the rising competition amongst publishing houses in the twentieth century, publishers spent more and more time and energy on perfecting the cover to attract as many people as possible. Penguin, a publisher who wanted to be associated with scholarly information and education (Graham 14), could not stay behind. Allen Lane, founder of Penguin Books, started to use Penguin as a powerful brand in order to stay on top as a successful publisher. The focus of his marketing campaign was as much on the outside of the novels as it was on the brilliant writing inside the cover. The colourful new covers became a way to catch the eye of the reader, after which the reader could be drawn to the classic works of English literature that Penguin so proudly published.

After Lane had elegantly balanced the need for an attractive visual differentiation from the competition while at the same time retaining a strongly branded image and Penguin's scholarly attitude to literature (Baines 52), Penguin could continue bringing out their famous series. Penguin's different series are often a combination of similar novels, so that readers who enjoy a certain genre or topic know exactly which novel to read next. In 1965, Penguin brought out a new series, the Penguin English Library. This was a compilation of 76 volumes containing fiction, non-fiction, poetry, and plays. The Library was an interesting way of getting people to read novels that they otherwise would not immediately have come upon, but that were important to the course of English literature from the fifteenth century up to the First World War. In 2012, almost fifty years later, Penguin decided to relaunch this series in a drastically changed format. They took out the non-fiction, poetry, and plays and ended up with a list of a hundred novels from the eighteenth century up to the First World War. The content of the list was very different from the original, since there were a lot more novels included in the Library, but the time span they covered was a lot shorter. The purpose of the Library, however, was similar to the purpose of the original list. Penguin wanted people to read important novels that were less popular or less well known than others, but still novels which Penguin thought were not to be missed by any English literature loving reader. By strategically publishing the unfamiliar novels together with the famous ones, the Library became a vehicle to get people to read these less well-known pieces of art. Penguin included an informative and educational introduction, as they had done in the original list, to maintain the educational value of the classic novels, while at the same time celebrate the "pure pleasure of reading" (Penguin Classics). The 2012 Penguin English Library has become a perfect

mixture of genres and cultural representations which cleverly draws the attention of the reader to the less familiar novels.

However, apart from just being an eye catcher to attract the reader to less well-known novels, the cover plays a much more important part in the success of the Penguin English Library. In essence, the cover has two important functions as the eye catcher of the Penguin English Library. On the one hand, the cover gives the reader an idea of what can be found inside the novel, even before the reader has picked up the book. This is an important function of the cover, because if the cover does not capture the attention of the reader, the reader will never pick up the novel. By giving a glimpse of what can be found within the cover, readers who are particularly interested in for instance a certain genre will find it easier to find the right Library novel for their reading taste. However, on the other hand, the cover also plays a very important part as the binding factor which connects all these hundred different novels that somehow play a part in the Library as a series. When the reader sees a number of Library novels next to each other, he will immediately assume they belong together, since the covers are so similar. Each cover is unique, but it is recognisably in the same style as the other covers, which provides the reader with a sense of unity. And since the Penguin classics that make up the series play an important educational part as well, one might even call the Library a canon, and therefore the cover an important binding factor in canonisation. It is this interesting double function of the Library covers that has prompted this thesis to discover how they contribute to the interpretation and function of the novels, both as individual works and as part of a canon of works.

To discover how the covers contribute to the individuality of the novels, we looked at Gerard Genette's theory on paratextuality. The concept of the paratext is an invention of Genette and explains how the peritexts and epitexts surrounding a novel work together to provide the reader with crucial information before a word of the narrative itself is read. This way, the peritext is a powerful tool in the publisher's commercial plans to reach as many readers as possible. The peritext consists of everything materially attached to the book, such as the different elements of the cover, and the most important kind of peritext for the Library covers consists of those elements designed by the publisher, as opposed to a peritext which is the product of the author. Every element on the cover has peritextual value and is designed in a particular way because the publisher thinks it is most effective this way. These are elements such as the place and format of the title of the novel, the name of the author, and the publisher's emblem, but also the use of colour and imagery on the Library covers is part of the publisher's peritext. The fact that the title of the work is printed above the name of the

author tells the reader the publisher rather focuses on the importance of the work instead of the prestige of the author. The little penguin and the words “Penguin English Library” on each cover show the importance of Penguin and the Library as a brand. However, the strongest peritext on the covers of the Penguin English Library is created by the actual design of the cover. The covers are all designed by Penguin’s regular designer Coralie Bickford-Smith and are supposed to give the reader an idea of what can be found inside the cover. The background colour gives an idea of the genre of the work, and the repeated images are always images that can be found in an important place in the plot of the novel as well. For instance, the cover of Edith Wharton’s *The House of Mirth* consists of a dark red background with images of different kind of fancy hats. The red background gives the reader a nervous sense of dread, since it is not a light and positive colour, which refers to the struggles of Lily Barth in high society. The fancy hats that decorate the cover also hint to the importance of high society in the novel, since they are not hats to decorate the heads of the lower classes. Even if the reader whose eyes fall on this novel have never heard of *The House of Mirth*, they get a sense of the general atmosphere and important topics that can be found inside the cover. The different sources of information on the front cover therefore form an important peritext to the novels.

However, the epitexts surrounding the Penguin English Library might be just as important as the peritexts. The epitext consists of every mention of the novel in whatever form of media not materially attached to the novels. Examples of epitexts are interviews with the author or the publisher, or advertising campaigns which focus on certain novels. The covers of the Library novels often play a part in the Library’s public epitexts, the epitexts which are constructed by the publisher. For instance, the various employees of Penguin who worked on the 2012 Penguin English Library gave several interviews on the new series of novels. With every interview where the Library was mentioned, an image of one or several Library covers was included. This way, the reader of the interview always had an image next to the text with which to associate the words of the Penguin employee. This image never directed the attention of the reader to the narrative itself, but to the importance of the impressive covers. Another kind of epitext used by Penguin can be found in their various posters, where Penguin focuses on the effect of the covers when they are seen together. These posters and other types of advertising showed either a small number of novels, or all of them together. The effect was always the same. Through the advertisements and other commercial outings, the covers draw the reader’s attention to their similarities and how well all the covers work together to create a coherent image of English literature. It never matters which novels

are put together on a poster. The publisher only looks at which novels go best together in their commercial campaign. And finally, the covers all work together in Penguin's trailer for the Penguin English Library to complete the image of a fantastic world the reader can enter through the various Library covers. All these peritexts and epitexts connected to the Library covers work together to focus on the individuality of each novel, on how the covers are a visualisation of the narrative, while at the same time showing that all these novels combined create the wonderful world of the Penguin English Library.

Where Genette's theory on paratextuality also at times hints at the importance of the cover in creating a series, I have taken this a step further by using John Guillory's theory on canonization to show how the Library covers connect all the unrelated novels into an educational canon. Penguin's aim has always been to "inform, educate, and entertain" its audience (Graham 14), which is why they are a suitable publisher to produce an educational canon. The classics incorporated in the Penguin English Library are all "worthy of study" (OED Online), which becomes evident from their presence in a large number of educational curricula (Guillory 6). Therefore the Penguin English Library as a canon already conforms to one of Guillory's ideas on what a canon should be, which is a series of novels with a strong educational value (Guillory 23). A canon should also contribute to the novel's cultural capital through its process of exclusion and selection, both in the sense of which novels and authors should be excluded or selected, and which values the canon should portray. According to Guillory, a successful canon should always be a selection of novels to highlight the cultural values of the times, such as historic, aesthetic, political, and moral values (Guillory 25). The covers of the library highlight the values of the canon by presenting aesthetically pleasing modern looking covers that also go back to the historic importance of the novels through the imagery they present to the reader. The covers of the Library link all the novels together by presenting the reader with a hundred covers which seem similar through the use of colour and imagery, which make it desirable to collect the entire English literary canon to create a colourful bookcase with some of the most important and educational novels in English literature. The strength of the Library as a literary canon relies on the cover to connect all the different novels.

There are also functions of the cover as binding factor in canon formation that Penguin uses to divert from Guillory's traditional view on the literary canon though. Penguin spends a lot of time on presenting the Penguin English Library as cultural capital, as Guillory deems important for a literary canon, but they also focus on the economic capital that the Library creates. Penguin combines the educational and cultural values of their Library with the need

to create economic capital, which competition between publishers nowadays forces them to. They need the commerciality of the Library as a canon to be able to reach their aim as an informative and educational publisher. Therefore, the Penguin English Library might also be reflecting on the changes to the idea of the canon and canonicity since the publication of the original Library in the 1960s and since the publication of Guillory's study in 1993. This canon is based on the traditional aims of a literary canon as described by Guillory, but is also starts off new ideas on canonicity through the publisher's need to create economic capital alongside cultural capital. The covers of the Library bind the novels together to create a coherent educational canon, but they also turn the canon into a desirable series, a series of books which plays into the publisher's commercial aims. Perhaps the canon is not so full of educational prestige as it once was anymore, and the Penguin English Library is a good example of the more commercial changing winds surrounding the English literary canon.

Nevertheless, the cover is a very important aspect of the Penguin English Library, both as an indicator of a novel's individuality and a novel's worth as part of a larger body of work. The cover carries a lot of paratextual influence on the narrative, since through the colour and imagery on the cover, the cover gives the reader an insight into the narrative. Penguin uses the covers in many peritextual and epitextual references to the novels. This way, the cover highlights the individuality of the novel and relies on the reader to interpret what can be found inside as well as the function of the novel as a unique work within a coherent series. At the same time, the cover of the Penguin English Library highlights the context of a larger body of work, a context in which the novels of the canon can be studied and can become a topic of debate. All the novels are linked by the cover, which gives the reader the idea that all these novels belong together and can be best interpreted when multiple novels are read. Through the cover, the function of the separate novels can only be investigated in a larger body of work. Readers might not just pick one novel from the Library to read, but they will continue reading since the Library is the perfect combination of so many different classics. The Penguin English Library really does present the reader with a wonderful world filled with different works of literature which all have their individual interpretations, but which also function as a coherent canon of works to combine all the literary adventures in one colourful bookcase.

Through their paratextual and canonical value, the cover design of a novel within the Penguin English Library does contribute to the interpretation and function of that novel, both as an individual work and as part of a canon of works. Still, while researching the Penguin covers, I encountered many further questions that this thesis has not answered but which are interesting to look at to get a more complete image of the Penguin English Library covers. For

instance, it would be very interesting to go into the publisher Penguin in more detail. Penguin is a major publisher in the UK, but they do not like to provide a lot of information on their strategic history. In the first chapter, I have researched the changes in the book market, changes that Penguin had to adapt to as well, but I have not looked into the reasons why the market changed. Similarly, I have not discussed why Penguin decided to divert from their ideal of being a purely academic or scholarly publisher to a more commercial player in the competitive book market. Therefore to get a proper view of the ideas behind the Penguin English Library, further research into Penguin Books and the choices they have made in the past would be beneficial.

Another question that arose during this thesis ties in with the previous point, since it surrounds the choices that were made when adapting the original Library into the 2012 version. The original 1960s Library included a number of plays and collections of poetry, which were neglected in the 2012 list. So what changed for Penguin Books that poetry and plays do not seem to fit on a compilation of some of the best works of British literature anymore? This has been difficult to research so far, since there is very little evidence for Penguin's reasoning behind both Libraries. Possibly the only way to answer this question in detail would be to spend time at the Penguin archive at the University of Bristol Special Collections. I have not been able to visit the archive for this thesis, but the Special Collections houses the archives of Penguin Books from its foundation in 1935 till the 1980s (University of Bristol). There one might find more information on the reasoning behind Penguin's changes in strategy from a academic to a more commercial publisher. Furthermore, the archive might be the place to look for a changing attitude surrounding the Penguin English Library which explains why the poetry and plays of the original list were not included in the Library of 2012.

There seems to be a lot more yet to be discovered concerning the Penguin English Library, but this thesis has described in detail the influence of the cover on the reader and the series as a whole. Cover design has been an interesting academic research topic for many different series or individual books in the last couple of years, and I believe many more researchers will follow, since many publishers are possibly still not using the full potential of the cover. The many different Penguin series with different covers show the progress Penguin has made in this field, but even their ideas on cover design change rapidly. One thing should be clear to the major publishers in the competitive book market: the reader of today does judge a book by its cover, so make it a good one.

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APPENDIX A

The original Penguin English Library, published between 1965 and 1971

Provided by the Penguin Archive at the University of Bristol Special Collections

The titles with * are also included in the 2012 edition of the Penguin English Library

1. Emily Brontë	Wuthering Heights *
2. George Eliot	Middlemarch *
3. Charles Dickens	Great Expectations *
4. John Bunyan	The Pilgrim's Progress
5. Jane Austen	Persuasion *
6. Ed. Gamini Salgado	Three Jacobean Tragedies: 'The Revenge Tragedy' 'The White Devil' 'The Changeling'
7. Daniel Defoe	Robinson Crusoe *
8. Charles Dickens	David Copperfield *
9. Henry Fielding	The History of Tom Jones *
10. Jane Austen	Emma *
11. Charlotte Brontë	Jane Eyre *
12. Samuel Butler	The Way of All Flesh *
13. Ben Jonson	Three comedies: 'Volpone' 'The Alchemist' 'Bartholomew Fair'
14. Wilkie Collins	The Moonstone *
15. Daniel Defoe	A Journal of the Plague Year
16. Jane Austen	Mansfield Park *
17. Charles Dickens	Oliver Twist *
18. Mark Twain	The Adventures of Huckleberry Finn *
19. Laurence Sterne	The Life and Opinions of Tristram Shandy, Gentleman *
20. George Eliot	Daniel Deronda *
21. Tobias Smollett	The Expedition of Humphry Clinker *

22. Jonathan Swift	Gulliver's Travels *
23. William Cobbett	Rural Rides
24. Anthony Trollope	The Last Chronicle of Barset *
25. Charles Dickens	Little Dorrit *
26. Laurence Sterne	A Sentimental Journey through France and Italy
27. Ed. Gamini Salgado	Three Restoration Comedies: 'The Man of Mode' (Etherege) 'The Country Wife' (Wycherley) 'Love for Love' (Congreve)
28. Edgar Allan Poe	Selected Writings
29. Herman Melville	Billy Bud, sailor and Other Stories *
30. George Eliot	Silas Marner
31. Charles Dickens	Martin Chuzzlewit *
32. George Gissing	New Grub Street *
33. Samuel Johnson	Selected Writings
34. George Meredith	The Egoist
35. William Thackeray	Vanity Fair *
36. Ed. Peter Fairclough	Three Gothic Novels: 'The Castle of Otranto' (Walpole) 'Vathek' (Beckford) 'Frankenstein' (Mary Shelley) *
37. Christopher Marlowe	The Complete Plays: 'Dido' 'Queen of Carthage' 'Tamburlaine the Great' 'Doctor Faustus' 'The Jew of Malta' 'Edward the Second' 'The Massacre at Paris'
38. Anthony Trollope	North America
39. Ed. Keith Sturgess	Three Elizabethan Domestic Tragedies: 'Arden of Faversham' 'A Yorkshire Tragedy' 'A Woman Killed with Kindness' (Heywood)

40. Mark Twain	Pudd'nhead Wilson and Those Extraordinary Twins
41. Anthony Trollope	The Eustace Diamonds
42. Charles Dickens	Hard Times *
43. Thomas Malory	Le Morte D'Arthur, Vol. 1
44. Thomas Malory	Le Morte D'Arthur, Vol. 2
45. Thomas Love Peacock	Nightmare Abbey and Crotchet Castle
46. Elizabeth Gaskell	Wives and Daughters *
47. Jane Austen	Sense and Sensibility *
48. Charles Dickens	Dombey and Son *
49. William Thackeray	The History of Henry Esmond
50. William Hazlitt	Selected Writings
51. Marcus Clarke	His Natural Life
52. Nathaniel Hawthorne	The Scarlet Letter and Other Tales *
53. Elizabeth Gaskell	Mary Barton *
54. Charles Dickens	A Tale of Two Cities *
55. Elizabeth Gaskell	North and South *
56. Thomas de Quincey	Recollections of the Lakes and the Lake Poets
57. Samuel Butler	Erewhon
58. Matthew Arnold	Selected Prose
59. John Ford	Three Plays
	'Tis Pity She's a Whore'
	'The Broken Heart'
	'Perkin Warbeck'
60. Charles Dickens	Our Mutual Friend *
61. Thomas de Quincey	Confessions of an English Opium Eater
62. Peter Happe	Tudor Interludes
63. Charles Dickens	Bleak House *
64. Mark Twain	A Connecticut Yankee at King Arthur's Court
65. (unknown)	
66. Daniel Defoe	A Tour through the Whole Island of Great Britain
67. Thomas Nashe	The Unfortunate Traveler and Other Works
68. Charles Dickens	The Christmas Books, Vol 1:
	'A Christmas Carol' *
	'The Chimes'

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|---------------------------------|---|
| 69. Charles Dickens | The Christmas Books, Vol 2:
'The Cricket on the Hearth'
'The Battle of Life'
'The Haunted Man' |
| 70. Herman Melville | Typee |
| 71. Walter Scott | Waverley |
| 72. Jane Austen | Pride and Prejudice * |
| 73. Richard Hakluyt | Voyages and Discoveries |
| 74. Jane Austen | Northanger Abbey * |
| 75. Charles Dickens | The Old Curiosity Shop * |
| 76. William Makepeace Thackeray | Pendennis |

APPENDIX B

The 2012 Penguin English Library covers

	<p>Jane Austen - Persuasion</p> <p>Original publication date: 1818 Current publication date: April 2012</p>		<p>Frances Burney - Evelina</p> <p>Original publication date: 1778 Current publication date: April 2012</p>
	<p>Mary Elizabeth Braddon - Lady Audley's Secret</p> <p>Original publication date: 1862 Current publication date: April 2012</p>		<p>Wilkie Collins - The Moonstone</p> <p>Original publication date: 1868 Current publication date: April 2012</p>
	<p>Charlotte Brontë - Jane Eyre</p> <p>Original publication date: 1847 Current publication date: April 2012</p>		<p>Charles Dickens - Oliver Twist</p> <p>Original publication date: 1838 Current publication date: April 2012</p>

	<p>Charles Dickens - Great Expectations</p> <p>Original publication date: 1861 Current publication date: April 2012</p>		<p>Elizabeth Gaskell - North and South</p> <p>Original publication date: 1855 Current publication date: April 2012</p>
	<p>Charles Dickens - A Tale of Two Cities</p> <p>Original publication date: 1859 Current publication date: April 2012</p>		<p>Thomas Hardy - Far from the Madding Crowd</p> <p>Original publication date: 1874 Current publication date: April 2012</p>
	<p>George Eliot - The Mill on the Floss</p> <p>Original publication date: 1860 Current publication date: April 2012</p>		<p>James Hogg - The Private Memoirs and Confessions of a Justified Sinner</p> <p>Original publication date: 1824 Current publication date: April 2012</p>

	<p>Herman Melville - Moby-Dick</p> <p>Original publication date: 1851 Current publication date: April 2012</p>		<p>Jonathan Swift - Gulliver's Travels</p> <p>Original publication date: 1726 Current publication date: April 2012</p>
	<p>Edgar Allan Poe - The Murders in the Rue Morgue and Other Tales</p> <p>Original publication date: 1841 Current publication date: April 2012</p>		<p>Anthony Trollope - The Warden</p> <p>Original publication date: 1855 Current publication date: April 2012</p>
	<p>Mary Shelley - Frankenstein</p> <p>Original publication date: 1818 Current publication date: April 2012</p>		<p>Mark Twain - The Adventures of Huckleberry Finn</p> <p>Original publication date: 1884 Current publication date: April 2012</p>

	<p>H. G. Wells - The War of the Worlds</p> <p>Original publication date: 1897 Current publication date: April 2012</p>		<p>Samuel Butler - The Way of All Flesh</p> <p>Original publication date: 1903 Current publication date: May 2012</p>
	<p>Edith Wharton - The House of Mirth</p> <p>Original publication date: 1905 Current publication date: April 2012</p>		<p>Charles Dickens - David Copperfield</p> <p>Original publication date: 1850 Current publication date: May 2012</p>
	<p>Anthony Trollope - Barchester Towers</p> <p>Original publication date: 1857 Current publication date: May 2012</p>		<p>George Eliot - Daniel Deronda</p> <p>Original publication date: 1876 Current publication date: May 2012</p>

	<p>E. M. Forster - Where Angels Fear to Tread</p> <p>Original publication date: 1905 Current publication date: May 2012</p>		<p>Tobias Smollett - Humphry Clinker</p> <p>Original publication date: 1771 Current publication date: May 2012</p>
	<p>Charles Maturin - Melmoth the Wanderer</p> <p>Original publication date: 1820 Current publication date: May 2012</p>		<p>Bram Stoker - Dracula</p> <p>Original publication date: 1897 Current publication date: May 2012</p>
	<p>Herman Melville - The Confidence-Man and Billy Budd, Sailor</p> <p>Original publication date: 1857; 1924 Current publication date: May 2012</p>		<p>H. G. Wells - The Time Machine</p> <p>Original publication date: 1895 Current publication date: May 2012</p>

	<p>Anne Brontë - The Tenant of Wildfell Hall</p> <p>Original publication date: 1848 Current publication date: June 2012</p>		<p>E. M. Forster - Howards End</p> <p>Original publication date: 1910 Current publication date: June 2012</p>
	<p>Charles Dickens - Little Dorrit</p> <p>Original publication date: 1857 Current publication date: June 2012</p>		<p>Elizabeth Gaskell - Cranford</p> <p>Original publication date: 1853 Current publication date: June 2012</p>
	<p>Henry Fielding - Joseph Andrews</p> <p>Original publication date: 1742 Current publication date: June 2012</p>		<p>Thomas Hardy - Two on a Tower</p> <p>Original publication date: 1882 Current publication date: June 2012</p>

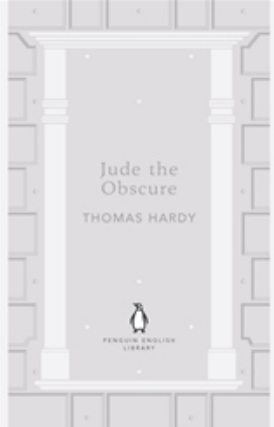
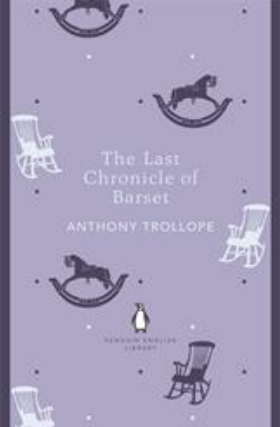
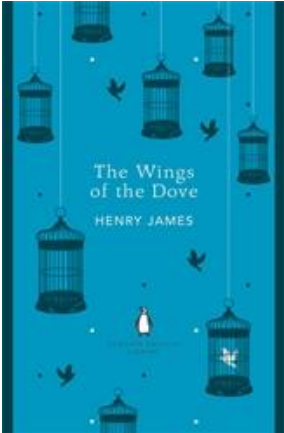
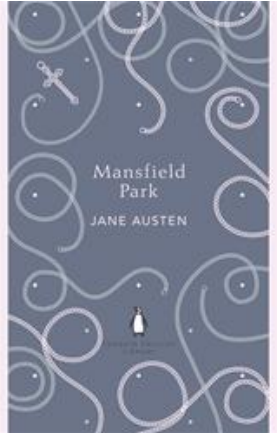
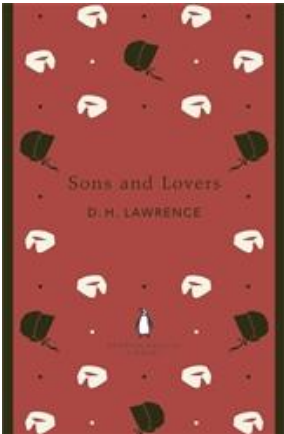

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	<p>Matthew Lewis - The Monk</p> <p>Original publication date: 1796 Current publication date: June 2012</p>		<p>Jane Austen - Emma</p> <p>Original publication date: 1815 Current publication date: July 2012</p>
	<p>Anthony Trollope - Doctor Thorne</p> <p>Original publication date: 1858 Current publication date: June 2012</p>		<p>Charlotte Brontë - Shirley</p> <p>Original publication date: 1849 Current publication date: July 2012</p>

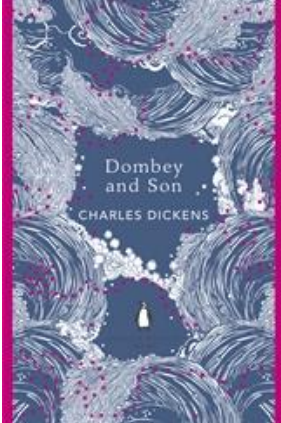
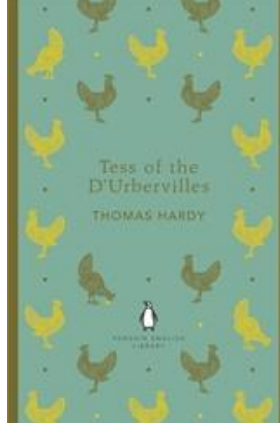
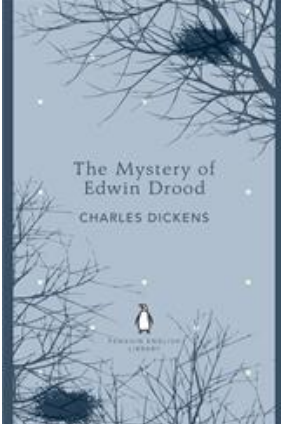
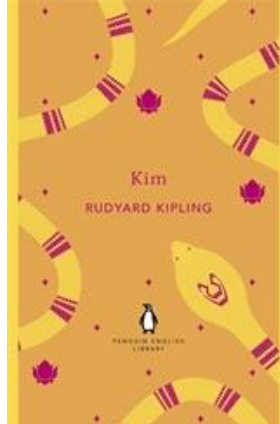
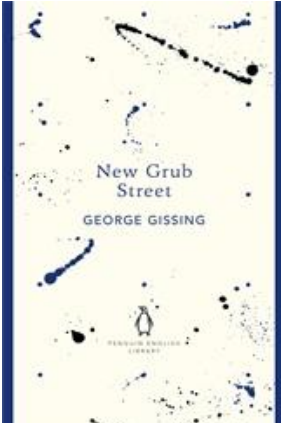
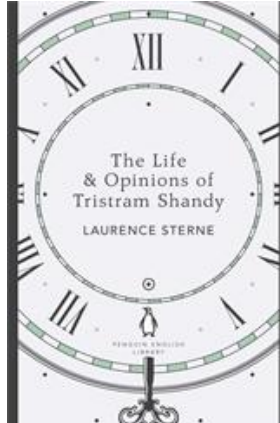
	<p>Joseph Conrad - The Secret Agent</p> <p>Original publication date: 1907 Current publication date: July 2012</p>		<p>Thomas Hardy - The Mayor of Casterbridge</p> <p>Original publication date: 1886 Current publication date: July 2012</p>
	<p>Charles Dickens - Hard Times</p> <p>Original publication date: 1854 Current publication date: July 2012</p>		<p>James Joyce - Dubliners</p> <p>Original publication date: 1914 Current publication date: July 2012</p>
	<p>Charles Dickens - The Old Curiosity Shop</p> <p>Original publication date: 1841 Current publication date: July 2012</p>		<p>Samuel Richardson - Pamela</p> <p>Original publication date: 1740 Current publication date: July 2012</p>

	<p>William Makepeace Thackeray - Vanity Fair</p> <p>Original publication date: 1848 Current publication date: July 2012</p>		<p>Lewis Carroll - Alice's Adventures in Wonderland and Through the Looking Glass</p> <p>Original publication date: 1865; 1871 Current publication date: August 2012</p>
	<p>Anthony Trollope - Framley Parsonage</p> <p>Original publication date: 1861 Current publication date: July 2012</p>		<p>Charles Dickens - Barnaby Rudge</p> <p>Original publication date: 1841 Current publication date: August 2012</p>
	<p>Jane Austen - Sense and Sensibility</p> <p>Original publication date: 1811 Current publication date: August 2012</p>		<p>Charles Dickens - Martin Chuzzlewit</p> <p>Original publication date: 1844 Current publication date: August 2012</p>

	<p>Arthur Conan Doyle - The Five Orange Pips and Other Cases</p> <p>Original publication date: 1891 Current publication date: August 2012</p>		<p>Thomas Hardy - The Return of the Native</p> <p>Original publication date: 1878 Current publication date: August 2012</p>
	<p>Elizabeth Gaskell - Mary Barton</p> <p>Original publication date: 1848 Current publication date: August 2012</p>		<p>Henry James - Daisy Miller and The Turn of the Screw</p> <p>Original publication date: 1879; 1898 Current publication date: August 2012</p>
	<p>Henry Fielding - Tom Jones</p> <p>Original publication date: 1749 Current publication date: August 2012</p>		<p>Anthony Trollope - The Small House at Allington</p> <p>Original publication date: 1864 Current publication date: August 2012</p>

	<p>G. K. Chesterton - The Man who was Thursday</p> <p>Original publication date: 1908 Current publication date: September 2012</p>		<p>Charles Dickens - Our Mutual Friend</p> <p>Original publication date: 1865 Current publication date: September 2012</p>
	<p>Joseph Conrad - Heart of Darkness</p> <p>Original publication date: 1899 Current publication date: September 2012</p>		<p>Charles Dickens - Nicholas Nickleby</p> <p>Original publication date: 1839 Current publication date: September 2012</p>
	<p>George Eliot - Middlemarch</p> <p>Original publication date: 1872 Current publication date: September 2012</p>		<p>E. M. Forster - A Room with a View</p> <p>Original publication date: 1908 Current publication date: September 2012</p>

	<p>Thomas Hardy - Jude the Obscure</p> <p>Original publication date: 1895 Current publication date: September 2012</p>		<p>Anthony Trollope - The Last Chronicle of Barset</p> <p>Original publication date: 1867 Current publication date: September 2012</p>
	<p>Henry James - The Wings of the Dove</p> <p>Original publication date: 1902 Current publication date: September 2012</p>		<p>Jane Austen - Mansfield Park</p> <p>Original publication date: 1814 Current publication date: October 2012</p>
	<p>D. H. Lawrence - Sons and Lovers</p> <p>Original publication date: 1913 Current publication date: September 2012</p>		<p>Charlotte Brontë - Villette</p> <p>Original publication date: 1853 Current publication date: October 2012</p>

	<p>Charles Dickens - Dombey and Son</p> <p>Original publication date: 1848 Current publication date: October 2012</p>		<p>Thomas Hardy - Tess of the d'Urbervilles</p> <p>Original publication date: 1891 Current publication date: October 2012</p>
	<p>Charles Dickens - The Mystery of Edwin Drood</p> <p>Original publication date: 1870 Current publication date: October 2012</p>		<p>Rudyard Kipling - Kim</p> <p>Original publication date: 1901 Current publication date: October 2012</p>
	<p>George Gissing - New Grub Street</p> <p>Original publication date: 1891 Current publication date: October 2012</p>		<p>Laurence Sterne - The Life and Opinions of Tristram Shandy</p> <p>Original publication date: 1767 Current publication date: October 2012</p>

	<p>H. G. Wells – The Island of Doctor Moreau</p> <p>Original publication date: 1896 Current publication date: October 2012</p>		<p>Wilkie Collins - The Woman in White</p> <p>Original publication date: 1859 Current publication date: November 2012</p>
	<p>Edith Wharton - Ethan Frome</p> <p>Original publication date: 1911 Current publication date: October 2012</p>		<p>Joseph Conrad - Nostromo</p> <p>Original publication date: 1904 Current publication date: November 2012</p>
	<p>Jane Austen - Northanger Abbey</p> <p>Original publication date: 1817 Current publication date: November 2012</p>		<p>George Eliot - Silas Marner</p> <p>Original publication date: 1861 Current publication date: November 2012</p>

	<p>Elizabeth Gaskell - Wives and Daughters</p> <p>Original publication date: 1866 Current publication date: November 2012</p>		<p>Henry James - Washington Square</p> <p>Original publication date: 1880 Current publication date: November 2012</p>
	<p>Charles Dickens - A Christmas Carol</p> <p>Original publication date: 1843 Current publication date: November 2012</p>		<p>Robert Louis Stevenson - Dr Jekyll and Mr Hyde</p> <p>Original publication date: 1886 Current publication date: November 2012</p>
	<p>Thomas Hardy - Under the Greenwood Tree</p> <p>Original publication date: 1872 Current publication date: November 2012</p>		<p>H. G. Wells - The Invisible Man</p> <p>Original publication date: 1897 Current publication date: November 2012</p>

	<p>Joseph Conrad - Lord Jim</p> <p>Original publication date: 1900 Current publication date: December 2012</p>		<p>Emily Brontë - Wuthering Heights</p> <p>Original publication date: 1847 Current publication date: December 2012</p>
	<p>Daniel Defoe - Robinson Crusoe</p> <p>Original publication date: 1719 Current publication date: December 2012</p>		<p>Charles Dickens - Bleak House</p> <p>Original publication date: 1853 Current publication date: December 2012</p>
	<p>Jane Austen - Pride and Prejudice</p> <p>Original publication date: 1813 Current publication date: December 2012</p>		<p>Charles Dickens - The Pickwick Papers</p> <p>Original publication date: 1837 Current publication date: December 2012</p>

	<p>Henry James - The Portrait of a Lady</p> <p>Original publication date: 1881 Current publication date: December 2012</p>		<p>Robert Louis Stevenson - Treasure Island and the Ebb-Tide</p> <p>Original publication date: 1883; 1894 Current publication date: December 2012</p>
	<p>Sir Walter Scott - Ivanhoe</p> <p>Original publication date: 1820 Current publication date: December 2012</p>		<p>Arthur Conan Doyle - The Hound of the Baskervilles</p> <p>Original publication date: 1902 Current publication date: December 2012</p>