

Bibliotekarstudentens nettleksikon om litteratur og medier

Av Helge Ridderstrøm (førsteamanuensis ved OsloMet – storbyuniversitetet)

Sist oppdatert 28.03.25

Om leksikonet: https://www.litteraturogmedieleksikon.no/gallery/om_leksikonet.pdf

Limerick

(_sjanger, _lyrikk) Dikt på fem linjer, med rimmønsteret aabba og noen andre formkrav. Oftest humoristisk. Kan oppfattes som en type epigram (et kort, satirisk dikt) eller en sen etterkommer av denne sjangeren (Arnold og Sinemus 1983 s. 279). De første trykte limerickene er fra 1821 (Montandon 1992 s. 140).

“The poets use limericks as literary or poetic forms to convey and create funny and humorous images. The purpose of using this form is to replace everyday expression with unusual alternative to express emotion and a particular mood by adding eccentricity and weirdness. We can find its usage in literature to describe humor or light subject matter, containing first four lines creating jokes and ending on a punch line.” (<http://literarydevices.net/limerick/>; lesedato 15.04.16)

Ingen er sikre på forbindelsen mellom sjangeren og den irske byen som heter Limerick, men en mulighet er at en nå glemt limerick brukte det stedsnavnet (Montandon 1992 s. 140).

“The origin of the actual word limerick is obscure. The first known occurrence is from May 1896; the OED first reports it in 1898. The name is often linked to an earlier form of nonsense verse which was traditionally followed by the refrain that ended “...come all the way up to Limerick?”, Limerick being an Irish city. That the older refrain does not match the meter of the limerick has been used to attack this theory. A point in favour, however, is the fact that in other languages, limericks are indeed sung, with wordless (la-la) refrains between them that match a version of this text.” (<http://www.languageisavirus.com/poetry-guide/limerick.html#.VrMnhE32a70>; lesedato 08.02.16)

Det at ord ofte gjentas (f.eks. stedsnavnet i første og siste verselinje), slik at teksten virker “ineffektiv”, gjør at sjangeren har blitt oppfattet som et uttrykk en “skuffende ineffektivitet og overfladiskhet i menneskets eksistens” (Sylvère Monod sitert fra Montandon 1992 s. 142).

“Limericks appear to have originated in the nineteenth century, as an extension of a parlour game that included the refrain, “Will you/won’t you come to Limerick?” The “Limerick” in this game referred to the Irish city and county of the same name.

The first actual use of the word “limerick” to describe nonsense poems of this sort is thought to be a 1880 poem, published in a New Brunswick (Canada) newspaper:

There was a young rustic named Mallory,
who drew but a very small salary.
When he went to the show,
his purse made him go
to a seat in the uppermost gallery.

A notation on the poem said that it was to be sung to the tune of “Won’t you come to Limerick”. The phrase “Won’t you come to Limerick” had been known in the United States since at least the Civil War (1861-1865), and is thought to have meant “Just get on with it.” Likely because of its association with the song, limericks now have a fixed form with five lines, in a strict AABBA rhyming pattern. [...] British poet Edward Lear wrote more than 200 limericks, mostly in the form of innocuous nonsense verse aimed at both children and adults. He was much derided for the form by others, leading to a number of “anti-limericks” [som ikke fulgte rimmønster] [...] The limerick form is simple to learn, and has long served as an easy means of writing doggerel [= enkle, komiske dikt]. I like this one from the Second World War, composed by Captain Nicholl of Britain’s Royal Navy, in reference to the Dutch sloop [= seilbåt] *Soemba*:

A report has come in from the *Soemba*
that their salvoes go off like a Rhumba.
Two guns, they sound fine
but the third, five-point-nine,
he am bust and refuse to go boomba.”
(Sheila Singhal i <http://elephantaday.blogspot.no/2012/01/elephant-no-95-limericks.html>; lesedato 04.01.13)

“Edward Lear has generally been charged with the invention of the five-line stanza well known as the “limerick,” but he always pleads “not guilty,” saying the form was suggested to him by a friend as a particularly appropriate model for nonsense rhymes, and this model, if we are not mistaken, was taken from the popular song, “All the Way Up to Limerick.” However it was, Lear’s first nonsense verses, published in 1846, were written in the form of the familiar stanza, beginning:

There was an old man of Tobago,

and he wrote no less than two hundred and fourteen others. Carolyn Wells is authority that there is an authority to the effect that the “limerick” flourished in the reign of William IV., and that the following was current in 1834:

There was a young man of St. Kitts,
Who was very much troubled with fits.

The eclipse of the moon
Threw him into a swoon,
When he tumbled and broke into bits.”

(Stanton Vaughn i https://archive.org/stream/700limericklyric00vauguoft/700limericklyric00vauguoft_djvu.txt; lesedato 26.02.16)

“The first book of limericks, though they were not yet named thus, is *The History of Sixteen Wonderful Old Women* (1820) [anonym utgivelse], followed by the *Anecdotes and Adventures of Fifteen Gentlemen* (1822) [antakelig diktet av Richard Scrafton Sharpe]. But the form was popularised by Edward Lear, who has been grandiloquently dubbed “The Poet Laureate of the Limerick”, in his *A Book of Nonsense* (1846) and a later work (1872) on the same theme. In all Lear wrote 212 limericks, mostly aimed towards nonsense. In his time limericks accompanied an illustration on the same subject, and the final line of the limerick was a kind of conclusion, which usually was a variant of the first, ending in the same word. This is different from the punchline or twist of the modern limerick, that usually has a proper rhyme. Since Lear’s limericks are the best-known examples of the classical limerick, and since these poems were not yet called “Limericks”, some have retroactively named them Learics, as they are not true limericks in the modern sense of the word.” (<http://www.languageisavirus.com/poetry-guide/limerick.html#.VrMnhE32a70>; lesedato 10.03.16)

“The genre may have got the name limerick after the landlord of a tavern in Limerick City, John ‘The Gay’ O’Tuomy, became famous for writing such verses for his friends. In 1820 a set of limericks was published in England called *Anecdotes and Adventures of Fifteen Young Ladies*, followed by a sequel, *The History of Sixteen Wonderful Old Women*.” (<http://welovebluepeter.blogspot.no/2014/03/the-blue-peter-book-of-limericks.html>; lesedato 09.05.16)

“May 12 is Limerick Day. It is an unofficial holiday that encourages people to read and write limericks, a genre of humorous poetry that first originated in England in the 18th century. [...] Limerick Day, also sometimes called National Limerick Day honors the birthday of Edward Lear, English poet, and author. Born in 1812, Lear popularized this form of poetry in his 1846 book called *A Book of Nonsense*. Limerick is a genre of poetry that traditionally has 5 lines and has a AABBA rhyme scheme. A rhyme scheme is the pattern of rhymes in a poem. To identify a poem’s rhyme scheme, each line is designated with a letter. Lines that share a letter rhyme have words at the end that rhyme with each other. This means that in a limerick, which has a AABBA rhyme scheme, the words at the end of the first, second and fifth sentences rhyme, while the words at the end of the third and fourth sentence rhyme with each other. Traditionally, the first line of a limerick introduced a person and a place and the rest of the poem described a humorous and often times obscene situation involving the subject or the place. It is believed that the term limerick to refer to this specific genre of poetry comes from the city of Limerick, Ireland.” (<http://www.timeanddate.com/holidays/fun/limerick-day>; lesedato 17.02.16)

Den amerikanske tegneren Arthur Burdett Frost publiserte på 1880-tallet illustrerte limericker. Hans bok *Stuff & nonsense* (1884) inneholder vitsetegninger og karikaturer, og omtrent halvparten av tegningene har en limerick av Frost som ledsagende tekst.

“The limerick is often spelled to make the ending match in orthography as well as pronunciation, especially when the spelling of one of the words is bizarre:

There was a young curate of Salisbury
Whose manners were quite Halisbury-Scalisbury
He wandered round Hampshire
Without any pampshire
Till the Vicar compelled him to Warisbury

Note: Salisbury was once known to locals as Sarum, Hampshire as Hants, giving:

There was a young curate of Sarum
Whose manners were quite harem-scarem (Halisbury-Scalisbury)
He wandered round Hants (Hampshire)
Without any pants (pampshire)
Till the Vicar compelled him to Wear'em (Warisbury)

Others subvert the structure of the true limerick.

There was a young bard from Japan
Whose limericks never would scan.
When asked why this was,
He said ‘It’s because
I always try to get as many words into the last line as I possibly can.’
[...]
A limerick fan from Australia
Regarded his work as a failure:
His verses were fine
Until the fourth line.

This is taken a stage further by this pair of verses:

There was a young man of Arnoux
Whose limericks stopped at line two

...and by extension...

There was a young man of Verdun

...which if completed would be a self-contradiction.”
(<http://www.languageisavirus.com/poetry-guide/limerick.html#.VrMnhE32a70>;
lesedato 08.02.16)

Fred E. Woodward's *Line Lost Limericks: A guest book* (1915) inneholder limericker uten siste verselinje. Det er altså trykt kun fire linjer per limerick. Boka skal brukes til selskapslek der hver deltaker foreslår en siste linje (det er åpent rom for å skrive inn to forslag på hver bokside). Til slutt fungerer boka som en slags minne- og gjestebok, med mange venners og besøkendes forslag skrevet inn. Bakerst i boka finnes forslag til sistelinjer skrevet av Woodward. Boka har 138 sider (<https://archive.org/details/linelostlimerick00wood>; lesedato 08.06.16).

Den amerikansk-britiske billedhuggeren Jacob Epstein lagde i 1907 et modernistisk, hjelm lignende bronsehode kalt *Romilly John*. Som spott ble det skrevet en (anonym) limerick, som spiller på at flere berømtheter har etternavn med stavelsen -stein:

There's a notable family named Stein:
There's Gertrude, there's Ep, and there's Ein.
Gert's writing is hazy,
Ep's statues are crazy,
And no one can understand Ein.

I en annen versjon av limericken lyder de to korteste verselinjene (linje 3 og 4):

Gert's prose is all bunk
Ep's sculpture just junk”
(sitert fra <http://ediss.sub.uni-hamburg.de/volltexte/2007/3439/pdf/dissganz.pdf>;
lesedato 20.05.16)

Eksempler på limerick-samlinger:

Charles M. Best: *One Hundred Baseball Limericks* (1925)

Peter Davies m.fl.: *Less Eminent Victorians* (1927) – 60 limericker illustrert med tresnitt

George W. Wilson: *Fifty Original Cryptogram Limericks: Rhymes in Code* (1929)
– “Word games in the form of cryptogram Limericks ie. coded verse. Real mind benders.”

Negri (pseudonym) og W. G. D. Hill: *King Henry Had Six Wives (One at a Time): Limericks of History* (1945)

Leland B. Jacobs: *Holiday Happenings in Limerick Land* (1972)

Betty Jane Wagner: *Limericks* (1973) – med humoristiske tegninger av Edward Gorey

André Bjerke (red.): *En rockegal snack-kokk fra Jokkmokk: 50 norske limericks fra tretten radiokonkurranser* (1974)

J. Beauregard Pepys: *The Lilt in the Kilt, or The Flasher in the Rye: Limericks in the Spirit of Robert Burns* (1978)

Jack Stokes: *Loony Limericks from Alabama to Wyoming* (1978) – “A collection of limericks about each of the fifty states.”

Tage la Cour: *Krimericks og 13 andre barske rim* (1978)

Ray Allen Billington: *Limericks: Historical and Hysterical* (1981)

Arnold Lobel: *The Book of Pigericks: Pig Limericks* (1983)

Virginia Hughes Schlotzhauer: *A Parliamentarian's Book of Limericks: A New Approach to Parliamentary Procedure* (1984)

J. H. Bentley og Malcolm Fraser: *A Grand Limerick Tour: Original limerick verses on New Zealand subjects, some suitable to be read in any company* (1985)

Donald R. Bensen: *Biblical Limericks: Old Testament Stories Re-Versed* (1986)

W. H. Allen (ed.): *Great green limericks: Selected limericks from The Observer newspaper's great green limerick competition run in association with Friends of the Earth* (1989)

Joe James: *100 Funniest Golf Limericks* (1992)

Todd James Buhrows: *Bird Limericks: Verse about our Fine-Feathered Friends* (1993)

Donald S. Altschul: *Legal Limericks* (1993)

Edmund Dulac: *F was a fanciful frog: Edmund Dulac's Limericks* (1993) – “An illustrated collection of limericks for each letter of the alphabet, presenting humorous or odd characters from an Afghan Ameer to the old mathematician who carries X, Y, and Z in his head.”

Erwin Rennert: *Lifestyle Limericks: Tyske og engelske nonsensdikt om kronede hoder, familietrøbbel, alle slags kunstneriske feil og hell i uhell* (på tysk og engelsk 1994)

Raymond Driver: *AnimaLimericks* (1994) – “A collection of limericks about such animals as the slim penguin named Blair, the odd beaver from Corning, and the long dachshund named Stretch.”

Kathryn Barron: *Critter Crackers: The ABC Book of Limericks* (1995)

S. Omar Barker: *OI' S.O.B. Sez: Cowboy Limericks* (1998)

Glyn Rees: *The Mammoth Book of Limericks* (2008) – med over 2000 limericker

Lou Brooks: *Twimericks: The Book of Tongue-Twisting Limericks* (2009)

Frank Jacobs (ed.): *Looney Limericks* (2011)

Kristin Roskifte: *Leilighetsdikt* (2011)

Michael Krohn: *Det var en gang* (2012) – barne-limericker om dyr

Mick Twister: *There Was an Old Geezer Called Caesar: A History of the World in 100 Limericks* (2013)

Harold K. Gruver: *Limericks for the Ladies* (2013)

Randy Imwalle og Katie Imwalle: *A Pirate Named Molly: 56 Illustrated Limericks For Kids* (2013)

Barrie Singleton: *300 Limericks to Spoil Party Games* (2014) – “written as a daily diary of a political campaign to spoil party games at the general election of May 2015 or sooner. Barrie Singleton is the preferred candidate for the Newbury constituency.”

“What Boris Johnson’s Crappy, Prize-Winning Limerick Tells Us About the Privilege of Power [...] It’s not really a secret that Boris Johnson wants to be our next Prime Minister [i Storbritannia]. [...] he’s the winner of a £1,000 poetry competition. The contest was organised by the *Spectator*’s Douglas Murray after Turkish President Recep Tayyip Erdoğan tried to prosecute a German comedian for reading an offensive poem about him on TV. The government in Turkey is corrupt, nepotistic, incompetent, reactionary and increasingly dominated by a cult of personality around its president – and so it fell to the *Spectator* to take a stand, encouraging its readers to send in their rudest Erdoğan poetry and stand up for free

speech. [...] As a statement of British values, it couldn't be clearer. This is Boris's poem:

There was a young fellow from Ankara
Who was a terrific wanker
Till he sowed his wild oats
With the help of a goat
But he didn't even stop to thankera.

Forgive me for getting pedantic here – actually, don't, this is important, and it needs to be said. Boris Johnson's award-winning entry is not a good limerick. [...] In his defence of the award, Murray writes that it's "a wonderful thing that a British political leader has shown that Britain will not bow before the putative Caliph in Ankara [...] In Britain we still live and breathe free. We need no foreign potentate to tell us what we may think or say." Indeed we don't: we have our own perfectly good British potentates for that. Is it really so brave to make fun of a foreign leader by saying he fucked a goat?" (Sam Kriss i http://www.vice.com/en_uk/read/what-boris-johnsons-crappy-limerick-about-the-turkish-president-tells-us-about-power-and-satire-in-britain; lesedato 23.05.16)

Richard E. Aquilas *Rhyme or Reason: A Limerick History of Philosophy* (1981) er "the truly Herculean task of writing an entire history of Western philosophy in limericks [...] The book contains, I kid you not, 403 limericks. [...] Many of the poems are combined into narratives. As I read this book, with respect to some philosophers I almost lost track of the fact that I was reading poetry." (Samuel Rickless i <http://limerickless.blogspot.no/2015/01/bonus-limerick-tribute-to-richard.html>; lesedato 26.05.16)

David L. Harrison og Philippe Lix' barnebok *Boken om kjemper* (på norsk 1973) inneholder limericker før den første historien, mellom historiene og til slutt.

Jo Brewer redigerte i 1975 antologien *The Alphabet Butterfly Coloring Book for Limerick-Loving Lepidopterists* (1975). En "lepidopterist" er en person som studerer visse typer sommerfugler og møll. Limerickene i boka er "by 19 poets, including 10 members of the Lepidopterists and/or Xerces Societies, and range through the factual, funny, beautiful and bawdy. Illustrations are by 21 artists, including 11 members of the Xerces and/or Lepidopterists' Societies, and range through the anatomical, factual, fanciful; through miniatures, portraits, cartoons and impressionism. Ages of contributors range from 18 months to 82 years." (http://images.peabody.yale.edu/lepsoc/nls/1970s/1975/1975_v17_n4.pdf; lesedato 05.09.16)

"Anthony Euwer, an American poet and painter, published *The Limeratomy* in 1917. Subtitled *A Compendium of universal knowledge for the more perfect understanding of the human machine*, *The Limeratomy* features poems "done in the

Limerick Tongue” and is illustrated by Euwer himself. Its contents comprise the more conventional components of human anatomy (the eyes, the nose, the brain, the ears) alongside more intangible or abstract qualities (the soul, the conscience) and some that are more poetic than scientific (the cockles, the funny bone). On giving anatomy the limerick treatment, Euwer writes in the preface: “In this clinic-limerique the author has endeavored to put within the common grasp, certain livid and burning truths that have been dragged from heaped-up piles of scientific expression and kultur. It is hoped that the appearance of this little volume may prove a happy psychology at this time – an age of self-examination – an epoch when the human machine is coming into its own.” Throughout this book are not only descriptions of the anatomy, but also humorous suggestions at living healthfully. In “The Epiglottis” he writes:

Have a heart for you poor epiglottis,
Don’t crowd down your victuals, for what is
More sad than the sight
Of a wind-pipe plugged tight
When the food fails to see where the slot is.

While full of humor, the pithy nature of the limerick also lends itself to concise understanding of otherwise baffling parts of the human body. In “The Medula Oblongata,” Euwer writes:

Though it sounds like a sort of sonata,
‘Tain’t confirmed by our medical data,
I’m referring of course
To that centre of force –
The medula-ah-ah-oblongata

Not limited to those parts of the anatomy that exist, Euwer writes of “The Cockles”:

Now the function of cockles, we’re told
Is just to get warmed, hence I hold –
And I’m quite sure that you
Will agree with me too –
That the cockles are usu’lly cold.

There are 70 limericks in this volume.”

(<https://nyamcenterforhistory.org/tag/anthony-euwer/>; lesedato 03.06.16)

John Gregory og Dale Saymours *Limerick Number Puzzles* (1978) inneholder blant annet disse to limerickene:

“Limerick Problem #1:

Three different one-digit primes
produce me, if you're using times;
 If my digits you add,
 Another prime will be had.
Two answers – and nothing else rhymes.

Limerick Problem #2:

There once was a cube 'twas found
Whose two digits, when switched clear around,
 Was the product (quite fair)
 Of a cube and a square,
And its name will most surely astound.”
(siteret fra <http://www.jokelibrary.net/education/m2/m4d-limericks.html>; lesedato 15.06.16)

Jean Harrowvens bok *The Limerick Makers* (1976) inneholder et kapittel med limericker sendt til forfatteren av skuespillere og artister. Et eksempel på en slik limerick:

Said a teacher with some indignation
‘I hate films on Sex Education
I feel such a fool
When I show them in school
– Now they're asking for “Birth of a Nation!!” ’

En limerick fra Max Hubermans *Health Limericks* (1964):

Remember when kids were athletic,
And old folks were more energetic?
It is more than a guess
That they smoked a lot less
And none of their food was synthetic.

En av limerickene i Brainerd McKees *Shakespeare in Limerick* (1910) er et slags resymé av Shakespeares *The Tempest*:

There once was a girl named Miranda.
Who flirted with one Ferdinand, a
Shipwrecked young prince
Who, after a rinse,
Played chess with her on the veranda.

Casey Renns *Limericks Lay and Clerical* (1969) var antakelig den første limerick-samlingen “devoted exclusively to religious limericks [...] covering both Protestant and Catholic topics (plus a chapter on “other faiths,” including Jews, Brahmins and Incas) [...] he has revived some old ones, whitewashed some of them [...] deliberately rewrote some to introduce a religious note “when I thought a limerick was too good to leave out” and composed about 35 of his own [...]

There once was a pious young priest
Who lived almost wholly on yeast;
‘For,’ he said, ‘it is plain
We must all rise again,
And I want to get started at least.’

Renn’s collection includes one of the more famous religious limericks, credited to Oliver Wendell Holmes:

God’s plan made a hopeful beginning,
But man ruined his chances by sinning.
We trust that the story
Will end in God’s glory;
But at present the other side’s winning.”

(<http://nyshistoricnewspapers.org/lccn/np00020004/1969-10-24/ed-1/seq-12.pdf>;
lesedato 27.04.16)

Amerikaneren Donald R. Bensons *Biblical Limericks: Old Testament Stories Re-Versed* (1986) inneholder blant annet denne limerikken:

When Jonah once more saw the sun
And stood up on dry land, everyone
Asked, “How’s travel by whale?”
He replied, looking pale,
“Cabin class would be rather more fun.”

Britten Ron Rubin “has a talent for poetry and in particular for the art of ‘Limerick’”. He has had three books of Limericks printed and the latest: ‘*A Fanfare of Musical Limericks*’ is published by Hampstead Press [...] *Eighty-Eight Musical Limericks* (Useful Music 1986) and ‘*Out On A Limerick*’ (New Millennium 1995) illustrated by Tim Holder and Derek Hazeldine [...] Ron has also written the limerick verse for a series of cards and postcards illustrated by Tim Holder and Derek Hazeldine that deal with most of the instruments of the orchestra and all of these are included in ‘*A Fanfare of Musical Limericks*’.” (<http://www.sandybrownjazz.co.uk/profile/ronrubin.html>; lesedato 31.05.16)

“Limerick expert Don Marquis identified three types of limericks: “limericks to be told when ladies are present; limericks to be told when ladies are absent but

clergymen are present; and LIMERICKS.” [...] A look at memorable limericks, each with five lines and an aabba rhyme scheme, clearly shows their intended audiences, as well as the bawdiness, nonsense, humor, and delightful storytelling simplicity of the form.” (http://www.webexhibits.org/poetry/explore_famous_limerick_examples.html; lesedato 03.02.16)

“With the death of Queen Victoria in 1901 and the beginning of a new Century, the sexual repression which characterized the Victorian era (1837-1901) also came to be relaxed. Thus, bawdy limericks which were popular in oral circulation found their way into print. In 1904, Stanton Vaughan published an anthology of limericks, *700 Limerick Lyrics: A Collection of Choice Humorous Versifications*, in New York. This collection has been annotated by Legman as “the largest polite collection of the 1900s, and venturing several semi-bawdy specimens” (Legman 1980: 585). [...] Douglas (1967: 18) points out that Victorian era was the golden period of limericks. As mentioned in the introduction, Edward Lear’s 1846 book initiated a torrential flow of limericks. Cerf (1962: 11) records that “Nobody was more dismayed by this development than Edward Lear himself, who boarded a steamer and fled to Greece to escape the plague of limericks he had started.” Thus one can grasp why limericks (which mainly focus on sexual humor) thrived during the sexually-repressive regime of Queen Victoria. [...] Thus, one can infer that limericks created and enjoyed by the non-aristocratic masses during the prudish sexual sensitivities that characterized the Victorian era served a vital function as a defence against sexual repression. However, even in this century, until the 1960s, reputable publishers did not dare to publish a collection of limericks due to the then prevailing conservative sexual mores.” (Sachi Sri Kantha i http://www1.gifu-u.ac.jp/~srikanth/srikantha_library/file/linguistics/humor%201999%20on%20limericks.pdf; lesedato 19.04.16)

Amerikaneren Isaac Asimov er mest kjent for sine science fiction-historier, men han skrev også mange limericker, utgitt i bl.a. samlingen *Asimov’s Sherlockian Limericks* (1978). Mange av dem er “dirty limericks. Yep, the same man who sagely stated, “The saddest aspect of life right now is that science gathers knowledge faster than society gathers wisdom” also sat down to craft the following poem, published in 1975 in the volume *Lecherous Limericks*:

There was a sweet girl of Decatur
Who went to sea on a freighter.
She was screwed by the master
– An utter disaster –
But the crew all made up for it later.

Asimov has stated that this was the first limerick he ever composed. In the introduction to the book, he dissects what makes a successful limerick, writing, “The humor should be vulgar and should deal with actions and words concerning which society pretends nonexistence – reproduction, excretion, and so on. This is

not an absolute requirement, and you can, indeed, have “clean” limericks... Clean limericks, however, lack flavor, like vanilla ice cream or pound cake.” The “vulgar” or dirty limerick, on the other hand, “has its value because to the humor of rhyme and the challenge of metrical rigidity it adds the relief of release.”

He went on to publish *More Lecherous Limericks*, *Still More Lecherous Limericks*, *Asimov’s Sherlockian Limericks*, *Limericks: Too Gross; or Two Dozen Dirty Stanzas*, *A Grossery of Limericks*, *Isaac Asimov’s Limericks for Children* and *Asimov Laughs Again: More Than 700 Favorite Jokes, Limericks, and Anecdotes*. So, the dude liked limericks. In fact, he invented the word “limericist” to describe himself. Here are a few, which he has described as vulgar, but not gratuitously so:

An Olympian lecher was Zeus,
Always playing around fast and loose
With one hand in the bodice,
Of some likely young goddess,
And the other preparing to goose.”

(http://www.huffingtonpost.com/2014/07/17/asimov-limericks_n_5523627.html;
lesedato 30.08.16)

“For reasons of decency, many collections consist entirely of innocent examples. Amongst the exceptions are several collections by the science-fiction writer Isaac Asimov, who wrote *Lecherous Limericks* (1975), *More Lecherous Limericks* (1976) and *Still More Lecherous Limericks* (1977); he wrote two later volumes in collaboration with poet John Ciardi: *Limericks Too Gross* (1978) and *A Grossery of Limericks* (1981). In 1970, New York’s Brandywine Press published *The Limerick*, a canonical work of bawdy limericks compiled by folklore scholar Gershon Legman, which had previously been printed only in Europe. This was followed by *The New Limerick* in 1977 (later re-released under the title *More Limericks*.) The former volume contained more than 1700 verses, the latter about 2700. [...] The dodoitsu is a short sometimes comic Japanese poem known as a Japanese limerick.” (<http://www.languageisavirus.com/poetry-guide/limerick.html#.VrMnhE32a70>; lesedato 04.02.16)

“ “Two Limericks for the Elderly” by John Updike presents a pair of limericks that playfully engage with themes of aging and individual quirks. Each limerick uses humor and wit to depict elderly characters with distinctive personalities and views, using the classic limerick form to balance levity with insight into the human condition. [...] The first limerick focuses on an old man from Poughkeepsie who refers to himself humorously as an “old poop.” This character brings a light-hearted view of aging, attributing his nighttime pep not merely to drinking Schweppes, a brand of carbonated beverages, but implying a liveliness that goes beyond what might be expected at his age. The rhyme and rhythm typical of limericks lend a jocular tone to the portrayal, encapsulating the old man’s spirited attitude in a whimsical, self-deprecating manner. The structure of the limerick, with its bouncing cadence, supports the humorous revelation at the end. The line “Said he,

‘My last steps / Aren’t propelled by just / Schweppes!’ ” plays on the expectations of the reader for a punchy ending, which is humorously delivered in the final line, reinforcing the image of a lively, if somewhat cheeky, elderly man. [...] The second limerick features a touchy old gentleman from Cohasset who has a penchant for avoiding physical contact. This character’s declaration, framed by the classical reference “Noli tangere,” meaning “do not touch,” suggests a formal, perhaps old-fashioned demeanor, spiced with a bit of humor in how seriously he takes his personal space. [...] Overall, Updike’s “Two Limericks for the Elderly” employs the limerick form effectively to blend humor with character study, offering a light-hearted yet poignant reflection on aging. Each limerick, through its witty language and rhythmic punch, delivers a snapshot of life’s later stages with a mix of humor, warmth, and a touch of idiosyncrasy, inviting the reader to find joy and laughter in the quirks that define us all.” (<https://www.poetryexplorer.net/exp.php?id=10017431>; lesedato 26.03.25)

Den amerikanske filmregissøren Ethan Coen har gitt ut diktsamlingen *The Drunken Driver has the Right of Way* (2001). Den inneholder blant annet obskøne limericker som gjør narr av ideen om dikt som “høy kunst”.

Amerikaneren Edward Goreys tegneserie *Amphigorey* (1972) inneholder limericker. “The title of this deliciously creepy collection of Gorey’s work stems from the word *amphigory*, meaning a nonsense verse or composition. As always, Gorey’s painstakingly cross-hatched pen and ink drawings are perfectly suited to his oddball verse and prose. The first book of 15, “The Unstrung Harp,” describes the writing process of novelist Mr. Clavius Frederick Earbrass: “He must be mad to go on enduring the unexquisite agony of writing when it all turns out drivel.” In “The Listing Attic,” you’ll find a set of quirky limericks such as “A certain young man, it was noted, / Went about in the heat thickly coated; / He said, ‘You may scoff, / But I shan’t take it off; / Underneath I am horribly bloated.’ ” ” (<https://www.goodreads.com/book/show/47559.Amphigorey>; lesedato 19.09.16)

“The failed relationship between Unabomber suspect Theodore J. Kaczynski and a woman he worked with at an Illinois plant in 1978 was an abbreviated one that may have spanned one or two dates but developed into infatuation on the part of Kaczynski [...] Kaczynski made crass public remarks in the plant [a foam rubber factory] about Tarmichael and posted crude limericks around the facility after she shunned him.” (<https://www.washingtonpost.com/archive/politics/1996/04/14/bomb-suspects-infatuation-described/11df100d-9926-45f3-ba4f-20ba7230240c/>; lesedato 06.08.21)

Sportsjournalisten og -kommentatoren Jon Herwig Carlsen har lagd limericker om sport, og gitt ut boka *Poeski for sportsidioter* (2003; sammen med psevdonymet Nordigarden). “Det kom inn nærmere 80 bidrag fra nær 20 deltakere til limerick-konkurransen Bygdeposten dro i gang i forbindelse med NM i skiskyting på Simostranda. [...] NRKs mangeårige kommentator og limerickelsker, Jon Herwig

Carlsen kunne dele ut mange fine premier, bøker fra Simostranda og bøker om limerick som han og kompanjong Nordigarden har gitt ut.” (<https://www.bygdeposten.no/lokal-sport/full-klaff-med-limerick/s/1-43-5068009>; lesedato 15.07.18)

“Her har Jon Herwig Carlsen fått eget bord med nedfelt limerick [...] På Den Glade Baker i Asker har Jon Herwig Carlsen (76) fått sitt eget stambord. [...] Han er jo en levende legende og har vært stamgjest i en årrekke, smiler driftsleder Miodrag Gajinov. Han forteller at Carlsen er den første som får sitt eget bord med en plakett nedfelt i bordet. [...] - Jeg fikk dette bordet mot å lage en limerick, ler Carlsen. Han peker mot plaketten hvor det står: “Når dere sitter ved mitt bord håper jeg dere sier i kor: Maten er topp og alt i vår kopp smaker som det er laget av mor. Januar 2014 Jon Herwig Carlsen”. Carlsen er innom bakeriet så å si hver eneste dag.” (<https://www.budstikka.no/nyheter/nyheter/her-har-jon-herwig-carlsen-fatt-eget-bord-med-nedfelt-limerick/s/2-2.310-1.8333479>; lesedato 14.07.18)

Litteraturliste (for hele leksikonet): <https://www.litteraturogmedieleksikon.no/gallery/litteraturliste.pdf>

Alle artiklene i leksikonet er tilgjengelig på <https://www.litteraturogmedieleksikon.no>