Founded in 1602, the Bodleian Library is one of the oldest libraries in Britain and the largest university library in Europe. Since 1610, it has been entitled to receive a copy of every book published in the British Isles.

The Bodleian’s collections, built up through benefaction, purchase and legal deposit, are exceptionally diverse, spanning every corner of the globe and embracing almost every form of written work and the book arts. With over 12 million items and outstanding collections, the Bodleian draws readers from every continent and continues to inspire generations of researchers who flock to its reading rooms as well as the wider public who enjoy its exhibitions, displays, public lectures and other events. Increasingly, its unique collections are available to all digitally.

Bodleian Library Publishing produces beautiful and authoritative books which help to bring the riches of Oxford’s libraries to readers around the world. We publish approximately 25–30 new books a year on a wide range of subjects, including catalogues and other titles related to our exhibitions, facsimiles, illustrated and non-illustrated works, and children’s books and stationery. We have a current backlist of over 150 titles.

All of our profits are returned to the Bodleian and help support the Library’s work in curating, conserving and collecting its rich archives and helping to maintain the Bodleian’s position as one of the pre-eminent libraries in the world.
Bilbo comes to the Huts of the Raftelves
Tolkien: Maker of Middle-earth is a major new exhibition at the Bodleian Libraries exploring the breadth of J.R.R. Tolkien’s unique literary imagination, from his creation of Middle-earth, to his life and work as an artist, poet, medievalist and scholar of languages.

Drawing on hundreds of original items in the Bodleian Libraries’ Tolkien Archive, some never before displayed, and uniting these with the manuscripts of The Hobbit and The Lord of the Rings, as well as items from private collections, the main book accompanying this exhibition is the most comprehensive publication to date of original materials from the maker of Middle-earth.

EXHIBITION
Bodleian Libraries, Oxford
Tolkien: Maker of Middle-earth
1 June 2018 – 28 October 2018

This richly illustrated book explores the huge creative endeavour behind Tolkien’s enduring popularity. Lavishly illustrated with over 300 images of his manuscripts, drawings, maps and letters, the book traces the creative process behind his most famous literary works – *The Hobbit*, *The Lord of the Rings* and *The Silmarillion* – and reproduces personal photographs and private papers (some of which have never been seen before in print).

Tolkien drew on his deep knowledge of medieval literature and language to inform his literary imagination. Six introductory essays cover some of the main themes in Tolkien’s life and work including the influence of northern languages and legends on the creation of his own legendarium; his concept of ‘Faërie’ as a literary construct; the central importance of his invented languages in his fantasy writing; his visual imagination and its emergence in his artwork; and the encouragement he derived from the literary group known as the Inklings.

This book brings together the largest collection of original Tolkien material ever assembled in a single volume. Drawing on the archives of the Tolkien collections at the Bodleian Libraries, Oxford, and Marquette University, Milwaukee, as well as private collections, this exquisitely produced catalogue draws together the worlds of J.R.R. Tolkien – scholarly, literary, creative and domestic – offering a rich and detailed understanding and appreciation of this extraordinary author.
Tolkien: Maker of Middle-earth
Collector’s Edition

The collector’s edition of *Tolkien: Maker of Middle-earth* is a unique keepsake of the Bodleian Library’s landmark exhibition on the life and work of J.R.R. Tolkien. Bound in cloth, it is printed with special endpapers reproducing Tolkien’s drawing of Mirkwood.

The collector’s edition contains five unique facsimiles of J.R.R. Tolkien’s work printed on fine Italian paper, including Tolkien’s painting of the dustjacket for *The Hobbit*, complete with his marginal notes and the original publisher’s comments; two sides of a manuscript page from *The Lord of the Rings*, one with the drawing of Shelob’s Lair; the Tower of Orthanc, drawn on the back of a student’s exam paper on Chaucer (never before printed showing both sides); the 1936 Father Christmas letter and envelope bearing a North Pole stamp (one of a series created over twenty-three years for his children), complete with a Christmas card depicting Polar Bear’s bath; and the newly discovered map drawn by Christopher Tolkien, with J.R.R. Tolkien’s annotations, from which Pauline Baynes painted her poster map of Middle-earth.

The facsimile items are all produced to a high standard, faithfully reproducing every detail of the originals kept in an underground safe in the Bodleian Library. They are presented in a custom-made envelope, in a matching box and outer carton. A six-page document describes and interprets each facsimile item.

Each of the seven authors contributing to the catalogue has signed the hand-numbered limitation page, guaranteeing authenticity and making this a truly unique edition for collectors. The edition is strictly limited and is expected to be in high demand.
This lavishly illustrated book showcases the highlights of the Tolkien archives held at the Bodleian Library. From J.R.R. Tolkien’s childhood in the Midlands and his experience of the First World War to his studies at school and university; his exquisite illustrations for *The Silmarillion*, *The Hobbit* and *The Lord of the Rings* and his creation of intricate and beautiful maps showing the topography of Middle-earth – the land he invented – this stunning book is a perfect introduction to Tolkien’s creative imagination, giving a unique insight into the life of this extraordinary writer, artist and scholar.

**VISIT THE EXHIBITION**
Bodleian Library, Oxford
Tolkien: Maker of Middle-earth
1 June 2018 – 28 October 2018

Catherine McIlwaine is the Tolkien Archivist at The Bodleian Libraries, University of Oxford.

144pp, 196 x 196 mm
100 colour illus
9781851244966
**PB with flaps £12.00**
June 2018
**The Making of The Wind in the Willows**

Peter Hunt

*The Wind in the Willows* has its origins in the bedtime stories that Kenneth Grahame told to his son Alastair and then continued in letters (now held in the Bodleian Library) while he was on holiday. But the book developed into something much more sophisticated than this, as Peter Hunt shows. He identifies the colleagues and friends on whom Grahame is thought to have based the characters of Mole, Rat, Badger and Toad, and explores the literary genres of boating, caravanning and motoring books on which the author drew. He also recounts the extraordinary correspondence surrounding the book’s first publication and the influence of two determined women – Elspeth Grahame and publisher’s agent Constance Smedley – who helped turn the book into the classic for children we know and love today, when it was almost entirely intended for adults.

Generously illustrated with original drawings, fan letters (including one from President Roosevelt) and archival material, this book explores the mysteries surrounding one of the most successful works of children’s literature ever published.

PETER HUNT is Professor Emeritus in English and Children’s Literature at Cardiff University.

128 pp, 210 x 170 mm  
c.60 illus  
9781851244799  
PB with flaps £12.99  
March 2018

What can be found in the Vatican’s Secret Archive? How many books did Charles Darwin’s library aboard the Beagle hold? Which library is home to a colony of bats?

Bursting with potted histories, quirky facts and enlightening lists, this book explores every aspect of the library, celebrating not only these remarkable institutions but also the individuals behind their awe-inspiring collections.

From the ancient library at Alexandria to the Library of Congress in Washington DC, A Library Miscellany explores institutions both old and new, from the university library to that of the humble village. It opens the door to unusual collections such as herbaria, magic libraries and even the library of smells, and charts the difficulties of cataloguing books deemed to be subversive, heretical, libellous or obscene.

Packed with unusual facts and statistics, this is the perfect volume for library enthusiasts, bibliophiles and readers everywhere.


144 pp, 170 x 110 mm
9781851244720
HB £9.99
February 2018
Janet Stone’s photograph albums feature informal portraits from the mid-twentieth century of many of the leading British cultural figures and personalities of the day. The wife of the distinguished engraver Reynolds Stone established a kind of literary salon in the idyllic setting of the Old Rectory at Litton Cheney in West Dorset. Here their wide circle of friends could visit, work and flourish as Janet photographed them.

Included between these pages are portraits of Benjamin Britten, Peter Pears, John Piper, Iris Murdoch, John Bayley, C. Day-Lewis, Jill Balcon, Kenneth Clark, Freya Stark, Siegfried Sassoon, Willa Muir, Sylvia Townsend Warner and Frances Partridge as well as Janet’s husband Reynolds and her family. Although not a technically accomplished photographer, Janet instinctively knew the best moment to click the shutter, thus often capturing her subjects off-guard and at their most informal. In this way we see picnics by the tennis court, John Bayley trying on a headscarf, or a young Daniel Day-Lewis dressed up as a knight. Others are portrayed reading or relaxing in the gardens, drink in hand.

These unique portraits give a beguiling insight into a special set of circumstances: an idyllic place and time and a group of people drawn together by two contrasting but complimentary personalities, the shy genius of Reynolds and the outgoing style and glamour of Janet Stone.
Oxford held a special place in Evelyn Waugh’s imagination. So formative were his Oxford years that the city never left him, appearing again and again in his novels in various forms. This book explores in rich visual detail the abiding importance of Oxford as both location and experience in his literary and visual works. Drawing on specially commissioned illustrations and previously unpublished photographic material, it provides a critically robust assessment of Waugh’s engagement with Oxford over the course of his literary career.

Following a brief overview of Waugh’s life and work, subsequent chapters look at the prose and graphic art Waugh produced as an undergraduate together with Oxford’s portrayal in *Brideshead Revisited* and *A Little Learning* as well as broader conceptual concerns of religion, sexuality and idealised time. A specially commissioned, hand-drawn trail around Evelyn Waugh’s Oxford guides the reader around the city Waugh knew and loved through locations such as the Botanic Garden, the Oxford Union and The Chequers.

A unique literary biography, this book brings to life Waugh’s Oxford, exploring the lasting impression it made on one of the most accomplished literary craftsmen of the twentieth century.

BARBARA COOKE is a Lecturer in English at Loughborough University and an editor on the Complete Works of Evelyn Waugh project.

AMY DODD is an artist and illustrator and has won a BAFTA for her model-making.

192 pages, 210 x 161 mm
65 illus
9781851244874
HB £20.00
March 2018

**Opposite** With the permission of the Principal, Fellows and Scholars of Hertford College in the University of Oxford.
To integrate \( f(x) \frac{dx}{dt} \), \( x \) being a function of \( t \), and the integration to be with respect to \( t \), from \( t = a \) to \( t = b + k \) 

Let \( \delta x = y \cdot \delta t \), and \( \frac{dx}{dt} = y \cdot \frac{dt}{\delta t} \) 

\[
\int f(x) \frac{dx}{dt} \, dt = \int f(y) \cdot y \, \frac{dt}{\delta t} \, dt 
\]

And \[
\int f(x) \frac{dx}{dt} \, dt = \int f(y) \cdot y \, \frac{dt}{\delta t} \, dt 
\]

Let \( f(x) \) = primitive function of \( f(x) \)

Similarly, for \( f(x) \frac{dx}{dt} \), \( dx \) may substitute \( \frac{df(x)}{dt} \), \( dt \)

and \[
\int f(x) \frac{dx}{dt} \, dt = \int \frac{df(x)}{dt} \, dt 
\]

Since \( \frac{dx}{dt} = \frac{df(x)}{dx} \cdot \frac{dx}{dt} = \frac{df(x)}{dx} \cdot \frac{dx}{dt} \), which last is by the Rules of Differentiation, \( \frac{df(x)}{dt} \) or \( \frac{df(x)}{dx} \).

Secondly, by page 100; \( q(x + k) - q(x) = \int_{x}^{x+k} f'(y) \, dy \), \( q(x + k) \cdot \delta x = \int_{x}^{x+k} f'(y) \, dy \). 

\[
q(x + k) \cdot \delta x = \int_{x}^{x+k} f'(y) \, dy 
\]

Therefore if \( \int_{x}^{x+k} f'(y) \, dy \), be equal to \( f(y) \), \( \delta x \) is equivalent to \( q(x) \) in (1); \( f(y) \), \( \delta x \) as equivalent to \( x \); \( q(x + k) \cdot \delta x \) as equivalent to \( x \); \( f(y) \), \( \delta x \) as equivalent to \( x \); \( f(y) \), \( x \) as equivalent to \( x \); \( f(y) \), \( x \) as equivalent to \( x \); \( f(y) \), \( x \) as equivalent to \( x \).

\[
\int_{x}^{x+k} f'(y) \, dy = f(y) + C 
\]

And similarly \[
\int_{x}^{x+k} f'(y) \, dy = f(y) + C 
\]

Therefore \text{the last}, as in page 103.

What does equivalent mean? It is suppose that a and \( a + k \) on the values of \( x \) when \( t = b \) or \( b + k \), is not the equivalent of \( b \) on the values of \( x \) when \( t = b \) or \( b + k \).
Ada, Countess of Lovelace (1815–1852), daughter of romantic poet Lord Byron and his highly educated wife, Anne Isabella, is sometimes called the world’s first computer programmer. But how did a young woman in the nineteenth century without formal education become a pioneer of computer science?

This book uses previously unpublished archival material to explore her precocious childhood, from her ideas for a steam-powered flying horse to penetrating questions about the science of rainbows. A remarkable correspondence course with the eminent mathematician Augustus De Morgan shows her developing into a gifted, perceptive and knowledgeable mathematician. Active in Victorian London’s social and scientific elite alongside Mary Somerville, Michael Faraday and Charles Dickens, Ada Lovelace became fascinated by the computing machines devised by Charles Babbage. The table of mathematical formulae sometimes called the ‘first programme’ occurs in her paper about his most ambitious invention, his unbuilt ‘Analytical Engine’.

Ada Lovelace died at just thirty-six, but her paper still strikes a chord to this day, with clear explanations of the principles of computing, and broader ideas on computer music and artificial intelligence now realized in modern digital computers. Featuring images of the ‘first programme’ and Lovelace’s correspondence, alongside mathematical models, and contemporary illustrations, this book shows how Ada Lovelace, with astonishing prescience, explored key mathematical questions to understand the principles behind modern computing.
Each item in this lavishly illustrated book tells a unique story about natural history, the history of science, the adventures of collecting or the museum itself. Highlights include the only specimen with soft tissue in existence of the iconic Dodo, the giant tuna brought back from Madeira on a perilous sea crossing in 1846, crabs collected by Darwin during his voyage on the Beagle, David Livingstone’s tsetse fly specimens and Mary Anning’s ichthyosaur. Also featured are the first described dinosaur bones, found in a small Oxfordshire village, the Red Lady of Paviland (who turned out to be a man who lived 29,000 years ago) and a meteorite from the planet Mars.

Since its establishment in 1860 as a separate institution, the Oxford University Museum of Natural History’s world-renowned collections have become a key centre for scientific study and its much-loved building an icon for visitors around the world. The museum currently holds over seven million scientific specimens including five million insects, half a million fossil specimens and half a million zoological specimens. It also holds an extensive collection of archival material relating to important naturalists such as Charles Darwin, William Smith, Frederick William Hope, William Jones and James Charles Dale. This book gives a unique insight into the extraordinary wealth of information that can be gleaned from the items in these important collections, both from the past and for the future.
Вардпрни
When Marjory Wardrop joined her diplomat brother, Oliver, in Georgia in 1894, they found themselves witnessing the birth pangs of a modern nation. Recognising the significance of these transformative years, they actively participated in the work of Ilia Chavchavadze and other leaders of the independence movement, culminating in Georgia’s declaration of independence in 1918. The Wardrops gathered a significant collection of manuscripts dating from the eleventh to the twentieth century, including a seventeenth-century manuscript of Georgia’s national epic poem, *The Man in the Panther’s Skin*, which Marjory famously translated.

Through these items – manuscripts, royal charters, correspondence, notebooks and a draft of the 1918 declaration of Independence – Nikoloz Aleksidze narrates a history of Georgian literature and culture, from the importance of epic and folk tales, to the Georgian Church’s battle against persecution, to the political activism of women in Georgia at the end of the nineteenth century.

Richly illustrated with rare and previously unpublished images, this book not only offers a unique insight into Georgian culture and political history but also tells the remarkable story of an eccentric English diplomat and his talented sister, whose monument now stands outside the parliament building in Tbilisi.

NIKOLOZ ALEKSIDZE is a Research Associate in the History Faculty of the University of Oxford.
About a millennium ago, someone in Cairo completed a large and richly illustrated book guiding the reader on a journey from the outermost cosmos and planets to Earth and its lands, islands, features and inhabitants. This treatise, known as The Book of Curiosities, was unknown to modern scholars until a remarkable manuscript copy surfaced in 2000.

Lost Maps of the Caliphs provides the first general overview of The Book of Curiosities and the unique insight it offers into medieval Islamic thought. The authors use The Book of Curiosities to re-evaluate the development of astrology, geography and cartography in the first four centuries of Islam. Early astronomical ‘maps’ and drawings demonstrate the medieval understanding of the structure of the cosmos and illustrate the pervasive assumption that almost any visible celestial event had an effect upon life on Earth. Lost Maps of the Caliphs also reconsiders the history of global communication networks at the turn of the previous millennium. It shows the Fatimid Empire, and its capital Cairo, as a global maritime power, with tentacles spanning from Eastern Mediterranean to the Indus Valley and the East African coast.

Not only is The Book of Curiosities one of the greatest achievements of medieval map-making, it is also a remarkable contribution to the story of Islamic civilization.
Cats love to lean.

I’ve never seen a cat with boots on in the rain.
There are many things cats can do which children can't, such as lap up milk and use their tongues as combs. There are also a number of things that cats can't do, like sing children to sleep, or get down from trees…

Abner Graboff combines the voice of childhood innocence with a wonderful sense of fun in his quirky book about the mysteries of cats and their secret lives, told from the point of view of a young child. Playful and bold illustrations complement the simple text, inspired by a much-loved family feline.

ABNER GRABOFF was a prolific graphic designer and children’s book illustrator, active from the 1950s to the 1970s. His three sons helped him to research this book by studying their cat, Tarzan.
There was an old lady who swallowed a spider
That wriggled and wiggled and tickled inside her.

She swallowed the spider to catch the fly.
I don't know why she swallowed a fly.
Perhaps she'll die.

she swallowed the goat to catch the dog,
One day an old lady swallows a fly and the only way she can get rid of it is to swallow a wriggling, tickling spider…

For over a century this subversive rhyme has delighted children and parents alike. Its galloping rhythm is perfect for reading out loud, becoming a memory game as the list of animals – bird, cat, dog, goat – grows. Graboff’s bright and startling illustrations combine beautifully with the traditional verse to bring this classic tale to life.

ABNER GRABOFF was a highly prolific artist and children’s book illustrator, active from the 1950s to the 1970s.
Early manuscripts in the English language include religious works, plays, romances, poetry and songs, as well as charms, notebooks, science and medieval medicine. How did scribes choose to arrange the words and images on the page in each manuscript? How did they preserve, clarify and illustrate writing in English? What visual guides were given to early readers of English in how to understand or use their books?

*Designing English* is an overview of eight centuries of graphic design in manuscripts and inscriptions from the Anglo-Saxon to the early Tudor periods. Working beyond the traditions established for Latin, scribes of English needed to be more inventive, so that each book was an opportunity for redesigning. *Designing English* focuses on the craft, agency and intentions of scribes, painters and engravers in the practical processes of making pages and artefacts. It weighs up the balance of ingenuity and copying, practicality and imagination in their work. It surveys bilingual books, format, *ordinatio*, decoration and reading aloud, as well as inscriptions on objects, monuments and buildings.

With over ninety illustrations, drawn especially from the holdings of the Bodleian Library in Old English and Middle English, *Designing English* gives a comprehensive overview of English books and other material texts across the Middle Ages.
Many beautiful illuminated manuscripts survive from the Middle Ages and can be seen in libraries and museums throughout Europe. But who were the skilled craftsmen who made these exquisite books? What precisely is parchment? How were medieval manuscripts designed and executed? What were the inks and pigments, and how were they applied? This book looks at the work of scribes, illuminators and book binders.

Based principally on examples in the Bodleian Library, this lavishly illustrated account tells the story of manuscript production from the early Middle Ages through to the high Renaissance. Each stage of production is described in detail, from the preparation of the parchment, pens, paints and inks to the writing of the scripts and the final decoration and illumination of the manuscript. This book also explains the role of the stationer or bookshop, often to be found near cathedral and market squares, in the commissioning of manuscripts, and it cites examples of specific scribes and illuminators who can be identified through their work as professional lay artisans.

Christopher de Hamel’s engaging text is accompanied by a glossary of key technical terms relating to manuscripts and illumination, providing an invaluable introduction for anyone interested in studying medieval manuscripts today.
Revolting Remedies from the Middle Ages

Edited by Daniel Wakelin and compiled by students of the University of Oxford

For a zitty face.
Take urine eight days old and heat it over the fire; wash your face with it morning and night.

In late medieval England, ordinary people, apothecaries and physicians gathered up practical medical tips for everyday use. While some were sensible herbal cures, many were weird and wonderful. This book selects some of the most revolting or remarkable remedies from medieval manuscripts in the Bodleian Library in Oxford.

There are embarrassing ailments and painful procedures, icky ingredients and bizarre beliefs. The would-be doctors seem oblivious to pain, and any animal, vegetable or mineral, let alone bodily fluid, can be ground up, smeared on or inserted for medical benefit. Similar ingredients are used in ‘recipes’ for how to make yourself invisible, how to make a woman love you, how to stop dogs from barking at you and how to make freckles disappear.

Written in the down-to-earth speech of the time, these remedies often blur the distinction between medicine and magic. They also give a humorous insight into the strange ideas, ingenuity and bravery of men and women in the Middle Ages, and a glimpse of the often gruesome history of medicine through time.

The remedies have been collected and transcribed from fifteenth-century manuscripts by students at the University of Oxford. Modern English translations, for easier reading, are given alongside the original Middle English.
Ever wondered how ink is made? Or what is the bestselling book of all time? Or which are the oldest known books in the world?

Highbrow to lowbrow, all aspects of the book are celebrated and explored in *The Book Lovers’ Miscellany*. From a list of unfinished novels, a short history of the comic, the story behind Mills and Boon and an entry on books printed with mistakes to a guide to the colours of Penguin paperback jackets and a list of the most influential academic books of all time.

Between these pages you will discover the history of paper, binding, printing and dust jackets; which books have faced bans; which are the longest established literary families; and which bestsellers were initially rejected. You can explore the output of the most prolific writers and marvel at the youth of the youngest published authors; learn which natural pigments were used to decorate a medieval bible; and what animal is needed for the making of vellum.

The ideal gift for every bibliophile, *The Book Lovers’ Miscellany* is full of fun facts, potted histories and curious lists, perfect for dipping into and sharing.
In their celebration of ‘little matters’ – the regular round of visiting, dining out, drinking tea, of reading and walking to the shops and sending to the post – Jane Austen’s letters and novels have many similarities. The thirteen letters collected by Jane Austen’s House Museum, in Chawton, Hampshire and reproduced in this book give us intimate glimpses into her life in Bath and Chawton, and on visits to London, many of their details finding echoes in her fiction.

*Jane Austen: The Chawton Letters* traces a lively story beginning in 1801, when, aged twenty-five, Jane Austen left Steventon in Hampshire to move to Bath. Later letters relish the shops, theatres and sights of London, but are interspersed from 1809 with the quieter routines of village life in Chawton, Hampshire, which was to be her home for the remainder of her short life. We learn here of her anxieties for the reception of *Pride and Prejudice*, her care in planning *Mansfield Park* and the hilarious negotiations over the publication of *Emma*.

These letters, each accompanied by reproductions from the original manuscripts in Jane Austen’s hand, testify to Jane’s deep emotional bond with her sister: the most moving letter of all is that written by Cassandra only days after Jane’s death in Winchester in July 1817. Brought together in this little book, these artefacts make a delightful modern-day keepsake of correspondence from one of the world’s best-loved writers.
Jane Austen: Illustrated Quotations

Drawing together fifty quotations from Jane Austen’s letters and novels with vibrant illustrations which illuminate everyday aspects of life in the Georgian era, this beautifully produced volume is the perfect gift for Janeites everywhere.

112 pp, 190 x 170 mm
50 colour illus
9781851244645
PB with flaps £9.99
June 2017

Jane Austen: Writer in the World

Edited by Kathryn Sutherland

This collection of essays offers an intimate history of Austen’s art and life told through objects associated with her personally and with the era in which she lived. Her teenage notebooks, music albums, pelisse-coat, letters, the homemade booklets in which she composed her novels and the portraits made of her during her life all feature in this lavishly illustrated collection.

208 pp, 259 x 237 mm
90 colour illus
9781851244638
HB £30.00
June 2017
What makes a perfect husband? In this tongue-in-cheek guide, illustrated by Heath Robinson’s inimitable cartoons and contraptions, there are many charmingly old-fashioned tips for how to succeed in almost all aspects of married life. First published in 1937, this delightful book gives an insight into how the roles of both wife and husband were viewed at the time and pokes gentle fun at them both.

The perfect husband presses his own trousers; he can tend the lawn and entertain the baby simultaneously by means of two simple attachments to the garden roller; he can peel onions behind his back, with the help of a mirror, and thus avoid tears; he can make a vacuum cleaner and he even has a device to help him climb the stairs silently after a late night out with the boys. When offered the choice of a glass of milk or a Manhattan, he will choose the former.

With chapters on courtship and proposal, the wedding, early married life, bringing up children, sports and hobbies, domestic difficulties and middle age, this book makes a highly amusing gift for those who are considering tying the knot or wish to celebrate wedded bliss.
Pronunciation governs our regional and social identity more powerfully than any other aspect of spoken language. No wonder, then, that it has attracted most attention from satirists. In this intriguing book, David Crystal shows how our feelings about pronunciation today have their origins in the way our Victorian predecessors thought about the subject, as revealed in the pages of the satirical magazine, Punch.

In the sixty years between its first issue in 1841 and the death of Queen Victoria in 1901, jokes about the fashions affecting English usage provide one of Punch’s most fruitful veins of humour, from the dropped aitches of the Cockney accent to the upper-class habit of dropping the final ‘g’ (‘huntin’ and fishin’). For We Are Not Amused, David Crystal has examined all the issues during the reign of Queen Victoria and brought together the cartoons and articles that poked fun at the subject of pronunciation, adding a commentary on the context of the times, explaining why people felt so strongly about accents, and identifying which accents were the main source of jokes. The collection brings to light a society where class distinction ruled, and where the way you pronounced a word was seen as a sometimes damning index of who you were and how you should be treated. It is a fascinating, provocative and highly entertaining insight into our on-going amusement at the subject of how we speak.
What is Round?
Blossom Budney
Illustrated by Vladimir Bobri

Many things in the natural world are round – the moon, the sun, a nest, a bubble. And so are many delicious things to eat – a ball of ice cream, a doughnut, a pie. And so too are more decorative objects such as a crown, a clock or a bauble on a Christmas tree. Through gentle verse this charming book, first published in the 1950s, explores a surprising range of items and sounds that come in round shapes. Striking and vibrant illustrations by Vladimir Bobri add humour and warmth to this joyful geometrical exploration for young children.

BLOSSOM BUDNEY was the author of many books for children including Huff Puff Hickory Hill, A Cat Can Count and My Pony, Joker.

VLADIMIR BOBRI was an author, illustrator and artist, celebrated for his design work. From the 1940s he began to illustrate children’s books, a number of which have now become classics.

40 pp, 247 x 200 mm
Fully illus
9781851244812
HB £12.99
October 2017
Bodleian Children’s Books
This beautifully illustrated alphabet book is perfect for children starting at nursery for the first time. Bright, animated pictures designed around each letter show children happily playing: building with bricks, sifting sand, listening to stories, singing, dancing and riding on the rocking horse. The accompanying rhyming text is ideal for reading out loud. Gentle guidance is combined with a number of fun and imaginative words for each letter: g is for giggling, p is for please, s is for sharing, t is for tickling and y, of course, is for yippee.

BLOSSOM BUDNEY was the author of many books for children including Huff Puff Hickory Hill, A Cat Can Count and My Pony, Joker.

VLADIMIR BOBRI was an author, illustrator and artist, celebrated for his design work. From the 1940s he began to illustrate children’s books, a number of which have now become classics.

40 pp, 247 x 200 mm
Fully illus
9781851244829
HB £12.99
October 2017
Bodleian Children’s Books
The Bodleian Library is one of the few libraries outside Germany with a substantial number of medieval manuscripts from the German-speaking lands. These manuscripts, most of which were acquired by Archbishop Laud in the 1630s, during the Thirty Years’ War, mainly consist of major groups of codices from ecclesiastical houses in the Rhine-Main area, that is Würzburg, Mainz, and Eberbach. Their potential contribution to the religious and intellectual history of these foundations and to the study of German medieval culture as a whole is immeasurable.

This book contains descriptions of over one hundred medieval, manuscripts, mostly Latin, from the Charterhouse St Michael at Mainz, founded in the early 1320s. Dating from the tenth to the fifteenth centuries, they reflect the spirituality and literary interest of the Carthusian order.

This is the first major publication on the Mainz Charterhouse manuscript collection. Published in two volumes, it provides authoritative and superbly detailed descriptions, including information about the physical characteristics, decoration, binding, and provenance of the manuscripts. Each manuscript is illustrated.
Throughout the ages, every culture has created myths and legends which recount the great deeds of its heroes and their epic struggles with larger-than-life forces. Designer Bookbinders 3rd International Competition, held at the Bodleian Library in 2017, brings to life this theme through the inventive structures and creative designs of bookbinders worldwide. This beautifully designed catalogue is not only a celebration of the winning entries, but also a lavishly illustrated record of all the entrants from a broad range of countries. Following on from Bound for Success in 2009, and Prize Volumes in 2013, Heroic Works is the third volume in the Bodleian Library’s series of publications which have documented these prestigious competitions.

In this book, great classics of world literature, alongside modern texts, are given a new look through the consummate skills, seductive materials, and boundless inventiveness of the craft of bookbinding which is thriving in the world today.

JEANETTE KOCH is an active member of Designer Bookbinders and currently serves on the Designer Bookbinders Executive Committee, as well as on the Editorial Board of The New Bookbinder. Her work is held in private collections in the United Kingdom, Germany, USA and in the Alec Taylor Collection housed at the British Library.

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