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 twelve 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.
‘invention … does not consist in creating out of void, but out of chaos’ – Mary Shelley

In the 200 years since its first publication, the story of Frankenstein’s creation during stormy days and nights at Byron’s Villa Diodati on Lake Geneva has become literary legend. In this book, Daisy Hay returns to the objects and manuscripts of the novel’s genesis in order to assemble its story anew.

Frankenstein was inspired by the extraordinary people surrounding the eighteen-year-old author and by the places and historical dramas that formed the backdrop of her youth. Featuring manuscripts, portraits, illustrations and artefacts, The Making of Mary Shelley’s Frankenstein explores the novel’s time and place, its people, the relics of its long afterlife and the notebooks in which it was created. Hay strips Frankenstein back to its constituent parts revealing an uneven novel written by a young woman deeply engaged in the process of working out what she thought about the pressing issues of her time: science, politics, religion, slavery, maternity, the imagination, creativity and community. This is a compelling and innovative biography of the novel for all those fascinated by its essential, brilliant chaos.

DAISY HAY is the author of Young Romantics: The Shelleys, Byron and Other Tangled Lives and Mr and Mrs Disraeli: A Strange Romance.

128 pp, 210 x 170 mm
55 colour illus
9781851244867
PB with flaps £12.99
September 2018
How were the first fonts made? Who invented italics? When did we work out how to print in colour?

Many of the standard features of printed books were designed by pioneering typographers and printers in the latter half of the fifteenth century. Although Johannes Gutenberg is credited with printing the first books in Europe with moveable type, at the height of the Renaissance many different European printers and publishers found innovative solutions to replicate the appearance of manuscript books in print and improve on them. The illustrated examples in Typographic Firsts originate in those early decades, bringing into focus the influences and innovations that shaped the printed book and established a Western typographic canon.

From the practical challenges of polychromatic printing or printing music staves and notes to the techniques for illustrating books with woodcuts, producing books for children and the design of the first fonts, these stories chart the invention of the printed book, the world’s first means of mass communication. Also covering title pages, maps, printing in gold and printing in colour, this book shows how a mixture of happenstance and brilliant technological innovation came together to form the typographic and design conventions of the book.

JOHN BOARDLEY is a writer and design consultant.

Typographic Firsts
John Boardley

Opposite Der Edelstein, 1461. Herzog August Bibliothek, Wolfenbüttel
The University of Oxford is the third oldest university in Europe and remains one of the greatest universities in the world. How did such an ancient institution flourish through the ages?

This book offers a succinct illustrated account of its colourful and controversial 800-year history, from medieval times through the Reformation and on to the nineteenth century, in which the foundations of the modern tutorial system were laid. It describes the extraordinary and influential people who shaped the development of the institution and helped to create today’s world-class research university.

Institutions have waxed and waned over the centuries but Oxford has always succeeded in reinventing itself to meet the demands of a new age. Richly illustrated with archival material, prints and portraits, this book explores how a university in a small provincial town rose to become one of the top universities in the world at the beginning of the twenty-first century.

LAURENCE BROCKLISS is Emeritus Fellow of Magdalen College, Oxford, where he was a Tutor in History for more than thirty years.

144 pp, 220 x 173 mm
9781851245000
PB with flaps £12.99
September 2018
The much-loved tales from *The Thousand and One Nights* first appeared in English translation in the early nineteenth century. The popularity of these ancient and beguiling tales set against the backdrop of Baghdad, a city of wealth and peace, stoked the widespread enthusiasm for and scholarly interest in eastern arts and culture, which had been a dominant fashion in Europe for almost a century.

Four of the most well-known tales, translated by Laurence Housman, are reproduced in this collector’s edition: *Sindbad the Sailor, Aladdin and his Wonderful Lamp, The Story of the Three Calendars* and *The Sleeper Awakened*. Each is illustrated with exquisite watercolours by the renowned artist Edmund Dulac. The sumptuous illustrations reproduced here capture the beauty and timeless quality of these alluring stories, made at the zenith of early twentieth-century book illustration.
Martin Lister, royal physician and fellow of the Royal Society, was an extraordinarily prolific natural historian with an expertise in shells and molluscs.

Disappointed with the work of established artists, Lister decided to teach his daughters, Susanna and Anna, how to illustrate images of the specimens he studied. The sisters became so skilled at this that Lister entrusted them with his great work, Historiae Conchyliorum, assembled between 1685 and 1692. This first comprehensive study of conchology consisted of over 1,000 copperplates of shells and molluscs collected from around the world. Martin Lister and his Remarkable Daughters reconstructs the creation of this masterpiece, from the identification of the original shells to the drawings themselves, and from the engraved copperplates to the draft prints and final books.

Susanna and Anna portrayed the shells not only as curious and beautiful objects, but also as specimens of natural history rendered with sensitivity and keen scientific empiricism. Beautiful in their own right, these illustrations and engravings reveal the early techniques behind scientific illustration together with the often unnoticed role of women in the scientific revolution.

ANNA MARIE ROOS is Reader in the History of Science and Medicine at the University of Lincoln.

224 pp, 234 x 156 mm
46 colour + 33 b&w illus
9781851244898
HB £25.00
October 2018
Most of us are aware that words such as geometry, mathematics, phobia and hypochondria derive from ancient Greek, but did you know that marmalade, pirate, sketch and purse can also trace their linguistic origins back to the Athens of 500 BCE?

This book offers a word-by-word look at the influence of Greek on everyday words in English, telling the stories behind the etymological developments of each example and tracing their routes into modern English via Latin and European languages. It also explains connections with ancient Greek culture, in particular mythology, politics and warfare, and includes proverbs and quotations from Greek literature.

Taken together, these words show how we are deeply indebted to the language spoken in Athens 2,500 years ago for the everyday vocabulary we use when conducting our daily business.

ALEXANDER TULLOCH is a full-time author, linguist and translator.
DIPLOMACY, n. The patriotic art of lying for one’s country.

In 1881 Ambrose Bierce, journalist and former soldier for the Union army in the Civil War, began writing satirical definitions for the San Francisco Wasp, and then for William Randolph Hearst’s San Francisco Examiner. Bierce was launched on a journalistic career that would see him liked and loathed in equal measure – and earn him the title of ‘the wickedest man in San Francisco’.

In his column, Bierce, a contemporary of Mark Twain, brought his biting black humour to bear on spoof definitions of everyday words, writing deliberate mistranslations of the vocabulary of the establishment, the Church and the politics of his day, and shining a sardonic light on hypocrisy and deception.

These columns formed the beginnings of a dictionary, first published in 1906 as The Cynic’s Word Book. Over 100 years later, Bierce’s redefinitions still give us pause for thought – REPORTER, n. A writer who guesses his way to the truth and dispels it with a tempest of words; UN-AMERICAN, adj. Wicked, intolerable, heathenish; POLITICS, n. The conduct of public affairs for private advantage – making for a timely new edition of this irreverent and provocative satire.

The English language is rich with eponyms – words that are named after an individual – some better known than others. This book features 150 of the most interesting and enlightening specimens, delving into the origins of the words and describing the fascinating people after whom they were named.

Eponyms are derived from numerous sources. Some are named in honour of a style icon, inventor or explorer, such as pompadour, Kalashnikov and Cadillac. Others have their roots in Greek or Roman mythology, such as panic and tantalise. A number of eponyms, however, are far from celebratory and were created to indicate a rather less positive association – into this category can be filed boycott, Molotov cocktail and sadist.

Encompassing eponyms from medicine, botany, invention, science, fashion, food and literature, this book uncovers the intriguing tales of discovery, mythology, innovation and infamy behind the eponyms we use every day. The perfect addition to any wordsmith’s bookshelf.
Over the past 200 years, many thousands of undergraduates have been initiated into membership of Apollo – the Masonic Lodge of the University of Oxford. These have included such diverse figures as Oscar Wilde, Osbert Lancaster, Samuel Reynolds Hole, Cecil Rhodes, Edward, Prince of Wales and his brother Leopold, Charles Canning, Hugh Trevor-Roper, Godfrey Elton and Roger Makins.

Drawing on archives held in the Bodleian Library, this book is the first serious attempt to set the story of Apollo in the context of Oxford life and learning as well as its wider social and political diaspora. From the devastating numbers lost in the First and Second World Wars, as well as those decorated for bravery, to the significant number of Olympians who were members of the Lodge, it also charts the Lodge’s charitable work, its changes of location, social events and adaptation to twenty-first-century life in Oxford.

Illustrated with archival material, portraits and Masonic treasures, this is history in a minor key, but a minor narrative with major implications, documenting the remarkable numbers of Oxford freemasons with distinguished careers in government, law, the army and the Church.
The (very) hungry goat has a big appetite which gets him into all kinds of adventures. He’ll eat anything, from pig swill to frying pans and even barbed wire. As a result he grows fatter and fatter until one day he gobbles up something that sends him on the biggest adventure of all.

Abner Graboff’s timeless illustrations bring this greedy animal to life in a comic rhyming tale for younger children.

ABNER GRABOFF was a prolific graphic designer and children’s book illustrator, active from the 1950s to the 1970s.

40 pp, 247 x 200 mm
Fully illus
9781851245031
HB £12.99
October 2018
Once upon a time, when Sherri was very young—about as young as you were before your last birthday—she decided she didn’t like night noises.

One night when everyone was snug in bed, Sherri heard a noise. “Mother, Daddy,” she called. “Come quick.”

Petunia meowed. Viiolet growled. Mother mumbled. Daddy grumbled. And they all stumbled sleepily into Sherri’s room to see what was wrong.

Every night Sherri hears noises that keep her awake. There’s a tap-tap, a tick-tock, a toot-toot and a mysterious noise that stops as soon as she calls out to the rest of the household. One night she wakes up five times and even her pet dog and cat are tired the next day. What is this worrisome noise that disturbs everyone’s sleep?

Featuring warm and quirky illustrations by Abner Graboff, this is a charming and reassuring tale for any child who is frightened by noises in the night … with a delightful twist at the end.
Tolkien: Maker of Middle-earth
Catherine McIlwaine

This lavishly illustrated book explores the huge creative endeavour behind Tolkien’s enduring popularity. Using pages from his manuscripts, drawings, maps and letters, it 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. This book charts 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 and visual imagination in his fantasy writing; as well as the encouragement he derived from the literary group known as the Inklings.

Bringing together the largest collection of original Tolkien material ever assembled in a single volume, this book draws on the Tolkien archive at the Bodleian Library, University of Oxford and at Marquette University, Milwaukee, as well as private collections. The many worlds of J.R.R. Tolkien – scholarly, literary, creative and domestic – are brought together in these pages, offering a rich and detailed understanding and appreciation of an extraordinary author.

Visit the exhibition
Bodleian Library, Oxford
Tolkien: Maker of Middle-earth
1 June 2018 – 28 October 2018

Tolkien: Treasures
Catherine McIlwaine

Featuring highlights from the Tolkien archives held at the Bodleian Library, this book explores many aspects of J.R.R. Tolkien’s life and work, from his childhood in the Midlands and his experience of the First World War to his independent studies at school and university. Bringing together his exquisite illustrations for The Silmarillion, The Hobbit and The Lord of the Rings and the intricate maps he created showing the topography of Middle-earth – the land he invented – this is the perfect introduction to Tolkien’s creative imagination, giving a unique insight into the life of this extraordinary writer, artist and scholar.

144 pp, 196 x 196 mm
100 colour illus
9781851244966
PB with flaps £12.00
June 2018

VISIT THE EXHIBITION
Bodleian Library, Oxford
Tolkien: Treasures
1 June 2018 – 28 October 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.

A Library Miscellany

Claire Cock-Starkey

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.

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

CLAIRE COCK-STARKLEY is a writer and editor based in Cambridge. She is the author of The Real McCoy and 149 Other Eponyms (2018) and The Book Lovers’ Miscellany (2017).

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

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 complementary 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 through 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.

IAN ARchie BEck is an author, illustrator and printmaker.

136 pp, 244 x 207 mm
65 illus
9781851242597
HB £20.00
March 2018

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

Evelyn Waugh’s Oxford
Barbara Cooke
With illustrations by Amy Dodd
Foreword by Alexander Waugh

Through the Lens of Janet Stone
Portraits, 1953–1979
Ian Archie Beck
Foreword by Alan Bennett

RECENT HIGHLIGHTS
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 realised 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.
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.
What Can Cats Do?
Abner Graboff

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
Abner Graboff

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.
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