Bodleian Library Publishing

AUTUMN 2020

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 thirteen million items and outstanding special collections, the Bodleian draws readers from every continent and continues to inspire generations of researchers 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 helps to bring some of the riches of Oxford’s libraries to readers around the world through a range of beautiful and authoritative books. We publish approximately 25 new books a year on a wide range of subjects, including titles related to our exhibitions, illustrated and non-illustrated books, facsimiles, children’s books and stationery. We have a current backlist of over 250 titles.

All of our profits are returned to the Bodleian and help support the Library’s work in curating, conserving and expanding its rich archives, helping to maintain the Bodleian’s position as one of the pre-eminent libraries in the world.

www.bodleianshop.co.uk

INTRODUCTION
The vocabulary of past times, no longer used in English, is always fascinating, especially when we see how it was pilloried by the satirists of the day.

Here we have Victorian high and low society, with its fashionable and unfashionable slang, its class awareness and the jargon of steam engines, motor cars and other products of the Industrial Revolution. Then as now, people had strong feelings about the flood of new words entering English. Swearing, new street names and the many borrowings from French provoked continual irritation and mockery, as did the Americanisms increasingly encountered in the British press.

In this intriguing collection, David Crystal has pored through the pages of the satirical magazine *Punch* between its first issue in 1841 and the death of Queen Victoria in 1901, and extracted the articles and cartoons that poked fun at the jargon of the day, adding a commentary on the context of the times and informative glossaries. In doing so he reveals how many present-day feelings about words have their origins over a century ago.
This richly illustrated book tells the story of cultural exchange between the people of the Low Countries and England in the Middle Ages and the Early Modern period, and reveals how Anglo-Dutch connections changed the literary landscape on both sides of the North Sea.

Ranging from the Norman Conquest of 1066 to the ‘Glorious Revolution’ of 1688, it examines how Dutch-speaking immigrants transformed English culture, and it uncovers the lasting impact of contacts and collaborations between Dutch and English speakers on historical writing, map-making, manuscript production and early printing.

The literary heritage of Anglo-Dutch relations is explored and lavishly illustrated through the unique collection of manuscripts, early prints, maps and other treasures from the Bodleian Library in Oxford. The book sheds new light on the literature and art of a pivotal period in European history.

Sjoerd Levelt is Senior Research Associate of the project The Literary Heritage of Anglo-Dutch Relations, c.1050–1600 at the University of Bristol.

AD PUTTER is Professor of Medieval English at the University of Bristol and Director of the Centre for Medieval Studies.
Reynard – a subversive, dashing, anarchic, aristocratic, witty fox from the watery lowlands of medieval East Flanders – is in trouble. He has been summoned to the court of King Noble the Lion, charged with all manner of crimes and misdemeanours. How will he pit his wits against his accusers – greedy Bruin the Bear, arrogant Tybert the Cat and dark and dangerous Isengrim the Wolf – to escape the gallows?

Reynard was once the most popular and beloved character in European folklore, as familiar as Robin Hood, King Arthur or Cinderella. His character spoke eloquently for the unvoiced and disenfranchised, but also amused and delighted the elite, capturing hearts and minds across borders and societal classes for centuries.

Based on William Caxton’s bestselling 1481 English translation from the Middle Dutch, but expanded with new interpretations, innovative language and characterisation, this edition is an imaginative retelling of the Reynard story. With its themes of protest, resistance and duplicity fronted by a personable, anti-heroic Fox making his way in a dangerous and cruel world, this gripping tale is as relevant and controversial today as it was in the fifteenth century.
For twenty-five centuries, the animal stories which go by the name of Aesop’s Fables have amused and instructed generations of children and adults alike. They are still as fresh and poignant today as they were to the ancient Greeks who composed them. This beautifully illustrated edition contains some of the best-loved fables, including the Boy who Cried Wolf, the Lion and the Mouse, the Goose that Laid the Golden Egg, the Hare and the Tortoise, and The Town Mouse and the Country Mouse alongside many of the lesser-known tales.

These timeless stories are illustrated with thirty-seven woodcuts by Agnes Miller Parker (1895–1980), one of the greatest British woodcut artists of the twentieth century. Parker was influenced by the art of Wyndham Lewis and the Cubist and Vorticist movements, which flourished in the period between the wars. Her distinctive work is strikingly stylised and deceptively simple. Commissioned in the 1930s by the fine press publisher, Gregynog Press, for their edition of the work, these exquisite woodcuts inspired by the fables are among Parker’s finest engravings.
Provincial towns in Britain grew in size and importance in the eighteenth century. Ports such as Glasgow and Liverpool greatly expanded, while industrial centres such as Birmingham and Manchester flourished. Market towns outside London developed as commercial centres or as destinations offering spa treatments as in Bath, horse racing in Newmarket or naval services in Portsmouth.

Containing over 100 images of towns in England, Wales and Scotland, this book draws on the extensive Gough collection in the Bodleian Library. Contemporary prints and drawings provide a powerful visual record of the development of the town in this period, and finely drawn prospects and maps – made with greater accuracy than ever before – reveal their early development.

This book also includes perceptive observations from the journals and letters of collector Richard Gough (1735–1809), who travelled throughout the country on the cusp of the industrial age.

Town
Prints and Drawings of Britain before 1800
Bernard Nurse

ALSO BY THE AUTHOR
London: Prints & Drawings before 1800
9781851244126 illus HB £30.00

BERNARD NURSE is the former Librarian of the Society of Antiquaries of London.

224 pp, 238 x 278 mm
c.116 colour illus
9781851245178
HB £35.00
October 2020

Image opposite King’s Lynn Custom House, by Henry Bell, c.1695. Gough Maps 24, fol. 5
Before the advent of commercial transatlantic flights in the early 1950s, the only way to travel between continents was by sea. In the golden age of ocean liners, between the late nineteenth century and the Second World War, shipping companies ensured their vessels were a home away from home, providing entertainment, dining, sleeping quarters and smoking lounges to accommodate passengers of all ages and budgets, for voyages that could last as long as three months.

*Secrets of the Great Ocean Liners* leads the reader through each of the stages – and secrets – of ocean liner travel, from booking a ticket and choosing a cabin to shore excursions, dining, on-board games, social events, romances, and disembarking on arrival. Additional chapters disclose wartime voyages and disasters at sea.

The shipping companies produced glamorous brochures, sailing schedules, voyage logs, passenger lists, postcards and menus, all of which help us to savour the challenges, etiquette and luxury of ocean liner travel. Diaries, letters and journals written on board also reveal a host of behind-the-scenes secrets and fascinating insights into the experience of travelling by sea. This book dives into a vast, unique collection to reveal the scandals, glamour, challenges and tragedies of ocean liner travel.

**ALSO OF INTEREST**

*Titanic Calling: Wireless Communication during the Great Disaster*  
Edited by Michael Hughes and Katherine Bosworth  
9781851243778 Illus HB £10.00

**JOHN G. SAYERS** is a collector and frequent contributor of articles on ocean liner and other ephemera to antique and collector publications in the UK, USA and Canada. The Sayers Collection now resides in the John Johnson Collection at the Bodleian Library.

256 pp, 228 x 176 mm  
c.150 colour illus  
9781851245307  
HB £25.00  
October 2020
From its roots in ancient Greek herbal medicine, the popular spirit we now know as gin was established by the Dutch in the sixteenth century as a juniper-infused tincture to cure fevers. It gained notoriety during the London ‘gin craze’ in the eighteenth century before enjoying a recent resurgence and a profusion of new botanical flavourings.

Garnished with sumptuous illustrations depicting the plants that tell the story of this complex and iconic drink, this enticing book delves into the botany of gin from root to branch. A diverse assortment of aromatic plants from around the world have been used in the production of gin over the course of several centuries. Each combination of botanicals yields a unique flavour profile that equates to more than the sum of its parts. Understanding the different types of formulation, and the main groups of plants used therein, is central to appreciating the drink’s complexities and subtleties. As this book’s extraordinary range of featured ingredients shows, gin is a quintessentially botanical beverage with a rich history like no other.
The word ‘van’ is an abbreviated form of ‘caravan’ ...

In the sixteenth century, however, the word ... referred to a company of people and their camels, gathered together for reasons of security and self-protection, undertaking an arduous journey across one of the world’s deserts. ... The French used the word caravane as early as the thirteenth century, having borrowed it from the Arabs during the Crusades. But it was not originally an Arabic word and was, in fact, adopted by the Arabs from the Persian kār-wān, used to describe a group of people travelling across a desert. And the consensus of opinion among etymologists is that kārwān is related to the Sanskrit karabha meaning ‘camel,’ which leads us on to a fascinating connection. ‘Camel’ is related to the Greek kamēlos and the Hebrew/Phoenician gamal, which is probably related to the Arabic jamala meaning ‘to carry’ ‘to transport.’

If this connection is correct, it completes the circle and brings us right back to the role of today’s ‘white van man.’
Built between 1855 and 1860, Oxford University Museum of Natural History is the extraordinary result of close collaboration between artists and scientists. Inspired by John Ruskin, the architect Benjamin Woodward and the Oxford scientists worked with leading Pre-Raphaelite artists on the design and decoration of the building. The decorative art was modelled on the Pre-Raphaelite principle of meticulous observation of nature, itself indebted to science, while individual artists designed architectural details and carved portrait statues of influential scientists. The entire structure was an experiment in using architecture and art to communicate natural history, modern science and natural theology.

Temple of Science sets out the history of the campaign to build the museum before taking the reader on a tour of art in the museum itself. It looks at the facade and the central court, with their beautiful natural history carvings and marble columns illustrating different geological strata, and at the pantheon of scientists. Together they form the world’s finest collection of Pre-Raphaelite sculpture. The story of one of the most remarkable collaborations between scientists and artists in European art is told here with lavish illustrations.

JOHN HOLMES is Professor of Victorian Literature and Culture at the University of Birmingham.
How did a library founded over 400 years ago grow to become the world-renowned institution it is today, home to over thirteen million items?

From its foundation by Sir Thomas Bodley in 1598 to the opening of the Weston Library in 2015, this illustrated account shows how the Library’s history was involved with the British monarchy and political events throughout the centuries. The history of the Library is also a history of collectors and collections, and this book traces the story of major donations and purchases, making use of the Library’s own substantial archives to show how it came to house key items such as early confirmations of Magna Carta, Shakespeare’s First Folio and the manuscript of Jane Austen’s earliest writings, among many others.

Beautifully illustrated with prints, portraits, manuscripts and archival material, this book is essential reading for anyone interested in the history of libraries and collections.

MARY CLAPINSON was on the staff of the Western Manuscript Department in the Bodleian Library for thirty-five years. Appointed Keeper of Western Manuscripts in 1986, she was the first woman to hold a Keepership in the Bodleian. She is a Fellow of the Society of Antiquaries and of the Royal Historical Society, and Emeritus Fellow of St Hugh’s College, Oxford, her undergraduate college.

288 pp, 234 x 156 mm
c.100 colour illus
9781851245444
HB £25.00
September 2020
Linnaeus No. 161

Iris

Alis subdentatis subitus griseis; fascia utringue alba; interuerta, posticis supra uniocellatis. - habitat in Quercu Germanica Anglico &c.
Butterfly Notebook Set

3 A5 ruled notebooks with stitched spines

Bodleian Library in association with Oxford University Museum of Natural History

Jones’ icons is a stunning six-volume manuscript containing paintings of some of the most important butterfly and moth collections at the end of the eighteenth century. It is the work of William Jones (1745–1818), a wealthy wine merchant from Chelsea who, on retirement, devoted the rest of his life to studying and painting butterflies and moths. Held in the archives of the Oxford University Museum of Natural History, the volumes contain over 1,500 ink and gouache paintings representing 760 species from around the world. Work continues to this day to determine whether all the original specimens depicted still survive.

This set of three A5, softback notebooks with high quality ruled paper makes an exquisite gift for nature-lovers and writers alike.
Invented to entertain Alice Liddell on boat trips down the river Thames in Oxford, *Alice's Adventures in Wonderland* has become one of the most famous and influential works of children's literature of all time.

It is hard to imagine *Alice's Adventures in Wonderland* without picturing the illustrations made by Sir John Tenniel for the first edition of the story. Sir John Tenniel (1820–1914) was the principal satirical cartoonist for *Punch* magazine for over fifty years and much in demand as an illustrator in Victorian Britain. At Lewis Carroll’s request, he illustrated the first edition of *Alice's Adventures in Wonderland*, published by Macmillan in 1865. Four years later, he made coloured versions of the drawings for *The Nursery Alice*, a version of the story created especially for 0–5-year-olds. In 1899, Gertrude E. Thompson adapted Tenniel’s illustrations for a card game entitled ‘The New and Diverting Game of Alice in Wonderland’. These unforgettable illustrations, including the Mad Hatter, the Mock Turtle and the Queen of Hearts, among many others, are featured in these special journals.
26 Postcards from the Collections
A Bodleian Library A to Z

Structured around the alphabet, this pack contains twenty-six detachable postcards, each featuring a rare or beautiful masterpiece. Presented in a handsome paper binding, these attractive cards are perfect for you to display or send to friends.

An Illuminated Alphabet

These twenty-six detachable postcards feature historiated initials decorated with gold leaf from medieval and renaissance manuscripts together with hand-painted examples from early printed books. By turns exquisite, playful and unique, here you’ll find a stunning artistic example of every letter in the alphabet.

28 STATIONERY

Tolkien and Map Journals

These Bodleian Library journals showcase gorgeous illustrations from our collections on the covers. Designed to be easily portable or to fit in a small bag, each hard-cover journal is 207 x 140 mm, with 160 ruled pages of high-quality paper. Every journal is finished with a sturdy elastic band closure, ribbon marker and elastic pen holder. An expanding wallet for storing papers is also included on the inside back cover. Produced to a high standard with careful attention to finishing and details, these journals make the perfect gift for all writers and stationery lovers.
In the seventeenth century, even the most elaborate and fashionable gardens had areas set aside for growing herbs, fruit, vegetables and flowers for domestic use, while those of more modest establishments were vital to the survival of the household. This was also a period of exciting introductions of plants from overseas.

Using manuscript household manuals, recipe books and printed herbals, this book takes the reader on a tour of the productive garden and of the various parts of the house – kitchens and service rooms, living rooms and bedrooms – to show how these plants were used for cooking and brewing, medicines and cosmetics, in the making and care of clothes, and finally to keep rooms fresh, fragrant and decorated. Recipes used by seventeenth-century households for preparations such as flower syrups, snail water and wormwood ale are also included.

A brief herbal gives descriptions of plants that are familiar today, others not so well known, such as the herbs used for dyeing and brewing, and those that held a particular cultural importance in the seventeenth century.

Featuring exquisite coloured illustrations from John Gerard’s herbal of 1597 as well as prints, archival material and manuscripts, this book provides an intriguing and original focus on the domestic history of Stuart England.

Thomas Hardy notes the thrush’s ‘full-hearted evensong of joy illimited’, Gilbert White observes how swallows sweep through the air but swifts ‘dash round in circles’ and Rachel Carson watches sanderlings at the ocean’s edge, scurrying ‘across the beach like little ghosts’. From early times, we have been entranced by the bird life around us.

This anthology brings together poetry and prose in celebration of birds, records their behaviour, flight, song and migration, the changes across the seasons and in different habitats – in woodland and pasture, on river, shoreline and at sea – and our own interaction with them. From India to America, from China to Rwanda, writers marvel at birds – at the building of a long-tailed tit’s nest, the soaring eagle, the extraordinary feats of migration and the pleasures to be found in our own gardens.

Including extracts by Geoffrey Chaucer, Dorothy Wordsworth, Richard Jefferies, Charles Darwin, James Joyce, John Keats, Charlotte Brontë, Emily Dickinson, Anton Chekhov, Kathleen Jamie, Jonathan Franzen and Barbara Kingsolver among many others, this rich anthology will be welcomed by bird-lovers, country ramblers and anyone who has taken comfort or joy in a bird in flight.
The Art of Advertising
Julie Anne Lambert
With contributions by Michael Twyman, Lynda Mugglestone, Helen Clifford, Ashley Jackson and David Tomkins

Visitors the exhibition
Bodleian Libraries, Oxford
The Art of Advertising
March – August 2020

Julie Anne Lambert
is Librarian of the John Johnson Collection of Printed Ephemera at the Bodleian Libraries.

Advertisements in the nineteenth and early twentieth century pushed the boundaries of printing, manipulated language, inspired a new form of art and exploited many formats, including calendars, bookmarks and games.

This collection of essays examines the extent to which these standalone advertisements – which have survived by chance and are now divorced from their original purpose – provide information not just on the sometimes bizarre products being sold, but also on class, gender, Britishness, war, fashion and shopping.

Starting with the genesis of an advertisement through the creation of text, image, print and format, the authors go on to examine the changing profile of the consumer, notably the rise of the middle classes, and the way in which manufacturers and retailers identified and targeted their markets. Finally, they look at advertisements as documents that both reveal and conceal details about society, politics and local history.

Copiously illustrated from the world-renowned John Johnson Collection of Printed Ephemera and featuring work by influential illustrators John Hassall and Dudley Hardy, this attractive book invites us to consider both the intended and unintended messages of the advertisements of the past.

How did the advertisers of the past sell magnetic corsets, carbolic smoke balls or even the first televisions? Which celebrities endorsed products? How did innovations in printing techniques and packaging design play a part in the evolution of advertising? And what can these items tell us about transport, war, politics and even the royal family?

Vintage Advertising: An A to Z takes a fresh look at historical advertising through a series of thematic and chronological juxtapositions. Richly illustrated from the John Johnson Collection of Printed Ephemera at the Bodleian Library, this book features a range of topics from Art to Zeitgeist, showcasing how nineteenth- and early twentieth-century advertisements often capture the spirit of their age and can be rich repositories of information about our past.

Julie Anne Lambert
is Librarian of the John Johnson Collection of Printed Ephemera at the Bodleian Libraries.
The first performance of Handel’s Messiah in Dublin in 1742 is now legendary. Gentlemen were asked to leave their swords at home and ladies to come without hoops in their skirts in order to fit more people into the audience. Why then, did this now famous and much-loved oratorio receive a somewhat cool reception in London less than a year later?

Placing Handel’s best-known work in the context of its time, this vivid account charts the composer’s working relationship with his librettist, the gifted but demanding Charles Jennens, and looks at Handel’s varied and evolving company of singers together with his royal patronage. Through examination of the composition manuscript and Handel’s own conducting score, held in the Bodleian, it explores the complex issues around the performance of sacred texts in a non-sacred context, particularly Handel’s collaboration with the men and boys of the Chapel Royal. The later reception and performance history of what is one of the most successful pieces of choral music of all time is also reviewed, including the festival performance attended by Haydn, the massed-choir tradition of the Victorian period and today’s ‘come-and-sing’ events.

Alice’s Adventures in Wonderland and Through the Looking-Glass are two of the most famous, translated and quoted books in the world. But how did a casual tale told by Charles Dodgson (aka Lewis Carroll), an eccentric Oxford mathematician, to Alice Liddell, daughter of the Dean of Christ Church, grow into such a phenomenon?

Peter Hunt cuts away the psychological speculation that has grown up around the ‘Alice’ books and traces the sources of their multi-layered in-jokes and political, literary and philosophical satire. He first places the books in the history of children’s literature – how they relate to the other giants of the period, such as Charles Kingsley – and explores the local and personal references that the real Alice would have understood. Equally fascinating is the rich texture of fragments of everything from the ‘sensation’ novel to Darwinian theory – not to mention Dodgson’s personal feelings – that he wove into the books as they developed.

Richly illustrated with manuscripts, portraits, Sir John Tenniel’s original line drawings and contemporary photographs, this is a fresh look at two remarkable stories, which takes us on a guided tour from the treacle wells of Victorian Oxford through an astonishing world of politics, philosophy, humour – and nightmare.

The Making of Handel’s Messiah
Andrew Gant

The Making of Lewis Carroll’s Alice and the Invention of Wonderland
Peter Hunt

Andrew Gant is an author, composer, former Organist of Her Majesty’s Chapels Royal and Stipendiary Lecturer in Music at St Peter’s College, Oxford.

144 pp, 210 x 170 mm
54 colour illus
9781851245062
PB with flaps £15.00
August 2020

In this attractive and ingeniously illustrated little volume, Peter Hunt entertainingly recounts the history – and mythology – that has accrued around Charles Lutwidge Dodgson/Lewis Carroll and Alice’s Adventures in Wonderland, adding context and asking questions that will add much enjoyment to reading and thinking about this remarkable book.

PETER HUNT is Professor Emeritus in English and Children’s Literature at Cardiff University. He is the author of The Making of The Wind in the Willows, Bodleian Library, 2018.

128 pp, 210 x 170 mm
67 colour illus
9781851245321
PB with flaps £15.00
June 2020
The Merton library is rightly known for its antiquity, its beautiful medieval and early modern architecture and fittings and for its remarkable and important collection of manuscripts and rare books, yet a nineteenth-century plan to tear the medieval library down and replace it was only narrowly frustrated. This brief history of Europe’s oldest academic library traces its origins in the thirteenth century, when a new type of community of scholars was first being set up, through to the present day and its multiple functions as a working college library, a unique resource for researchers and a delight for curious visitors.

Drawing on the remarkable wealth of documentation in the college’s archives, this is the first history of the library to explore collections, buildings, readers and staff across more than 700 years. The story is told in part through stunning colour images that depict not only exceptional treasures but also the library furnishings and decorations, and which show manuscripts, books, bindings and artefacts of different periods in their changing contexts.

Featuring a timeline and a plan of the college, this book will be of interest to historians, alumni and tourists alike.

Representing four centuries of collecting and 1,000 years of Jewish history, this book brings together extraordinary Hebrew manuscripts and rare books from the Bodleian Library and Oxford colleges. Highlights of the collections include a fragment of Maimonides’ autograph draft of the Mishneh Torah; the earliest dated fragment of the Talmud, exquisitely illuminated manuscripts of the Hebrew Bible; stunning festival prayerbooks and one of the oldest surviving Jewish seals in England. Lavishly illustrated essays by experts in the field bring to life the outstanding works contained in the collections, as well as the personalities and diverse motivations of their original collectors, who include Archbishop William Laud, John Selden, Edward Pococke, Robert Huntington, Venetian Jesuit Matteo Canonici, Benjamin Kennicott and Rabbi David Oppenheim.

Saved for posterity by religious scholarship, intellectual rivalry and political ambition, these extraordinary collections also detail the consumption and circulation of knowledge across the centuries, forming a social and cultural history of objects moved across borders, from person to person. Together, they offer a fascinating journey through Jewish intellectual and social history from the tenth to the twentieth century.

JULIA C. WALTHER is Fellow Librarian at Merton College, Oxford.
In association with Oxford University Museum of Natural History

Curious Creatures on our Shores
Chris Thorogood
128 pp, 210 x 148 mm
50 colour illustrations
9781851245345
HB £15.00

In association with Oxford Botanic Garden

Oxford Botanic Garden
A Guide
Simon Hiscock and Chris Thorogood
With photographs by Alexandra Davies
80 pp, 240 x 180 mm
60 colour illus
9781851245208
PB with flaps £8.00

Rare & Wonderful
Treasures from Oxford University Museum of Natural History
Kate Diston and Zoë Simmons
224 pp, 220 x 220 mm
150 colour illus
9781851244843
PB £20.00

Oxford Botanic Garden & Arboretum
A Brief History
Stephen A. Harris
144 pp, 220 x 173 mm
66 colour illus
9781851244652
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– The Notion Club Papers – An Inklings Blog

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This is a work of true beauty … If you need to buy a present for a friend, partner, lover, child or parent who enjoys the literary works of Professor Tolkien, then this is a must. Perhaps you should buy two, the second for yourself. At £12.00 a copy it is a steal. – British Fantasy Society
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Diego Zancani
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68 colour illus
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Children’s

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A A Milne
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