



Bodleian Library
Publishing

SPRING 2025

Bodleian Library Publishing

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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 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 13 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 twenty-five 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.



Cover image: 'Children's Hour' from *Listen In: How Radio Changed the Home*, p. 4

All prices and information are correct at time of going to press and may be subject to change without further notice.

Design by Sue Rudge Design & Communication

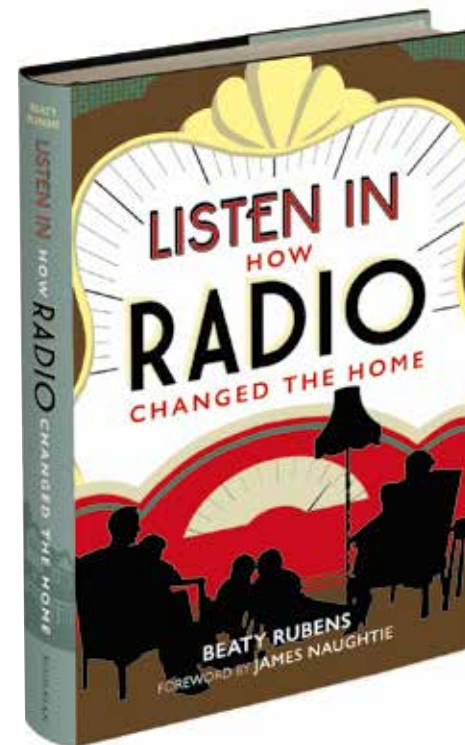
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New Titles





Listen In

How Radio Changed the Home

Beaty Rubens

Foreword by James Naughtie

VISIT THE EXHIBITION

Bodleian Library, Oxford

Listen In: How Radio Changed the Home

Opening 7 February 2025

Radio today can feel like a faithful old companion, but its early history was sensational. Between 1922 and 1939, British life was transformed by what was known as the 'Radio Craze'.

Told for the first time from the perspective of listeners, this narrative history shows what the arrival of radio meant at a personal level through the voices and experiences of individuals as they adopted the then radical form of communication technology, invested in their first-ever gadgets and tuned in by their own firesides to outside voices and music, SOS calls, the Pips, the News, sport, royalty and innovative radiogenic comedy. It traces how radio affected family life, exploring whether it shifted dynamics between children and adults and between women and men, as well as its impact on class and a wider sense of nationhood.

Generously illustrated and drawing on contemporary journalism, fiction, diaries, cartoons and a remarkable cache of unpublished first-person testimonies discovered in the archives of the Bodleian Library in Oxford, *Listen In* is packed with entertaining and thought-provoking stories. It comes at a timely moment when traditional linear radio is shifting in response to podcasting, and the entire experience of how we consume audio is once again undergoing transformation.

Beaty Rubens' hugely enjoyable book shows us why the medium of radio cast such a spell over those who suddenly found they could travel the world without leaving home. She weaves a compelling story of the radical changes the wireless brought to the way people lived.

– Rory Cellan-Jones

BEATY RUBENS was a BBC Radio producer for thirty-five years and is now a freelance producer, presenter and writer.

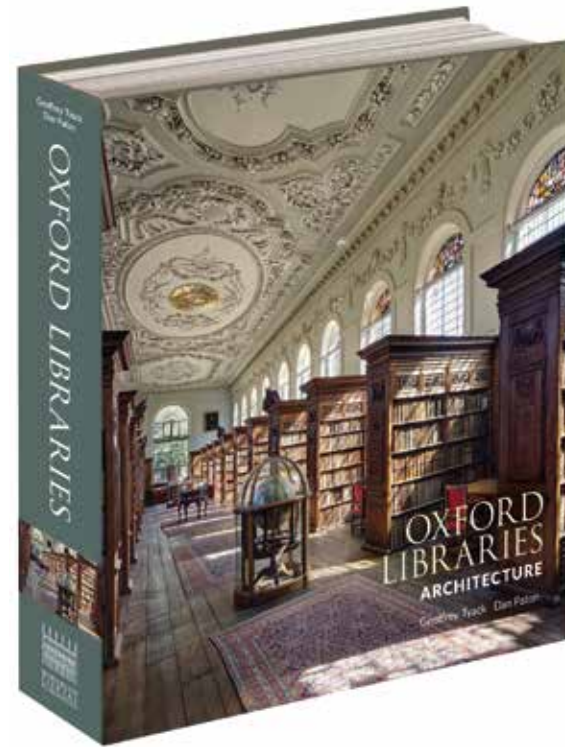
272 pp, 234 x 156 mm

c.75 colour illus

9781851246311

HB £30.00

February 2025



Oxford Libraries Architecture

Geoffrey Tyack
Photography by Dan Paton

The libraries of the University of Oxford and its colleges are among the most splendid, but also the least-known, buildings in the city. Spanning over 800 years of architectural design and taste, nowhere else boasts such a wealth of libraries in so compact an area.

While for centuries Oxford's libraries were repositories of knowledge in the form of manuscripts and printed books, to be consulted only by scholars, today they serve both the advancement of learning and the teaching needs of thousands of undergraduate and postgraduate students. Over the years, Oxford's libraries attracted wealthy donors, some of whom, like John Radcliffe, gave generously to the provision of impressive and architecturally innovative buildings to house the books. These buildings are still among the most impressive features of Oxford's architectural landscape, helping to define its visual identity. Architectural styles range from medieval wooden stalls to the asymmetrical stainless steel and glass of the twentieth-first century, and notable architects include Sir Christopher Wren, Nicholas Hawksmoor, Sir Giles Gilbert Scott, Sir Edwin Lutyens, Arne Jacobsen and Zaha Hadid.

With exquisite, specially commissioned photography, this profusely illustrated book invites readers through the doors of over fifty beautiful and iconic libraries, revealing how they are steeped in history, learning and cultural change.

GEOFFREY TYACK is an emeritus Fellow of Kellogg College, University of Oxford. DAN PATON is an architectural photographer with a specialisation in lighting and design as well as an anthropologist focusing on material culture and the built environment.

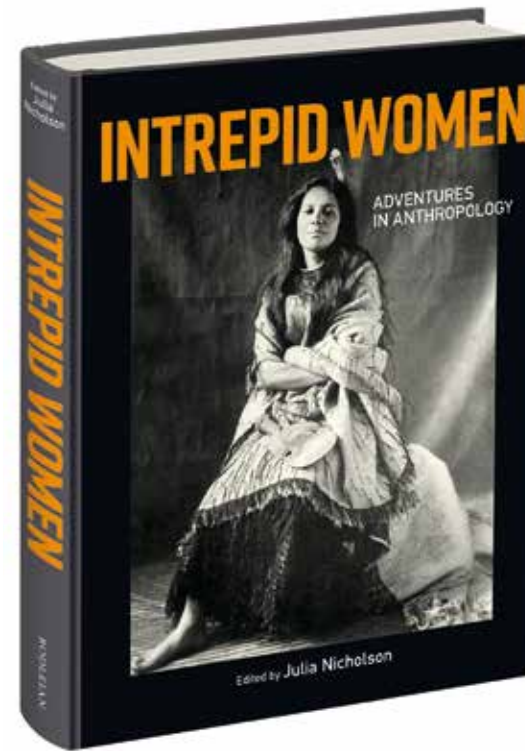
c.336 pp, 259 x 237 mm

c.200 colour illus

9781851246052

HB £50.00

June 2025



Intrepid Women

Adventures in Anthropology

Edited by Julia Nicholson

The extraordinary women featured in this book defied early twentieth-century conventions to carry out groundbreaking field research in distant parts of the world where 'ladies' were not meant to travel. Here you will meet Barbara Freire-Marreco living among Pueblo people in south-western USA; Maria Czaplicka with reindeer herders of Siberia; Beatrice Blackwood in remote villages of Papua New Guinea; Elsie McDougall among textile artists in Mexico and Guatemala; and Ursula Graham Bower in the Naga Hills of north-east India. Bower was even made an honorary Captain in the British Army leading an irregular force of Naga men in scouting operations against the Japanese during the Second World War.

Coping with illness, shipwreck, loneliness and misogyny, these pioneering anthropologists learned local languages, established relationships across supposed cultural boundaries, insisted on the dignity of humanity in all cultural settings and documented with remarkable meticulousness the lives of the peoples with whom they lived and worked. One woman, the Māori scholar Mākereti, wrote about her own people, but spent the final years of her life far from home in Oxfordshire. Each of these women collected objects and left archives of photographs, manuscripts, diaries and letters, which tell the inspirational stories of their encounters and adventures.

JULIA NICHOLSON was Curator and Joint Head of Collections at the University of Oxford's Pitt Rivers Museum, 1994–2024.

c.240 pp, 224 x 170 mm

c.80 colour illus

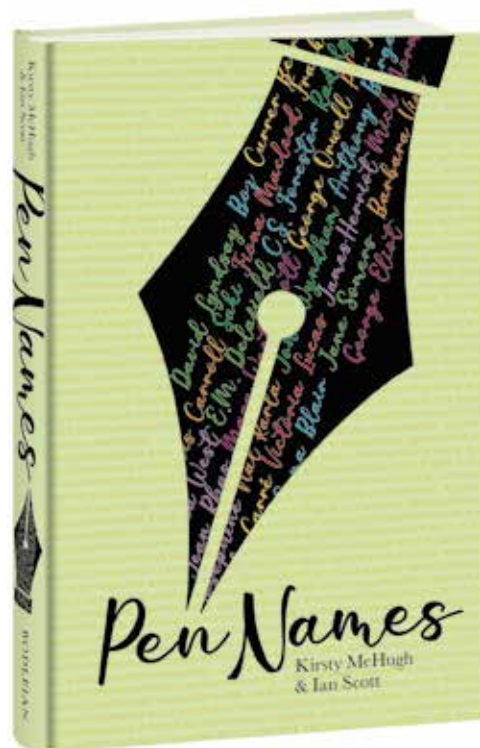
9781851246502

HB £25.00

March 2025

Pen Names

Kirsty McHugh and Ian Scott



The stories behind why authors chose their literary aliases can be as compelling as the works that they wrote.

Writers publish under other names for a variety of reasons. Some use literary aliases in order to fit in while others employ them to stand out from the crowd. This book traces the history of pen names from the nineteenth century to the present day through forty novelists, poets and playwrights. These include famous pseudonymous writers such as George Eliot (Mary Anne Evans), Currer Bell (Charlotte Brontë), Lewis Carroll (Charles Lutwidge Dodgson) and George Orwell (Eric Blair), crime writers such as Josephine Tey and Nicci French, and those lesser-known writers whose real identities have been obscured behind their literary aliases. It also explores the wide range of motivations for taking on new names, including gender, the use of noms de plume for different genres, or even when writing as a team. Collectively, the stories in this book give us unusual insights into authors, publishers and readers over the last 200 years.

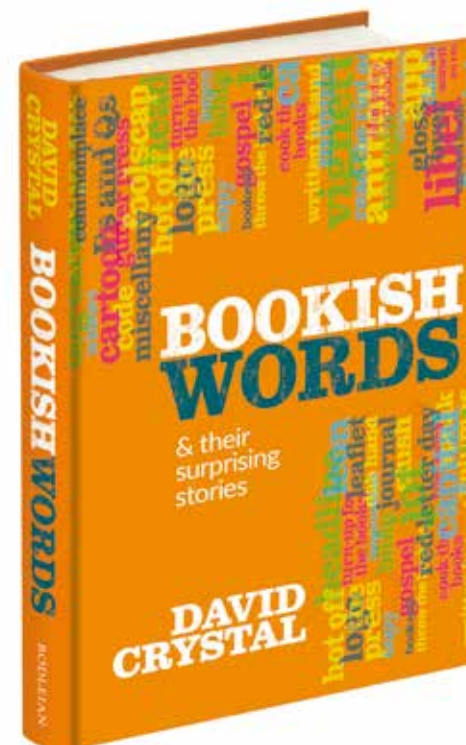
KIRSTY MCHUGH and IAN SCOTT are curators at the National Library of Scotland.

160 pp, 184 x 118 mm

9781851246496

HB £14.99

March 2025



The world of books has played a striking role in the history of English vocabulary. *Book* itself is one of the oldest words in the language, originating from *boc* in Old English, and appears in many commonly used expressions today – *by the book*, *bring to book* and *bookworm* – to name a few.

With the arrival of printing, typesetting and the development of the newspaper industry came terminology that developed into commonly used phrases such as *stop the press*, *front-page news* and *hit the headlines*, and the emergence of the internet generated still more.

This anthology presents a selection of more than 100 words which show the influence of writing, reading and publishing books on our everyday vocabulary over the centuries, telling the stories behind their linguistic origins, and uncovering some surprising twists in the development of their meaning through time.

Bookish Words & their Surprising Stories

David Crystal

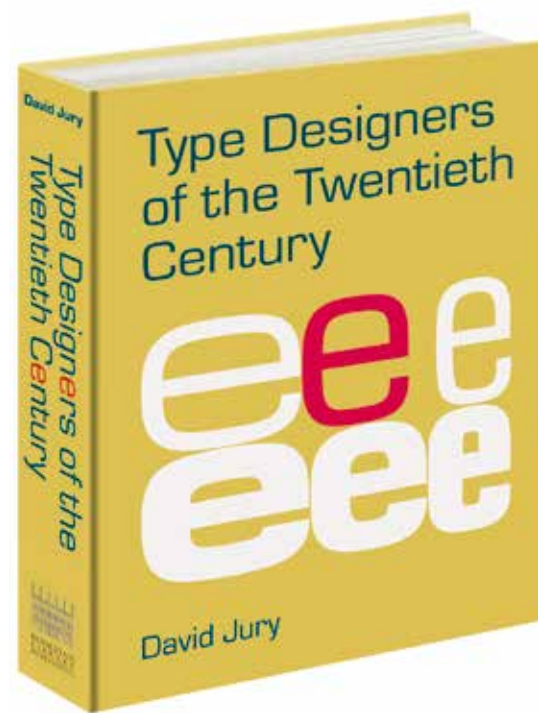
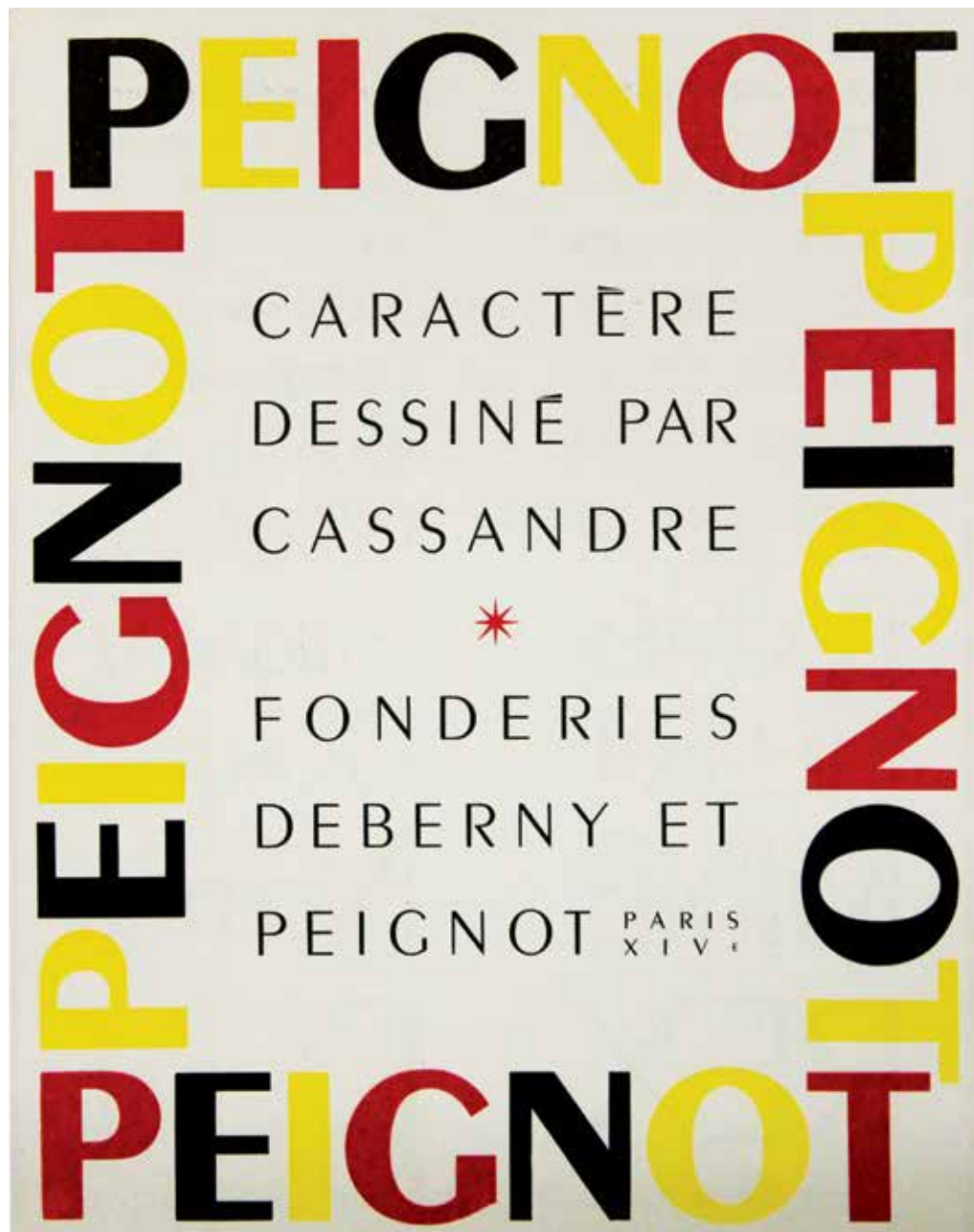
DAVID CRYSTAL is a writer, editor, lecturer and broadcaster on language, and honorary professor of linguistics at Bangor University. His many books include *The Cambridge Encyclopedia of English Language* (CUP 3rd edn, 2019) and *A Date with Language* (Bodleian Library 2023). He lives online at www.davidcrystal.com.

c.176 pp, 184 x 118 mm

9781851246519

HB £14.99

April 2025



Type Designers of the Twentieth Century

David Jury

The twentieth century saw many developments in printing technology, which in turn influenced the way typefaces were designed and manufactured. At the start of the century, creating type was limited to a small number of elite artisans capable of hand-cutting each letter out of metal. When the manufacture of type became automated each original letter still had to be drawn by hand albeit now with minor constraints. However, after the Second World War phototypesetting technology caused a radical change in the way type was devised and although its reign was brief it led finally to the new-found freedoms and opportunities of digitization.

Alongside this background story of technological evolution, *Type Designers of the Twentieth Century* describes the achievements (and occasional failures) of thirty-seven key type designers to explore the evolution of the designer, the rise of the advertising agency and the changing function of the printer. The working methods of each designer, the typefaces they designed and their lasting influence are described in detail. Here you will find Frederic Goudy and Edward Johnston, Stanley Morison and Roger Excoffon, Hermann Zapf and Adrian Frutiger, renowned contemporary designers such as Neville Brody and Carol Twombly, and many more.

Taken together, the work and working lives of these extraordinary designers chart the radical changes that have taken place in typography during the twentieth century.

DAVID JURY is a writer, designer, printer and historian of type, typography and graphic design.

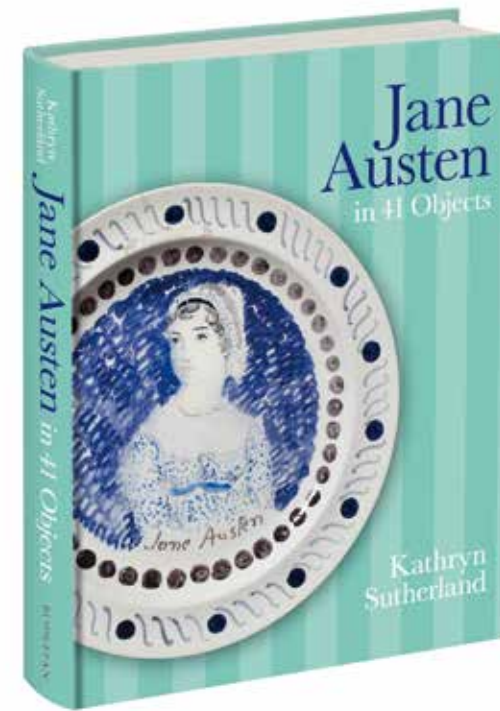
416 pp, 245 x 190 mm

c.250 colour illus

9781851245819

HB £40.00

June 2025



Jane Austen in 41 Objects

Kathryn Sutherland

More than 200 years after Jane Austen's death at the age of just forty-one, we are still looking for clues about this extraordinary writer's life. What might we learn if we take a glimpse inside the biographies of objects that crossed her path in life and afterwards – things that she cherished or cast aside, or that furnished the world in which she moved, or that have themselves been inspired by her legacy?

Among objects described in this book are a teenage notebook, a muslin shawl, a wallpaper fragment, a tea caddy, the theatrical poster for a play she attended and the dining-room grate at Chawton Cottage where she lived. Poignantly, the last manuscript page of her unfinished novel and a lock of hair kept by her devoted sister, Cassandra, are also featured. Objects contributing to Jane Austen's rich cultural legacy include a dinner plate decorated by Bloomsbury artists Vanessa Bell and Duncan Grant, Grayson Perry's commemorative pot from 2009 and Mr Darcy's wet shirt, worn by Colin Firth in the 1995 BBC adaptation.

This is a different kind of biography, in which objects with their own histories offer shifting entry points into Jane Austen's life. Each object – illustrated in colour – invites us to meet Jane Austen at a particular moment when her life intersects with theirs, speaking eloquently of past lives and shedding new light on one of our best-loved authors.

KATHRYN SUTHERLAND is Senior Research Fellow, St Anne's College, Oxford.

224 pp, 210 x 161 mm

c.70 colour illus

9781851246267

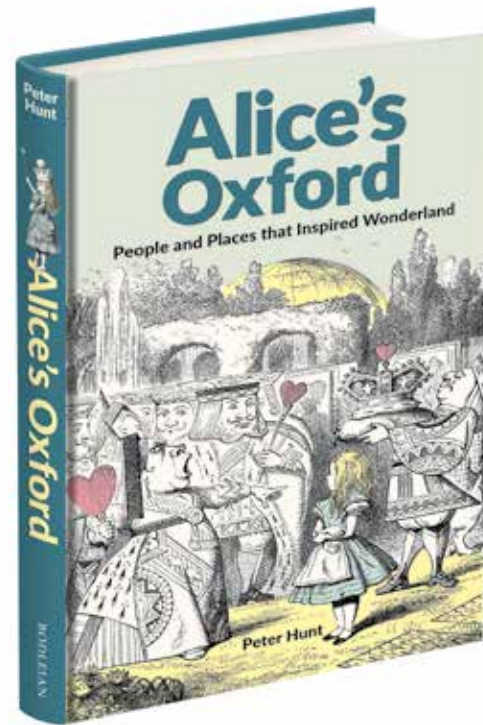
HB £25.00

March 2025

Alice's Oxford

People and Places that
Inspired Wonderland

Peter Hunt



Alice's Adventures in Wonderland and *Through the Looking-Glass* are two of the most famous fantasies in world literature, and yet their roots are firmly in the nineteenth century and the university city of Oxford. Oxford's streets, colleges and buildings, the River Thames, and the villages on its banks, are imbued with literally hundreds of intricate connections to the books, from the hatters on the High Street to the dodo in the Museum of Natural History.

Their author, Charles Dodgson, aka Lewis Carroll, spent most of his life as an academic at Christ Church, one of the largest and oldest of the Oxford colleges. His muse, Alice Liddell, who is the thinly disguised Alice of the books, was the daughter of the Dean of Christ Church and she grew up in the college. The 'Alice' books began as stories told to Alice and her sisters, and Dodgson incorporated local people, places and events that they would recognise. But as the books developed, he included a much wider range of satire and caricature until Oxford itself became an eccentric Wonderland. This book, a guide and a history, explores the often curious and always entertaining glories of the city, the colleges and the river, that Alice and Lewis Carroll knew and shared.

PETER HUNT is Professor Emeritus in Children's Literature at Cardiff University and Adjunct Professor at Dublin City University

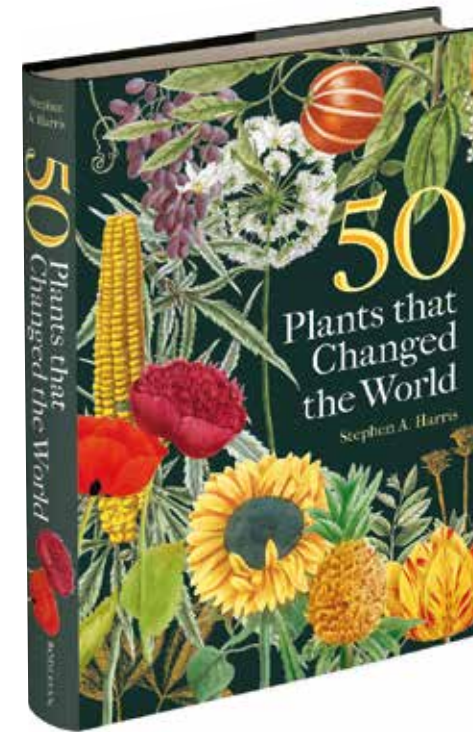
c.120 pp, 198 x 129 mm

40 line illus and 2 maps

9781851246298

HB £12.99

April 2025



Have you ever stopped to think about how your morning cappuccino came to be? From the coffee bush that yielded the beans, to the grass for the cattle – or perhaps the soya – that produced the milk, plants are an indispensable part of our everyday life.

Beginning with some of the earliest uses of plants, Stephen Harris takes us on an exciting journey through history, identifying fifty plants that have been key to the development of the western world, discussing trade, imperialism, politics, medicine, travel and chemistry along the way. There are plants here that have changed landscapes, fomented wars and fuelled slavery. Others have been the trigger for technological advances, expanded medical knowledge or simply made our lives more pleasant. Plants have provided paper and ink, chemicals that could kill or cure, vital sustenance and stimulants. Some, such as barley, have been staples from earliest times; others, such as oil palm, are newcomers to western industry.

We remain dependent on plants for our food, our fuel and our medicines. As the wide-ranging and engaging stories in this beautifully illustrated book demonstrate, their effects on our lives continue to be profound and often unpredictable.

50 Plants that Changed the World

Stephen A. Harris

STEPHEN A. HARRIS is Druce Curator of the Oxford University Herbaria.

c.320pp, 234 x 156mm

c.50 colour illus

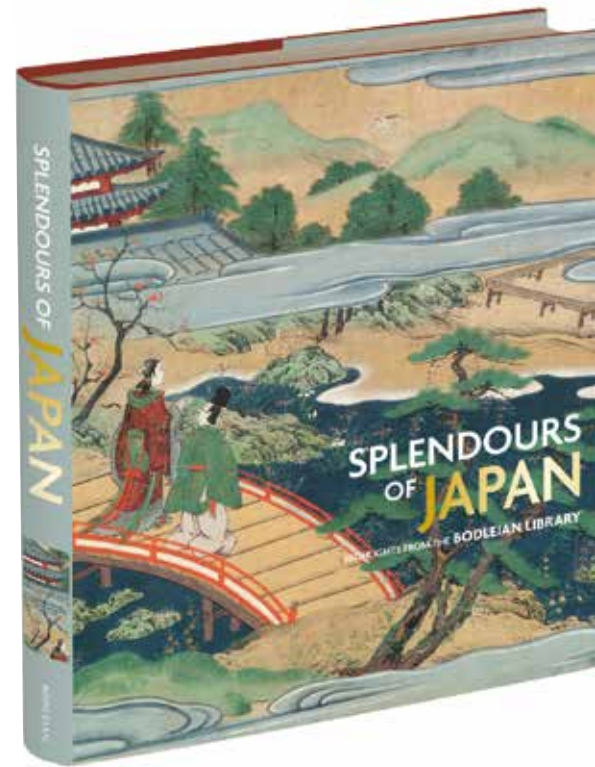
9781851246526

HB £25.00

May 2025

New and updated edition of *What Have Plants Ever Done for Us?*

9781851244478



Splendours of Japan

Highlights from the Bodleian Library

The Bodleian Library houses one of the oldest institutional collections of Japanese rare books and manuscripts in Europe, dating back to the first half of the seventeenth century.

This beautifully illustrated volume of essays by leading scholars and experts offers a glimpse into its rich and multifaceted history, celebrating almost 400 years of collecting. Peter Kornicki investigates early encounters between England and Japan, explaining how Japanese books and manuscripts arrived in England from the archipelago in the seventeenth century. Melissa McCormick examines a narrative handscroll compared with other lavishly illuminated manuscripts, which she argues were produced for bridal dowry. Edward Kamens discusses deluxe poetry anthologies, which arrived at the Bodleian at the turn of the century. Marinita Stiglitz delves into the production and use of handmade paper, colour pigments and ink. Katja Triplett discusses the production of printed publications by the Jesuit Mission Press and Laura Moretti offers an overview of the thriving publishing market in Japan in the early modern and modern period.

Among the stunning items are vibrantly painted handscrolls, the first Japanese books to arrive at the Bodleian in the seventeenth century and the oldest trade agreement between England and Japan.

c.240 pp, 259 x 237 mm

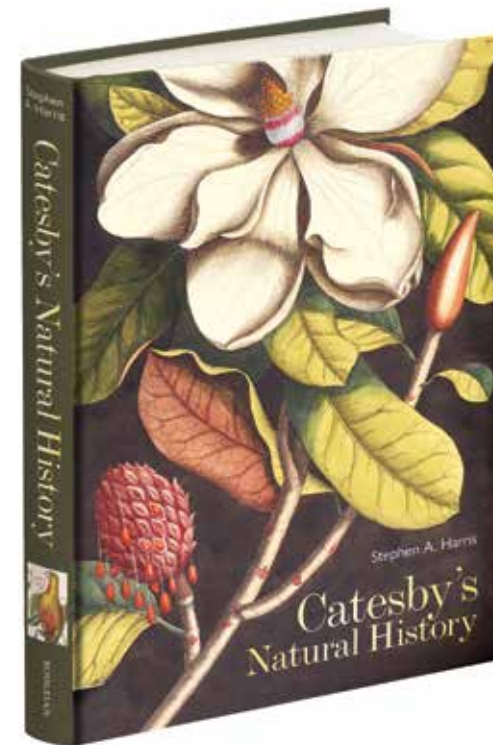
c.125 colour illus

9781851245901

HB £50.00

July 2025





Catesby's Natural History

Stephen A. Harris

Mark Catesby was an eighteenth-century naturalist and artist whose work on the natural history of North America and the Caribbean still has resonance today. During the course of several perilous trips he collected specimens and made extensive observations in the field, gathering material that would eventually become *The Natural History of Carolina, Florida and the Bahama Islands*, featuring 220 elaborate and distinctive hand-coloured plates.

Widely appreciated in their time, Catesby's stunning illustrations, with their striking combinations of animals and plants, together with the first-hand observations he made, catalysed interest in the natural history of Colonial America and established his work as a key reference for the scientific understanding of natural history. As an artist, Catesby meticulously recorded the environment, sifting fact from fiction about the lives of the plants and animals he observed. As a collector, he introduced many living plants to Britain, thereby changing European gardens forever.

This beautiful book, which reproduces all the plates, shows how Catesby's practical field experience shaped his work in all areas. Whether through the now-extinct species he recorded or the cultural changes he witnessed, his research continues to be relevant, demonstrating the vulnerability and fragility of the natural world.

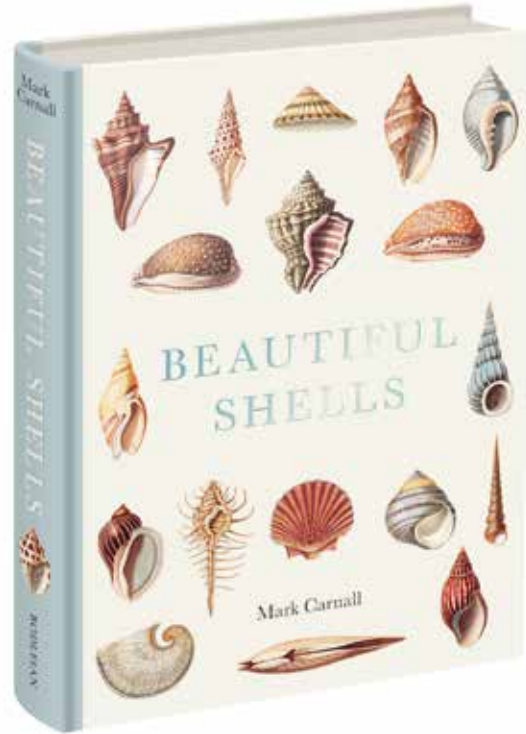
STEPHEN A. HARRIS is Druce Curator of Oxford University Herbaria.

304 pp, 330 x 240mm
 c.230 colour illus
 9781851246397
HB £50.00

Beautiful Shells

George Perry's Conchology

Mark Carnall



In 1811, architect, stone mason and shell obsessive George Perry published a lavishly illustrated volume, his *Conchology or the Natural History of Shells*, featuring 348 beautifully illustrated mollusc shells with descriptions of species, many of which were new to science.

Despite the effort that went into producing the work, at a time when 'conchophilia', or shell fancying, was at its height, Perry's *Conchology* all but disappeared without a trace in the scientific literature, apparently actively suppressed by the leading conchologists of the day and then cruelly mocked for decades afterwards.

This book reproduces the stunning, exquisitely drawn and sometimes fanciful shell illustrations from this extraordinary forgotten volume. Following an introduction exploring our fascination with shells and their impact on human history, culture and science, each of the sixty-one colour plates is included alongside a description of notable shells and what is known of the mysterious organisms that make them. From the common limpet and razor clam to the valuable cowry and spectacular divine conch, the wide range of shells featured form a treasure trove of natural beauty from our oceans and shores.

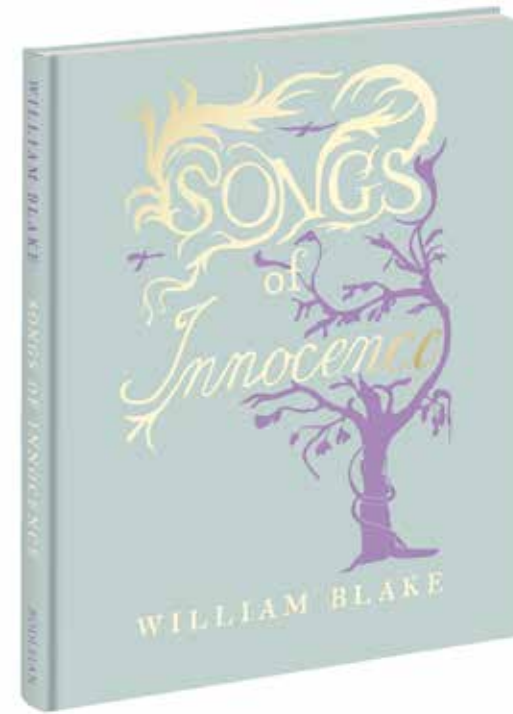
MARK CARNALL is Collections Manager of human remains and non-insect invertebrate collections at the Oxford University Museum of Natural History.

192 pp, 208 x 158 mm

c.68 colour illus

9781851246168

HB £25.00



One of the most important books of illustrated poetry in English literature, William Blake's *Songs of Innocence* was meticulously relief-etched, printed and coloured in 1789. A unique work of composite art, it contains some of Blake's most enduring and popular poems, delicately illustrated with his exquisite and idiosyncratic designs.

This beautiful book reproduces in colour the twenty-seven pages of the Bodleian Library's copy of *Songs of Innocence* together with page-facing transcriptions and an introduction on Blake, his life and work, his illuminated printing process and the genre and continuing influence of *Songs of Innocence*.

Including the much-loved 'Nurse's Song', 'Little Boy Lost' and 'Spring', Blake's captivating lyrics celebrate childhood as a period of harmony and spontaneity, where the defining traits of the world are compassion, empathy and love.

Songs of Innocence

William Blake

Introduction by Mark Crosby

MARK CROSBY is an associate professor of English at Kansas State University and a fellow of the Society of Antiquaries.

72 pp, 190 x 150 mm

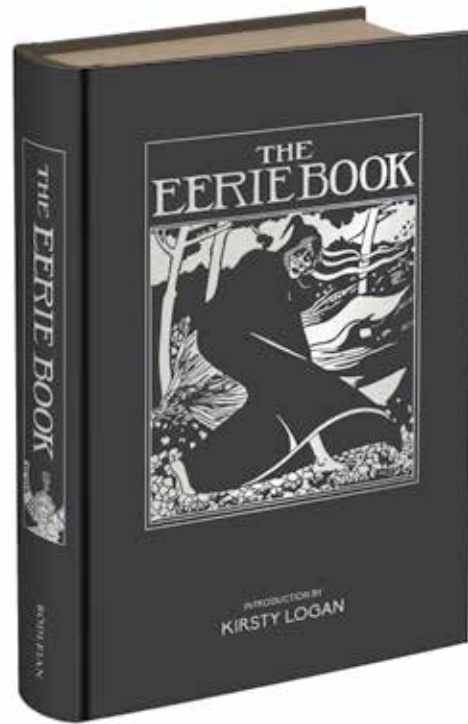
27 colour illus

9781851246427

HB £20.00

The Eerie Book

Introduction by Kirsty Logan
Edited by Margaret Armour
Illustrations by W.B.
Macdougall



This chilling anthology, first published in 1898, features classic gothic authors Edgar Allan Poe, Mary Shelley, Thomas de Quincey and Hans Christian Andersen alongside well-known and influential fairy tales and folklore. All of the macabre stories and extracts from longer works have hints of the supernatural and many include malevolent spirits and grotesque murders. But this varied selection also features melancholy hauntings and poignant memoir in a fascinating mix of gothic horror and disturbing legend. Each story is illustrated with a striking engraving by art nouveau artist William Macdougall.

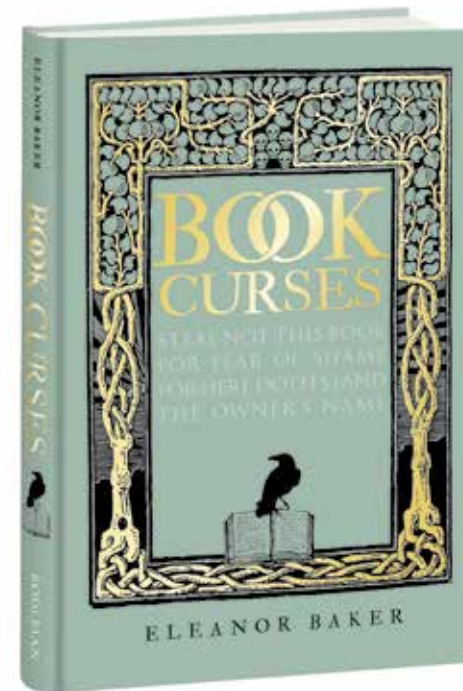
Beautifully produced, carefully curated and timeless, this book is the perfect gift for anyone who likes to be haunted by ghost stories. Read it if you dare.

KIRSTY LOGAN'S latest novel is *Now She is Witch* (2023) and her previous books include *Things We Say In The Dark*, *The Gloaming*, *The Gracekeepers*, *A Portable Shelter* and *The Rental Heart & Other Fairytales*. MARGARET ARMOUR (1860–1943) was a Scottish translator, editor and poet. WILLIAM MACDOUGALL (1868–1936) was an illustrator influenced by Aubrey Beardsley, William Morris and art nouveau. He was a member of the New English Art Club and contributed to *The Yellow Book*.

296 pp, 198 x 129mm
15 b&w illus
9781851246403
HB £16.99

Book Curses

Eleanor Baker



*Don't steal this
Book if you do I will
Beat your Brains
Out*

Have you ever wanted to protect your books from forgetful borrowers, merciless page-folders or outright thieves? Perhaps you have even wished harm on those who have damaged your books, but would you threaten them with hellfire, hanging or the plague?

This book contains a collection of some of the most ferocious and humorous book curses ever inscribed, from fearsome threats discovered emblazoned on stone monuments from the ancient Near East, to elaborate manuscript maledictions and chilling warnings scribbled in printed books. Book curses are entertaining writings in themselves, but they also offer a tantalising insight into how passionately texts and books have been valued by their owners and readers over the centuries. Here you will find an engaging introduction to the history and development of the book curse and perhaps some inspiration to pen a few of your own.

ELEANOR BAKER is the English Subject Lead for the Astrophoria Foundation Year at the University of Oxford.

128 pp, 184 x 118 mm
9781851246304
HB £14.99

Einstein in Oxford

Andrew Robinson

Foreword by Silke Ackermann

'Packed with insight and full of fascinating detail, this book tells us much about Einstein, about Oxford, and still more about a world in flux. It is a miniature masterpiece.'

– William Whyte, Professor of Social and Architectural History at the University of Oxford, and Chairman of the Oxford Preservation Trust

'A vibrant and beautifully written account of Einstein's interaction with the characters of pre-war Oxford. Andrew Robinson traces the deepening of Einstein's cosmological thinking against a backdrop of a world that was about to change forever. A triumph.'

– Stephen Blundell, Professor of Physics at the University of Oxford

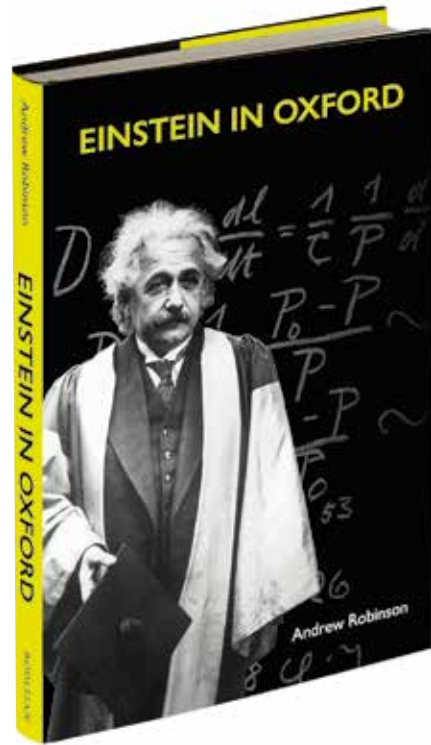
ANDREW ROBINSON has written some twenty-five books, including two on Albert Einstein, as well as articles and reviews on Einstein for leading magazines and newspapers, and also *Genius: A Very Short Introduction*. SILKE ACKERMANN is Director of the History of Science Museum at the University of Oxford.

96 pp, 198 x 129 mm

c.18 b&w illus

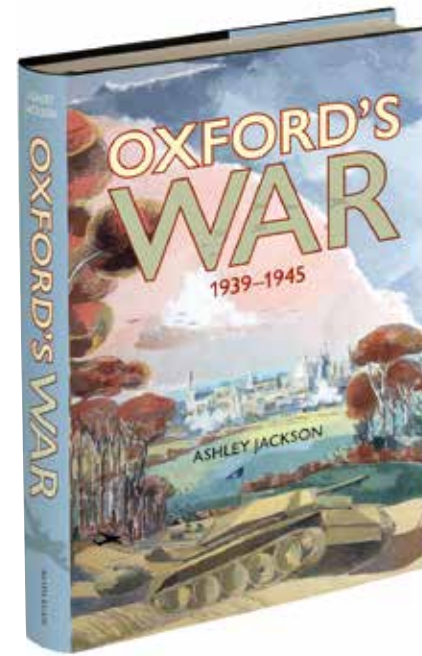
9781851246380

HB £16.99



Albert Einstein visited Oxford in 1931, to receive an honorary degree and to lecture on relativity and the Universe. While lecturing, he naturally chalked equations and diagrams on several blackboards. One of these is today the most popular object in Oxford's History of Science Museum. Yet Einstein tried to prevent its preservation because he was modest about his legendary status. Having failed, he complained to his diary: 'Not even a cart-horse could endure so much!' Nevertheless, he came back to Oxford in 1932 and again in 1933 – now as a refugee from Nazi Germany. In many ways, the city appealed deeply and revealed him at his most charismatic, as he participated in its science, music and politics, and wandered its streets alone. While staying in college rooms once occupied by the mathematician and writer Lewis Carroll, author of *Alice's Adventures in Wonderland*, he wrote a rhymed German poem – now kept in the Bodleian Library – describing himself as an old 'hermit' and a roaming 'barbarian'. His diary entries, alongside observations from the people he met – such as the future novelist William Golding – also reveal his unique sense of humour.

Einstein and 1930s Oxford were exquisitely matched and ill-matched, as the intimate and unfamiliar stories in this book reveal, thereby casting light on why Einstein continues to be the world's most famous scientist.



Oxford played a unique part in the national endeavour to defend Britain in the Second World War. During the Blitz and beyond, thanks to its proximity to London, the city provided an alternative base for civil servants from the Ministry of Food, the Foreign Office, the Ministry of Home Security, the Ministry of Information and the Ministry of Works. The Admiralty, the War Office, the Air Ministry, MI5, and Bletchley Park all also had a presence in Oxford. Colleges became military hospitals, evacuee centres and both cadet and senior officer schools. Students fit for active service took shortened degree courses and underwent military training while they studied. Grassy quadrangles were converted into vegetable plots and the New Bodleian Library provided underground storage for treasures from Parliament and national museums.

Drawing on first-hand narratives and material from University and college archives, this pioneering account reveals the essential role Oxford played in producing military intelligence, creating propaganda, and developing radar and the atomic bomb. It also explores the city's role in bringing penicillin to market and laying the foundations of the welfare state. It shows how the Cowley car works was heavily involved in arms production and the salvage of RAF fighter planes, and also how the University provided a place of sanctuary for academics fleeing fascism who in turn made significant contributions in their fields of expertise.

Together these accounts paint an extraordinary picture of the war's profound impact on an ancient seat of learning.

Oxford's War

1939–1945

Ashley Jackson

'An intimate portrayal of the city in war; uncovering a secret world of intelligence and espionage, involving its undergraduates, dons, spies and scientists. Beautifully written, meticulously researched.'

– Dr Helen Fry, author of *Women in Intelligence*

'An engaging narrative, both panoramic and intimate, of a city at war, which combines wide-ranging judgements and minute detail to terrific effect.'

– D.J. Taylor

ASHLEY JACKSON is Professor of Imperial and Military History at King's College London and a Visiting Fellow of Kellogg College Oxford.

416 pp, 234 x 156 mm

c.35 colour illus, 10 b&w illus

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Dickens: The Funny Bits

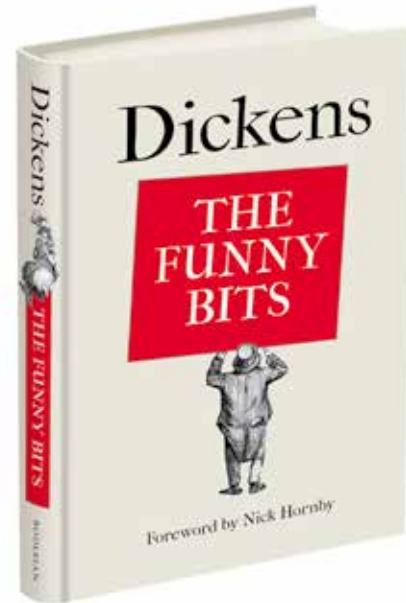
Charles Dickens

Foreword by Nick Hornby

Introduction by R.J. Cruikshank

'It is not hard to write comedy. It is hard, however, to write comedy that will stay funny for generation after generation.'

– Nick Hornby



NICK HORNBY is the bestselling author of eight novels, including *Just Like You*, *Funny Girl*, *High Fidelity* and *About a Boy*, and several works of non-fiction including *Fever Pitch*. He has also written numerous award-winning screenplays for film and television including *An Education*, *Brooklyn*, *Wild* and, most recently, *State of the Union*. R.J. CRUIKSHANK (1898–1956) was the editor of the *News Chronicle* (founded by Charles Dickens as the *Daily News* in 1846) and the author of, among other books, *Charles Dickens and Early Victorian England*.

224 pp, 198 x 129 mm

c.15 b&w illus

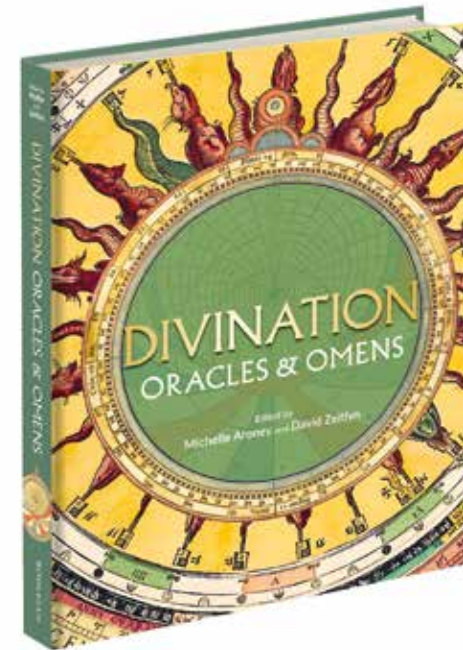
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A brilliant anthology of the funniest extracts from Dickens' novels featuring his famous comic characters, including the Artful Dodger, Mr Pickwick, Mr Micawber, Dick Swiveller, Mr Wopsle and the Aged P.

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Joyous and satirical, this is the ideal gift not only for Dickens enthusiasts but for anyone with an appreciation of the power of humour.



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Edited by Michelle Aroney and David Zeitlyn

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From ancient times to the present day, this spellbinding collection explores our need to appeal to powers beyond the realm of our day-to-day understanding for prediction and clarification, and how the questions we ask can reveal more than the answers we are given.

MICHELLE ARONEY is a research fellow at Magdalen College, Oxford, and a historian of early modern science and religion. DAVID ZEITLYN is Professor of Social Anthropology at the University of Oxford and an initiated Mambila *ngam du* spider diviner.

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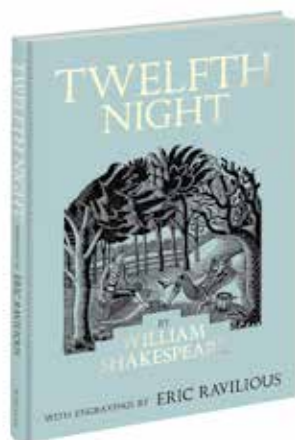
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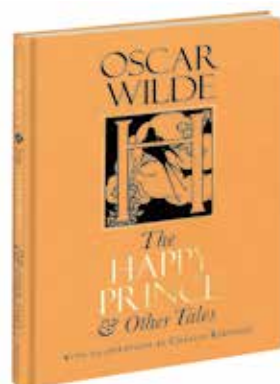




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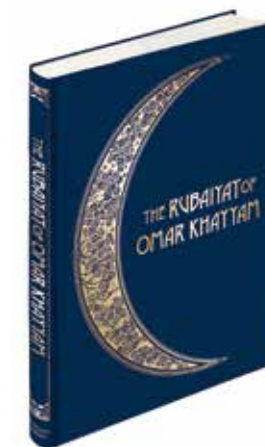
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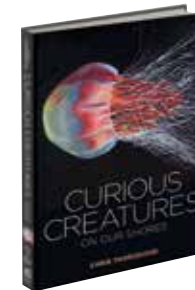
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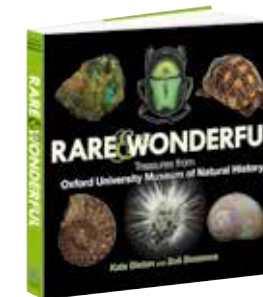
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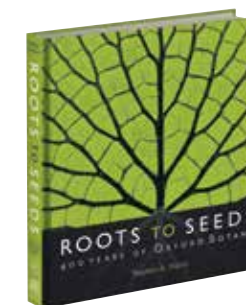


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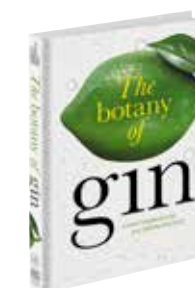
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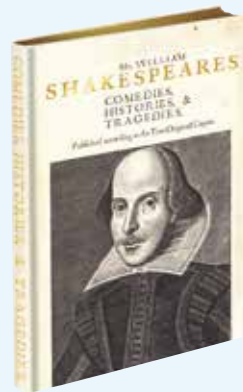
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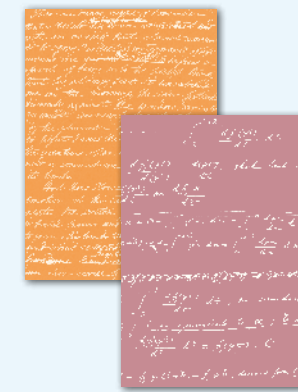


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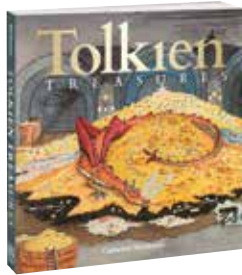


Smilax laevis Lauri folio non serrato, baccis nigris.

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Pica cristata caerulea.
The crested jay.



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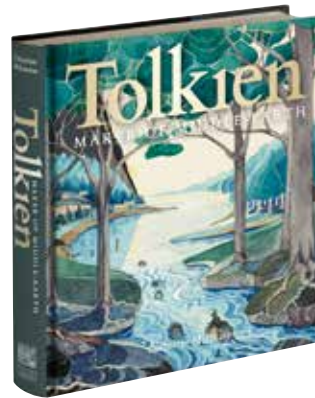
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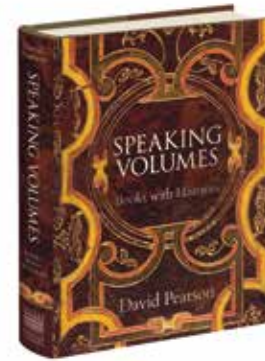
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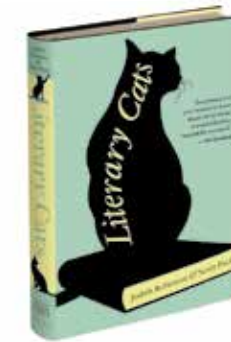
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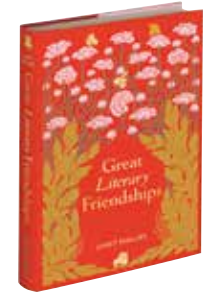
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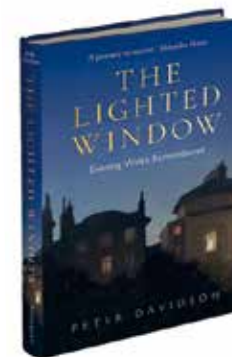
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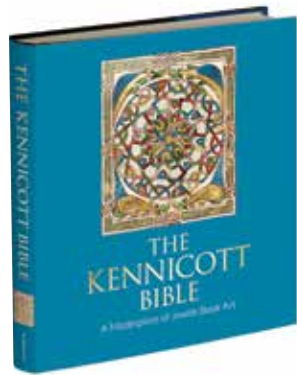
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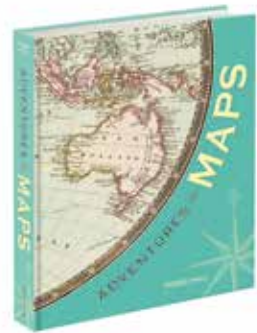
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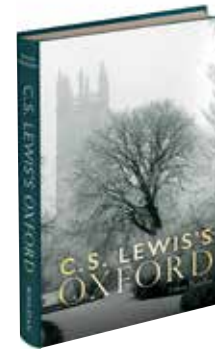
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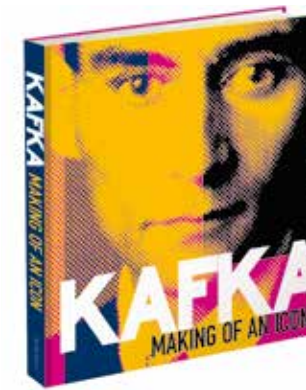
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Nichole J. Fazio
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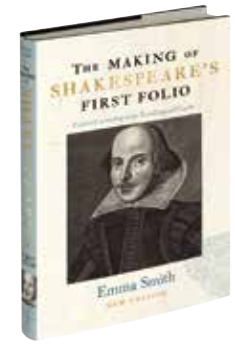
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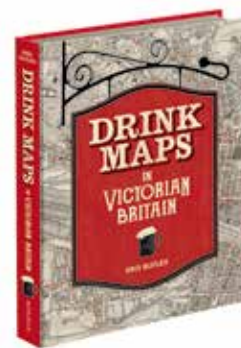
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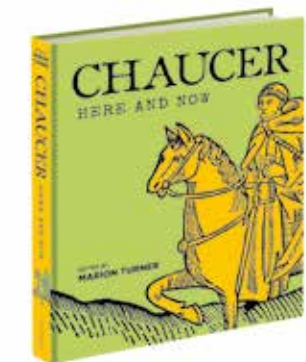
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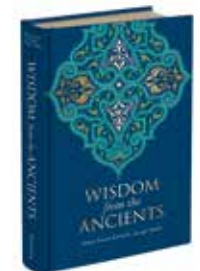
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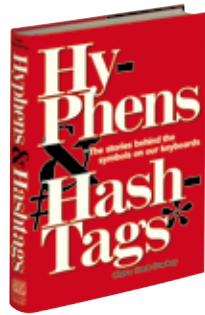
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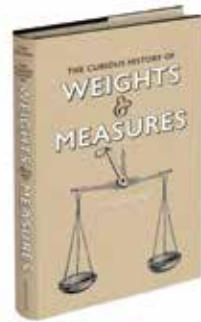
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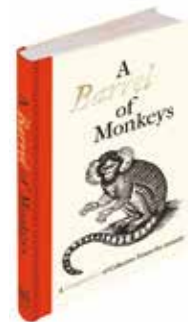
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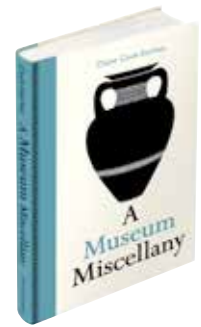
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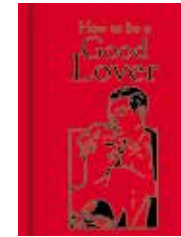
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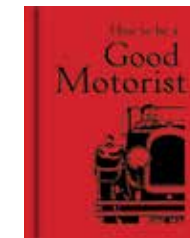
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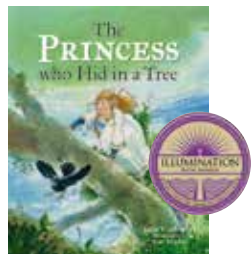
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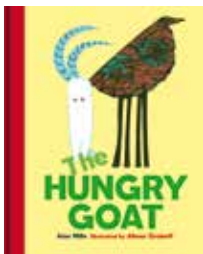
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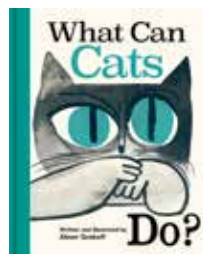
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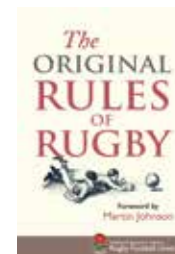
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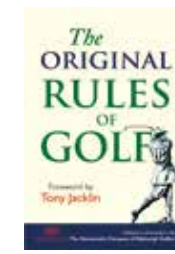
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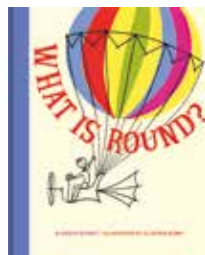
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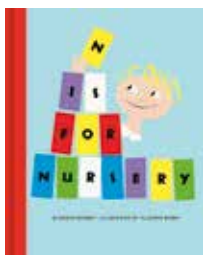
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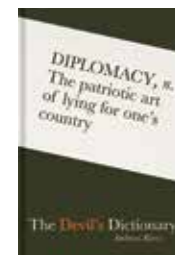
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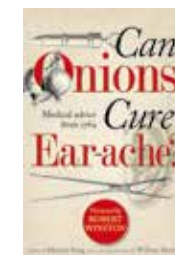
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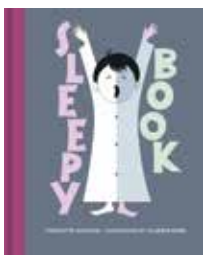
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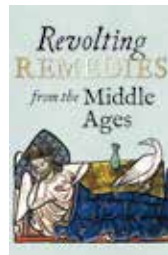
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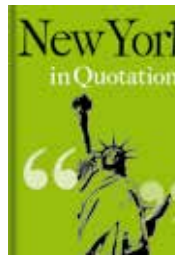
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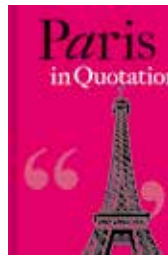
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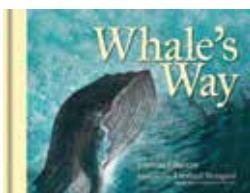
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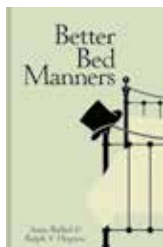


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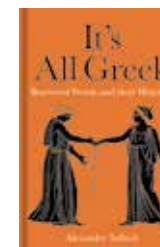
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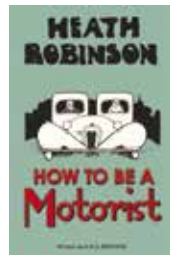
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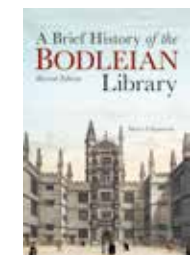
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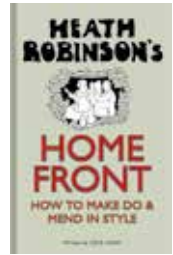
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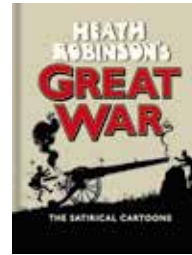
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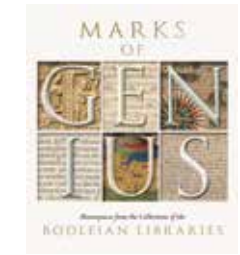
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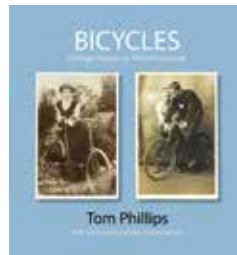
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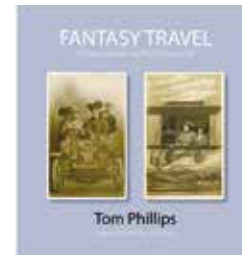
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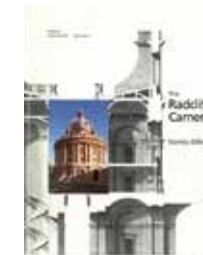
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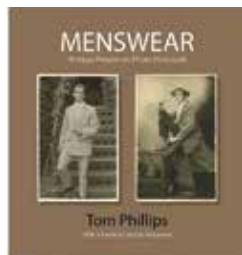
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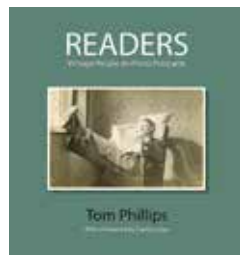
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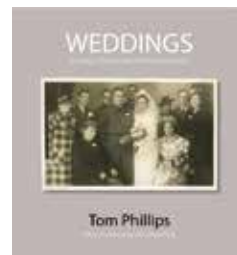
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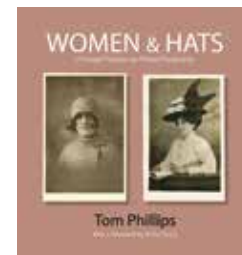
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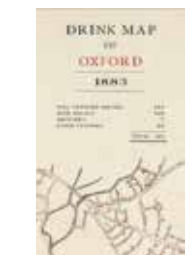
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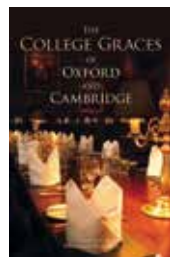
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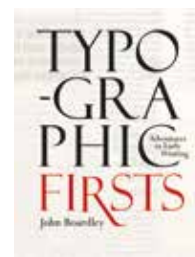
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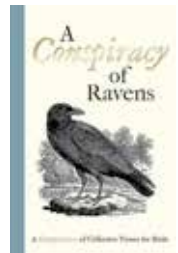


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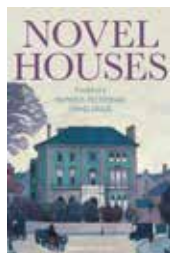


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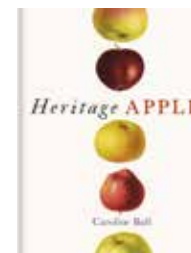
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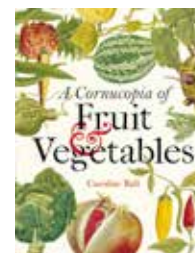
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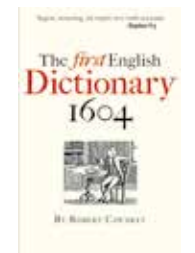
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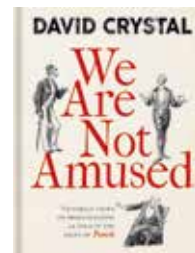
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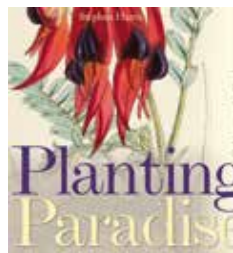
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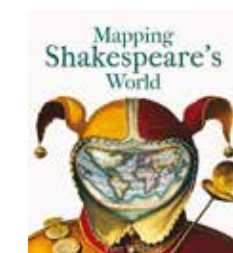
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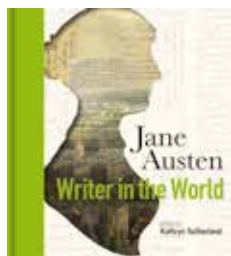
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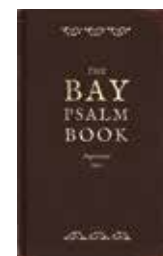
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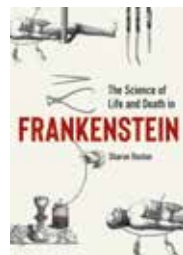
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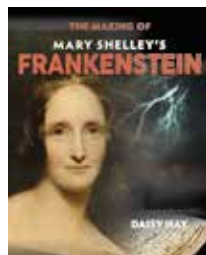
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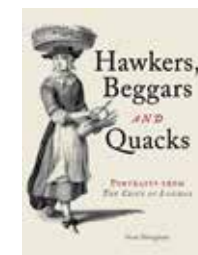
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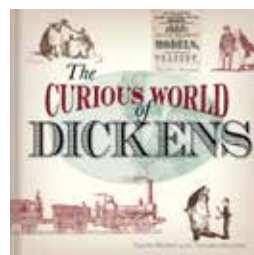
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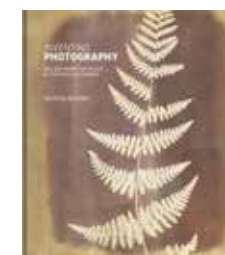
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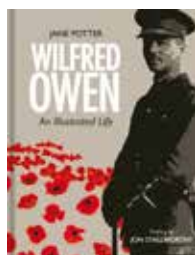
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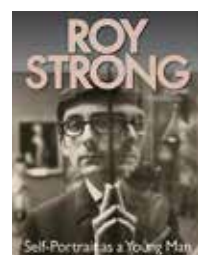
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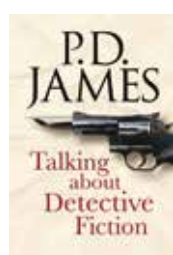
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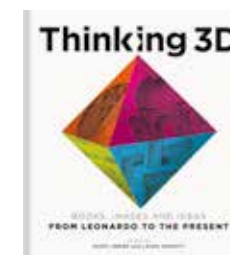
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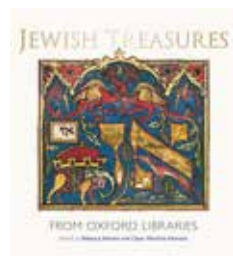
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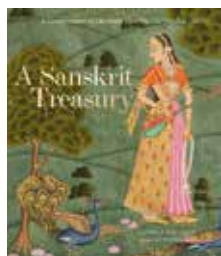
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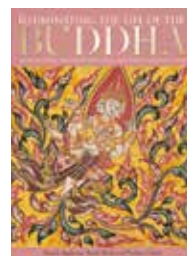
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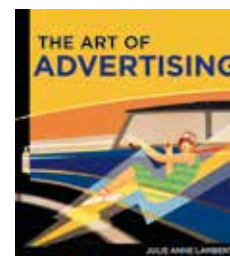
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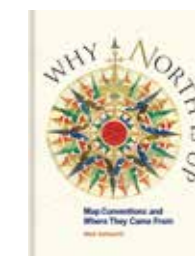
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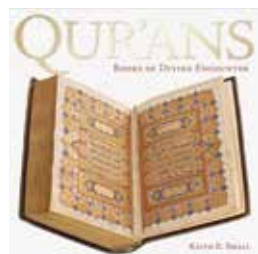
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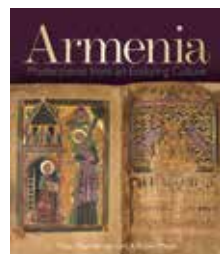
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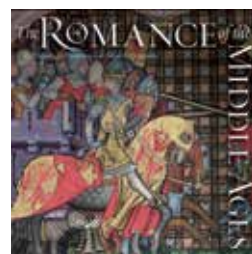
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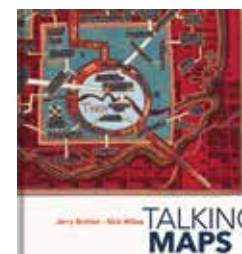
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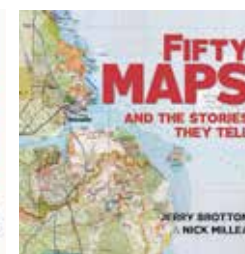
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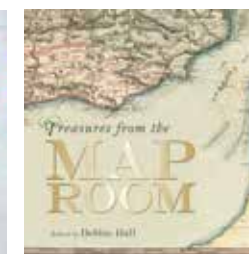
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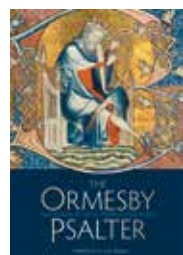
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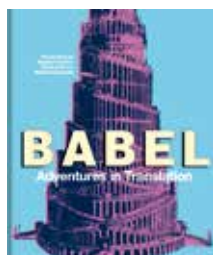
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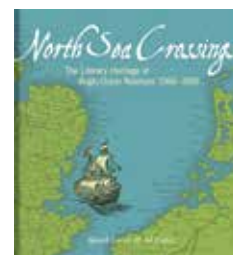
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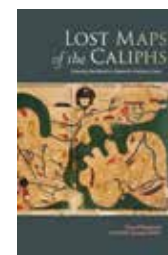
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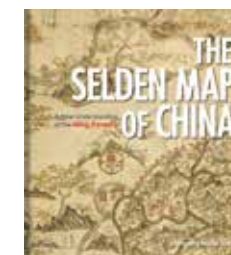
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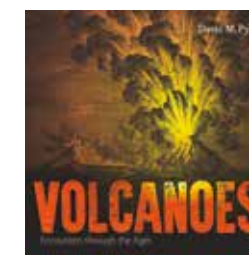
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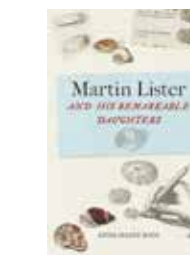
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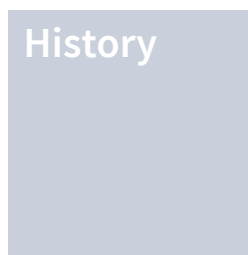
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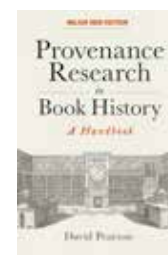
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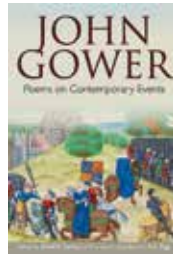
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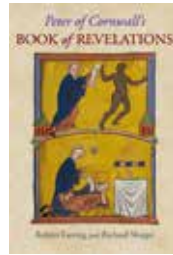
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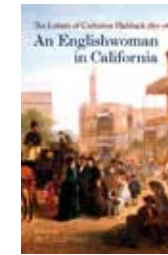
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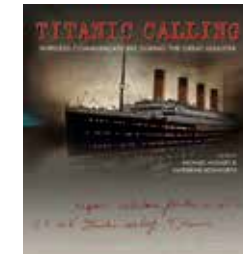
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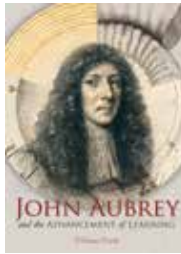
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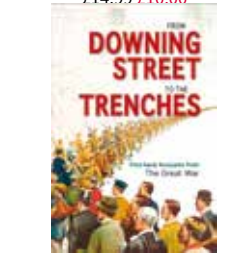
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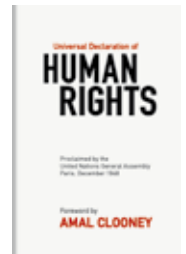
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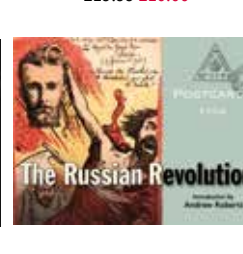
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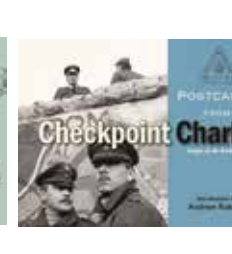
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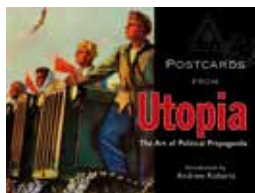
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