

# Toby Matthews



I have 20+ years in book publishing, specialising in photography, graphic design, lifestyle & academic books, and have recently branched out into app design for the Apple iPhone and iPad.

More than just a graphic designer, I also have art direction and extensive editorial and production experience. I have project managed large-scale publishing projects – copy-editing, proofreading, art directing and even translating (from French).

To this, I add in-depth knowledge of print production, including print buying and liaising with prepress and printers to achieve the highest quality productions to budget and on schedule for my clients.

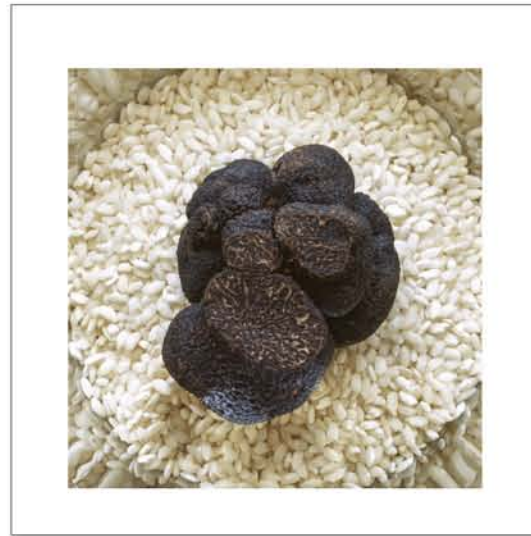
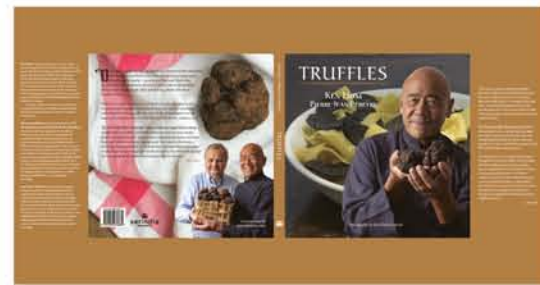
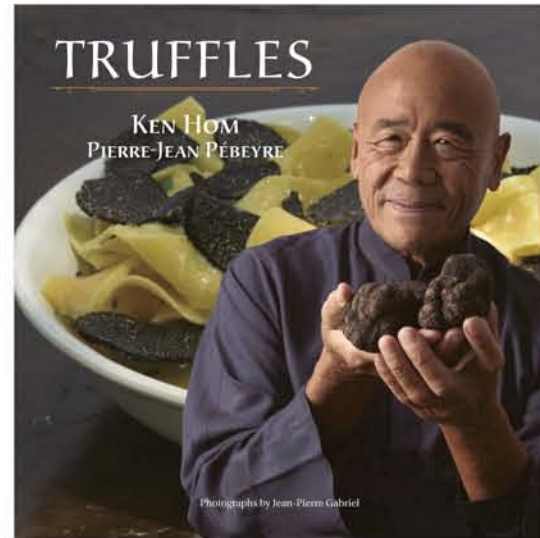




Title: Truffles

Author(s): Ken Hom & Pierre-Jean Pébeyre

Client: Serindia Contemporary



# TRUFFLES

KEN HOM  
PIERRE-JEAN PÉBEYRE

Photographs by Jean-Pierre Gabriel

serindia

*This is an unusual but delicious way to enjoy fresh black winter truffles. Coulommiers is a rare milk-creamy cheese. It is thicker and less acidic than Brie, for example. Mascarpone is an Italian cheese that is fatty and rich. Its mild flavor allows it to absorb the strong truffle aroma. Easy and simple, this is a delightful after-dinner treat. Nothing could be easier to assemble.*

## COULOMMIERS FILLED WITH TRUFFLES

Take the Coulommiers cheese and split it in half with a sharp knife. You should have two whole round slices.

Spread the mascarpone cheese on the two inside halves of the Coulommiers, carefully avoiding spilling onto the edges.

Layer the truffles on one half of the cheese, cover with the other half. Press well.

Wrap the cheese in cling film and refrigerate for at least 2 days.

Two or 3 hours before you are ready to serve, bring the cheese to room temperature and serve with toasted bread.



### CONTENTS

Preface	6
What Do We Know About the Truffle?	8
The paradox of the truffle	9
The truffle as commodity	10
Truffles from France and elsewhere	17
A brief journey through history	31
A Vintage Five Generations in the Making	26
Our main ancestry	27
A century of upheavals	33
The Truffle in All Its Guises	38
Hunting for an extraordinary season	41
Culinary uses	42
Truffle markets	44
Quality criteria	47
Storing and preserving truffles	48
Cooking with truffles	51
Classic Recipes	55
East-West Recipes	104
Acknowledgements	119



*Steaming is an often used Chinese cooking method that uses water vapour to cook food. This subtle technique works extremely well for foie gras and truffles. This is a perfect recipe for a delicious, easy-to-make and impressive first course.*

## STEAMED FOIE GRAS IN CHINESE CABBAGE WITH TRUFFLES

Serves 4

Generously season each piece of foie gras with salt and pepper.

Blanch the cabbage leaves in a pot of salted water for a few seconds and cook thoroughly.

Place slices of truffles in the centre of each cabbage leaf, then a piece of foie gras, finally finish with more slices of truffles. Roll up each leaf so that the foie gras is covered.

Steam on a plate over simmering water for 5-7 minutes, depending on thickness and size.

When the foie gras is cooked, pour off the liquid and place each foie gras on an individual plate and serve at once.



Truffles can be chopped, crushed, or thickly sliced. There are small adjustable mandolins available for this purpose, but a good sharp knife is just as good. The chef Jean Delaunay advises that they should be crushed rather than cut into small pieces in order to release their flavour. Fresh truffles are so tender and so delicate that they are not suitable for cutting into thin slices as they can be crushed in all their splendour. It is a pity, for example.

While preserving truffles changes their flavour a little, it does not spoil it. Some claim that preserved truffles are not as good as fresh ones. I do not agree. Their flavour is clearly different but more complex in my opinion, with subtleties of its own. I would even say that fresh truffles are more suitable for some recipes and in some preparations while preserved truffles are more suitable for others.

Fresh truffles have a stronger flavour but also one that is a little wilder than that of preserved truffles. It is a bright and earthy flavour that goes well with raw vegetables and other single flavours. Sliced fresh truffles are delicious on grilled fish steak, lamb, venison, lamb, venison or a good quality poultry breast. On meat they make the most luxurious, refined and nevertheless simplest of mixed sandwiches. Preferably, it is fresh truffles that should be used in truffle sandwiches. For a scented egg preserved truffles are preferable: their flavour is more sophisticated than that of fresh truffles and better harmonious with the creamy consistency of the eggs. They should also be used in small foie gras terrines. Generally, preserved truffles are so delicate and so spiritual that they have to be found a support, a foil.

When fresh, truffles handle compression better, but this advantage ceases to be useful too fast. Indeed, whether fresh or preserved, the truffle is paradoxical when it comes to being compressed.

*This is a Bordeaux inspired mini-wrapped treat. It was originally, which is the French given for a small flat sausage, generally made of minced meat with chopped parsley and wrapped in a puff pastry, which can be obtained from your butcher. These croquettes are wonderful with a light green salad.*

## BORDEAUX STYLE PORK CROQUETTES WITH TRUFFLES

Serves 4

250g (9oz) pork mince  
150g (5.3oz) onion, finely chopped  
1 egg, beaten  
Salt and pepper, to taste  
100g (3.5oz) puff pastry, rolled out  
100g (3.5oz) truffle, finely chopped  
100g (3.5oz) cheese, grated  
100g (3.5oz) breadcrumbs  
Oil for frying

Preheat the oven to 180°C (350°F).  
In a large bowl, combine the pork with the onion, egg, salt and pepper, and mix well.  
Remove the onion from the mixture and pat dry with a towel. Cut the onion into thin strips and mix with the pork mixture in the bowl. Add the onion and mix well to form a paste. Repeat until you have used up the onion mixture.

Roll the croquette mixture into balls, about 2cm (3/4 inch) in diameter.  
Roll the balls in the breadcrumbs, then in the oil, and fry until golden brown and crispy.  
When you are ready to cook the croquettes, then there will be a shaking of the mixture, then dip in the beaten egg and finally dust them with the bread crumbs.  
Heat a frying pan with a little oil, add the oil, and in the lowest possible heat, slowly cook the croquettes on each side for 10 minutes until golden brown and crispy. Serve at once.





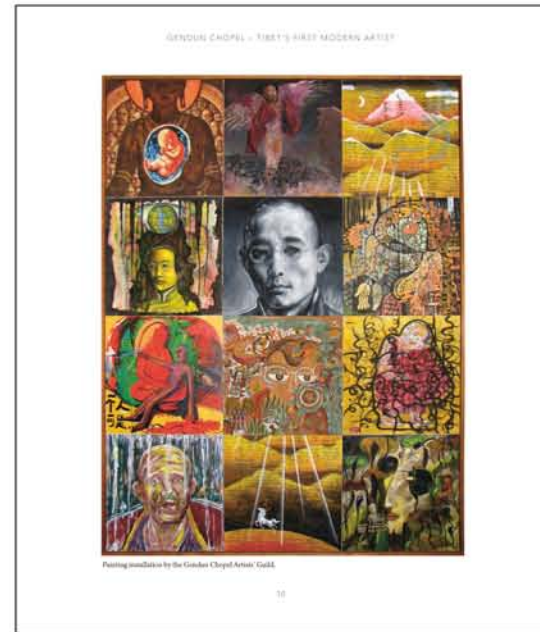
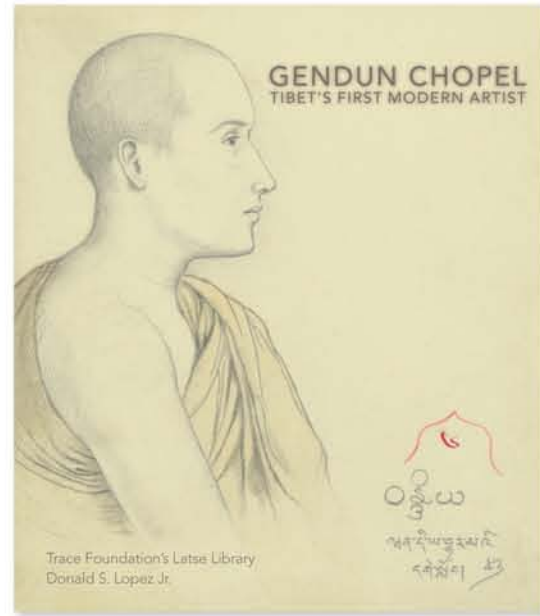




**Title:** Gendun Chopel: Tibet's First Modern Artist

**Author(s):** Trace Foundation's Latse Library & Donald S. Lopez Jr.

**Client:** Serindia Publications



FOREWORD

a permanent fixture in the library, and has become a focal point of appreciation by visitors.

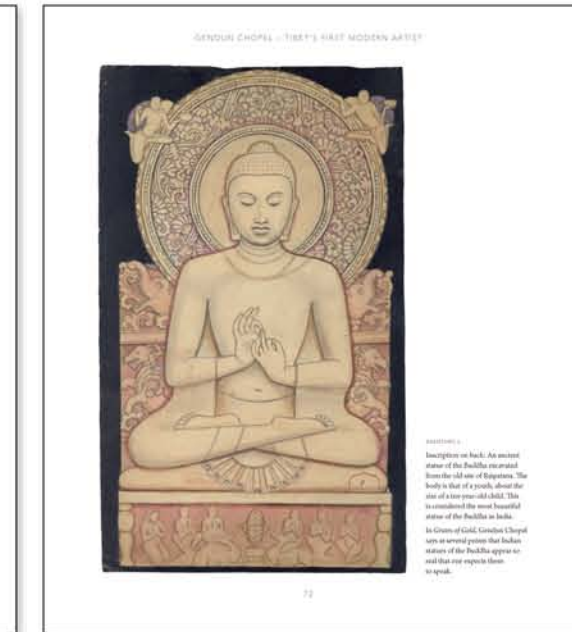
The conference itself consisted of five panels, individual presentations, and two films. Each panel and presentation included a question and answer session where the speakers and the audience could raise questions or points. At times the questions called for greater clarification of a speaker's point or rejection of an idea. In this way, discussion was lively throughout as points and ideas were refined.

Written Works of Gendun Chopel

The first panel was entitled "Written Works of Gendun Chopel" and focused on Gendun Chopel's writings: how they were found, different publications, discussion of writing styles, and presentation of new discoveries. Kirti Rinpoche Tenzin Rinpoche (Kirti Ho brang botan 'drol) served as moderator for the panel, and opened the proceedings with his own prepared remarks. Kirti Rinpoche was the first person in Tibetan society in exile to do research on Gendun Chopel. He located and interviewed students and acquaintances of Gendun Chopel and also searched for his manuscripts. Based on this research, in 1981 he published *Dpe 'dun chos 'jhal go sal rabed* (Chapters on the Life of Gendun Chopel). For the occasion of the Gendun Chopel Centennial Conference, Kirti Rinpoche published a supplement to his book, *Dpe 'dun chos 'jhal go sal rabed* (Chapters on the Life of Gendun Chopel). He brought complimentary copies of the new publication to the conference to distribute among all the speakers, participants, and audience members. In an additional act of generosity, he also donated all of the current publications from the Kirti Jeypa Datsang (Kirti's byes pa gnyen tsheang) to

Kirti Rinpoche Tenzin Rinpoche speaking at the conference.

11



GENDUN CHOPEL - TIBET'S FIRST MODERN ARTIST

Unfortunately, we know very little about the circumstances surrounding the creation of these works. As noted, each painting is numbered, with the lowest number being 1 and the highest being 678. However, the meaning of these numbers is unclear. Painting 1 is not the first painting that Gendun Chopel made in India; on the back of Painting 21 (GC 14), we find the notation, "This is the first painting I painted in the Land of the Noble Ones [that is, India]." Given the fact that Painting 1 is of the famous Gupta period statue of the Buddha found at Sarnath and given that *Grains of Gold* begins with a poem in praise of the Buddha, it is possible that this painting was intended as the front-piece for *Grains of Gold* and received the first number accordingly. However, this is simply speculation; in the text of *Grains of Gold* itself, although Gendun Chopel makes occasional reference to illustrations, he never mentions a painting by number, making it unlikely that the numbers were meant to indicate their placement in the text. Beyond that, three possible groupings can be discerned by aligning the sequence of the numbers with the subject matter. Thus, Paintings 6 (GC 17), 8 (GC 6), 8 (GC 66), 4 (GC 66), 30 (GC 76), 31 (GC 75), and 32 (GC 8) are all depictions of various Indians, either individually or in small groups. Paintings 30 (GC 11), 37 (GC 19), 39 (GC 18), 20 (GC 10), 21 (GC 14), 22 (GC 14), and 23 (GC 14) all represent elements of Buddhist architecture in ancient India. Paintings 24 (GC 16), 25 (GC 16), 26 (GC 16), and 27 (GC 17), all depict Sri Lanka. However, paintings that might easily fall into one of these three groups are also found among the collection of twenty-seven with numbers that seem out of sequence; this numbering seems to preclude the possibility that the numbers represent page numbers in a manuscript where the paintings were to be inserted.

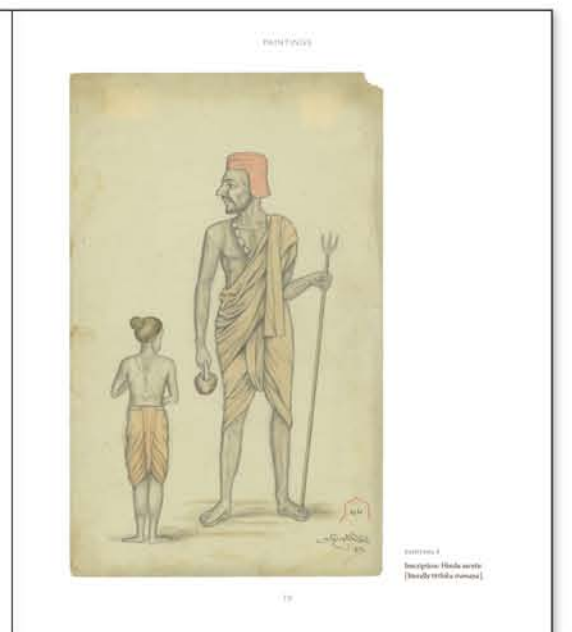
The paintings and drawings that survive fall into a number of genres, three of which can be identified here:

14

THE ART OF GENDUN CHOPEL

as illustrations for his well-staging *Grains of Gold*. Gendun Chopel seems to adapt his style to fit his subject matter. The first genre might be called the architectural or archaeological. Here, Gendun Chopel adopts a style reminiscent of scientific illustration, with the artifact depicted on a blank sheet of paper, with a white background. His aim is clearly one of precision, seeking to represent the piece with all of its details, sometimes providing their dimensions in the Tibetan units of *mkho* (the distance from the outstretched thumb to the outstretched index finger) and *ser* (one finger's width); photographs of artifacts taken by the Archaeological Survey of India often included a yardstick to calculate sizes. When there is an inscription (as in the case of Painting 2) he will often present it in the original Brahmi script, followed by the Tibetan transcription of the Sanskrit, followed by the Tibetan translation. One of Gendun Chopel's primary purposes in *Grains of Gold* is the documentation of the archaeological record of India's Buddhist past in order to explain to his Tibetan readers what had become the great centers of Buddhism in the centuries since Tibetans stopped making pilgrimages to India; everywhere he traveled he sought out the ruins of monasteries and stupas, describing what he found in some detail. It is therefore unsurprising that a large fraction of the surviving paintings are devoted to this subject. He was particularly interested in stupas, discussing them at length in his description of Amaravati in modern Andhra Pradesh, an important site for Tibetan Buddhism because it is said to be the place where the Buddha set forth the Kaludaya Tantra. The caption to Painting 2 identifies it as depicting a carving of a stupa at Amaravati. The three stupas in Painting 21 may also

15





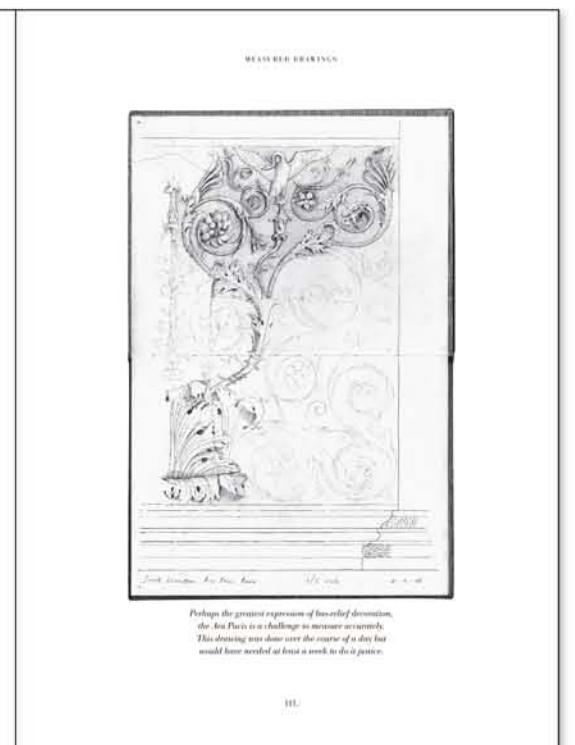
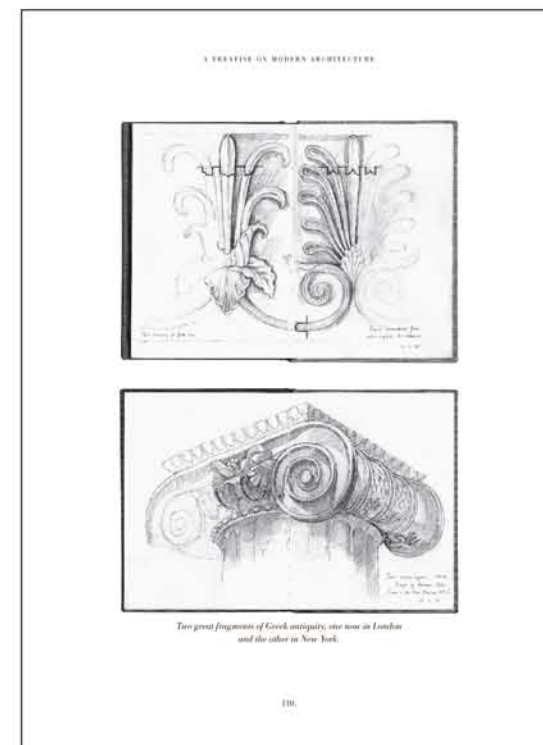
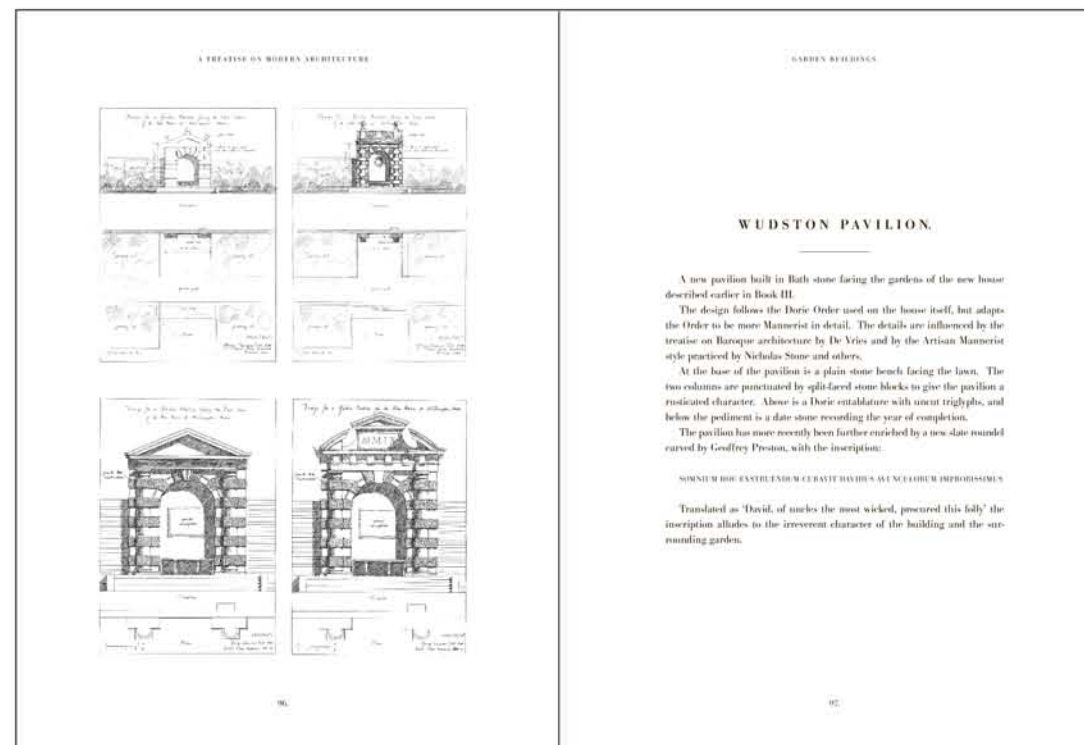
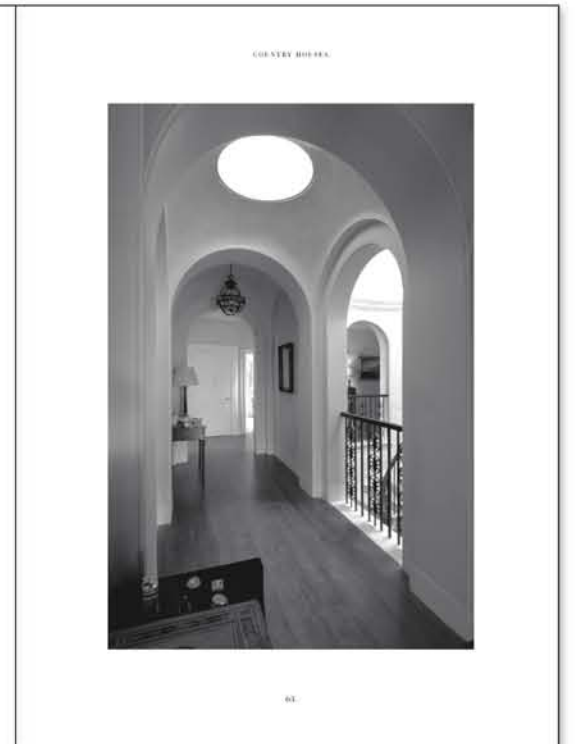
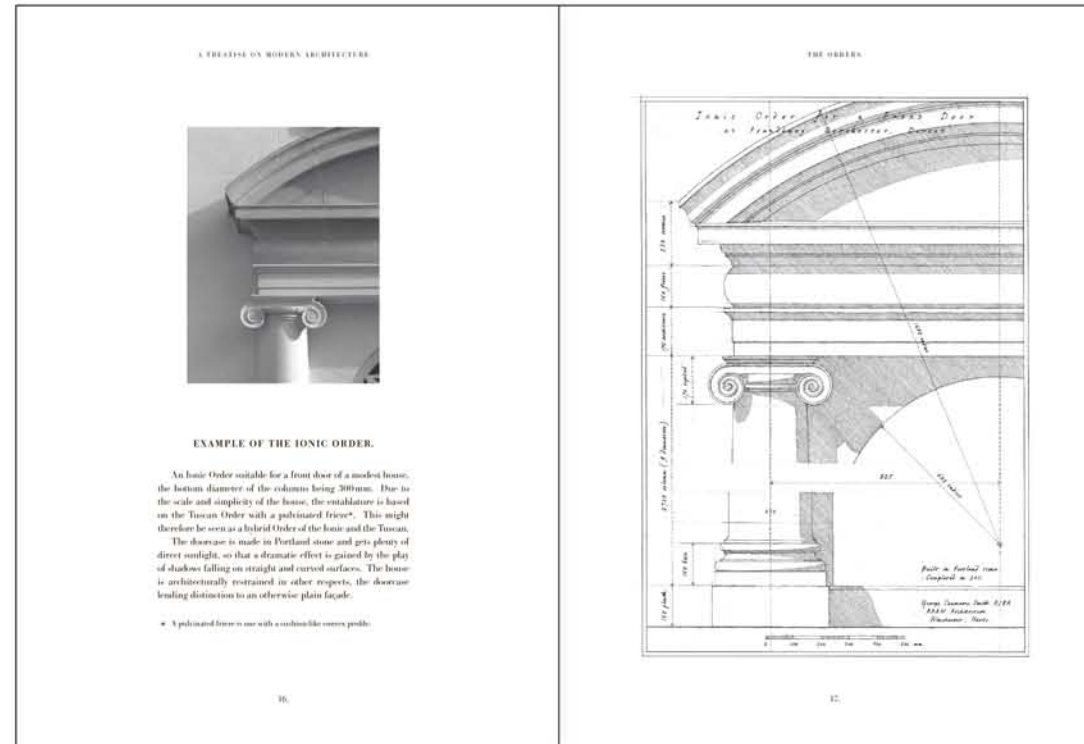
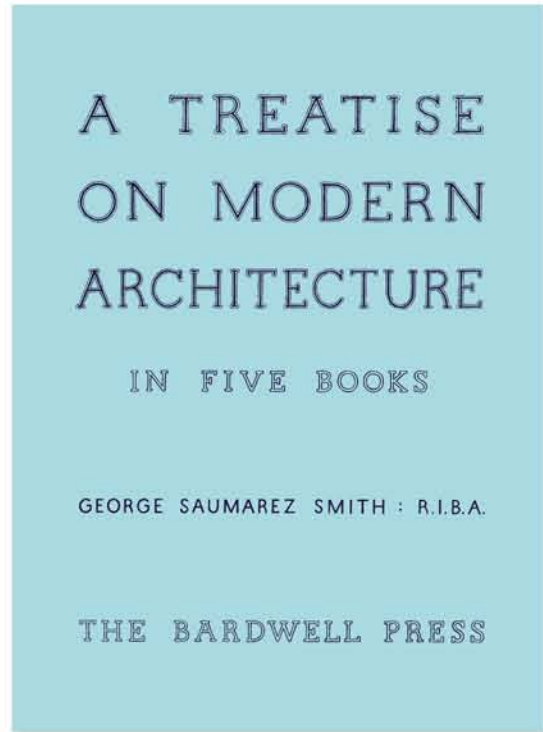




Title: A Treatise on Modern Architecture in Five Books

Author(s): George Saumarez Smith

Client: The Bardwell Press

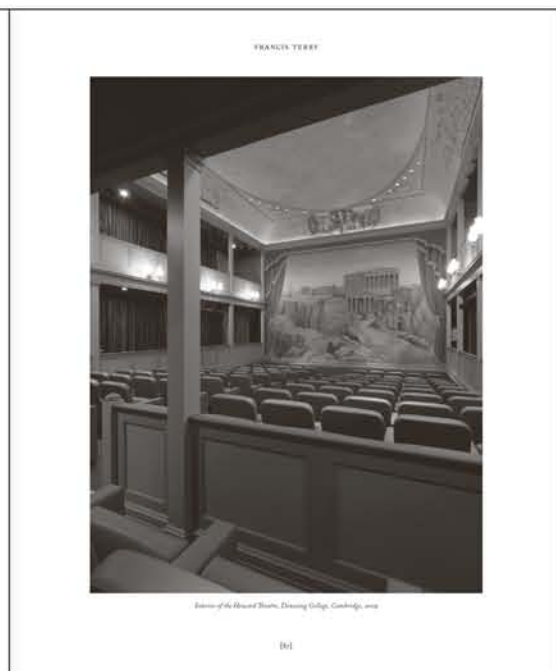
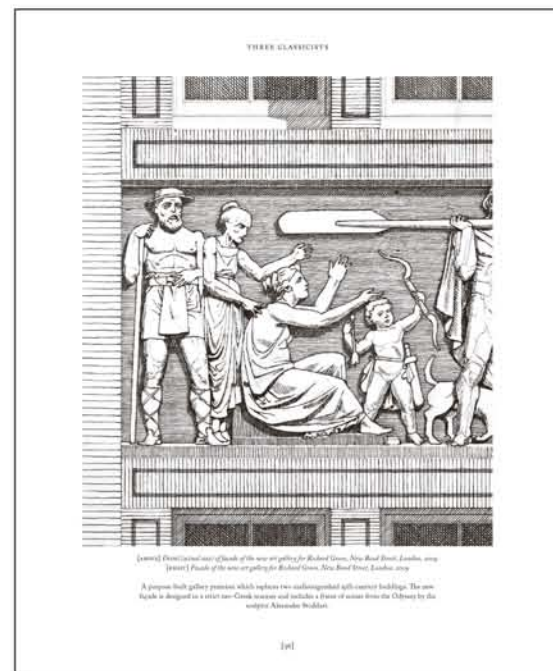
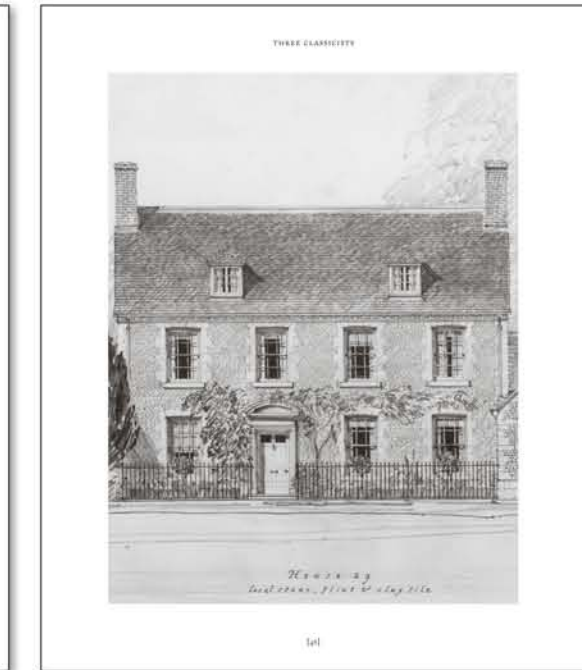
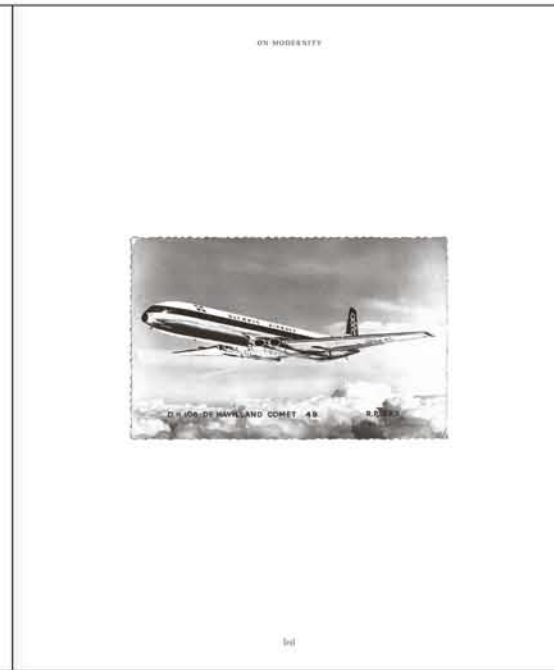
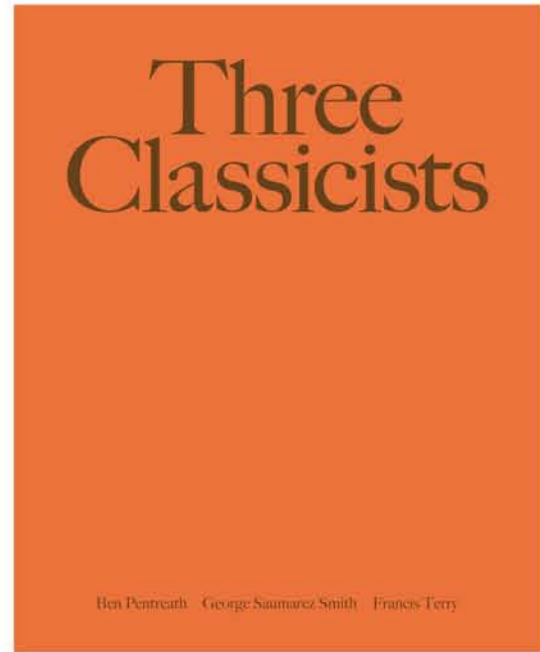




Title: Three Classicists

Author(s): Ben Pentreath, George Saumarez Smith, Francis Terry

Client: The Bardwell Press

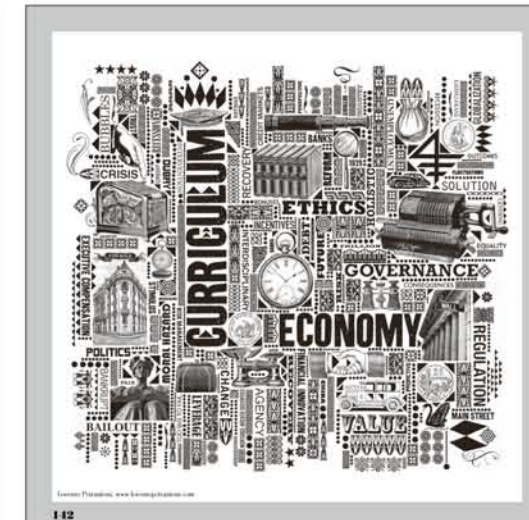
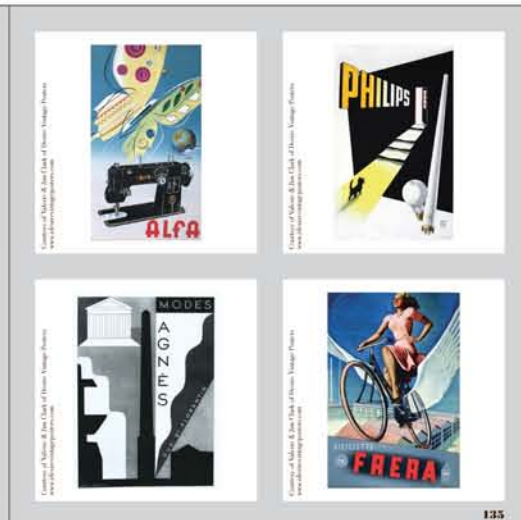
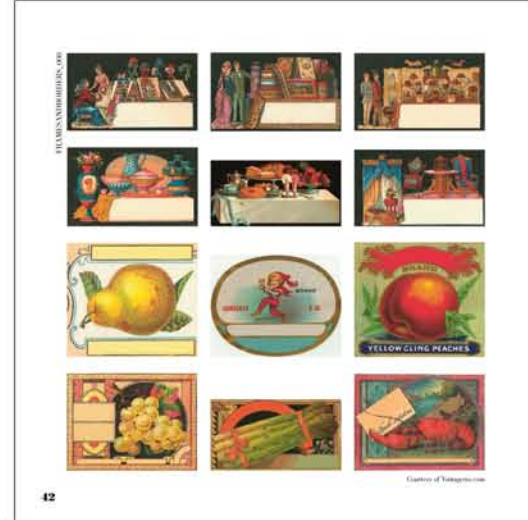
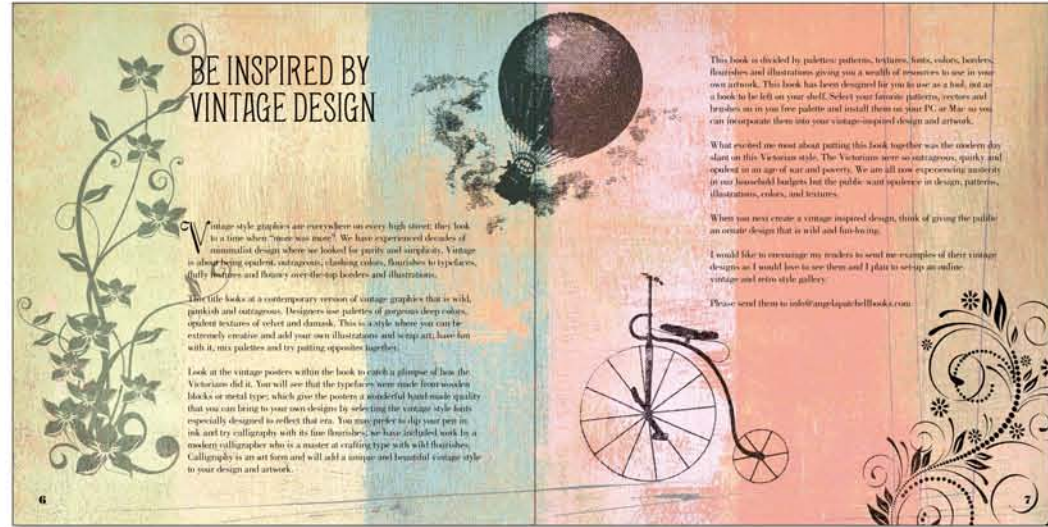




Title: Vintage Style Graphics

Author(s): Angela Patchell

Client: Angela Patchell Books

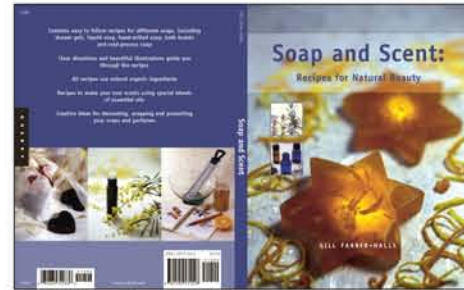
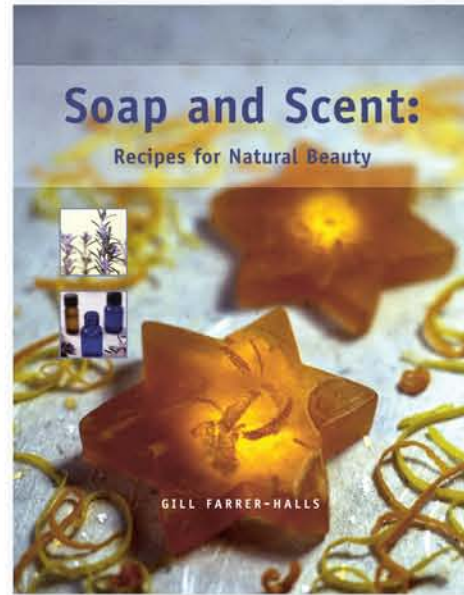




Title: Soap and Scent

Author(s): Gill Farrer-Halls

Client: Rockport



### Contents

- 1 Introduction: The Organic Philosophy
- 7 Chapter One: All About Soap
- 15 Chapter Two: Essential Oils and Natural Colors
- 23 Chapter Three: Liquid Soaps, Bath Soaks, Bubble Baths, and Shower Gels
- 43 Chapter Four: Cream Soaps, Hand & Body Creams, and Bath Balms
- 61 Chapter Five: Shampoos, Soaps, and Cold-Process Vegetable Soaps
- 79 Chapter Six: Natural Soaps
- 101 Chapter Seven: Gift Wrapping, Packaging, Labeling, and Packaging Soaps and Soaps
- 111 Chapter Eight: Staying and Staying Fresh and Clean Ingredients

### Herbal Garden

Did You Know? Many of the herbal essential oils and blends were used in traditional remedies for the skin. Here, they are used in a new way, to create a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose a wide range of herbs to use in your garden. The more the better. The more you have, the more you can use. The more you have, the more you can use. The more you have, the more you can use.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Sweet and Spicy

This lovely, fragrant soap will appeal to both men and women. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Cream Soaps

Cream soaps are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Honey Rose Dream

The healing qualities of honey are well known. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line.

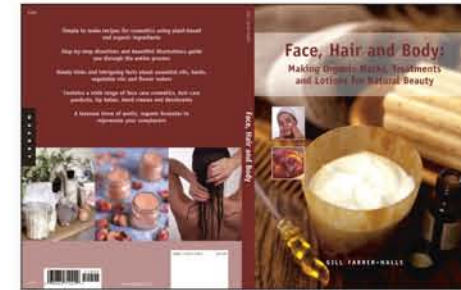
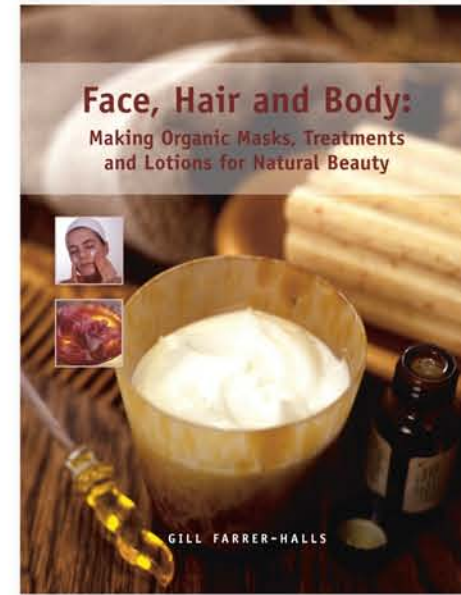
**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

Title: Face, Hair and Body

Author(s): Gill Farrer-Halls

Client: Rockport



### Lotions

Body lotions are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Light Body Lotion with Jasmine and Bergamot

This lotion is a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Rejuvenating Treatments

Rejuvenating treatments are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Rejuvenating Rose Bath Milk

This bath milk is a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Shampoos

Shampoos are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line. They are a natural beauty line, and they are a natural beauty line.

**FOCUS IT RIGHT!**

- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.

### Herbal Shampoo with Pine and Grapefruit

This shampoo is a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line. It's a natural beauty line, and it's a natural beauty line.

**FOCUS IT RIGHT!**

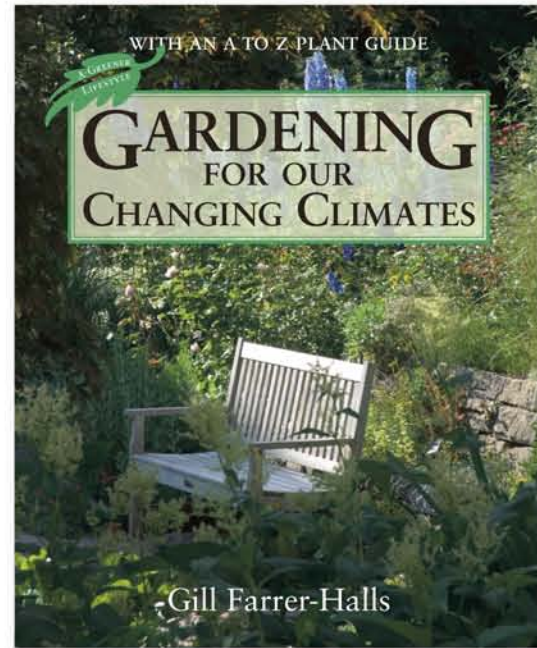
- 1 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 2 Choose the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 3 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.
- 4 Use the best of the best. The best of the best is the best. The best of the best is the best. The best of the best is the best.



Title: Gardening for our Changing Climates

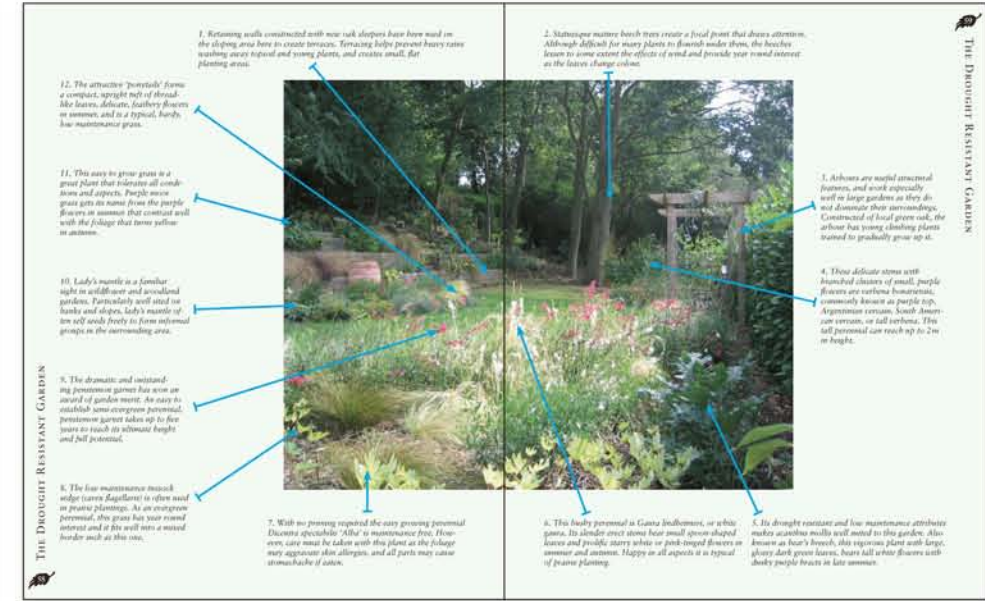
Author(s): Gill Farrer-Halls

Client: Angela Patchell Books



## CONTENTS

INTRODUCTION	Gardening for Changing Climates	6
CHAPTER 1	Going Green in the Garden	7
CHAPTER 2	Attracting Wildlife into your Garden	35
CHAPTER 3	The Drought Resistant Garden	45
CHAPTER 4	The Tropical and Exotic Garden	59
CHAPTER 5	The Mediterranean Garden	73
CHAPTER 6	A-Z of Directory of Plants	87



1. Retaining walls constructed with wire-rail slippers have been used on the sloping area here to create terraces. Terracing helps prevent heavy rain washing away topsoil and young plants, and creates small, flat planting areas.

2. Subirrigation systems have been used to create a level garden that drains naturally. Although difficult for many plants to flourish under them, the system has been used to create a level garden that drains naturally.

3. Arbores are well-suited to larger gardens as they do not dominate the surroundings. Contrived of leaf green and, the arbores has young climbing plants trained to gradually grow up it.

4. These delicate stems with branched clusters of small, purple flowers are natural bougainvilleas. Commonly known as purple top, Argemone verticillata, these flowers are very fragrant, and the plants can reach up to 2m in height.

5. Its drought resistant and low maintenance attributes makes gardeners well suited to this garden. The flowers are very fragrant, and the plants can reach up to 2m in height.

6. The shrubby perennial is *Canna Indica*, or white cane. Its slender stems bear small green-shaped flowers and purple stems when in peak flower in summer and autumn. Happy in all aspects it is typical of prairie planting.

7. With no pruning required the very young perennial *Discorea oppositifolia*. Also a maintenance free, flowers are very fragrant, and the plants can reach up to 2m in height.

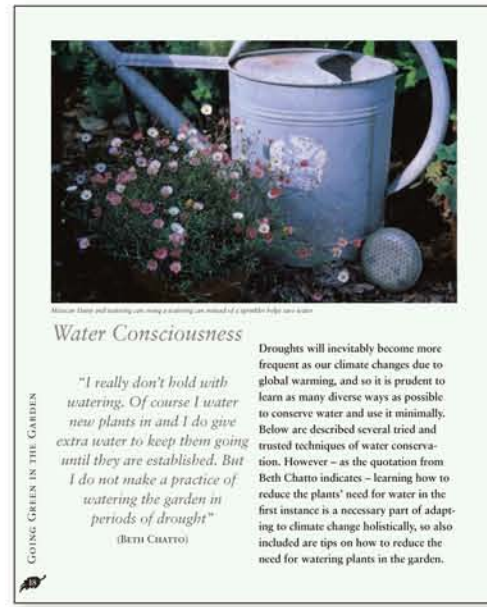
8. The five maintenance free *Discorea oppositifolia* is often used in prairie planting. As an evergreen perennial, the grass has very rapid interest in its own right, and all parts may cause stomachache if eaten.

9. The dramatic and resistant perennial *Discorea oppositifolia* is often used in prairie planting. As an evergreen perennial, the grass has very rapid interest in its own right, and all parts may cause stomachache if eaten.

10. *Lady's mantle* is a familiar sight in wildflower and woodland gardens. Particularly well suited to banks and slopes, *Lady's mantle* is an all-round beauty in its own right, and all parts may cause stomachache if eaten.

11. This is a great plant in a great place that tolerates all conditions and aspects. Purple *Lady's mantle* is an all-round beauty in its own right, and all parts may cause stomachache if eaten.

12. The attractive 'bushy' form of compact, upright *Lady's mantle* is an all-round beauty in its own right, and all parts may cause stomachache if eaten.



### Water Consciousness

Droughts will inevitably become more frequent as our climate changes due to global warming, and so it is prudent to learn as many diverse ways as possible to conserve water and use it minimally. Below are described several tried and trusted techniques of water conservation. However – as the quotation from Beth Chatto indicates – learning how to reduce the plants' need for water in the first instance is a necessary part of adapting to climate change holistically, so also included are tips on how to reduce the need for watering plants in the garden.

*"I really don't hold with watering. Of course I water new plants in and I do give extra water to keep them going until they are established. But I do not make a practice of watering the garden in periods of drought"*  
(BETH CHATTO)



**GOING GREEN IN THE GARDEN**

**Going Green Tip**  
Make sure the butt you choose comes with a rain-pipe diverter kit. This is an easily fitted device that cuts into your downpipe and diverts the water into the butt.

The best way to give your soil better structure – and add nutrients – is to dig in well-rotted organic matter which will improve the soil's moisture retention capacity.

You can also apply a surface mulch of the same compost or manure, or you can mulch using bark chippings or leaf mould. All these materials will naturally break down and be incorporated into the soil, improving the structure and adding nutrients. Mulching also helps keep the soil free from weeds, which both hinders work and creates the moisture for the plants you value.

**WATERING**  
When watering is absolutely essential, then irrigate only in the evening when it is cool, this can prevent moisture loss due to evaporation. This is particularly true of drought-tolerant plants, which are often drought-tolerant in the soil, and so they are often called 'heat' or 'dry' plants.

Avoid irrigation and light watering as these techniques encourage shallow rooting and encourage moisture loss. Watering is best done thoroughly and infrequently, for instance during periods of extended summer drought water only once a week, but water you really work the ground thoroughly so the water sinks down to the roots. Another water saving technique is to water around the base of your plants, not over them, so that soil reduces evaporation loss.

The water best used to have an accessible tap near the house is a good idea to place the butt on a stand – thereby raising the base of the butt – to repeat filling of your watering can from the tap does not give you a bad back from having to carry too much. You should also purchase one of the more commercially available biological composts, composed of animal plant remains, which keep the stored water fresh and prevent it from becoming stale.

**PREPARING THE SOIL**  
Poor quality soil allows water to drain through quickly, or run off the surface, so improving the soil is also important.



**THE TROPICAL AND EXOTIC GARDEN**

**Designing the Small Tropical Exotic Garden**

Once you have sorted out your hard landscaping, it's time to consider and design the rest of the garden to continue the tropical exotic theme. It's important to create a focal point that can be enjoyed from the house. This might perhaps be a circular gravel bed surrounded by bricks in the centre of the garden, containing desert ambient plants, as described above. Alternatively, a large dramatic palm, tree fern, banana tree or cycad can also create a striking focal point in a small garden.

Candelabra cactus can be grown in a hot or large container. Although not completely hardy, it does well in mild, sheltered areas of protected sun, or can be grown in a container and moved inside in winter. It produces beautiful branches of cream, low-lying flowers in summer, followed by white fruit.

The Chinese bamboo tree is a striking architectural plant, and makes a bold garden feature. It is a cold-tolerant plant, and is hardy to -10°C. If you want to plant in a hot or large container, it is best to plant in a hot or large container, and to plant in a hot or large container.

The spread of a large palm is substantial in a small space, so plant shade tolerant plants underneath. Several species



**THE TROPICAL AND EXOTIC GARDEN**

**Green Fingers Tip**  
A simple design tip is to look from an upstairs window down on to your garden. This gives you a very different view from the view you have in your garden and may inspire some creative ideas.

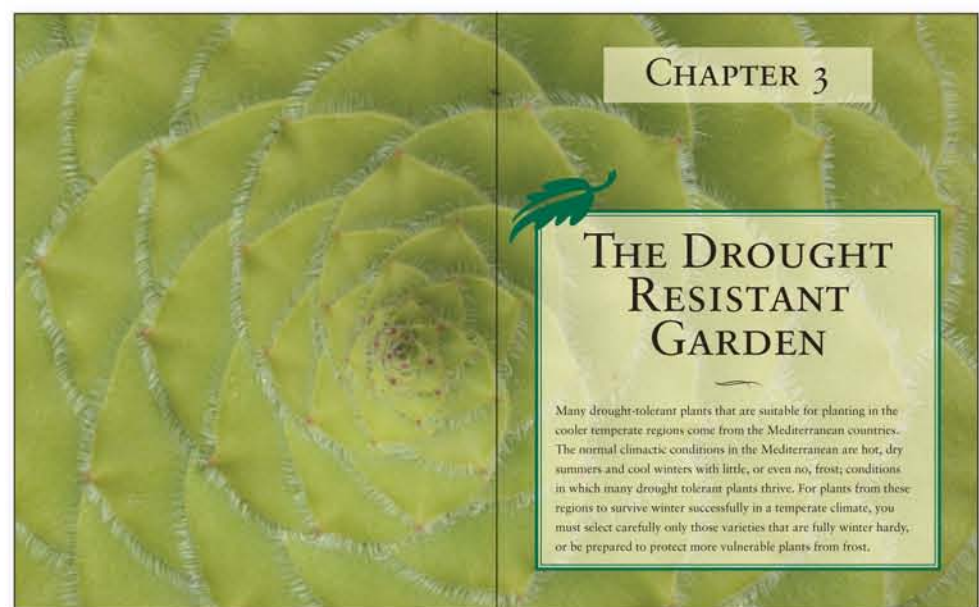
**FILLING THE GAPS**  
Once the hard landscaping and focal point have been established together with features such as screens and walls with climbing plants, there remain gaps in the garden and on the path. If you have a conservatory you can complete the tropical scene, look with a few plants that can overwinter inside, but not the spectacular look of garden, without regular shade tolerant plants such as banana and fern, impatiens and begonia. A flowering climber can be planted to climb through the frame of a path for a single effect.

A simple design tip is to look from an upstairs window down on to your garden. This gives you a very different view from the view you have in your garden and may inspire some creative ideas. Ideally come up with a design that works well both when you are in the garden and when you look down at the view from the house.

Creating different levels helps to make a small garden feel larger. Some steps down the eye creates a focal point and creates a sense of movement, perhaps used behind a large plant, increases the sense of space. A path of steps with a particularly large tree climber is simple and effective, but can be used in a sunny sheltered position. For instance the passionflower passionflower climber has a long flowering season of beautifully scented purple flowers. Another climber has pretty purple flowers, or compact climbing plant has large red trumpet flowers. An easy climber is jasmine, which looks exotic, smells wonderful and is fully hardy.

Hardy cacti can be planted in the beds and borders. Read the descriptions of each hardy cactus to see if you like or the catalogue lists to see how they will grow, and only purchase those you know you have plenty of room for. Tips:

- Hibiscus screens are fully hardy, available in large tropical flowers, hybrids are available in pink, white or red.
- For pretty blue flowers in spring try *Abutilon* *stramonium*, which grows quickly and is fully hardy.
- Phoenix and other fan palms are available in large tropical flowers, hybrids are available in pink, white or red.
- Blue tree ferns are a focal feature, fully hardy ferns, best in a pot to prevent its spreading.



## CHAPTER 3

# THE DROUGHT RESISTANT GARDEN

Many drought-tolerant plants that are suitable for planting in the cooler temperate regions come from the Mediterranean countries. The normal climatic conditions in the Mediterranean are hot, dry summers and cool winters with little, or even no, frost; conditions in which many drought tolerant plants thrive. For plants from these regions to survive winter successfully in a temperate climate, you must select carefully only those varieties that are fully winter hardy, or be prepared to protect more vulnerable plants from frost.



**Centaurea macrocephala**  
COMMON NAME: Great Golden Ragwort  
ALSO CALLED: Great-headed centaury  
PLANT FAMILY: Asteraceae or Compositae

**PLANT DESCRIPTION:** A common but locally widespread, green golden ragwort with a large, daisy-like, daisy-like flower heads approximately 1 and a half inches in width. It has small, narrow, slightly sticky, dark green leaves. In common with all such species, 'Decumbens' produces flowers that each has a single disc, but the plant will continue to flower all summer long. The flowers are open, and they are coloured white and have a large common stalk at the base of each petal.

Both fully hardy and drought resistant, the tough rock rose 'Decumbens' is a good choice for a low maintenance, dry garden. It tolerates all well-drained soil types, and prefers a sheltered sunny wall or west facing aspect. Rock rose 'Decumbens' does well on sunny slopes in an informal garden, providing good ground cover. It especially suits a Mediterranean style garden.

**Chamaecyparis humilis**  
COMMON NAME: Dwarf Fan Palm  
ALSO CALLED: European fan palm, African fan palm  
PLANT FAMILY: Araucariaceae

**PLANT DESCRIPTION:** This is a superb exotic palm, hardy to -10°C and in small size makes an ideal choice for a small garden or large patio. Dwarf fan palm is a scrubby, bushy evergreen palm of small to medium size, reaching a maximum height of 2 metres. Often described as multi-stemmed, it produces a rounded mass of vertical palm-like fan-shaped leaves up to 40cm in length. Dwarf fan palm grows partial or dappled shade, ideally in an east or south facing well-drained position. Plant in a large pot or small container and water from compost either in the ground or in a pot. Dwarf fan palm makes a wonderful architectural plant for a patio and some well-tropical exotic style garden.



**Cistus x danerscaui 'Decumbens'**  
COMMON NAME: Rock Rose  
ALSO CALLED: Rock rose 'Decumbens'  
PLANT FAMILY: Cistaceae

**PLANT DESCRIPTION:** Rock rose 'Decumbens' is a small, low-growing evergreen shrub with a spreading habit that reaches approximately 1 and a half metres in width. It has small, narrow, slightly sticky, dark green leaves. In common with all such species, 'Decumbens' produces flowers that each has a single disc, but the plant will continue to flower all summer long. The flowers are open, and they are coloured white and have a large common stalk at the base of each petal.

Both fully hardy and drought resistant, the tough rock rose 'Decumbens' is a good choice for a low maintenance, dry garden. It tolerates all well-drained soil types, and prefers a sheltered sunny wall or west facing aspect. Rock rose 'Decumbens' does well on sunny slopes in an informal garden, providing good ground cover. It especially suits a Mediterranean style garden.

**Citrus limon 'Variegata'**  
COMMON NAME: Lemon  
ALSO CALLED: Lemon 'Variegata'  
PLANT FAMILY: Rutaceae

**PLANT DESCRIPTION:** Lemon 'Variegata' is an almost hardy variety of lemon that can be grown outside in a sunny temperate climate as long as you provide it with frost protection. This variety of lemon is a green elongated shrub that reaches up to 8 metres in height after 10 or more years. It has yellow and green variegated, oval leaves and deliciously fragrant white flowers in spring and summer. These are followed in summer by the familiar lemons, which are striped with green when young, later ripening to show mainly yellow and white fruit.

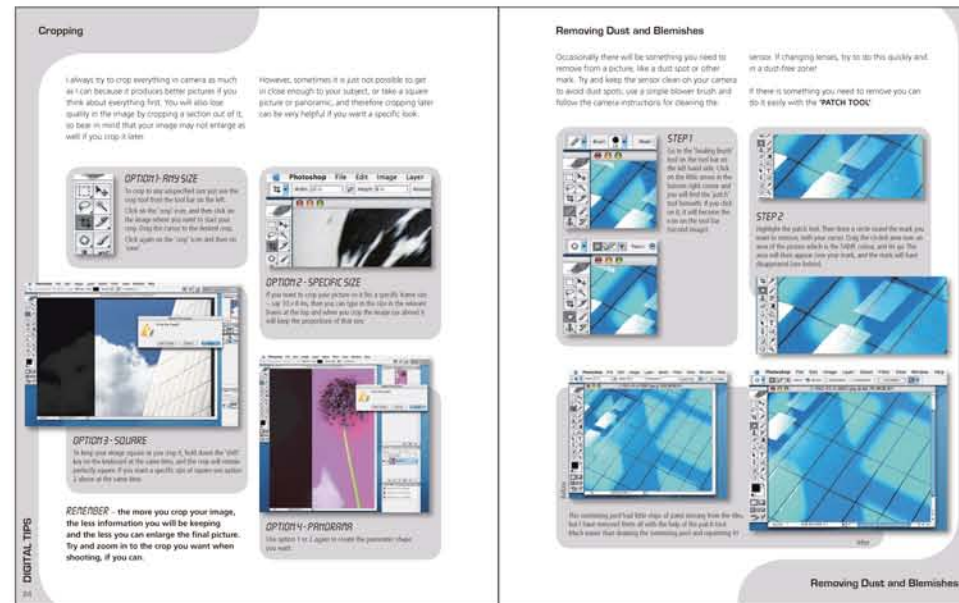
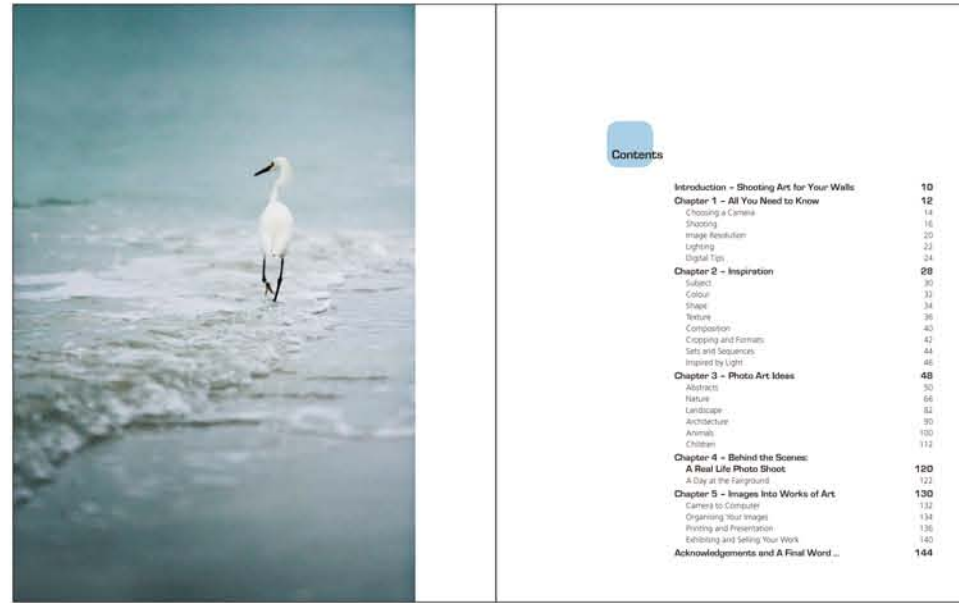
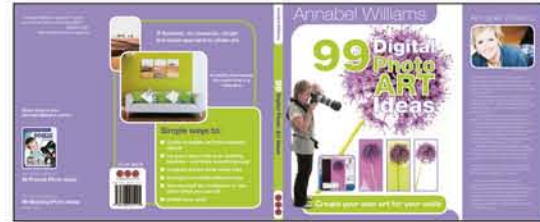
Lemon 'Variegata' makes a well-drained and protected sunny position, either with or without frost. It tolerates all well-drained soil types, but will do best in soil with a little sand and drainage. If grown outside, it is relatively pest and disease free, although it gets in more of the usual pests of overwintered inside. Lemon 'Variegata' makes a striking architectural plant in a tropical exotic garden style, and also looks at home in a Mediterranean garden style.



Title: 99 Digital Photo Art Ideas

Author(s): Annabel Williams

Client: Angela Patchell Books

















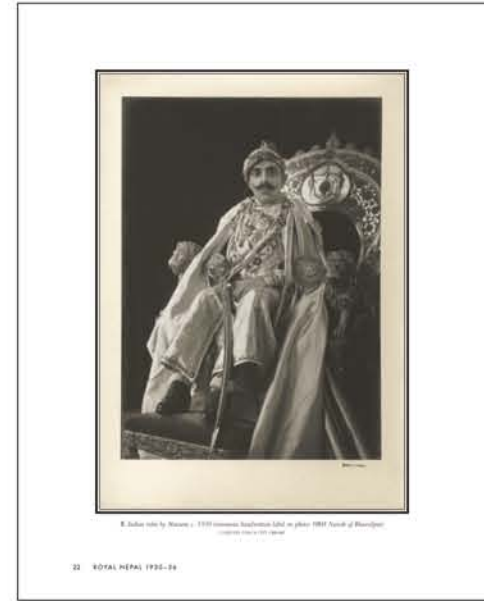




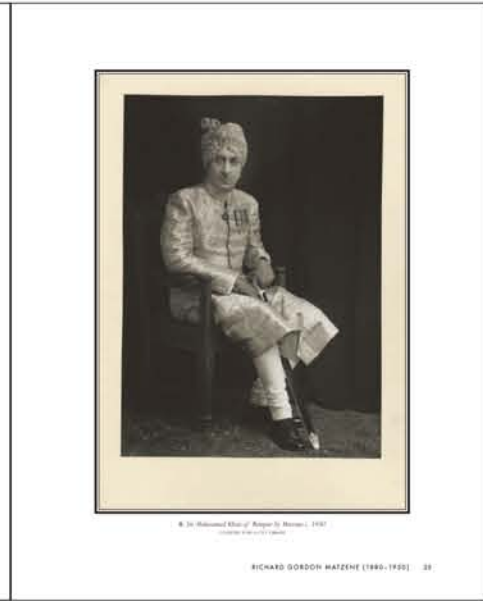
Title: Royal Nepal Through the Lens of Richard Gordon Matzene

Author(s): Marcella Sirhandi

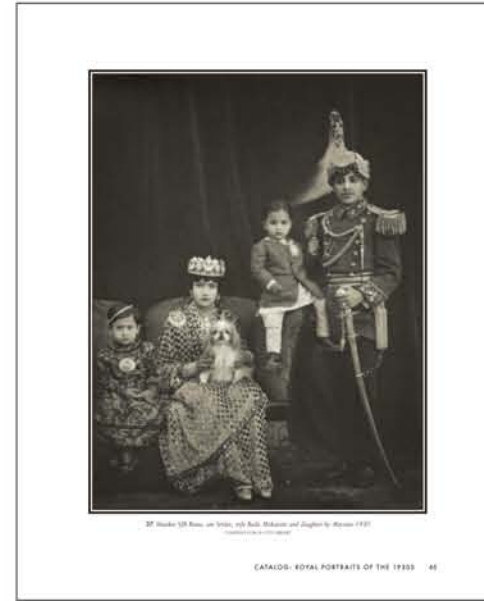
Client: Serindia Publications



8. Bhoj Bahadur Shah of Nepal, 1757 (reproduced in photo 1989, Royal Nepal)



8. 16th Dalai Lama of Nepal, 1757



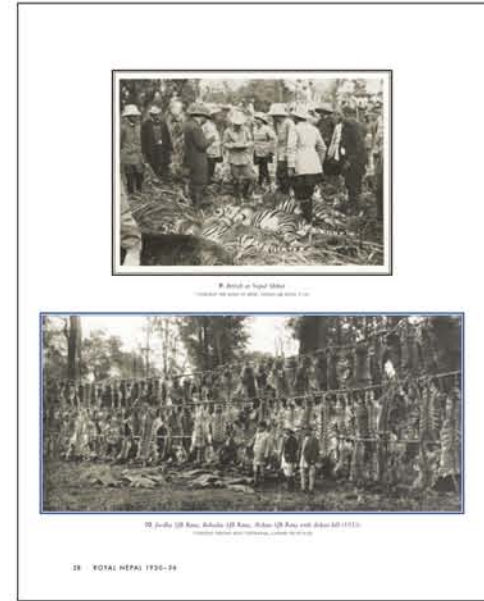
27. Shaker Jib Rana, his wife, and children in 1917

SHAKER JIB RANA (1909-1976), WIFE AND CHILDREN

The popular expression, "There are more questions than answers," certainly applies to understanding social relationships of the Ranas in Matzene's photographs. In addition to the extended family series, there are a few single family groupings taken during Rana's prime-minister-ship. These appear to suggest political divisions within the Rana family ranks.

Additional small group and single person photographs by Matzene reproduced in *Royal Nepal* are not represented in the Prince City collection. How is it that some small family scenes made it to Prince City and others did not?

The 1910 photograph of Shaker and his family, less compositionally subtle than other of Matzene's portraits (fig. 17), shows a young husband and father who, nonetheless, may have been favored or selected



8. Bhoj Bahadur Shah of Nepal, 1757 (reproduced in photo 1989, Royal Nepal)

THE SHAKHRA VERTI  
19TH CENTURY

There was, in fact, an alternative route to power. Competing in the royal family had been a matter of fact since the time Prithvi Narayan Shah unified Nepal in 1768 and became its first king. However, the actual ruler of Nepal since 1846 was not the king. Through a series of complex circumstances and manipulations, Jung Bahadur Kunwar (fig. 17), a half-brother of the king, seized power and established the Rana dynasty. He ultimately ended the king and opened the way for a puppet king. An important Rana patron was his son, King Bhoj Bahadur Shah, who made the hereditary prime minister from the powerful Rana family the de facto ruler of Nepal. Jung Bahadur replaced the name Kunwar with Rana, claiming descent from the ruling family of Udaypur.



42. Prime Minister Bhanu and family, c. 1910 by Matzene

MAHARAJA BHIM SIB RANA, WIFE, SONS AND CHILDREN (1930 photograph)

A panoramic, unusually posed family portrait, features Maharaja Bhim with his young daughter on his lap flanked by his wife, his sons, wives and children (fig. 47). Bhim's sons and grandsons stand behind. Favorites and allies were represented in Bhim's family as with Rana aristocracy in general. Palina's wife is not included, curious since Palina was Bhim's only "Western" wife. It is more likely, however, that Palina was not seated in the same palace with Bhim since his father was estranged from Palina's mother. The absence of Yapa, another favorite son of Bhim, confirms that he is under house arrest for the explosion debacle and Bhim's last publicly



43. Prime Minister Bhanu and family, c. 1910 by Matzene



8. Bhoj Bahadur Shah of Nepal, 1757 (reproduced in photo 1989, Royal Nepal)

CATALOG: ROYAL PORTRAITS OF THE 1930S

It is quite remarkable that Richard Gordon Matzene was invited to Nepal (fig. 37) in order to create such an institution according to Western and Matzene's Prince City catalog in light of the country's official isolationist policy. The photograph's reputation among Indian royal circles, generated while he worked from his studio in Simla, India facilitated by the marriage connection between British and Nepalese aristocracy would have led to such an invitation. Another invitation, to attend a dinner, for which there is some evidence, further enhanced his standing, but the simple fact that he made at least two trips to Kathmandu evidences the high degree of trust Matzene shared with his Nepalese hosts. Subsequent letters from these high ranking friends convey sincere affection for the man and some request for his photographic expertise.

The catalog is divided into two major sections reflecting Matzene's two trips to Kathmandu. The first (fig. 38-41), documented Prime Minister Bhanu and his family. The second, in 1916, documented Bhim's successor, Prime Minister Juddha and his family. My goal in writing this catalog is to identify the people depicted in these extraordinary photographs and to provide the rich historical and cultural context upon which they were taken.

JOODHA SIB RANA: (1875-1952)

Juddha's distinctive thick curved eyebrows, rimless eyeglasses and heavy mustache are characteristics that distinguish him in photographs of the Rana group. A portrait from Matzene's first visit shows Juddha, recently promoted to commander-in-chief, in formal military garb (fig. 31). Thick, knee-high boots with spurs, medals and breastplates the military aspect of Rana identity, while the spurs lends an air of aristocracy. Juddha succeeded his older brother Bhanu as prime minister in 1917 and held that office until November, 1945. Juddha's life and his terms as ruler were exceptionally eventful. He endured long periods of illness, escaped accidental death yet nevertheless prospered in his family and professional life.

His mother, Jaha Kunwar Devi, the youngest wife of Maharaja Bhanu came from a high cast Kanyas family but she was not legally married to Bhanu.

In these days, Hindu of the upper caste took cooked rice from their wife and wife (or) of equal caste and from their left spring (eye) side. Rice taking was then considered a very significant matter in the society based on class and caste. Jaha Kunwar was not a highly married wife of Bhanu as his family members had not included her in their caste hierarchy. He legitimized her by taking cooked rice from her at a formal ceremony. Since then Juddha Bhanu's was also included in their family hierarchy.

Due to poor health, for the death of his father Juddha was taken out of school and given private tutors. Unlike some of his predecessors, he did not attend college. Juddha lived with his brother Bhanu and at a young age was married to Shri Palina Kunwar Devi. At the time he became Prime Minister Juddha had more than two dozen wives, eighteen sons and twenty-three daughters. The British came to Nepal twice a week remark that Juddha was a simple old man with a leg of (legitimate) children, over one thousand.

In 1940 Juddha arranged for his grandnephew Indra Raju Kanyas to marry Crown Prince Mahendra of Bhutan. She, Indira Devi, was the



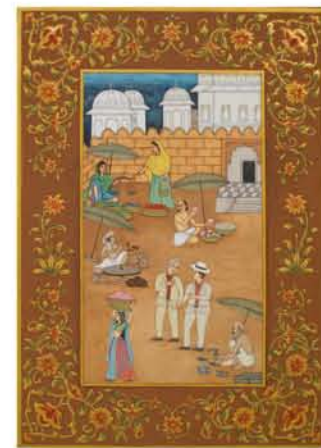
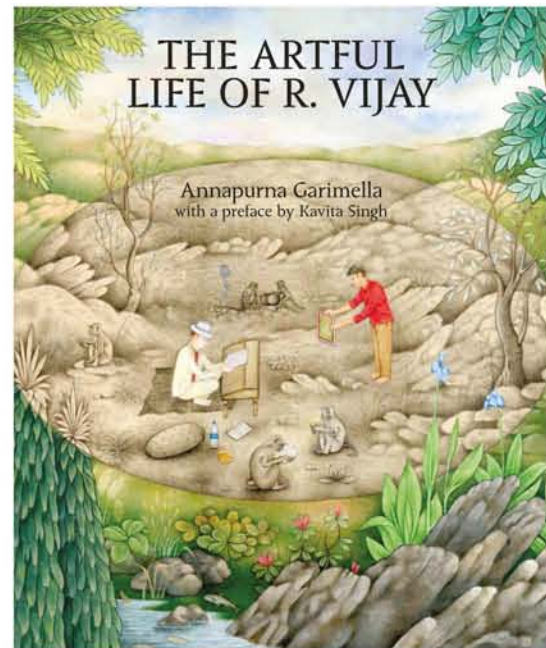
31. Joodha Sib Rana, 1930 by Matzene



**Title:** The Artful Life of R. Vijay

**Author(s):** Annapurna Garimella

**Client:** Serindia Publications



My partner and I walk hand in hand through a village market



The show



Bakshy  
Waseem & Waseem and R. Vijay. Paper and gold on wood, 2011.

front of the camera and the *adida* and temple behind. In effect, the painting is able to combine the perspectives of the artist, the monkey and the photographer. This view constructs the distance of time, encapsulating a reflection and meditation on why Waseem left septa-Rajasthan street photography and made a decision to set up a studio in Rajasthan which would actually insulate the practice of photography as a process of making something of the world rather than simply taking a picture of the world, a process depicted in *Bakshy* (2011). Just as Vijay works to understand and represent through his painting Waseem's memories, Waseem often has to strive to communicate an image of a place, such as Hampi, that is completely unfamiliar to Vijay, especially its fertility, its austerity and the largeness of the river. Vijay's sketches translate Waseem's memories and ideas, as well as rough sketches and the detailed discussion he provides on the painting's prospective orientation, all of which could be used to create any kind of image, into a drawing that works for miniature painting. This is where the concept takes on a visuality that has a specific art history as well as a character that gives it a sense of being authored by a particular hand, one which is of and about the contemporary. Here is the point where their collaboration begins.

HOW TO ADDRESS A BIG TRADITION

**M**ysore, as a Rajput princely state, has a long and illustrious history of painting. What was painted, how painting was done and in what style it began at the first capital of Chitaur is unknown to us today because the fortress was sacked three and was more or less abandoned in 1568. Udaipur soon became the capital and from the time of Jagat Singh (1628-52) to Bhupal Singh (1691-1711), there was continuous patronage of



Pani  
Waseem & Waseem and R. Vijay. Paper and gold on wood, 2011.

LEAVING INDIA: THE DILEMMA OF A POSSIBLE  
PHOTOGRAPHER IN A SMALL TOWN

**T**he painting *Pani* ("water") is a simple composition that narrates complex social, economic and inter-personal experiences. Two men stand on either side of a lush tree. There is no body of water in sight but both drink water from two different sources. The bare-chested farmer stands drinking water from a tin (a small clay cup) that he has taken from a larger clay pot. The foreigner drinks water from a bottle of *Pepsi*, a brand once available in India. Neither acknowledges the other and perhaps the tree that shelters them from the sweltering heat of summer in Rajasthan also hides one's reality from the other.

The format of this painting and several others made in this year and related to the theme of water are large in comparison to other paintings that they had done in the previous years. The horizontal format of these paintings accommodates and allows for the engagement the photographer has with the Rajasthani Indian landscape and its specific environmental history, its overlap with lyrical images produced by Rajput courts both in Rajasthan and in the Palati region. There is much in this series from paintings of the Udaipur palace; but there is also an awareness that comes from looking rather than scholarship of how to create a discourse about human desire in a landscape. Let us take, for example, the Kangra or Guler *Gita Govinda* of 1775, one of the most widely circulated Rajput painted manuscripts. In its painted pages, verdant groves and placid water bodies provide the emotional backdrop against which the love story of Radha and Krishna develops; it is important for this horizontal series. Namakkh, the artist of that painted text, used the voluptuous contours of a tree or a courting stream



Detail from  
*Pani* (page 21)



The Dry Lake  
Waseem & Waseem and R. Vijay. Paper and gold on wood, 2011.



Remembrance  
Waseem & Waseem and R. Vijay. Paper and gold on wood, 2011.



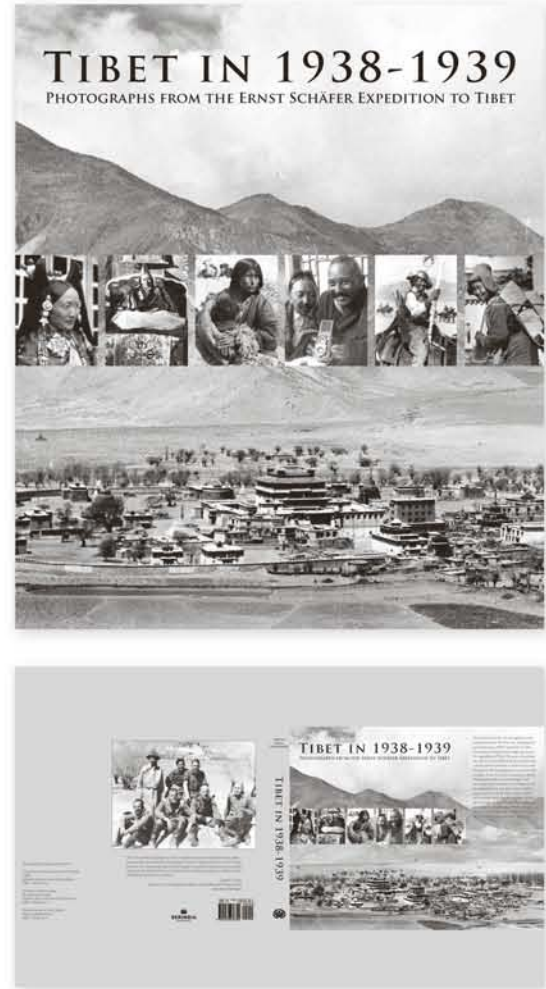




Title: Tibet in 1938-1939

Author(s): Isrin Engelhardt

Client: Serindia Publications



**Übersichtskarte**  
zur Darstellung Tibet-Expedition  
Ernst Schäfer 1938/39

**TIBET IN 1938-1939:**  
**THE ERNST SCHÄFER EXPEDITION TO TIBET**  
Isrin Engelhardt

**INTRODUCTION**

High above the Rhine, the Federal Archives in Koblenz are home to a collection of 17,000 surviving negatives out of an original 30,000. These photographs reveal a self-confident country, Tibet, or rather a self-confident people, the Tibetans, and are unique in that the members of this research expedition were interested in virtually every aspect of life in Tibet and Sikkim. Of great interest for Tibetan Buddhists and the Buddhist way of life – as was to photos of monks, pilgrims, and religious festivals – these photos record a deep ethnological curiosity and thus provide a comprehensive picture of the daily lives of the people at that time. In contrast to many other photographers, the young Germans were also interested in the unimpeccable – handicrafts, agriculture, and trade, among others subjects. Like other Europeans before them, they too were fascinated by nomadic peoples, most especially the Gokaks of Eastern Tibet, who were visiting Lhasa on a pilgrimage during Losar, the Tibetan New Year. Also unique are a number of photographs of historic buildings and fortresses that no longer exist.

But why does this expedition continue to fascinate us today, and why does it still engender controversy? Most such discussions do not focus on

18 Tibet in 1938-1939 TIBET IN 1938-1939 19

18 Tibet in 1938-1939 TIBET IN 1938-1939 19

Kalön Lama, the Shaps Tsekhang [plate 11], was an uncle of the Phalpa brothers and, in the view of expedition members, the most open and interesting of the ministers.<sup>14</sup> Schäfer was touched by their meeting and very pleased that Kalön Lama even gave them a letter of recommendations to the supervisor of his estate in Yarlung.<sup>15</sup>

Friendly relations developed with Tsegalü Phintshang [plate 10], the recently appointed Shaps from the family of the 14th Dalai Lama,<sup>16</sup> and his family, with whom they were very much taken. Later his two sons even wanted to come to Germany.<sup>17</sup> His wife also cut a good figure, enveloped in a festive decoration, a *parwa*. Fako hair wrapped around a triangular frame on her head, bedecked with pearls on top of pearls, jade, turquoise, and agate, the riches of the Sogas. Then rose quartz, mainly quartz, and coral valued at about 30,000 roubles [plates 65-66].<sup>18</sup> They were also particularly taken with their 17-year-old daughter, who was a nun. [plate 64]

Concerning the Reting Rinpoche, [plates 51-51] Schäfer in his diaries gives us a lively and detailed account of his meetings with the regent. He tells us that although requests for an audience had to be submitted at least three days in advance – even the Prime Minister was forced to wait a long time – Schäfer himself was soon able to have an audience with the regent whenever he liked. Schäfer once even met with him for over three hours. During the audiences, the regent would sit

on his throne with his favorite dog. A young boy, the son of the new Kashag minister and described as his "favorite," was also always present. Reting wore a yellow suede coat and had several German and two golden Belgian pistols hanging above him on the wall. According to Schäfer he knew little about the outside world, although he was interested in modern technology.

Schäfer at first appeared to be impressed with the personality of the regent, his contemporary in age. Schäfer invited him to Germany and they seriously discussed plans for the journey, as several other aristocratic young men also wanted to travel there. Reting wanted to be picked up by a German plane in Calcutta and flown to Germany,<sup>19</sup> but apparently the Kashag would not consent to the trip. Gradually, however, Schäfer's initial impression became increasingly negative, as Reting Rinpoche apparently always tried to get some personal benefit from their relationship.<sup>20</sup>

Reting must have also been very fond of Bruno Reger, whom he wanted to engage as a bodyguard. Reger had some difficulty extracting himself from this situation without offending the regent. Reting suggested that Reger stay in Tibet<sup>21</sup> and that a goke, a particularly learned monk, go to Germany in exchange to introduce Buddhism there.<sup>22</sup> This may have been the first official attempt by Tibetans to spread Buddhism to Europe. Schäfer apparently persuaded the regent to write a polite and non-committal letter to Hitler, although he seemingly had little idea of who Hitler was. Schäfer had probably given the impression that he carried far more political weight than he did, and presumably wanted additional proof of his success in Tibet.<sup>23</sup>

The expedition's most valuable informant, however, with whom members met almost every day, was Mündro [plate 60], a high monk official who had been one of the four "Rugby Boys" sent to school in England in 1913. Mündro was responsible for the police force in Lhasa, but he had been demoted from the Fourth to the Sixth Rank after his motorcycle, the first in Tibet, caused the horse of a Kashag minister to throw him.<sup>24</sup>

20 Tibet in 1938-1939 TIBET IN 1938-1939 21

20 Tibet in 1938-1939 TIBET IN 1938-1939 21

20 Tibet in 1938-1939 TIBET IN 1938-1939 21

20 Tibet in 1938-1939 TIBET IN 1938-1939 21



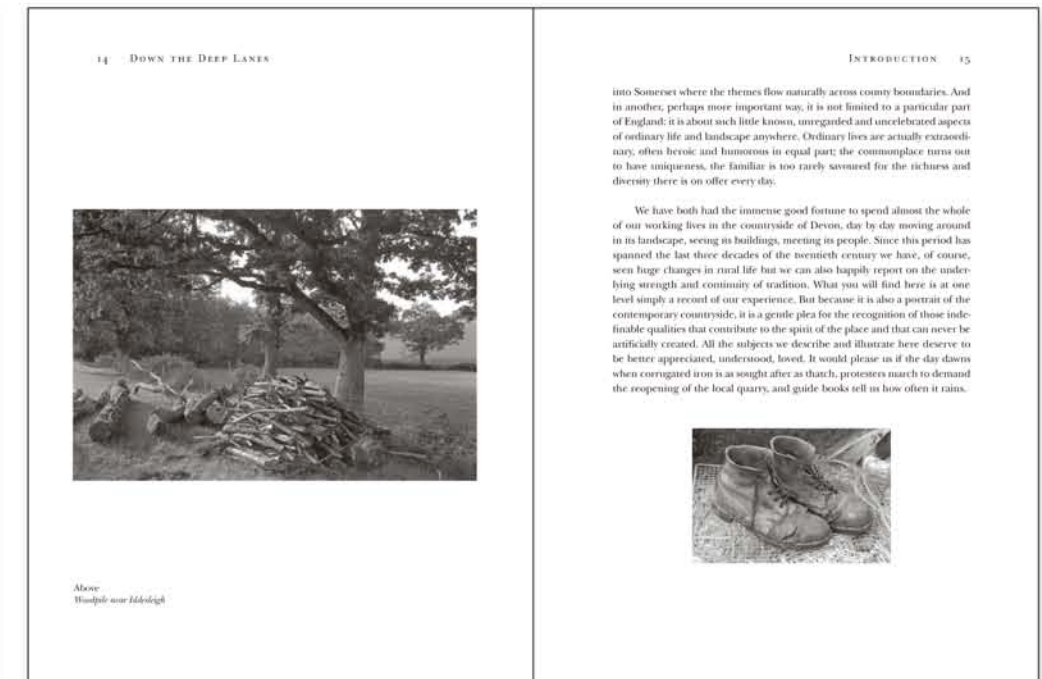
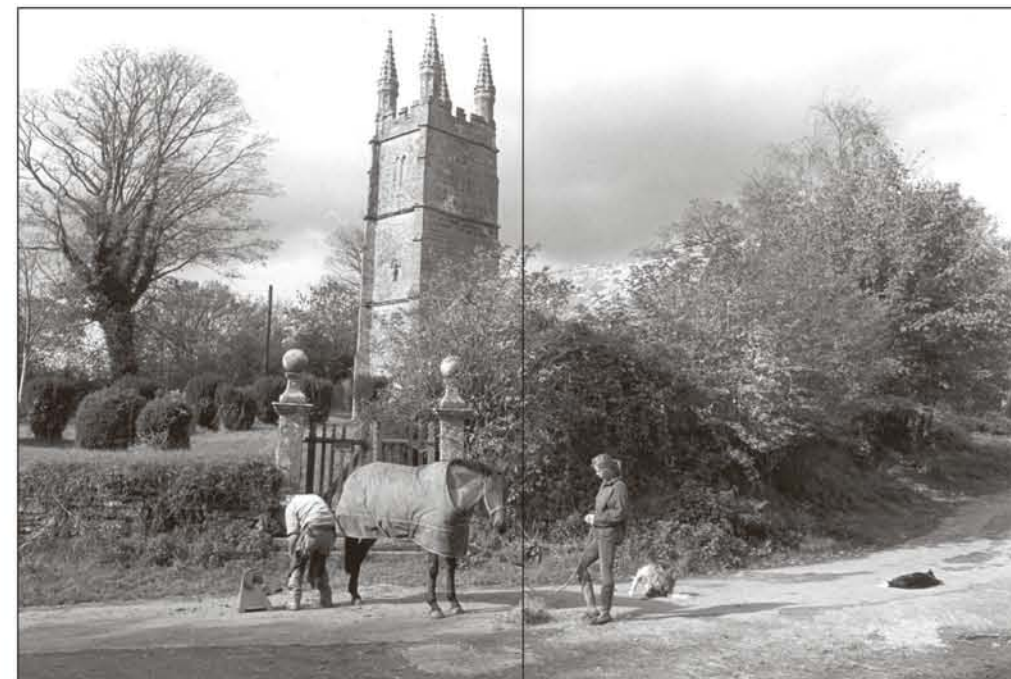
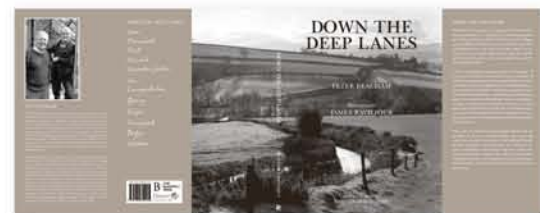
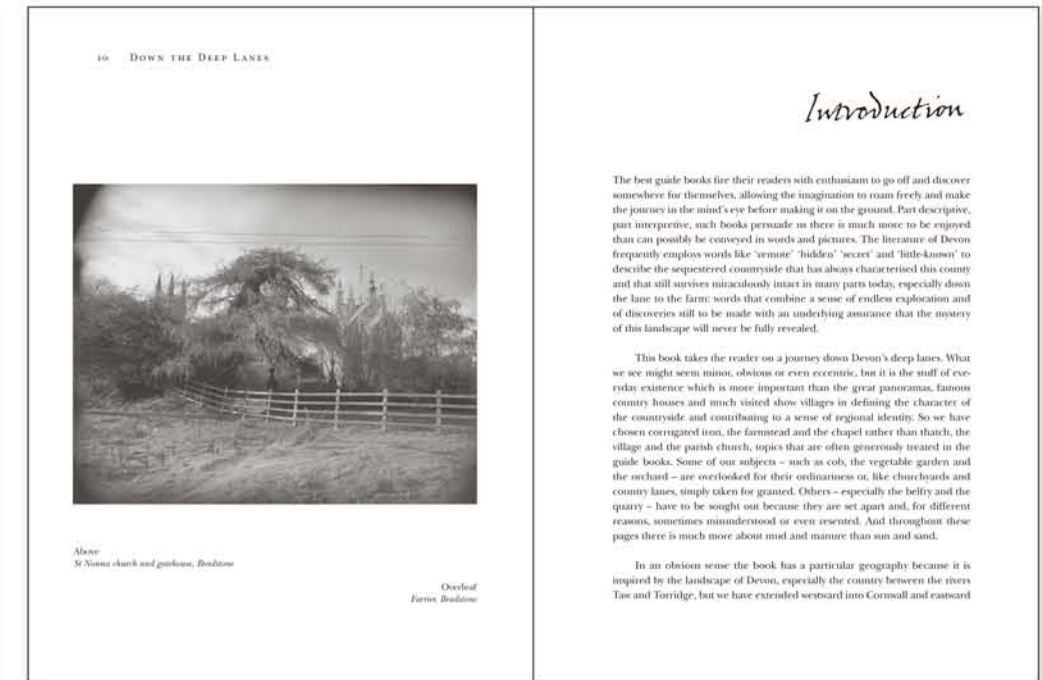
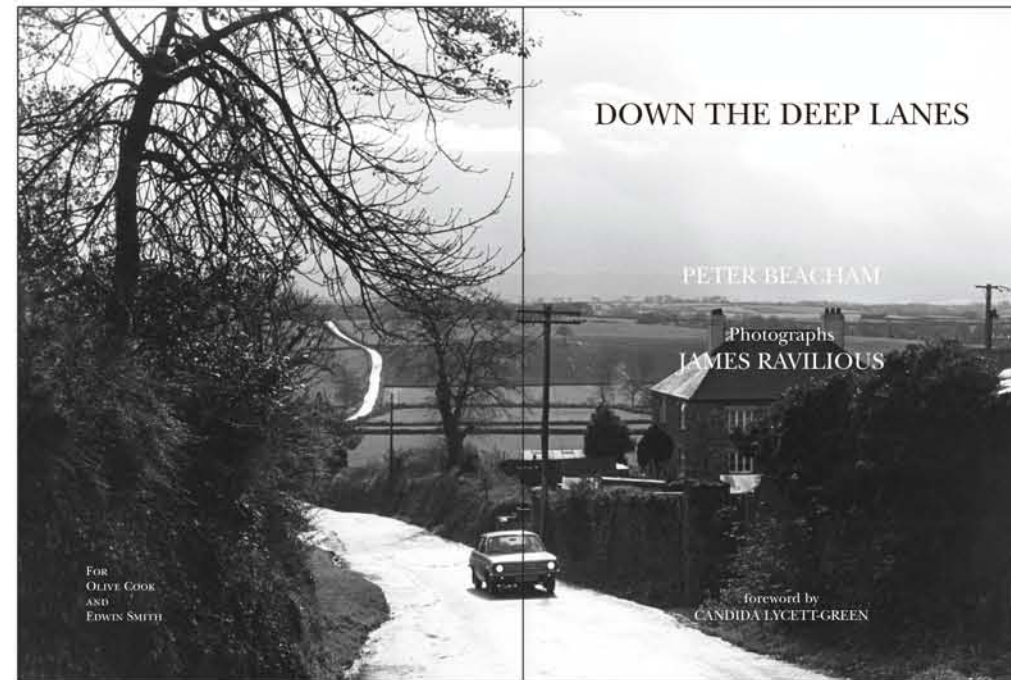
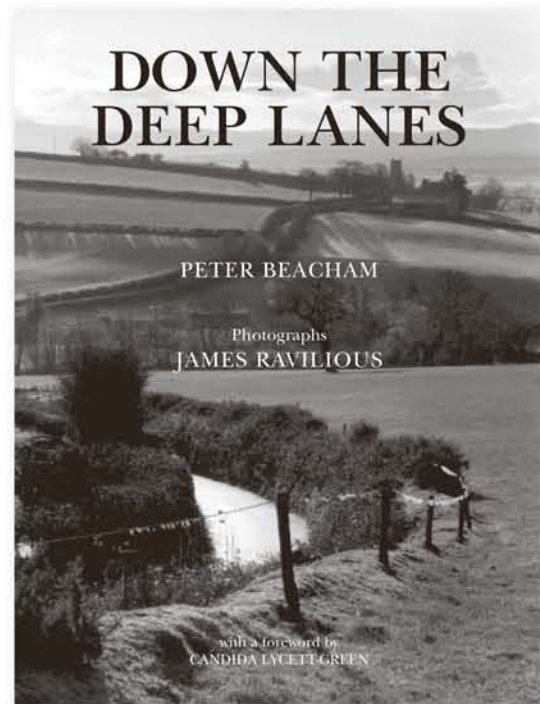




Title: Down the Deep Lanes

Author(s): Peter Beacham and James Ravilious

Client: The Bardwell Press









Title: Silence at Ramscliffe

Author(s): Chris Chapman & James Crowden

Client: The Bardwell Press



**SILENCE AT RAMSCLIFFE**  
Foot and Mouth in Devon

Photography and Text  
**Chris Chapman**

Poetry  
**James Crowden**

**B**  
THE BARDWELL PRESS

**FOOT AND MOUTH**

There is fear in the air.  
You can feel it climbing over hedgerows.  
Plopping from farm to farm.  
Hourly trailing to white coats  
Across the fields.

You can hear it crackle.  
Like a forest fire.  
It lives in the trees.  
And in the news reports.  
In the eyes of children.  
And in the hunched expressions  
Of their animals.

Even the dogs have gone wild.  
With uncertainty.

Chris Chapman, Ramscliffe Farm, Devon



**SILENCE AT RAMSCLIFFE**

Most of us, if old enough, can remember where we were when J.F. Kennedy was shot, or what we were doing on the day the Twin Towers were wiped off the face of Manhattan. They are personal memories, and may seem insignificant, but they have attached themselves to them.

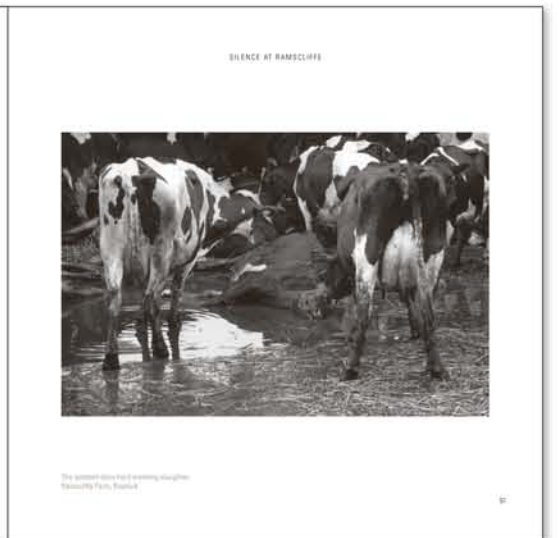
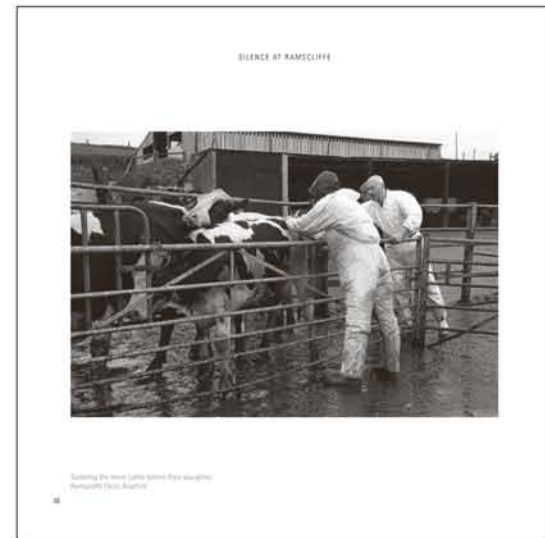
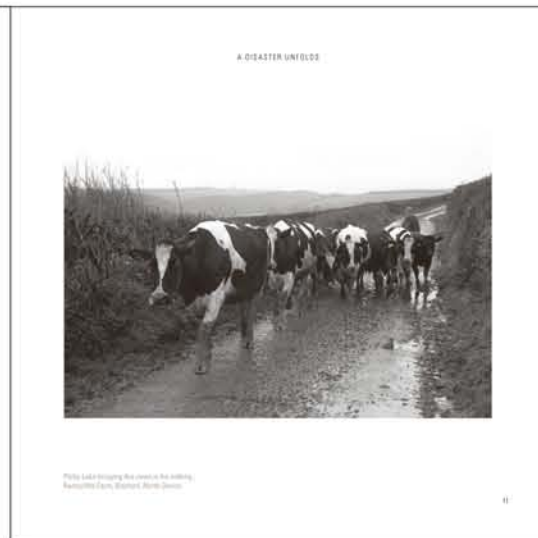
**A DISASTER UNFOLDS**

It is forty years ago, I can still recall watching the news bullet of Winston Churchill on a black and white television. After days of constant bombing, it was announced that the great man was dead and as the camera progressed up the Thames, my mother and paternal grandmother, who were never on the television at all, stood there, white as on the same scene, their eyes wide with their hands in their laps, staring傻傻 at the screen. Their demeanour was unusual and demanded a respectful hush. I can't exactly see why, but my memory of the whole thing and their expressions were united in a similar way, slow, grey-dark and foreboding.

We were in London on the day that Foot and Mouth Disease (FMD) was discovered, a new family threat in a brand's eye in the heart of the city and a million miles away from our usual rural landscape. After the debate surrounding BSE, I remember thinking, 'Here we go, now it's the pig's turn, but at least they'll have that one under control'. It never occurred to me that I would be in the middle of it.

The discovery of the disease in pigs at the Chase Mews started in Devon on Tuesday 20th February 2001 was soon traced to a single source for the outbreak. By Friday it was confirmed that Rosie and Bobby Wright pig farming unit at Holbrook in the West of Northumberland had infected animals that had been purchased from the disease-free unit. It was a disaster waiting to happen.

Why back in 1927 it was chosen that the new road was to be built for seventy-six days, and



**ANIMAL FARM**

With each strand, each farm  
A link with the land, woven,  
The empty oak.

Uttering the bells and yards,  
Seen from the air,  
Another string of centuries laid bare.

As if they were plastic reflections,  
Then scattered by a young child,  
Casually knocked over before supper.

Old MacDonald had a farm,  
So near to  
And that farm he had some very  
Barnacles.

And the wife were looking here,  
And the wife were looking there,  
Looking here, looking there, looking everywhere.

Old MacDonald had a farm,  
So near to.

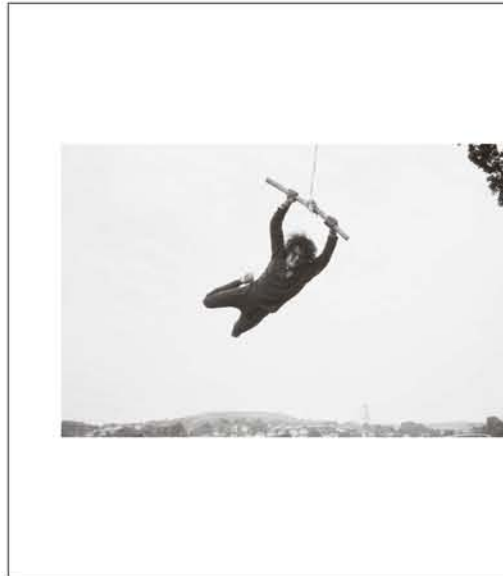
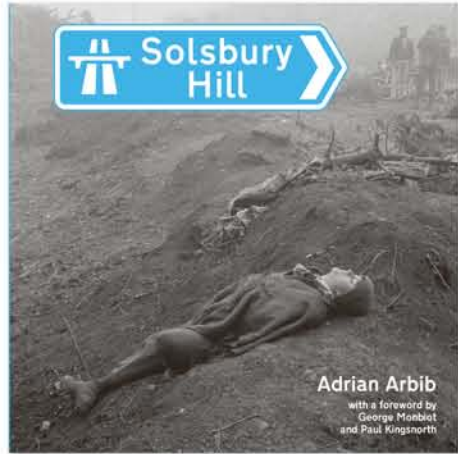
Chris Chapman, Ramscliffe Farm, Devon



Title: Solsbury Hill

Author(s): Adrian Arbib

Client: The Bardwell Press



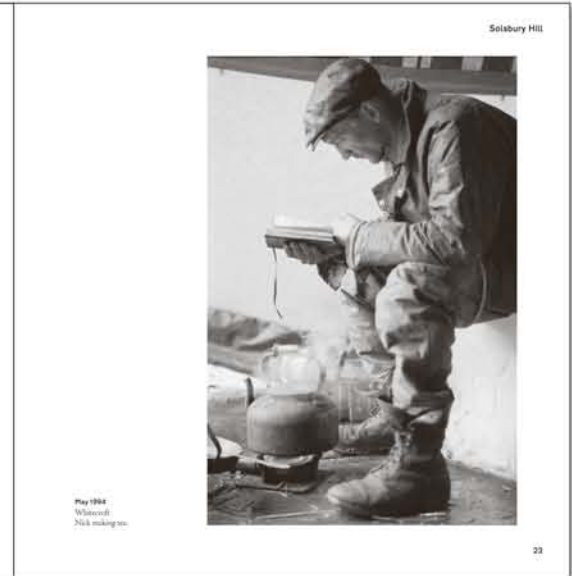
# Solsbury Hill

Chronicle of a Road Protest

Adrian Arbib

Foreword by  
George Monbiot  
and Paul Kingsnorth

**B**  
THE BARDWELL PRESS

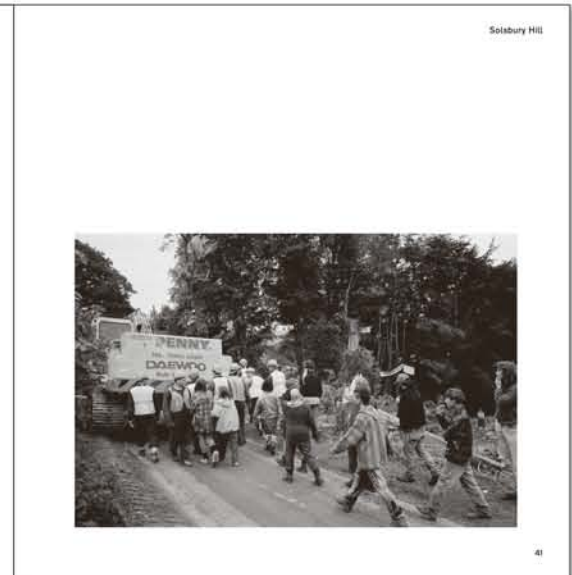


# Solsbury Hill

By Adrian Arbib



*"God dwells on grounds  
of conviction in an honorable  
realism in this country and thus  
he takes part in it, may in the end  
be vindicated by history."*  
Lord Justice Hoffman



**April 1984**  
Whitworth  
"We point on the top of Solsbury Hill,  
"The boy is wrong." "Stop the road, stop the  
road" was a sublimation."

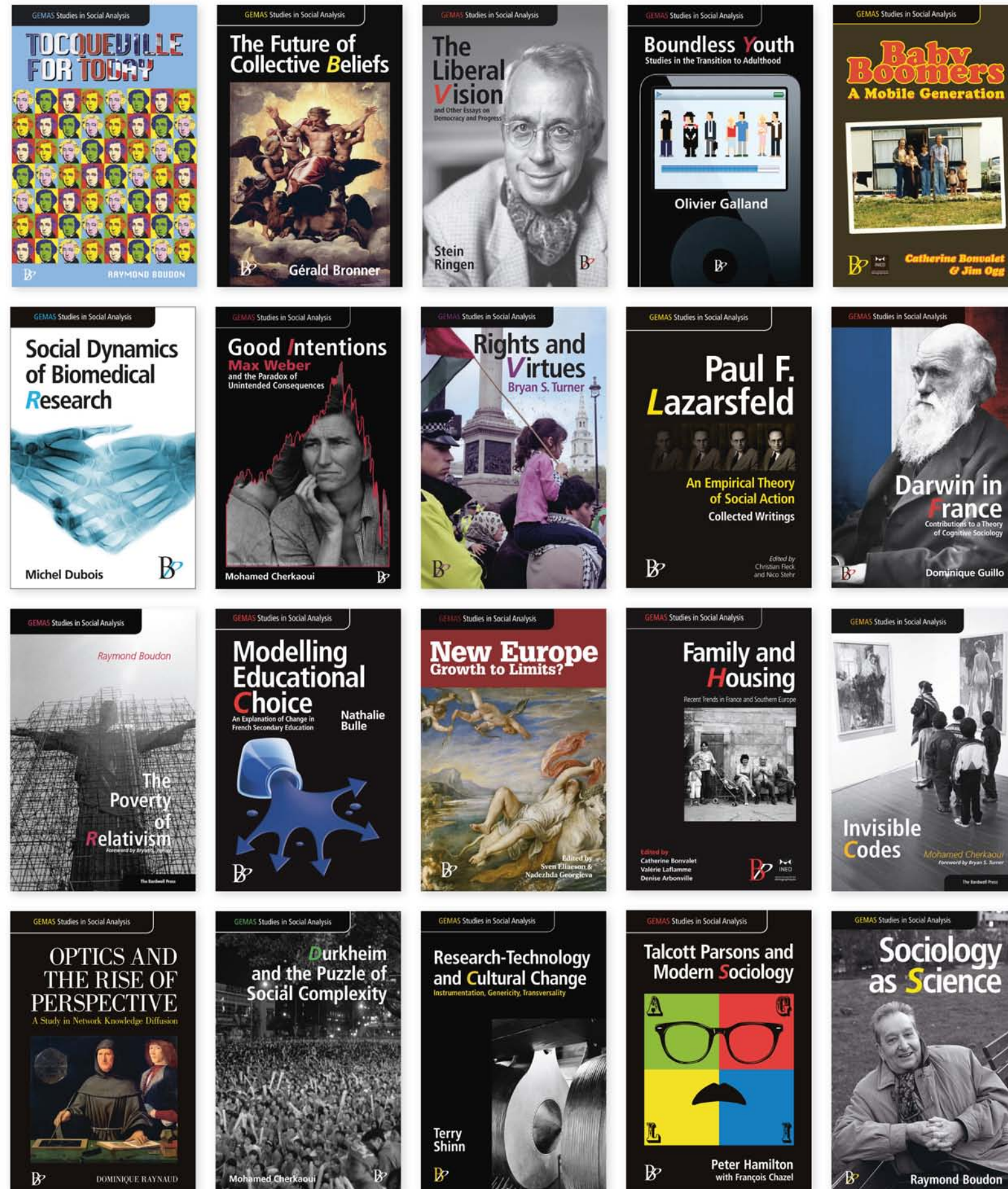




Title: GEMAS Studies in Social Analysis Covers

Author(s): Various

Client: The Bardwell Press









**Title:** Clay Sanskrit Library Covers

**Author(s):** Various

**Client:** Clay Sanskrit Library

WENDY DONIGER is Mircea Eliade Distinguished Service Professor of the History of Religions at the University of Chicago. She has also translated *The Kamasutra* (with Sudha Kakati), *The Rig Veda: An Anthology*, *Hindu Myths: A Sourcebook*, and *The Laws of Manu* (with Brian K. Smith), and is the author of many more books about Indian culture.

CLAY SANSKRIT LIBRARY  
The Lady of the Jewel Necklace and The Lady who Shows her Love  
by Harsha

Here is a new Clay Sanskrit Library translation of two plays by Harsha, *The Love of the Jewel Necklace* and *The Love who Shows her Love*.

King Harsha reigned over Kanauj near modern Kanpur from 606 to 647 CE. He composed two plays about the mythical figures of King Udayana, his queen, Vasudevi, and two of his courtiers. The plays abound in mistaken identity, self-imitation, and masquerade. Both plays dramatize the famed traditions about King Udayana and his conquest of queens identified with his capture of kingdoms, but uniquely their author King Harsha is himself a monarch.

These languages are not merely to look through to get to the story but to look at. Mistaken identities are mirrored in the rich use of puns and extended double entendre, and these verbal tricks are part of what happened. Dramatic events like putting on a mask or telling a lie.

Sharpening the doubling of the characters, the plays too are doubled. Many scenes and elements of plot appear in both, but key differences show the master images.

One could imagine a performance of both dramas in one evening, or of both played simultaneously. How very modern these plays are.

Translated by WENDY DONIGER

NEW YORK UNIVERSITY PRESS  
Washington Square  
New York, NY 10003  
www.nyupress.org

JJC  
NYU

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

Sir James Mallinson translates and edits Sanskrit literature for the JJC Foundation, co-publishers with NYU Press of the Clay Sanskrit Library. He has also translated for the CSL *Buddha's woman's Fortune or the Sorrowless* (two volumes) and *Messengers From the Gods* (two volumes), *Shrugs*, and *Raja Ganesha*.

CLAY SANSKRIT LIBRARY  
The Ocean of the Rivers of Story  
Volume One  
by Soma-deva

Here is a new Clay Sanskrit Library translation of Volume One (of nine) of Soma-deva's *Ocean of the Rivers of Story*.

Soma-deva composed his flood of tales in Kanauj in the middle of the third millennium CE to amuse Queen Suryavati. The vast collection is based on "The Long Story," a now lost perhaps legendary repository of Indian folktales, in which prince Soma-deva datta wins 28 wives and becomes the conqueror of the sorcerers.

This first volume takes us up to the middle of the third millennium CE and the return of Soma-deva datta's father to be to Kanauj with his wives.

By turns funny, exciting, or delicate, 330 tales within tales within tales illustrate the frame narrative or simply entertain the protagonists, and 20,000 lines verses of simple but elegant Sanskrit make the work an ideal text for students.

One of the best known non-religious Sanskrit works, the *Ocean of the Rivers of Story* inspired, for example, Salman Rushdie's novel *Hunger and the Sea of Stories*. Still the best way to enjoy the text is to dive in and relish each tale in itself.

Translated by SIR JAMES MALLINSON

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

VAUGHAN PILIKIAN translates and edits Sanskrit literature full time for the JJC Foundation, co-publishers with NYU Press of the Clay Sanskrit Library.

CLAY SANSKRIT LIBRARY  
Maha-bharata  
Book Seven  
Drona  
Volume One

Here is a new Clay Sanskrit Library edition and translation of Volume One (of five) of "Drona," Book Seven of the *Maha-bharata*.

The heart of the epic is the eight-day battle between the Kauravas and the Pandavas, filling five books. The battle books yield the finest poetry of the *Maha-bharata*. "Drona" is itself a vast tale, and runs almost to the length of the entire "Bhadra."

Here we join the action during an uneasy truce after ten days of fighting. The morning comes and fate is to face on the battlefield, ascertained by the fall of Bhishma. Now it is Drona's turn to take his place as the leader of the Pandava's armies, despite his ongoing personal conflicts as mentor to both the Pandava and Kaurava heroes in their youth.

Like all great art, the *Maha-bharata* fascinates for reasons we cannot explain. It does not offer simple moral lessons or comforting fables, but depicts, on a canvas broader than any before or since, the fecundity and chaos of human life. We can recognize much here, one might say that the great Indian epic was, and in parts of the world still is, a cinema before electricity.

Edited & Translated by VAUGHAN PILIKIAN

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

IRVING TORZSOK is Lecturer in Sanskrit at the Université Charles de Gaulle in Lille.

CLAY SANSKRIT LIBRARY  
Rama Beyond Price  
by Mura'ri

Here is a new Clay Sanskrit Library edition and translation of Mura'ri's *Rama Beyond Price*.

A dramatized retelling of the "Ramayana," *Rama Beyond Price* is one of the most challenging pieces of Sanskrit poetry. Because of its elegant style, learned allusion and often striking imagery, the poem has been a great favorite among pundits, although it received little attention in the West until recently.

Rama's well known epic exploits are presented as a series of political intrigues and battles, and contrasted with literary passages on love and war, pride and honor, gods and demons, rites and myths, and the regions and cities of ancient India.

Mura'ri's language alludes constantly to dramatic terminology. As well as forming a kind of play within the play, these allusions emphasize the theatrical nature of the court, the main scene of action.

This is the first English translation of the only surviving work by Mura'ri, a Brahmin court poet, who lived some time between the eighth and tenth century CE, perhaps in Orissa or in neighboring South India.

Edited & Translated by JUDIT TORZSOK

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

LINDA COVILL translates Sanskrit literature for the JJC Foundation, co-publishers with NYU Press of the Clay Sanskrit Library.

CLAY SANSKRIT LIBRARY  
Handsome Nanda  
by Ashva-ghosha

Here is a new Clay Sanskrit Library translation of Ashva-ghosha's *Handsome Nanda*.

Nanda has it all—youth, money, good looks, and a beautiful wife who fulfills his sexual and emotional needs. He also has the Buddha, a dispassionate man of immense insight and self-containment, as an elder brother. When Nanda is made a reluctant recruit to the Buddha's order of monks, he is forced to confront his all-too-human involvement in his erotic and romantic desires.

Dating from the second century CE, *Handsome Nanda* portrays its hero's spiritual makeover with compassion, psychological profundity, and great poetic skill. The Buddhist monk Ashva-ghosha's ancient composition succeeds both as a work of poetry and as a Buddhist spiritual biography. Nanda of Saket, perhaps Ashva-ghosha too had been torn between his celebrity demanding faith and a beloved woman.

Nanda is not alone in being saved by the Buddha's sage-oriented later pills; the famous penultimate verse identifies all who hear or read *Handsome Nanda* as patients on the path to liberation, because we have savored the medicine that is bottled in this honeyed poem.

Translated by LINDA COVILL

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

SHELDON POLLOCK is William R. Randall Professor of Sanskrit and Indian Studies, Columbia University. He has also translated Books Two and Three of the *RAMAYANA*, "Ayodhya" and "The Forest," and is the author of *The Language of the Gods in the World of Man: Sanskrit, Culture, and Power in Premodern India* and editor of *Composition and Literary Cultures in History: Reconstitutions from South Asia*.

CLAY SANSKRIT LIBRARY  
Rama's Last Act  
by Bhava-bhuti

Here is a new Clay Sanskrit Library edition and translation of Bhava-bhuti's *Rama's Last Act*.

The play is counted among the greatest Sanskrit dramas. *Rama's Last Act* at once dramatizes Valmiki's receding Ramayana and revises its most intractable episode, the hero's rejection of his beloved wife. Human agency in the face of destiny, the power of love, and the capacity of art to make sense of such mysteries are the themes explored in this singular literary achievement of the Indian stage.

Bhava-bhuti's integrated epic models that are history for traditional readers, they may have been the first not only to produce a reworking understood for theatrical performance, but more important, to attempt to tackle the most critical problem in the play: the abandonment of Sita, the moral valence of the act, and the precise degree of Rama's personal responsibility.

Bhava-bhuti's dominant concern is the reflexive appreciation of dramatic art itself and the place of art in making sense of lived experience. His literary practice of self-awareness perhaps constitutes the supreme achievement of *Rama's Last Act*.

Translated by SHELDON POLLOCK

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

ADAM BOWLES is Honorary Research Fellow in the Asian Studies Program at La Trobe University in Victoria, Australia, and translates and edits Sanskrit literature full time for the JJC Foundation, co-publishers with NYU Press of the Clay Sanskrit Library.

CLAY SANSKRIT LIBRARY  
Maha-bharata  
Book Eight  
Karna  
Volume One

Here is a new Clay Sanskrit Library translation of Volume One (of two) of "Karna," Book Eight of the *Maha-bharata*.

"Karna" relates the events of the two dramatic days after the defeat of the great general Bhishma and Drona, in which Karna—by birth the eldest Pandava—leads the Kaurava army into combat. This first volume of "Karna" depicts mighty battles in gory detail, sets the scene for Karna's tragic death, and includes a remarkable verbal duel between Karna and his reluctant charioteer Shalya, the king of the Matsya, as they hurl abuse at each other before entering the fray.

On the fiftieth day of battle, Karna, the cursed son of the mother of the Pandava and the Sun god, but fostered by low-born parents, becomes commander and chief. On the losing side, Karna is nevertheless a hero with a heart, whose struggle to overcome the class status in which he was abandoned have a popular resonance in India to this day.

"Karna" opens as it ends, with Karna's death. Yet it will take the entire book to describe the tragic unfolding of a destiny which Karna himself predicted will converge in his brutal and callous demise, translated in the second volume.

Translated by ADAM BOWLES

NEW YORK UNIVERSITY PRESS & JJC FOUNDATION

JUSTIN MELAND is Lecturer in Buddhist Studies at Mahabodhi University, Rangoon. He has also translated Volume One of *Maha-bharata*, Book Nine: "Shalya."

CLAY SANSKRIT LIBRARY  
Maha-bharata  
Book Nine  
Shalya  
Volume Two

Here is a new Clay Sanskrit Library translation of Volume Two (of two) of "Shalya," Book Nine of the *Maha-bharata*.

In one of the most famous sequences in the epic, the *yudhishthira*, the heroic but corrupt king of the Kaurava, meets and when he is dishonorably defeated is struck by a curse, below the sword. This duel poignantly portrays the downfall of a once great fighter in the face of a new order governed by Krishna, in which the warrior code is broken aside to ensure the predestined triumph of the Pandavas.

The narrative of the mass battle itself frames a lengthy account of the merits of worshipping of sacred sites along the Sarasvati river. Krishna's brother Bala-rama had departed on his pilgrimage having failed to persuade Krishna not to take sides in the war. Now, again, the noble victory of the Pandavas drives him away in disgust.

The uncertainties and ambiguities that pervade the *Maha-bharata* are exemplified here in the most famous of its flawed heroes, King Dur-yodhana, a paragon of martial strength but so blinded by his pride and arrogance that he brings ruin to his allies and clan.

Translated by JUSTIN MELAND

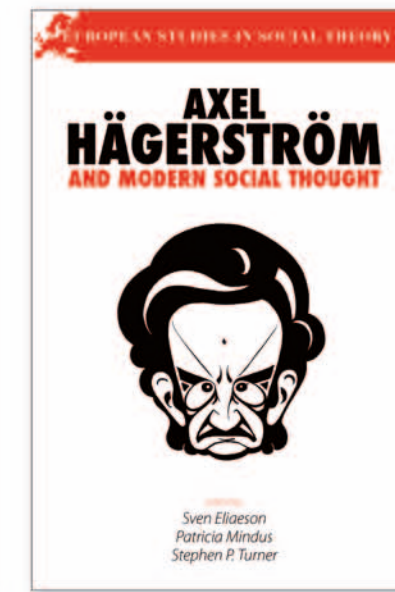
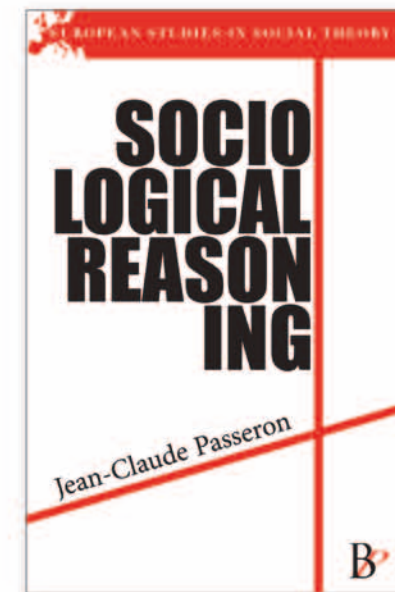
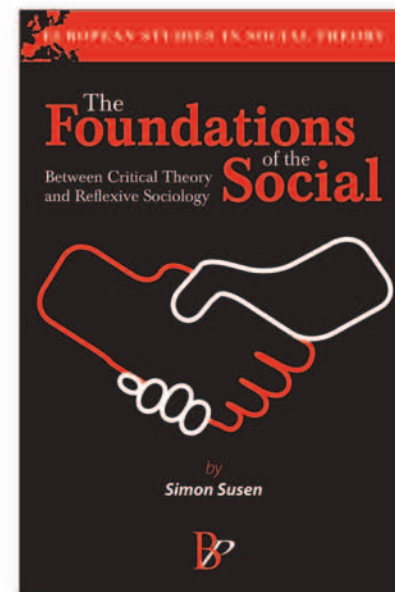
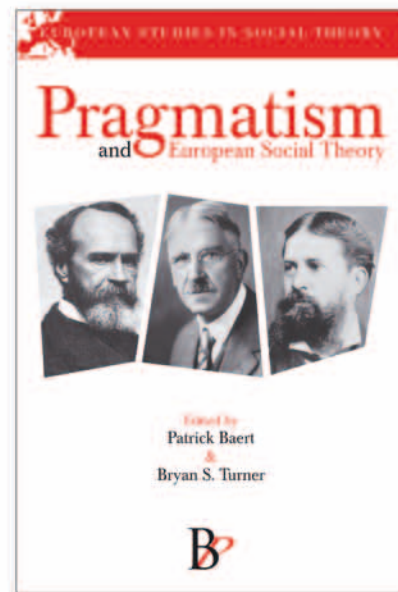
NEW YORK UNIVERSITY PRESS & JJC FOUNDATION



Series Title: European Studies in Social Theory

Author(s): Various

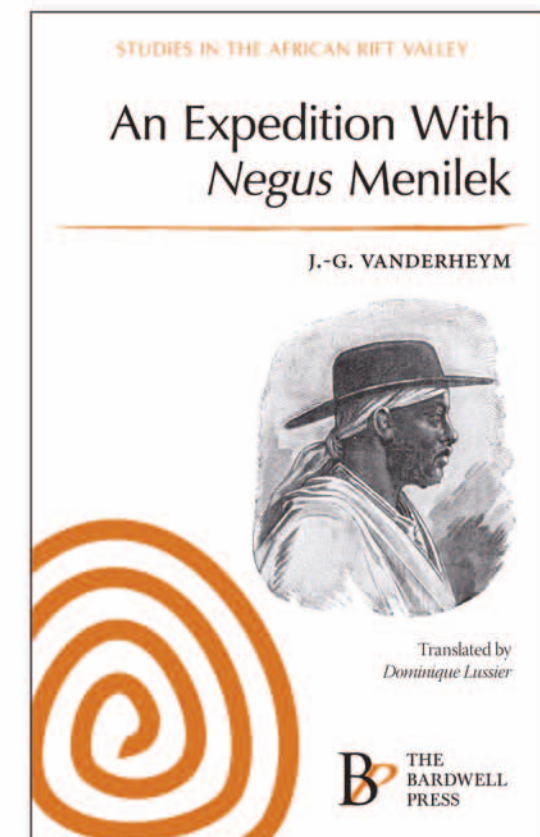
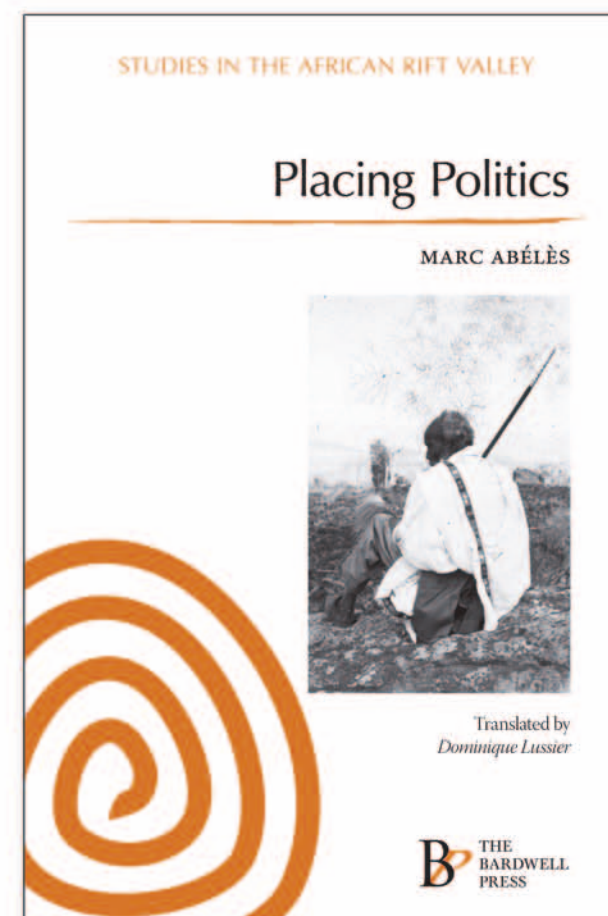
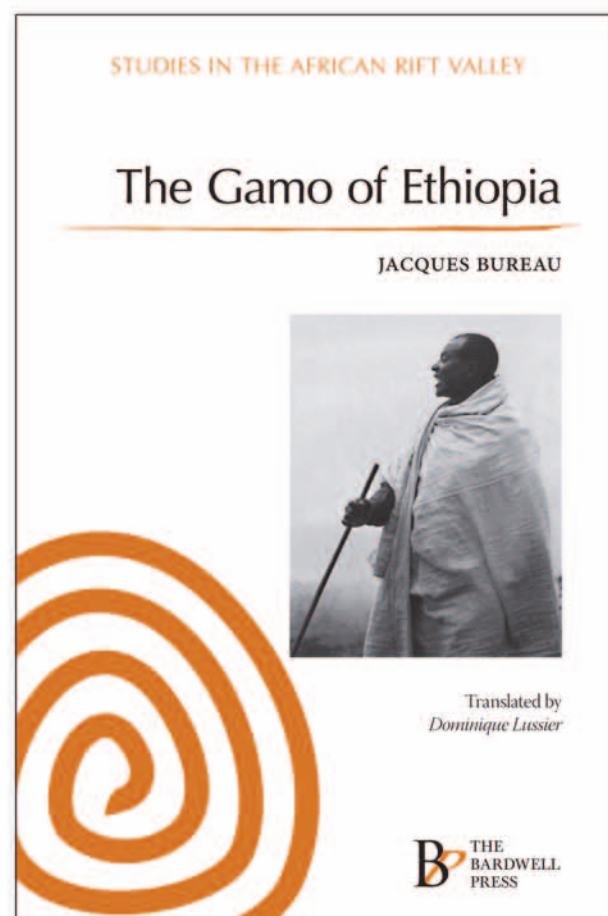
Client: The Bardwell Press



Series Title: Studies in the African Rift Valley

Author(s): Various

Client: The Bardwell Press

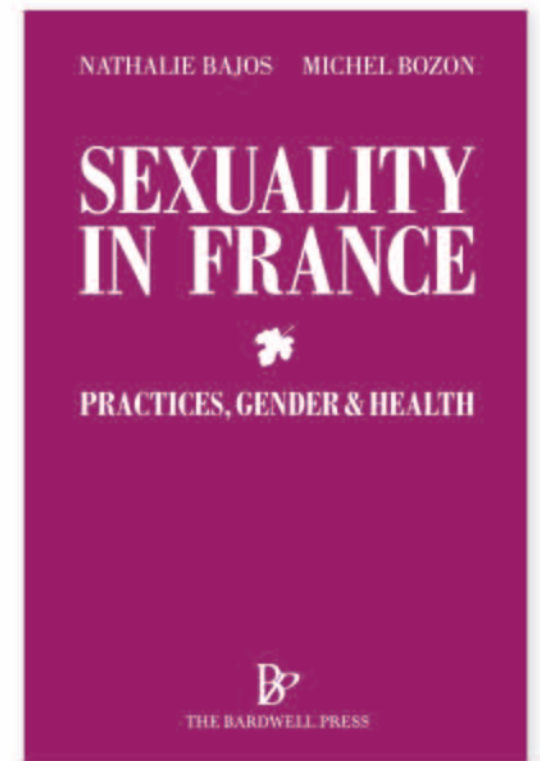
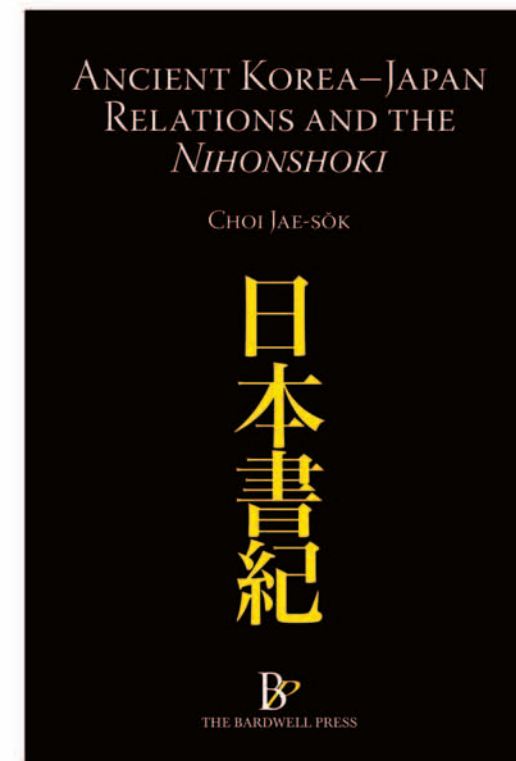
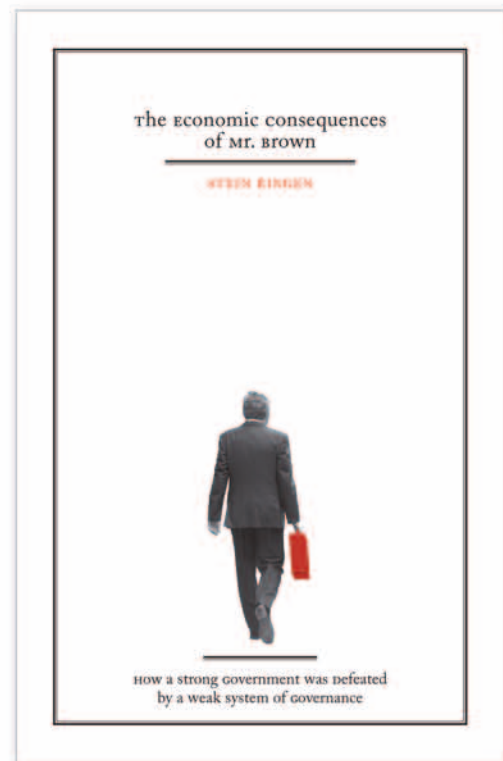
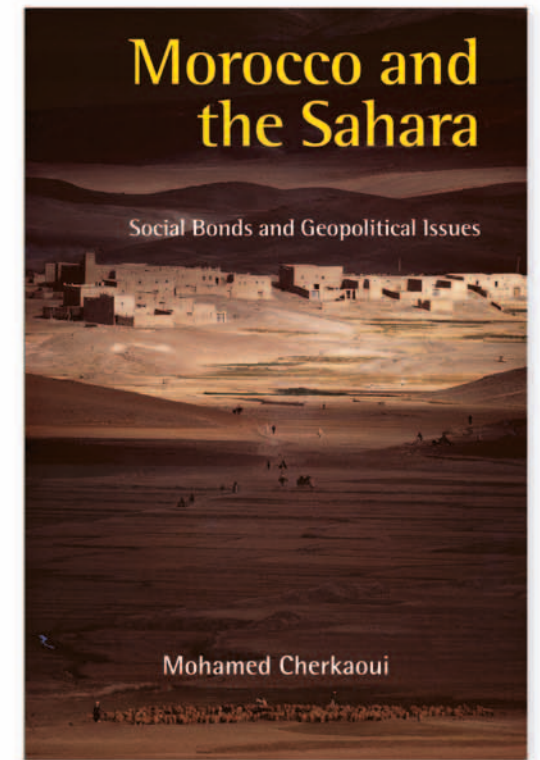
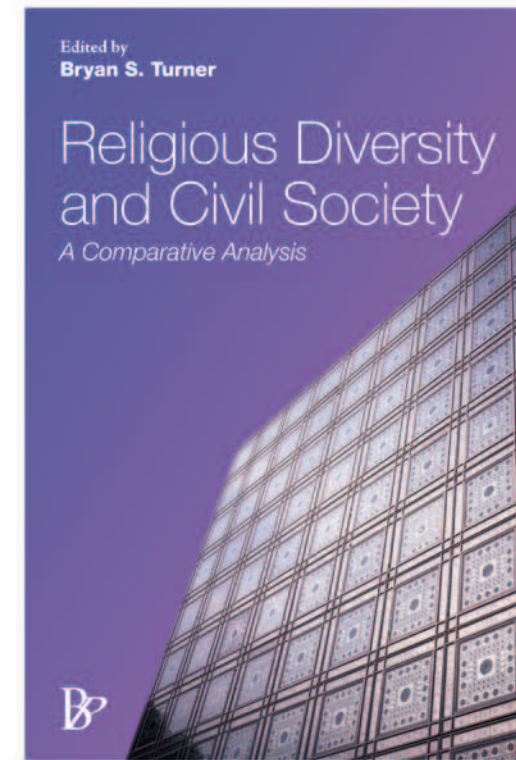
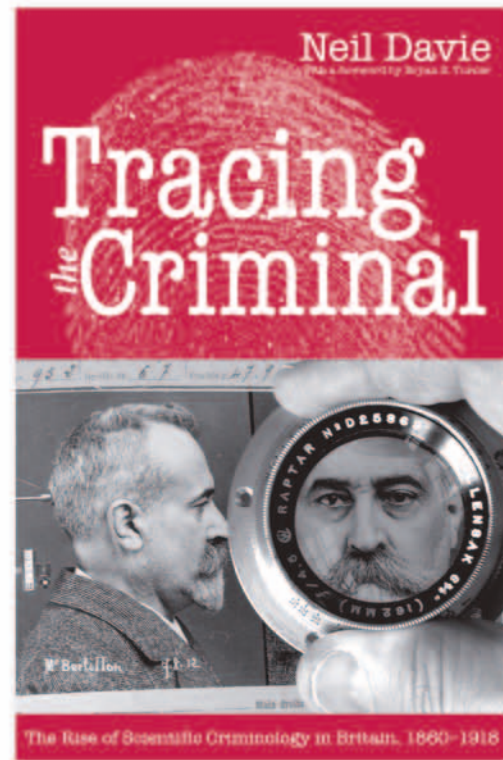




Title: Various Academic Book Covers

Author(s): Various

Client: The Bardwell Press





Title: VIZeBooks

Type: eBook store and reader

Platform: iPad/iPhone

Client: VIZeBooks





**Title:** Heritage UK

**Type:** Travel guide app

**Platform:** iPad/iPhone

**Client:** VIZeApps for Hudsons Heritage



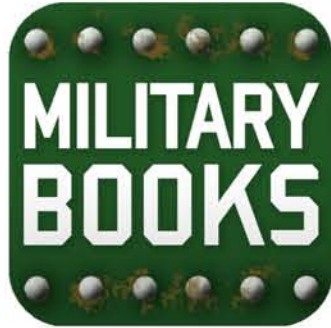


**Title:** Military Books

**Type:** eBook store and reader

**Platform:** iPad/iPhone

**Client:** VIZeApps for Amber Books





Title: OpenBritain (Concepts)

Type: Travel guide app

Platform: iPad/iPhone

Client: VIZeApps for Hudsons Media





**Title:** Where to Stay (Concepts)

**Type:** Travel guide app

**Platform:** iPad/iPhone

**Client:** VIZEApps for Hudsons Media



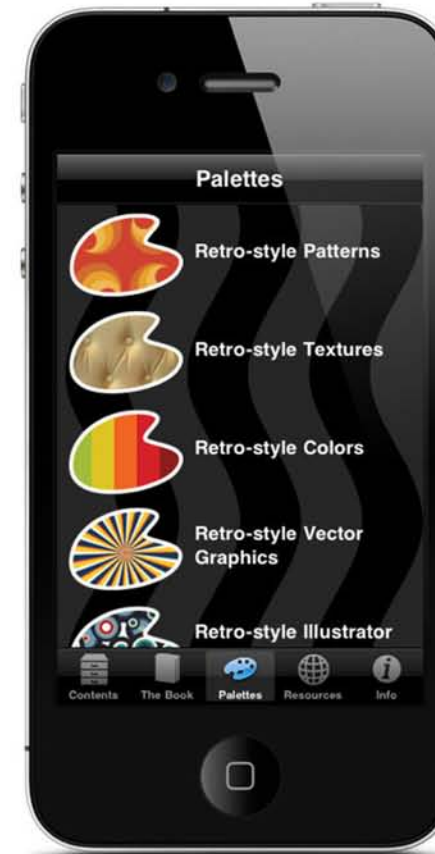


**Title:** Retro Design

**Type:** Design / ebook App

**Platform:** iPad/iPhone

**Client:** VIZeApps





Project: Logo

Client: The Bardwell Press

Business Sector: Publishing



Project: Logo

Client: VIZual eLearning

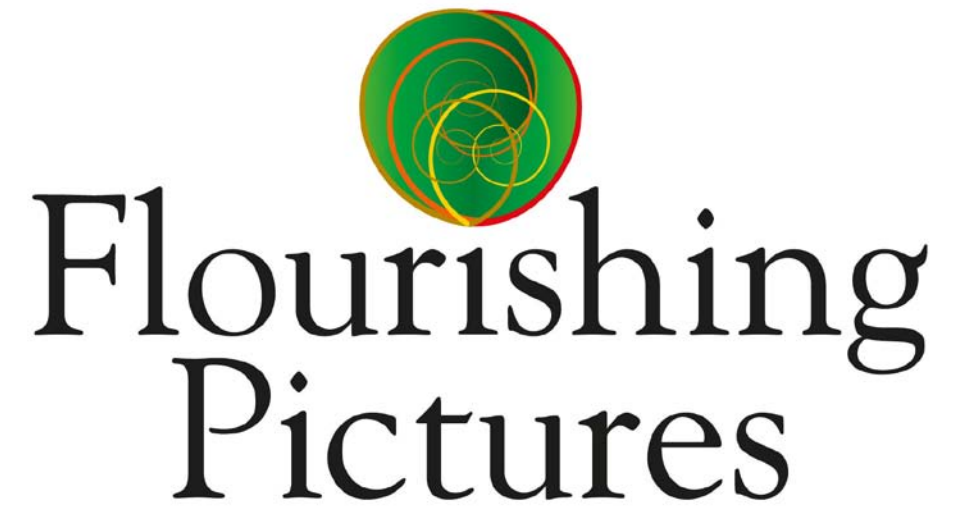
Business Sector: Education



Project: Logo

Client: Flourishing Pictures

Business Sector: Film



Project: Logo

Client: Crowd Fund Justice

Business Sector: Law



Project: Logo

Client: RF Drums

Business Sector: Hand-made drums

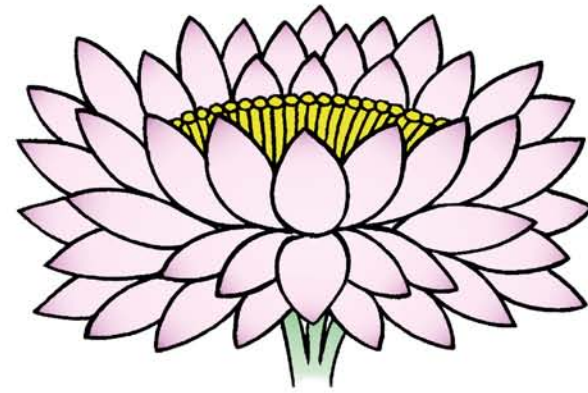




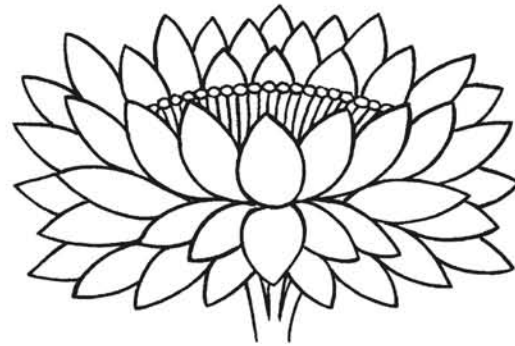
**Project:** Logo (competition entry)

**Client:** Murty Classical Library of India

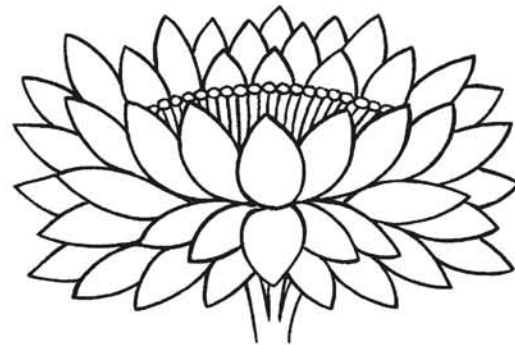
**Business Sector:** Publishing



**MURTY**  
CLASSICAL LIBRARY  
OF INDIA



**MCLI**



**MURTY**  
CLASSICAL LIBRARY  
OF INDIA

**Project:** Logo / App Icons

**Client:** VIZeBooks/VizeApps

**Business Sector:** Publishing





**Project:** Table-top vinyl

**Client:** Artlink

**Business Sector:** Hospital



**Project:** Poster

**Client:** St. Mary & St. John Primary School PTA

**Business Sector:** School



**Project:** Flyer

**Client:** RF Drums

**Business Sector:** Hand-made drums



**Project:** Poster

**Client:** St. Mary & St. John Primary School PTA

**Business Sector:** School





Project: Flyers

Client: The Bardwell Press

Business Sector: Publishing

**THE BARDWELL PRESS**  
 4 Bardwell Road, Oxford OX4 1JF  
 Tel: +44 (0)1865 423 336  
 Fax: +44 (0)1865 516 238  
 Email: info@bardwellpress.co.uk

**The Foundations of the Social: Between Critical Theory and Reflexive Sociology**  
 By Simon Ståhl  
 December 2007, £15.00, Hardback, 300pp, ISBN 978-1-905232-12-2

In this latest and most comprehensive of the author's work, Simon Ståhl argues that one can only identify and ground the social through a dialectic of the grounds of the social itself. The book draws upon social theories from the Frankfurt School, Habermas, and others to provide a critical analysis of the work of Jürgen Habermas and Pierre Bourdieu, and offers a model for the work of the social sciences. The author's approach is to identify the social as a process of becoming, rather than a static entity. This new theoretical approach has been described as 'reflexive sociology'. The author's approach is to identify the social as a process of becoming, rather than a static entity. This new theoretical approach has been described as 'reflexive sociology'. The author's approach is to identify the social as a process of becoming, rather than a static entity. This new theoretical approach has been described as 'reflexive sociology'.

**70% Conformer Discount with this form**

Bardwell Press publications are available to buy online at: [www.bardwellpress.co.uk](http://www.bardwellpress.co.uk)

For more information and a sample chapter visit: [www.bardwellpress.co.uk](http://www.bardwellpress.co.uk)

Please send me:  
 1 copy of **The Foundations of the Social** (E15.00) (hardback)  
 2 copies of **The Foundations of the Social** (E15.00) (hardback)  
 3 copies of **The Foundations of the Social** (E15.00) (hardback)

NAME: \_\_\_\_\_  
 SURNAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 POSTCODE: \_\_\_\_\_  
 COUNTRY: \_\_\_\_\_  
 TEL: \_\_\_\_\_  
 FAX: \_\_\_\_\_  
 EMAIL: \_\_\_\_\_

Return completed forms to:  
 The Bardwell Press  
 4 Bardwell Road  
 Oxford OX4 1JF

Project: Flyer

Client: Arabella Aris

Business Sector: Massage

**Deep Tissue, Holistic and Hot Stone Massage**

Arabella Aris ITEC OSM IAIM

Deep Tissue, Holistic and Hot Stone Massage not only provides relief from muscle strain and fatigue, a massage may improve circulation and reduce stress. There are many benefits to this therapy including relaxation and physiological benefits for the body.

Deep Tissue Massage points, combined with Hot Stone Massage and Eastern techniques, help with:

- Back pain
- Shoulder tension
- Neck pain
- Headaches
- Stress
- Relaxation after an injury

**Pregnancy Massage**

Pregnancy massage is a gentle massage for a pregnant woman to relax and reduce stress. It is likely to have a relaxing effect on the body. Pregnancy massage is safe during pregnancy when performed by a qualified therapist. It goes through tremendous changes.

**First Trimester**  
 The mother will lie on her side. This is uncomfortable due to breast sensitivity. This is the time where a woman may feel well as feeling nauseous with pressure points can calm the body.

**Second Trimester**  
 Even though this may be the most comfortable time of a woman's pregnancy, it is still a time of change. Benefit from tension relief and shoulders as well as relaxation.

**Third Trimester**  
 Massage can help with muscle strain. Shiatsu can help with the body to prepare for birth. Point the mother's birth position to be a soul nourishing along with breathing and active birth positions.

For an appointment  
 Contact David Lloyd reception  
 Return2fitness  
 01865 334 950

**THE BARDWELL PRESS**  
 4 Bardwell Road, Oxford OX4 1JF  
 Tel: +44 (0)1865 423 336  
 Fax: +44 (0)1865 516 238  
 Email: info@bardwellpress.co.uk

**NEW PUBLICATION**

**AXEL HÄGERSTRÖM AND MODERN SOCIAL THOUGHT**  
 Edited by Sven Eriksson, Patricia Miró, Stephen R. Turner

This major volume of studies of Axel Hägerström (1868-1955) presents contributions by leading international scholars in a series of essays on the Swedish philosopher of law and international law. Hägerström's international significance for social thought, his influence on the school of 'Scandinavian legal realism' which includes Gunnar Harbo, Karl Olivecrona and Alf Ross, and his influence on the Swedish political culture, and Scandinavian social science.

**£150.00**

**NEW BOOK INFORMATION**

**The Economic Consequences of Mr. Brown: How a Strong Government Was Defeated by a Weak Government**

New Labour in government 'failed in its own vision', according to a new book by an Oxford University professor.

In *The Economic Consequences of Mr. Brown*, Professor Kings, Oxford's Professor of Sociology and Social Policy, analyses the economic policies of New Labour from their inception in 1997 to the present day. He argues that the government's economic policies have led to a 'crisis of confidence' in the UK, and that the government's economic policies have led to a 'crisis of confidence' in the UK, and that the government's economic policies have led to a 'crisis of confidence' in the UK.

**THE BARDWELL PRESS**  
 4 Bardwell Road, Oxford OX4 1JF  
 Tel: +44 (0)1865 423 336  
 Fax: +44 (0)1865 516 238  
 Email: info@bardwellpress.co.uk

**ADVANCE INFORMATION**

**Solsbury Hill**  
 Chronicle of a Road Protest  
 by Adrian Arbib

**£19.95**  
 16 February 2009, 300pp, 215mm paperback, hardback  
 ISBN 978-1-905232-10-7

**ADRIAN ARBIB**  
 In 1999, Adrian Arbib had privileged access to photograph the scenes on the Solsbury Hill road protest. He was there for the protest, and he was there for the protest. He was there for the protest, and he was there for the protest. He was there for the protest, and he was there for the protest.

**ADRIAN ARBIB**  
 In 1997, Adrian Arbib had privileged access to photograph the scenes on the Solsbury Hill road protest. He was there for the protest, and he was there for the protest. He was there for the protest, and he was there for the protest. He was there for the protest, and he was there for the protest.

**ADRIAN ARBIB**  
 In 1997, Adrian Arbib had privileged access to photograph the scenes on the Solsbury Hill road protest. He was there for the protest, and he was there for the protest. He was there for the protest, and he was there for the protest. He was there for the protest, and he was there for the protest.

Project: Flyer

Client: Bar B Lo

Business Sector: Club night

**Saturday 1st February**

**PICK 'N' MIX**

4 DJ'S SPIN A PARTY BAG FULL OF OLD FAVES AND NEW FLAVOURS

**Bar B Lo**  
 Downstairs at 76, Marchmont Street,  
 London WC1

**Half Priced Drinks 'til 8:30pm**  
**Music from 7:00pm**  
**FREE Entry**



Project: Calendars

Client: St. Mary & St. John Primary School PTA

Business Sector: School

