English Exposed, Hart .................................................................................................................. 13
Fixing Inequality in Hong Kong, Wong ........................................................................................... 11
Hong Kong Cantopop, Chu ............................................................................................................. 10
Making Icons, Coates .................................................................................................................... 8
Martial Arts Cinema and Hong Kong Modernity, Yip ........................................................................... 9
Merchants of War and Peace, Chen ................................................................................................ 1
Neurology in Practice (Fifth Edition), Yu, Fong, Ho, Cheung, and Chan ........................................ 14
News under Fire, Wei ...................................................................................................................... 3
Places of Nature in Ecologies of Urbanism, Rademacher and Sivaramakrishnan ............................... 7
Reshaping the Boundaries, Song ...................................................................................................... 6
Ultra-Modernism, Denison and Ren ................................................................................................. 2
Understanding Chinese Company Law (Third Edition), Gu ............................................................ 15
Understanding English Homonyms, Tulloch .................................................................................... 12
Wartime Macau, Gunn .................................................................................................................... 4
版權、網絡和權利平衡，李亞虹 .................................................................................................. 16
新聞翻譯（第二版），李德鳳 ........................................................................................................ 17
認知刺激治療 CST, Spector, Thorgrimsen, Woods, and Orrell .................................................. 19
閱我深意，羅燕琴 ....................................................................................................................... 18
閲覽英華，羅燕琴，林偉業 ...................................................................................................... 18

Distributed Presses ......................................................................................................................... 20
Recent Backlist ................................................................................................................................ 25
Order Form ....................................................................................................................................... 28
Distribution Information .................................................................................................................... 29

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Merchants of War and Peace
British Knowledge of China in the Making of the Opium War
(英商之戰：英國對華之認知與鴉片戰爭)

Song-Chuan Chen

Merchants of War and Peace challenges conventional arguments that the major driving forces of the First Opium War were the infamous opium smuggling trade, the defence of British national honour, and cultural conflicts between ‘progressive’ Britain and ‘backward’ China. Instead, it argues that the war was started by a group of British merchants in the Chinese port of Canton in the 1830s, known as the ‘Warlike party’. Living in a period when British knowledge of China was growing rapidly, the Warlike party came to understand China’s weakness and its members returned to London to lobby for intervention until war broke out in 1839.

However, the Warlike party did not get its way entirely. Another group of British merchants known in Canton as the ‘Pacific party’ opposed the war. In Britain, the anti-war movement gave the conflict its infamous name, the ‘Opium War’, which has stuck ever since. Using materials housed in the National Archives, UK, the First Historical Archives of China, the National Palace Museum, the British Library, SOAS Library, and Cambridge University Library, this meticulously researched and lucid volume is a new history of the cause of the First Opium War.

Song-Chuan Chen (PhD, Cambridge) is an assistant professor at Nanyang Technological University Singapore. He specializes in modern Chinese history; his research focuses on the history of Sino-Western interactions and the history of the Chinese lower classes.

‘War is often not just the clash of arms, but the conflict of different ways of knowing and seeing. Song-Chuan Chen’s powerful new book examines the way in which British colonial knowledge of China was constructed. In doing so, he provides important new insights into empire, power, and violence during the era of the Opium War.’
—Rana Mitter, professor, University of Oxford; author of China’s War with Japan, 1937–45: The Struggle for Survival
Ultra-Modernism
Architecture and Modernity in Manchuria
(超現代主義：滿洲的建築與現代性)

Edward Denison and Guangyu Ren

The first half of the twentieth century was fraught with global tensions and political machinations. However, for all the destruction in that period, these geopolitical conditions in Manchuria cultivated an extraordinary variety of architecture and urban planning, which has completely escaped international attention until now. With over forty carefully chosen images, Ultra-Modernism: Architecture and Modernity in Manchuria is the first book in English that illustrates Manchuria’s encounter with modernity through its built environment. Edward Denison and Guangyu Ren take readers through Russia’s early territorial claims, Japan’s construction of the South Manchuria Railway (SMR), and the establishment of Manchukuo in 1932. The book examines in detail the creation of modern cities along the SMR and focuses on three of the most important modern urban centres in Manchuria: the Russian-dominated city of Harbin, the port of Dalian, and the new capital of Manchukuo, Hsinking (Changchun).

Like so much of the world outside ‘the West’ during the twentieth century, Manchuria’s encounter with modernity is merely a faint whisper drowned out by the deafening master narrative of Western-centric modernism. This book attempts to redress an imbalance in the modern history of China by studying the impact of Japan on architecture and planning beyond the depredations of the Sino-Japanese War.

Edward Denison is an architectural historian and photographer based in London, where he is lecturer in architectural history and theory at the Bartlett School of Architecture, UCL.

Guangyu Ren is an architect and researcher based in London.

‘Ultra-Modernism is a concise, fascinating reminder of northeast China’s transformation a century ago, when it was known as Manchuria. An excellent addition to both syllabus and bookshelf.’ —Michael Meyer, author of In Manchuria: A Village Called Wasteland and the Transformation of Rural China

Architecture / Chinese History
December 2016
160 pp., 6” x 9”, 41 b&w illus.
HB 978-988-8390-50-2
HK$295 | US$45
News under Fire
China's Propaganda against Japan in the English-Language Press, 1928–1941
(與日爭輝：租界區英文報與國民黨的國際宣傳，1928–1941)

Shuge Wei

News under Fire: China’s Propaganda against Japan in the English-Language Press, 1928–1941 is the first comprehensive study of China’s efforts to establish an effective international propaganda system during the Sino-Japanese crisis. It explores how the weak Nationalist government managed to use its limited resources to compete with Japan in the international press. By retrieving the long neglected history of English-language papers published in the treaty ports, Shuge Wei reveals a multilayered and often chaotic English-language media environment in China, and demonstrates its vital importance in defending China’s sovereignty.

Chinese bilingual elites played an important role in linking the party-led propaganda system with the treaty-port press. Yet the development of propaganda institution did not foster the realization of individual ideals. As the Sino-Japanese crisis deepened, the war machine absorbed treaty-port journalists into the militarized propaganda system and dashed their hopes of maintaining a liberal information order.

Shuge Wei is a historian based at the Australian National University. Her research interests include Chinese media history, Chinese political culture, Sino-Japanese War, and grassroots movements in China and Taiwan.

“A superbly researched and well-nuanced account of an overlooked topic: nationalist China’s propaganda system and the multiple ways in which it intersected with the treaty-port foreign-language press of the time. Combining a wealth of archival and newspaper sources, it is destined to be on the ‘must read’ list of all who are interested in state propaganda and news dissemination in the Republican period.”
—Julia C. Strauss, professor of Chinese politics, SOAS, University of London

China / History
March 2017
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HB 978-988-8390-61-8
HK$350 | US$45
**Wartime Macau**
Under the Japanese Shadow
(戰時澳門：日本陰霾下的政治與民生)

*Edited by Geoffrey C. Gunn*

It has intrigued many that, unlike Hong Kong, Macau avoided direct Japanese wartime occupation albeit being caught up in the vortex of the wider global conflict. Geoffrey Gunn and an international group of contributors come together in *Wartime Macau: Under the Japanese Shadow* to investigate how Macau escaped the fate of direct Japanese invasion and occupation. Exploring the broader diplomatic and strategic issues during that era, this volume reveals that the occupation of Macau was not in Japan’s best interest because the Portuguese administration in Macau posed no threat to Japan’s control over the China coast and acted as a listening post to monitor Allied activities.

Drawing upon archival materials in English, Japanese, Portuguese, and other languages, the contributors explain how, under the high duress of Japanese military agencies, the Portuguese administration coped with a tripling of its population and issues such as currency, food supply, disease, and survival. This volume presents contrasting views on wartime governance and shows how the different levels of Macau society survived the war.

Geoffrey C. Gunn is an emeritus professor at Nagasaki University and author of *History without Borders: The Making of an Asian World Region, 1000–1800*.

“*Wartime Macau* deals with a fascinating and woefully understudied topic. The essays collected here show that there was no singular experience of World War II in Macau; how one experienced the war depended on a complex calculus of ethnicity, class, and connections. And yet, taken together, these experiences shaped the trajectory of the city’s political and social development for decades to come.”

—Cathryn H. Clayton, University of Hawai‘i at Mānoa
The Australian Pursuit of Japanese War Criminals, 1943–1957
From Foe to Friend
（澳洲對日本戰爭罪犯的究辦：化敵為友）

Dean Aszkiełowicz

Previous scholarship on trials of war criminals focused on the legal proceedings with only tacit acknowledgement of the political and social context. Dean Aszkiełowicz argues in The Australian Pursuit of Japanese War Criminals, 1943–1957: From Foe to Friend that the trials of Class B and Class C Japanese war criminals in Australia were not only an attempt to punish Japan for its militaristic ventures but also a move to exert influence over the future course of Japanese society, politics, and foreign policy as well as to cement Australia’s position in the Pacific region as a major power.

During the Allied occupation of Japan, Australia energetically tried Japanese Class B and Class C war criminals. However, as the Cold War intensified, Japan was increasingly seen by the United States and its allies as a potential ally against communism and was no longer considered a threat to Pacific security. In the 1950s, concerns about the guilt of individual Japanese soldiers made way for pragmatism and political gain when the sentences of war criminals became a political bargaining chip.

Dean Aszkiełowicz teaches at Murdoch University and is an Asia Research Centre Fellow. He is one of the four authors of Japanese War Criminals: The Politics of Justice after the Second World War.
Reshaping the Boundaries
The Christian Intersection of China and the West in the Modern Era
（重塑邊界：近代中西文化交匯中的基督宗教）

Edited by Song Gang

Reshaping the Boundaries: The Christian Intersection of China and the West in the Modern Era brings new material and new insight to deepen our understanding of the multilayered, two-way flow of words, beliefs, and experiences between the West and China from 1600 to 1900. The seven essays taken together illustrate the complex reality of boundary-crossing interactions between these cultures and document how hybrid ideas, images, and identities emerged in both China and the West. By focusing on “in-betweenness,” these essays challenge the existing Eurocentric assumption of a simple one-way cultural flow, with Western missionaries transmitting and the Chinese receiving.

Led by Song Gang, the contributors to this volume cover many specific aspects of this cultural encounter that have received little or no scholarly attention: official decrees, memoirs, personal correspondences, news, rumors, musical instruments, and miracle stories. Grounded in multiple intellectual disciplines, including religious studies, history, arts, music, and Sinology, Reshaping the Boundaries explores how each of the major Christian traditions—Catholic, Protestant, and Eastern Orthodox—bridged the West and the East in unique ways.

Song Gang is associate professor of Chinese history in the University of Hong Kong. He has published extensively on Christianity in late imperial China.

“These fascinating essays offer new insightful perspectives on the artistic and cultural relations between China and Europe. Each contribution convincingly illustrates the distinctive feature of ‘in-betweenness’ in the specific two-way ‘boundary-crossing’ exchange of knowledge. This remarkable, richly documented collection fundamentally challenges traditional interpretations of the Sino-Western cultural encounter.”

—R. G. Tiedemann, School of History and Culture, Shandong University, China
Places of Nature in Ecologies of Urbanism

Edited by Anne Rademacher and K. Sivaramakrishnan

If twenty-first-century urbanization is understood as a problem, its regional epicenter is the cities in Asia. Facing unprecedented diversity in scale, scope, and environmental dynamics in the Asian urban experience, scholars will need an approach that can truly capture the significance of place and context. The challenge, as this volume illustrates, can be met by the analytic of ecologies of urbanism. Eschewing a rigid, single ecology, the contributors identify multiple forms of nature—in biophysical, cultural, and political terms—that have discernable impact on power relations and human social action. The case studies in this book—including leopards in Mumbai, a network of tubewells in northern India, an island that grows through reclamation in Hong Kong, and a railway continuum linking Khon Kaen and Bangkok—all attest to the versatility of ecologies of urbanism. Guided by urban processes rather than geopolitical boundaries, Places of Nature in Ecologies of Urbanism offers a picture of urban Asia that is composed of varied ecologies of urbanism.

Anne Rademacher is associate professor of environmental studies and anthropology at New York University.

K. Sivaramakrishnan is Dinakar Singh Professor of India and South Asian Studies, and professor of anthropology and forestry & environmental studies, at Yale University, where he is also the co-director of the Program in Agrarian Studies.

“This intellectually adventurous work displays a deep cultural-ethical sensibility in its close attention to geographically variegated forms of place making. A first-rate contribution to urban scholarship on Asia and beyond.”

—Vinay K. Gidwani, Department of Geography, Environment and Society and Institute for Global Studies, University of Minnesota

Also by Anne Rademacher and K. Sivaramakrishnan:

Ecologies of Urbanism in India (eds.) Metropolitan Civility and Sustainability (2013)
Making Icons
Repetition and the Female Image in Japanese Cinema, 1945–1964
(塑造女神：日本戰後電影的女性形象與映像的重複)

Jennifer Coates

One distinctive feature of post-war Japanese cinema is the frequent recurrence of imagistic and narrative tropes and formulaic characterizations in female representations. These repetitions are important, Jennifer Coates asserts, because sentiments and behaviours forbidden during the war and post-war social and political changes were often articulated by or through the female image. Moving across major character types, from mothers to daughters, and schoolteachers to streetwalkers, Making Icons studies the role of the media in shaping the attitudes of the general public. Japanese cinema after the defeat is shown to be an important ground where social experiences were explored, reworked, and eventually accepted or rejected by the audience emotionally invested in these repetitive materials.

An examination of 600 films produced and distributed between 1945 and 1964, as well as numerous Japanese-language sources, forms the basis of this rigorous study. Making Icons draws on an art-historical iconographic analysis to explain how viewers derive meanings from images during this peak period of film production and attendance in Japan.

Jennifer Coates is an assistant professor in the Graduate School of Letters and Hakubi Research Center at Kyoto University. Her research interests include gender, popular culture, audience, and memory studies.

‘It is very difficult not to heap superlatives upon Making Icons. This splendid work sheds a shining light on the situation of women in post-war Japan, and on post-war Japan itself. Not only is this a deft reading of text and context, it expands the very notion of context, seeing stardom through the lens of filmic and extra-filmic texts. A must-read for anyone interested in Japanese cinema.’
—David Desser, Professor Emeritus, University of Illinois at Urbana-Champaign
Martial Arts Cinema and Hong Kong Modernity
Aesthetics, Representation, Circulation
(武俠電影與香港現代性：美學・表現・流傳)

Man-Fung Yip

At the core of Martial Arts Cinema and Hong Kong Modernity: Aesthetics, Representation, Circulation is a fascinating paradox: the martial arts film, long regarded as a vehicle of Chinese cultural nationalism, can also be understood as a mass cultural expression of Hong Kong’s modern urban-industrial society. This important and popular genre, Man-Fung Yip argues, articulates the experiential qualities, the competing social subjectivities and gender discourses, as well as the heightened circulation of capital, people, goods, information, and technologies in Hong Kong of the 1960s and 1970s. In addition to providing a novel conceptual framework for the study of Hong Kong martial arts cinema and shedding light on the nexus between social change and cultural/aesthetic form, this book offers perceptive analyses of individual films, including not only the canonical works of King Hu, Chang Cheh, and Bruce Lee, but also many lesser-known ones by Lau Kar-leung and Chor Yuen, among others, that have not been adequately discussed before. Thoroughly researched and lucidly written, Yip’s stimulating study will ignite debates in new directions for both scholars and fans of Chinese-language martial arts cinema.

Man-Fung Yip is an assistant professor of film and media studies at the University of Oklahoma.
Hong Kong Cantopop
A Concise History
(香港粵語流行曲簡史)

Yiu-Wai Chu

Cantopop was once the leading pop genre of pan-Chinese popular music around the world. In this pioneering study of Cantopop in English, Yiu-Wai Chu shows how the rise of Cantopop is related to the emergence of a Hong Kong identity and consciousness. Chu charts the fortune of this important genre of twentieth-century Chinese music from its humble, lower-class origins in the 1950s to its rise to a multimillion-dollar business in the mid-1990s. As the voice of Hong Kong, Cantopop has given generations of people born in the city a sense of belonging. It was only in the late 1990s, when transformations in the music industry, and more importantly, changes in the geopolitical situation of Hong Kong, that Cantopop showed signs of decline. As such, Hong Kong Cantopop: A Concise History is not only a brief history of Cantonese pop songs, but also of Hong Kong culture. The book concludes with a chapter on the eclipse of Cantopop by Mandapop (Mandarin popular music), and an analysis of the relevance of Cantopop to Hong Kong people in the age of a dominant China. Drawing extensively from Chinese-language sources, this work is a most informative introduction to Hong Kong popular music studies.

Yiu-Wai Chu is professor and director of the Hong Kong Studies Programme in the School of Modern Languages and Cultures at the University of Hong Kong.

“Few scholars I know of have as thorough a knowledge of Cantopop as Yiu-Wai Chu. The account he provides here—of pop music as a nexus of creative talent, commoditized culture, and geopolitical change—is not only a story about postwar Hong Kong; it is also a resource for understanding the term ‘localism’ in the era of globalization.”

—Rey Chow, Duke University
Fixing Inequality in Hong Kong

Yue Chim Richard Wong

When discussing inequality and poverty in Hong Kong, scholars and politicians often focus on the failures of government policy and push for an increase in social welfare. Richard Wong argues in Fixing Inequality in Hong Kong that universal retirement support, minimum wage, and standard hours of work are of limited effect in shrinking the inequality gap. By comparing Hong Kong with Singapore, he points out that Hong Kong needs a new and long-term strategy on human resource policy. He recommends more investment in education, focusing on early education and immigration policy reforms to attract highly educated and skilled people to join the workforce.

In analyzing what causes inequality, this book ties disparate issues together into a coherent framework, such as Hong Kong’s aging population, lack of investment in human capital, and family breakdowns. Rising divorce rates among low-income households have worsened the housing shortage, driving rents and property prices upwards. Housing problems have created a bigger gap between those who own housing and have the ability to invest in their children’s human capital and those who cannot, thus adversely impacting intergenerational upward mobility.

This is the third of Richard Wong’s collections of articles on society and economy in Hong Kong. Diversity and Occasional Anarchy and Hong Kong Land for Hong Kong People, published by Hong Kong University Press in 2013 and 2015 respectively, discuss growing economic and social contradictions in Hong Kong and current housing problems and their solutions.

Yue Chim Richard Wong is Professor of Economics and Philip Wong Kennedy Wong Professor in Political Economy at the University of Hong Kong, where he has served as former Deputy Vice-Chancellor and Provost.

Also by Yue Chim Richard Wong:

Diversity and Occasional Anarchy
On Deep Economic and Social Contradictions in Hong Kong (2013)

Hong Kong Land for Hong Kong People
Fixing the Failures of Our Housing Policy (2015)
Understanding English Homonyms
Their Origins and Usage
(英語同形同音詞：語源與用法)

Alexander Tulloch

Understanding English Homonyms: Their Origins and Usage explores the phenomenon of homonyms in English by analysing a selection of those with the most interesting histories. This book not only illustrates how homonyms are used in various contexts but also provides etymological explanations of how they came to be such a prominent feature of the language. The introduction offers the reader a brief summary of the social, historical, and linguistic influences that contributed to the evolution of this phenomenon in modern English. A glossary of the linguistic terms referred to in the text is also included.

With very few books currently available on the historical origins of English homonyms, this volume should prove popular among students of the language and its history. It will also appeal to anyone who is fascinated by etymology in general.

Alexander Tulloch is a former senior lecturer in Russian and Spanish. A Fellow of the Chartered Institute of Linguists, he was also visiting lecturer in translation studies at the City University London and has written extensively on etymology.

‘A valuable resource for the student curious to learn why English has so many confusing words. The origin of homonyms is clearly explained with a detailed background as to how their current usage has arisen. Extremely enlightening, even for the most erudite student.’
—Steven Bukin, Principal, School of English Studies, Folkestone, UK
English Exposed
Common Mistakes Made by Chinese Speakers
(英語析誤：以華語為母語者的常犯錯誤)

Steve Hart

Having analysed the most commonest English errors made in over 600 academic papers written by Chinese undergraduates, postgraduates, and researchers, Steve Hart has written an essential, practical guide specifically for the native Chinese speaker on how to write good academic English. *English Exposed: Common Mistakes Made by Chinese Speakers* is divided into three main sections. The first section examines errors made with verbs, nouns, prepositions, and other grammatical classes of words. The second section focuses on problems of word choice. In addition to helping the reader find the right word, it provides instruction for selecting the right style too. The third section covers a variety of other areas essential for the academic writer, like using punctuation, adding appropriate references, referring to tables and figures, and selecting among various English date and time phrases.

Using *English Exposed* will allow a writer to produce material where content and ideas—not language mistakes—speak the loudest.

Steve Hart is an academic English tutor and dissertation supervisor at a higher education institution in Cambridge, England. He has been editing and proofreading for international academics and graduate students since 2005. He has co-authored undergraduate English textbooks and written two practical grammar guides for university students.

Also by Steve Hart:

Expand Your English
Neurology in Practice
Fifth Edition
(實用神經學, 第五版)

Y. L. Yu, J. K. Y. Fong, S. L. Ho, R. T. F. Cheung
and K. H. Chan

Since it was first published in 1994, Neurology in Practice has fulfilled its objective to promote the practice of neurology and has been proven useful to students, physicians, and allied health professionals. Over the last two decades, there have been transformative advances in neuroscience. Yet clinical practice remains central, the enhancement of which continues to be the aim of this book. In this fifth edition, the authors emphasize proper clinical methodology and application of evidence-based knowledge for effective management. All chapters have been thoroughly updated and two new chapters, ‘Disorders of Cerebrospinal Fluid Dynamics’ and ‘Autoimmune Disorders of the Nervous System’, have also been added.

Y. L. Yu is a neurologist in private practice, and is an honorary clinical professor at the University of Hong Kong and an honorary consultant at the Hong Kong Sanatorium & Hospital and the Canossa Hospital.

J. K. Y. Fong is a neurologist in private practice, and is an honorary clinical assistant professor at the University of Hong Kong and an honorary consultant (neurology) in the Department of Medicine at the Ruttonjee Hospital.

S. L. Ho is the Henry G. Leong professor in neurology and division chief (neurology) at the University of Hong Kong. He is also an honorary consultant at Queen Mary Hospital and Tung Wah Hospital.

R. T. F. Cheung is the Lee Man-Chiu professor in neuroscience at the University of Hong Kong, director of Acute Stroke Services at Hong Kong West Cluster, and an honorary consultant at Queen Mary Hospital and Tung Wah Hospital.

K. H. Chan is a clinical associate professor in the Department of Medicine at the University of Hong Kong and an honorary consultant at Queen Mary Hospital.
Understanding Chinese Company Law
Third Edition
(簡明中國公司法，第三版)

Gu Minkang

First published in 2006, Understanding Chinese Company Law covers the major topics in the area of company law in this fast-changing country. This third edition has incorporated the discussions on new laws and regulations that have sprung up over the past few years, including the China Company Law Amendment 2013 and the new Hong Kong Companies Ordinance (Cap. 622). In this new edition, besides offering an in-depth study of the 2013 Company Law, Gu Minkang addresses many new issues such as the zero capital system, shareholders’ right to know and right to profits, and a legal person’s human rights. The comparison between the Chinese and Hong Kong company laws is also updated accordingly.

This comprehensive and up-to-date presentation of Chinese company law will be of value to all who are involved in business with and in China and their legal advisors, and to students of Chinese company law.

Gu Minkang is a professor in the School of Law, City University of Hong Kong. He is also the first “Shanghai Oriental Scholar Chair Professor” at the East China University for Political Science and Law and serves as an arbitrator for various institutions, including the China International Economic and Trade Arbitration Commission, Shenzhen Arbitration Commission, and Shenzhen Court of International Arbitration.
版權、網絡和權利平衡
*(Copyright, the Internet, and the Balance of Rights)*

李亞虹 編

創造力是社會和經濟發展的發動機。在法律制度中，版權制度
和創造力特別是與文化創意產業相關的創造力關係最密切，但
只有顧及各方利益的平衡版權制度才能夠促進創造力。因此，
我們必須經常審視現存的版權制度是否能夠反映現實各方的利
益及需要，尤其是在互聯網環境下社會對創造的需要。

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如何能夠達到最佳平衡，並更大限度激發社會的創造力。本書
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李亞虹，斯坦福大學法學科學博士 (JSD)；香港大學法學院副教
授、知識產權與信息技術碩士項目主任。長期從事專利與科技
創新、版權與創意產業的教學與研究。

「本書就兩岸三地的版權、網絡和權利平衡等議題展開研究，
相互參照、借鏡，有助於推動三地版權法律制度的完善，值得
一讀。」
——劉春田教授，中國知識產權法學研究會會長、中國人民大
學教授

「本書對兩岸三地互聯網版權（著作權）領域關鍵性的問題進
行深入的討論，並提供富有洞見的解讀，可供知識產權學者、
學生和相關實務工作的人士參考。」
——劉孔中教授，新加坡管理大學法學院亞洲智慧資產與法律
應用研究中心外部主任、台灣中央研究院法律學研究所研究員

「這本書匯集了中國兩岸三地資深和年青的知識產權學者，多方
面探討有關版權改革、網絡侵權和合理使用的重要議題。有興
趣了解中國大陸、香港和台灣版權制度的讀者絕對不容錯過。」
——余家明教授（Peter K. Yu），美國德克薩斯 A&M 大學法學
院教授暨法律與知識產權中心聯合主任
新聞翻譯
原則與方法
第二版
(Translating Journalistic Texts, Second Edition)

李德鳳

《新聞翻譯：原則與方法》（第二版）是一部探討新聞翻譯的專著。全書分為三部分：第一部分介紹新聞翻譯的特點和原則，以及從事新聞翻譯必備的條件，並從新聞文本的結構、標題、導語等多個方面具體探討新聞翻譯的技巧。對於新聞文本中專有名詞的翻譯、數字及倍數的表達、語態的轉換，以及長句的拆解等，亦作了深入的討論，提出多種可行的處理辦法。第二部分按類別討論新聞文本的翻譯問題，涉及政治與政府、國際關係、金融與貿易、災難與救援以及體育等諸多領域。通過典型實例，分析各類新聞翻譯中應特別注意的問題，以及相關的翻譯方法和技巧。此外，本書還精心選錄各類新聞常用的辭彙、片語和句子，供讀者查閱和研習。第三部分主要介紹編譯新聞的方法，並以廣播新聞和網絡新聞為例，析述編譯新聞的原則和技巧。

第二版更新了例句、常用辭彙和練習，並把翻譯學，特別是有關新聞翻譯的最新研究成果與各部分的討論相結合，使本書在翻譯理論層面上有進一步的提升。

李德鳳，澳門大學翻譯學系教授，翻譯傳譯認知研究中心主任。曾任倫敦大學亞非學院翻譯學教授及翻譯學研究中心主任、山東大學外國語學院院長、香港中文大學翻譯碩士課程主任、歐洲翻譯學研究會出版委員會理事。著譯包括《財經金融翻譯：闡釋與實踐》、《法律文本翻譯》、《英漢翻譯的理論與方法》及《翻譯學導論：理論與實踐》。論文亦見於多本國際權威學術刊物，例如 Target, Meta, Babel, Perspectives, TESOL Quarterly, International Journal of Applied Linguistics, Teaching and Teacher Education 等。

作者其他著作：
財經金融翻譯
闡釋與實踐 (2007)
閱覽英華
文言經典語言和篇章的學與教
(Close and Extensive Reading of Rich Language: Learning and Teaching of Great Classical Chinese Literary Works)

羅燕琴、林偉業 編著

《閱覽英華：文言經典語言和篇章的學與教》以文言經典作品的教學內容知識為重心，探討中學文言經典作品教學的理論原則與實踐方法。

本書首先討論文言作品教學的四項學習內容，包括：第一章針對文白的關鍵差異，發展了「對譯」的觀念與方法，幫助教師指導學生學習文言作品的詞彙與句構等語言特徵；第二章從語言進而篇章，藉戲劇教學探討文言作品內容與情境的理解與體會；第三章以說話教學為例，探討如何從閱讀教學發展到其他語文能力的教學；第四章從語文能力延伸到中華文化，作為文言經典作品教學內容知識的歸趨。然後在第五、六兩章展示了一個經過實踐並具成效的設計，討論如何在課堂裏實現以上四個環節的文言經典作品學與教。最後一章以近體詩為焦點，探討詩歌這種文言經典作品體裁在文言教學中的關鍵學習內容特徵。

本書為文言經典作品的課程和教學提出了驗證為本的理論架構與實踐經驗，適合中文教師、語文教育工作者以及對文言教學有興趣的人士閱讀。

閱我深意
文言作品學與教的理論與實踐
(Understanding the Author’s Intended Meanings: Reading Theories and Practices of Instruction in Learning Literary Chinese)

羅燕琴 編著

《閱我深意：文言作品學與教的理論與實踐》源起於一個精心設計的課程，旨在提高學生閱讀文言作品的能力，更意在培養他們學習文言文的興趣。本書不僅梳理了「閱我深意：文言作品學與教的理論與實踐」課程的實踐與成效，還針對學生閱讀文言作品的過程、學習動機、閱讀策略、評估、寫作能力訓練、綜合能力訓練，提出不同的理論與實踐心得；書中亦收錄了十篇文言作品的文白對譯。

羅燕琴，香港大學教育學院副教授、中國語言及文學部主任。

林偉業，香港大學教育學院中國語文及文學部副教授、香港大學教育文憑（中國語文教育）及碩士課程（中國語文教育）課程統籌。
Aimée Spector, Lene Thorgrimsen, Bob Woods, Martin Orrell

認知刺激治療 CST
為認知障礙症設計的循證小組活動 (導師手冊)
(Making a Difference: An Evidence-Based Group Program to Offer Cognitive Stimulation Therapy (CST) to People with Dementia; The Manual for Group Leaders)

認知障礙症是人口老化的最大挑戰之一。《認知刺激治療 CST：為認知障礙症設計的循證小組活動》（導師手冊）介紹的是一套用於認知障礙症患者的小組活動計劃。參與活動的照顧人員不需具備特別資格或參加昂貴的培訓課程，亦毋需特別的器材，所需要的只是每星期兩次、每次 45 分鐘，合共七個星期的時間，遵照手冊中介紹的主要原則進行實踐。本手冊所描述的認知刺激治療是一套循證非藥物治療方法，它建基於有效照顧認知障礙症的相關研究文獻，並經一項大型研究檢討驗證。研究結果顯示與接受一般照顧的患者相比，參加小組的認知障礙症患者表示生活質素有改善。在記憶及其他能力的測試上，他們亦有實際的進步。

本手冊不單是一本舉辦小組活動的工具書，當中提及的原則亦適用於對認知障礙症患者的日常照顧。本中文版在英文原版的基礎上，加入了隨著認知刺激治療的經驗不斷累積而新增的六項原則，同時對遊戲等內容進行改編，以更貼近中文讀者的生活場景。

認知刺激治療計劃由 Martin Orrell 與 Bob Woods 開發及監督。Orrell 現為英國諾丁漢大學精神健康研究所總監。Wood 現任英國威爾士班戈大學老年臨床心理學教授及威爾士認知障礙症服務發展中心聯席總監。

黃凱茵 譯

Aimée Spector 與 Lene Thorgrimsen 於 1997 年至 2002 年間擔任倫敦大學學院認知刺激治療計劃的研究員。Spector 是計劃的主要研究員，現為倫敦大學學院臨床心理學教授。

黃凱茵，現為香港大學社會工作及社會行政學系助理教授、精神醫學系及秀圃老年研究中心榮譽研究員，從事精神健康研究及教育推廣工作。
This publication presents a selection of essays on Chinese and European furniture making, stylistic influences and workshop practices during the seventeenth and eighteenth centuries. Single chapters focus on the similarities and differences in cabinetry in East and West, and the overwhelming impact of chinoiserie on the design of furniture in early modern Europe. Individual masterpieces by cabinetmakers in France, England and Germany further exemplify the wide-reaching effect of an ‘exotic’ stylistic vocabulary and the development of an eighteenth-century fashion in the decorative arts.

Florian Knothe trained as a furniture maker and conservator. Previously he worked as a furniture historian for the Huntington Collection and The Metropolitan Museum of Art in the US. As Director of The University of Hong Kong Museum and Art Gallery (UMAG), he is responsible for the development of cross-cultural and interdisciplinary art exhibitions and educational programming, and he also teaches courses in art history and the social sciences.

The University of Hong Kong Museum and Art Gallery (UMAG) presents *Classical Chinese Huanghuali Furniture from the Haven Collection* and publishes this informative edition in conjunction with the exhibition. Chinese *huanghuali* furniture is world-famous and, for the longest time, has been collected in both East and West. The fine selection displayed here shows both domestic furniture and scholars’ items, such as brush pots and chests.

The elegant dark hardwood with natural shine is remarkable for the fact that Chinese furniture is typically made from solid timber, not an invisible sub-construction covered by a decorative veneer, as is so often the case in the West. The strength of each individual element of a piece of furniture and the consistent colour matters, as every detail is exposed and the precision of the joints, the size and position of the dowels, are all visual elements of an often very simple and graceful design.
This catalogue is published to coincide with the UMAG exhibition *Painted Ceramics*. This exhibition introduces Jingdezhen as a manufacturing site for artefacts and it focuses on individual talents and the fame of a few master craftsmen, as well as their history and the uninterrupted production of unique high-quality porcelain objects of inherent beauty. Displayed for the first time in public, these forty-four artworks by thirty-eight ceramicists represent the strength and ability of Jingdezhen’s artistic community through changing times.

UMAG collaborates with the Ferenc Hopp Museum of Asiatic Arts in Budapest to present an exhibition and publication featuring early photographic images by Dr Dezső Bozóky. Poised to learn more about Asia and to experience China first-hand, naval doctor Bozóky (1871–1957) travelled to the East during the first decade of the twentieth century, recorded his journey in a hitherto unpublished diary and photographed and self-developed hundreds of images that today present rare visual resources of the former colonial city and its busy and world-famous Victoria Harbour.

In an ever more developing Hong Kong, Bozóky’s beautiful black-and-white and hand-coloured pictures present historic documents that allow us to re-trace their master’s steps and offer insights into the bustling merchant town, culturally mixed society and lush natural landscape that he encountered. Bozóky’s images displayed a foreign world to his compatriots at home where they formed a treasure trove of information.
**Interruptions**
with photographs by David Clarke and essays by Xu Xi
(斷·續:祈大衛的攝影與許素細的文字對話)

*David Clarke and Xu Xi*

*Interruptions* is rooted in the tradition of contemporary ekphrastic writing, where an author creates a literary response in order to confront or narrate a work of visual art. Here, the photographer and writer engage in a dialogue between David Clarke’s selections from his photographic archives and Xu Xi’s essays written in response to each photo, which, in turn, triggers the next photographic choice.

*David Clarke* is Professor in the Department of Fine Arts, University of Hong Kong, where he has taught since 1986. His publications include *Reclaimed Land: Hong Kong in Transition, Hong Kong x 24 x 365: A Year in the Life of a City and Chinese Art and its Encounter with the World.*

*Xu Xi* is the author of ten books and has edited four anthologies of Hong Kong writing in English. She is co-founder of Authors At Large, offering international writing retreats and workshops.

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**Creating Across Cultures**
Women in the Arts from China, Hong Kong, Macau and Taiwan
(創作無界:中國、香港、澳門和臺灣的女藝術家)

*Edited by Michelle Vosper*

This collection of profiles celebrates the artistic achievements of sixteen visionary women from a region of surprisingly diverse cultures despite their geographical proximity. From literary figures like Nieh Hualing and dance icons like Yang Meiqi, to bold contemporary artists Yin Xiuzhen and Lulu Hou, their creativity covers a wide range of literary, visual and performing arts. These courageous women often had to defy cultural expectations in order to heed their artistic drive. Their artworks delve into the social realities of their times, and their personal stories provide an intimate portrait of the historical trajectory of Greater China over three generations. Written by journalists and scholars with deep knowledge of the arts in Asia, and richly illustrated with images of art and historical events, the collection reveals the vibrance of women’s art in the region.

*Michele Vosper* is an independent writer and editor specializing in Asian arts and culture.
Shahzia Sikander (1969—, Pakistan) is an artist based in the United States who employs a multitude of media, notably miniature paintings. Her first solo exhibition in Hong Kong was installed within the Former Explosives Magazine Compound of Asia Society Hong Kong Center’s permanent home.

The catalogue includes a text by the editor Claire Brandon, a specialist in modern and contemporary art, as well as contributions by Nick Robins, author of The Corporation that Changed the World; art historian John Seyller, a specialist in miniature painting and author of Pahari Paintings in the Jagdish and Kamla Mittal Museum of Indian Art; Ayad Akhtar, winner of the Pulitzer Prize for his play Disgraced; Ashley Ngasa Wu, assistant curator at Asia Society Hong Kong Center; and Hans Ulrich Obrist, artistic director at London’s Serpentine Galleries and author of Ways of Curating. It also includes an artist statement by Sikander in which she reflects upon her practice since the late 1980s.

Brian Brake (1927—1988, New Zealand) and Steve McCurry (1950—, U.S.A.) are two eminent photojournalists whose work promotes greater understanding of Asia. The catalogue title Picturing Asia references two kinds of picturing: what we do when we make a photograph, and the imaginative act implied by the phrase “picture this”. This “double take” carries over into the experience of seeing the different takes of two great photographers who made their reputations as visual storytellers providing eyewitness accounts of “great events”. This catalogue invites viewers to participate in a rich visual conversation between the two photographers and their individually distinct picturings of Asia.

Brake’s international career as a documentary photographer was launched by his photo essays on China in Life in 1957 and 1959. McCurry’s breakthrough came with the publication of a photograph in the New York Times, 1979, of the war in Afghanistan.

Ian Wedde is a New Zealand writer, curator and critic.
Glamour of the Jao’s Lotus
Touring Exhibition Catalogue of Lotus-theme Artworks by Professor Jao Tsung-i
蓮蓮吉慶
饒宗頤教授荷花書畫巡迴展圖錄
Edited by Tang Wai Hung
鄧偉雄 主編

In the recent decade, “lotus” has been Professor Jao Tsung-i’s major painting subject; meanwhile, he has also developed new techniques and methods for this type of painting. Therefore, lotus painting is a symbol of his unceasing exploration of art. There was unanimity among the Jao Tsung-I Petite Ecole of HKU, the Jao Tsung-I Petite Ecole Fan Club, and the Jao Studies Foundation that “lotus” is the theme of a touring exhibition in China this year. Glamour of the Jao’s Lotus demonstrates the lotus artworks of Professor Jao, which reveals his idea of “amalgamation of scholarship and art” and his everlasting creativity.

近十年來，荷花成了饒宗頤教授的荷花書畫的主要繪畫題材，而他也為荷花繪畫開創了不少新的技法與路向，荷花繪畫因此象徵著他在繪畫藝術上的不斷探索。今年，香港大學饒宗頤學術館、饒宗頤學術館之友、及饒學研究基金一致同意以荷花為主題，在中國舉行巡迴展《蓮蓮吉慶──饒宗頤教授荷花書畫巡迴展》。此圖錄則記錄了今次展覽展出教授的各式荷花作品，同時亦展示了其「學藝雙攜」的主張，和他不斷向前的創作力。

A Chronological Biography
Remembering My Father Wei Hsioh-Ren (1899–1987): Scientist, Educator and Diplomat
Bilingual in English and Chinese
June 2016
112 pp., 9” x 11.75”, color illus.
PB 978-988-77020-2-3    HK$150 | US$25

A recounting of the life and work of Wei Hsioh-Ren (1899–1987), nuclear physicist (PhD 1928, University of Chicago); educator (Founding Dean of the College of Science, University of Nanking 1930–1945 and Distinguished Professor of Physics and Public Affairs 1962–1972); and Diplomat (Advisor, Chinese Permanent Delegation to the United Nations 1946–1962, assignments included Chief Chinese Representative to the first international meeting of peaceful uses of atomic energy 1955 and signing the UN General Assembly statute creating the International Atomic Energy Agency 1956). Using the style of traditional Chinese chronological biography, the author records major events of her father’s life in the context of what was taking place in China and the world.

Betty Peh-T’i Wei is Honorary Institute Fellow at Hong Kong Institute of the Humanities and Social Sciences in The University of Hong Kong and Honorary Professor at the Institute of Qing History in the People’s University in Beijing.

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