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New

The Perfect Dictatorship
China in the 21st Century
（完美的獨裁：二十一世紀的中國政治）

Stein Ringen

The Chinese system is like no other known to man, now or in history. This book explains how the system works and where it may be moving.

Drawing on Chinese and international sources, on extensive collaboration with Chinese scholars, and on the political science of state analysis, the author concludes that under the new leadership of Xi Jinping, the system of government has been transformed into a new regime radically harder and more ideological than the legacy of Deng Xiaoping. China is less strong economically and more dictatorial politically than the world has wanted to believe.

By analysing the leadership of Xi Jinping, the meaning of ‘socialist market economy’, corruption, the party-state apparatus, the reach of the party, the mechanisms of repression, taxation and public services, and state-society relations, the book broadens the field of China studies, as well as the fields of political economy, comparative politics, development, and welfare state studies.

Stein Ringen is emeritus professor at the University of Oxford. He brings to this study extensive experience of state analysis in America, Britain, Scandinavia, Europe, and Korea. He is the author, most recently, of Nation of Devils: Democratic Leadership and the Problem of Obedience.

“A new interpretation of the Chinese party-state—shows the advantage that derives from a comparative theorist looking at the Chinese system.”
—Tony Saich, Harvard University

“This is an excellent book which asks important questions about China’s future. In a lively and persuasive manner, the author vividly analyses key data in a comparative and theoretical manner. Far and away the best introduction to how the CCP dictatorship works.”
—Edward Friedman, University of Wisconsin-Madison

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Foreigners under Mao
Western Lives in China, 1949–1976
(毛澤東時代的在華西方人 1949–1976)

Beverley Hooper

Foreigners under Mao: Western Lives in China, 1949–1976 is a pioneering study of the Western community during the turbulent Mao era. Based largely on personal interviews, memoirs, private letters, and archives, this book ‘gives a voice’ to the Westerners who lived under Mao. It shows that China was not as closed to Western residents as has often been portrayed.

The book examines the lives of six different groups of Westerners: ‘foreign comrades’ who made their home in Mao’s China, twenty-two former Korean War POWs who controversially chose China ahead of repatriation, diplomats of Western countries that recognized the People’s Republic, the few foreign correspondents permitted to work in China, ‘foreign experts’, and language students. Each of these groups led distinct lives under Mao, while sharing the experience of a highly politicized society and of official measures to isolate them from everyday China.

Beverley Hooper is emeritus professor of Chinese studies at the University of Sheffield in the UK. She is the author of Inside Peking, Youth in China and China Stands Up: Ending the Western Presence 1948–1950.
Tracing China
A Forty-Year Ethnographic Journey

Helen F. Siu

Tracing China chronicles forty years of fieldwork. The journey began from exploring rural revolution and reconstitutions of community in South China; it spans decades of persistent rural-urban divide and eventually uncovers China’s global reach and Hong Kong’s cross-border dynamics. Siu traverses both physical and cultural landscapes, examines how political tumults transform into everyday lives, and fathoms the depths of human drama amid China’s frenetic momentum toward modernity. She highlights complicity, portraying how villagers, urbanites, cadres, entrepreneurs, and intellectuals—laden with historical baggage—venture forward. The question is: Have they become victims of the circumstances created by their own actions?

The essays are woven together by key themes in historical anthropology—culture, history, power, place-making, and identity formation, informed by critical social theories, and characterized by a careful scrutiny of fieldwork encounters and archival texts. Stressing process and contingency, Siu argues that culture and society are constructed through human actions with nuanced meanings, moral imagination, and contested interests. She challenges the perception that social/political changes are merely linear historical progressions. Instead, she traces layers of the past in present realities.

Helen F. Siu is professor of anthropology at Yale University, and founding director of the Hong Kong Institute for the Humanities and Social Sciences at the University of Hong Kong.

Also by Helen F. Siu:

Hong Kong Mobile (ed.)
Making a Global Population (2009)

Merchants’ Daughters (ed.)
Women, Commerce, and Regional Culture in South China (2010)
Enclave to Urbanity
Canton, Foreigners, and Architecture from the Late Eighteenth to the Early Twentieth Centuries

(城中一隅：十八世紀末至二十世紀初的廣東丶洋人與建築)

Johnathan Andrew Farris

Cross-cultural relations are spatial relations. *Enclave to Urbanity* is the first book in English that examines how the architecture and the urban landscape of Guangzhou framed the relations between the Western mercantile and missionary communities and the city’s predominantly Chinese population. The book takes readers through three phases: the Thirteen Factories era from the eighteenth century to the 1850s; the Shamian enclave up to the early twentieth century; and the adoption of Western building techniques throughout the city as its architecture modernized in the early Republic. The discussion of architecture goes beyond stylistic trends to embrace the history of shared and disputed spaces, using a broadly chronological approach that combines social history with architectural and spatial analysis. With over a hundred carefully chosen images, this book illustrates how the foreign architectural footprints of the past form the modern Guangzhou.

Johnathan Andrew Farris received his BA from Yale University, his MA from the University of Virginia, and his PhD from Cornell University. He teaches the history of art and architecture at SCAD Hong Kong.
When True Love Came to China

（「真愛」訪華史）

Lynn Pan

Most people suppose that the whole world knows what it is to love; that romantic love is universal, quintessentially human. Such a supposition has to be able to meet three challenges. It has to justify its underlying assumption that all cultures mean the same thing by the word ‘love’ regardless of language. It has to engage with the scholarly debate on whether or not romantic love was invented in Europe and is uniquely Western. And it must be able to explain why early twentieth-century Chinese writers claimed that they had never known true love, or love by modern Western standards. By addressing these three challenges through a literary, historical, philosophical, biographical and above all comparative approach, this highly original work shows how love’s profile in China shifted with the rejection of arranged marriages and concubinage in favour of free individual choice, monogamy and a Western model of romantic love.

Lynn Pan was born in Shanghai and educated in London and Cambridge, England. She is the author of more than a dozen books on China and the Chinese diaspora, including Shanghai Style; Tracing It Home; and Sons of the Yellow Emperor, the winner of the Martin Luther King Memorial Prize.

“This book, Lynn Pan’s best to date, adds a wonderful new angle by encouraging us, via comparison, to better appreciate how unusual, even in some ways exotic, a part of the Western past we take for granted, as though it were natural, actually is. While the reader will learn a great deal about Chinese literary and cultural traditions from this book, if read with an open mind the Western reader may end up rethinking things about his or her tradition just as deeply.”

—Jeffrey N. Wasserstrom, Chancellor’s Professor of History, University of California at Irvine
The Classical Gardens of Shanghai
(上海古典園林)

Shelly Bryant

In *The Classical Gardens of Shanghai*, Shelly Bryant looks at five of Shanghai’s remaining classical gardens through their origins, changing fortunes, restorations, and links to a wider Chinese aesthetic. Shanghai’s classical gardens are as much text as space; they exist in art, poetry, and literature as much as in stone, rock, and earth. But these gardens have not remained static entities. Rather, they have been remodelled constantly since their inception. This book reflects this process within the constancy of traditional Chinese horticulture and reveals Shanghai’s remaining classical gardens as places representing wealth and social status, social and dynastic shifts, through falling family fortunes and political revolutions to search for a recovery of China’s ancient culture in the modern day.

Shelly Bryant, poet, translator, teacher, researcher, and writer, splits her time between Singapore and Shanghai. She is the author of six poetry collections and two travel guides, and has translated more than ten books from Chinese to English.

“Like a classical Chinese garden, this admirable and beautifully balanced book conjures up wider landscapes from within a small compass. It can be savoured on many levels: poetic and aesthetic no less than scholarly and intellectual. It is the next best thing to being guided through such gardens by Shelly Bryant herself.”

—Lynn Pan, author of *When True Love Came to China* (see p.5) and *Shanghai Style*
Hong Kong’s approach to heritage conservation has focused mainly on saving an old building here and there with little or no regard to its surroundings. Recent public debates challenging proposals to demolish the former Central Government Offices have highlighted this problem and, for the first time, acknowledged that the heritage value of the buildings is enhanced by their contribution to the broader ‘cultural landscape’ of Government Hill. Not all of Hong Kong’s heritage cultural landscapes have been so fortunate.

_Landscapes Lost and Found_ illustrates the concept of cultural landscape using wonderful local examples and champions this new approach to interpreting and conserving Hong Kong’s heritage sites more effectively.

_Ken Nicolson_ has worked in Hong Kong since 1984. His background is in town planning, landscape architecture, and heritage conservation. He is currently an associate professor at the University of Hong Kong, and author of _The Happy Valley: A History and Tour of the Hong Kong Cemetery_.

“_Landscapes Lost and Found_ is an essential reference for conservation professionals and students. Cultural landscape is an important concept that has been recognised by UNESCO as a World Heritage category, and the author contextualises the concept with local examples, making it relevant to Hong Kong and other Asian cities.”

—Lee Ho Yin, head of the division of architectural conservation programmes, the University of Hong Kong
New

Messy Urbanism
Understanding the “Other” Cities of Asia
(混城亂市：亞洲城市的另一面)

Edited by Manish Chalana and Jeffrey Hou

Seemingly messy and chaotic, the landscapes and urban life of cities in Asia possess an order and hierarchy which often challenge understanding and appreciation. With a cross-disciplinary group of authors, Messy Urbanism: Understanding the “Other” Cities of Asia examines a range of cases in Asia to explore the social and institutional politics of urban formality and the contexts in which this “messiness” emerges or is constructed. The book brings a distinct perspective to the broader patterns of informal urban orders and processes as well as their interplay with formalized systems and mechanisms. It also raises questions about the production of cities, cityscapes, and citizenship.

Messy Urbanism will appeal to professionals, students, and scholars in the fields of urban studies, architecture, landscape architecture, planning and policy, as well as Asian studies.

Manish Chalana is associate professor of urban design and planning at the University of Washington. His work focuses on urban design, urban history, historic preservation, and international planning and development.

Jeffery Hou is professor and chair of landscape architecture at the University of Washington. He is the editor of Insurgent Public Space: Guerrilla Urbanism and the Remaking of Contemporary City.
First Queer Voices from Thailand: Uncle Go’s Advice Columns for Gays, Lesbians and Kathoeys

Peter A. Jackson

First Queer Voices from Thailand: Uncle Go’s Advice Columns for Gays, Lesbians and Kathoeys is a fully revised and substantially expanded edition of Peter Jackson’s highly regarded pioneering study of an Asian gay culture, Male Homosexuality in Thailand (1989). The hero of Jackson’s fascinating narrative is “Uncle Go”, pen name of the sexually libertarian but avowedly heterosexual editor of a popular magazine, whose “agony uncle” columns in the 1970s provided unique spaces in the national press for Thailand’s gays, lesbians and transgenders (kathoeys) to speak for themselves in the public domain. By allowing the voices of alternative sexualities to be heard, Uncle Go emerged as Thailand’s first champion of gender equality and sexual rights.

Peter Jackson translates and analyses selected correspondence published in Uncle Go’s advice columns, preserving and presenting important primary sources. In this new edition, Jackson has expanded his coverage to include not only letters from Thai gay men, but also those from lesbians and transgenders, thus capturing the full diversity of Thailand’s modern queer cultures at a key moment in their historical development when new understandings of sexual identities were first communicated to the wider community.

Peter A. Jackson is emeritus professor of Thai history at the Australian National University and editor of Queer Bangkok: 21st Century Markets, Media, and Rights (HKU Press, 2011).

“How wonderful to see this classic volume printed in a new expanded edition for the 21st century! When first published the figure of Uncle Go became an instant and unique voice in Thai sexuality studies. Peter Jackson’s contributions here are huge and foundational.”

—Gilbert Herdt, San Francisco State University
Changing Chinese Masculinities
From Imperial Pillars of State to Global Real Men

Edited by Kam Louie

It is now almost a cliché to claim that China and the Chinese people have changed. Yet inside the new clothing that is worn by the Chinese man today, Kam Louie contends, we still see much of the historical Chinese man. With contributions from a team of outstanding scholars, Changing Chinese Masculinities studies a range of Chinese men in diverse and, most importantly, Chinese contexts. It explores the fundamental meaning of manhood in the Chinese setting and the very notion of an indigenous Chinese masculinity.

In twelve chapters spanning the late imperial period to the present day, Changing Chinese Masculinities brings a much needed historical dimension to the discussion. Key aspects defining the male identity such as family relationships and attitudes toward sex, class, and career are explored in depth. Familiar notions of Chinese manhood come in all shapes and sizes. Concubinage reemerges as the taking of “second wives” in recent decades. Male homoerotic love and male prostitution are shown to have long historical roots. The self-images of the literati and officials form an interesting contrast with those of the contemporary white-collar men. Masculinity and nationalism complement each other in troubling ways. China has indeed changed and is still changing, but most of these social transformations do not indicate a complete break with past beliefs or practices in gender relations.

Changing Chinese Masculinities inaugurates the Hong Kong University Press book series “Transnational Asian Masculinities.”

Kam Louie is an honorary professor at the University of Hong Kong and UNSW, Australia. He is the author of Theorising Chinese Masculinity.
Tsui Hark’s *Peking Opera Blues*  
(徐克的《刀馬旦》)

**Tan See Kam**

Part historical drama, part thriller, and part comedy, Tsui Hark’s *Peking Opera Blues* (1986) invites—if not demands—examinations from multiple perspectives. Tan See Kam rises to the challenge in this study by first situating Tsui in a Sinophone context. The diasporic director explores different dimensions of “Chineseness” in the film by depicting competing versions of Chinese nationalism and presenting characters speaking two Chinese languages, Cantonese and Mandarin. In the process he compels viewers to recognize the multiplicities of the Chinese identity and rethink what constitutes cultural Chineseness.

The challenge to a single definition of “Chinese” is also embodied by the playful pastiches of diverse materials. In a series of intertextual readings, Tan reveals the full complexity of *Peking Opera Blues* by placing it at the center of a web of texts consisting of Tsui’s earlier film *Shanghai Blues* (1984), Hong Kong’s Mandarin Canto-pop songs, the “three-women” films in Chinese-language cinemas, and of course, traditional Peking opera, whose role-types, makeup, and dress code enrich the meaning of the film.

In Tan’s portrayal, Tsui Hark is a filmmaker who makes masterly use of postmodernist techniques to address postcolonial concerns. More than a quarter of a century after its release, Tan shows, *Peking Opera Blues* still reverberates in the present time.

**Tan See Kam** is associate professor of film studies at the University of Macau. He is chief editor of *Asian Cinema* and chair of Asian Cinema Studies Society. He co-edited *Hong Kong Screenscapes: From the New Wave to the Digital Frontier* (HKU Press, 2010).

“A rich and original study of one of a visionary director’s most acclaimed films. Tan See Kam’s knowledge of Peking opera traditions and the ‘three women’ tradition in Chinese cinema provides indispensable contexts for understanding Tsui Hark’s Peking Opera Blues.”  
—Karen Fang, author of *John Woo’s A Better Tomorrow*
The Book Worlds of East Asia and Europe, 1450–1850
Connections and Comparisons

Edited by Joseph P. McDermott and Peter Burke

This volume provides the first comparative survey of the relations between the two most active book worlds in Eurasia between 1450 and 1850. Prominent scholars in book history explore different approaches to publishing, printing, and book culture. They discuss the extent of technology transfer and book distribution between the two regions and show how much book historians of East Asia and Europe can learn from one another by raising new questions, exploring remarkable similarities and differences in these regions’ production, distribution, and consumption of books.

The chapters in turn show different ways of writing transnational comparative history. Whereas recent problems confronting research on European books can instruct researchers on East Asian book production, so can the privileged role of noncommercial publications in the East Asian textual record highlight for historians of the European book the singular contribution of commercial printing and market demands to the making of the European printed record. Likewise, although production growth was accompanied in both regions by a wider distribution of books, woodblock technology’s simplicity and mobility allowed for a shift in China of its production and distribution sites farther down the hierarchy of urban sites than was common in Europe. And, the different demands and consumption practices within these two regions’ expanding markets led to different genre preferences and uses as well as to the growth of distinctive female readerships. A substantial introduction pulls the work together and the volume ends with an essay that considers how these historical developments shape the present book worlds of Eurasia.

Peter Burke is Emeritus Professor of Cultural History, University of Cambridge, Fellow of Emmanuel College, and Fellow of the British Academy. With Professor Asa Briggs he has written A Social History of the Media.

Joseph McDermott is Emeritus Reader in Chinese History, University of Cambridge, and Fellow of St John’s College. He has written widely on Song through Ming social and economic history, including A Social History of the Chinese Book.
China’s Foreign Places
The Foreign Presence in China in the Treaty Port Era, 1840–1943
(中國通商口岸：外國人在華各地之活動，1840–1943)

Robert Nield

During the nineteenth and early twentieth centuries, the imperial powers—principally Britain, the United States, Russia, France, Germany and Japan—signed treaties with China to secure trading, residence and other rights in cities on the coast, along important rivers, and in remote places further inland. The largest of them—the great treaty ports of Shanghai and Tientsin—became modern cities of international importance, centres of cultural exchange and safe havens for Chinese who sought to subvert the Qing government. They are also lasting symbols of the uninvited and often violent incursions by foreign powers during China’s century of weakness. The extraterritorial privileges that underpinned the treaty ports were abolished in 1943—a time when much of the treaty port world was under Japanese occupation.

China’s Foreign Places provides a historical account of the hundred or more major foreign settlements that appeared in China during the period 1840 to 1943. Most of the entries are about treaty ports, large and small, but the book also includes colonies, leased territories, resorts and illicit centres of trade. Information has been drawn from a wide range of sources and entries are arranged alphabetically with extensive illustrations and maps. China’s Foreign Places is both a unique work of reference, essential for scholars of this period and travellers to modern China. It is also a fascinating account of the people, institutions and businesses that inhabited China’s treaty port world.


“Robert Nield’s encyclopaedic coverage of the sites of foreign power in pre-1949 China, and their surviving traces, ranges from Aigun to Yunnan-fu and calls at all ports in between. This is an informative and tellingly detailed guide to a world that is now mainly lost, but which nevertheless continues to haunt modern China.”

—Robert Bickers, University of Bristol; author of Getting Stuck in for Shanghai and The Scramble for China: Foreign Devils in the Qing Empire, 1832–1914
Pacific Crossing
California Gold, Chinese Migration, and the Making of Hong Kong
(金山夢、華人出洋與香港的形成)

Elizabeth Sinn

During the nineteenth century tens of thousands of Chinese men and women crossed the Pacific to work, trade, and settle in California. Drawn initially by the gold rush, they took with them skills and goods and a view of the world which, though still Chinese, was transformed by their long journeys back and forth. They in turn transformed Hong Kong, their main point of embarkation, from a struggling infant colony into a prosperous international port and the cultural center of a far-ranging Chinese diaspora.

Making use of extensive research in archives around the world, Pacific Crossing charts the rise of Chinese Gold Mountain firms engaged in all kinds of transpacific trade, especially the lucrative export of prepared opium and other luxury goods. Challenging the traditional view that the migration was primarily a “coolie trade,” Elizabeth Sinn uncovers leadership and agency among the many Chinese who made the crossing. In presenting Hong Kong as an “in-between place” of repeated journeys and continuous movement, Sinn also offers a fresh view of the British colony and a new paradigm for migration studies.

Elizabeth Sinn is the author of Power and Charity: A Chinese Merchant Elite in Colonial Hong Kong.

“This is a tour de force: a closely focused history, rich in detail, well balanced, generously footnoted, yet eminently readable.”
—Hugh D. R. Baker, The China Quarterly

“Through vivid stories embedded in complicated and evolving global interconnections, Sinn has produced a generous and abundantly researched account of Hong Kong.”
—Madeline Y. Hsu, China Information

“No one . . . has explored the historical links between Hong Kong and California as thoroughly and as innovatively as Elizabeth Sinn does in Pacific Crossing.”
—John M. Carroll, American Historical Review
The Golden Ghetto
The American Commercial Community at Canton and the Shaping of American China Policy, 1784–1844

Jacques M. Downs with a new introduction by Frederic D. Grant, Jr.

Before the opening of the treaty ports in the 1840s, Canton was the only Chinese port where foreign merchants were allowed to trade. The Golden Ghetto takes us into the world of one of this city’s most important foreign communities—the Americans—during the decades between the American Revolution of 1776 and the signing of the Sino-US Treaty of Wanghia in 1844. American merchants lived in isolation from Chinese society in sybaritic, albeit usually celibate luxury. Making use of exhaustive research, Downs provides an especially clear explanation of the Canton commercial setting generally and of the role of American merchants. Many of these men made fortunes and returned home to become important figures in the rapidly developing United States. The book devotes particular attention to the biographical details of the principal American traders, the leading American firms, and their operations in Canton and the United States. Opium smuggling receives especial emphasis, as does the important topic of early diplomatic relations between the United States and China.

Since its first publication in 1997, The Golden Ghetto has been recognized as the leading work on Americans trading at Canton. Long out of print, this new edition makes this key work again available, both to scholars and a wider readership.

Jacques M. Downs (1927–2006) was professor of history at the University of New England in Biddeford, Maine.

By comparing peasant revolutions in Hunan and Jiangxi between 1926 and 1934, *Revolutions as Organizational Change* offers a new organizational perspective on peasant revolutions. Utilizing newly available historical materials in the People's Republic of China in the reform era, it challenges the established view that the great Chinese revolution of the twentieth century was a revolution “made” by the Chinese Communist Party (the CCP).

The book begins with a puzzle presented by the two peasant revolutions. While outside mobilization by the CCP was largely absent in Hunan, peasant revolutionary behaviors were spontaneous and radical. In Jiangxi, however, despite intense mobilization by the CCP, peasants remained passive and conservative. This study seeks to resolve the puzzle by examining the roles of communal cooperative institutions in the making of peasant revolutions. Historically, peasant communities in many parts of the world were regulated by powerful cooperative institutions to confront environmental challenges. This book argues that different communal organizational principles affect peasants’ perceptions of the legitimacy of their communal orders.

**Baohui Zhang** is professor of political science at Lingnan University, Hong Kong.

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At the close of the Chinese Civil War, two million Chinese fled from the victorious communist army under Mao Zedong. They fled across a long ocean strait to the island of Taiwan where they waited for almost fifty years, dreaming of their lost homes and relatives left behind, aging and living out their lives as defeated, cursed people. But when both Taiwan and China began to become wealthy, the two sides allowed cautious exchanges. The split families met up again. There was hope, joy, sorrow, and disasters. Yet the losers of the Chinese civil war, who had endured for so long, now found a new reason to persevere: they no longer hated their enemies. In fact, they now wanted to join them.

This book draws on oral histories with Kuomintang loyalists in Taiwan to show their painful struggles with family, friends, and relatives back in the mainland, their hopes and disappointments, the effects on a changing society and political situation in Taiwan, and the dynamics of cross-strait relations shared by millions on both sides of the Taiwan strait.

**Mahlon Meyer** is a lecturer in Chinese history at the University of Washington.
My First Trip to China
Scholars, Diplomats and Journalists Reflect on their First Encounters with China
(記得首次來華時 : 學者、外交官與新聞工作者的回憶)

Edited by Kin-Ming Liu

Thirty leading China experts—ranging from Perry Link, Andrew Nathan and Jonathan Mirsky to W. J. F. Jenner, Lois Wheeler Snow and Morton Abramowitz—recount their first visits to China, recalling their initial observations and impressions. Most first traveled to China when it was still closed to the world, or was just beginning to open. Their subsequent opinions, writings and policies have shaped the Western relationship with China for more than a generation. This is essential reading for those who want to understand the evolution of Western attitudes toward modern China. At the same time, this collection provides a vivid, personal window onto a fascinating period in Chinese history.

Kin-Ming Liu is a China File Fellow at the Asia Society’s Center on US-China Relations. A former chairman of the Hong Kong Journalists Association, he has worked for Apple Daily, Hong Kong Economic Journal, and South China Morning Post.

Carmen Amado Mendes

On 20 December 1999 the city of Macau became a Special Administrative Region of China after nearly 450 years of Portuguese administration. Drawing extensively on Portuguese and other sources, and on interviews with key participants, this book examines the strategies and policies adopted by the Portuguese government during the negotiations. The study sets these events in the larger context of Portugal’s retreat from empire, the British experience with Hong Kong, and changing social and political conditions within Macau. A weak player on the international stage, Portugal was still able to obtain concessions during the negotiations, notably in the timing of the retrocession and continuing Portuguese nationality arrangements for some Macau citizens. Yet the tendency of Portuguese leaders to use the Macau question as a tool in their domestic political agendas hampered their ability to develop an effective strategy and left China with the freedom to control the process of negotiation.

The first sustained analysis of the Macau negotiations from the Portuguese perspective, this book will be of interest to historians, diplomats, and students of international relations.

Carmen Amado Mendes is a professor of international relations at the School of Economics, University of Coimbra, Portugal.
Merchants of Canton and Macao
Success and Failure in Eighteenth-Century Chinese Trade
( 廣州及澳門商人：18 世紀中外貿易史上的成與敗 )

Paul A. Van Dyke

Merchants were central to the huge growth in China’s foreign trade and contributed to the development of world markets and networks. *Merchants of Canton and Macao: Success and Failure in Eighteenth-Century Chinese Trade* brings together much new research about the inner workings of the merchants of Canton and Macao. The book studies in detail the leading Chinese merchants and merchant families as well as the porcelain and silk trades. By examining the successes and failures of dozens of Chinese merchants involved in foreign trade, it provides fresh insights into China’s unique form of capitalism and her role in the rise of global commerce.

Van Dyke’s conclusions on the nature of Qing policy towards foreign trade are bold, original and supported by intensive research. In contrast to the traditional focus on British and American trade, his research draws on archives in multiple languages, spread around the world.


“Like its predecessor, this volume offers a detailed and vivid reconstruction of business practices based on a remarkable collection of archival sources in Chinese and diverse European languages. It will be especially welcome by economic historians as well as anyone who wants to understand global history as it played out in a particular place.”

—**R. Bin Wong**, Distinguished Professor of History and director of the Asia Institute, UCLA
This landmark study of Canton and Macao merchants advances our understanding of the rise and development of international commercial networks. The eighteenth century was a transitional period in world trade when large monopolistic companies gradually lost ground to more efficiently operated private enterprises. The China trade was one of the catalysts propelling this transformation and it is crucial to a better understanding of how and why these changes took place. This study presents much new information about the Canton and Macao merchants and provides fresh insights into the role China played in the rise of global economies.

“Paul A. Van Dyke’s Merchants of Canton and Macao is an invaluable addition to our knowledge of Sino-Western trade in the eighteenth century. The level of detail is outstanding, amassed from a rich source base in multiple languages. And from that data base Van Dyke brings the financial actors in this complex commercial story vividly to life.”

— Jonathan Spence, author of The Search for Modern China

This study utilizes a wide range of new source materials to reconstruct the day-to-day operations of the port of Canton during the eighteenth and first half of the nineteenth centuries. Using a bottom-up approach, it provides a fresh look at the successes and failures of the trade by focusing on the practices and procedures rather than on the official policies and protocols. The narrative, however, reads like a story as the author unravels the daily lives of all the players from sampan operators, pilots, compradors and linguists, to country traders, supercargoes, Hong merchants and customs officials. New areas to studies of this kind are covered as well, such as Armenians, junk traders and rice traders, all of whom played intricate roles in moving the commerce forward.

The Canton Trade shows that contrary to popular belief, the trade was stable, predictable and secure, with many incentives built into the policies to encourage it to grow. The huge expansion of trade was, in fact, one of the factors that contributed to its collapse as the increase in revenues blinded government officials to the long-term deterioration of the lower administrative echelons. In the end, the system was toppled, but that happened mainly because it had already defeated itself.
Images of the Canton Factories 1760–1822
Reading History in Art
（廣州十三行圖像 1760–1822：藝術中的歷史）

Paul A. Van Dyke and Maria Kar-wing Mok

Hundreds of Chinese export paintings of Canton trading houses and shopping streets are in museums and private collections throughout the world, and scholars of art and history have often questioned the reliability of these historical paintings. In this illustrated volume, Paul Van Dyke and Maria Mok examine these Chinese export paintings by matching the changes in the images with new historical data collected from various archives. Many factory paintings are reliable historical records in their own right and can be dated to a single year. Dating images with such precision was not possible in the past owing to insufficient information on the scenes. The new findings in this volume provide unprecedented opportunities to re-date many art works and prove that images of the Canton factories painted on canvas by Chinese artists are far more trustworthy than what scholars have believed in the past.

Paul A. Van Dyke is professor of history at Sun Yat-sen University in Guangzhou and author of The Canton Trade: Life and Enterprise on the China Coast, 1700–1845 (HKU Press, 2005).

Maria Kar-wing Mok is a curator at the Hong Kong Museum of Art. She was responsible for the research, exhibitions and publication of the museum’s Historical Pictures Collection.

“The authors have made extensive use of the archives—largely unexplored hitherto—of the European and American merchants and companies trading at Canton from 1760 to 1822. They have marshalled their evidence with admirable care and clarity; this will be the indispensable book on the subject for years to come.”

—Patrick Conner, author of The Hongs of Canton: Western Merchants in South China 1700–1900, as Seen in Chinese Export Paintings
Picturing Technology in China
From Earliest Times to the Nineteenth Century

(中國科技繪圖史)

Peter J. Golas

Although the history of technological and scientific illustrations is a well-established field in the West, scholarship on the much longer Chinese experience is still undeveloped. This work by Peter Golas is a short, illustrated overview tracing the subject to pre-Han inscriptions but focusing mainly on the Song, Yuan, Ming, and Qing dynasties. His main theme is that technological drawings developed in a different way in China from in the West largely because they were made by artists rather than by specialist illustrators or practitioners of technology. He examines the techniques of these artists, their use of painting, woodblock prints and the book, and what their drawings reveal about changing technology in agriculture, industry, architecture, astronomical, military, and other spheres. The text is elegantly written, and the images, about 100 in all, are carefully chosen. This is likely to appeal to both scholars and general readers.

Peter J. Golas is professor emeritus at the University of Denver and the author of the volume on the history of Chinese mining in Joseph Needham’s Science and Civilisation in China.

“Picturing Technology develops a rich and convincing analysis of technology’s place in the material, intellectual and aesthetic traditions of Chinese civilisation. This pathbreaking work by one of the leading historians of technology in China also challenges us to rethink a key question about the rise of the modern world: how closely do skills in technological illustration relate to mechanical understanding, invention or technological achievement?”

—Francesca Bray, University of Edinburgh
Rethinking Visual Narratives from Asia
Intercultural and Comparative Perspectives
(亞洲視覺敘事之反思：比較跨文化視角)

Edited by Alexandra Green

Rethinking Visual Narratives covers topics from the first millennium BCE through the present day, testifying to the enduring significance of visual stories in shaping and affirming cultural practices in Asia. Contributors analyze how visual narratives function in different Asian cultures, and reveal the multiplicity of ways that images can be narrated. The study of local art forms advances our knowledge of regional iterations and theoretical boundaries, illustrating the importance of pictorial stories to the cultural traditions of Asia.

Contributors include Dominik Bonatz, Sandra Cate, Yonca Kösebay Erkan, Charlotte Galloway, Mary Beth Heston, Yeewan Koon, Sonya S. Lee, Leedom Lefferts, Dore J. Levy, Shane McCausland, Julia K. Murray, Catherine Stuer, Greg M. Thomas, Sarah E. Thompson, and Mary-Louise Totton.

Alexandra Green is the Henry Ginsburg Curator for Southeast Asia at the British Museum in London and editor of Eclectic Collecting: Art from Burma in the Denison Museum.

“This volume is a valuable contribution to the subject of narrative art in Asia, with narrative art of South and Southeast Asia and that of East Asia presented together in one volume. This strengthens the common ground of narrative art in Asia, and provides the possibility for a comparison across cultures.”
—Marijke Klokke, Leiden University

Surviving Nirvana
Death of the Buddha in Chinese Visual Culture
(涅槃：中國視覺文化下佛陀的修證結果)

Sonya S. Lee

The Buddha’s nirvana marks the end of the life of a great spiritual figure and the beginning of Buddhism as a world religion. Surviving Nirvana is the first book in the English language to examine how this historic moment was represented and received in the visual culture of China. It is also a study about a pictorial image that has been in use for over 1,500 years.

Mining a selection of well-documented and well-preserved examples from the sixth to twelfth centuries, Sonya Lee offers a reassessment of medieval Chinese Buddhism by focusing on practices of devotion and image-making that were inspired by the Buddha’s “complete extinction.” The nirvana image, comprised of a reclining Buddha and a mourning audience, was central to defining the local meanings of the nirvana moment in different times and places. The motif’s many guises, whether on a stone stele, inside a pagoda crypt, or as a painted mural in a cave temple, were the product of social interactions, religious institutions, and artistic practices prevalent in a given historical context. They were also cogent responses to the fundamental anxiety about the absence of the Buddha and the prospect of one’s salvation.

Sonya S. Lee is assistant professor of art history and East Asian languages and cultures at the University of Southern California.
From Object to Concept
Global Consumption and the Transformation of Ming Porcelain
(從物體到概念：明代瓷器的全球消費與轉型)

Stacey Pierson

Ming porcelain is among the world’s finest cultural treasures. From ordinary household items to refined vessels for imperial use, porcelain became a dynamic force in domestic consumption in China and a valuable commodity in the export trade. In the modern era, it has reached unprecedented heights in art auctions and other avenues of global commerce.

This book examines the impact of consumption on porcelain of the Ming period and its transformation into a foreign cultural icon. The book begins with an examination of ways in which porcelain was appreciated in Ming China, followed by a discussion of encounters with Ming porcelain in several global regions including Europe and the Americas. The book also looks at the invention of the phrase and concept of ‘the Ming vase’ in English-speaking cultures, and concludes with a history of the transformation of Ming porcelain into works of art.

Stacey Pierson is a senior lecturer in the History of Chinese Ceramics at the School of Oriental and African Studies, University of London.

A Perpetual Fire
John C. Ferguson and His Quest for Chinese Art and Culture
(福開森及其對中國藝術文化的追求)

Lara Jaishree Netting

After serving as a missionary and then foreign advisor to Qing officials from 1887 to 1911, John Ferguson became a leading dealer of Chinese art, providing the Metropolitan Museum of Art, the Cleveland Museum of Art, and other museums with their inaugural collections of paintings and bronzes. In multiple publications dating to the 1920s and 1930s, Ferguson made the controversial claim that China’s autochthonous culture was the basis of Chinese art. His two Chinese language reference works, still in use today, were produced with essential help from Chinese scholars. Emulating these “men of culture” with whom he lived and worked in Peking, Ferguson gathered paintings, bronzes, rubbings, and other artifacts. In 1934, he donated this group of over one thousand objects to Nanjing University, the school he had helped to found as a young missionary.

This work offers a significant contribution to the history of Chinese art collection. John Ferguson is an ideal subject to help us see the interconnections between increased Western interest in Chinese art and archeology in the modern era, and cultural change taking place in China.

Lara Jaishree Netting has held a Getty Fellowship at the Asia Society Museum and the J. Clawson Mills Fellowship at The Metropolitan Museum of Art.
For students of Chinese art and culture this anthology has proven invaluable since its initial publication in 1985. It collects important Chinese writings about painting, from the earliest examples through the fourteenth century, allowing readers to see how the art of this rich era was seen and understood in the artists’ own times. Some of the texts in this treasury fall into the broad category of aesthetic theory; some describe specific techniques; some discuss the work of individual artists. The texts are presented in accurate and readable translations, and prefaced with artistic and historical background information to the formative periods of Chinese theory and criticism. A glossary of terms and an appendix containing brief biographies of 270 artists and critics add to the usefulness of this volume.

Susan Bush is an associate in research at the Fairbank Center for Chinese Studies, Harvard University.

Hsio-yen Shih was professor of fine arts, the University of Hong Kong.

This classic work, first published in 1971, explores the transition in painting styles from the late Sung period to the art of Yuan dynasty literati. Building on the pioneering work of Oswald Siren and James Cahill, Susan Bush’s investigations of painting done under the Chin dynasty confirmed the dominance of scholar-artists in the north and their gradual development of scholarly painting traditions, and a related study of Northern Sung writings showed that their theory was shaped as much by the views of their social class as by their artistic aims. Bush’s perspective on Sung scholars’ art and theory helps explain the emergence of literati painting as the main artistic tradition in Yuan times. Social history thus served to supplement an understanding of the evolution of artistic styles.

“This book holds a revered place in the canon of modern Western literature on the subject and a reserved place on the shelf of every serious East Asian art scholar. Working with scattered writings and occasional jottings, Bush has woven these into a coherent, full-length, superior account of the Chinese scholars’ rationale for painting, as it joined with poetry and calligraphy as a mode of personal expression and a means of moral self-cultivation. Out of print for the last decade, Bush is now back for a new generation of readers.”

— Jerome Silbergeld, Princeton University
Christian Encounters with Chinese Culture
Essays on Anglican and Episcopal History in China
(基督教與中國文化：聖公會在華歷史論文集)
Edited by Philip L. Wickeri

Written by a team of internationally recognized scholars, Christian Encounters with Chinese Culture focuses on a church tradition that has never been very large in China but that has had considerable social and religious influence. Themes of the book include questions of church, society and education, the Prayer Book in Chinese, parish histories, and theology. Taken together, the nine chapters and the introduction offer a comprehensive assessment of the Anglican experience in China and its missionary background.

Historical topics range from macro to micro levels, beginning with an introductory overview of the Anglican and Episcopal tradition in China. Topics include how the church became embedded in Chinese social and cultural life, the many ways women’s contributions to education built the foundations for strong parishes, and Bishop R. O. Hall’s attentiveness to culture for the life of the church in Hong Kong.

Philip L. Wickeri is advisor to the archbishop on theological and historical studies, professor of the history of Christianity at Ming Hua Theological College, and archivist for the Hong Kong Sheng Kung Hui.
Robert Morrison and the Protestant Plan for China

Christopher A. Daily

Sent alone to China by the London Missionary Society in 1807, Robert Morrison (1782–1834) was one of the earliest Protestant missionaries in East Asia. During some 27 years in China, Macau and Malacca, he worked as a translator for the East India Company and founded an academy for converts and missionaries; independently, he translated the New Testament into Chinese and compiled the first Chinese-English dictionary. In the process, he was building the foundation of Chinese Protestant Christianity.

This book critically explores the preparations and strategies behind this first Protestant mission to China. It argues that, whilst introducing Protestantism into China, Morrison worked to a standard template developed by his tutor David Bogue at the Gosport Academy in England. By examining this template alongside Morrison’s archival collections, the book demonstrates the many ways in which Morrison’s influential mission must be seen within the historical and ideological contexts of British evangelism. The result is this new interpretation of the beginnings of Protestant Christianity in China.

Stuart Wolfendale is a Hong Kong-based writer and critic.
Jin Luxian is considered by many to be one of China’s most controversial religious figures. Educated by the Jesuits, he joined the Society of Jesus and was ordained priest in 1945 before continuing his studies in Europe. In 1951 he made the dangerous decision to return to the newly established People’s Republic of China. He became one of the many thousands of Roman Catholics who suffered persecution. Convicted of counter-revolutionary activities and treason, he was imprisoned for 27 years and only released in 1982. His subsequent decision to accept the government’s invitation to resume his prior role as head of the Shanghai Seminary and then assume the title of Bishop of Shanghai without Vatican approval shocked many Catholics.

In this volume of memoirs Jin recalls his childhood and education, his entry into the Society of Jesus and formation as a priest, his return to China, imprisonment and, finally, his release and return to Shanghai.

Jin Luxian is Roman Catholic Bishop of Shanghai.

William Hanbury-Tenison left Britain in 1985 on a one-way ticket to study Chinese in Taiwan. He moved to Shanghai in 1994 with Jardine Matheson but left the firm in 1999 to pursue his own interests, including participation in the unfolding life of the Shanghai diocese led by Bishop Jin Luxian.

The Chinese Catholic Church traces its living roots back to the late sixteenth century and its historical roots back even further, to the Yuan dynasty. This book explores paintings and sculptures of the Virgin Mary and the communities that produced them over several centuries. It argues for the emergence of distinctly Chinese Catholic identities as artistic representations of the Virgin Mary, at different times and in different places, absorbed and in turn influenced representations of Chinese figures from Guanyin to the Empress Dowager. At other times indigenous styles have been diluted by Western influences—following the influx of European missionaries in the nineteenth century, for example, or with globalization in recent years. The book engages with history, theology and art, and draws on imagery and archival photographs that have been largely neglected. As a study of the social and cultural histories of communities that have survived over many centuries, this book offers a new view of Catholicism in China—one that sees its history as more than simply a cycle of persecution and resistance.

Fr. Jeremy Clarke, SJ, is an Australian Province Jesuit teaching as an assistant professor in the History Department of Boston College.
Liu Xiaobo, Charter 08 and the Challenges of Political Reform in China

(劉曉波、零八憲章與中國政治改革的挑戰)

Edited by Jean-Philippe Béja, Fu Hualing, and Eva Pils

In December 2008 some 350 Chinese intellectuals published a manifesto calling for reform of the Chinese constitution and an end to one-party rule. Known as “08,” the manifesto has since been signed by more than 10,000 people. One of its authors, Liu Xiaobo, was awarded the Nobel Peace Prize in 2010 but has remained in prison since 2009 for subversive crimes. This collection of essays—the first of its kind in English—examines the trial of Liu Xiaobo, the significance and impact of Charter 08, and the prospects for reform in China. The essays include contributions from legal and political experts from around the world, an account of Liu’s trial by his defence lawyers, and a passionate—and ultimately optimistic—account of resistance, repression and political change by the human rights lawyer Teng Biao.

Jean-Philippe Béja is a senior research fellow at the Centre for International Studies and Research, Paris.

Fu Hualing is a professor at the Faculty of Law of the University of Hong Kong.

Eva Pils is an associate professor at the Faculty of Law of the Chinese University of Hong Kong.

“This collection of deeply informed essays offers an extraordinarily rich, wide-ranging analysis of the many meanings of Charter 08 and Liu Xiaobo’s trial. It explains the historical meaning of Liu’s speech crime, the social and political contexts out of which his leadership emerged, and the features of the Chinese state exposed by the legal case against him. Liu’s place in history has never been so clearly revealed.”

— Andrew J. Nathan, Class of 1919 Professor of Political Science, Columbia University
The book confronts the popular conjecture of a Pax Sinica emerging to replace Pax Americana in the wake of global financial crisis. It argues that by virtue of its overwhelming economic, technological and military clout, US hegemony will continue to prevail, though increasingly less coherently, as China’s ascendance as a global power accelerates. The argument is underpinned with analysis of different junctures in China’s trajectory towards the status of economic giant, from the tacit creation of the “Greater China” growth triangle and ordeal of the Asian Financial Crisis, through the breakthrough with China’s membership in the WTO and the subsequent large-scale realignment of productive forces in the Asia Pacific region. A chronological approach is combined with topical analysis, focusing in particular on the interplay between economic imperatives and geopolitical dynamics.

Taken together, the book provides a highly refreshing and coherent perspective for looking at China arising as a dominant Asia-Pacific power with significant global implications.

Y. Y. Kueh is a Hong Kong-based China expert. He taught at the Chinese University of Hong Kong for over two decades; served as Founding Director of Centre for Chinese Political Economy at Macquarie University, Sydney; and retired from Lingnan University, Hong Kong, as Chair Professor of Economics and Dean of Social Science.

Casting new light on Sino-European relations, this volume challenges the official rhetoric of “constructive engagement” and “strategic partnership” between Europe and China, by revealing the internal and external limitations and constraints of their interaction. The contributions illustrate that Europe and China are not static, monolithic, and unitary entities. Sino-European relations are becoming a complex web of economic, diplomatic, social, and cultural interlinkages and are driven by numerous actors with often diverging interests. While trade has been a dominant factor in this relationship, Europe and China are now tied together by more than commercial exchanges. Concerns about energy and climate change, human rights and policies towards Africa, geostrategic considerations, as well as a pervasive anxiety about China’s rise in Europe are now important elements of this relationship. In the absence of common borders or strategic interests in each other’s regions, Sino-European affairs are cordial and friendly, but also remain distant and vague. The growing quantity of interactions has so far not led to a qualitative upgrade of the relationship. Both sides continue to be secondary partners to each other. Misperceptions, false expectations, and a general lack of understanding of each other’s internal drivers of policy continue to be major obstacles for improving ties between Europe and China.

Roland Vogt is assistant professor of European Studies at the University of Hong Kong.
Population and Society in Contemporary Tibet
（西藏當代的人口與社會）

**Rong Ma**

This extensive survey documents Tibetan society over five decades, including population structure in rural and urban areas, marriage and migration patterns, the maintenance of language and traditional culture, economic transitions relating to income and consumption habits, educational development, and the growth of civil society and social organizations. In addition to household surveys completed over twenty years, the book provides a systematic analysis of all available social and census data released by the Chinese government, and a thorough review of Western and Chinese literature on the topic. It is the first book on Tibetan society published in English by a mainland China scholar, and covers several sensitive issues in Tibetan studies, including population changes, Han migration into Tibetan areas, intermarriage patterns, and ethnic relations.

**Rong Ma** is a widely respected demographer and professor of sociology at Peking University. He spent five years in Inner Mongolia during the Cultural Revolution, and was one of the first Chinese students to study in the US after Deng Xiaoping’s reforms, receiving his doctorate degree from Brown University.

“A key consultant to the Chinese government, and a social scientist of international reputation, Rong Ma is a leading expert on the relationship between ethnic integration and development in modern China. Building on the methodology and approach of his mentor, the distinguished anthropologist, Fei Xiaotong, Ma has introduced population studies to a new generation of Chinese students. He was the first scholar to undertake a serious sociological survey of Tibet, focusing on education, poverty and migration. *Population and Society in Contemporary Tibet* builds on this survey and on Ma’s later studies. It also incorporates important new material, including data from his recent survey of temporary migration in Lhasa.

This comprehensive and balanced account of the people of Tibet provides authoritative and fact-based background to key social issues affecting Tibet today. Its publication now is especially timely in the light of recent inter-ethnic tensions and as world interest in Tibet continues to be strong.”

— Sidney Goldstein, Professor Emeritus of Sociology, Brown University
Ecologies of Urbanism in India
Metropolitan Civility and Sustainability
(印度的城市化生態：都市的文明與持續發展)

Edited by Anne Rademacher and K. Sivaramakrishnan

Essays follow rapidly proliferating and resource-intensive Indian urbanism in everyday environments. Case studies on nature conservation in cities, urban housing and slum development, waste management, urban planning, and contestations over the quality of air, water, and sanitation in Delhi and Mumbai illuminate urban ecology perspectives throughout the twentieth century. The collection highlights how struggles over the environment and one’s quality of life in urban centers are increasingly framed in terms of their future place in a landscape of global sustainability. The text brings historical particularity and ethnographic nuance to questions of urban ecology and offers novel insight into theoretical and practical debates on urbanism and sustainability.

Anne Rademacher is an assistant professor in environmental and metropolitan studies at New York University.

K. Sivaramakrishnan is Dinakar Singh Professor of India and South Asian Studies and professor of anthropology, forestry and environmental studies, and international and area studies at Yale University.

“This excellent collection brings a much needed cultural dimension to the recent spate of studies on the crisis of the Indian city. The essays combine close analysis of case studies of various urban environments with a sophisticated approach to problems of habitat, politics, and social life. This book should be of great interest to anthropologists, sociologists, urbanists and Asianists, as well as to student readers at all levels.”

— Arjun Appadurai, Goddard Professor of Media, Culture and Communication, New York University
This is the first ethnographic study of *lala* (lesbian, bisexual, and transgender) communities and politics in China, focusing on the city of Shanghai. Based on several years of in-depth interviews, the volume concentrates on *lalas’* everyday struggle to reconcile same-sex desire with a dominant rhetoric of family harmony and compulsory marriage, all within a culture denying women’s active and legitimate sexual agency. Lucetta Yip Lo Kam reads discourses on homophobia in China, including the rhetoric of “Chinese tolerance” and considers the heteronormative demands imposed on *tongzhi* subjects. She treats “the politics of public correctness” as a newly emerging *tongzhi* practice developed from the culturally specific, Chinese forms of regulation that inform *tongzhi* survival strategies and self-identification.

Alternating between Kam’s own queer biography and her extensive ethnographic findings, this text offers a contemporary portrait of female *tongzhi* communities and politics in urban China, making an invaluable contribution to global discussions and international debates on same-sex intimacies, homophobia, coming-out politics, and sexual governance.

**Lucetta Yip Lo Kam** is an assistant professor in the Department of Humanities and Creative Writing at Hong Kong Baptist University.

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**Queer Singapore**

**Illiberal Citizenship and Mediated Cultures**

(同性新加坡：狹隘的公民身份與媒體文化)

*Edited by Audrey Yue and Jun Zubillaga-Pow*

Singapore remains one of the few countries in Asia that has yet to decriminalize homosexuality. Yet it has also been hailed by many as one of the emerging gay capitals of Asia. This book accounts for the rise of mediated queer cultures in Singapore’s current milieu of illiberal citizenship.

This collection analyses how contemporary queer Singapore has emerged against a contradictory backdrop of sexual repression and cultural liberalisation. Using the innovative framework of illiberal pragmatism, established and emergent local scholars and activists provide expansive coverage of the impact of homosexuality on Singapore’s media cultures and political economy, including law, religion, the military, literature, theatre, photography, cinema, social media and queer commerce. It shows how new LGBT subjectivities have been fashioned through the governance of illiberal pragmatism, how pragmatism is appropriated as a form of social and critical democratic action, and how cultural citizenship is forged through a logic of queer complicity that complicates the flows of oppositional resistance and grassroots appropriation.

**Audrey Yue** is Senior Lecturer in Cultural Studies at the University of Melbourne.

**Jun Zubillaga-Pow** is a PhD candidate in music research at King’s College, London.
Gender Studies: Queer Asia series

Editorial Collective: Peter Jackson, Chris Berry, John Nguyet Erni, and Helen Hok-Sze Leung

The Queer Asia series opens a space for monographs and anthologies in all disciplines focusing on non-normative sexuality and gender cultures, identities and practices across all regions of Asia. Queer Studies, Queer Theory, and Transgender Studies originated in, and remain dominated by, North American and European academic circles. Yet, the separation between sexual orientation and gender identity, while relevant in the West, does not neatly apply to all Asian contexts, which are themselves complex and diverse. Growing numbers of scholars inside and beyond Asia are producing exciting and challenging work that studies Asian histories and cultures of trans and queer phenomena. The Queer Asia series—first of its kind in publishing—provides a valuable opportunity for developing and sustaining these initiatives.

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Drawing New Color Lines
Transnational Asian American Graphic Narratives

Edited by Monica Chiu

The global circulation of comics, manga, and other such visual mediums between North America and Asia produces transnational meanings no longer rooted in a separation between “Asian” and “American.” Drawing New Color Lines explores the culture, production, and history of contemporary graphic narratives that depict Asian Americans and Asians. It examines how Japanese manga and Asian popular culture have influenced Asian American comics; how these comics and Asian American graphic narratives depict the “look” of race; and how these various representations are interpreted in nations not of their production. By focusing on what graphic narratives mean for audiences in North America and those in Asia, the collection discusses how Western theories about the ways in which graphic narratives might successfully overturn derogatory caricatures are themselves based on contested assumptions; and illustrates that the so-called odorless images featured in Japanese manga might nevertheless elicit interpretations about race in transnational contexts. With contributions from experts based in North America and Asia, Drawing New Color Lines will be of interest to scholars in a variety of disciplines, including Asian American studies, cultural and literary studies, comics and visual studies.

Monica Chiu is professor of English at the University of New Hampshire, where she teaches Asian American studies and American studies.

“Drawing New Color Lines makes an exciting contribution to the rapidly expanding inquiry at the crossroads of Asian American literary studies, graphic narrative studies, and transnational studies. Foregrounding the shifting meanings of race within, across, and between various national contexts, the fifteen essays in Chiu’s collection explore the visual dimensions of Asian American transnational literary culture with originality and offer particular insight into the complexities of production, interpretation, and reception for graphic narrative.”

—Pamela Thoma, author of Asian American Women’s Popular Literature: Feminizing Genres and Neoliberal Belonging
Southern Identity and Southern Estrangement in Medieval Chinese Poetry

Edited by Ping Wang and Nicholas Morrow Williams

From ancient times, China’s remote and exotic South—a shifting and expanding region beyond the Yangtze River—has been an enduring theme in Chinese literature. For poets and scholar-officials in medieval China, the South was a barbaric frontier region of alienation and disease. But it was also a place of richness and fascination, and for some a site of cultural triumph over exile. The eight essays in this collection explore how tensions between pride in southern culture and anxiety over the alien qualities of the southern frontier were behind many of the distinctive features of medieval Chinese literature. They examine how prominent writers from this period depicted themselves and the South in poetic form through attitudes that included patriotic attachment and bitter exile. By the Tang dynasty, poetic symbols and clichés about the exotic South had become well established, though many writers were still able to use these in innovative ways.

“Southern Identity and Southern Estrangement in Medieval Chinese Poetry is the first work in English to examine the cultural South in classical Chinese poetry. The book incorporates original research on key poets, such as Lu Ji, Jiang Yan, Wang Bo, and Li Bai. It also offers a broad survey of cultural and historical trends during the medieval period, as depicted in poetry. The book will be of interest to students of Chinese literature and cultural history.”

—Martin Kern, Greg (’84) and Joanna (P13) Zeluck Professor in Asian Studies, Princeton University

Ping Wang is assistant professor of Chinese at University of Washington, Seattle.

Nicholas Morrow Williams is research assistant professor at the Mr. Simon Suen and Mrs. Mary Suen Sino-Humanitas Institute, Hong Kong Baptist University.
In 1857 a small group of British and Americans seeking intellectual engagement in a city dedicated to commerce established the Shanghai Literary and Scientific Society. Within a year the organisation was granted affiliation with the Royal Asiatic Society of Great Britain and Ireland in London and the North China Branch of the Royal Asiatic Society was born. The Society was re-convened in Shanghai in 2007.

The RAS China in Shanghai series of China Monographs, published in association with Hong Kong University Press, is designed to reflect the vibrancy as well as the wide research interests and contacts of the Society and to provide a forum for its members and associates to publish their research interests.

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The Fall of the Pagoda
(Eileen Chang《雷峰塔》英文原著)

**Eileen Chang**

*Fiction*
*April 2010*
*308 pp., 5.5” x 8.5”*
*PB 978-988-8028-36-8*
*HK$150 | US$18*
*HB 978-988-8028-35-1*
*HK$240 | US$30*

*The Fall of the Pagoda*, the first of two semi-autobiographical novels written originally by Eileen Chang in English, depicts in gripping detail her childhood years in Tianjin and Shanghai, while *The Book of Change* revolves around her wartime student days in Hong Kong. *The Fall of the Pagoda* introduces a young girl (called Lute) growing up amid many family entanglements with her divorced mother and spinster aunt during the 1930s in Shanghai’s International Settlement. Both novels shed light on the construction of selfhood in Chang’s other novels, through lengthy discussions of Chang’s difficult relationship with her selfishly demanding mother as well as of intricate dynamics in the extended families who emerged from aristocratic households of the late Qing Dynasty. While the main characters belong to the new Republican period, their worldviews and everyday life are still haunted by the shadows of the past.

Eileen Chang is now recognized as one of the greatest modern Chinese writers, though she was completely erased from official histories in mainland China. She was the most popular writer in Japanese-occupied Shanghai during World War II, with English and Chinese stories focusing on human frailties rather than nationalist propaganda. For her non-committal politics and idiosyncrasies, she was boycotted by fellow writers after the war and forced to the margins of literary respectability.

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The Book of Change
(Eileen Chang《易經》英文原著)

**Eileen Chang**

*Fiction*
*September 2010*
*324 pp., 5.5” x 8.5”*
*PB 978-988-8028-20-7*
*HK$150 | US$18*
*HB 978-988-8028-19-1*
*HK$240 | US$30*

Eileen Chang arrived in Hong Kong from Shanghai in 1939 and enrolled in the University of Hong Kong. Her childhood in Shanghai was a gothic horror tale in which she finally ran away from her father and stepmother. Her student life in Hong Kong was a happy interlude, but Chang soon found herself stranded by the war. The Japanese occupation of late 1941 provided many brutal lessons on the fragile nature of personal attachments.

*The Book of Change* was written in English, like its prequel, *The Fall of the Pagoda*, depicting Chang’s childhood in Tianjin and Shanghai. It provides a first-hand account of life in wartime Hong Kong following the Japanese invasion, with scathing details of widespread cowardice, as well as inspiring examples of human resilience.

“Chang is quick to tell us she is one of those people she sets out to satirize: first shocked by the disorder of war, yet becoming accustomed to the new order of life in a short time . . . what concerns her most is food. She calls attention to people’s grotesque behavior and ‘bizarre wisdom’ inspired by the instinct to survive. Physical intimacy, like food, becomes a poignant index to convey the primordial needs of humanity.”

—From the Introduction by David Der-wei Wang, Harvard University
Transnational Representations
The State of Taiwan Film in the 1960s and 1970s

James Wicks

Transnational Representations focuses on a neglected period in Taiwan film scholarship: the golden age of the 1960s and 1970s, which saw innovations in plot, theme, and genre as directors highlighted the complexities of Taiwan’s position in the world. Combining a concise overview of Taiwan film history with analysis of representative Taiwan films, the book reveals the internal and external struggles Taiwan experienced in its search for global identity. This cross-disciplinary study adopts a transnational approach which presents Taiwan’s film industry as one that is intertwined with that of mainland China, challenging previous accounts that present the two industries as parallel yet separate. The book also offers productive comparisons between Taiwan films and contemporary films elsewhere representing the politics of migration, and between the antecedents of new cinema movements and Taiwan New Cinema of the 1980s.

James Wicks is associate professor of literature and film studies at Point Loma Nazarene University, USA. He is a co-author of The Annotated Bibliography of Taiwan Film Studies.

“James Wicks’s book offers a most nuanced, sensible, and timely account of the 1960s to 1970s Taiwan films in terms of plot, theme, language, and generic innovations. It zooms in on works by such prominent directors as Li Xing, Bai Jingrui, Song Cunshou, and others, highlighting local, regional, and transnational flows, while not losing sight of the complexities in the island-state’s identity and modernity formation processes.”

—Ping-hui Liao, University of California, San Diego
The Sensuous Cinema of Wong Kar-wai
Film Poetics and the Aesthetic of Disturbance

（王家衛的感性電影世界：電影詩學和「干擾性」美）

Gary Bettinson

The widely acclaimed films of Wong Kar-wai are characterized by their sumptuous yet complex visual and sonic style. This study of Wong’s filmmaking techniques uses a poetics approach to examine how form, music, narration, characterization, genre, and other artistic elements work together to produce certain effects on audiences. Bettinson argues that Wong’s films are permeated by an aesthetic of sensuousness and “disturbance” achieved through techniques such as narrative interruptions, facial masking, opaque cuts, and other complex strategies. The effect is to jolt the viewer out of complete aesthetic absorption. Each of the chapters focuses on a single aspect of Wong’s filmmaking. The book also discusses Wong’s influence on other filmmakers in Hong Kong and around the world.

The Sensuous Cinema of Wong Kar-wai will appeal to all who are interested in authorship and aesthetics in film studies, to scholars in Asian studies, media and cultural studies, and to anyone with an interest in Hong Kong cinema in general, and Wong’s films in particular.

Gary Bettinson is a lecturer in film studies at Lancaster University, United Kingdom. He is editor of Asian Cinema, the Directory of World Cinema: China and author (with Richard Rushton) of What Is Film Theory? An Introduction to Contemporary Debates.

“In this carefully written study, Gary Bettinson offers a critical assessment not only of the stylistic features of Wong Kar-wai’s films but also of the scholarship that has developed around them. Arguing against the facile culturalism that tends to dominate such scholarship, this book does full justice to Wong’s cinematic methods in a series of impressively well-informed and informative readings.”

—Rey Chow, Duke University
Postcolonialism, Diaspora, and Alternative Histories
The Cinema of Evans Chan
(後殖民、流散與另類歷史：陳耀成的電影)

Edited by Tony Williams

This volume offers the first comprehensive survey of the cinema of Evans Chan, a New York–based playwright, author, and filmmaker whose acclaimed films include To Liv(e), The Map of Sex and Love, and Datong. In this collection of essays on Chan’s documentary and feature films seven experts on cultural and film studies examine the unique blending of fictional representation, historical investigation, and critical essayism that characterize Chan’s oeuvre. They discuss how Chan’s work brings out the contradictory nature of the distant and recent past through his exploration of Hong Kong’s rapid transformation before and after reunification with China in 1997. The volume concludes with an interview with Evans Chan on his work to date and includes two DVDs containing five of his most important films.

The book will appeal to scholars and students who are interested in China and Hong Kong cinema, postcolonial studies, cultural studies, and diaspora studies.


“Covering a broad range of topics and issues that shed light on the aesthetic, sociopolitical and intellectual dimensions of Chan’s work, the individual chapters contribute to a collective reflection on the formal qualities of Chan’s cinematic art, in particular his creative use of the film essay as a mode of artistic expression. The essays have sought out the latent aesthetic and intellectual impulses that inform Chan’s cinematic vision.”

—Vivian Lee, author of Hong Kong Cinema Since 1997: The Post-Nostalgic Imagination
No Man an Island  
The Cinema of Hou Hsiao-hsien  
(無人是孤島：侯孝賢的電影世界)  

James Udden  
Film Studies / Chinese Cultural Studies / Taiwan Studies  
June 2009  
236 pp., 6” x 9”  
HB 978-962-209-074-3  
HK$275 | US$45  

This pioneering study of Hou Hsiao-hsien illuminates the many distinctive achievements of Taiwan’s famous director. His body of work in films such as The Puppetmaster, City of Sadness, and Flowers of Shanghai reflects a powerfully unique style characterized by intricate lighting, improvisational acting, and exceptionally long, static shots. James Udden argues that Hou’s films reflect Taiwan’s peculiar historical and geographical situation and could only have emerged there. Udden also examines the regional impact Hou’s films have had on other Asian directors and cinema artists.  

James Udden is associate professor of Film Studies at Gettysburg College.  

“The excellent and groundbreaking volume. This book is unique in its exclusive focus on Hou Hsiao-hsien and its extensive coverage and detailed analysis. Udden is equally attentive to the large historical and social framework shaping Hou and his cinema, the more immediate industrial and cultural determinations upon his production, and the particular aesthetic strategies he develops as his career builds. This book’s very precise analyses of the films as well as their context make it the primary source for any scholar working on Hou in English.” —Chris Berry, King’s College London  

The New Chinese Documentary Film Movement  
For the Public Record  
(新中國紀錄片運動：公開的記錄)  

Edited by Chris Berry, Lu Xinyu and Lisa Rofel  
Media / Film / Asian Studies  
September 2010  
320 pp., 6” x 9”  
42 b&w illus.  
PB 978-988-8028-52-8  
HK$210 | US$27  
HB 978-988-8028-51-1  
HK$395 | US$50  

The New Chinese Documentary Film Movement is a groundbreaking project unveiling recent documentary film work that has transformed visual culture in China, and brought new immediacy along with a broader base of participation to Chinese media. As a foundational text, this volume provides a much-needed introduction to the topic of Chinese documentary film, the signature mode of contemporary Chinese visual culture. These essays examine how documentary filmmakers have opened up a unique new space of social commentary and critique in an era of rapid social changes amid globalization and marketization.  

The essays cover topics ranging from cruelty in documentary to the representation of Beijing; gay, lesbian and queer documentary; sound in documentary; the exhibition context in China; authorial intervention and subjectivity; and the distinctive “on the spot” aesthetics of contemporary Chinese documentary. This volume will be critical reading for scholars in disciplines ranging from film and media studies to Chinese studies and Asian studies.  

Chris Berry is Professor of Film Studies at King’s College London.  
Lu Xinyu is professor and director of the Broadcasting and Television Department of the Journalism School at Fudan University in Shanghai.  
Lisa Rofel is professor of anthropology at the University of California, Santa Cruz.
Ruan Ling-yu: The Goddess of Shanghai tells the story of one of the greatest Chinese movie stars of the silent era from humble origins to tragic death at the height of her career.

Shanghai between the two world wars was a city of intrigues, political change, corruption, vice, social disparities, and creativity. It was here in the Yangtze River Delta that Chinese movie-making reached its peak. Feeding off the decay of their ancient civilization, and inspired by the frenzy to build a new one, the Shanghai filmmakers captured a crucial transition in Chinese history. Shanghai films of this period established the basic tones, themes, and techniques that would affect the future of the Chinese film industry. In order to appreciate Chinese cinema and its most famous actress, it is essential to understand this rich, formative period when the industry established its standards for creativity and social commentary. The individual whose films best reflected the turbulent times of the period was Ruan Ling-yu (阮玲玉). Her life and work symbolized the social currents of Shanghai and the tragedy of China during its long downfall.

Richard J. Meyer teaches film at Seattle University.

Jin Yan: The Rudolph Valentino of Shanghai tells the remarkable story of the “Emperor of Film,” who dominated the golden age of Chinese silent movies. Jin Yan achieved his greatest stardom in the 1930s, when women literally threw themselves at his feet. Married first to the Shanghai actress Wang Renmei, his movie roles with “the Goddess” Ruan Ling-yu spurred public demand for more of them together in films made by the leading studio, Lianhua. It was Jin who made Ruan aware of film’s awesome power to portray social problems while evading the censors with melodramatic soap opera formats.

Jin’s life spanned the most turbulent period in modern Chinese history—a childhood escape from Japanese-occupied Korea, through the long civil war, the bitter Cultural Revolution, and Deng Xiaoping’s reformation. Jin’s embodiment of the modernizing May Fourth ideals of the 1920s and 30s added a new layer of sexuality to the liberal movement. But the Communists later cast Jin aside in their campaign to “learn from Lei Feng,” a humble young soldier. As Jin’s second wife Qin Yi rose to new heights in the politically charged film world, the sick and aging star languished in obscurity. Reproducing dozens of beautiful stills from the personal collection of Qin Yi and the China Film Archive, Richard Meyer contextualizes Jin’s tragic transformation with riveting details on many fellow performers.
Wang Renmei was on a fast track to become one of China's leading film stars in the 1930s. Her early films were received with magnificent praise by audiences and critics alike, though she later lamented that she became famous too early and never had a chance to properly study acting. The film Song of the Fishermen in which she sang and played a major role was the first Chinese motion picture to win an International Award in Moscow in 1935.

Wang's personal struggles reflected the turbulent period from the end of the Qing dynasty to the rise of Deng Xiaoping. This study explores her artistic achievements amid the prevalent anti-feminist and feudal society in China prior to the founding of the People's Republic in 1949—attitudes which contributed to the downturn of Wang's promising career and forced her to accept various bit parts among the more than twenty films in which she appeared. In addition, personal problems as well as the Anti-Rightist Movement and the Cultural Revolution led to her hospitalization for mental illness. Wang's life is emblematic of the experiences of many left-wing and Communist Party members from the Shanghai film community who were viewed with suspicion and enmity by the Yan’an clique headed by Mao and later the Gang of Four.

Bugis Street was famous (or notorious) for being a haunt of transgender prostitution in the early decades of postcolonial Singapore. Since then the site has been a source of touristic obsession and local cultural anxiety. In his 1995 film Bugis Street, director Yonfan brings the short lane back to vivid cinematic life. By focusing on the film's representations of queer sexualities and transgender experience, this book contends that the under-appreciated Bugis Street is a significant instance of queer transnational cinema. The film's playful yet nuanced articulations of queer embodiment, spatiality, and temporality provide an unexpected intervention in the public discourses on LGBT politics, activism, and cultures in Singapore today. This book’s arrival at a much more complicated and contradictory picture of the discursive Bugis Street, through the examination of Yonfan’s film and a range of other cultural and literary texts, adds a new critical dimension to the ongoing historical, geographical, sociological, ethnographic, and artistic analyses of this controversial space.

Kenneth Chan is associate professor of English and director of film studies at the University of Northern Colorado. He is the author of Remade in Hollywood: The Global Chinese Presence in Transnational Cinemas (Hong Kong University Press).
Screen Cultures:
TransAsia series

East Asian Pop Culture
Analysing the Korean Wave
(東亞流行文化：韓流研究)

Edited by Chua Beng Huat and Koichi Iwabuchi

The international group of contributors of this volume provides, collectively, a multi-layered analysis of the emerging East Asian media culture, using the Korean TV drama as its analytic vehicle. By closely examining the political economy of TV industry, audiences of the regional media flows in terms of gender subjectivity constructions, perceptions of colonial-postcolonial relationships, and nationalist responses to transnational media culture exchanges, this volume highlights the multiple connectivities and implications of popular cultural flows and exchanges in East Asia.

In spite of the obvious flows and exchanges that constitute pan-East Asian pop culture as a relatively coherent unit, the academic research community is far behind the cultural industry producers who have long factored the regional consumer market into their production and marketing. This volume is motivated by the need to find both the conceptual and institutional site(s) for the constitution of an East Asian pop culture. The resulting discoveries demonstrate that this culture co-exists with US domination in global media industry, and offers new empirical and conceptual insights into cultural globalization which cannot be ascertained in existing US-centric analyses.

Chua Beng Huat is Professor in the Department of Sociology and the Asia Research Institute, National University of Singapore.

Koichi Iwabuchi is Professor in the Faculty of Arts, Monash University.

Structure, Audience and Soft Power in East Asian Pop Culture
(東亞流行文化的結構、觀眾與軟實力)

Chua Beng Huat

East Asian pop culture can be seen as an integrated cultural economy emerging from the rise of Japanese and Korean pop culture as an influential force in the distribution and reception networks of Chinese language pop culture embedded in the ethnic Chinese diaspora. Taking Singapore as a locus of pan-Asian Chineseness, Chua Beng Huat provides detailed analysis of the fragmented reception process of transcultural audiences and the processes of audiences’ formation and exercise of consumer power and engagement with national politics.

In an era where exercise of military power is increasingly restrained, pop culture has become an important component of soft power diplomacy and transcultural collaborations in a region that is still haunted by colonization and violence. The author notes that the aspirations behind national governments’ efforts to use popular culture is limited by the fragmented nature of audiences who respond differently to the same products; by the danger of backlash from other members of the importing country’s population that do not consume the popular culture products in question; and by the efforts of the primary consuming country, the People’s Republic of China to shape products through co-production strategies and other indirect modes of intervention.
South Korean masculinities have enjoyed dramatically greater influence in recent years in many realms of pan-Asian popular culture, which travels freely in part because of its hybrid trans-nationalistic appeal. This book investigates transcultural consumption of three iconic figures—the middle-aged Japanese female fandom of actor Bae Yong-Joon, the Western online cult fandom of the thriller film *Oldboy*, and the Singaporean fandom of the pop-star Rain. Through these three specific but hybrid contexts, the author develops the concepts of soft masculinity, as well as global and postmodern variants of masculine cultural impacts. In the concluding chapter, the author also discusses recently emerging versatile masculinity within the transcultural pop production paradigm represented by K-pop idol boy bands.

Sun Jung is a research fellow in the School of Communication and the Arts at Victoria University, Australia.

“A very timely analysis for a radically shifting construction and representation of masculinities in the era of globalization. By heavily mobilizing the notion of hybridity and mugukjeok, the study shows how transculturation and regionalization are taking place in such a condensing way.”

—Soyoung Kim, Korean National University of the Arts

This book compares production and consumption of Asian horror cinemas in different national contexts and their multidirectional dialogues with Hollywood and neighboring Asian cultures. Individual essays highlight common themes including technology, digital media, adolescent audience sensibilities, transnational co-productions, pan-Asian marketing techniques, and variations on good vs. evil evident in many Asian horror films. Contributors include Kevin Heffernan, Adam Knee, Chi-Yun Shin, Chika Kinoshita, Robert Cagle, Emilie Yeh Yueh-yu, Neda Ng Hei-tung, Hyun-suk Seo, Kyung Hyun Kim, and Robert Hyland.

Jinhee Choi is a lecturer of film studies at the University of Kent.

Mitsuyo Wada-Marciano is an assistant professor of film studies at Carleton University.

“From *The Ring* to *The Host* and beyond, Asian horror has become a regional brand with global reach. Yet, this culturally and commercially significant phenomenon has been conspicuously neglected—until now. *Horror to the Extreme* is the book we’ve all been waiting for. Focusing heavily on Japanese and Korean films, but extending to Hong Kong and Southeast Asia, it follows the contours of the hit genre and examines it from a variety of angles, making this an ideal book for newcomers and connoisseurs alike.”

—Chris Berry, King’s College London
What difference does a region make? Are the new regional cultures of Northeast Asia the product of individuals fighting to overcome national trade barriers, or are they driven by governments promoting national interests in new ways? Are they the result of economic pursuits alone, or do cultural and political forces play a role? Cultural Studies and Cultural Industries in Northeast Asia takes a Cultural Studies approach to the cultural industries in Northeast Asia. The volume opens with an innovative section considering the discipline itself as a kind of cultural industry, highlighting the challenges and possibilities that arise from the context of Northeast Asia. Other essays on specific cultural industries and their products range in coverage from labor in the Korean animation industry to anti-Korean manga in Japan, the emergence of an East Asian brandscape, Chinese consumption of Japanese animation, the Asian regional strategy of the Pusan International Film Festival, and more.

Chris Berry is Professor of Film Studies at King’s College London.

Nicola Liscutin is Head of the Japanese Department and Lecturer in Japanese Studies at Birkbeck College, University of London.

Jonathan D. Mackintosh is Lecturer in Japanese Studies at Birkbeck College, University of London.
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圖像與商業文化
分析中國近代廣告
(Graphic Images and Consumer Culture: Analysis of Modern Advertising Culture in China)

吳詠梅、李培德 編著

本書從歷史學、傳播學、廣告學、藝術史、政治宣傳等跨學科研究的視角出發，以報刊雜誌廣告和月份牌廣告畫等視覺圖像為分析對象，集中討論近代中國（包括上海、台灣和舊滿洲）廣告文化的特色，以及日本廣告對近代中國商業文化的影响。主要内容包括：報刊廣告的文化翻譯問題；廣告與商業競爭；南京路四大百貨公司的廣告媒體功能；外來廣告技術的接受和本地化；上海和大阪印刷業的人才交流；女性作為「現代性」的文化符號；以及中國社會主義的政治宣傳藝術。本書有助我們理解商業視覺藝術怎樣創造「東亞現代性」、如何與「殖民主義」和「社會主義」相結合，又如何在地區交流中形成等問題，並提供了嶄新的視點和研究方法。

本書不僅以研究中國商業史、廣告史、藝術史、傳播學及中日文化交流史的學者為對象，也可作為本科與研究生課程的教材，而且對從事亞洲研究、女性研究、市場營銷、創意產業、流行文化、都市文化、消費文化和商業文化研究的學者和學生，以至有意了解近代中國社會文化的普羅讀者亦有所助益。

吳詠梅，現為香港大學現代語言文化學院名譽助理教授。

李培德，現為香港大學經濟及工商管理學院客席副教授。

上海拉拉
中國都市女同志社群與政治
(Shanghai Lolas: Female Tongzhi Communities and Politics in Urban China)

金曄路 著；廖愛晚 譯

本書是首部關於中國的拉拉（女同性戀、雙性戀及跨性別）社群與政治的民族志研究。在多年田野調查的基礎上，本書集中討論上海的拉拉們如何在一箇否定女性性自主權的文化中自處，以及在同性慾望與強調家庭和諧及強迫婚姻之間掙扎。作者解讀了包括「華人寬容傳統」在內的中式恐同話語，揭示異性戀正統主義如何將其要求強加於同志主體之上。作者將「公共正確政治」視為一種新的同志實踐，在中國式管控下，建立同志的生存策略和自我認同。

本書結合法作者自身的酷兒經歷和堅實的研究成果，詳盡考證當今中國都市的女同志社群與政治的現狀，為關於同性關係、恐同、出櫃政治及性管治的全球探討和辯論作出了寶貴貢獻。

金曄路，香港浸會大學人文及創作系助理教授；
《月亮的騷動——她她的初戀故事：我們的自訴》（2001）編者和插圖作者，該書匯集了二十六位香港、澳門及海外女性的同性初戀自述。

廖愛晚，自由譯者，廈門大學人類學碩士，從2008年起參與中國同志運動及性別研究翻譯工作，發表譯文逾三十萬字。
我們該如何詮釋中國共產黨出人意料的革命軌跡？為什麼中國共產黨會走上與俄國模式大相徑庭的道路？裴宜理教授認為，箇中原因在於中國共產黨從革命起義到奪取政權及之後的各階段中創新地發展和部署文化資源。毛澤東、他的同志們以及其繼任者通過精巧地運用「文化置位」和「文化操控」建立其獨有的政治形態，使人們逐漸接受那曾經陌生的共產主義體系，成為熟悉的「中國特點」。在革命初期，毛澤東和黨的早期領導人曾在安源煤礦發動過一次影響深遠的工人運動，裴宜理教授以此地為案例進行分析。安源曾被認為是「中國的小莫斯科」，其所象徵的獨特的中國革命傳統逐漸成為中國語境下「政治正確」的試金石。在當代中國學者為尋求嶄新的政治前景而就其過往的革命歷史進行爭論時，裴宜理教授對充滿爭議的中國革命傳統之意涵進行了深入分析。

裴宜理 (Elizabeth J. Perry)，哈佛大學亨利•羅佐夫斯基政治學講席教授、哈佛燕京學社社長。

安源
發掘中國革命之傳統
(Anyuan: Mining China’s Revolutionary Tradition)
裴宜理 著：閔小駿 譯

本書英文原著榮獲入選 2012 年克朗茲圖書獎（Kraszna-Krausz Book Award），此獎專門頒發給給影像藝術類的傑出著作。

丹青和影像
早期中國攝影
(Brush and Shutter: Early Photography in China)
郭傑偉、范德珍 編

本書深入研究肖像、風景和全景照片的內蘊，披露常被掩蓋的相關事實。《丹青和影像：早期中國攝影》嶄新地從歷史脈絡看最早期在中國出現的攝影師。郭傑偉、范德珍、胡素馨、黎健強、巫鴻和葉文心的文章趣味盎然，結論獨特，發人深省。


范德珍，蓋蒂研究所攝影策展人。她在該所建立的珍貴照片及光學器材的收藏，並根據這些藏品的策劃了展覽、出版物和公眾活動。她與巴巴拉 • 史塔福特 (Barbara M. Stafford) 於 2001年合編獲獎展覽圖錄 Devices of Wonder: From the World in a Box to Images on a Screen，又於 2009年與查莉普 • 史麗克 (Zeynep Çelik) 及朱莉亞 • 克蘭西 – 史密斯 (Julia Clancy-Smith) 合編出版了 Walls of Algiers: Narratives of the City through Text and Image。
西藏现代史 1951–1955
暴风雨之前的平静
（A History of Modern Tibet 1951–1955: The Calm Before the Storm）
梅·戈尔斯坦 著；吴继业 译

如果不详细阐述 1950 年代所发生的事件的来龙去脉, 则无法全面地了解中国与达赖喇嘛之间的政治纠葛。戈尔斯坦在本书中对 1951 年后的西藏历史进行探讨, 让我们重新思考这段历史, 这将在很大程度上改变我们对这段历史的解读。本书的研究材料包括一些新近公开的史料, 以及对包括达赖喇嘛和一些中国官员在内的历史亲历者们的深入访谈。戈尔斯坦以朝鲜战争、中苏关系紧张、美国冷战政策等一系列事件为背景, 来解读宿命性的中藏政治纠葛, 其对关键人物的刻画往往出其不意, 却又令人回味无穷。

梅·戈尔斯坦（Melvyn C. Goldstein）是凯斯西部保留地大学（Case Western Reserve University）的人类学教授, 同时也是该校藏学研究中心的负责人之一。他的代表作有《西藏现代史》（A History of Modern Tibet）, 《雪狮与龙》（Snow Lion and the Dragon: China, Tibet, and the Dalai Lama）, 以及《一位藏族革命家》（A Tibetan Revolutionary: The Political Life and Times of Bapa Phüntso Wangye）等, 均由加州大学出版社出版。

“尖锐精辟……戈尔斯坦所讲述的故事引人入胜, 让人不忍释卷……这是一本不可或缺的案头参考书。”
——《亚洲研究期刊》（Journal of Asian Studies）

一位藏族革命家
巴塘人平措汪杰的时代和政治生涯
（A Tibetan Revolutionary: The Political Life and Times of Bapa Phünstö Wangye）
梅·戈尔斯坦、道韩喜饶、威廉·司本利初 著；黄潇潇 译

本书是平措汪杰 (Phunwang) 的政治自传。平措汪杰是 20 世纪西藏革命的重要人物, 早在求学时, 他的激进主义已经酝酿, 并创立了一个秘密的西藏共产党。1949 年, 他的西藏共产党与毛泽东的中国共产党合并。平措汪杰在拉萨共产党的行政体制上扮演了重要的角色; 1954 至 1955 年间, 在年轻的达赖喇嘛与毛泽东多次著名的会面中, 平措汪杰担任达赖的翻译员。50 年代时期, 平措汪杰是西藏共产党内级别最高的藏族官员。他能操说流利的中文, 并专心致力于共产党的事务, 虽然如此, 他对西藏人民生活福利的坚贞承诺, 却为大权在握的汉族同事所见疑。1958 年, 他被秘密关押, 3 年后, 他被监禁在中央高级干部隔离反省所, 刑期长达十八年。作者通过平措汪杰亲自陈述, 把达赖喇嘛、国民政府和中华人民共和国之间的关系活灵活现的描绘出来, 并展现了他一生寻求新西藏的风风雨雨。

梅·戈尔斯坦是凯斯西部保留地大学约翰·雷诺兹·哈克雷斯人类学教授, 及西藏研究中心联合主任。

道韩喜饶是出生于西藏的学者, 长期在中国内地居住和工作, 擅有大量关于平汪的著作。

威廉·司本利初是凯斯西部保留地大学英语系主任。

黄潇潇是哥伦比亚大学东亚语言文化系历史专科研究生。
本書以強烈的歷史、文化、社會及政治脈絡為背景，帶領讀者討論大中華宗教。《中國的宗教生活》有異於其他普及讀物，它並沒有探討舊社會的宗教歷史或教條傳統，而是對宗教生活的社會因素作出全面的研究。本書探尋宗教在都市、鄉郊及對少數族群的影響，亦從宗教角度思考當代中國社會的各個範疇，如人體、性別、環境、以至公民社會，甚至論及歷史學、社會學、經濟及政治學。本書的各章節均由來自世界頂尖研究機構的專家執筆，包括香港、中國大陸、臺灣、新加坡、歐洲及北美。

本書的文字淺白易懂，以普羅大眾，修讀宗教學、社會學、人類學、通識學科或中國研究的本科生和通識學科的高中生為對象。

宗樹人 (David A. Palmer) 法國國立高等實證研究所 (EPHE) 宗教人類學博士，香港大學社會學系副教授及香港人文社會研究所副研究員。

夏龍 (Glenn Shive) 亞洲區基督教高等教育董事會副主席。

魏克利 (Philip L. Wickeri) 香港聖公會大主教神學及歷史研究顧問，美國柏克萊聯合神學研究院資深教授，中國上海大學歷史系暨中國社會研究中心兼職教授。
金魯賢回憶錄 上卷
絕處逢生 1916–1982

金魯賢

傳記 / 宗教 / 中國
February 2013
216 pp., 6" x 9"
14 b&w illus.
PB 978-988-8139-86-6
HK$150 | US$20

金魯賢是中國最具爭議的宗教領袖之一。他青年時即接受耶穌會教育，後加入耶穌會，1945 年獲祝聖為神父，隨赴歐洲深造。1951 年，他毅然冒險回到剛成立的中華人民共和國，終與千萬計天主教徒一樣，難以避免被拘判刑的命運，以從事反革命活動及叛國罪判囚二十七年，至 1982 年始獲釋。出獄後，接受政府邀請出任上海神學院院長，復出任上海主教而事前未獲梵蒂岡任命，天主教友為此議論紛紛。

事隔三十年，仍執主教權杖、為中國天主教會頭號人物之一的金魯賢，回溯生平，縷述上世紀中至末葉信仰與情操渡過驚濤歲月的經歷。

本卷由童年及入學說起，至入耶穌會及受厳しい及靈修訓練，及於新中國成立之際應命由外國返回內地，入獄，釋放及回到上海，總結了一個大時代中的不凡經歷。

金魯賢為天主教上海主教。

「金魯賢主教是中華人民共和國天主教歷史的關鍵人物，其於改革開放時期教會復興及自強的作用尤為重要。回憶錄呈現教會個性及志趣之形成，及在多事之秋其教會事功及信仰所面對之挑戰，以至於各色人物對他或正或負的影響。」

—— Richard Rigby，著作有 The May 30 Movement

建設中國的耶路撒冷
基督教與城市現代性變遷
(Constructing China’s Jerusalem: Christians, Power, and Place in Contemporary Wenzhou)

曹南來

中國人類學 / 宗教
October 2013
208 pp., 6" x 9"
18 b&w illus.
PB 978-988-8208-19-7
HK$180 | US$24

與以往學界對中國基督教活躍於內陸鄉村社會的認識有所不同，本書側重描繪基督教在發達的沿海商業中心溫州迅猛崛起的軌跡，並以溫州為例，剖析宗教實踐、宗教空間和宗教話語在中國城市現代性變遷中所扮演的重要角色，內容涉及政教關係、民營資本主義發展、日常消費、性別關係、道德文化、階層關係、城鄉差異及農民工的城中融入。作者為寫作本書所做的人類學田野調查和生活史素材的收集歷時近兩年，勾勒出一幅新興城市商業精英所引領的宗教復興之圖景。通過著重記錄商人基督徒群體在日常框架下對現代性與經濟發展的理解以及他們的身份建構，力圖從社會文化層面揭示改革時期都市基督教的驚人增長。本書強調基督教並非一個內部高度同質的意義體系，而可將其當作一面棱鏡，多角度透視當代中國社會文化變遷的宏觀過程。本書可用作中國人類學／社會學、都市研究、宗教研究以及定性研究方法的大學教材。

曹南來現任中國人民大學哲學院副教授，兼任宗教高等研究院研究員，研究課題涉及宗教與移民、跨國商人社區，以及中國的全球化。

「對於對政教關係或對現代中國宗教實踐有興趣的人士來說，這是一本必讀書，作者淺白易懂的文字適合用於本科教材。」

——《中國季刊》(The China Quarterly)
憲政：中國
從現代化及文化轉變看中國憲政發展
(Constitutionalism and China)
戴耀廷

憲政：中國
從現代化及文化轉變看中國憲政發展
(Constitutionalism and China)
戴耀廷

《憲政：中國》收錄了作者在不同報章發表關於
中國憲政的文章，並加入詳細論述與新的資料，
分析中國憲政的發展。第一部分是全書的基礎，
介紹憲政的基本理念。第二部分檢視中國曾經歷
的立憲運動及現今中國共產政權的憲法觀。第三
部分提供理論的分析，探索現代化及管治體制的
正當性的關係，以及現代化對政治、文化的影響，
並以此建構一套理論框架，勾勒出憲政體制的發
展軌跡。第四部分進一步分析其他推動憲政發展
的因素。第五部分分析近年中國的法治建設，並
審視其憲政成果。第六部分就近年衝擊中國共產
政權的社會事件，評析中國憲政發展的現狀。第七
部分以《零八憲章》及其草擬者劉曉波被囚及
獲獎為引，進一步剖析中國憲政的前景。戴耀廷
，香港大學法律系副教授。主要研究範圍
包括香港特別行政區基本法、憲法與政治、行政
法、人權法、公民教育、法律與宗教、法律與管
治及中國憲政發展。曾任香港大學法律學院副院
長、基本法諮詢委員會委員、公民教育委員會委
員、中央政策研究組非全職顧問。

憲法權利與宪政
当代中国宪法问题研究
(Constitutional Rights and Constitutionalism: Studies of
Constitutional Problems in Contemporary China)
傅华伶、朱国斌 著

本书是香港大学法律学院举办的首届《中国宪法青年
学者论坛》的成果，集中收录的十多篇大陆和香港
青年宪法学者的论文，反映了中国新一代宪法学者对
于中国宪法各方面问题的观点和质疑，把中国宪法研
究推倒了一个新的层次。

在本书所收录的十多篇论文里，新一代中国青年宪法
学者基于他们自身独特的知识背景、留学经验和对学术
的喜爱，以不同的学术方法和风格来探讨中国宪法的
各方面问题，对宪法问题提出新的观点，新的批判
和质疑，为宪法研究提供了新的题材和动力。本书
分为四部分：第一部分主要从历史角度分析中国宪
法及宪法理论的发展；第二部分探讨宪法中有关劳动
权和民生的问题；第三部分探讨宪法和政治的关系以及
中国的违宪审查制度进行研究；第四部分从不同领域
的政府制度的角度探讨与之相关的宪政问题。本书
收录的论文突破了传统宪政研究的框架，透过青年学
者对中国宪法的各方面问题提出的尖锐批判，本书让
从事中国宪政研究的学者感受到新一代的宪政观和中
国宪法学的未来。

傅华伶，香港大学法律学院教授，于西南政法大学取
得法学学士学位，及后于加拿大多伦多大学及约克大
学分别取得硕士及博士学位。

朱国斌，香港城市大学法律学院副教授，法学博士；
中国人民大学历史学学士及硕士、法学硕士，香港大
学法学硕士，法国国家行政学院进修文凭，法国艾克斯
- 马赛大学法学博士（公法）暨研究导师资格文凭
(HDR)，美国哈佛大学法学院访问学者（2007–08）。
地下陣線
中共在香港的歷史
(Underground Front: The Chinese Communist Party in Hong Kong)
陸恭蕙

《地下陣線：中共在香港的歷史》是首部研究中國共產黨自 1921 年建黨以來在香港發揮作用的著作。本書記述有關中共的事件，其中包括一項香港市民對共產黨所持態度的民意調查結果。附錄中列出許多與共產黨統戰活動有關的資料，有助讀者深入了解中共在香港的歷史。本書適合所有對香港歷史、政治，以及中國現代史感興趣的讀者。

陸恭蕙，前立法會議員，前思匯政策研究所行政總監，現為香港特別行政區環境局副局長。

「雖然作者謙稱自己是一個局外人，但在讀過這本書後會發現，即使是知情人士也未必能有如此深刻的分析。陸恭蕙對中國共產黨統戰和宣傳的闡述，對那些不諳共產黨術語的人來說特別有啟發性。」
——程翔

六七暴動
香港戰後歷史的分水嶺
(Hong Kong’s Watershed: The 1967 Riots)
張家偉

六七暴動堪稱香港戰後歷史的分水嶺，本書分析六七暴動的成因、經過及影響，詳細敘述騷亂的導火線及主要事件，包括沙頭角邊境衝突、炸彈浪潮及火燒英國駐北京代辦處等。

本書根據近年解封的英國政府機密檔案，披露英國政府當年處理騷亂及中英關係的策略。作者採訪了多位來自港英政府及左派陣營的當事人，包括負責鎮壓暴動的港督私人助理姬達、新華社香港分社副社長梁上苑、目前擔任立法會主席的曾鈺成及民政事務局局長的曾德成。作者也敘述了多位響應左派號召參與反英抗爭，而付出沉重代價的參與者的遭遇。由於部分被訪者已相繼辭世，這些珍貴的訪問紀錄為這段歷史留下不可或缺的口述歷史資料。

張家偉，香港新聞工作者，現任職香港《南華早報》政治編輯。畢業於香港中文大學政治與行政學系，後考獲該學系碩士學位。曾在香港《星島日報》、《華僑日報》及《亞洲週刊》擔任政治新聞記者；一九九八年獲香港記者協會與國際特赦組織香港分會合辦的人權新聞獎雜誌組冠軍。自一九九年起開始研究六七暴動，二零零零年出版《香港六七暴動內情》，二零零九年出版 Hong Kong’s Watershed: The 1967 Riots。

「《第六屆香港書獎》獲獎書籍『作者精研六七暴動多年，孜孜不倦探索這段沉重歷史的真相，嚴肅、認真、客觀之餘，又沒有學術論文式的枯燥，可讀性高，是一本認識香港的必讀書。』
——《第六屆香港書獎》評審團」
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Translingual Narration
Colonial and Postcolonial Taiwanese Fiction and Film
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