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Contents
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New

Chinese Discourses on Happiness, Wielander and Hird ................................. 2
Chinese Indonesians in Post-Suharto Indonesia, Chong ................................. 5
Christian Women in Chinese Society, Wong and Chiu ................................. 8
A City Mismanaged, Goodstadt ................................................................. 6
Civility and Its Development, Schak ......................................................... 4
The Cosmopolitan Dream, Hird and Song .................................................. 3
Dividing ASEAN and Conquering the South China Sea, O’Neill ......................... 1
Paths of Justice, Chan ........................................................................... 7
The Rudiments of Mandarin 中文初阶，Chan, Yang, Yeung, Zhang 陈、杨、杨、张 .......... 9

New to the North American and European Markets

Contesting the Myths of Samurai Baseball, Keaveney ........................................... 10
The Private Side of the Canton Trade, 1700–1840, Van Dyke and Schopp .............. 11

Distributed Presses

Bosshard in China 博薩特在中國 ................................................................. 14
from 2 arises 3 二生三 ........................................................................... 15
The History of the Adventures of Vivi and Vera ................................................... 12
Ifugao Sculpture .................................................................................. 16
Imagining Qianlong .............................................................................. 16
LOVE Long 愛話 ................................................................................. 13
North Korea’s Public Face ........................................................................ 15
Objectifying China 瓷移物化 ................................................................. 14
Splendours of Dunhuang 敦煌韻致 ............................................................. 17
海上因緣 ..................................................................................... 17
饒宗頤書道創作匯集 (全十二冊) ............................................................... 17
饒荷盛放 ..................................................................................... 17

Recent Backlist ................................................................................... 18
Selected English Language Studies Titles ....................................................... 23
Selected Chinese Culture and History Titles .................................................. 24
Distribution Information ......................................................................... 25

Please note that all prices in this catalog are recommended retail prices and are subject to change without notice. Details on illustrations, format, and month of publication are as accurate as possible at the time of catalog production.
The “ASEAN Way” is based on the principle of consensus; any individual member state effectively has a veto over any proposal with which it disagrees. Dividing ASEAN and Conquering the South China Sea analyzes how China uses its influence to divide ASEAN countries in order to prevent them from acting collectively to resolve their territorial disputes with China in the South China Sea. Using comparative case studies of China’s relations with Cambodia, the Philippines, and Myanmar, O’Neill argues that the regime type in the country with which China is interacting plays an important role in enhancing or constraining China’s ability to influence the governments of developing states within ASEAN and globally. Authoritarian institutions facilitate Chinese influence while democratic institutions inhibit that influence.

O’Neill argues that as long as ASEAN includes developing, authoritarian regimes, and given that the United States and other global powers are unlikely to risk any serious conflict over each push of China’s maritime boundaries, little by little, China will assert its sovereignty over the South China Sea. Nevertheless, noting the long-term, global trend of states democratizing, he contends that if China chooses to engage in more sophisticated bilateral politics, such as providing incentives to a broader range of interest groups in democratic states, then China will have more success in projecting its power globally.

Daniel C. O’Neill is an associate professor of political science in the School of International Studies at the University of the Pacific. He publishes widely on the politics of economic globalization and the effects of political institutions on the choices of domestic actors.

“Professor O’Neill’s well-crafted and theoretically sound assessment of China successfully dividing ASEAN in pursuit of claims in the South China Sea also shows important variations in China’s regional influence dependent notably on the degree of authoritarianism and democracy in Southeast Asian governments.”

—Robert Sutter, professor of practice of international affairs, George Washington University
Happiness is on China’s agenda. From Xi Jinping’s “Chinese Dream” to online chat forums, the conspicuous references to happiness are hard to miss. This groundbreaking volume analyzes how different social groups make use of the concept and shows how closely official discourses on happiness are intertwined with popular sentiments. The Chinese Communist Party’s attempts to define happiness and well-being around family-focused Han Chinese cultural traditions clearly strike a chord with the wider population. The collection highlights the links connecting the ideologies promoted by the government and the way they inform, and are in turn informed by, various deliberations and feelings circulating in the society. Contributors analyze the government’s “happiness maximization strategies,” including public service advertising campaigns, Confucian and Daoist-inflected discourses adapted for the self-help market, and the promotion of positive psychology as well as “happy housewives.” They also discuss forces countering the hegemonic discourse: different forms of happiness in the LGBTQ community, teachings of Tibetan Buddhism that subvert the material culture propagated by the government, and the cynical messages in online novels that expose the fictitious nature of propaganda. Collectively, the authors bring out contemporary Chinese voices engaging with different philosophies, practices, and idealistic imaginings on what it means to be happy.

Gerda Wielander is an associate professor of Chinese Studies at the University of Westminster. Her research focuses on the link between the spiritual and the political in contemporary China.

Derek Hird is a senior lecturer in Chinese studies at Lancaster University, UK. His research interests include gender and masculinities and mental health needs of Chinese migrants in London.
The Cosmopolitan Dream presents the broad patterns in the transformations of mainland Chinese masculinity over recent years, covering both representations (in film, fiction, and on television) and the lived experiences of Chinese men on four continents. Exposure to transnational influences has made Chinese notions of masculinity more cosmopolitan than ever before, yet the configurations of these hybrid masculinities retain the imprint of Chinese historical models.

With the increasing interconnectivity of markets around the world, the hegemonic mode of manhood is now a highly mobile transnational business form of masculinity. However, the fusion of this kind of cosmopolitanism with Chinese characteristics has not diminished the conventional class and gender privileges for educated men. On the other hand, the traditionally prized intellectual masculinity in Chinese culture, which did not hold commerce in high regard, has reconciled with today’s business values. Together these factors shape the outlook of the contemporary generation of Chinese elites. At the same time globalization has increased the cross-country mobility of blue-collar Chinese men, who may possess a masculine ideal that is different from their white-collar counterparts. Therefore it is important to examine various types of masculinity with the recent, reform-era mainland Chinese migration. The migrant man—whether he is a worker, student, pop idol, or writer (all cases studied in this volume)—could face challenges to his masculinity based on his race, class, intimate partners, or fatherhood. The strategies adopted by the Chinese men to reinvent their masculine identities in these stories offer much insight into the complex connections between masculinity and the rapid socioeconomic developments of postsocialist China.

Derek Hird is a senior lecturer in Chinese studies at Lancaster University, UK. Geng Song is an associate professor in the School of Chinese at the University of Hong Kong. They edit the “Transnational Asian Masculinities” book series for Hong Kong University Press.

Also in the series:

Changing Chinese Masculinities
From Imperial Pillars of State to Global Real Men (2016)
This is the first book-length study of the development of civility in Chinese societies. Although some social scientists and political philosophers have discussed civility, none has defined it as an analytical tool to systematically measure attitudes and behavior, and few have applied it to a non-Western society. By comparing the development of civility in mainland China and Taiwan, Civility and Its Development: The Experiences of China and Taiwan analyzes the social conditions needed for civility to become established in a society. Schak argues that the attempts to impose civility top-down from the state are ineffective. Civility appeared in Taiwan only after state efforts to impose it ceased at the end of the 1980s when Taiwan began to democratize, and the PRC government civility campaigns have so far had only limited success. The book concludes with an examination of various differences between Taiwan and the PRC relevant to Taiwan’s having become a society with civility while the PRC still encounters difficulties in doing so. The essential factor in developing civility in Taiwan, Schak contends, was its evolution from a place composed of myriad small, inward-looking communities to a society in which everyone shares a strong identity and civic consciousness, and people consider others as fellow members, not anonymous strangers.

David C. Schak is currently an adjunct associate professor in the Department of International Business and Asian studies and the Griffith Asia Institute, Griffith University, Australia. Prior to retirement he taught Asian Studies at Griffith University. He is the author of A Chinese Beggars’ Den: Poverty and Mobility in an Underclass Community and co-editor of Civil Society in Asia.

“This book represents the most thorough review of what social scientists once called ‘the civilizing process’ in Chinese society. David C. Schak builds on the earlier studies on this issue and goes well beyond the established literature.”
—James Watson, Fairbank Professor of Chinese Society and Professor of Anthropology, Emeritus, Harvard University

“This is a topic that people talk about all the time, and David C. Schak draws a lot of material together in a systematic and comprehensive way that can stimulate important discussions beyond the academy.”
—Thomas Gold, Professor of Sociology, University of California, Berkeley
Selfish, obscenely rich, insular, and opportunistic: these remain how Chinese minorities in Indonesia are perceived by the indigenous population. However, far from being passive victims of discrimination and marginalisation, Chong presents a forceful case in which Chinese Indonesians possess the agency to shape their future in the country, particularly in the changing political, business, and socio-cultural environment after the fall of Suharto. While a lack of good governance that promotes the rule of law and accountability allows or even encourages some Chinese to maintain the status quo by perpetuating corrupt business practices inherited from Suharto’s New Order regime, there are other Chinese Indonesians who make full use of the democratic space opened up under the new administrations, acting as agents of reform by participating in electoral politics and establishing inter-ethnic socio-cultural organisations. Building on Anthony Giddens’s structure-agency theory and Pierre Bourdieu’s notions of habitus and field, Chong shows that the Chinese minorities have played an active role in the democratic process, even though they continue to occupy an ambivalent position in Indonesia. The Chinese Indonesians’ diverse strategies to safeguard their personal interests and cultural identities make a stimulating case study of what an ethnic minority could do to make a difference.

Wu-Ling Chong is a senior lecturer in the Department of Southeast Asian Studies at the University of Malaya, Malaysia. Her research interests include ethnic Chinese studies and politics in Indonesia and Malaysia.
A City Mismanaged traces the collapse of good governance in Hong Kong, explains its causes, and exposes the damaging impact on the community’s quality of life. Leo Goodstadt argues that the current well-being and future survival of Hong Kong have been threatened by disastrous policy decisions made by chief executives and their principal officials. Individual chapters look at the most shocking examples of mismanagement: the government’s refusal to implement the Basic Law in full; official reluctance to halt the large-scale dilapidation of private sector homes into accommodation unfit for habitation; and ministerial toleration of the rise of new slums. Mismanagement of economic relations with Mainland China is shown to have created severe business losses. Goodstadt’s riveting investigations include extensive scandals in the post-secondary education sector and how lives are at risk because of the inadequate staff levels and limited funding allocated to key government departments. This book offers a unique and very powerful account of Hong Kong’s struggle to survive.

Leo F. Goodstadt is an honorary fellow of the University of Hong Kong. He was head of the Hong Kong government’s Central Policy Unit from 1989 to 1997 and previously served on eight government statutory and advisory boards. His academic publications are extensive, and he has four books published by Hong Kong University Press since 2005.

‘Goodstadt demonstrates how the neglect of social rights in managing the SAR has brought about serious consequences through the discussion of housing, medical services, and education. A highly readable title with a lot of interesting arguments for those who really care about Hong Kong.’
—Lui Tai-lok, Department of Asian and Policy Studies, Education University of Hong Kong

Also by Leo F. Goodstadt:

Uneasy Partners
The Conflict Between Public Interest and Private Profit in Hong Kong (2005)

Poverty in the Midst of Affluence
How Hong Kong Mismanaged Its Prosperity Revised Edition (2014)
**Paths of Justice**  
(公義路上)

*Johannes M. M. Chan*

*In Paths of Justice*, Johannes Chan illuminates fundamental themes and basic values in Hong Kong’s legal system by using his own experience and drawing on interesting and important cases. The book explains and demystifies some of the most frequently asked questions about the law: How does a lawyer defend someone who is guilty? Does the law favour the rich and the resourceful? Is there a duty to obey the law in all circumstances? How can human rights and national security coexist in balance if their goals conflict in certain situations? How can fairness be reconciled with administrative efficacy? Is an abuse of freedom a justification for denying it? He also casts light on legal profession and professionalism, arguing that the legal profession is honourable only because lawyers, by and large, do live up to a high ethical standard and are committed to the values of justice and fairness.

These cases cover a wide range of legal discussion and span several decades of Chan’s professional practice, from when he was a young barrister to his years as Honorary Senior Counsel. Through the description of these real-life court cases, he gives readers not only a better understanding of how Hong Kong’s legal system works in practice, but also the essential tools to think deeply about legal institutions, the legal profession, the role of justice in a modern society, and the importance of the rule of law.

**Johannes M. M. Chan** SC (Hon) is a professor of law and former dean (2002–2014) of the Faculty of Law at the University of Hong Kong. He specializes in the areas of constitutional law, administrative law, and human rights, and has published widely in these fields. In 2003, he was appointed Honorary Senior Counsel in Hong Kong.

‘The book illustrates a wide range of issues and offers interesting insights which a reading of the court decisions would not enable a person to glean. It is a book which adds a human and personal dimension to abstract legal principles.’

---Anthony Francis Neoh, QC, SC, JP, former deputy judge of the High Court of Hong Kong

‘The book teaches the law through the accessible means of story-telling. It presents a lively legal scene that involves some highly respectable and interesting practitioners and important developments in the law.’

---Margaret Ng Ngoi-yee, barrister and former member of the Legislative Council of Hong Kong
Christian Women in Chinese Society: The Anglican Story expands on the long-standing debates about whether Christianity is a collaborator in or a liberating force against the oppressive patriarchal culture for women in Asia. Women have played an important role in the history of Chinese Christianity, but their contributions have yet to receive due recognition, partly because of the complexities arising out of the historical tension between Western imperialism and Chinese patriarchy. Single women missionaries and missionary spouses in the nineteenth century set the early examples of what women could do to spread the Gospel, yet they might not have intended to instill the same free spirit into their Chinese converts. The education provided to Chinese women by missionaries was expected to turn them into good wives and mothers, but knowledge empowered the students, allowing them to become full participants not only in the Church but also in the wider society. Together, the Western female missionaries and the Chinese women whom they trained explored their newfound freedom and tried out their roles with the help of each other. These developments culminated in the ordination of Florence Li Tim Oi to priesthood in 1944, a singular event that fundamentally changed the history of the Anglican Communion. At the heart of this collection lies the rich experience of those women, both Chinese and Western, who devoted their lives to the propagation of Anglicanism across different regions of mainland China and Hong Kong. Contributors make the most of the sources to reconstruct their voices and present sympathetic accounts of these remarkable women’s achievements.

Wai Ching Angela Wong is the vice president of the United Board for Christian Higher Education in Asia. She has been a longtime faculty member of the Chinese University of Hong Kong and has published widely in the areas of gender, culture, and religion.

Patricia P. K. Chiu is an honorary assistant professor in the History Department at the University of Hong Kong. Her research explores the intercultural history of women in education and missionary activity.

Also in the series:

Christian Encounters with Chinese Culture
Essays on Anglican and Episcopal History in China (2015)

The Practical Prophet
Bishop Ronald O. Hall of Hong Kong and His Legacies (2015)
The Rudiments of Mandarin
中文初階

Yan Yan Chan, Hong Yang, Yuk Yeung, Wei Zhang
陈欣欣、杨虹、杨煜、张伟

Chinese Language Studies
August 2018
212 pp., 8” x 11”
PB 978-988-8390-95-3  HK$220 | US$35
Free Audio Online

The Rudiments of Mandarin is designed for foreign students who have no prior knowledge of the Chinese language. It introduces the learner to the Chinese phonetic system Hanyu Pinyin and authentic dialogues for everyday situations. The chapters focus on interesting themes like self-introduction, campus life, transportation, shopping, food, and travel. The drills and discussions equip the learner with useful grammar and key vocabulary, both of which will help them communicate in Chinese more efficiently. The authors have also made every effort to include Hong Kong–specific elements, such as local lexical items and culture notes, in each chapter. The Rudiments of Mandarin is unique among Chinese-language textbooks because it is specifically designed for learners who are studying and living in Hong Kong.

This book is accompanied by downloadable mp3 files, which include audio recordings of the text, vocabulary, and listening exercises.

Yan Yan Chan is a lecturer in the School of Chinese at the University of Hong Kong and co-author of University Putonghua I and II.

Hong Yang is an assistant lecturer in the School of Chinese at the University of Hong Kong. She teaches Chinese as a foreign language to international exchange students.

Yuk Yeung is a lecturer in the School of Chinese at the University of Hong Kong and co-author of University Putonghua I and II.

Wei Zhang is an assistant lecturer in the School of Chinese at the University of Hong Kong. She teaches Chinese as a second language and Putonghua.

Also by Yan Yan Chan and Yuk Yeung:
新編大學普通話 上冊 (編著) (2012)
新編大學普通話 下冊 (編著) (2012)
Almost right from the introduction of baseball to Japan the sport was regarded as qualitatively different from the original American model. This vision of Japanese baseball associates the sport with steadfast devotion (magokoro) and the values of the samurai class in the code of Bushidō, in which greatness is achieved through hard work under the tutelage of a selfless master.

In Contesting the Myths of Samurai Baseball Keaveney analyzes the persistent appeal of such mythologizing, arguing that the sport has been serving as a repository for traditional values, to which the Japanese have returned time and again in epochs of uncertainty and change. Baseball and modern culture emerged and developed side by side in Japan, giving cultural representations of this national pastime special insights into Japanese values and their contortions from the late nineteenth century to the present day. Keaveney explains the origins of the cultural construct “Samurai baseball” and reflects on the recurrences of these essentialist discourses at critical junctures in Japan’s modern history. Since the early modern period, writers, filmmakers, and manga artists have alternately affirmed and debunked these popular myths of baseball. This study presents an overview of these cultural products, beginning with Masaoka Shiki’s pioneering baseball writings, then moves on to the long history of baseball films and the venerable tradition of baseball fiction, and finally considers the substantial body of baseball manga and anime. Perhaps what is most striking is the continuous relevance of baseball and its values as a point of cultural reference for the Japanese people; their engagement with baseball is a genuine national love affair.
The Private Side of the Canton Trade, 1700–1840
Beyond the Companies
(廣州貿易史（1700–1840）：公司與商行以外的私營商人)

Edited by Paul A. Van Dyke and Susan E. Schopp

It is not often recognized that China was one of the few places in the early modern world where all merchants had equal access to the market. This study shows that private traders, regardless of the volume of their trade, were granted the same privileges in Canton as the large East India companies. All of these companies relied, to some extent, on private capital to finance their operations. Without the investments from individuals, the trade with China would have been greatly hindered. Competitors, large and small, traded alongside each other while enemies traded alongside enemies. Buddhists, Muslims, Catholics, Protestants, Parsees, Armenians, Hindus, and others lived and worked within the small area in the western suburbs of Canton designated for foreigners. Cantonese shopkeepers were not allowed to discriminate against any foreign traders. In fact, the shopkeepers were generally working in a competitive environment, providing customer-oriented service that generated goodwill, friendship, and trust. These contributed to the growth of the trade as a whole. While many private traders were involved in smuggling opium, others, such as Nathan Dunn, were much opposed to it. The case studies in this volume demonstrate that fortunes could be made in China by trading in legitimate items just as successfully as in illegitimate ones, which tellingly suggests that the rapid spread of opium smuggling in China could be a result of inadequate, rather than excessive, regulation by the Qing government.

Paul A. Van Dyke is professor of history at Sun Yat-sen University in Guangzhou and author of Merchants of Canton and Macao: Success and Failure in Eighteenth-Century Chinese Trade.

Susan E. Schopp is a historian whose research focuses on the French Canton trade and on East India ships. In 1997 she identified the wreck of the English East India Company vessel Earl Temple.

‘For this absorbing book, Van Dyke and Schopp have convened excellent scholars, junior and senior, to throw new light on the foreign merchants outside the East India companies who shaped China’s engagement with the world at least as much as the companies’ men did, if not more. ‘The slumbering field of foreign trade in Qing China has come back to life.’

—Timothy Brook, University of British Columbia

Also by Paul A. Van Dyke:

Merchants of Canton and Macao
Success and Failure in Eighteenth-Century Chinese Trade (2015)
The History of the Adventures of Vivi and Vera
Written by Dung Kai-cheung under the Inspiration of the Ancient Chinese Treatise Celestial Creations and the Works of Man
(天工開物:栩栩如真)

Dung Kai-cheung
Translated by Yau Wai-ping

Award-winning author Dung Kai-cheung weaves together two inventive narratives in this remarkable book. One is the story of a novelist who recounts his family’s history against the backdrop of Hong Kong’s development from the 1930s to the 1990s. Dung builds this story through vignettes about the protagonist’s relationship with technological inventions that shaped his life, as glimpsed through his uncertain memory and family myths. Running parallel to this is a rebellion by the novelist’s oppressed fictional characters, who attempt to break the yoke of servile obedience laid upon them by the conventions of novel-writing. The central character, Vivi, has been written into being by the author and, once created, she seems to take on a life of her own and moves from being fabricated to being real, even bravely undertaking the journey to meet her creator—the novelist—in the real world. Fantasy and realism combine to suggest that crossing boundaries is inherent part of our nature.
**Love Long**

Robert Indiana and Asia 羅伯特·印第安納與亞洲

Edited by **Miwako Tezuka** and **ASHK Gallery Team**

手塚美和子、亞洲協會香港中心藝術館團隊 編

**Bilingual in English and Chinese**

**Fine Art**

March 2018

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*LOVE Long: Robert Indiana and Asia* is published by Asia Society Hong Kong Center on the occasion of the eponymous exhibition. Edited by the curator, Miwako Tezuka, and the Center’s Gallery Team, the book explores text based art through the works of preeminent American artist Robert Indiana in conversation with eight contemporary artists and collectives from Asia: Kutluğ Ataman, *Candy Factory Projets (Takuji Kogo + Young Hae-Chang Heavy Industries)*, Chim ↑ Pom, He An, Hung Keung, Charwei Tsai and Xu Bing. The contents of the publication include four essays and a catalogue of the exhibition with over 50 color artwork plates. The publication opens with a curatorial overview essay by Miwako Tezuka, followed by a contribution by Susan Elizabeth Ryan, a foremost Indiana scholar. The subsequent essay by assistant curator Kaitlin Chan reflects on Indiana’s “signs” in a Hong Kong context, preceding a revised version of an essay by artist Xu Bing, whose works are in the exhibition, on the pictographic origins of Chinese characters.

**Dr. Miwako Tezuka** is Co-Director of PoNJA-GenKon (Post-Nineteen-forty-five Japanese Art Discussion Group), a global online network of scholars, curators, and artists. She is also Consulting Curator of the Reversible Destiny Foundation, a conceptual artist foundation established in New York by Arakawa and Madeline Gins. Formerly Director of the Gallery, Japan Society, New York (2012–15) and Curator of Contemporary Art, Asia Society, New York (2005–2012), she has curated numerous exhibitions.

《愛話：羅伯特·印第安納與亞洲》為亞洲協會香港中心策劃的同名展覽出版。圖錄由客席展人手塚美和子以及中心藝術館團隊編輯，透過美國知名藝術家羅伯特·印第安納以及八位亞洲藝術家──谷特拉格·阿塔曼、古郷卓司、張英海重工業、Chim ↑ Pom、何岸、洪強、蔡佳葳及徐冰──的作品探討以語言為本的藝術。本書配以 50 多張彩色圖片輯錄展覽作品，同時收錄四篇研究文章，分別為手塚美和子的策展概述、印第安納專研學者 Susan Elizabeth Ryan 的撰文、助力策展人陳嘉賢根據香港語境對印第安納「標誌」類作品的分析以及參展藝術家徐冰對於漢字象形根源的淺談。

**手塚美和子**博士在 2003 年創辦網上平台 PoNJA-Genkon，供當代日本藝術學者、策展人和研究人員進行交流。她現在亦擔任 Reversible Destiny Foundation 的顧問策展人。該基金由藝術家荒川和太太 Madeline Gins 於 2010 年在紐約成立。手塚此前為紐約日本協會的總監，並曾出任亞洲協會博物館當代藝術部副策展人。
Porcelain, with its fine white body, delicately painted decoration and associations with China’s culture and vast wealth, has long delighted and captivated people in the West, as well as across the whole of Asia and the Islamic world. This catalogue accompanies the exhibition Objectifying China: Ming and Qing Dynasty Ceramics and Their Stylistic Influences Abroad, held at the University Museum and Art Gallery of The University of Hong Kong. The work explores the production of Chinese porcelain and other ceramics for both export and the domestic market, and the many responses to these wares made overseas using local materials and decorative techniques.

Bosshard in China offers a comprehensive sweep of black and white photographs and documentary films produced by Swiss photojournalist Walter Bosshard. Living and travelling extensively in China from 1933 to 1939, Bosshard was one of the earliest journalists to record this critical decade in Chinese and world history. Walter Bosshard (1892–1975) was a pioneer in the field of photojournalism. A master of both the word and the photographic eye, he made a name for himself as an adventurer and bridge builder between Asia and Europe, reporting on key political events and daily life. Today, his photographs and films are a rich source of information for understanding global history, specifically the visual memory of China between 1930 and 1950.
The collaborative works of painter Arnold Chang (Zhang Hong; b. 1954) and photographer Michael Cherney (Qiu Mai; b. 1969) defy expectations. More than just the product of a camera and brush, these works on paper are a union of artistic minds, a visual duet that ultimately creates a third work of art—something greater than its respective parts. The title of this exhibition, *From Two Arises Three*, is drawn from Laozi’s *Dao De Jing*. In this classical Daoist text, we learn that “three produces all things.” From a cosmological viewpoint, three is the union of dualistic forces in the world. Extending this view to an artistic perspective, “three” is a powerful vision that comes from collaboration. With Arnold Chang and Michael Cherney we have a model for co-creation that bridges cultures and artistic traditions.

This catalogue is published to coincide with the UMAG exhibition *North Korea’s Public Face: 20th-century Propaganda Posters from the Zellweger Collection*. In North Korea, the propaganda artists are given the vital task of keeping the population informed. Posters first came to prominence during the 1950–53 Korean War and they are still displayed prominently throughout the capital and countryside. Slogans are often taken from statements made by the country’s leadership and from newspaper editorials. North Korean posters portray a wide variety of topics: from phrases reinforcing party policies to messages reiterating campaigns on culture, public health, education and sports. Works presented in this exhibition primarily illustrate topics related to agricultural development and food production—areas of particular interest based on the years that Katharina Zellweger has addressed food and food security-related issues.

*Katharina Zellweger* is a Research Fellow at Stanford University. She first visited North Korea in 1995, as the country was devastated by floods that contributed to a massive famine. As an employee of Caritas, she was among the first international aid workers on the ground. In the following years, she has made more than fifty trips and visited almost all of the country’s provinces, including the hardest-hit areas usually off-limits to foreigners. In 2006, she was offered a position as country director for the Swiss Agency for Development and Cooperation in Pyongyang. For the next five years, she lived in the North Korean capital and oversaw a series of projects.

**North Korea’s Public Face**

20th-century Propaganda Posters from the Zellweger Collection
( 場面朝鮮：蕭惠姬藏品的二十世紀 宣傳海報 )

**Katharina Zellweger**
This publication accompanies an unprecedented exhibition highlighting four of the magnificent chinoiserie tapestries of Chinese Emperor Qianlong, woven after designs by François Boucher at the famous Beauvais manufactory from 1758–1760. The large and well-preserved textiles form part of the royal French commission by King Louis XV, objects of which were presented to Qianlong in 1766.

These celebrated tapestries are joined by another historic set of culturally related depictions in print—The Battles of the Emperor of China. The engravings were ordered by Qianlong, drawn by Jesuit painters at the Imperial Court in Beijing and then printed in Paris 1769–1774. The ‘culture’ of these prints follows King Louis XIV’s influential images of the Histoire du Roi and presents Qianlong as both a war hero and as the undisputed leader of China in the mid-eighteenth century.

Imagining Qianlong presents one of the rare topics to celebrate the court cultures in both France and China, at a time when the empires idolised each other, and cultural influences and exchanges were highly significant and supported by well-established and prosperous monarchs during an increasingly enlightened eighteenth century.

This catalogue is published to accompany the UMAG exhibition Ifugao Sculpture: Expressions in Philippine Cordillera Art. Rarely collected in such a broad group display, both figurative sculptures and ritual boxes exemplify the talent of artists from the Ifugao, Bontoc and Kankanaey tribes in the northern Luzon region of the Philippines. The exhibition and publication are organised in collaboration with Mr Martin Kurer and Asian Art:Future (AA:F), a collection specialising in contemporary and antique Asian art.

The works displayed range from sculptural objects, including ‘bulul’ statues, deities associated with the production of bountiful harvests; ‘hipag’ figures, war deities used as vehicles through which divine help can be summoned; sculptural boxes used in ceremonies, the ‘punamhan’; and various boxes for the storage of food—sometimes called ‘tangongo’ or ‘tanoh’—along with other functional items such as ‘kinahu’, food bowls, and toys. Fascinated with the modern abstract style of these carved 19th- and 20th-century sculptures, this collection takes an artistic rather than an anthropological approach, highlighting the aesthetics of the displayed artworks rather than signifying them as ethnic markers or religious tools.

The publication draws comparisons with other tribal arts and describes their influence over modern Western artists, such as the Russian Wassily Kandinsky, the Romanian Constantin Brancusi and the French artist George Braque.
Splendours of Dunhuang
敦煌韻致
Jao Tsung-i’s Selected Academic and Art Works Inspired by Dunhuang Culture
饒宗頤教授之敦煌學術藝術展圖錄

Edited by Lee Chack Fan, Tang Wai Hung, and Cheng Wai Ming
李焯芬、鄧偉雄、鄭煒明 編

Bilingual in English and Chinese
Chinese Art
April 2017
166 pp., 9.125" x 11.75", color illustrations throughout
PB 978-988-77020-6-1 HK$380 | US$55

This catalogue consists of Dunhuang-themed paintings, calligraphy, and studio objects by Professor Jao selected from his impressive oeuvre which spans from the 1960’s to the present day. 这本圖錄選載了饒教授由上世紀六十年代到最近的敦煌書畫作品及文玩。


海上因緣
饒宗頤藝術天地
(My Knot of Shanghai in Art: Painting and Calligraphy of Jao Tsung-i)

鄧偉雄 主編

Chinese Art
June 2012
144 pp., 10.5" x 14.875", color illustrations throughout
HB 978-988-15315-0-6 HK$380 | US$60

《海上因緣：饒宗頤教授上海書畫展》是饒宗頤教授於二十一世紀在上海舉辦的重要展覽。本展覽圖錄收錄作品八十八幅。

饒宗頤書道創作匯集 (全十二冊)
(Collected Calligraphic Works of Jao Tsung-I)

鄧偉雄 主編

Chinese Art
December 2012
2500 pp., 9" x 12", 12 volumes
HB 978-988-15314-9-0 HK$4,800 | US$700

本匯集第一至四冊選入饒教授的甲骨、大小篆、隸、楷、行、草等各種書體。從第五至十二冊則收入他的匾額、成扇、對聯及手卷等各種形式的書法作品。
Recent Backlist

**Cornerstone Investors**  
A Practice Guide for Asian IPOs  
(基石投資者：亞洲新股上市集資實務)

*Philippe Espinasse*

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**The World in Guangzhou**  
Africans and Other Foreigners in South China’s Global Marketplace  
(世界在廣州：南中國全球貿易市場中的非洲人和其他外國人)

*Gordon Mathews* with *Linessa Dan Lin* and *Yang Yang*

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**Finance / Business / Investment**  
**January 2018**

256 pp., 7” x 9”  
HB 978-988-8455-84-3  HK$350 | US$45

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**Anthropology / China**  
**November 2017**

260 pp., 6” x 9”, 21 b&w illus.  
PB 978-988-8455-88-1  HK$215 | US$28

For sale in Hong Kong, China, Macao, and Taiwan only

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In this ground-breaking guide, former investment banker Philippe Espinasse explains the process of gathering cornerstone investors in connection with IPOs and other equity offerings. Using his trademark simple and jargon-free language, he details the targeting strategies, documentation, marketing, and allocation of shares and other securities to these reference shareholders, and analyses why and how they make or break today’s new listings across Asia’s key markets. This essential guide—and the first of its kind—contains key information on the legal framework for cornerstone investors in Hong Kong, Malaysia, and Singapore, and offers practical advice on how best to structure and conduct a cornerstone investor offering. It also discusses some of the more controversial issues associated with the practice of cornerstone investment and includes many real-life examples of cornerstone deals, sample documents, cornerstone investor profiles, an investor target list, and a comprehensive glossary.

*Philippe Espinasse* was a senior investment banker for almost two decades. He has worked on IPOs and capital markets transactions in 30 countries. He is the author of *IPO: A Global Guide* and maintains a personal website: www.ipo-book.com.

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Only decades ago, the population of Guangzhou was almost wholly Chinese. Today, it is a truly global city, a place where people from around the world go to make new lives, find themselves, or further their careers. A large number of these migrants are small-scale traders from Africa who deal in Chinese goods—often knockoffs or copies of high-end branded items—to send back to their home countries. In *The World in Guangzhou*, Gordon Mathews explores the question of how the city became a center of “low-end globalization” and shows what we can learn from that experience about similar transformations elsewhere in the world. Through detailed ethnographic portraits, Mathews reveals a world of globalization based on informality, reputation, and trust rather than on formal contracts. Full of unforgettable characters, the book presents a compelling account of globalization at ground level and offers a look into the future of urban life as transnational connections continue to remake cities around the world.

*Gordon Mathews* is professor of anthropology at the Chinese University of Hong Kong. *Linessa Dan Lin* is a PhD candidate in the Anthropology Department at the Chinese University of Hong Kong. *Yang Yang* graduated with a master of philosophy in anthropology at the Chinese University of Hong Kong.
Ulaanbaatar beyond Water and Grass

A Guide to the Capital of Mongolia
(烏蘭巴托：水、草以外的蒙古首府)

M. A. Aldrich

Ulaanbaatar beyond Water and Grass is the first book in the English language that takes the visitors to an in-depth exploration of the capital of Mongolia. In the first section of the book, M. A. Aldrich paints a detailed portrait of the history, religion, and architecture of Ulaanbaatar with reference to how the city evolved from a monastic settlement to a communist-inspired capital and finally to a major city of free-wheeling capitalism and Tammany Hall politics. The second section of the book offers the reader a tour of different sites within the city and beyond, bringing back to life the human dramas that have played themselves out on the stage of Ulaanbaatar. Where most guide books often lightly discuss the capital, this book reveals much that remains hidden from the temporary visitor and even from the long-term resident. Writing in a quirky, idiosyncratic style, the author shares his appreciation and delight in this unique urban setting—indeed, in all things Mongolian. The book finally does justice to one of the most neglected cultural capitals in Asia.

Michael Williams

Employing the classic Chinese saying “returning home with glory” (man zai rong gui) as the title, Michael Williams highlights the importance of return and home in the history of the connections established and maintained between villagers in the Pearl River Delta and various Pacific ports from the time of the Californian and Australian gold rushes to the founding of the People’s Republic of China. Conventional scholarship on Chinese migration tends to privilege nation-state factors or concepts which are dependent on national boundaries. Williams goes back to the basics by considering the strong influence exerted by the family and the home village on those who first set out in order to give a better appreciation of how and why many modest communities in southern China became more modern and affluent. He also gives a voice to those who never left their villages (women in particular).

M. A. Aldrich is a lawyer and author who has lived and worked in Asia for nearly thirty years. He has previously published The Search for a Vanishing Beijing: A Guide to China’s Capital through the Ages.

Michael Williams grew up in Sydney, completed his PhD at the University of Hong Kong, and is currently an adjunct fellow at Western Sydney University. He is also a founding member of the Chinese Australian Historical Society.
Staging Revolution refutes the deep-rooted notion that art overtly in the service of politics is by definition devoid of artistic merits. As a prominent component shaping the culture of the Cultural Revolution, model Beijing Opera (jingju) is the epitome of art used for political ends. Arguing against commonly accepted interpretations, Xing Fan demonstrates that in a performance of model jingju, political messages could only be realized through the most rigorously formulated artistic choices and conveyed by performers possessing exceptional techniques. Fan contextualizes model jingju at the intersection of history, artistry, and aesthetics. Making use of first person accounts of the creative process, including numerous interviews conducted by the author, Fan presents a new appreciation of a lived experience that, on a harrowing journey of coping with political interference, was also filled with inspiration and excitement.

Xing Fan is assistant professor in Asian theatre and performance studies in the Centre for Drama, Theatre and Performance Studies at the University of Toronto.

Step into a Burmese temple built between the late seventeenth and early nineteenth centuries and you are surrounded by a riot of color and imagery. The majority of the highly detailed wall paintings displays Buddhist biographical narratives, inspiring the devotees to follow the Buddha’s teachings. Alexandra Green goes one step further to consider the temples and their contents as a whole, arguing that the wall paintings mediate the relationship between the architecture and the main Buddha statues in the temples. These temples were a cohesively articulated and represented Burmese Buddhist world to which the devotees belonged. Green’s visits to more than 160 sites with identifiable subject matter form the basis of this richly illustrated volume, which draws upon art historical, anthropological, and religious studies methodologies to analyze the wall paintings and elucidate the contemporary religious, political, and social concepts that drove the creation of this lively art form.

Alexandra Green is Henry Ginsburg Curator for Southeast Asia at the British Museum. She is the editor of Rethinking Visual Narratives from Asia: Intercultural and Comparative Perspectives.
In this pioneering study, James Udden argues instead that the Taiwanese experience is the key to understanding Hou Hsiao-hsien’s art. The convoluted history of Taiwan in the last century has often rendered fixed social and political categories irrelevant. Changing circumstances have forced the people in Taiwan to be hyperaware of how imaginary identity—above all national identity—is. Hou translates this larger state of affairs in such masterpieces as City of Sadness, The Puppetmaster, and Flowers of Shanghai. Making extensive uses of Chinese sources from Taiwan, the author shows how important the local matters for this globally recognized director. In this new edition of No Man an Island, James Udden charts a new chapter in the evolving art of Hou Hsiao-hsien, whose latest film, The Assassin, earned him the Best Director Award at the Cannes Film Festival in 2015. Hou breaks new ground in turning the classic wuxia genre into a vehicle to express his unique insight into the working of history. The unconventional approach to conventions is quintessential Hou Hsiao-hsien.

G. Andrew Stuckey teaches at the University of Colorado, Boulder. He is the author of Old Stories Retold: Narrative and Vanishing Pasts in Modern China.
Coaching Intervention for Psychosis
A Lifestyle Redesigning Approach
(思覺失調的康復：重建生活為本生活教練模式)

Kwok-fai Leung, Iris Hiu Hung Chan, Nicole Ka Man Lau, and Eric Yu-hai Chen

Psychology & Counseling / Applied Psychiatry
January 2018
148 pp., 6” x 9”, 10 b&w illus.
PB 978-988-8390-91-5   HK$220 | US$32
HB 978-988-8390-92-2   HK$500 | US$65

Intended for mental health professionals working with psychosis patients, this book provides useful instructions for basic training. It is also invaluable to patients and caregivers who wish to understand and facilitate the intervention procedures.

Piecing Together Sha Po
Archaeological Investigations and Landscape Reconstruction
(沙埔拼圖：考古調查與景觀重建)

Mick Atha and Kennis Yip

Archaeology / Hong Kong
October 2016
280 pp., 7” x 10”, 81 color plates, 70 illus. and 14 maps
PB 978-988-8208-98-2   HK$450 | US$60
HB 978-988-8208-98-2   HK$450 | US$60

Synthesising decades of earlier fieldwork together with Atha and Yip's extensive excavations conducted in 2008–2010, the discoveries collectively enabled the authors to reconstruct the society in Sha Po in different historical periods.

Piecing Together Sha Po
Archaeological Investigations and Landscape Reconstruction
(沙埔拼圖：考古調查與景觀重建)

Mick Atha & 葉可詩

考古 / 香港
March 2018
284 pp., 7” x 10”, 81 color plates, 70 illus. and 14 maps
PB 978-988-8455-83-6   HK$170 | US$25

本書綜合數十年早期田野工作及 Mick Atha（范旼澔）和葉可詩（Kennis Yip）在 2008–2010 年期間發掘的大量考證，兩位作者得以重建沙埔社會的不同歷史時期。

Building Materials and Technology in Hong Kong
香港建築技術及應用

Wong Wah Sang; Chan Wing Yan, Alice; Wai Chui Chi, Rosman; and Kee Yee Chun, Tris
黃華生、陳詠欣、衛翠芷、祁宜臻

Bilingual in English and Chinese

Architecture / Construction Engineering / Methods & Materials
January 2018
360 pp., 8” x 11”, 599 b&w illus.
PB 978-988-8390-98-4   HK$460 | US$65
HB 978-988-8390-98-4   HK$460 | US$65

The book is a thorough documentation of tectonics in the Hong Kong construction industry. It looks at how buildings have been designed and built in a high-density city in a subtropical climate.
Selected English Language Studies Titles

**English Exposed**
Common Mistakes Made by Chinese Speakers
(英語析誤：以華語為母語者的常犯錯誤)
*Steve Hart*

*English Language Learning*  
March 2017  
228 pp., 6" x 9"  
PB 978-988-8390-75-5  
HK$190 | US$26

**Expand Your English**
A Guide to Improving Your Academic Vocabulary
(如何拓展英語學術詞彙)
*Steve Hart*

*English Language Learning*  
October 2017  
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PB 978-988-8390-99-1  
HK$200 | US$28

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Their Origins and Usage
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*Alexander Tulloch*

*Reference / Language*  
January 2017  
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HB 978-988-8390-63-2  
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**Chinese-English Contrastive Grammar**
An Introduction
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*David C. S. Li* and *Zoe Pei-sui Luk*

*Linguistics / Language*  
July 2017  
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HB 978-988-8390-85-4  
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Revised Second Edition
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*Miranda Legg, Kevin Pat, Steve Roberts, Rebecca Welland, Letty Chan, Louisa Chan,* and *Wai Lan Tsang*

*English Language Studies*  
August 2017  
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PB 978-988-8455-80-5  
HK$180 | US$28
Selected Chinese Culture and History Titles

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Politics, Aesthetics, and Mass Culture
(紅色經典之原創及再造：政治、審美與通俗文化)
Edited by
Rosemary Roberts and Li Li
Cultural History / Literary Criticism / China
October 2017
236 pp., 6” x 9”
15 color and 9 b&w illus.
HB 978-988-8390-89-2
HK$450 | US$60

Unruly People
Crime, Community, and State in Late Imperial South China
(不馴的族群：晚清華南罪案、社區與國法)
Robert J. Antony
History / Qing Dynasty / China
August 2016
320 pp., 6” x 9”
21 b&w illus. and 4 maps
HB 978-988-8208-95-1
HK$495 | US$65

Ultra-Modernism
Architecture and Modernity in Manchuria
(超現代主義：滿洲的建築與現代性)
Edward Denison and Guangyu Ren
Architecture / Chinese History
December 2016
160 pp., 6” x 9”, 41 b&w illus.
HB 978-988-8390-50-2
HK$295 | US$45

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British Knowledge of China in the Making of the Opium War
(英商之戰：英國對華之認知與鴉片戰爭)
Song-Chuan Chen
History / China
January 2017
240 pp., 6” x 9”
HB 978-988-8390-56-4
HK$375 | US$50

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From Imperial Pillars of State to Global Real Men
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Edited by Kam Louie
Cultural Studies / Gender Studies / Chinese Studies
June 2016
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Shuge Wei
China / History
March 2017
300 pp., 6” x 9”, 20 b&w illus.
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