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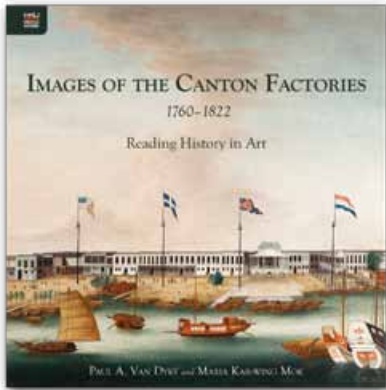
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- Jao Tsung-I Petite Ecole
- University Museum and Art Gallery

Others

- East Slope Publishing Ltd. (Muse, HK)

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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* (Hong Kong University 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.

China / History / Art

October 2015

200 pp., 10" x 10"

99 color and 31 b&w illus.

HB 978-988-8208-55-5

HK\$675 | US\$90

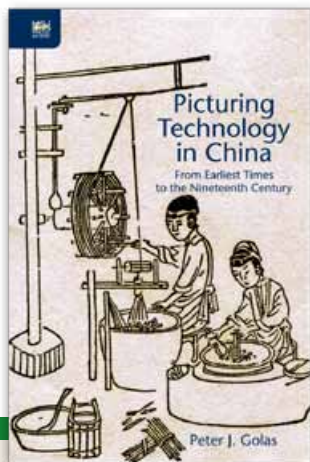
Ebook 978-988-8313-77-8

Also by Van Dyke:

The Canton Trade
Life and Enterprise on the China Coast, 1700–1845 (2007)

Merchants of Canton and Macao
Politics and Strategies in Eighteenth-Century Chinese Trade (2011)

Americans and Macao
Trade, Smuggling and Diplomacy on the South China Coast (2012)



History / Chinese Art / Technology

January 2015

252 pp., 6" x 9"

18 color and 92 b&w illus.

HB 978-988-8208-15-9

HK\$430 | US\$56

Ebook 978-988-8313-92-1

Picturing Technology in China From Earliest Times to the Nineteenth Century

(中國科技繪圖史)

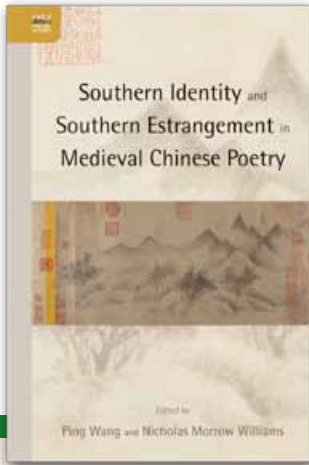
Peter J. Golas

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



Chinese Literature / Poetry / History

January 2015

236 pp., 6" x 9"

4 b&w illus.

HB 978-988-8139-26-2

HK\$625 | US\$79

Ebook 978-988-8313-00-6

"A long-overdue appreciation of the South as a center for the production of medieval Chinese literature as well as a focal point of Chinese cultural and intellectual reflection and identity, this collection of essays by a stellar roster of leading scholars offers an immensely rich contribution to the study of classical Chinese poetry."

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

Southern Identity and Southern Estrangement in Medieval Chinese Poetry

(文化南方與中古詩歌)

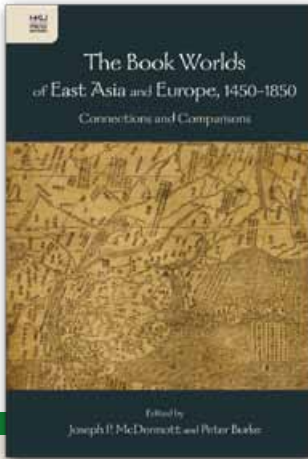
Edited by Ping Wang and Nicholas Morrow Williams

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.

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.



History / China Studies

November 2015

400 pp., 6" x 9"

4 color and 36 b&w illus.

HB 978-988-8208-08-1

HK\$600 | US\$80

Ebook 978-988-8313-61-7

Also by Joseph P. McDermott:

**A Social History of the Chinese Book
Books and Literati Culture in Late
Imperial China (2006)**

The Book Worlds of East Asia and Europe, 1450–1850 Connections and Comparisons

(東亞與歐洲的書籍世界，1450–1850：聯繫與比較)

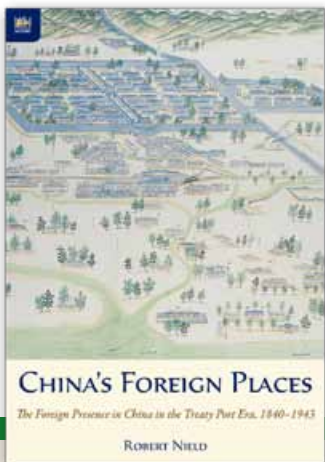
Edited by Joseph P. McDermott and Peter Burke

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 / History

March 2015

400 pp., 7" x 10"

82 color and 70 b&w illus.

HB 978-988-8139-28-6

HK\$550 | US\$70

Ebook 978-988-8313-53-2

“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 Shanghai* and *The Scramble for China: Foreign Devils in the Qing Empire, 1832–1914*

China’s Foreign Places The Foreign Presence in China in the Treaty Port Era, 1840–1943

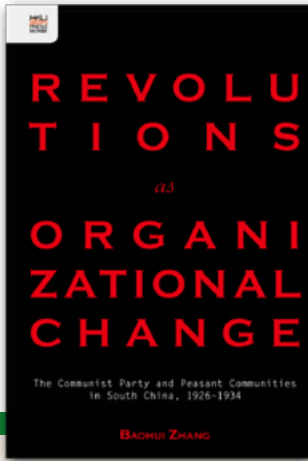
(中國通商口岸：外國人在華各地之活動，1840–1943)

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 is the author of *The China Coast: Trade and the First Treaty Ports*.



China / Revolution / History

October 2015

200 pp., 6" x 9"

1 b&w illus.

HB 978-988-8208-39-5

HK\$400 | US\$60

Ebook 978-988-8313-69-3

"In this thorough comparative account of the peasant risings in Hunan and Jiangxi and the role of the Communist Party, Dr. Zhang casts new light on both the risings themselves, and what they can tell us about peasant risings in general. This work is strong in both theory and detailed historical research."

— **Richard Rigby**, professor,
China Institute, Australian
National University

Revolutions as Organizational Change The Communist Party and Peasant Communities in South China, 1926–1934

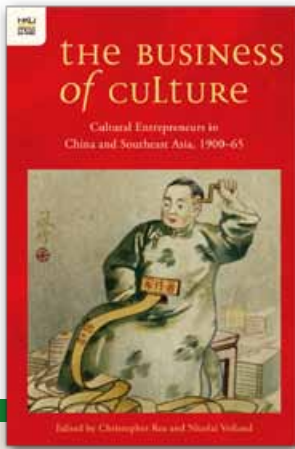
(鄉村組織與農民運動：中國共產黨和華南農民社會，1926–1934)

Baohui Zhang

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. Agrarian rebellions can be caused by peasants' attempts to restructure unjust and illegitimate communal organizational orders, while legitimate communal organizational orders can powerfully constrain the mobilization by outside revolutionary agents such as the CCP.

Baohui Zhang is professor of political science at Lingnan University, Hong Kong. He received his PhD from the University of Texas in Austin. His research interests include political change, Sino-US relations, and international relations of the Asia Pacific.



China Studies / Asian Studies / History

February 2015

344 pp., 6" x 9"

31 b&w illus.

PB 978-988-8208-49-4

HK\$280 | US\$35

For sale in Asia, Australia, and
New Zealand only

“The voices, lives, and enterprises that emerge from this delightful volume are vivid and illuminating—a captivating read.”
—**Thomas Mullaney**, author of *Coming to Terms with the Nation: Ethnic Classification in Modern China*

The Business of Culture Cultural Entrepreneurs in China and Southeast Asia, 1900–65

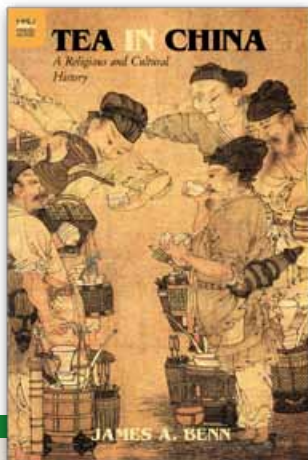
(文化事業：中國與東南亞的文化企業家，1900–65)

Edited by Christopher Rea and Nicolai Volland

The Business of Culture examines the rise of Chinese “cultural entrepreneurs,” businesspeople who risked financial well-being and reputation by investing in multiple cultural enterprises in the late nineteenth and twentieth centuries. Rich in biographical detail, the interlinked case studies featured in this volume introduce three distinct archetypes: the cultural personality, the tycoon, and the collective enterprise. The studies include Law Bun, a Hong Kong pulp fiction and film magnate; Aw Boon Haw, the “tiger” behind the Tiger Brand pharmaceutical company; and the Shaw Brothers, filmmakers who drew thousands of people out each night to watch movies in Hong Kong, Singapore, Malaya, and beyond. These portraits reveal how rapidly evolving technologies and growing transregional ties created fertile conditions for business success in the cultural sphere. They also highlight strategies used by cultural entrepreneurs around the world today.

Christopher Rea is an associate professor of Asian studies at the University of British Columbia.

Nicolai Volland is an assistant professor of Asian studies and comparative literature at the Pennsylvania State University.



Chinese Religion / History

April 2015

304 pp., 6" x 9"

14 b&w illus.

HB 978-988-8208-68-5

HK\$465 | US\$65

PB 978-988-8208-73-9

HK\$195 | US\$24

Ebook 978-988-8313-97-6

For sale in Asia only

Tea in China A Religious and Cultural History

(中國茶：宗教與文化史)

James A. Benn

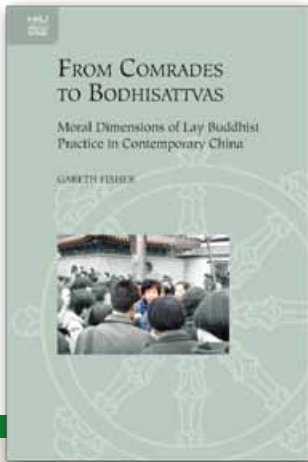
Tea in China explores the contours of religious and cultural transformation in traditional China from the point of view of an everyday commodity and popular beverage. The work traces the development of tea drinking from its mythical origins to the nineteenth century and examines the changes in aesthetics, ritual, science, health, and knowledge that tea brought with it.

The shift in drinking habits that occurred in late medieval China cannot be understood without an appreciation of the fact that Buddhist monks were responsible for not only changing people's attitudes toward the intoxicating substance, but also the proliferation of tea drinking. Monks had enjoyed a long association with tea in South China, but it was not until Lu Yu's compilation of the *Chajing* (*The Classic of Tea*) and the spread of tea drinking by itinerant Chan monastics that tea culture became popular throughout the empire and beyond.

Tea was important for maintaining long periods of meditation; it also provided inspiration for poets and profoundly affected the ways in which ideas were exchanged. Prior to the eighth century, the aristocratic drinking party had excluded monks from participating in elite culture. Over cups of tea, however, monks and literati could meet on equal footing and share in the same aesthetic values. Monks and scholars thus found common ground in the popular stimulant—one with few side effects that was easily obtainable and provided inspiration and energy for composing poetry and meditating. In addition, rituals associated with tea drinking were developed in Chan monasteries, aiding in the transformation of China's sacred landscape at the popular and elite level. Pilgrimages to monasteries that grew their own tea were essential in the spread of tea culture, and some monasteries owned vast tea plantations. By the end of the ninth century, tea was a vital component in the Chinese economy and in everyday life.

Tea in China transcends the boundaries of religious studies and cultural history as it draws on a broad range of materials—poetry, histories, liturgical texts, monastic regulations—many translated or analyzed for the first time. The book will be of interest to scholars of East Asia and all those concerned with the religious dimensions of commodity culture in the premodern world.

James A. Benn is professor of Buddhism and East Asian religions at McMaster University.



China Studies / Buddhism / Religion

January 2015

280 pp., 6" x 9"

11 b&w illus.

HB 978-988-8208-45-6

HK\$390 | US\$50

For sale in Australia, New Zealand,
Southeast and East Asia only

"From Comrades to Bodhisattvas reveals for the first time an important and rapidly developing aspect of Chinese religiosity—the rise of lay Buddhism, which takes place in the cracks of China's strict system of religious control. Nothing in the current literature on Buddhism or on religion in China is comparable to Fisher's important contribution."
—**Robert P. Weller**, Boston University

From Comrades to Bodhisattvas Moral Dimensions of Lay Buddhist Practice in Contemporary China

(從同志到菩薩：當代中國居士的道德世界)

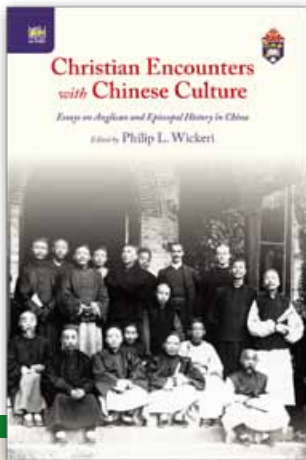
Gareth Fisher

From Comrades to Bodhisattvas is the first book-length study of Han Chinese Buddhism in post-Mao China. Supported by over a decade of ethnographic research, it provides an intimate portrait of lay Buddhist practitioners in Beijing who have embraced a religion that they were once socialized to see as harmful superstition. The book focuses on the lively debates that take place among these new practitioners in an unused courtyard of a Beijing temple, where laypersons gather to listen to the fiery sermons of charismatic preachers, and seek solutions to personal moral crises.

Spurred on by the lessons of the preachers and stories in the media, these courtyard practitioners inventively combine moral elements from China's Maoist past with Buddhist teachings on the workings of karma and the importance of universal compassion. Their aim is to articulate a moral antidote to what they see as blind obsession with consumption and wealth accumulation among twenty-first-century Chinese.

Full of engaging descriptions of the real lives of practicing lay Buddhists, *From Comrades to Bodhisattvas* will interest specialists in Chinese Buddhism, anthropologists of contemporary Asia, and all scholars interested in the relationship between religion and cultural change.

Gareth Fisher is assistant professor of religion and anthropology at Syracuse University.



History / Religion / China

May 2015

256 pp., 6" x 9"

29 b&w illus.

HB 978-988-8208-38-8

HK\$450 | US\$60

Ebook 978-988-8313-25-9

Sheng Kung Hui: Historical Studies of Anglican Christianity in China series

"This is one of the finest books on Christianity and Chinese culture to have emerged in recent years. Philip Wickeri has done the almost-impossible, and assembled an outstanding, world-class team of scholars to write on Anglican and Episcopal history in China, with essays focusing on education, liturgy, ministry, ecclesiology and theology. This is a timely, important book—and one that will re-shape the way we understand the place of Anglican and Episcopal churches in the past, present and future."

—**Martyn Percy**, dean of Christ Church, Oxford, UK

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

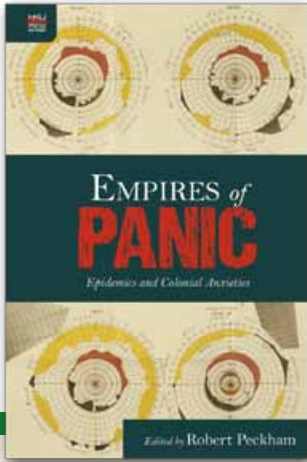
(基督教與中國文化：聖公會在華歷史論文集)

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. Two chapters explore how broader historical themes played out at the parish level—St. Peter's Church in Shanghai during the War against Japan and St. Mary's Church in Hong Kong during its first three decades. Chapters looking at the Chinese Prayer Book bring an innovative theological perspective to the discussion, especially how the inability to produce a single prayer book affected the development of the Chinese church. Finally, the tension between theological thought and Chinese culture in the work of Francis C. M. Wei and T. C. Chao is examined.

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.



History

January 2015

256 pp., 6" x 9"

7 b&w illus.

HB 978-988-8208-44-9

HK\$350 | US\$58

Ebook 978-988-8313-56-3

“Charting the relays of rumor and knowledge that stoke colonial fears of disease, disorder, and disaster, *Empires of Panic* offers timely and cautionary insight into how viscerally epidemics inflame imperial anxieties, and how words and their communication over new technologies accelerate panic, rally government intervention, and unsettle and entrench the exercise of global power. Relevant a century ago and even more so today.”

—**Nayan Shah**, University of Southern California; author of *Contagious Divides: Epidemics and Race in San Francisco's Chinatown*

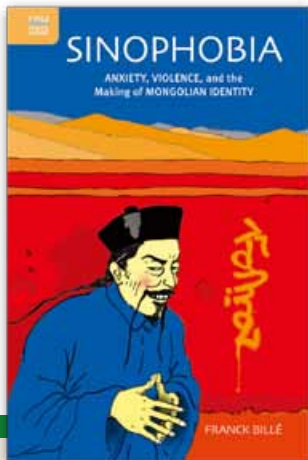
Empires of Panic Epidemics and Colonial Anxieties

(恐慌帝國：傳染疫病與殖民地的憂慮)

Edited by Robert Peckham

Empires of Panic is the first book to explore how panics have been historically produced, defined, and managed across different colonial, imperial, and post-imperial settings—from early nineteenth-century East Asia to twenty-first-century America. Contributors consider panic in relation to colonial anxieties, rumors, indigenous resistance, and crises, particularly in relation to epidemic disease. How did Western government agencies, policymakers, planners, and other authorities understand, deal with, and neutralize panics? What role did evolving technologies of communication play in the amplification of local panics into global events? Engaging with these questions, the book challenges conventional histories to show how intensifying processes of intelligence gathering did not consolidate empire, but rather served to produce critical uncertainties—the uneven terrain of imperial panic.

Robert Peckham is associate professor in the Department of History and co-director of the Centre for the Humanities and Medicine at the University of Hong Kong.



Anthropology / Sociology /
China Studies

February 2015

272 pp., 6" x 9"

14 b&w illus.

HB 978-988-8208-28-9

HK\$445 | US\$57

For sale in Australia, New Zealand,
Southeast and East Asia only

"*Sinophobia* is a compelling, lucid, and enormously insightful account of recent anti-Chinese sentiment in Mongolia, and its findings should resonate broadly across both Asian and Eurasian studies. Throughout, Billé combines careful ethnography and instructive analyses of affect, language, desire, and anxiety. The result is a truly novel synthesis, an important contribution to social and cultural theories of violence."

—**Douglas Rogers**, Yale University

Sinophobia Anxiety, Violence, and the Making of Mongolian Identity

(懼華：焦慮、暴力與「蒙古人」的身份塑造)

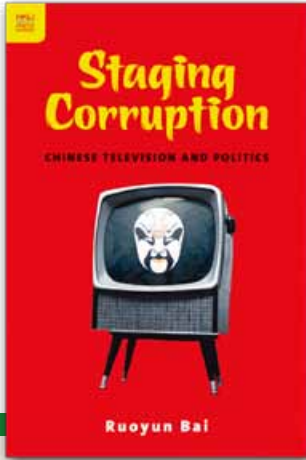
Franck Billé

Sinophobia is a groundbreaking study of the anti-Chinese sentiments currently widespread in Mongolia. Graffiti calling for the removal of Chinese dot the urban landscape, songs about killing the Chinese are played in public spaces, and rumors concerning Chinese plans to take over the country and exterminate the Mongols are rife. Such violent anti-Chinese feelings are frequently explained as a consequence of China's meteoric economic development, a cause of much anxiety for Mongolia, a large but sparsely populated country that is rich in mineral resources. Other analysts point to centuries of hostility between the two groups, implying unbridgeable cultural differences.

Franck Billé challenges these reductive explanations. He argues that anti-Chinese sentiments are not a new phenomenon but go back to the late socialist period (1960–1990) when Mongolia's political and cultural life was deeply intertwined with Russia's. Billé shows how stereotypes of the Chinese emerged through an internalization of Russian ideas of Asia. He argues that the anti-Chinese attitudes of Mongols reflect an essential desire to distance themselves from Asia overall and to reject their own Asianness. The spectral presence of China, imagined to be everywhere and potentially in everyone, thus produces a pervasive climate of mistrust, suspicion, and paranoia.

Sinophobia makes a critical intervention in racial and ethnic studies by foregrounding Sinophobic narratives and by integrating psychoanalytical insights into its analysis. In addition to making a useful contribution to the study of Mongolia, it will be essential reading for anthropologists, sociologists, and historians interested in ethnicity, nationalism, and xenophobia.

Franck Billé is a research associate in the Division of Social Anthropology and a member of the Mongolia and Inner Asia Studies Unit at the University of Cambridge.



Contemporary Chinese Studies

January 2015

288 pp., 6" x 9"

PB 978-962-209-183-2

HK\$270 | US\$35

For sale in Asia, Australia, and
New Zealand only

"*Staging Corruption* is a probing analysis of Chinese anti-corruption television drama since the 1990s. Bai's rich and wide-ranging study not only illuminates a popular television genre but also sheds light on broader issues of governance, morality, and media censorship in contemporary China. It is the best book I have read on Chinese television culture and politics in recent years."

—**Guobin Yang**, author of *The Power of the Internet in China: Citizen Activism Online*

Staging Corruption Chinese Television and Politics

(螢幕上的貪腐：中國的電視與政治)

Ruoyun Bai

In late 1995, the drama *Heaven Above* (*Cangtian zaishang*) debuted on Chinese TV. Featuring a villainous high-ranking government official, it was the first in a series of wildly popular corruption dramas that riveted the nation. *Staging Corruption* looks at the rise, fall, and reincarnation of corruption dramas and the ways in which they express the collective dreams and nightmares of China in the market-reform era. It also considers how these dramas—as products of the interplay between television stations, production companies, media regulation, and political censorship—unveil complicated relationships between power, media, and society. This book will be essential reading for those following China's ongoing struggles with the highly volatile socio-political issue of corruption.

Ruoyun Bai is an assistant professor of media studies and comparative literature at the University of Toronto.



Gender Studies / Anthropology / China

April 2015

184 pp., 6" x 9"

HB 978-988-8208-52-4

HK\$465 | US\$60

PB 978-988-8208-53-1

HK\$195 | US\$25

Ebook 978-988-8313-93-8

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“This book’s unique approach offers readers an intimate look at the impact of labor migration on young women over a ten-year period. We follow Gaetano’s informants as they adapt to Beijing, visit their home villages, and move on to new jobs and postmarital homes. Gaetano does an excellent job showing how these young female migrants navigate constraints and challenges, enhancing their own and their family’s social and economic status.”
—**Hong Zhang**, Colby College

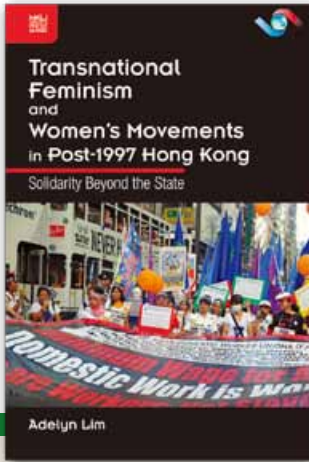
Out to Work Migration, Gender, and the Changing Lives of Rural Women in Contemporary China

(出外打工：當代中國農村女性的遷移、性別和生活轉變)

Arianne M. Gaetano

Out to Work is a fresh, engaging account of the lives of a group of rural Chinese women who, while still in their teens, moved from villages to Beijing to take up work as maids, office cleaners, hotel chambermaids, and schoolteachers. By pursuing new opportunities afforded by migration and strategically applying accumulated knowledge and resources, these women were able to forge better lives for themselves and their families. But as this book also makes clear, broader social inequalities persist to make these women’s futures precarious.

Arianne M. Gaetano is assistant professor of anthropology and women’s studies at Auburn University.



Gender Studies / Social Movements /
Hong Kong

August 2015

168 pp., 6" x 9"

2 b&w illus.

HB 978-988-8139-37-8

HK\$265 | US\$35

Ebook 978-988-8313-17-4

Global Connections series

"In this well written monograph, Adelyn Lim explores the multiple forms of women's activism in the tense political environment of post-1997 Hong Kong. Using feminist theory and social movement scholarship, she explores processes of framing social action and building coalitions in a context where unresolved conflicts abound. The result is a rich portrait of activism in one of the world's most globalized cities."

—**Andrew Kipnis**, author of *China and Postsocialist Anthropology: Theorizing Power and Society after Communism*

Transnational Feminism and Women's Movements in Post-1997 Hong Kong: Solidarity Beyond the State

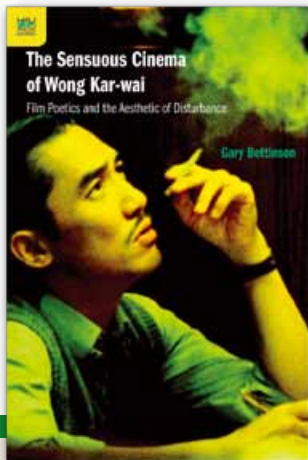
(九七後香港的跨國女性主義與婦女運動)

Adelyn Lim

This study demonstrates that recognizing the differences of the women activists promoting disparate agendas leads to a fuller appreciation of the connections and commonalities in the relations among those involved. *Transnational Feminism and Women's Movements in Post-1997 Hong Kong: Solidarity Beyond the State* is the first comprehensive account of feminism and women's movements in Hong Kong. The unique geographical, historical and cultural situation of the city provides the backdrop for Adelyn Lim to bring diverse groups of activists organizing socially disadvantaged and disaffected women, many of whom originating from Mainland China or South and Southeast Asia, to the foreground. Feminism, Lim argues, is not premised on a collective identity; it should rather be understood as a collective frame of action.

The book begins with a critical history of women's mobilization during the British colonial period and the lead up to governance under the People's Republic of China. Subsequent chapters discuss the organizational forms, rhetoric, and strategies of women's groups in addressing the feminization of poverty, engagement with state institutions, violence against women, prostitution, and domestic work. Conflicts between feminist ideals and the realities and demands of the sociopolitical environment are thrown into sharp relief. The empirical analysis makes a case for Hong Kong to be considered a prime site to challenge and renew the theorizing of transnational feminism.

Adelyn Lim is lecturer in the Department of Sociology at the National University of Singapore. She graduated with a PhD in anthropology from the Australian National University.



Film Studies / Hong Kong Cinema

November 2014

176 pp., 6" x 9"

20 color illus.

HB 978-988-8139-29-3

HK\$400 | US\$59

Ebook 978-988-8313-08-2

"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

The Sensuous Cinema of Wong Kar-wai Film Poetics and the Aesthetic of Disturbance

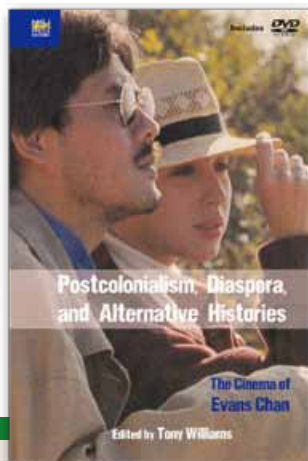
(王家衛的感性電影世界：電影詩學和「干擾性」美)

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*.



Film Studies / Hong Kong Cinema /
Cultural Studies

May 2015

200 pp., 6" x 9"

32 color illus.

Includes 2 DVDs

HB 978-988-8208-16-6

HK\$590 | US\$79

Ebook 978-988-8313-48-8

“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*

Postcolonialism, Diaspora, and Alternative Histories The Cinema of Evans Chan

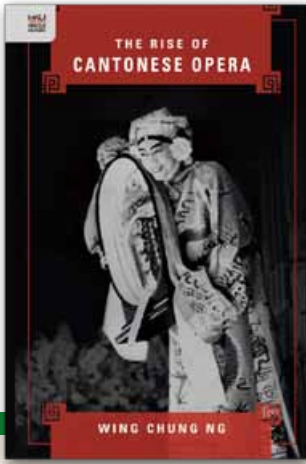
(後殖民、流散與另類歷史：陳耀成的電影)

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.

Tony Williams is a professor and area head of film studies in the Department of English, Southern Illinois University at Carbondale. He is the author of *John Woo’s Bullet in the Head* (2009) and editor of *George A. Romero: Interviews* (2011).



Performing Arts / Asian Studies

May 2015

288 pp., 6 1/8" x 9 1/4"

14 b&w illus.

HB 978-988-8208-40-1

HK\$450 | US\$60

For sale in Asia, Australia, and
New Zealand only

"A comprehensive and colorful picture of the birth and growth of what we know as Cantonese opera today. I applaud his achievement."

—**Daphne Lei**, author of
Alternative Chinese Opera in the Age of Globalization: Performing Zero

The Rise of Cantonese Opera

(粵劇之興起)

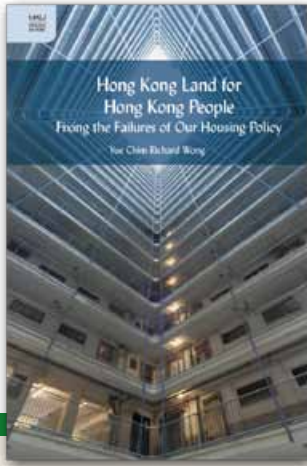
Wing Chung Ng

Defined by its distinct performance style, stage practices, and regional- and dialect-based identities, Cantonese opera originated as a traditional art form performed by itinerant companies in temple courtyards and rural market fairs.

In the early 1900s, however, Cantonese opera began to capture mass audiences in the commercial theaters of Hong Kong and Guangzhou—and changed forever. Wing Chung Ng charts Cantonese opera's confrontations with state power, nationalist discourses, and its challenge to the ascendancy of Peking opera as the country's preeminent "national theater." Mining vivid oral histories and heretofore untapped archival sources, Ng relates how Cantonese opera evolved from a fundamentally rural tradition into a form of urbanized entertainment distinguished by a reliance on capitalization and celebrity performers. He also expands his analysis to the transnational level, showing how massive waves of Chinese emigration to Southeast Asia and North America further reshaped Cantonese opera into a vibrant part of the ethnic Chinese social life and cultural landscape in the many corners of a sprawling diaspora.

An engaging examination of a global phenomenon, *The Rise of Cantonese Opera* rewrites the political, artistic, and economic history of an art form and an industry.

Wing Chung Ng is an associate professor of history at the University of Texas at San Antonio and author of *The Chinese in Vancouver, 1945–80: The Pursuit of Identity and Power*.



Economics / Hong Kong /
Public Administration

January 2015

232 pp., 6" x 9"

HB 978-988-8208-65-4

HK\$430 | US\$58

Ebook 978-988-8313-04-4

Also by Yue Chim Richard Wong:

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

Hong Kong Land for Hong Kong People Fixing the Failures of Our Housing Policy

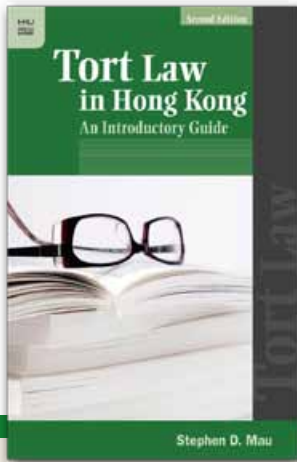
(港人港地：堵塞香港房屋政策的漏洞)

Yue Chim Richard Wong

Hong Kong is one of the world's most densely populated cities. Land supply, property values, and housing provision are inextricably linked with the city's economic growth and questions of economic equality. In *Hong Kong Land for Hong Kong People*, Yue Chim Richard Wong traces the history of Hong Kong's postwar housing policy. He then discusses current housing problems and their solutions, drawing on examples from around the world. Wong argues that housing policy in Hong Kong, with its multiple, often incompatible objectives, and its focus on supply over demand, can no longer satisfy the needs of a diverse and dynamic population. He recommends three simple low-cost policies to promote homeownership and social mobility: sell public rental housing units to the sitting tenants; make subsidized homes more affordable; and reform the public housing program along lines adopted in Singapore, where government-built housing may be resold or leased in a free market.

This is the second of Richard Wong's collections of articles on society and economy in Hong Kong. The first, *Diversity and Occasional Anarchy*, published by Hong Kong University Press in 2013, examines the growing contradictions in Hong Kong's economy predicament in historical context.

Yue Chim Richard Wong is professor of economics and Philip Wong Kennedy Wong Professor in Political Economy at the University of Hong Kong, where he has served as former deputy vice-chancellor and provost.



Law / Business

November 2015

184 pp., 5 1/2" x 8 1/2"

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PB 978-988-8208-62-3

HK\$160 | US\$25

Also by Stephen Mau:

Contract Law in Hong Kong
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Property Law in Hong Kong
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Tort Law in Hong Kong An Introductory Guide, Second Edition

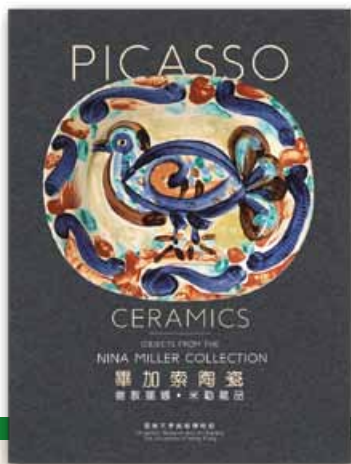
(香港侵權法：入門指南，第二版)

Stephen D. Mau

This is one in a series of introductory books providing readers with an overview of the more frequently encountered legal principles. This book focuses on the common law tort principles that apply in the territory. As a basic introduction, this book is intended to be user-friendly. The text is kept short and easy to read. Chinese translations of most legal terms used in the text are provided. An extensive endnote section provides readers with additional information and in-depth explanations.

Thoroughly revised and reorganized, this second edition of *Tort Law in Hong Kong* will appeal to students of legal subjects, professionals whose work involves interaction with legal matters, and the general public.

Stephen D. Mau, BA, JD, LL.M, is a US-qualified attorney at law. He is assistant professor of law in the Faculty of Construction and Environment at the Hong Kong Polytechnic University where he is the deputy award coordinator for the Master of Science/Postgraduate Diploma in Construction Law and Dispute Resolution programme in the Department of Building and Real Estate. He is also a fellow of the Chartered Institute of Arbitrators and a HKMAAL accredited mediator. He has published extensively on international arbitration and general Hong Kong legal principles.



Art
 September 2014
 228 pp., 9" x 12"
 Color illus.
 Bilingual in English and Chinese
 HB 978-988-19022-7-6
 HK\$300 | US\$48

**Distributed for University Museum
 and Art Gallery, The University of
 Hong Kong**

Picasso Ceramics

Objects from the Nina Miller Collection

畢加索陶瓷

倫敦蓮娜·米勒藏品

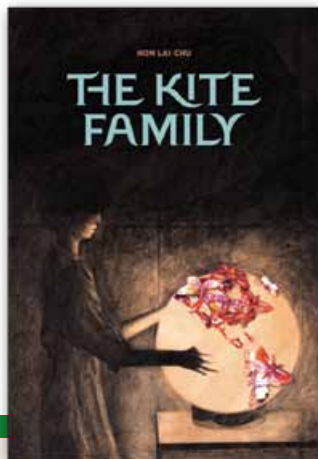
Edited by Florian Knothe 羅諾德 編

This catalogue accompanies the University Museum and Art Gallery's exhibition of "Picasso Ceramics" from the Nina Miller Collection, which provides a unique opportunity to study the sculptural qualities and three-dimensional aspect of Pablo Picasso's work, never before seen in Hong Kong. From World War II to the end of Picasso's life in 1973, the Spanish artist created thousands of carefully sculpted and, often, colourfully glazed, objects that give testimony to his artistic diversity, ingenuity and enormous creative powers.

The exhibition includes more than 80 ceramic works, both Picasso's Madoura editions and unique individual pieces, as well as lithographs and posters designed by the artist, and images by renowned photographers depicting Picasso in his studio and home. As documented in the catalogue, the artist's ceramic oeuvre is not only interconnected with his paintings and wooden and bronze sculptures but an integral part of his expansive repertoire of cubist and abstract depictions. It offers insight into new as well as previously devised themes, as they broaden the understanding and heighten the appreciation of Picasso's artistic abilities and productivity.

本書是配合香港大學美術博物館舉行的“畢加索陶瓷展”而出版的圖錄。是此展覽展出蓮娜·米勒所藏的畢加索陶瓷，觀眾可藉此機會認識巴伯羅·畢加索的立體作品和雕塑素質。自第二次世界大戰至1973年畢加索逝世那年，這位西班牙藝術家創作過上千件的雕塑作品。其技藝之多樣性與非凡的創作力，皆彰顯於這批手法精巧、釉色活潑的作品當中。

是次展覽除展出逾八十件來自畢加索馬杜拉陶瓷工作室及獨立出品的陶瓷外，同場還展出其設計之版畫、海報、以及名攝影師攝於畢加索工作室和家中的照片。展品均來自倫敦蓮娜·米勒的收藏。蓮娜·米勒是畢加索陶瓷全球收藏數量最多的機構之一，亦為首次對外展出藏品。



Fiction

July 2015

232 pp., 5 3/4" x 8 1/4"

PB 978-988-16047-9-8

HK\$140 | US\$18

**Distributed for East Slope
Publishing Ltd. (Muse, HK)**

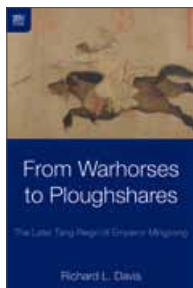
The Kite Family

(風箏家族)

Hon Lai-chu

A patient escapes from an asylum to spend his life as the perfect mannequin in a department store display; when living alone is outlawed, a woman who resides quietly with her cat is assigned by bureaucrats to a role in an artificially created “family”; a luckless man transforms himself into a chair so people can, literally, sit on him. These are just a few of the inhabitants of Hon Lai-chu’s stories, where surreal characters struggle to carve out space for freedom and individuality in an absurd world. The Chinese version of *The Kite Family* won the New Writer’s Novella first prize from Taiwan’s Unitas Literary Association, was named one of 2008’s Books of the Year by Taiwan’s *China Times*, was selected as one of the Top 10 Chinese Novels Worldwide, and was awarded a Translation Grant from the US National Endowment for the Arts.

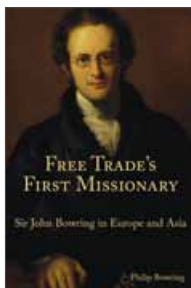
Hon Lai-chu has won numerous awards, including the Hong Kong Biennial Award for Chinese Literature for fiction and the Hong Kong book Prize. She was a 2010 resident at the University of Iowa International Writing Program.



From Warhorses to Ploughshares
The Later Tang Reign of Emperor Mingzong

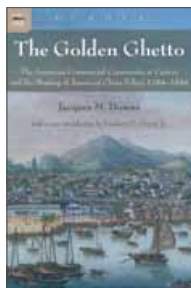
Richard L. Davis

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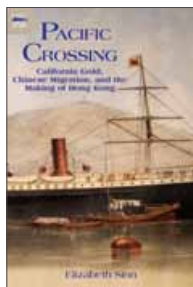


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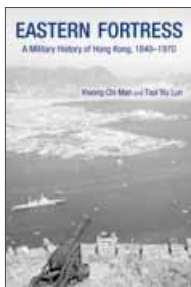
Echoes series



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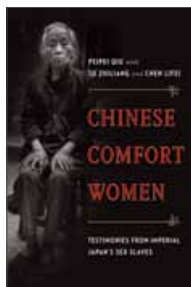
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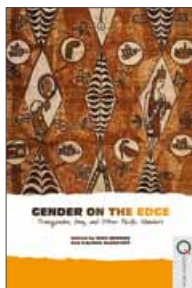


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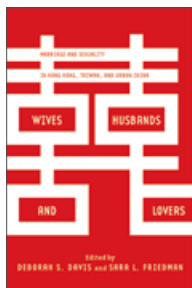
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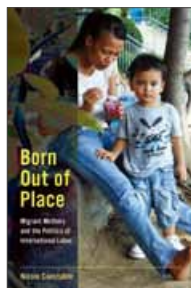


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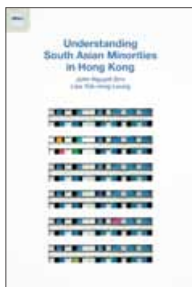


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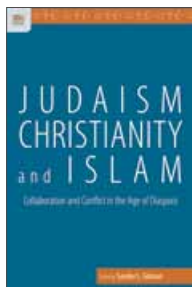
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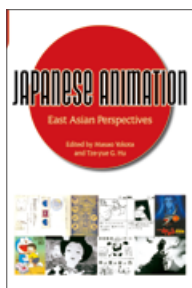


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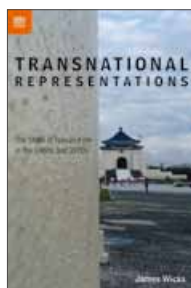


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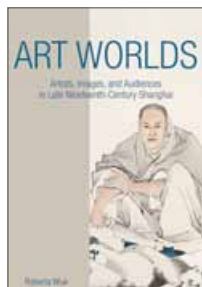


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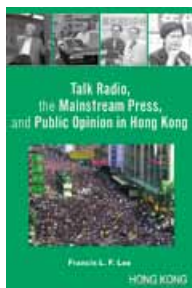
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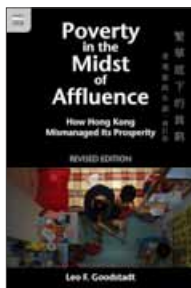


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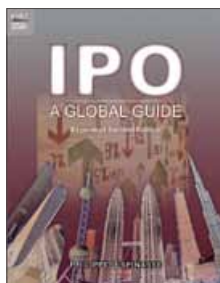


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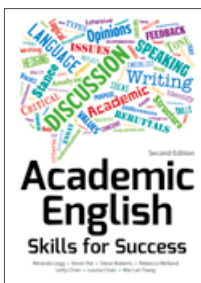
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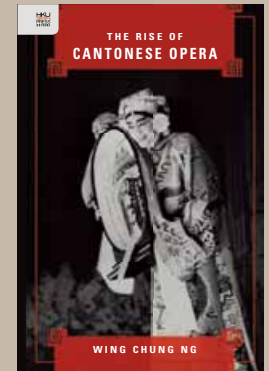
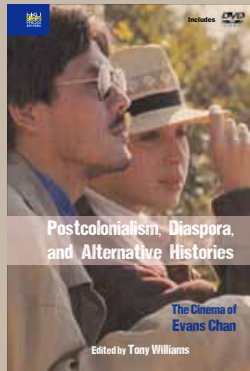
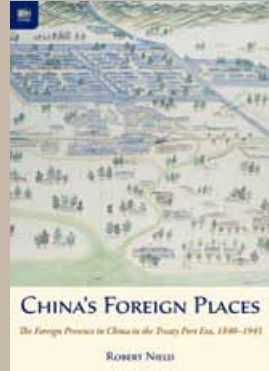
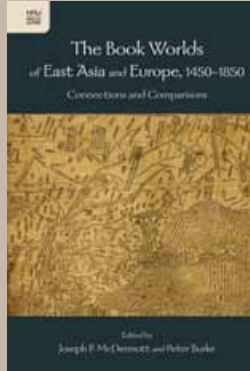
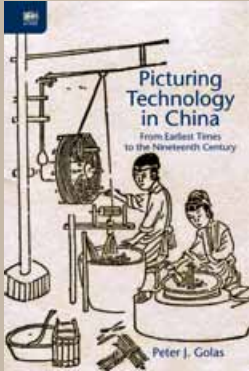
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