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Inside the World of the Eunuch
A Social History of the Emperor’s Servants in Qing China
(太監的世界：清朝皇帝奴僕的社會史)

Melissa S. Dale

The history of Qing palace eunuchs is defined by a tension between the role eunuchs were meant to play and the life they intended to live. This study tells the story of how a complicated and much-maligned group of people struggled to insert a degree of agency into their lives. Rulers of the Qing dynasty were determined to ensure the eunuchs’ subservience and to limit their influence by imposing a management style based upon strict rules, corporal punishment, and collective responsibility. Few eunuchs wielded significant political power or lived in a lavish style during the Qing dynasty. Emasculation and employment in the palace placed eunuchs at the center of the empire, yet also subjected them to servile status and marginalization by society.

Seeking more control over their lives, eunuchs serving the Qing repeatedly tested the boundaries of subservience to the emperor and the imperial court. This portrait of eunuch society reveals that Qing palace eunuchs operated within two parallel realms, one revolving around the emperor and the court by day and another among the eunuchs themselves by night where they recreated the social bonds—through drinking, gambling, and opium smoking—denied them by their palace service. Far from being the ideal servants, eunuchs proved to be a constant source of anxiety and labor challenges for the Qing court. For a long time eunuchs have simply been cast as villains in Chinese history. Inside the World of the Eunuch goes beyond this misleadingly one-dimensional depiction to show how eunuchs actually lived during the Qing dynasty.

Melissa S. Dale is executive director and assistant professor at the Center for Asia Pacific Studies at the University of San Francisco, where she researches eunuchs, late imperial court life, gender studies, and medical history.

“This book is a thorough and responsible account of eunuch life during the Qing dynasty, which takes us deep inside the Forbidden City and introduces the often underclass families who provided servants to the Qing monarchs.” —R. Kent Guy, University of Washington
The two Taiwan Strait crises took place during a particularly tense period of the Cold War. Although each incident was relatively brief, their consequences loom large. Based on analyses of newly available documents from Beijing, Taipei, and Washington, Pang Yang Huei challenges conventional wisdom that claims Sino-US misperceptions of each other’s strategic concerns were critical in the 1950s. He underscores the fact that Washington, Taipei, and Beijing were actually aware of one another’s strategic intentions during the crises. He also demonstrates conclusively that both “crises” can be understood as a transformation from tacit communication to tacit accommodation.

An important contribution of this study is a better understanding of the role of ritual, symbols, and gestures in international relations. While it is true that these two crises resulted in a stalemate, the fact that all parties were able to cultivate talks and negotiations brought relations, especially between the US and China, to a new and more stable level. Simply averting the threat of war was a major achievement. *Strait Rituals* is an important micro-history of a significant moment during the Cold War and a rich interpretation of the theoretical use of multiple points of view in writing history. It sets a new standard for understanding China’s place in the world.

**Pang Yang Huei** is a senior lecturer in the Faculty of Humanities, Arts and Social Sciences at the Singapore University of Technology and Design. Previously, he was an editor of a military journal at the Goh Keng Swee Command and Staff College. At the moment, he is working on his second and third books. One examines the role of the People’s Republic of China at the denouement of the Vietnam War. The other covers East Asia nuclear weapons and energy development.
The present volume provides an overview of new forms of popular memory, in particular critical memory, of the Mao era. Focusing on the processes of private production, public dissemination, and social sanctioning of narratives of the past in contemporary China, it examines the relation between popular memories and their social construction as historical knowledge. The three parts of the book are devoted to the shifting boundary between private and public in the press and media, the reconfiguration of elite and popular discourses in cultural productions (film, visual art, and literature), and the emergence of new discourses of knowledge through innovative readings of unofficial sources. Popular memories pose a challenge to the existing historiography of the first thirty years of the People’s Republic of China. Despite the recent backlash, these more critical reflections are beginning to transform the mainstream narrative of the Mao era in China.

Public discussions of key episodes in the history of the People’s Republic, in particular the Anti-Rightist Movement of 1957, the Great Famine of 1959–1961, and the Cultural Revolution, have proliferated in the last fifteen years. These discussions are qualitatively different from previous expressions of traumatic or nostalgic memories of Mao in the 1980s and the 1990s respectively. They reflect a growing dissatisfaction with the authoritarian control over history exercised by the Chinese state, and often they make use of the new spaces provided for counter-hegemonic narratives by social media and the growing private economy in the 2000s. Unofficial or independent journals, self-published books, social media groups, independent documentary films, private museums, oral history projects, and archival research by amateur historians, all of which analyzed in this collection, have contributed to these embryonic public or semi-public dialogues.

**Sebastian Veg** is professor of intellectual history and literature of twentieth-century China at EHESS, Paris and honorary professor at the University of Hong Kong.

“An excellent guide to the independent journalism, cultural production, and amateur histories that are transforming the mainstream narrative of the Mao era in China. Rich in detail and sound in analysis, these studies document the emergence of critical memory in Chinese society. A valuable resource for students and scholars.”

—**Timothy Cheek**, University of British Columbia; author of *The Intellectual in Modern Chinese History*
Underground Front is a pioneering examination of the role that the Chinese Communist Party has played in Hong Kong since the creation of the party in 1921, through to the present day. The second edition goes into greater depth on the party’s view on “one country, two systems”, “patriotism”, and “elections”. The introduction has been extensively revised and the concluding chapter has been completely rewritten in order to give a thorough account of the post-1997 governance and political system in Hong Kong, and where challenges lie. Christine Loh endeavours to keep the data and the materials up to date and to include the discussion of some recent events in Hong Kong. The appendices on the key targets of the party’s united front activities also make the book an especially useful read for all who are interested in Hong Kong history and politics, and the history of modern China.

Christine Loh is the chief development strategist at the Institute for the Environment and Division of Environment and Sustainability, the Hong Kong University of Science and Technology. From 2012 to 2017, she was under secretary for the environment in the Hong Kong government. A former legislator, and founder of Civic Exchange, a public policy think tank, she had a ringside seat to political events in Hong Kong in the run-up to 1997 and immediately beyond the transition. She is a lawyer by training and a published author of many works.

‘Although the author calls herself an “outsider”, this book provides such a distinctly incisive analysis that even an “insider” will pale by comparison. Christine Loh’s exposition of the Communist Party’s co-optation and persuasion is particularly revealing for anyone not versed in communist-speak. A must-read for anyone who cares for Hong Kong—simply because the Communist Party in Hong Kong is a heavyweight player in shaping our future.’

— Ching Cheong

Also authored by or edited by Christine Loh:

地下陣線　中共在香港的歷史 (2011)

Functional Constituencies
A Unique Feature of the Hong Kong Legislative Council (2006)

At the Epicentre
Hong Kong and the SARS Outbreak (2004)

Building Democracy
Creating Good Government for Hong Kong (2003)
Hypocrisy
The Tales and Realities of Drug Detainees in China
(虛偽的世界：中國吸毒在囚及康復人士的真實經歷)

Vincent Shing Cheng

Although the official propaganda surrounding the drug detainees in China is that of helping, educating, and saving them from their drug habits and the drug dealers who lure them into drug abuse, it is clear, according to Vincent Shing Cheng, that those who have gone through the rehabilitation system lost their trust in the Communist Party’s promise of help and consider it a failure.

Based on first-hand information and established ideas in prison research, Hypocrisy gives an ethnographic account of reality and experiences of drug detainees in China and provides a glimpse into a population that is very hard to reach and study. Cheng argues that there is a discrepancy between the propaganda of ‘helping’ and ‘saving’ drug users in detention or rehabilitation centres and the reality of ‘humiliating’ them and making them prime targets of control. Such a discrepancy is possibly threatening rather than enhancing the party-state’s legitimacy. He concludes the book by demonstrating how the gulf between rhetoric and reality can illuminate many other systems, even in much less extreme societies than China.

Vincent Shing Cheng is an assistant professor of social sciences at the Open University of Hong Kong, and a fellow of the Centre for Criminology at the University of Hong Kong. He is a contributor to Crime and the Chinese Dream published by Hong Kong University Press in 2018.

Related title:
Crime and the Chinese Dream (2017)
Edited by Børge Bakken
Text, Cases and Commentary on the Hong Kong Legal System

(香港法律制度的文本、案例和评論)

Michael John Fisher

The development of Hong Kong’s unique political “experiment”, “One Country, Two Systems”, should also be of concern to all those with an interest in comparative legal studies and in the interface between law and politics.

Michael John Fisher (LLB, MA, Barrister of Gray’s Inn) has taught contract law, tort, legal system and legal method in England and Hong Kong for over 40 years. He is currently a professional consultant in the Faculty of Law of the Chinese University of Hong Kong.

This book is ideal for those intending to take the pre-PCLL conversion examination, especially those preparing by self-study. However, with the inclusion of a wide range of thought-provoking readings, it should also be of interest to general academic and legal readers who wish to have a deeper understanding of how law operates in Hong Kong.
Contract Law in Hong Kong
Third Edition
(香港合同法，第三版)

*Michael J. Fisher* and *Desmond G. Greenwood*
Third Edition by Michael J. Fisher

*Contract Law in Hong Kong* is the most comprehensive contemporary textbook on Hong Kong contract law written primarily for law students. This third edition covers all basic contract concepts in a reader-friendly style and makes ample use of case illustrations, including 110 new cases reported since the publication of the second edition.

While most developments in the subject have been common law ones, the recent—and belated—Hong Kong statutory changes in relation to privity of contract have been dealt with, though jurisprudence thereon is still lacking.

The first two chapters introduce the major themes and explain the multiple sources of law in Hong Kong. The subsequent thirteen chapters cover the formation of a valid contract, its contents, “vitiating” elements, the consequences of illegality, the termination of contracts and remedies for breach of contract. The book concludes with an explanation of the doctrine of privity and the legislative reform of the operation of privity in Hong Kong.

Particular attention is given to what makes Hong Kong law different from other common law jurisdictions, and to the continuing significance of English case law in Hong Kong and the theoretical and practical reasons for this.

*Michael J. Fisher* (LLB, MA, Barrister of Gray’s Inn) has taught contract law in England and Hong Kong for over 40 years. He is currently a professional consultant in the Faculty of Law of the Chinese University of Hong Kong.

*Desmond G. Greenwood* (BSc, LLB, Solicitor of the High Court of Hong Kong, Legal Practitioner of Supreme Court of New South Wales) is both a legal academic and a practitioner. He is currently an adjunct lecturer in law at the University of Hong Kong.

Related titles:

*Contract Law in Hong Kong*  
*Stephen D. Mau*

*Contract Law in Hong Kong*  
A Comparative Analysis (2016)  
*Neil Andrews* and *Fan Yang*
China—Art—Modernity provides a critical introduction to modern and contemporary Chinese art as a whole. It illuminates what is distinctive and significant about the rich range of art created during the tumultuous period of Chinese history from the end of Imperial rule to the present day. The story of Chinese art in the twentieth and twenty-first centuries is shown to be deeply intertwined with that of the country’s broader socio-political development, with art serving both as a tool for the creation of a new national culture and as a means for critiquing the forms that culture has taken. The book’s approach is inclusive. In addition to treating art within the Chinese Mainland itself during the Republican and Communist eras, for instance, it also looks at the art of colonial Hong Kong, Taiwan and the Chinese diaspora. Similarly, it gives equal prominence to artists employing tools and idioms of indigenous Chinese origin and those who engage with international styles and contemporary media. In this way it writes China into the global story of modern art as a whole at a moment in intellectual history when Western-centred stories of modern and contemporary culture are finally being recognized as parochial and inadequate.

Assuming no previous background knowledge of Chinese history and culture, this concise yet comprehensive and richly-illustrated book will appeal to those who already have an established interest in modern Chinese art and those for whom this is a novel topic. It will be of particular value to students of Chinese art or modern art in general, but it is also for those in the wider reading public with a curiosity about modern China. At a time when that country has become a major actor on the world stage in all sorts of ways, accessible sources of information concerning its modern visual culture are nevertheless surprisingly scarce. As a consequence, a fully nuanced picture of China’s place in the modern world remains elusive. This book is a timely remedy for that situation.

David Clarke is an honorary professor in the Department of Fine Arts, University of Hong Kong, where he taught from 1986 to 2017. Trained in London, he is both an art historian and a visual artist. Also by David Clarke:

**Chinese Art and Its Encounter with the World** (2011)

**Hong Kong x 24 x 365**
A Year in the Life of a City (2006)

**Reclaimed Land**
Hong Kong in Transition (2002)

**Art and Place**
Essays on Art from a Hong Kong Perspective (1996)
Beyond Imperial Aesthetics
Theories of Art and Politics in East Asia
(超越帝國美學：東亞藝術與政治理論)

Edited by Mayumo Inoue and Steve Choe

Observing that the division between theory and empiricism remains inextricably linked to imperial modernity, manifest at the most basic level in the binary between “the West” and “Asia,” the authors of this volume re-examine art and aesthetics to challenge these oppositions in order to reconceptualize politics and knowledge production in East Asia. Current understandings of fundamental ideas like race, nation, colonizer and the colonized, and the concept of Asia in the region are seeped with imperial aesthetics that originated from competing imperialisms operating in the twentieth and twenty-first centuries. Such aesthetics has sustained both colonial and local modes of perception in the formation of nation-states and expanded the reach of regulatory powers in East Asia since 1945. The twelve thought-provoking essays in this collection tackle the problematics that arise at the nexus of aesthetics and politics in four areas: theoretical issues of aesthetics and politics in East Asia, aesthetics of affect and sexuality, the productive tension between critical aesthetics and political movements, and aesthetic critiques of sovereignty and neoliberalism in East Asia today.

If the seemingly universal operation of capital and militarism in East Asia requires locally specific definitions of biopolitical concepts to function smoothly, this book critiques the circuit of power between the universalism of capital and particularism of nation and culture. Treating aesthetic experiences in art at large as the bases for going beyond imperial categories, the contributors present new modes of sensing, thinking, and living that have been unimaginable within the mainstream modality of Asian studies, a discipline that has reproduced the colonial regime of knowledge production. By doing so, Beyond Imperial Aesthetics illuminates the aesthetic underside of critical theory to uncover alternative forms of political life in East Asia.

Mayumo Inoue is associate professor of American, Japanese, and comparative literatures in the Graduate School of Language and Society at Hitotsubashi University in Tokyo.

Steve Choe is associate professor of critical studies in the School of Cinema at San Francisco State University.
Postwar Hong Kong cinema played an active role in building the colony’s community in the 1950s and 1960s. To Jing Jing Chang, the screening of movies in postwar Hong Kong was a process of showing the filmmakers’ visions for Hong Kong society and simultaneously an attempt to conceal their anxieties and mask their political agenda. It was a time when the city was a site of intense ideological struggles among the colonial government, Chinese Nationalists, and Communist sympathizers. The medium of film was recognized as a powerful tool for public persuasion and various camps competed to win over the hearts and minds of the audience. Screening Communities thus situates the history of postwar Hong Kong cinema at the intersection of Cold War politics, Chinese culture, and local society.

Focusing on the genres of official documentary film, leftist family melodrama (lunlipian), and youth film, this study examines the triangulated relationship of colonial interventions in Hong Kong film culture, the rise of left-leaning Cantonese directors as new cultural elites, and the positioning of audiences as contributors to the colony’s journey toward industrial modernity. Filmmakers are shown having to constantly negotiate changing sociopolitical conditions: the Hong Kong government presenting itself as a collaborative ruling body, moral and didactic messages being adapted for commercial releases, and women becoming recognized as a driving force behind Hong Kong’s postwar industrial success. In putting forward a historical narrative that privileges the poetics and politics of shaping a local community through a continuous screening process, Screening Communities offers a new interpretation of the development of Hong Kong cinema—one that breaks away from the usual accounts of the “rise and fall” of the industry.

Jing Jing Chang is associate professor of film studies at Wilfrid Laurier University, Canada.

“Despite the voluminous literature on Hong Kong cinema, Screening Communities doesn’t just fill in gaps; it positively seals up a number of fissures. Chang shows us a cinema on the ground, refuting the standard image of an apolitical, fantasized world of martial arts and musicals. When Hong Kong’s identity seems ever more precarious, this is a bracing reminder of how film was deeply implicated in Hong Kong identity-formation in the Cold War era.”
—David Desser, University of Illinois
The Assassin
Hou Hsiao-hsien’s World of Tang China
(刺客聶隱娘：侯孝賢的大唐中國)

Edited by Peng Hsiao-yen

The Assassin tells the story of a swordswoman who refrains from killing. Hou Hsiao-hsien astonishes his audience once again by upsetting almost every convention of the wuxia (martial arts) genre in the film. This collection offers eleven readings, each as original and thought-provoking as the film itself, beginning with one given by the director himself. Contributors analyze the elliptical way of storytelling, Hou’s adaptation of the source text (a tale from the Tang dynasty, also included in this volume), the film’s appropriation of traditional Chinese visual aesthetics, as well as the concept of xia (knight-errant) that is embedded in Confucian, Daoist, and Buddhist worldviews. There are also discussions of the much-celebrated sonic design of The Assassin: the nearly exclusive use of a diegetic film score is a statement on the director’s belief in cinematic reality.

Underlying all the chapters is a focus on how Hou reinvents Tang-dynasty China in contemporary culture. The meticulously recreated everyday reality of the Tang world in the film highlights the ethnic and cultural diversity of the dynasty. It was a time when Sogdian traders acted as important intermediaries between Central Asia and the Tang court, and as a result Sogdian culture permeated the society.

Taking note of the vibrant hybridity of Tang culture in the film, this volume shows that the historical openness to non-Chinese elements is in fact an essential part of the Chineseness expressed in Hou’s work. The Assassin is a gateway to the remote Tang-dynasty world, but in Hou’s hands the concerns of that premodern world turn out to be highly relevant to the world of the audience.

Peng Hsiao-yen is research fellow at the Institute of Chinese Literature and Philosophy, Academia Sinica. She has published widely on transcultural studies and modern Chinese and Taiwanese literature and culture.

“This book promises to be a useful companion to the film The Assassin. Contributors to this collection have convincingly and compellingly elucidated some of the film’s most difficult features. The result is a rich and wide-ranging analysis of one of the most beautiful films of our time.”

—Sung-Sheng Yvonne Chang, The University of Texas at Austin

Related title:

No Man an Island
James Udden
重繪華語語系版圖
冷戰前後新馬華語電影的文化生產
( Remapping the Sinophone: The Cultural Production of Chinese-Language Cinema in Singapore and Malaya before and during the Cold War)

許維賢

本書從冷戰前後的歷史語境，探討多個帝國角力下以中國為邊界的新馬華語語系世界，重寫備受學界忽略的早期新馬華語電影文化，並聚焦探討1926至1965年新馬的華語影人如何透過反帝反殖的話語回應冷戰前後的意識形態。通過發掘和分析冷戰年代英美殖民政府的解密檔案與反共電影，以及全面收集整理早期中英報刊對電影文化的報導，本書從新馬的人民記憶和官方記憶的多重角度雙向探討華人在冷戰中所扮演的角色，不但還原「華語」和「華語電影」在新馬的原初記憶，也從視聴的大眾傳播層面反思新馬華人的文化生產、本土意識、國家認同與華人認同的糾葛及其演變。

許維賢，新加坡南洋理工大學中文系專任助理教授。美國傅爾布萊特研究基金得主兼哈佛大學訪問學者。學術著作有《華語電影在後馬來西亞：土腔風格、華夷風與作者論》和《從豔史到性史：同志書寫與近現代中國的男性建構》等。

「這是華語語系研究領域中重要的一本專著，展現了作者紮實的學問與令人耳目一新的原創性。對於後來的學者們，這本書有承先啟後的作用；對相關的研究課題和領域，則會有深遠的影響。」
——史書美（ Shu-mei Shih），加州大學洛杉磯分校／香港大學

「《重繪華語語系版圖》探討早期新馬華語電影史對華語語系研究的意義。作者以冷戰政治的角度切入議題，不僅將一段鮮為人知的東南亞華人文化史以新鮮的角度介紹給讀者，更為華語語系電影這一概念的來源提出新的見解。」
——陳榮強（ E. K. Tan），美國紐約州立大學石溪分校
香港電影與新加坡
冷戰時代星港文化連繫，1950–1965
(Hong Kong Cinema and Singapore: A Cultural Ring between Two Cities, 1950–1965)
麥欣恩

「香港粵語電影在星馬的傳播成就了香港電影的主體意識，馬化華語電影在新加坡建國運動中的出現昭示了新加坡國族認同的萌生。麥欣恩的新著帶我們重返滋養香港電影與新加坡各自身認同的關鍵時空，並在二者的精彩對照中生動揭示兩地人民的共通境遇及這一『新雙城記』的豐厚歷史價值與現實意義。」
——羅靚，美國肯塔基大學

「麥欣恩的研究聚焦於 1950、1960 年代冷戰時期的香港與新加坡電影的『雙城記』，為南洋移民、逝去的電影工作者和其理想年代重新造像。在（中）國境之南的邊緣兩地積極締造華語電影世界，相遇對話，本書為當今的『華語語系』（Sinophone）研究提供有力和在地的佐證，不止開拓了香港電影的版圖，擺脫其北進想像而進入『全球南方』（Global South）的視野，同具回顧和前瞻性。」
——吳國坤，香港浸會大學

「香港電影與新加坡
冷戰時代星港文化連繫，1950–1965
(Hong Kong Cinema and Singapore: A Cultural Ring between Two Cities, 1950–1965)
麥欣恩

在 1950 年代，冷戰形勢令中國門戶對外關閉，香港取代上海成為最重要的華文電影製作中心。新加坡與香港均位於竹幕中國之外，構築了「海外華人」的共同屬性。香港與星馬當時同為英國殖民地，兩地在政治及軍事體制上形成連帶：在文化上，星馬地區是那個年代香港電影及文藝作品最大的市場，冷戰時代的香港電影往往呈現出對於星馬地區猶如親屬般親密的「文化想像」，一條「電影文化環」就這樣把星港聯繫起來。本書採取文化史分析角度，兼具電影文本細讀，探討電懋（國泰）、光藝兩間片廠所製作的六部星馬題材電影，重新檢視這道星港電影文化環的形成和斷裂的先兆，以及香港電影的主體性如何透過他者的凝視而孵生。

麥欣恩現任香港中文大學中國語言及文學系助理教授，也是電影編劇、小說作者及影評人。
The field of transnational American studies is going through a paradigm shift from the transatlantic to the transpacific. This volume demonstrates a critical method of engaging the Asia Pacific: the chapters present alternative narratives that negotiate American dominance and exceptionalism by analyzing the experiences of Asians and Pacific Islanders from the vast region, including those from the Philippines, Vietnam, Indonesia, Hawaii, Guam, and other archipelagos.

Contributors make use of materials from “oceanic archives,” retrieving what has seemingly been lost, forgotten, or downplayed inside and outside state-bound archives, state legal preoccupations, and state prioritized projects. The result is the recovery of indigenous epistemologies, which enables scholars to go beyond US-based sources and legitimates third-world knowledge production and dissemination.

Surprising findings and unexpected perspectives abound in this work. Minnan traders from southern China are identified as the agents who connected the Indian Ocean with the Pacific, making the Manila Galleon trade in the sixteenth century the first completely global commercial enterprise. The Chamorro poetry of Guam gives a view of America from beyond its national borders and articulates the cultural pride of the Chamorro against US colonialism and imperialism. The continuing distortion of indigenous claims to the sovereignty of Hawaii is analyzed through a reading of the most widely circulated English translation of the creation myth, *Kumulipo*. There is also a critique of the Korean involvement in the American War in Vietnam, which was informed and shaped by Korean economy and politics in a global context.

By investigating the transpacific as moments of military, cultural, and geopolitical contentions, this timely collection charts the reach and possibilities of the latest developments in the most dynamic form of transnational American studies.

*Yuan Shu* is an associate professor of English and director of the Asian studies program at Texas Tech University.

*Otto Heim* is an associate professor of English at the University of Hong Kong.

*Kendall Johnson* is a professor of English at the University of Hong Kong.

Also edited by *Kendall Johnson*:

*Narratives of Free Trade*
The Commercial Cultures of Early US–China Relations (2012)
根據美國《精神疾病診斷與統計手冊》（第五版）所載，失眠的定義是指在超過三個月裡，一星期有三晚或以上難以入睡、經常或太早醒來，這些睡眠問題令人感到困擾，影響日常生活。導致失眠的原因很多，某些精神或身體的疾病均有可能引致失眠。無論是短期或長期失眠，或是偶發性失眠，都會影響患者的健康，因此必須及早治療。

《好眠自己來》由精神科醫生、臨床心理學家、中醫師以及社工共同撰寫，深入淺出地剖析多種非藥物治療失眠的自助療法，包括認知行為治療、自我催眠、氣功和推拿等。書中亦有介紹治療失眠的藥物。受到失眠困擾的人士通過實踐自助療法，增加對失眠的認識，改變對失眠的固有觀念，相信也可以擁有夢寐以求的高品質睡眠。

鍾家輝，香港大學精神醫學系臨床副教授。

「本書介紹了多種循證治療失眠的方法。即使沒有專家在旁指導，患者亦可以通過自學自助實踐這些治療方案。本地受困於失眠症的人士眾多，相信本書會受到繁忙的都市人的歡迎。」
——張繼輝，香港中文大學精神科學系助理教授

「雖然坊間有五花八門處理失眠的資訊、偏方、秘方，但與其胡亂嘗試未有實證的方法，不如參考這本由研究睡眠多年，亦有豐富臨床經驗的專家編寫的失眠者自助書。編者鍾家輝醫生投入研究多種失眠療法，可謂中西合璧，立足科研，集百家之大成。期盼此書惠及大眾，並為失眠治療師提供極具價值的輔助材料。」
——劉月瑩，香港教育大學心理學系助理教授
This catalogue is published on the occasion of Asia Society Hong Kong Center’s eponymous exhibition, *Song of Spring: Pan Yu-Lin in Paris*, from September 12, 2018 to January 6, 2019, the second instalment in ASHK’s 20th Century Female Artist Series. The book includes a catalogue of all exhibited artworks, as well as four new essays that shed light on the life and artistic trajectory of Pan Yu-Lin, the significance of Chinese expatriate artists in modern Chinese art history, and speaks to the greater history of Chinese female emancipation.

*Eric Lefebvre* is the Director of the Musée Cernuschi, the Museum of Asian Arts in Paris.

Related title:

*Painting Her Way* 道無盡
The Ink Art of Fang Zhaoling 方召麐水墨藝術展 (2017)
Ikat Textiles of the Indonesian Archipelago offers a comprehensive overview of the profusion of ikat styles found across Indonesia, and is the first detailed reference book on the subject. Assessing Peter ten Hoopen’s Pusaka Collection from a scholarly point of view, it is worth acknowledging how it illustrates the concept of ‘unity in diversity’, which the young state of Indonesia chose as its motto upon independence. Here, the interwoven-ness of styles from neighbouring island regions matter, as do their marked individuality and idiosyncrasies. Moreover, it allows for the study not just of the people’s finery, but of their everyday clothing. An ironic illustration of the effect of this collecting method comes from Ili Mandiri on Flores. As its dark red bridewealth sarongs have been prized and venerated by the local population, this is what most sophisticated collections have aimed to obtain. The simple but lovely indigo sarongs for everyday use have been almost entirely ignored by collectors; hence, they nearly always end up worn to shreds and very few survive.

What knowledge is conserved about ikat textiles and their use in the Indonesian archipelago consists primarily of the records of missionary and scientific fieldwork, predominantly compiled by non-Indonesians. The coverage is thin—many weaving regions are covered by only one or two sources, and several regions have never been studied in detail. Much traditional knowledge is being lost, especially in the more remote island regions in the Indonesian archipelago, which require a concerted effort if any trace of their culture is to survive. UMAG hopes to contribute to the broader project by means of this publication, which shows ikat culture through a close reading of examples from over fifty weaving regions and an introduction to the conditions, beliefs and customs of the various peoples who have created and used them.
The University Museum and Art Gallery (UMAG) of the University of Hong Kong presents the Chinese painting exhibition *Tradition to Contemporary: Ink Painting and Artistic Development in 20th-century China*. The exhibition is curated from artworks within the museum’s permanent collection. Works trace the evolution of ink painting in Hong Kong, and include many of the masters that have helped to build the city’s art scene and museum collections.

The exhibition and its associated catalogue offers audiences a broad overview of the provenance and aesthetic quality of individual works, and the cultural interactions among twentieth-century Chinese artists, curators, collectors and scholars in Hong Kong, mainland China and abroad. It makes reference to individuals and their networks, to teacher-student relationships and to the generosity of the numerous painters who have helped UMAG to grow the museum’s holdings, and whose work constitutes the foundation of UMAG’s educational work today. Since initiating the publicly accessible collection in the 1950s, UMAG has been closely connected to the development of these painters and their work, and has actively documented the evolution of their artistic talents and the Hong Kong art scene.
Cut & Sea documents an exhibition by architect and artist Tobias Klein on the grounds of Oi!—the Oil Street Art Space in Hong Kong. Created for the Back to Basics series during the Hong Kong Biennale in Architecture, the series explores the interrelationship between art and the nature of its existence in everyday life. The title of Klein’s work refers to the ocean waves that used to reach Oi!—back when it operated as the Royal Hong Kong Yacht Club—and to two 2.5-metre discs which Klein designed to be cut into a construction wall and into the lawn of the art centre. Both discs can be slid open on rails to reveal the construction site of a skyscraper, or the layers of soil compacted beneath Oi! The two lines (horizontal and vertical) become activators, allowing a reflection onto the relationship between oneself and one’s expectation of human relationships. Cut & Sea transforms the visitor into an actor, unlocking new optical, physical and spatial relationships. This volume includes project designs, theoretical texts concerning the project’s development and interviews with the architect and contractor who carried out the work.

《揭視點》記錄了一個由建築師與藝術家 Tobias Klein 於香港油街實現的土地上所策劃的展覽。是次展覽乃配合香港建築雙年展《還原基本》系列而創作，以發掘藝術在尋常生活中的形相及力量。Klein 的作品題目既呼應了昔日拍打著油街實現的前身——皇家香港遊艇會會所的海浪，亦指涉兩個直徑 2.5 米、由 Klein 設計用來切割油街實現的建築牆壁和草坪的鋼板。兩塊安置在軌道上的鋼板皆可拉開，讓人一瞥一座大廈的建築工地，或油街實現地底下層層緊密的土壤。這兩條線（橫向與垂直）成為催化劑，使人反思自我與對人際關係之期望的關係。《揭視點》將訪客轉化為演出者，釋放新的光學、物理和空間關係。本書囊括與此項目發展相關的項目設計和理論，並與執行是次計劃的建築師和建造商進行的訪談內容。
**Dividing ASEAN and Conquering the South China Sea**

China’s Financial Power Projection

(分裂東盟征服南海：中國金融力量的投射)

*Daniel C. O’Neill*

| International Relations / China / Southeast Asia | Anthropology / China / Taiwan |
| September 2018 | September 2018 |
| 276 pp., 6” x 9”, 7 b&w illus. | 208 pp., 6” x 9” |
| HB 978-988-8455-96-6 HK$395 | HB 978-988-8455-97-3 HK$370 |

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. This book 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.

*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.

**Civility and Its Development**

The Experiences of China and Taiwan

(公德心的含義與發展：以中國和台灣為例)

*David C. Schak*

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, this book 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.

*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.
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. 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 a professor of Chinese studies at the University of Westminster. Derek Hird is a senior lecturer in Chinese studies at Lancaster University, UK.

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. 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.
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. Chong shows that the Chinese minorities have played an active role in the democratic process, even though they occupy an ambivalent position in Indonesia.

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.

This book 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. 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. 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. Patricia P. K. Chiu is an honorary assistant professor in the History Department at the University of Hong Kong.
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.

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.

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 the 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.

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.
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*March 2018*  
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In this book Keaveney argues that baseball has been serving as a repository for traditional Japanese values, to which the Japanese have returned time and again in epochs of uncertainty and change.

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208 pp., 6” x 9”, 8 b&w illus.  
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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. Competitors, large and small, traded alongside each other while enemies traded alongside enemies.

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A Guide to the Capital of Mongolia  
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_M. A. Aldrich_

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