University of Hawai‘i Press Fall 2015 Titles

**JULY**

- A Sky Wonderful with Stars  
  Michael J. West
- Cosmology and Logic in the Dao of Changes  
  written by Ma Baoshan, translated and with commentary by Haining Wen and Christine A. Hale
- Shimaji Mokurai and the Reconeption of Religion and the Secular in Modern Japan  
  Hans Martin Krämer
- Yasukuni Shrine  
  Akiko Takenaka
- Korea’s Great Buddhist-Confucian Debate  
  Translated and with an introduction by A. Charles Muller
- Taming the Wild  
  Sandra Khor Manickam
- Niue 1774–1974  
  Margaret Pointer

**AUGUST**

- Royal Hawaiian Featherwork  
  Edited by Leah Puuolahulie Caldeira, Christina Hellmich, Adrienne Kaeppeler, Betty Lou Kam, and Roger Rose
- Sunny Skies, Shady Characters  
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- Kuleana and Commitment  
  Kathleen L. Kawelu
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  Benjamin Brose
- Forging Islamic Power and Place  
  Francis R. Bradley
- Story Is a Vagabond  
  by Intizar Husain, edited by Frank Stewart; with Alok Ballah, Asif Farrukhi, and Nishat Zaidi
- At Home and in the Field  
  Edited by Suzanne S. Finney, Mary Mostafanezhad, Guido Carlo Pigliasco, and Forrest Wade Young

**SEPTEMBER**

- Abundance and Resilience  
  Edited by Julie S. Field and Michael W. Graves
- God Pictures in Korean Contexts  
  Laurel Kendall, Jongsung Yang, and Yul Soo Yoon
- A Garden of Marvels  
  Robert Ford Campany
- Thus Spoke Laozi  
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- Mapping Courtship and Kinship in Classical Japan  
  Doris G. Borgen
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**OCTOBER**

- Astronomy’s Limitless Journey  
  Günther Hasinger
- The Fluid Pantheon  
  Bernard Faure
- Protectors and Predators  
  Bernard Faure
- The Sound of Salt Forming  
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- Lovable Losers  
  Edited by Mikael S. Adolphson and Anne Commons
- Diaspora and Nation in the Indian Ocean  
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**NOVEMBER**

- Unearthing the Polynesian Past  
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- A Korean Confucian Way of Life and Thought  
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**DECEMBER**

- Isles of Amnesia  
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Painstakingly constructed by hand of plant fiber and precious feathers from endemic birds of Hawai‘i, feather cloaks and capes provided spiritual protection to Hawaiian chiefs for centuries while proclaiming their royal status. Few of the artworks known as nā hulu ali‘i, or royal feathers, survive today except in museums and private collections. Through photographs and scholarly essays, Royal Hawaiian Featherwork highlights approximately seventy-five rare examples of the finest featherwork extant: capes and cloaks (‘ahu‘ula), royal staffs (kāhili), feather lei (lei hulu manu), helmets (mahiole), feathered god images (akua hulu manu), and related paintings and works on paper. With their brilliant coloring and abstract compositions of crescents, triangles, circles, quadrilaterals, and lines, the artworks are both beautiful and rich in cultural significance.

This lavishly illustrated volume also serves as the catalogue to accompany the first exhibition of Hawaiian featherwork to be staged on the U.S. continent, scheduled for a six-month run starting in August 2015 at the Fine Arts Museums of San Francisco. The book and exhibition provide an overdue opportunity for the public to discover the central role these artworks played in the culture and history of the Hawaiian Islands, to explore their unparalleled technical craftsmanship, and to discover an aesthetic tradition unique to the Hawaiian archipelago.
Astronomy’s Limitless Journey
A Guide to Understanding the Universe

GÜNTHER HASINGER

When observing the sky on a very clear, dark night, the soft glow of the Milky Way with its thousands of stars can be seen with the naked eye. Over the centuries since Galileo Galilei first pointed a telescope at the galaxy in 1609, this awe-inspiring yet easily visible panorama was our cosmos, our celestial world. With each new scientific discovery, however, this cosmos has grown dramatically, increasing rapidly over the last several decades. As we look deeper into space, the earlier phases of the cosmos are unveiled to us, but we know that even with the largest telescopes, we will see only a tiny fraction of the vast expanse of the Universe.

In *Astronomy’s Limitless Journey*, astrophysicist Günther Hasinger takes the reader on a journey to the far reaches of the Universe—an exciting time travel that begins with the incredibly hot fireball of the Big Bang roughly 13.8 billion years ago and ends in distant aeons with its cold, dark demise. In between lie the times in which extensive structures, galaxies, stars, and planets form. As the field of astrophysics and cosmology experiences a “golden age” due to larger telescopes, faster computers, and more sophisticated algorithms, fundamental changes are taking place in our understanding of space and time and of the origin and future of our Universe. Hasinger thoroughly explains these fascinating revelations and describes the methods utilized in modern astrophysics. He cautions, however, that the boundaries between knowledge and ignorance shift constantly; where our knowledge is so incomplete such that we can only speculate, the journey becomes shaky. Indeed, every new discovery opens a further door to the unknown and with every answered question, we discover more locked doors still to be opened.
A Sky Wonderful with Stars
50 Years of Modern Astronomy on Maunakea

MICHAEL J. WEST

“Michael West brings his considerable experience working at major international observatories and his own perspective as a former university professor on the Big Island to this beautifully illustrated, yet sensitively written, portrait of Maunakea—a unique and revered location for studying our wondrous universe. He charts the growth of astronomy in Hawai‘i from the time of ancients to the modern era and captures the wide variety of remarkable discoveries made with its telescopes. A magnificent accomplishment.” —Richard Ellis, California Institute of Technology

A Sky Wonderful with Stars: 50 Years of Modern Astronomy on Maunakea tells the fascinating story of how a remote mountaintop in the middle of the Pacific Ocean became home to the most powerful collection of telescopes in the world. It is a tale of triumphs, failures, and the indomitable human spirit of exploration. Over 160 superb photographs accompanied by astronomer Michael J. West’s engaging commentary bring the past and present to life and showcase the many remarkable discoveries made by the observatories atop Maunakea.

Breathtaking photo-essays throughout the book reveal
- Maunakea’s spectacular landscape and the unique geographical conditions that make it the world’s premier site for astronomical exploration;
- the construction and development of the Maunakea observatories;
- highlights of scientific discoveries made with each of the thirteen telescopes;
- the people and places that make up Maunakea’s diverse astronomical community; and
- a look toward the future of astronomy on Maunakea, including the planned Thirty Meter Telescope.

This visually stunning book shares with a larger audience the wondrous views of the heavens that the observatories provide. It will appeal not only to those with an interest in astronomy, but to anyone who marvels at the grand splendor of our universe.
Isles of Amnesia
The History, Geography, and Restoration of America’s Forgotten Pacific Islands

MARK J. RAUZON

For over a quarter century, Mark Rauzon has worked in the developing field of island restoration—a branch of science that strives to control or completely remove pests and weeds from environments in which they don’t belong. His job has taken him to numerous atolls in the American Insular Pacific to eradicate the pests that have been introduced, either on purpose or accidentally, by humans. These U.S. possessions and territories are the nearest neighbors to the state of Hawai’i and include various islands and atolls: Kiritimati, Jarvis, Howland, Baker, the Northern Marianas, Palmyra, Wake, Johnston, and Rose Atoll in American Samoa. Recently, the islands have anchored a vast National Marine Monument program created to protect the largest area in the world safe from human exploitation.

The remoteness of the islands has served the needs of whalers and guano miners and later that of military secret projects, missile launching, chemical weapon incinerations, and air bases. Isles of Amnesia chronicles the ecological history of these islands and recent efforts to restore nature’s balance. In order to save threatened species, invasive species have to be culled, removed, and killed. How are decisions justified to take life in order to save life? Sometimes when an invasive species is removed, it may have been a cornerstone species, meaning that although it is not indigenous it has come to play a vital role in the island equilibrium. A failed eradication effort only compounds a problem. How do we predict what will happen? This book searches for the answers to these questions.

Rauzon examines the studies and eradication efforts—his own among them—that have been launched in order to restore the atoll ecosystems to their original, balanced states. Isles of Amnesia links the history of the vast American Pacific together with modern conservation practices, explores the creation of the National Marine Monuments and what their protection means to a changing ocean, and presents original research about the Smithsonian’s Pacific projects and germ warfare testing. Illustrated with over seventy photographs and drawings, this much-needed work tells the unknown ecological story of America’s forgotten Pacific islands.
Sunny Skies, Shady Characters
Cops, Killers, and Corruption in the Aloha State

JAMES DOOLEY

“Sunny Skies, Shady Characters by James Dooley—Hawaii’s bravest investigative reporter—recounts the secret history of Hawaii that all of us have been waiting for: a book of shocking revelations, featuring a cast of thieves, heavies, enforcers, and yakuza thugs and sneak who have so intimidated the islands that the truth of their villainy has been suppressed—until now. At last, we know where the bodies are buried, and who buried them.” —Paul Theroux

“For those who lived through those times, the book is an opportunity to recall the scandals and scoundrels that infested Hawai‘i, and for those too young to remember, it is a reminder of why a vigilant press is an essential ingredient to an informed public.” —Gerald Kato, University of Hawai‘i at Mānoa

For thirty years starting in the mid-1970s, the byline of Jim Dooley appeared on riveting investigative stories of organized crime and political corruption that headlined the front page of Honolulu’s morning daily. In Sunny Skies, Shady Characters, James Dooley revisits highlights of his career as a hard-hitting investigative reporter—his lively backstories on how he chased these high-profile scandals make fascinating reading, while providing an insider's look at the business of journalism and the craft of investigative reporting.

Dooley’s first assignment as an investigative journalist involved the city housing project of Kukui Plaza, which introduced him to the “pay to play” method of awarding government contracts to obliging consultants. In later stories, he scrutinized bloody struggles over illicit gambling revenue, the murder of a city prosecutor’s son, local syndicate ties to the Teamsters Union, and the dealings of Bishop Estate. His groundbreaking coverage of the forays by yakuza into Hawai‘i and the continental United States were the first of its kind in American journalism.

As Dooley pursued stories from the underside of island society, names of respected public figures and those of violent criminals filled his notebook: entertainer Don Ho, U.S. Senator Daniel Inouye, Governors George Ariyoshi and Ben Cayetano, Mayor Frank Fasi, and notorious felons Henry Huihui, Nappy Pulawa, and Ronnie Ching. Woven throughout is the name of Big Island rancher Larry Mehau—was he the “godfather of organized crime” in Hawai‘i as alleged by the FBI, or simply an ex-cop who befriended power brokers in the course of doing business for his security guard firm? The book includes a timeline of Mehau’s activities to allow readers to judge for themselves.
Abundance and Resilience
Farming and Foraging in Ancient Kaua’i

EDITED BY JULIE S. FIELD AND MICHAEL W. GRAVES

At the base of a steep cliff towering some 500 feet above the coast of the remote Nā Pali district on the island of Kaua‘i, lies the spectacular historical and archaeological site at Nu‘alolo Kai. First excavated by Bishop Museum archaeologists between 1958 and 1964, the site contained the well-preserved remains of one of the largest and most diverse arrays of traditional and historic artifacts ever found in Hawai‘i. The house sites that constitute the focus of Abundance and Resilience were built over five centuries of occupation and contained deeply buried, stratified deposits extending more than nine feet beneath the surface. The essays in this volume detail the work of archaeologists associated with the University of Hawai‘i who have been compiling and studying the animal remains recovered from the excavations. The contributors discuss the range of foods eaten by Hawaiians, the ways in which particular species were captured and harvested, and how these practices might have evolved through changes in the climate and natural environment. Adding to this are analyses of a sophisticated material culture—how ancient Hawaiians fashioned animal remains into artifacts such as ornaments made of shell, pointed bird bone “pickers,” sea urchin and coral files and abraders, turtle shell combs, and bone handles for kāhili (feathered standards) used by Hawaiian royalty.

For researchers, Nu‘alolo Kai opened up the world of everyday life of indigenous Hawaiians between AD 1400 and 1900. More importantly, we learn how their procurement and utilization of animals—wild marine organisms and birds, as well as domesticated dogs and pigs—affected local resources. Demonstrating that an increased preference for introduced animals, such as dogs and pigs, effectively limited negative impacts on wild animal resources, the essays in Abundance and Resilience collectively argue that the Hawaiian community of Nu‘alolo Kai practiced a sustainable form of animal resource procurement and management for five centuries.

JULIE S. FIELD is associate professor of anthropology at The Ohio State University.

MICHAEL W. GRAVES is professor of anthropology at the University of New Mexico and professor emeritus of anthropology at the University of Hawai‘i at Mānoa.
Unearthing the Polynesian Past
Explorations and Adventures of an Island Archaeologist

PATRICK VINTON KIRCH

Perhaps no scholar has done more to reveal the ancient history of Polynesia than noted archaeologist Patrick Vinton Kirch. For close to fifty years he explored the Pacific, as his work took him to more than two dozen islands spread across the ocean, from Mussau to Hawai‘i to Easter Island. In this lively memoir, rich with personal—and often amusing—anecdotes, Kirch relates his many adventures while doing fieldwork on remote islands.

At the age of thirteen, Kirch was accepted as a summer intern by the eccentric Bishop Museum zoologist Yoshio Kondo and was soon participating in archaeological digs on the islands of Hawai‘i and Maui. He continued to apprentice with Kondo during his high school years at Punahou, and after obtaining his anthropology degree from the University of Pennsylvania, Kirch joined a Bishop Museum expedition to Anuta Island, where a traditional Polynesian culture still flourished. His appetite whetted by these adventures, Kirch went on to obtain his doctorate at Yale University with a study of the traditional irrigation-based chiefdoms of Futuna Island.

Further expeditions have taken him to isolated Tikopia, where his excavations exposed stratified sites extending back three thousand years; to Niuatoputapu, a former outpost of the Tongan maritime empire; to Mangaia, with its fortified refuge caves; and to Mo‘orea, where chiefs vied to construct impressive temples to the war god ‘Oro. In Hawai‘i, Kirch traced the islands’ history in the Anahulu valley and across the ancient district of Kahikinui, Maui. His joint research with ecologists, soil scientists, and paleontologists elucidated how Polynesians adapted to their island ecosystems.

Looking back over the past half-century of Polynesian archaeology, Kirch reflects on how the questions we ask about the past have changed over the decades, how archaeological methods have advanced, and how our knowledge of the Polynesian past has greatly expanded.
kuleana and Commitment
Working toward a Collaborative Hawaiian Archaeology

KATHLEEN L. KAWELU

“In this remarkable book, the author presents in-depth analysis of how professionals and Kanaka Maoli view the field’s checkered history as only someone with a foot planted in each group could have done . . . This book will be a watershed in the growth and transformation not just of archaeology in Hawai‘i but everywhere that global forces have pitted archaeologists and indigenous peoples against one another.”
—Mark D. McCoy, Southern Methodist University

The sociopolitical climate of Hawai‘i has changed substantially in recent decades and archaeologists working to decipher the islands’ past are increasingly faced with a complexity of issues involving Kanaka Maoli (Native Hawaiian) concerns. Among these are the push for sovereignty; cultural perpetuation and revitalization; legal challenges to Kanaka Maoli programs, such as Hawaiian Home Lands and the Office of Hawaiian Affairs; and compliance with the Native American Graves Protection and Repatriation Act (NAGPRA). In Kuleana and Commitment, Kathleen Kawelu examines the entangled interactions between Kanaka Maoli and archaeologists in Hawai‘i by conducting an ethnographic investigation of the discipline of archaeology itself. She explores the development of Hawaiian archaeology, discusses important cases of the recent past, and focuses on the interpersonal relationships between these two key groups involved in heritage management in Hawai‘i.

By revealing and understanding the contemporary attitudes of Kanaka Maoli and archaeologists toward each other, Kawelu suggests a change in trajectory toward a more collaborative approach in practicing Hawaiian archaeology. Through interviews with individuals from both communities, Kawelu taps into collective narratives that reveal two overarching themes. The first narrative speaks about the continuation of Kanaka Maoli cultural practices and beliefs, for example, kuleana (responsibility); the second speaks about the kind of commitment to Hawaiian archaeology and Kanaka Maoli descendants that is desired from archaeologists. Requests for respect, communication, and partnership are heard in the narratives. These same qualities also serve as the foundation for community-based archaeology, which challenges the exclusive access of archaeologists to the past and places the discipline and its practitioners among a broader group of stakeholders, particularly descendant communities.
For many new indigenous scholars, the start of academic research can be an experience rife with conflict in many dimensions. Though there are a multitude of approaches to research and inquiry, many of those methods ignore ancient wisdom and traditions as well as alternative worldviews and avenues for both discovery and learning. The fourth volume in the Hawai’inuiākea series, guest coedited by Katrina-Ann R. Kapā‘anaokalāokeola Nākoa Oliveira and Erin Kahunawaika‘ala Wright, explores techniques for inquiry through some of the many perspectives of Kanaka ‘Ōiwi (Native Hawaiian) scholars at work today.

Kanaka ‘Ōiwi Methodologies: Mo‘olelo and Metaphor is a collection of “methods-focused” essays written by Kanaka scholars across academic disciplines. To better illustrate for practitioners how to use research for deeper understanding, positive social change, as well as language and cultural revitalization, the texts examine Native Hawaiian Critical Race Theory, Hawaiian traditions and protocol in environmental research, using mele (song) for program evaluation, and more.

KATRINA-ANN R. KAPĀ‘ANAOKALĀŒKEOLA NĀKOA OLIVEIRA is associate professor of Hawaiian language and the director of Kawaihuelani Center for Hawaiian language, University of Hawai‘i at Mānoa.

ERIN KAHUNAWAIKA‘ALA WRIGHT is assistant professor of educational administration at the College of Education, University of Hawai‘i at Mānoa.

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‘Ike Ulana Lau Hala
God Pictures in Korean Contexts
The Ownership and Meaning of Shaman Paintings

LAUREL KENDALL, JONGSUNG YANG, AND YUL SOO YOON

Shamans depicted walking on knives, fairies shown riding on clouds, kings astride dragon mounts: some find such pictures unsettling, some charming. Pursued by collectors, venerated as the seats of gods, Korean shaman paintings are all of these things.

Laurel Kendall, Jongsung Yang, and Yul Soo Yoon explore what it is that makes these works magical or sacred—more than “just paintings.” What does it mean for a picture to carry the trace of a god? Once animated and revered, can it ever be a mere painting again? How have shaman paintings been revalued as art? Do artfulness and magic ever intersect? Is the market value of a painting influenced by whether or not it was once a sacred object? Navigating the journey shaman paintings make from painters’ studios to shaman shrines to private collections and museums, the three authors deftly negotiate the borderland between scholarly interests in the production and consumption of material religion and the consumption and circulation of art.

Illustrated with sixty images, the book offers a new vantage point on “the social life of things.” This is not the story of a collecting West and a disposing rest: The primary collectors and commentators on Korean shaman paintings are South Koreans re-imagining their own past in light of their own modernist sensibility. It is a tale that must be told together with the recent history of South Korea and an awareness of the problematic question of how the paintings are understood by different South Korean actors—most particularly the shamans and collectors who share a common language and sometimes meet face-to-face.
The Fluid Pantheon
Gods of Medieval Japan, Volume 1

Protectors and Predators
Gods of Medieval Japan, Volume 2

BERNARD FAURE

Written by one of the leading scholars of Japanese religion, these are the first two volumes of a multivolume project that promises to be a milestone in our understanding of the mythico-ritual system of esoteric Buddhism—specifically the nature and roles of deities in the religious world of medieval Japan and beyond. Bernard Faure introduces readers to medieval Japanese religiosity and shows the centrality of the gods in religious discourse and ritual; in doing so he moves away from the usual textual, historical, and sociological approaches that constitute the “method” of current religious studies.

In The Fluid Pantheon Faure describes and analyzes through a series of case studies the impressive mythological and ritual efflorescence that marked the medieval period, not only in the religious domain, but also in the political, artistic, and literary spheres. Protectors and Predators continues Faure’s examination of deities in medieval Japan and beyond. He argues here that the “wild” gods of Japan were at the center of the medieval religious landscape and came together in complex webs of association not divisible into the categories of “Buddhist,” “indigenous,” or “Shinto.” In these volumes, he displays vast knowledge of his subject and presents his research—much of it in largely unstudied material—with theoretical sophistication. His arguments and analyses assume the centrality of the iconographic record, and so he has brought together a rich and rare collection of color and black-and-white images. This emphasis on iconography and the ways in which it complements, supplements, or deconstructs textual orthodoxy is critical to a fuller comprehension of a set of medieval Japanese beliefs and practices. It offers a corrective to the traditional division of the field into religious studies, which typically ignores the images, and art history, which oftentimes overlooks their ritual and religious meaning.

BERNARD FAURE is Kao Professor in Japanese Religion at Columbia University.
A Garden of Marvels
Tales of Wonder from Early Medieval China

ROBERT FORD CAMPANY

Between 300 and 600 CE, Chinese writers compiled thousands of accounts of the strange and the extraordinary. Some described weird spirits, customs, and flora and fauna in distant lands. Some depicted individuals of unusual spiritual or moral achievement. But most told of ordinary people’s encounters with ghosts, demons, or gods; sojourns in the land of the dead; eerily significant dreams; and uncannily accurate premonitions. The selection of such stories presented here provides an alluring introduction to early medieval Chinese storytelling and opens a doorway to the enchanted world of thought, culture, and religious belief of that era. Known as zhiguai, or “accounts of anomalies,” they convey a great deal about how people saw the cosmos and their place in it. The tales were circulated because they were entertaining but also because their compilers meant to document the mysterious workings of spirits, the wonders of exotic places, and the nature of the afterlife.

A collection of more than two hundred tales, A Garden of Marvels offers an authoritative yet accessible introduction to zhiguai writings, particularly those never before translated or adequately researched. This volume will likely find its way to bedside tables as well as into classrooms and libraries, just as collections of zhiguai did in early medieval times.

ROBERT FORD CAMPANY is professor of Asian studies and religions at Vanderbilt University.

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Oedipal God
The Chinese Nezha and His Indian Origins

MEIR SHAHAR

Oedipal God offers the most comprehensive account in any language of the prodigal deity Nezha. Celebrated for over a millennium, Nezha is among the most formidable and enigmatic of all Chinese gods. In this theoretically informed study Meir Shahar recounts Nezha’s riveting tale—which culminates in suicide and attempted patricide—and uncovers hidden tensions in the Chinese family system. In deploying the Freudian hypothesis, Shahar does not imply the Chinese legend’s identity with the Greek story of Oedipus. For one, in Nezha’s story the erotic attraction to the mother is not explicitly acknowledged. More generally, Chinese oedipal tales differ from Freud’s Greek prototype by the high degree of repression that is applied to them. Shahar argues that, despite a disastrous father-son relationship, Confucian ethics require that the oedipal drive masquerade as filial piety in Nezha’s story, dictating that the child-god kill himself before trying to avenge himself upon his father.

Combining impeccable scholarship with an eminently readable style, the book covers a vast terrain: It surveys the image of the endearing child-god across varied genres from oral and written fiction, through theater, cinema, and television serials, to Japanese manga cartoons. It combines literary analysis with Shahar’s own anthropological field work, providing a thorough ethnography of Nezha’s flourishing cult. Crossing the boundaries between China’s diverse religious traditions, it tracks the rebellious infant in the many ways he has been venerated by Buddhist monks, Daoist priests, and possessed spirit mediums, whose dramatic performances have served to negotiate individual, familial, and collective tensions. Finally, the book offers a detailed history of the legend and the cult reaching back over two thousand years to its origins in India, where Nezha began as a mythological being named Nalakūbara, whose sexual misadventures were celebrated in the Sanskrit epics as early as the first centuries BCE. Here Shahar reveals the long-term impact that Indian mythology has exerted—through the medium of esoteric Buddhism—upon the Chinese imagination of divinity.

A tour de force of literary analysis, ethnographic research, psychological insight, and cross-cultural investigation, Oedipal God is a must read for anyone interested in Chinese studies and the historical connection between India and China. Shahar’s broad reach and engaging approach will appeal to specialists and students in a variety of disciplines including Chinese religion, Chinese literature, anthropology, Buddhist studies, psychology, Indian studies, and cross-cultural history.
Critical Interventions

Contemporary Sino-French Cinemas
Absent Fathers, Banned Books, and Red Balloons

MICHELLE E. BLOOM

Transnational cinemas are eclipsing national cinemas in the contemporary world, and Sino-French films exemplify this phenomenon through the cinematic coupling of the Sinophone and the Francophone, linking France not just with the Chinese mainland but also with the rest of the Chinese-speaking world. Sinophone directors most often reach out to French cinema by referencing and adapting it. They set their films in Paris and metropolitan France, cast French actors, and sometimes use French dialogue, even when the directors themselves don’t understand it. They tend to view France as mysterious, sexy, and sophisticated, just as the French see China and Taiwan as exotic.

As Michelle Bloom makes clear, many films move past a simplistic opposition between East and West and beyond Orientalist and Occidentalist cross-cultural interplay. Bloom focuses on films that have appeared since 2000 such as Tsai Ming-liang’s What Time Is It There?, Hou Hsiao-hsien’s Flight of the Red Balloon, and Dai Sijie’s Balzac and the Little Chinese Seamstress. She views the work of these well-known directors through a Sino-French optic, applying the tropes of métissage (or biraciality), intertextuality, adaptation and remake, translation, and imitation to shed new light on their work. She also calls attention to important, lesser studied films: Taiwanese director Cheng Yu-chieh’s Yang Yang, which depicts the up-and-coming Taiwanese star Sandrine Pinna as a mixed race beauty; and Emily Tang Xiaobai’s debut film Conjugation, which contrasts Paris and post-Tiananmen Square Beijing, the one an incarnation of liberty, the other a place of entrapment. Bloom’s insightful analysis also probes what such films reveal about their Taiwanese and Chinese creators.

Scholars have long studied Sino-French literature, but this inaugural full-length work on Sino-French cinema maps uncharted territory, offering a paradigm for understanding other cross-cultural interminglings and tools to study transnational cinema and world cinema. The Sino-French, rich and multifaceted, linguistically, culturally, and ethnically, constitutes an important part of film studies, Francophone studies, Sinophone studies and myriad other fields. This is a must-read for students, scholars, and lovers of film.
Gendered Bodies
Toward a Women’s Visual Art in Contemporary China

SHUQIN CUI

*Gendered Bodies* introduces readers to women’s visual art in contemporary China by examining how the visual process of gendering reshapes understandings of historiography, sexuality, pain, and space. When artists take the body as the subject of female experience and the medium of aesthetic experiment, they reveal a wealth of noncanonical approaches to art. The insertion of women’s narratives into Chinese art history rewrites a historiography that has denied legitimacy to the woman artist. The gendering of sexuality reveals that the female body incites pleasure in women themselves, reversing the dynamic from woman as desired object to woman as desiring subject. The gendering of pain demonstrates that for those haunted by the sociopolitical past, the body can articulate traumatic memories and psychological torment. The gendering of space transforms the female body into an emblem of landscape devastation, remaps ruin aesthetics, and extends the politics of gender identity into cyberspace and virtual reality.

The work presents a critical review of women’s art in contemporary China in relation to art traditions, classical and contemporary. Inscribing the female body into art generates not only visual experimentation, but also interaction between local art/cultural production and global perception. While artists may seek inspiration and exhibition space abroad, they often reject the (Western) label “feminist artist.” An extensive analysis of artworks and artists—both well- and little-known—provides readers with discursively persuasive and visually provocative evidence. *Gendered Bodies* follows an interdisciplinary approach that general readers as well as scholars will find inspired and inspiring.
Translingual Narration
Colontial and Postcolonial Taiwanese Fiction and Film

BERT MITCHELL SCRUGGS

“Translingual Narration not only makes the important shift away from the predominantly China-centered and Japan-centered approaches in the subfield of Taiwan literary studies, but also manages to substantiate this position with competent, highly persuasive textual analysis as well as theoretically informed assessments of historical realities behind key literary/cinematic texts.” —Sung-sheng Yvonne Chang, University of Texas at Austin

Translingual Narration is a study of colonial Taiwanese fiction, its translation from Japanese to Chinese, and films produced during and about the colonial era. It is a postcolonial intervention into a field largely dominated by studies of colonial Taiwanese writing as either a branch of Chinese fiction or part of a larger empire of Japanese-language texts. Rather than read Taiwanese fiction as simply belonging to one of two discourses, the author argues for disengaging the nation from the former colony to better understand colonial Taiwan and its postcolonial critics.

Following early chapters on the identity politics behind Chinese translations of Japanese texts, attempts to establish a vernacular Taiwanese literature, and critical space, the author provides close readings of short fiction through the critical prisms of locative and cultural or ethnic identity to suggest that cultural identity is evidence of free will. Stories and novellas are also viewed through the critical prism of class-consciousness, including the writings of Yang Kui (1906–1985), who unlike most of his contemporaries wrote politically engaged literature. The author completes his core examination of identity by reading short fiction through the prism of gender identity and posits a resemblance between gender politics in colonial Taiwan and pre-independence India.

The work goes on to test the limits of nostalgia and solastalgia in fiction and film by looking at how both the colonial future and past are remembered before concluding with political uses of cinematic murder. Ideas borrowed from translation and memory studies as well as indigenization are suggested as possible avenues of discovery for continued interventions into the study of postcolonial and colonial Taiwanese fiction and culture. With its insightful and informed analysis of the diverse nature of Taiwanese identity, Translingual Narration will engage a broad audience with interests in East Asian and postcolonial literature, film, history, and culture.
Writers of the Winter Republic
Literature and Resistance in Park Chung Hee’s Korea

YOUNGJU RYU

In 1975, a young high school teacher took the stage at a prayer meeting in a southwestern Korean city to recite a poem called “The Winter Republic.” The poem became an anthem against the military dictatorship of Park Chung Hee and his successors; the poet, however, soon found himself in court and then in prison for saddling the authoritarian state with such a memorable moniker. This unique book weaves together literary works, biographical accounts, institutional histories, trial transcripts, and personal interviews to tell the powerful story of how literature became a fierce battleground against authoritarian rule during one of the darkest periods in South Korea’s history.

Park Chung Hee’s military dictatorship was a time of unparalleled political oppression. It was also a time of rapid and unprecedented economic development. Against this backdrop, Youngju Ryu charts the growing activism of Korean writers who interpreted literature’s traditional autonomy as a clarion call to action, an imperative to intervene politically in the name of art. Each of the book’s four chapters is devoted to a single writer and organized around a trope central to his work. Kim Chi-ha’s “bandits,” satirizing Park’s dictatorship; Yi Mun-gu’s “neighbor,” evoking old nostalgia and new anxieties; Cho Se-hwi’s dwarf, representing the plight of the urban poor; and Hwang Sok-yong’s labor fiction, the supposed herald of the proletarian revolution. Ending nearly two decades of an implicit ban on socially engaged writing, literature of the period became politicized not merely in content and form, but also as an institution.

Writers of the Winter Republic emerged as the conscience of their troubled yet formative times. A question of politics lies at the heart of this book, which seeks to understand how and why a time of political oppression and censorship simultaneously expanded the practice and everyday relevance of literature. By animating the lives and works of the men who shaped this period, the book offers readers an illuminating literary, cultural, and political history of the era.
Cosmology and Logic in the Dao of Changes

MA BAOSHAN
TRANSLATED AND WITH COMMENTARY BY HAIMING WEN AND CHRISTINE A. HALE

The Book of Changes (Yijing, also known as I Ching) is generally recognized as the oldest among the ancient Chinese classics, tracing back to the yin-yang symbolic system that, according to traditional mythology, was created by the legendary Fu Xi (mid-29th century BCE). The Yijing’s mystical origins and the dynamic nature of its image-numbers—the various diagrams, trigrams, and hexagrams—gave rise to subsequent interpretations by sages over millennia, along with differences in understanding. Ever since the Han dynasty (206 BCE–220 CE), there have been debates between two schools of thought: the image-number school, which focuses on the symbols as a means to divination; and the philosophy school, which values the work for its cosmological and ontological insights. Assimilating ideas from both schools, Ma Baoshan reestablishes the logical image-number system and reaffirms that this image-number logic is the foundation for understanding the Book of Changes in the context of contemporary research.

As Ma explains in his introduction, “the aim of Cosmology and Logic in the Dao of Changes is not to study the image-number logic itself, but to discover the symbolic system inherent in the Book of Changes, and the image-number logic behind this system.” His interpretations of the moving numbers and images: the Taiji, Hetu, and Luo-shu Diagrams, the Pre-heavens and Post-heavens Trigrams, as well as the 64 hexagrams, is always in the context of the continuity of mind and events. He renders this ontological existence as five onto-generative-beings (benti), which is a pioneering theory in the hermeneutical history of the Book of Changes. His theory is crucial in reminding researchers of this classic that without understanding its image-number foundation, it is impossible for anyone to comprehend it as a properly philosophical work.

MA BAOSHAN is president of the Chinese International Research Institute of the Dao of Change (Yidao), and the president of the Chinese Yi-Ming Institute for Calligraphy and Painting. He is a famous calligrapher and author of many books related to the Book of Changes, including Brush-Writing of the Dao of Change and Antique-Collecting of the Dao of Change.
Thus Spoke Laozi
A New Translation with Commentaries of Dao De Jing

EDITED AND TRANSLATED BY CHARLES Q. WU

“[Wu] has a strong philological orientation, and explains the implications of key philosophical terms with real insight. . . . His interpretation of this text is nuanced and philosophically sophisticated; the quality of the language is impeccable.” —Roger T. Ames, University of Hawai‘i at Mānoa

Daodejing by Chinese philosopher Laozi (Lao Tzu) is one of the most popular Chinese texts, with more than 100 translations available. Why yet another? The strength of Charles Wu’s version comes from his superior bilingual talents and unique cross-cultural perspective, allowing him to draw widely from both Chinese and Western sources. He provides line-by-line bilingual text and tries to retain the original beauty of the poetry and paradoxes of Laozi’s writings, so that English-speaking readers can experience what Laozi “sounds” like, as if they were reading the work in Chinese.

Taking a fresh look at what is known as the Wang Bi edition of Laozi’s immortal work, Wu sees himself as a tour guide—leading readers toward unexpected aha! moments as they encounter a more thorough understanding of the Daodejing.

CHARLES Q. WU is professor emeritus of Chinese and humanities at Reed College.

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The Sound of Salt Forming
Short Stories by the Post-80s Generation in China

EDITED BY GENG SONG AND QINGXIANG YANG

China’s post-80s generation, also known as Generation Y, is the first whose members have grown up entirely within the reformist era. To Western eyes, this generation of Chinese, who are highly engaged with the world, display the ambiguities and paradoxes associated with China’s economic rise: They are both nationalistic and cosmopolitan, subservient and defiant, hedonistic and mundane, materialistic and aspirational.

This volume brings together some of the most popular and influential writers of this generation, many of whom are largely unknown outside China. The short stories have been translated into English by a team of enthusiastic and skilled sinologists, and represent some of the “sweetest songs” that tell of the pains and dreams, frustrations and desires, crises and endeavors of this generation in urban China.

GENG SONG is associate professor of translation studies and China studies at the University of Hong Kong.
QINGXIANG YANG is associate professor of contemporary literature at Renmin University of China.

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Like No Other
Exceptionalism and Nativism
in Early Modern Japan

MARK THOMAS MCNALLY

Like No Other probes the association of the early modern Japanese intellectual institution called Kokugaku with the phenomenon of nativism. Uncovering profound differences that cast serious doubt on this association, Mark McNally argues that what Japanologists viewed as nativistic about Kokugaku were actually more typical of what Americanists call exceptionalism. By severing the link between Kokugaku and nativism, he is able to explore within early modern Japanese history instances that were more genuinely nativistic, such as the upheaval associated with the intercultural encounters with Westerners during the 1850s and 1860s that culminated in the overthrow of Japan’s last shogun. He also documents, for the first time in Japanese studies, the ways in which exceptionalism applies to Japanese history; not by focusing on either Nihonjinron or on Kokugaku—the connection between the former and exceptionalism is one that Americanists have already made, and the connection between the two Japanese institutions is one that Japanologists already know well—but by highlighting the central role of Confucianism.

While Americans looked to the Judeo-Christian tradition for their exceptionalist ideas, their counterparts in early modern Japan looked to Confucianism, whose foundational connections to exceptionalism were perhaps stronger than any analogous tradition in the West. Despite the fact that exceptionalism and nativism occupy distinct positions within the historiographical traditions of both the United States and Japan, they also intersect and overlap in the latter case, which strongly suggests that this situation may also be true in other places, including the United States.
Spectacular Accumulation
Material Culture, Tokugawa Ieyasu,
and Samurai Sociability

MORGAN PITELK

In Spectacular Accumulation, Morgan Pitelka investigates the significance of material culture and sociability in late sixteenth-century Japan, focusing in particular on the career and afterlife of Tokugawa Ieyasu (1543–1616), the founder of the Tokugawa shogunate. The story of Ieyasu illustrates the close ties between people, things, and politics and offers us insight into the role of material culture in the shift from medieval to early modern Japan and in shaping our knowledge of history.

This innovative and eloquent history of a transitional age in Japan reframes the relationship between culture and politics. Like the collection of meibutsu, or “famous objects,” exchanging hostages, collecting heads, and commanding massive armies were part of a strategy Pitelka calls “spectacular accumulation,” which profoundly affected the creation and character of Japan’s early modern polity. Pitelka uses the notion of spectacular accumulation to contextualize the acquisition of “art” within a larger complex of practices aimed at establishing governmental authority, demonstrating military dominance, reifying hierarchy, and advertising wealth. He avoids the artificial distinction between cultural history and political history, arguing that the famed cultural efflorescence of these years was not subsidiary to the landscape of political conflict, but constitutive of it. Employing a wide range of thoroughly researched visual and material evidence, including letters, diaries, historical chronicles, and art, Pitelka links the increasing violence of civil and international war to the increasing importance of samurai social rituals and cultural practices. Moving from the Ashikaga palaces of Kyoto to the tea utensil collections of Ieyasu, from the exchange of military hostages to the gift-giving rituals of Oda Nobunaga and Toyotomi Hideyoshi, Spectacular Accumulation traces Japanese military rulers’ power plays over famous artworks as well as objectified human bodies.
Shimaji Mokurai and the Reconception of Religion and the Secular in Modern Japan

HANS MARTIN KRÄMER

“Hans Martin Krämer makes a stellar case for the importance of Shimaji Mokurai in the formation of modern Japanese conceptions of ‘religion’ and ‘the secular.’ His much-needed work fills a lacuna in Japanese studies by showing the importance of Buddhist agency in Japanese policy toward religion during the Meiji era.” —Jason Ånanda Josephson, Williams College

“This book is an important contribution to Meiji intellectual history, not only for its insight into the life of Shimaji Mokurai but also for the critical scholarship it provides on the ways key Japanese concepts like civic education and the Buddhist notion of the two truths were impacted by European ideas and how the processing of this information contributed to defining the new, modern concept of ‘religion’ in Japan.” —Mark Blum, University of California, Berkeley

Religion is at the heart of such ongoing political debates in Japan as the constitutionality of official government visits to Yasukuni Shrine, yet the very categories that frame these debates, namely religion and the secular, entered the Japanese language less than 150 years ago. To think of religion as a Western imposition, as something alien to Japanese reality, however, would be simplistic. As this in-depth study shows for the first time, religion and the secular were critically reconceived in Japan by Japanese who had their own interests and traditions as well as those received in their encounters with the West. It argues convincingly that by the mid-nineteenth century developments outside of Europe and North America were already part of a global process of rethinking religion.

The Buddhist priest Shimaji Mokurai (1838–1911) was the first Japanese to discuss the modern concept of religion in some depth in the early 1870s. In his person, indigenous tradition, politics, and Western influence came together to set the course the reconception of religion would take in Japan. The volume begins by tracing the history of the modern Japanese term for religion, shūkyō, and its components and exploring the significance of Shimaji’s sectarian background as a True Pure Land Buddhist. Shimaji went on to shape the early Meiji government’s religious policy and was essential in redefining the locus of Buddhism in modernity. Finally, the work offers an extensive account of Shimaji’s intellectual dealings with the West as well as clarifying the ramifications of these encounters for Shimaji’s own thinking. Concluding chapters historicize Japanese appropriations of secularization from medieval times to the twentieth century.
Yasukuni Shrine: History, Memory, and Japan’s Unending Postwar

AKIKO TAKEKAKA

“Akiko Takenaka has done what no one else in the English-language literature has, namely, historicize Yasukuni Shrine from its pre-Meiji Restoration lineages to the present. In addition to generating considerable interest both within and beyond modern Japanese studies, this work will provide instructors with a much-needed, nuanced history of the shrine to help them understand and teach a topic that is currently front and center in East Asia’s memory wars.” —Kenneth Ruoff, Portland State University

The first extensive English-language study of Yasukuni Shrine as a war memorial, this work explores the controversial shrine’s role in waging war, promoting peace, honoring the dead, and, in particular, building Japan’s modern national identity. It traces Yasukuni’s history from its conceptualization in the final years of the Tokugawa period and Japan’s wars of imperialism to the present. Akiko Takenaka departs from existing scholarship on Yasukuni by considering various themes important to the study of war and its legacies through a chronological and thematic survey of the shrine, emphasizing the spatial practices that took place both at the shrine and at regional sites associated with it over the last 150 years. Rather than treat Yasukuni as a single, unchanging ideological entity, she takes into account the social and political milieu, maps out gradual transformations in both its events and rituals, and explicates the ideas that the shrine symbolizes.

Takenaka illuminates the ways the shrine’s spaces were used during wartime, most notably in her reconstructions, based on primary sources, of visits by war-bereaved military families to the shrine during the Asia-Pacific War. She also traces important episodes in Yasukuni’s postwar history, including the filing of lawsuits against the shrine and recent attempts to reinvent it for the twenty-first century. Through a careful analysis of the shrine’s history over one and a half centuries, her work views the making and unmaking of a modern militaristic Japan through the lens of Yasukuni Shrine.

Yasukuni Shrine: History, Memory, and Japan’s Unending Postwar is a skilled and innovative examination of modern and contemporary Japan’s engagement with the critical issues of war, empire, and memory. It will be of particular interest to readers of Japanese history and culture as well as those who follow current affairs and foreign relations in East Asia. Its discussion of spatial practices in the life of monuments and the political use of images, media, and museum exhibits will find a welcome audience among those engaged in memory, visual culture, and media studies.
Lovable Losers
The Heike in Action and Memory

EDITED BY MIKAEL S. ADOLPHSON AND ANNE COMMONS

Lovable Losers is the first substantial piece of English-language scholarship to examine the actions and the memorization of the Heike (Ise Taira), a family of aristocratic warriors whose resounding defeat at the hands of the Seiwa Genji in 1185 resulted in their iconic status as tragic losers. The Tale of the Heike and the many other works derived from it set in place the depiction of the Heike as failed upstart aristocrats whose spectacular downfall was due to neglect of their warrior heritage and the villainy of the family head, Taira no Kiyomori. Lovable Losers aims to contextualize and deconstruct representations of the Heike not only to show how such representations were created in specific contexts in response to specific needs, but also to demonstrate that the representations themselves came to create and sustain a particular kind of culture.

Drawing on the expertise of scholars in a variety of disciplines, this volume explores the Heike in their own time and their depiction as cultural figures in the centuries that followed. Their portrayal in literature and the arts spans more than eight hundred years and a wide range of genres and media, including nō plays, picture scrolls, early modern comic books, novels, and film. In texts from the sixteenth to twentieth centuries, the Heike serve as catalysts for miracles and vectors for subtle criticisms of the Tokugawa government. Over time Kiyomori became an emblem of postwar democracy and economic progress; today he is a powerful symbol of modern citizens’ dissatisfaction with politics.

The Heike’s ambiguous moral standing allowed them to be reimagined, reconstructed, and repurposed by different authors in different contexts, as both heroes and villains. Rather than assuming their failure, Lovable Losers repositions the Heike within the larger phenomenon of the Genpei War and its aftermath, demonstrating how they took advantage of their station as nobles and warriors. The new research it presents seeks to transcend categorization and blur the lines between different approaches to the Heike to give a well-rounded depiction of a family who has played a defining role in Japanese culture in action, in memory, and somewhere in between.
Mapping Courtship and Kinship in Classical Japan
The Tale of Genji and Its Predecessors

DORIS G. BARGEN

Literary critiques of Murasaki Shikibu’s eleventh-century The Tale of Genji have often focused on the amorous adventures of its eponymous hero. In this paradigm-shifting analysis of the Genji and other mid-Heian literature, Doris Bargen emphasizes the thematic importance of Japan’s complex polygynous kinship system as the domain within which courtship occurs. Heian courtship, conducted mainly to form secondary marriages, was driven by power struggles of succession among lineages that focused on achieving the highest position possible at court. Thus interpreting courtship in light of genealogies is essential for comprehending the politics of interpersonal behavior in many of these texts. Bargen focuses on the genealogical maze—the literal and figurative space through which several generations of men and women in the Genji moved. She demonstrates that courtship politics sought to control kinship by strengthening genealogical lines, while secret affairs and illicit offspring produced genealogical uncertainty that could be dealt with only by reconnecting dissociated lineages or ignoring or even terminating them.

Mapping Courtship and Kinship in Classical Japan examines in detail the literary construction of a courtship practice known as kaimami, or “looking through a gap in the fence,” in pre-Genji tales and diaries, and in Sei Shōnagon’s famous Pillow Book. In Murasaki’s Genji, courtship takes on multigenerational complexity and is often used as a political strategy to vindicate injustices, counteract sexual transgressions, or resist the pressure of imperial succession. Bargen argues persuasively that a woman observed by a man was not wholly deprived of agency: She could choose how much to reveal or conceal as she peeked through shutters, from behind partitions, fans, and kimono sleeves, or through narrow carriage windows. That mid-Heian authors showed courtship in its innumerable forms as being influenced by the spatial considerations of the Heian capital and its environs, and by the architectural details of the residences within which aristocratic women were sequestered, adds a fascinating topographical dimension to courtship.

The book includes charts that trace Genji characters’ lineages, maps and diagrams that plot the movements of courtiers as they make their way through the capital and beyond, and color reproductions of paintings that capture the drama of courtship.
City of Marvel and Transformation
Chang’an and Narratives of Experience in Tang Dynasty China

LINDA RUI FENG

“This elegant book brings the Tang dynasty capital of Chang’an to life. A pleasure to read, it is a welcome addition to the growing body of scholarship on cities and city life, so essential to our understanding of literature and culture, both ancient and modern.” —Paula Varsano, University of California, Berkeley

During the Tang dynasty, the imperial capital of Chang’an (present-day Xi’an) was unrivaled in its monumental scale, with about one million inhabitants dwelling within its walls. It was there that one of the most enduring cultural and political institutions of the empire—the civil service examinations—took shape, bringing an unprecedented influx of literati men to the city seeking recognition and official status by demonstrating their literary talent. To these examination candidates, Chang’an was a megalopolis, career launch pad, and most importantly, cultural paradigm. As a multifaceted lived space, it captured the imaginations of Tang writers, shaped their future aspirations, and left discernible traces in the writings of this period.

City of Marvel and Transformation brings this cityscape to life together with the mindscape of its sojourner-writers. By analyzing narratives of experience with a distinctive metropolitan consciousness, it retrieves lost connections between senses of the self and a sense of place. Each chapter takes up one of the powerful shaping forces of Chang’an: its siren call as a destination; the unforeseen nooks and crannies of its urban space; its potential as a “media machine” to broadcast images and reputations; its demimonde—a city within a city where both literary culture and commerce took center stage. Without being limited to any single genre, specific movement, or individual author, the texts examined in this book highlight aspects of Chang’an as a shared and contested space in the collective imagination. They bring to our attention a newly emerged interval of social, existential, and geographical mobility in the lives of educated men, who as aspirants and routine capital-bound travelers learned to negotiate urban space.

Drawing productively from research in urban history, anthropology, and studies of space and place, Feng builds upon the theoretical frameworks of scholars such as Michel de Certeau, Henri Lefebvre, and Victor Turner. Students and scholars of premodern China will find new ways to understand the collective concerns of the lettered class, as well as new ways to understand literary phenomena that would eventually influence vernacular tales and the Chinese novel.

LINDA RUI FENG is associate professor of premodern cultural studies, Department of East Asian Studies, University of Toronto.
This work engages two of the most neglected themes in China’s long history: the integration of lands south of the Yangtze River into China and its impact on Chinese culture. The roots of Chinese civilization are commonly traced to the North. For millennia after the foundations of the northern culture had been laid, the South was not part of its mandate, and long after the imperial center had claimed political control in the late first millennium BCE, it remained culturally distinct. Yet for the past one thousand years the South has been the cultural, demographic, economic—and, on occasion, political—center of China. The process whereby this was accomplished has long been overlooked in Chinese historiography.

Hugh Clark offers a new perspective on the process of assimilation and accommodation that led to the new alignment. He begins by focusing on the stages of encounter between the Sinitic north and the culturally diverse and alien south. Initially northerners and southerners looked on each other with antipathy: To the former, the non-Sinitic inhabitants of the South were “barbarians”; to these “barbarians,” northerners were arrogantly hegemonic. Such attitudes led to patterns of resistance and alienation across the South that endured for many centuries until, as Clark suggests, the South grew in importance within the empire—a development that was finally recognized under the Song.

Clark’s approach to the second theme poses a fundamental challenge to what is meant by “Chinese culture.” Drawing on his long familiarity with southern Fujian, he closely examines the pre-Sinitic cultural and religious heritage as well as later cults on the southeast coast to argue that an enduring legacy of pre-Sinitic indigenous southern culture contributed significantly to late imperial and modern China, effectively challenging the paradigm of northern cultural hegemony that has dominated Chinese history for centuries.

The Sinitic Encounter in Southeast China through the First Millennium CE is a path-breaking book that puts long-neglected issues back on the historian’s table for further investigation.
Patrons and Patriarchs
Regional Rulers and Chan Monks during the Five Dynasties and Ten Kingdoms

BENJAMIN BROSE

Patrons and Patriarchs breaks new ground in the study of clergy-court relations during the tumultuous period that spanned the collapse of the Tang dynasty (618–907) and the consolidation of the Northern Song (960–1127). This era, known as the Five Dynasties and Ten Kingdoms, has typically been characterized as a time of debilitating violence and instability, but it also brought increased economic prosperity, regional development, and political autonomy to southern territories.

The book describes how the formation of new states in southeastern China elevated local Buddhist traditions and moved Chan (Zen) monks from the margins to the center of Chinese society. Drawing on biographies, inscriptions, private histories, and government records, it argues that the shift in imperial patronage from a diverse array of Buddhist clerics to members of specific Chan lineages was driven by political, social, and geographical reorientations set in motion by the collapse of the Tang dynasty and the consolidation of regional powers during the Five Dynasties and Ten Kingdoms. As monastic communities representing diverse arrays of thought, practice, and pedagogy allied with rival political factions, the outcome of power struggles determined which clerical networks assumed positions of power and which doctrines were enshrined as orthodoxy. Rather than view the ascent of Chan monks and their traditions as instances of intellectual hegemony, this book focuses on the larger socio-political processes that lifted members of Chan lineages onto the imperial stage. Against the historical backdrop of the tenth century, Patrons and Patriarchs explores the nature and function of Chan lineage systems, the relationships between monastic and lay families, and the place of patronage in establishing identity and authority in monastic movements.
This volume makes available in English the seminal treatises in Korea’s greatest interreligious debate of the fourteenth and fifteenth centuries. *On Mind, Material Force, and Principle* and *An Array of Critiques of Buddhism* by Confucian statesman Chŏng Tojŏn (1342–1398) and *Exposition of Orthodoxy* by Sŏn monk Kihwa (1376–1433) are presented here with extensive annotation. A substantial introduction provides a summary and analysis of the philosophical positions of both Neo-Confucianism and Buddhism as well as a germane history of the interactions between these two traditions in East Asia, offering insight into religious tensions that persist to this day.

Translator A. Charles Muller shows how, from the time Confucianism and Buddhism met in China, these thought systems existed, along with Daoism, in a competing relationship that featured significant mutual influence. A confrontative situation eventually developed in China, wherein Confucian leaders began to criticize Buddhism. During the late-Koryŏ and early-Chosŏn periods in Korea, the Neo-Confucian polemic became the driving force in the movement to oust Buddhism from its position as Korea’s state religion. In his essays, Chŏng drew together the gamut of arguments that had been made against Buddhism throughout its long history in Korea. Kihwa’s essay met Neo-Confucian contentions with an articulate Buddhist response. Thus, in a rare moment in the history of religions, a true philosophical debate ensued.

This debate was made possible based upon the two religions’ shared philosophical paradigm: essence-function (*ch'ŏ-yong*). This traditional East Asian way of interpreting society, events, phenomena, human beings, and the world understands all things to have both essence and function, two contrasting yet wholly contiguous and mutually containing components. All three East Asian traditions took this as their underlying philosophical paradigm, and it is through this paradigm that they evaluated and criticized each other’s doctrines and practices.

Specialists in philosophy, religion, and Korean studies will appreciate Muller’s exploration of this pivotal moment in Korean intellectual history. Because it includes a broad overview of the interactive history of East Asian religions, this book can also serve as a general introduction to East Asian philosophical thought.
A Korean Confucian Way of Life and Thought
The Chasŏngnok (Record of Self-Reflection)
by Yi Hwang (T'oebye)

TRANSLATED, ANNOTATED, AND WITH AN INTRODUCTION BY EDWARD Y. J. CHUNG

Yi Hwang (1501–1570)—best known by his literary name, T’oebye—is one of the most eminent thinkers in the history of East Asian philosophy and religion. His Chasŏngnok (Record of self-reflection) is a superb Korean Neo-Confucian text: an eloquent collection of twenty-two scholarly letters and four essays written to his close disciples and junior colleagues. These were carefully selected by T’oebye himself after self-reflecting (chasŏng) on his practice of personal cultivation. The Chasŏngnok continuously guided T’oebye and inspired others on the true Confucian way (including leading Neo-Confucians in Tokugawa Japan) while it criticized Buddhism and Daoism. Its philosophical merit rivals T’oebye’s monumental Sŏnhak sipto (Ten diagrams on sage learning) and “Four-Seven Debate Letters”; however, as a testament of T’oebye’s character, scholarship, and teaching, the Chasŏngnok is of greater interest. The work engages with his holistic knowledge and experience of self-cultivation by articulating textual and historical material on various key doctrines and ideas. It is an inspiring practical guide that reveals the depth of T’oebye’s learning and spirituality.

The present volume offers a fully annotated translation of the Chasŏngnok. Following a groundbreaking discussion of T’oebye’s life and ideas according to the Chasŏngnok and his other major writings, it presents the core of his thought in six interrelated sections: “Philosophy of Principle,” “Human Nature and Emotions,” “Against Buddhism and Daoism,” “True Learning,” “Self-Cultivation,” and “Reverence and Spiritual Cultivation.” The bibliography offers a current catalogue of primary sources and modern works in Korean, Chinese, Japanese, and English. As the first comprehensive study of the Chasŏngnok, this book is a welcome addition to current literature on Korean classics and East Asian philosophy and religion. By presenting T’oebye’s thought-provoking contributions, it sheds new light on the vitality of Confucian wisdom, thereby affording scholars and students with an excellent primary source for East Asian studies in general and Confucian studies in particular.
Making one's way through the dense jungle of Old Japanese poetry and prose can be a daunting and discouraging task because of the complex writing systems used during the Asuka (550–710 CE) and Nara (710–789 CE) eras. The intricate script is a bewildering mix of Chinese characters employed for their semantic or phonetic value or as hints to other words—or even for word games.

For the first time in English, this dictionary lists all 1,215 Chinese characters used as phonograms (ongana) or vernacular characters (kungana) in Old Japanese texts. It brings together a vast amount of data in relation to Chinese phonology: Old Chinese, Later Han Chinese, Middle Chinese, Sino-Japanese (both Go-on and Kan-on), Sino-Korean, Sino-Vietnamese, and Chu Nom. The entries contain examples from more than twenty Old Japanese texts showing how each character was used and in what context. Data from excavated wooden tablets, or slips (mokkan), is included as well as a chart of all the graphs and where they appear in the cited material.

Students and scholars of Old Japanese writing and language and those more widely interested in the culture and history of pre-Heian Japan now have important linguistic and textual data at their fingertips arranged by character to help them decipher material from the ancient past.

JOHN R. BENTLEY is professor of Japanese at Northern Illinois University.

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31 LANGUAGE / DICTIONARIES
In Malaysia race is viewed not as an external attribute attached to a person but rather as an innate characteristic. Starting from this foundation, race and indigeneity have featured prominently in Malaysian politics throughout the postwar era, influencing both the civil status and property rights of broad sectors of the population. Scientific opinion shapes Malaysian thinking about the subject as do stereotypes, but much of the discussion rests on concepts developed within the discipline of anthropology and by the colonial administration in a process that dates back to the early nineteenth century.

_Taming the Wild_ examines the complex history of indigeneity and racial thought in the Malay Peninsula and the role played by the politics of knowledge in determining racial affinities, by charting the progression of thought concerning “indigenous” or “aboriginal” people. The author shows that the classifications of “indigenous” and “Malay” depend on a mixture of cultural, social, and religious knowledge that is compressed under the heading “race” but differs according to the circumstances under which it is produced and the uses to which it is put. By historicizing the categorization of aborigines and British engagement with “aboriginal” groups in Malaya, _Taming the Wild_ situates racial knowledge within larger frames of anthropological and racial thought, and highlights the persistence of nineteenth-century understandings of indigeneity and Malayness in racial contestations in modern Malaysia.
Forging Islamic Power and Place
The Legacy of Shaykh Dā’ūd bin ‘Abd Allāh al-Fatānī in Mecca and Southeast Asia

FRANCIS R. BRADLEY

Forging Islamic Power and Place charts the nineteenth-century rise of a vast network of Islamic scholars stretching across Southeast Asia and the Indian Ocean to Arabia. Following the political and military collapse of the tiny Sultanate of Patani in what is now southern Thailand and northern Malaysia, a displaced community of scholars led by Shaykh Dā’ūd bin ‘Abd Allāh al-Fatānī regrouped in Mecca. In the years that followed, al-Fatānī composed more than forty works that came to form the basis for a new, text-based type of Islamic practice. Via a network of scholars, students, and scribes, al-Fatānī’s writings made their way back to Southeast Asia, becoming the core texts of emerging pondok (Islamic schools) throughout the region. Islamic scholars thus came to be the primary power brokers in the construction of a new moral community, setting forth an intellectual wave that spurred cultural identity, literacy, and a religious practice that grew ever more central to daily life.

In Forging Islamic Power and Place Francis Bradley analyzes the important role of this vibrant Patani knowledge network in the formation of Islamic institutions of learning in Southeast Asia. He makes use of an impressive range of sources, including official colonial documents, traveler accounts, missionary writings, and above all, a trove of handwritten manuscripts in Malay and Arabic, what remains of one of the most fertile zones of knowledge production anywhere in the Islamic world at the time. Writing against prevailing notions of Southeast Asia as the passive recipient of the Islamic traditions of the Middle East, Bradley shows how a politically marginalized community engineered its own cultural renaissance via the moral virility of the Islamic scholarly tradition and the power of the written word. He highlights how, in an age of rising colonial power, these knowledge producers moved largely unnoticed and unhindered between Southeast Asia and the Middle East, carrying out sweeping cultural and religious change. His focus on Thailand’s so-called “deep south,” which has been marginalized in scholarly studies until recent times, helps lay the groundwork for a new generation of scholarship on the region and furthers our understanding of the present-day crisis in southern Thailand.

FRANCIS R. BRADLEY is assistant professor of history at the Pratt Institute.
Story Is a Vagabond
Selected Essays, Fiction, and Drama

BY INTIZAR HUSAIN
EDITED BY FRANK STEWART
WITH ALOK BALLAH, ASIF FARRUKHI, AND NISHAT ZAIDI

“Intizar Husain is perhaps the greatest living Urdu writer and his
genius rightly deserves a wider audience than just readers of Urdu or
Hindi fiction.” —Raza Rumi, Dawn

“There are many sides to Hussain: storyteller, journalist, public
intellectual, and mentor to many a writer. His wide-ranging oeuvre—
novels and short stories, columns and memoirs —chronicles the unre-
solved questions of identity, location and migration.”
—The Friday Times, Pakistan

“Intizar Husain is one of Pakistan’s—and South Asia’s—greatest living
writers.”—Pankaj Mishra

“Husain performs an act of civilizational memory and provides us with
the fragments of a culture’s history that modernity has firmly set on
the road to oblivion.”—Aamir R. Mufti

One of Pakistan's most distinguished writers, Intizar Husain was
born in India in 1923 and immigrated to Pakistan during the
Partition. An internationally acclaimed writer, critic, and transla-
tor, he has published seven volumes of short stories, four novels,
and a novella, as well as travelogues, memoirs, and critical essays.
Despite his importance to world literature for over six decades,
Husain's writing is little known in English translation. Story Is a
Vagabond is the first collection in English to show the breadth of
his thoughtful, innovative, and compassionate work.

Intizar Husain's numerous honors include the Yatra Award
(Harper Collins, India), Pride of Performance (Government of
Pakistan), Kamal-i-Fun Award (Government of Pakistan), Adabi
Award (Anjuman-i-Farogh-i-Urdu, India), ARY Gold Award,
Pakistan’s Sitara-e-Imtiaz (Star of Excellence), Lifetime Achieve-
ment Award from the Lahore Literary Festival, and France’s
Ordre des Arts et des Lettres. In 2013, he was short-listed for the
prestigious Man Book Prize in Fiction.
Diaspora and Nation in the Indian Ocean
Transnational Histories of Race and Urban Space in Tanzania

NED BERTZ

The vibrant Swahili coast port city of Dar es Salaam—literally, the “Haven of Peace”—hosts a population reflecting a legacy of long relations with the Arabian Peninsula and a diaspora emanating in waves from the Indian subcontinent. By the 1960s, after decades of European imperial intrusions, Tanzanian nationalist forces had peacefully dismantled the last British colonial structures of racial segregation and put in place an official philosophy of nonracial nationalism. Yet today, more than five decades after independence, race is still a prominent and publically contested subject in Dar es Salaam. What makes this issue so dizzyingly elusive is East Africa’s location on the Indian Ocean, a historic crossroads of diverse peoples possessing varied ideas about how to reconcile human difference, social belonging, and place of origin.

Based on a range of archival, oral, and newspaper sources from Tanzania and India, this book explores the history of cross-cultural encounters that shaped regional ideas of diaspora and nationhood from the earliest days of colonial Tanganyika—when Indian settlement began to expand dramatically—to present-day Tanzania, a nation always under construction. The book focuses primarily on two prominent city spaces, schools and cinemas: one being a site of education, the other a site of leisure; one typically a programmatic entity of government, the other usually a bastion of commercial enterprise. Nonetheless, the forces shaping schools and cinemas as they developed into busy centers of urban social interaction were surprisingly similar. Whether in the form of institutional apparatuses like networks of Indian teacher importation and curricula adoption, or through the market predominance of the Indian film industry, schools and cinemas in East Africa historically were influenced by actions and ideas from around the Indian Ocean.

Ned Bertz argues that an Indian Ocean-wide perspective enables an examination of the transnational production of ideas about race against a backdrop of changing relationships and claims of belonging as new notions of nationhood and diaspora emerged. It bridges an academic divide, because historians often either focus on the Indian diaspora in isolation or write it out of the story of African nation building. Further, in contrast to the swell of publications on global Indian or South Asian diasporas that highlight longings for and contacts with the “homeland,” the book also demonstrates that much of the creative production of diasporic Indian identities formed in East Africa was a result of local (albeit cosmopolitan) encounters across cities like Dar es Salaam.
Niue 1774–1974
200 Years of Contact and Change

MARGARET POINTER

Tiny Niue lies alone in the southern Pacific, a single island with formidable cliffs rising from the deep ocean. Far from the main shipping routes and with a daunting reputation, “Savage Island” did not naturally invite visitors. Yet Niue has a surprisingly rich history of contact, from the brief landings by James Cook in 1774 to the nineteenth-century visits by whalers, traders, and missionaries, and into the twentieth century when New Zealand extended its territory to include the Cook Islands and Niue.

Until now, this story had not been told. Using a wide range of archival material from Niue, New Zealand, Australia, and Britain, Margaret Pointer places Niue center stage in an entertaining and thoroughly readable account of this island nation through to 1974, when Niue became self-governing. The visual record is as important as the written story, and many remarkable images are published here for the first time. Together, text and images unravel a fascinating and colorful Pacific story of Nukututaha, the island that stands alone.
Historical Dictionary of the Indochina War (1945–1954)
An International and Interdisciplinary Approach

CHRISTOPHER E. GOSCHA

This first historical dictionary in English of the Indochina War provides the most comprehensive account to date of one of the most important conflicts of the twentieth century. Over 1,600 entries offer in-depth, expert coverage of the war in all its dimensions.

Christopher Goscha adopts a path-breaking dual international and interdisciplinary approach. Thus readers will not only find information on politics and military campaigns; they will also discover the remarkable impact this war had on intellectual, social, cultural, economic, and artistic domains in France, Indochina, and elsewhere. Indeed, rather than limiting the dictionary to the French and their Vietnamese adversaries, Goscha explores the internationalization of this conflict from its beginning in September 1945 at Ba Dinh square in Hanoi to its end around the Cold War conference table in Geneva in July 1954, also making it clear that a myriad of non-communist Vietnamese, Lao, and Cambodian nationalists were deeply involved in this war and its outcome.

In addition to the individual entries, the dictionary contains a succinct historical introduction, selected bibliography, maps, illustrations, and tables. A massive work of outstanding scholarly quality and lasting value, this is a reference tool that will be invaluable for researchers, students, and anyone else hoping to understand the complexity of this tragic conflict.

CHRISTOPHER E. GOSCHA is associate professor of international relations and Southeast Asian history at the Université du Québec à Montréal.
At Home and in the Field
Ethnographic Encounters in Asia and the Pacific Islands

EDITED BY SUZANNE S. FINNEY, MARY MOSTAFANEZHAD, GUIDO CARL PIGLIASCO, AND FORREST WADE YOUNG

“The collection [serves] to introduce students to the serendipity, ethics, and humanity of field research. . . . Their stories illustrate the predicament of studying one’s own community, and this supplements the challenges that all ethnographers typically face—making a fool of oneself, culture shock, unintentional rudeness, misunderstandings, and so on.” —Lamont Lindstrom, University of Tulsa

Crossing disciplinary boundaries, At Home and in the Field is an anthology of twenty-first century ethnographic research and writing about the global worlds of home and disjuncture in Asia and the Pacific Islands. Unique in its inclusion of “homework”—ethnography that directly engages with issues and identities in which the ethnographer finds political solidarity and belonging in fields at home—the anthology contributes to growing trends that complicate the distinction between “insiders” and “outsiders.” In its focus on Asia and the Pacific Islands, the collection offers ethnographic updates on topics that range from ritual money burning in China to the militarization of Hawai‘i to the cultural power of robots in Japan. Thought provoking, sometimes humorous, these cultural encounters will resonate with readers and provide valuable talking points for exploring the human diversity that makes the study of ourselves and each other simultaneously rewarding and challenging.

SUZANNE S. FINNEY is president of the Maritime Archaeology and History of the Hawaiian Islands Foundation (MAHHI).

MARY MOSTAFANEZHAD is assistant professor in the Department of Geography at the University of Hawai‘i at Mānoa.

GUIDO CARL PIGLIASCO is adjunct assistant professor of anthropology at the University of Hawai‘i at Mānoa and a foreign law consultant in the State of Hawai‘i.

FORREST WADE YOUNG is lecturer in anthropology and Pacific Island studies at the University of Hawai‘i at Mānoa.
Maori Carving
The Art of Recording Maori History
HUIA PUBLISHERS

This photograph-rich book shows and describes the process of carving, covering the types of materials and tools used, the carving strokes and surface patterns, and different regional styles. The carved items range from meeting houses to musical instruments, waka (canoes), storehouses, weapons and ceremonial items, such as boxes and staffs, and gives detailed information on the carving of wharenui (meeting houses).

June 2015
54 pages, 6 x 9 in, 72 illustrations
Paper ISBN 9781775501916 $15.00

Maori Weaving
The Art of Creating Maori Textiles
HUIA PUBLISHERS

Detailed photographs show the steps in selecting, preparing and weaving flax. Throughout the book, Maori traditional stories and concepts about weaving are told, giving a rich picture of the place of weaving in Maori culture.

June 2015
44 pages, 6 x 9 in, 40 illustrations
Paper ISBN 9781775501923 $15.00

Marae
The Heart of Maori Culture
HUIA PUBLISHERS

This book is a comprehensive yet concise guide to the marae, including the space and how it is arranged, the buildings on a marae, the functions of and gatherings held at marae, and the cultural understandings and values underpinning marae custom and protocol.

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48 pages, 6 x 9 in, 40 illustrations
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Geothermal Treasures
Maori Living with Heat and Steam
HUIA PUBLISHERS

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Revenge of the Fey
HELEN PEARSE-OTENE
ILLUSTRATED BY ANDREW BURDAN

Part of The Matawehi Fables or Nga Waituhi o Matawehi series, this graphic novel is the story of two hostile tribes. In the midst of the conflict, two lovers from opposing tribes, Kahu and Kuratawhiti, plan to bring their warring tribes together through their marriage. But tragedy looms as Kahu must defend his beloved Kuratawhiti.

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Meariki
The Quest for the Truth
HELEN PEARSE-OTENE
ILLUSTRATED BY ANDREW BURDAN

This graphic novel depicts the stories of Meariki, a slave who serves a chief’s only daughter, Hineamuru. When Hineamuru is abducted by a warlock, Meariki and Pehi, a young warrior and Hineamuru’s lover, go on a hazardous journey to rescue Hineamuru.

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52 pages, 6 x 9 in, color illustrations
Paper ISBN 9781775501718 $19.00
Māori-Polynesian Comparative Dictionary
COLLECTED BY EDWARD TREGEAR
This dictionary, collected by Edward Robert Tregear and published in 1891, contains entries in Māori, Tahitian, Samoan, Tongan, Hawaiian, Raratongan, Marquesan, Magarevan, Paumotan, and Morimori. With helpful pronunciation and additional contextual information, it is a great help to linguists, historians, researchers, and academics.
2014
706 pages, 6.5 x 9.75 in
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ʻAi Pōhaku Press

Hoʻoulu
Our Time of Becoming
MANULANI ALULI MEYER
“This philosophy of ancient is modern, which provides the foundation of Hawaii’s indigenous education movement, is validated by Dr. Manulani Meyer’s research in Hawaiian epistemology, which substantiates that modern Hawaiian models of educations must reflect, respect and embrace Hawaiian cultural values, philosophies and ideologies.” —Dr. Kū Kahakalau
This text gathers the writings and ruminations of Dr. Manulani Aluli Meyer. The collected writings culminate in an unedited version of her doctoral thesis on Native Hawaiian epistemology.
November 2016
236 pages, 6 x 9 in, 6 b&w illustrations
Paper ISBN 9781883528249 $19.00
ʻAi Pōhaku Press

Monarchy in Hawaii
JOHN DOMINIS HOLT
This text provides a brief overview of some of Hawaii’s more well-known royal lineages. The images provided include portraits of the Hawaiian monarchy by Louis Choris, Robert Dampier, and Fredda Holt.
1995
78 pages, 6 x 9 in, 22 b&w illustrations
Paper ISBN 9780914916000 $7.00
Ku Pa’a Publishing
Waimea Summer
JOHN DOMINIS HOLT

Written by John Dominis Holt, this important novel explores two cultures merged in the life of the protagonist. A young boy finds himself on a ranch in Waimea, trying to make sense of the differences in class and peoples as he himself realizes the great divide between the Western and Native Hawaiian identities that he comes from.

1976
200 pages, 5 x 8 in
Cloth ISBN 9780901491612 $16.95
Paper ISBN 97809014916130 $12.95

Ku Pa‘a Publishing

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KAPULANI LANDGRAF

INTRODUCTION BY KIHEI DE SILVA

Fast-paced economic and social changes have made it increasingly important to learn about, protect, and preserve Hawaiian cultural sites. This volume by Kapulani Landgraf documents geographical, cultural, and archaeological features within the twelve traditional land divisions of Maui. The beautiful full-page images are accompanied by translated Hawaiian verse.

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ʻAi Pōhaku Press

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JOSEPH BRENNAN

Ranching became an important industry in Hawai‘i and was largely possible through the skills of the paniolo (cowboys) who learned them well from their Mexican tutors.

1978
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Ku Pa‘a Publishing

Hawaiian and Other Polynesian Gourds
ERNEST S. DODGE

This reprint of a comprehensive text on gourds has been used by ethnologists, botanists, horticulturists, and gardeners. It can be used as a reference for growers interested in developing new varieties or hoping to use the crop for creative or cultural purposes.

1995
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Ku Pa‘a Publishing

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Nā Leo O Kanaloa

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