



2016–2017 Rights Guide



鳳凰出版傳媒股份有限公司
PHOENIX PUBLISHING & MEDIA INC.

Phoenix Publishing & Media Inc.

Headquartered in Nanjing, Jiangsu, Phoenix Publishing and Media Inc. (PPM) is not only a leading enterprise in the publishing and book distribution industry, but also a benchmark enterprise for listed companies in China. In 2015, PPM's revenue totaled over RMB 10 billion, with a total profit of over RMB 1.17 billion.

Under the banner of PPM, we have 124 wholly-owned subsidiaries, substantial holdings in another 103 companies, and 1,066 sales outlets. Nine of PPM's leading publishers each focus on subjects such as social sciences and humanities, STM, education, children's books, fine arts, Chinese classics, Chinese literature, foreign literature, and audiovisual publications. Six publishing houses are ranked among China's 100 Best Publishing Houses. We are proud to have published many representative works by such distinguished scholars and writers as Zhang Daoyi, Feng Jikai, Qian Chengdan, Bi Feiyu, Su Tong, Cao Wenxuan, Bei Dao, Gu Cheng, Han Dong, Liu Cixin, Ge Fei, Chi Li, etc.

Since 2013, PPM has taken firm steps in going global, developed its rights trade and achieved strong export results. PPM strives to make a media enterprise with diversified business concerns.

As the controlling shareholder of the listed Phoenix Publishing and Media Inc., Phoenix Publishing and Media Group (PPMG) is China's largest all-round publishing group. Engaged in the fields of publishing, printing, distribution and logistics, film and television, hotels, cultural real estate, financial investment, artwork management, and cultural trade, the group reached a total of operation revenue of RMB 22.3 billion (\$3.4 billion) in 2015. The group was selected as "a leader in the national cultural system reform" in 2012. It has been among China's Top 30 Cultural Enterprises for eight consecutive years, and ranked 6th among the World's Top 50 Publishers in 2015 according to The Global Ranking of the Publishing Industry.

For international cooperation, please contact us at

Email: phoenixmedia@ppm.cn

Tel/Fax: +86-25-51883376

Global Business Development Department

Phoenix Publishing & Media Inc.

27F, Tower B, 1 Hunan Road, Nanjing 210009, China

<http://en.ppm.cn>



FICTION



Paper Fish Tank

◆ By Yu Zemin

Against the backdrop of a crumbling Soviet Union, Situ Jiqing, a teenage Chinese boy, runs away from home, eventually making his way to a Hungary gripped by violence and unrest. As he gradually grows closer to his new friend Zoltán, he finds himself drawn unwittingly into the ethnic, family, and historical conflicts around him, setting the stage for a heart-rending story of international friendship.

The novel centers primarily around the young Beijing boy Situ Jiqing and his Hungarian counterpart Zoltán. Neither the rebellious youth Jiqing in his journey through a faraway land, nor the good-hearted, straightforward Zoltán can escape the weight of the 20th Century. The stranglehold of history can never truly be broken, nor its tireless creation of new misfortunes escaped.

• An original novel written by famous Hungarian-Chinese translator Yu Zemin who introduces Imre Kertész, Sandor Marai, Peter Nadas, and many other Hungarian writers' works to China.

Publication Date: Jan. 2016

Price: 36.00 CNY

ISBN: 9787539988207

Format: Paperback, 393 pages

Rights Available: Worldwide

Phoenix Literature & Art Publishing Ltd.

Wang Yuyao

E-mail: 274187932@qq.com

The gun let out an ear-splitting crack. Jiqing sat bolt upright. His hearing was sharp, he found, but his vision lagged, images swimming slowly before his eyes in the darkness like the roll of far-off thunder.

Braced as the rifle was against the window frame, the kickback from the shot wasn't strong. Zoltán stood stock still in front of the window. From the back he looked like a papercutting, or an engraved illustration from a storybook.

As the bullet sped on its way, the echo from the gunshot took on a crystalline quality, resounding peacefully through the quiet mountain valley, finally disappearing somewhere off in the distance.

"Did you hit it?" Jiqing had woken up, rubbing his eyes as he spoke in Chinese.

It was like that every time he woke up. No matter whether he said it aloud, or just thought it, it was sure to be in his mother tongue. Zoltán didn't immediately answer. Instead, he continued to stand motionless by the windowsill, rifle lowered, ears pricked up, listening to the sound of the wild boar's panicky thrashing through the underbrush as it slowly faded away, melting eventually into the tide-like sound of the night wind.

"I don't know, he might have gotten away," Zoltán answered sullenly after a long silence.

"How about we go down and take a look?"

Zoltán grunted his assent. He put away his gun, grabbed a flashlight, and started down the wooden stairs. Jiqing followed right behind.

It was a boar, no doubt, probably had fattened up to two hundred kilos from all the time it'd spent eating corn. Its hoofprints were everywhere on the grass. Zoltán flicked on the flashlight and quickly picked both up the trail of the fleeing boar, and the drops of blood scattered along it. He'd gotten it! Pleased with himself, Zoltán used the beam of the flashlight to point out the blood to Jiqing. But there hadn't been any splatter, the blood hadn't been dropped along a straight line, and there wasn't the stink of the boar's digestive tract; all signs of a hit somewhere high up on the boar. The two of them followed the blood trail for a few tens of meters. The trail stayed just as scanty as before, though, while the earth around it had been turned up in deep troughs by the boar's powerful hooves. The line of hoofprints stretched off into the deep forest. Zoltán said: It looked like the boar hadn't been seriously hurt. He got away.

A few dozen meters further on the moon slid behind a thick cloud bank, and the forest took on a sinister look as the wind gusted through the valley. It wasn't just Jiqing who was afraid. Zoltán came to a hesitant stop, then turned and gestured to Jiqing to go back. There'd be plenty of time to look after it was light. If the boar was dead, they'd find it for sure. If it wasn't, it'd be incredibly dangerous to look for it in the night. Since boars usually moved in groups, Zoltán was reasonably sure the one he'd just shot had lost out in a battle for dominance and had struck out into the world alone. These kind of boars were tough, had violent temperaments, loved to fight. They were especially likely to attack when wounded. Zoltán said he was all right, he had the rifle. But they'd be in a tough spot if the boar went after Jiqing. At this, Jiqing was afraid. It was almost as if he could see the boar's white tusks, floating in the cold light under the shadows of the trees.

[...]

The two of them went back to their bench, and back to their watch. The quiet inside the wooden shed stood out against the sighing of the pines outside the window. Seeing Jiqing had climbed back inside his own head, Zoltán grabbed a water bottle to take a drink. He passed it to Jiqing, then poured out two cups of liquor for each of them. In the darkness they could both hear clearly the gulping sound of the other swallowing.

In the deep of the night, the temperature dropped another few degrees. Jiqing's hunting outfit, even though it was made of thick fabric, was a few sizes too big and didn't fit snugly. He tried to tug it tighter around him, and shivered in the cold. Zoltán slid over and put his arm around him, indicating that Jiqing should lean on him. Then he took the liquor bottle and gave Jiqing two sips, like a mother feeding her child. Jiqing choked, coughing. Soon interwoven boredom and fatigue, combined with advancing drunkenness, had him dizzily resting his head on Zoltán's shoulder.

It wasn't long after Jiqing had fallen asleep that Zoltán saw a large sounder slip into his vision, a boar and a sow leading five piglets. The boars were making such a racket that, even though they were downwind, from high up in the lookout tower he could still hear the sound of them

charging through the shrubbery and dashing over the muddy grass, seemingly heedless of the potential danger around them.

If he took a shot now, he was almost guaranteed a hit. But he wasn't going anywhere; he had Jiqing on his left shoulder, sleeping like an idiot. If he woke him up, Jiqing would probably mumble to himself or stretch, and scare the sounder away. Zoltán thought about it, and in the end decided to stay put. There were perhaps two reasons he decided not to give chase: First, the sounder was a family. Should he shoot the father? The mother? Or one of the piglets? Second, the kid on his shoulder really was fast asleep. It was the same thing as when Zoltán slept together with a girl, it turned him into a softie. Even if his arm fell asleep under him, even if she cut off the bloodflow to the point that his arm started to rot and stink, he still wouldn't pull it away. So he stayed sat straight up, propping up the load of Jiqing's head on his shoulder and looking on helplessly as the boars leisurely gorged themselves, drank their fill at a pond a little further on, and went on their unhurried way.

You little bastards, Zoltán thought to himself, got away by the skin of your teeth. You should thank this Chinese kid, he saved you. Maybe you all were relatives in a former life.

After that he was quiet, the hours passing as the wind raged in the pine trees.

(Sample translated by Matt Schrader.)



Snuggling

◆ By Ding Jie

This novel tells a story of a romance between an arts graduate Luan Xiaotian and a bar singer without the interference of other characters and worldly affairs. It faithfully records the whole process of their love: first meeting, mutual fascination, and tight emotional attachment. Regardless of their differences in birthplace, ages and identities, they fall into a seemingly paradisiacal romance. However, this romantic couple remains as an illusion and they suffer from pains and torture.

The novel has been a hit in the literary circle since its publication. It has won several heavy awards and is remarked by the renowned novelist Su Tong as “a profound masterpiece”.

• 2014 Asian Youth Literature Prize issued by The Korea Asia Youth Culture Communication Association

Publication Date: Jan. 2014

Price: 28.00 CNY

ISBN: 9787539967653

Format: Paperback, 393 pages

Rights sold to U.K. and Korea.

English translation available.

Phoenix Literature & Art Publishing
Ltd.
Wang Yuyao
E-mail: 274187932@qq.com





Infinity of the Mirror

◆ By Chen Qian

In this novel, a series of mirrors has been used by the author as a tool to reflect daily life of ethnic Chinese scientists in Silicon Valley. Behind the marvelous high-tech products and glory of scientific workers, there are deep anxiety and bewilderment.

- The poet Bei Dao praises the author Chen Qian as “Eve of the Silicon Valley”.
- Awarded with the Gold Award for Novel Critic by *People's Literature*.

Review

Chen Qian writes quite cunningly and accurately about the contemporary metropolis and technological context in the literature circles. Her works in recent years share a similarity which could be concluded as a “socio-philosophical novel”: a rather profound penetration into the socio-group psychology in the post-modern society. Such profundity would always stimulate a sense of self-questioning in readers.

— Su Wei (Chinese-American novelist and critic)

The patience and elegance in Chen Qian's work is quite appreciable especially under this fast-pacing society. She approaches into the historical events from some details, which renders an amazing reading experience. Meanwhile, when she tells the story in patience, she leads us to mediate over some significant issues such as individual fate, spiritual trauma, and life dilemma. Chen Qian strokes a rather profound panorama about life and living with her stunning patience.

— Chen Tao (critic)

Publication Date: Jan. 2016

Price: 36.00 CNY

ISBN: 9787539987057

Format: Paperback, 246 pages

Rights Available: Worldwide

English sample translation available.

Phoenix Literature & Art Publishing Ltd.
Wang Yuyao
E-mail: 274187932@qq.com



Her City

◆ By Chi Li

This is a short story collection written by one of the best female Chinese writers Chi Li. The dramatic destiny brings together three women of different times, identities and characteristics. Mrs. Mi, a millionaire from a militant family, is rather straightforward and courageous. Feng Chun, an innocent former white-collar, chooses to flee away from the fetters of family and to be a shoe cleaner. Mrs. Mi's mother-in-law, belonging to one of the best families, always acts in a gentle and mild manner. Dealing with troubles of love and marriage, and everyday problems such as job-hunting and housing, will the three woman give encouragements and supports to each other?

- Thai version translated by Princess Sirindhorn.
- Chi Li uniquely stands out among female writers, and her works have been stalwarts on bestseller lists.

Publication Date: May. 2011
 Price: 28.00 CNY
 ISBN: 9787539942940
 Format: Paperback, 272 pages
 Rights Available: Worldwide
 Thai rights sold.

Phoenix Literature & Art Publishing Ltd.
 Wang Yuyao
 E-mail: 274187932@qq.com

About the Author

Chi Li, born in 1954 in Wuhan, is a popular female writer in contemporary Chinese literature. Chi's stories focus on the daily lives of young people. Many of her representative works were adapted for the screen and netted a substantial audience. Her novels won more than 50 national awards including Lu Xun Literature Award, one of the top four prizes for Chinese literature.

Review

“The detailed and earthy descriptions conjure up a vivid picture of life in China today. There’s nothing special in their lives, but their experiences are just so real as Chi tells them, with her natural narration and vivid depictions providing a taste of their hopes and dreams.”

(chinaculture.org)

The next day, both Mrs. Mi and Feng Chun overslept. By the time the two had woken up, it was already lunchtime. They looked at one another, perplexed, unwilling to accept reality yet left with no alternative, and not knowing what to say, could they have said anything. Mrs. Mi then sat up under her blanket, looking at Feng Chun with eyes wide-opened as Feng Chun similarly gazed back at her. Their senses were still dull, their lips dry and their hair disheveled. Sluggish circulation had deprived their skin of its warm ginger hue, a sight which at first glance startled them, and then truly scared them. But that fright soon yielded to a sense of intimate proximity, as if they had just witnessed each other’s true form and taciturnly acknowledged this shared secret, at which point they couldn’t help but laugh. That instant, Mrs. Mi already felt like these good times were dying off with each minute and second that elapsed. She came up with an idea: as a way to cherish tonight, they should enjoy and prolong the present moment. No matter what, she would treat the both of them for once, and that was it.

And so Mrs. Mi, apparently inconsiderate to the point of having completely forgotten the unpleasantness of the night before, heedlessly beamed, “Let’s eat out today.”

Surprised, flattered and obviously delighted, Feng Chun hastily pronounced, “It’ll be my treat.”

Mrs. Mi replied, "I told you yesterday that I'd treat you out. I said it first, so let's not argue."

Feng Chun questioned, "You told me that yesterday?"

"Yes!" insisted Mrs. Mi.

"Why is it that I can't remember?" rebuked Feng Chun. "I only remember you cursing at me."

"Let's not talk about all that unpleasantness!" said Mrs. Mi.

"Alright, alright," said Feng Chun. "But it should really be my treat. I want to thank you for taking me in, for being so good to me. Let's have a feast today. From now on we'll be sworn sisters, okay?"

"We can be sworn sisters," said Mrs. Mi. "But don't get any ideas about me being good to you. It'd already be something if you don't curse and hate me in the future."

In the end, of course, the meal would naturally be Mrs. Mi's treat. She told Feng Chun to forget about treating her; after all, how could a kitten be of any match for a tiger?

Feng Chun caved in with a giggle. It was a clear comparison: Feng Chun was the kitten, Mrs. Mi the tiger, and there was no way Feng Chun would ever outfox Mrs. Mi. Seeing as things were so, Feng Chun, straightforwardly coquette, stretched her hand on her bedding and waited for Mrs. Mi to pull her up. Mrs. Mi went to grab her, and as their hands touched her heart went crashing and rumbling and thundering. Yet with great self-control she simply lowered her gaze, revealing nothing of her feelings as she sought for a digression. She held up her phone, using the screen as a mirror, and said, "I look like a monster."

Feng Chun unconsciously followed Mrs. Mi's change of subject and exclaimed, "I look even worst. The bags under my eyes make me look like a goldfish."

"We can't shed tears of sadness on a girl's night out," said Mrs. Mi, "just tears of joy."

Feng Chun asked hurriedly, "People can shed tears out of joy?"

Mrs. Mi eloquently cast her eyes on Feng Chun. "I said you were young and inexperienced but you just wouldn't have any of it, teaching me

lessons and reciting some old verses...”

“Alright, alright, stop it!” Feng Chun, embarrassed, took her pillow to cover Mrs. Mi’s mouth. Mrs. Mi pushed it aside, and Feng Chun pushed it back. They both chuckled and boisterously kept at it for a while in a purposeful attempt to conceal the soreness and awkwardness of the past night.

After tidying and dressing up, Mrs. Mi and Feng Chun, eyebrows corked, lips glossed and hair brushed, walked onto the street looking brand-new. The weather was gradually getting colder, and the night’s frost had left but a rustle in the air. Frost leaves no traces on the streets of uptown neighborhoods; it only brings people to feel a harsher cold. As they had walked out the door, the cold had suddenly gripped onto Mrs. Mi and Feng Chun, crisping their bodies straight. Mrs. Mi blushed in spite of her tanned skin. Feng Chun’s dark bright eyes lit up, showing no sign of their previous redness as they watered against the autumn wind. She wore a pair of jeans, a short jacket and an especially long scarf. Mrs. Mi wore leather boots, a long dress, a décolleté sweater and a windbreaker; hers was the vigorous, spirited pace of a soldier. They cheered as they gracefully walked down the street side by side, like urban beauties on the cover of a fashion magazine. All along the road people looked at the two of them; both were clearly aware of it and both proudly pretended they weren’t. They had already skipped breakfast, and so they would directly go for lunch.

Thus the two girls walked down the streets as they conferred on the issue of where to go and what to eat.

It was Mrs. Mi’s treat, and Feng Chun was her guest; they would go to the restaurant of her choice. Feng Chun said, “McDonald’s.” Mrs. Mi burst out laughing. “McDonald’s not really a restaurant,” she quipped.

Feng Chun flushed as she explained, “McDonald’s near. It’s nice. There’s one right here, one over there... there’s another at the People’s Paradise. It’s a nice place to eat and chat!”

“You really think that kind of Western fast-food joint is good enough for Chinese sworn sisters?” Mrs. Mi taunted still.

“It doesn’t feel quite right, uh?” admittedly scoffed Feng Chun.

“Never mind democracy,” said Mrs. Mi, “I’m just going to take you somewhere good.”

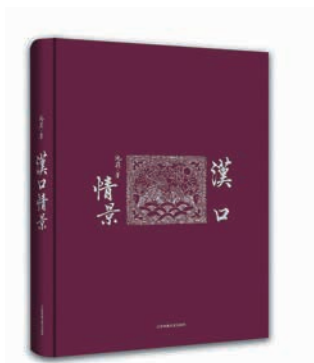
Delighted, Feng Chun cheered, “Hurray!”

Mrs. Mi waved at a red taxicab. Both got in, and they drove off in the direction of the restaurant Mrs. Mi had indicated. The vehicle wandered about streets and alleyways, driving by countless people, urban noises and cement pillars on the construction sites of elevated subway stations so high that they made passersby appear tiny. People on street sides tugged at one another as an electric bike collided with a small sedan. The cyclist felt the scrape on his forehead, and as he looked at the blood on his hand his eyes instantly popped like two avocados. The girls had their minds set on the tempestuous events of the last evening. As they traversed and observed the city, a distinctive bitterness tufted in their chests: they wanted to sigh, to shake their heads; they felt bewildered by the senseless, petty and worthless ways the people of this city lived their lives, and even more so felt that they had to cherish their own. They had to be more compassionate and haggle less; they had to be more beautiful and more generous than anybody they saw outside that car window, so that their lives would be worth more.

By the time they got off the taxicab and walked in the establishment Mrs. Mi was so familiar with, the waitress whom she knew enthusiastically welcomed and guided them to an upstage window seat giving on a picturesque vista. The two girls sat down and looked at one another. Joy and pleasure filled their gaze. Amid casual talk, they felt they had now overcome the obstacles and difficulties of a long and hazardous journey. They no longer sensed past wrongs; today was meant to feel right. Today, they would eat seriously; today, they would live carefully.

[...]

(Selected and compiled by Chi Li. Translated by Nicolas Berthiaume.)



Publication Date: Aug. 2014

Price: 45.00 CNY

ISBN: 9787539975733

Format: Hardcover, 292 pages

Rights Available: Worldwide

Phoenix Literature & Art Publishing
Ltd.
Wang Yuyao
E-mail: 274187932@qq.com

Scenes of Hankou

◆ By Chi Li

It's a collection of five novella and short stories by Chi Li, a representative female writer of "Chinese neorealist novels" in a distinct Chinese style. Through the life stories of five Wuhan women, each with a unique character, Chi Li depicts the scenes of Hankou, "Chicago in the East".



Publication Date: Mar. 2016

Price: 36.00 CNY

ISBN: 9787539980812

Format: Paperback, 282 pages

Rights Available: Worldwide

Phoenix Literature & Art Publishing
Ltd.
Wang Yuyao
E-mail: 274187932@qq.com

Prisoners of Time

◆ By Qiu Huadong

In this novel, western missionaries, businessmen, adventurers, travelers, and archaeologists came to China during the time around the Opium War. With imagination of this ancient country, they witnessed the chaotic age of China caused by war. From their point of view, the novel narrates stories of three generations of French immigrants whose fates interwove the fate of China.



Publication Date: June, 2016
 Price: 48.00 CNY
 ISBN: 9787544762588
 Format: Hardcover, 393 pages
 Rights Available: Worldwide

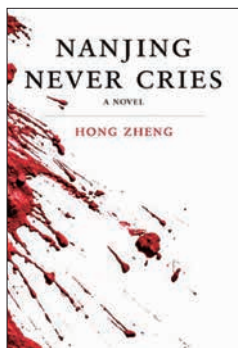
Yilin Press Ltd.
 Zhao Wei
 E-mail: zhaowei@yilin.com

Waiting for the Spring Wind

◆ By Ge Fei

The story took place in Zhao Village, a simple and beautiful town south of Yangtze River. It is a village of gardens, houses and ancient scenery, where any huge secret could be kept like forever. The story is told from the point view of a teenager, showing how the village changed and how the destiny of individuals, families and society is interwoven.

It is a sincere record of life in a town south of Yangtze River, where every ordinary residence has a legendary past and shows the source of Chinese people's strength. Ge Fei devotes his twenty-year research and insight on humanity and literature in this work, and presents a touching rural story of a unique time period.



Publication Date: Aug. 2016
 Price: \$29.95
 ISBN: 9781944347000
 Format: Hardcover, 376 pages
 Rights Available: Worldwide,
 except for English.
 English translation available.

Yilin Press Ltd.
 Zhao Wei
 E-mail: zhaowei@yilin.com

Nanjing Never Cries

◆ By Zheng Hong

Set in the city of Nanjing during the time of the Sino-Japanese war (1937–1945), this novel tells the story of four people caught up in the violence and tumult of these years: John Winthrop and his MIT classmate, the brilliant Chinese physicist Calvin Ren (Ren Kewen) and his wife. They work at Nanjing's National Central University on a secret project to design and build warplanes to enable the Chinese to defend themselves against Japanese bombers. John enjoys his new life in Nanjing. He helps a lovely and determined young lady Chen May with her English, falling a little in love with her; he shops for antiques; meets with Chiang Kai-Shek and Madame Chiang.

But when the Japanese invade, there is no safe place in the city. The Japanese murder, torture, and rape indiscriminately. May's whole family is killed; John works in a shelter for women and children; Calvin's family flees the city while Calvin, weakened by overwork, stays behind to work on the warplane project. Each tries to survive against the odds.

Vivid and disturbing, *Nanjing Never Cries* offers a compelling story of the horror of war and the power of love and friendship.

About the Author

Zheng Hong, born in 1937 in China, is currently Professor of Physics at Massachusetts Institute of Technology, famous Chinese-American physicist and also a writer with a mind of both scientific reasoning and literary sensitivity. He has experienced the warring time in his childhood. With the aim of recording the history and avoid the repetition of such tragedy, he wrote the novel *Nanjing Never Cries*. He spent 10 years reading documents from various parties, interviewing survivors of the Nanjing Massacre, depicting the real history to readers of east and west.



NON-FICTION



The Silk Road

◆ By Liu Yingsheng

This book provides a professional and academic introduction on the Silk Road with regards to its formation, routes, related cultural events and historical figures. It includes two sections: the grassland Silk Road, and the oceanic Silk Road, giving a rather profound and detailed discussion on the significance of the Silk Road in the communication between mainland China and overseas. This book is currently the most authoritative work about the Silk Road in China.

About the Author

Liu Yingsheng is professor in the History Department of Nanjing University and an expert in the field of ethnics and frontiers. He had been dispatched to do a two-month UNESCO field research on the Middle-Asia grassland silk road in 1991.

Publication Date: Jan. 2014
Retail: 78.00 CNY
ISBN: 9787214139511
Format: Paperback, 609 pages
Korean and Turkish rights sold.

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com

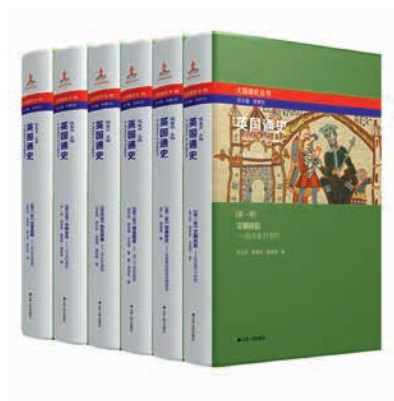
Untold numbers of educated men and women in today's world have all heard the term "Silk Road". In a revelatory work by Sanjiva Wijesinha, *Stories of the Silk Route*, a child asks the author, "Why is it the 'silk' road? Is it really just a single road made from silk?" To answer this seemingly-simple question, Wijesinha took

an anything-but-simple look at the history of silk's production, and the process by which it came to be introduced to the West.

The ancient inhabitants of China's central plains made the serendipitous discovery that members of the Lepidopteran family—which includes silkworms—were capable of extruding silk chrysalises, and that the silk extracted from the chrysalises could be used as raw material for weaving. Thus began the domestication of these animals, leading eventually to what we now know today as the common silkworm. According to ancient Chinese written records, Leizu, the legendary forebearer of today's Chinese nation raised silkworms, and passed the techniques onto the people. In actual fact, though, it's not possible that silkworm domestication was handed down complete to the people from one legendary figure; rather it was developed over the course of many years, passing through many people's hands. In 1926, archeologists digging in a village in Shaanxi province uncovered among Neolithic ruins a silkworm chrysalis that had been cut using a knife, evidence that the people of the time had already tamed silkworms. The ancient residents of southern China also began domesticating silkworms very early on; evidence of silk fabrics as much as 5,000 years old has been found in villages in Zhejiang.

The delicate, gorgeous silk fabric produced in China long ago came to the attention of people in other countries, with the first samples transported to Europe soon after. The people of ancient Greece called China "Seres", meaning "silk country". The Roman empire that rose in Greece's wake likewise called silk "Seres cloth", or "Seres gauze". The 19th Century German historian and geographer Ferdinand von Richthofen (b. 1833, d. 1905) proposed naming the ancient route by which silk was brought to the West from the distant East "die Siedentrasse", or "the silk road". The name quickly caught on among academics and ordinary people around the world, and is used even today as a byword for cultural exchange between the two sides of the ancient world.

(Sample translated by Matt Schrader.)



A History of England

◆ By Qian Chengdan

A History of England spans from ancient times all the way up until 2016's Brexit referendum. It is both a summary of Chinese scholars' research into the past two hundred years of Sino-British ties, and the only complete, multi-volume history of Britain currently available. It also provides insight into the discourse of Chinese scholars of Britain. Apart from covering traditional topics such as politics, economics, and culture, it also gives prominent place to stories of everyday British life, recreating the historical lifestyles of the British people, making this living, breathing, vital history of the British nation.

Progress was the watchword for 20th Century Britain, and the country's overall direction during this time was praiseworthy. In its internal affairs, it continued to deepen the democratization of its politics that began in the 19th Century, a process that would be brought to its completion in the 20th. It managed to more or less overcome the lingering societal repercussions of industrialization, tackling the problem of poverty through the redistribution of private wealth, and guaranteeing a basic standard of living for all its people. These solutions were effected within a capitalist framework, but workers and ordinary laborers played undeniably important roles in bringing them about. As the 20th Century

Publication Date: Sep. 2016
Retail: 660.00 CNY
ISBN: 9787214175434
Rights available: Worldwide

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com

unfolded, social and economic equality increasingly became a reality, while many of the inequities of the 19th Century were addressed with targeted solutions, including issues of labor, women's rights, education, and the urban-rural divide. Britain even saw success in addressing thorny issues such as race, ethnicity, and problems related to colonialism and imperialism, while taking the edge off of some of its sharpest societal contradictions, preventing them from boiling over into explosive conflict. There is no question that this must be attributed to a particular quirk of Britain's development model: the tendency to seek integration amidst conflict. This model took center stage in the 20th Century; it is therefore fair to say that, compared with many other countries, the decisive factors within British public life remained relatively stable during this century. There were no revolutions like in Russia, no unrest like in France, no power grab by extremists like in Germany. The 20th Century was, relatively speaking, smooth sailing for Britain domestically, even amidst its absolute decline globally.

In foreign affairs, Britain was stoically pragmatic, not attempting to stand athwart the tide of history. It was precisely because of this that it was able to make the smooth transition from "empire" to "alliance", in stark contrast to other 20th Century European empires. This is also how it managed to find itself on the winning team in the century's most important historical junctures. Objectively speaking, the "winning" side in these conflicts was also the side of peace and justice, the classic example of course being the Second World War. In other major issues—its recognition of the Soviet Union in the '20s and the People's Republic of China in the '50s, for example—Britain displayed both wisdom and a clear-eyed view of events. In contrast, its greatest weakness lay in its ongoing "empire complex". During the first half of the century, it still maintained the strutting martial airs of a first-rate imperialist, ruling its enormous empire with an overweening sense of superiority. During the second half of the century, although it gamely surfed an onrushing historical wave of colonial independence movements, but its ongoing sentimental attachment to its empire led it into a series of blunders that would dull its luster in the eyes of the world's people. As it drew back from empire, this "empire complex" would frequently result in expressions of its feeling of unavoidable loss. Churchill is the classic example: he opposed colonial self-rule at the same time he was forced into recognizing India's independence. Britain's decline coincided with its pullback from empire, leading many people to conclude

that the latter caused the former. In truth, the pullback was a sagacious choice; not doing so would have engendered even more serious crises.

But how much value is there in Britain's experience for other countries? As Britain was the first country to modernize, the answer is: quite a bit. The trends visible in Britain's modernization pointed the way for other countries as they also modernized, albeit having chosen very different ways of doing so. Much of what occurred in Britain during the 20th Century was mirrored in other countries' experiences, including increasing democratization in its politics, increasing functional specialization in its civil administration, increasing government intervention in society, the formulation of social policies, growing social issues, and rising living standards and economic prosperity (among other phenomenon). In these respects, the lessons of Britain's experience are universally applicable. Understanding Britain allows one, to a great degree, to also understand much of what is currently happening in many developed countries. Britain's formerly prominent position in global affairs make understanding Britain all the more important. The steadily decreasing distance between Britain, a country with its own unique customs and traditions, and the other countries of Europe and North America is the very embodiment of modernization. This, too, is another area where experience is universally instructive. But is Britain's decline also a universal phenomenon? The implications of this question for modern civilization are no less than philosophical in their import. At the opening of the 20th Century, Oswald Spengler predicted the decline of Western civilization in *The Decline of the West*, a work that attempted to identify the tipping points for developed countries' decline, and to use data to predict the limits of modern civilization.

There is much in the experience of Britain in the 20th Century that is common to all modern societies. It is difficult, however, to conclude that Britain also presages a shared, inevitable decline. Countries of all sizes rise and fall, but civilization goes on, while society continues to subdivide, multiply, and reinvent itself. Modern society poses a new kind of challenge for mankind. How we are to confront this challenge is the deepest question confronting all philosophies that would hold themselves out as "compassionate".

Having assembled this history of Britain in the 20th Century, it is our deepest hope that the reader will find it both impartial and objective.

(Sample translated by Matt Schrader.)



Silk in the World: The Study of Silk in Ming and Qing Dynasties

◆ By Fan Jinmin

This book studies about silk in south area in Ming and Qing dynasties. It is the latest book that collects a large number of archives, collections, topology, inscriptions, notes, foreign literature and other archaeological materials.

Excerpt from “Rich Embroidery Patterns and Motifs”, “Chapter 8 Techniques and Colors of Southern Silk During the Ming and Qing Dynasties”

Among the different subject matters for patterns and motifs, most embroiderers and designers preferred to utilize symbolic images and homophonic characters. They would then combine them in patterns and motifs with specific implications and auspicious themes, which would then spread to the palace and among the masses.

The “dragon” has always represented supreme power and influence. It is the most important decorative embroidery pattern for imperial use. According to the regulations and different practical requirements for imperial garments and ornaments, the dragon adopts greatly varied postures in embroidery. These different

Publication Date: Apr. 2016
Retail: 68.00 CNY
ISBN: 9787214166180
Format: Paperback, 480 pages
Rights Available: Worldwide

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com

postures include the forward-facing dragon, the circling dragon, the reeling dragon, the ascending dragon, the descending dragon, the walking dragon, the flying dragon, the side-facing dragon, the Qi Xian dragon, the sea dragon, the dragon of the eight seas, the dragon playing with beads, the dragon of progeny, etc. Dragon motifs are often put into contrast with clouds, seawater, fireballs and river cliffs. Dragons are often shown soaring among seas of clouds. For example, the Ming dynasty “imperial red gown adorned with golden filaments and auspicious motifs of dragons” unearthed in Ding Ling is embroidered with 17 golden-flowered dragons and 86 small dragons. These dragons all show different postures; they include dragons of progeny, ascending dragons, descending dragons, reeling dragons, crouching dragons, walking dragons and other groups of dragons. The bigger dragons appear powerful and vigorous; the smaller dragons appear lifelike, vivacious. Between these dragons have been embroidered clouds; on the borders of the gown are cliffs and seas. All in all, the garment breathes vitality. From the great number of silks passed down from the Ming and Qing dynasties, we know that the two time periods show differences in terms of dragon motifs. Dragons in the Ming dynasty were generally inverted, a posture which usually contested with the decorative fireballs and showed great vividness; dragons in the Qing dynasty were usually depicted with their hair soaring in the wind, appearing powerful and fierce, yet majestic. Small and exquisite differences are also noticeable between the styles of the early and late Qing dynasty. During Kangxi’s reign, the mouths of forward-facing dragons resembled like shoe-shaped gold ingots; side-facing dragons had opened-mouths, soaring backwards with circling hairs and necks and thin bodies. During Yongzheng’s reign, forward-facing dragons had rectangular faces; the hair of side-facing dragons fell on their heads, their noses were relatively wide or even swelled, their mouths like that of pigs. During Qianlong’s reign, forward-facing dragons had relatively small faces, their eyes also small, appearing quite spirited; side-facing dragons had relatively small snouts, and their mouths were never wide-opened. Dragon motifs during Jiaqing’s reign were basically similar to those during Qianlong’s reign, only coarser in terms of craft. After the Daoguang era, dragon motifs underwent great changes. Dragons had shorter faces, their foreheads flat, eyebrows erect, tongues twisting upwards, and eyes big. During Guangxu’s reign, the eyes of dragons resembled those of fishes, appearing quite lifeless.

In the legends of ancient times, “phoenixes” were revered as the king of all birds, and considered the most beautiful of all “feathered animals”. On imperial garments, phoenix motifs symbolized the empress, echoing the emperor’s dragon motifs. The flower patterns contrasting with phoenix motifs were usually peonies and lotus, implying auspiciousness and nobility. Sometimes, these would be accompanied by images of clouds or *lingzhi* mushrooms. The “Great Phoenix & Lotus” of the Qing dynasty *Zhuanghua* silk is typical. In terms of popular motifs, dragons and phoenixes symbolized celebration and auspiciousness, with such traditional motifs as the *Long Feng Cheng Xiang* [prosperity brought by the dragon and the phoenix], the *Long Fei Feng Wu* [dragon flight and phoenix dance] and the *Chuan Zhi Long Feng* [dragon and phoenix flying through branches], among others.

The silk motifs of the Ming and Qing dynasties mostly incorporated images of flowers, fruits and plants. Utilizing symbolic images and homophonic characters, embroiderers combined all kinds of patterns and motifs to created related auspicious embroideries. In terms of symbolic images, they employed: the peony to symbolize nobility, the chrysanthemum to symbolize longevity, the peach to symbolize immortality, the pomegranate to symbolize fertility, the *lingzhi* mushroom to symbolize felicity; in terms of homophonic characters, they employed: Buddha’s hands as a homophone for *Fu* [福, good fortune], persimmon as a homophone for *Shi* [事, matters], and bottles as a homophone for *Ping* [平, peace]. If peonies and chrysanthemums implied “longevity and nobility”, the combination of lily, persimmon and the *lingzhi* mushroom implied “A Thousand Matters As One Wishes” [百事如意, *Bai Shi Ru Yi*]; the *Si Ji Hua Ping* [four flower vases symbolizing the four seasons] had the meaning of “year-long safeness”; and the combination of pine, bamboo and plum was referred to as the “Three Friends of Winter” [symbolizing durability]. These patterns and motifs have inherited of the subject matter employed for earlier embroidery. In terms of shape, color and implications, they are innovative, and they have enriched the appearance and content of embroidery patterns and motifs.

(Sample translated by Nicolas Berthiaume.)



Feng [phoenix] motif in the Qing dynasty.



Long [dragon] motif in the Qing dynasty.

From *Silk in the World: The Study of Silk in Ming and Qing Dynasties* by Fan Jinmin.



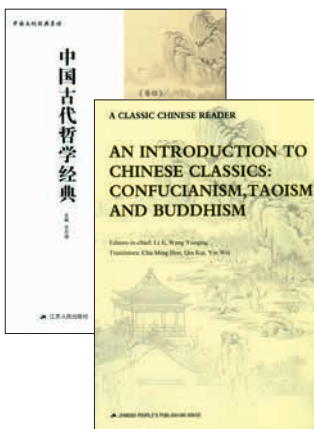
Publication Date: Apr. 2014
Retail: 78.00 CNY
ISBN: 9787214118585
Format: Paperback, 280 pages
Rights sold to U.K., Australia.

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com

Jiangsu in 112 Symbols

◆ By He Minxiang

This book includes 112 representative Jiangsu cultural symbols. Each symbol could represent historical and cultural value in Jiangsu. The book not only displays the history and diversity of Chinese civilization, but also embodies the unique charm and style of the Wu and Han culture.



Publication Date: Dec. 2014
Retail: 52.00 CNY
ISBN: 9787214146779
Format: Paperback, 312 pages
Rights sold to Korea and U.K.
English translation available.

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com

An Introduction to Chinese Classics: Confucianism, Taoism and Buddhism

◆ By Wang Yueqing

The book aims to introduce Chinese wisdom to readers worldwide. A number of Chinese classics are carefully chosen to represent and trace the evolution of Chinese traditional thoughts.



Back to Marx

◆ By Zhang Yibin

Without a doubt Karl Marx' philosophical work had a fundamental impact on "western" concepts of society and economics that still reverberates in the philosophical discourse on Marx. When it comes to analyzing this ongoing discourse it should be noted that due to language barriers the work of Chinese scholars is underrepresented in this discourse. This book by Zhang Yibin is a serious inquiry into the complex interrelationships between Marx's political and economic philosophy, based on a very careful and systematic reading of a wide range of textual sources, including the newly published second edition of the Marx-Engels – Gesamtausgabe (MEGA2), which collects a large amount of notes, drafts, manuscripts, and excerpts previously unavailable to the scholarly community. The analyses themselves are closely reasoned, subtle, and circumspect. It may best be described as a "dialectics of Marx's thought" from the first writings in the late 1830s through the 1840s and through the Grundrisse and Capital. The author reflects both on continuities and discontinuities, surface readings and deep structures, and the interplay of philosophy, history and economics in the various phases of an unfolding theoretical system based throughout on a critique of capitalism. The secondary literature on Marx covers works published in Western Europe and North America, Eastern Europe and Russia (Soviet Union), China and Japan.

Publication Date: Jan. 2005

Retail: 32.00 CNY

ISBN: 9787214024220

Format: Paperback, 714 pages

Rights sold to Germany and
Russia.

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com



Traditional Chinese Culture

◆ By Xu Xiaoyue

China has experienced huge change in the last hundred years. This study argues at a cultural crossroads. Should it continue with its rapid modernization or should it hold fast to the values and traditions that, in many ways, still underpin its culture? This survey of Chinese beliefs, traditions and values argues strongly for the latter.

An exploration of the three main belief systems – Confucianism, Daoism, and Buddhism – highlights the values that lie at their core: benevolence, righteousness, courtesy, wisdom and trust. This detailed and thoughtful book explains how these values are expressed differently within each religion, and how they have had a profound influence on the Chinese people, in how they live and think, and in how they express themselves creatively. Crucially, these are values that China can continue to live by today.

About the Author

Xu Xiaoyue is a distinguished historian and director of Nanjing Library, vice-president of the College of Chinese Culture at Nanjing University, and professor of Chinese philosophy and religious studies.

Publication Date: Apr. 2016
Retail: 68.00 CNY
ISBN: 9787214173829
Format: Paperback, 296 pages
Rights sold to U.K.

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com



China's Changing Language: 100 Years of Change in Language and Society

◆ By Jiang Yingchun

Changes in language reflect political shifts and developments in society. This is the premise that underpins this new perspective on the last hundred years of China's history. Starting with the events of the 1911 Revolution, the author uses philosophical, sociological and philological methods to describe and analyze a selection of Chinese words. By examining how their usage has changed, developed or faded, he is able to reflect on the vast shifts that have characterized the last century in China and on how Chinese people's lives and outlook have evolved in the process.

Meticulously researched, this is a fascinating study of the history of revolution and social development in contemporary China. From the abandonment of imperial language, through the adoption of Marxist terminology, to the impact of the Internet, it helps readers to understand the wider social background to the last one hundred tumultuous years in China's development.

Publication Date: May, 2015

Retail: 38.00 CNY

ISBN: 9787214102867

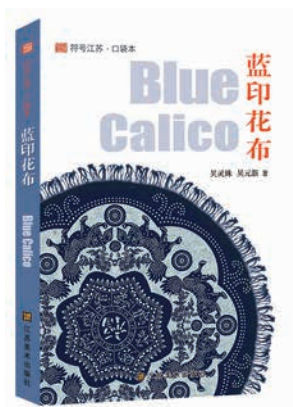
Format: Paperback, 282 pages

Rights sold to U.K.

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com

About the Author

Jiang Yingchun is a professor in the philosophy department of Nanjing University. An expert in Marxist studies, he has published widely on the subject, including his *Review of Ideology in Contemporary China*.



Rights sold to U.K.
English translation available.

Jiangsu People's Publishing Ltd.
Queenie Liu
E-mail: swallowliu_nnu@163.com

Phoenix Science Press Ltd.
Deng Haiyun
Email: denghy@ppm.cn

Phoenix Literature & Art Publishing Ltd.
Wang Yuyao
E-mail: 274187932@qq.com

Phoenix Fine Arts Publishing Ltd.
Susan Shi
E-mail: susanshe@vip.sina.com



Symbols of Jiangsu (Pocket Edition)

Symbols of Jiangsu (Pocket Edition) selects the most representative and symbolic Jiangsu special cultural resources, via Chinese-English booklets with picture and literature explaining the profound in simple language, to analyze the connotation of the past and the present, to illustrate the richness of Jiangsu's cultural humanity, to expand Jiangsu's cultural influence and to form Jiangsu's cultural brand.

Through brief language and refined pictures of different symbols, the booklets compendiously introduce each Jiangsu symbol's origin, development, current situation and unique cultural value. By combining storytelling and practicability, these booklets may allow Chinese and foreign readers to quickly have a broad and general knowledge of Jiangsu's symbols and to acquire further information on each symbol. The booklets are designed by famous book designer, binded in an internationally popular pocket size in accordance with the aesthetic needs of international readers and blended with every symbol's meaning. The booklets are printed in full

color and can be seen as portable "introduction of Jiangsu's symbol".



• First Collection (12 volumes):

Huaiyang Cuisine

Kun Opera

Nanjing Cloud-Brocade

Yixin Zisha

Suzhou Embroidery

Nanjing City Wall

Suzhou Garden

Huishan Clay Figurine

The Ming Xiaoling Mausoleum

Donghai Crystal

Blue Calico

Wu Ballad



• Second Collection (10 volumes):

Xijin Ferry

Taizhou School

The Presidential Palace

Yangzhou Lacquer

Nanjing Yuhua Pebble

Xuzhou Stone Relief

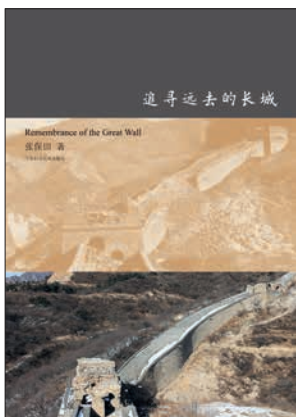
Fleeting-Cloud Library

Jiangnan Sizhu

Yundu Peach-stone Carving

Dafeng David's Deer





Remembrance of the Great Wall

◆ By Zhang Baotian

Remembrance of the Great Wall is a glamorous photo album reflecting the historical features of the Great Wall of China in black and white and color photos.

This book contains more than 500 time-old photos of the Great Wall taken over 100 years ago accompanied by the same spot. The author gives an account of how the old photo was discovered and preserved to present day and how the photo-taking spot was determined. The juxtaposition of old and new photos presents a vivid picture of the vicissitudes of the Great Wall within 100 years.

The photos in this book were taken from 1850 to 1949 by renowned photographers and travelers from China and other countries. Many of the photos are the only extant copies, featuring the whole length of the Great Wall from Shanhaiguan, Hobei to southern Qinghai Province.

- The historical pictures and GPS-aided modern photos collected in this book will serve as part of the legacy left over by the ancient Great Wall.
- The earliest photos of the Great Wall are of a high historical value.
- The comparisons of old and new pictures reflect the change of the Great Wall.

Publication Date: Feb. 2012

Retail: 360.00 CNY

ISBN: 9787534585784

Format: Hardcover, 539 pages

Rights sold to U.K.

Phoenix Science Press Ltd.
Deng Haiyun
Email: denghy@ppm.cn



Tea Ceremony

◆ By Wang Jianrong

The distance from tea lover to tea master is just a book. There are more than 600 HD images in this book, which show you how to understand the drink, how to buy quality tea leaves, how to make a nice cup of tea, and how to taste the tea. The tea making techniques, tea culture and the history of green tea, black tea and Pu'er tea are included.

Publication Date: May 2015

Retail: 48.00 CNY

ISBN: 9787553742847

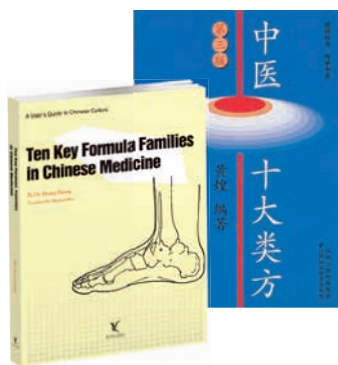
Format: Paperback, 320 pages

Rights Available: Worldwide

Phoenix Science Press Ltd.

Deng Haiyun

Email: denghy@ppm.cn



Ten Key Formula Families in Chinese Medicine

◆ By Huang Huang

Ten Key Formula Families in Chinese Medicine provides a practical path to a deeper understanding of traditional Chinese herbal formulas. Dr. Huang discusses the core aspects of the ten most important families of formulas in the classical formula tradition in a profound and accessible style. By introducing the concept of constitutions and the attendant vulnerabilities of those constitutions to certain types of disorders, he tells his readers how and when to use these formulas in the clinic. In his book, Dr. Huang shares his ideas with case histories and relevant clinical research.

Publication Date: Aug. 2010

Retail: 28.00 CNY

ISBN: 9787534573996

Format: Paperback, 282 pages

English, Korean, and Japanese rights sold.

Phoenix Science Press Ltd.

Deng Haiyun

Email: denghy@ppm.cn



Publication Date: Jan. 2013

Retail: 38.00 CNY

ISBN: 9787553700663

Format: Paperback, 247 pages

Rights sold to U.K.

Phoenix Science Press Ltd.

Deng Haiyun

Email: denghy@ppm.cn

The Most Adorable Faces in the World – ‘Twenty Years’ Research into Yunnan Golden Monkeys in China

◆ By Long Yongchen

Black Snub-nose monkey is particular and endangered wildlife under first-class state protection in China, and their living environment is under threat. The book was written by top scientist in China. It presents the harmonious beauty of nature through first-hand scientific survey references, precious photos and vivid descriptions of the relationship between human, animal and nature. More importantly, this book uncovers the idea of ecological culture.





Publication Date: Dec. 2014
 Retail: 88.00 CNY
 ISBN: 9787549946167
 Format: Paperback, 304 pages
 Rights Available: Worldwide

Phoenix Education Publishing Ltd.
 Zhao Yuhan
 E-mail: zhaoyuhan@ppm.cn

Evolution of the Way to Hold the Brush

◆ By Zhuang Tianming

This book collects hundreds of images of the way to hold the brush from the Han Dynasty to the late Qing Dynasty. It investigates systematically the ancient Chinese writing evolution in detail. In order to provide a more comprehensive understanding, it also collects ways of holding the brush in Egypt, Japan, Europe, and other countries and regions. In this book, detailed comparison on brush holding methods is made to present the perspectives of Ancient VS modern and Chinese VS foreign.



Publication Date: Apr. 2000
 Retail: 74.70 CNY
 ISBN: 9787534335761
 Format: Paperback, 1746 pages
 English rights sold to U.K.

Phoenix Education Publishing Ltd.
 Zhao Yuhan
 E-mail: zhaoyuhan@ppm.cn

History of Chinese Modern Popular Literature

◆ By Fan Boqun

A pioneering academic project by Fan Boqun, one of the founders of Chinese popular literature research, the book is divided into eight volumes, namely, *Social Romance*, *Martial Arts Making*, *Detective Stories*, *Historical Stories*, *Humorous Stories*, *Popular Drama*, *Popular Journals* and *Chinese Modern Popular Literature Memorabilia*.



Time – The 24 Solar Terms

◆ By Shen Fuyu

This is a story book about the origin of the 24 solar terms. The 24 stories attempt to present varied perspectives on the history of China's farming culture, trace back to the origin of agriculture, and explore the nature of Chinese civilization.



Publication Date: Aug. 2015

Retail: 42.00 CNY

ISBN: 9787534490996

Format: Paperback, 170 pages

Rights Available: Worldwide

Phoenix Fine Arts Publishing Ltd.

Susan Shi

E-mail: susanshe@vip.sina.com



New Perspectives on Hu Shi and His Works

◆ By Xiao Yifei

This book records and illustrates the author's newly-discovered historical collections on Hu Shi. It helps better understand Hu Shi's literary excellence, his philosophy, and his values.

Publication Date: June 2014

Retail: 38.00 CNY

ISBN: 9787550611535

Format: Hardcover, 287 pages

Rights Available: Worldwide

Phoenix Books Ltd.
Zhang Yan, Sun Wenjing
E-mail: fenghuangbw@163.com



Follow the Prominent Spirit: Cultural Celebrities

◆ By Zhang Changhua

This book portrays more than fifty cultural celebrities, with details on their patriotic sentiment, their awe-inspiring strength, and their esteemed quality and refined disposition.

Publication Date: July 2014

Retail: 38.00 CNY

ISBN: 9787550613713

Format: Paperback, 327 pages

Rights available: Worldwide

Phoenix Books Ltd.
Zhang Yan, Sun Wenjing
E-mail: fenghuangbw@163.com



Publication Date: Aug. 2013
 Retail: 298.00 CNY
 ISBN: 9787544737050
 Format: Hardcover, 934 pages
 Rights available: Worldwide

Yilin Press Ltd.
 Zhao Wei
 E-mail: rights@yilin.com

Crucial Ten Years

◆ By Shan Jixiang

Crucial Ten Years mainly focuses on China's urban design, cultural heritage preservation and museums building. The preservation of our cultural heritage has never been this important due to the increasingly accelerated urbanization. With his solid experience, Shan Jixiang reveals the importance of heritage and museum establishment in a brand new way.



Publication Date: Nov. 2013
 Retail: 36.00 CNY
 ISBN: 9787544741804
 Format: Paperback, 251 pages
 Arabic rights sold.
 English translation available.

Yilin Press Ltd.
 Zhao Wei
 E-mail: rights@yilin.com

China's Path of Reform in the Next Decade

◆ By Wu Jinglian, Zhou Xiaohuan, Lou Jiwei, etc.

This is an anthology of essays which discusses China's economic reform for the next decade. Several globally renowned economists and government officials penned a series of discourses on the most important and difficult issues lying ahead as China's economic reform enters into the next ten years.



Classical Private Gardens in Yangtze River Delta

◆ By Ruan Yisan

While the great gardens of the West reproduce nature based on principles of order and rationality, Chinese gardens evoke the essence of nature. This book introduces the history and aesthetics of classical private gardens through commentaries and photographs, helping us understand the ideals, thoughts and feelings of the ancient creators.

Publication Date: Sep. 2012

Retail: 58.00 CNY

ISBN: 9787544731478

Format: Paperback, 267 pages

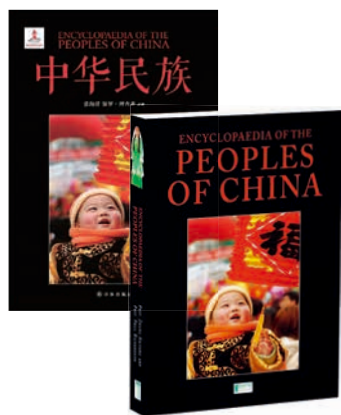
Korean rights sold.

English translation available.

Yilin Press Ltd.

Zhao Wei

E-mail: rights@yilin.com



Encyclopedia of the Peoples of China

◆ By Zhang Haiyang, Paul Richardson

Encyclopedia of the Peoples of China offers a uniquely rich and informed insight into a neglected but enormously significant subject for the modern world – the history and development of national consciousness and ethnic diversity in modern China. This huge sweep of cultural history is enriched with a magnificent range of illustrations.

Publication Date: June 2015

Retail: 148.00 CNY

ISBN: 9787544751926

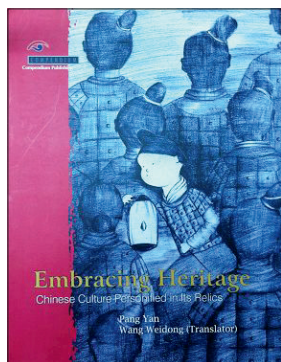
Format: Paperback, 278 pages

English rights sold.

Yilin Press Ltd.

Zhao Wei

E-mail: rights@yilin.com



Publication Date: Aug. 2006
 Retail: 58.00 CNY
 ISBN: 9787544700689
 Format: Paperback, 225 pages
 English rights sold.

Yilin Press Ltd.
 Zhao Wei
 E-mail: rights@yilin.com

Embracing Chinese Heritage: Chinese Culture Personified in its Relics

◆ By Pang Yan

Written and illustrated by Pang Yan, a modern Chinese artist, the book takes us on a magic tour through the history of China, showing in detail over a hundred precious artifacts. Through their colors, shapes and textures, we reconnect with the past, and reach out to the people long gone.



Publication Date: Aug. 2006
 Retail: 54.00 CNY
 ISBN: 9787544700863
 Format: Paperback, 197 pages
 English rights sold.

Yilin Press Ltd.
 Zhao Wei
 E-mail: rights@yilin.com

Peking Opera Codes

◆ By Ione Meyer, illustrated by
 Pang Yan

Peking Opera is a brilliant and colorful theatrical form. In *Peking Opera Codes*, you can find rich background knowledge, vivid storylines, original libretti and photos of opera performances, in addition to original drawings that demonstrate the key elements of this unique art form.



Publication Date: Jan. 2016

Retail: 39.00 CNY

ISBN: 9787539954707

Format: Paperback, 272 pages

Rights Available: Worldwide

Phoenix Literature & Art Publishing Ltd.

Wang Yuyao

E-mail: 274187932@qq.com

Still in Love

◆ By Yang Lan

This book is an essay collection of the Chinese media celebrity Yang Lan. Yang Lan is a Chinese media proprietor, journalist, and talk show hostess. In 2013, she ranked among the 100 World's Most Powerful Women in Forbes. This book is her new article collection, in which she shares her family life, marriage attitude, her communication with various celebrities during interviews, as well as her understanding of feminism.



Publication Date: Apr. 2015

Retail: 49.80 CNY

ISBN: 9787539981697

Format: Paperback, 350 pages

Korean, Japanese, Vietnamese, Russian, and traditional character Chinese rights sold.

Jackie Chan: Growing Old before Growing Up

◆ By Jackie Chen, Zhu Mo

This is an autobiography of the Chinese Kongfu star Jackie Chan. The book is a faithful recording of this international superstar's growth and life experience for the last 50 years. It tells us the legendary actor's stories, and also reflects a fantastic acting age.

Phoenix Literature & Art Publishing Ltd.

Wang Yuyao

E-mail: 274187932@qq.com



FINE ARTS



Grotto Art in China

This series of books introduces the history, characteristic, and Buddhism knowledge of the famous grottoes in China, displaying this exquisite art and religious devotion of over one thousand years.

Publication Date: 2011 – 2015

Retail: 230.00 CNY each

Format: Hardcover, 194 pages each

Rights Available: Worldwide

Phoenix Fine Arts Publishing Ltd.

Susan Shi

E-mail: susanshe@vip.sina.com

Grotto Art in China: Maiji Mountain

By Hua Pingning, Wei Wen

Grotto Art in China: Yungang

By Zhang Zhuo

Grotto Art in China: Bingling Temple

By Heritage Conservation Institute of Bingling Temple

Grotto Art in China: Yulin Caves

By Zhao Shenliang

Grotto Art in China: Mogao Caves

By Dunhuang Academy



Masters of Chinese Arts and Crafts

◆ By Zhang Daoyi

This set of books introduces 50 artists who were conferred “Chinese Arts and Crafts Master”. They all have unique skills with outstanding contributions. Each book is attached with an interview of a master to show the unique technique and design concept to the readers.

Masters of Chinese Arts and Crafts: Zhang Yongshou introduces paper cutting, a traditional style of art in China. In the 1950s, from the Northern and Southern Dynasty tombs in Turpan, Xinjiang, the earliest paper cutting works dating back to more than 1500 years ago were unearthed. The Chinese paper cutting represents cultural values of the people throughout China, and was inscribed in the UNESCO Intangible Cultural Heritage Lists in 2009. Zhang Yongshou came from a paper cutting master family. His works of chrysanthemums are accurate in portrayal and vivid in expression.

Publication Date: 2010 – 2014

Retail: 128.00 CNY each

Format: Hardcover, 160 pages each

English rights sold to U.K.

Phoenix Fine Arts Publishing Ltd.
Susan Shi
E-mail: susanshe@vip.sina.com





Masters of Chinese Arts and Crafts: Jin Shiquan introduces Cloisonné, an ancient technique of creating designs on metalwork objects with colored-glass paste placed within enclosures soldered by silver or gold wires. Jin Shiquan studied cloisonné since he was 12 years old. His outstanding works show intricate detail, rich color, and vivid images.

Masters of Chinese Arts and Crafts: Li Eying introduces the Su embroidery, a general term for embroideries in the areas around Suzhou. In the Ming Dynasty, Su embroidery had gradually formed its own unique style, and had wider influence. The prosperity of the Su embroidery occurred in the Qing Dynasty when lots of royal embroideries were made by the craftsmen, and the folk embroideries were even with more styles.

Other titles included in this series:

Masters of Chinese Arts and Crafts: Kong Xiangqin: Jun Porcelain

Masters of Chinese Arts and Crafts: Liu Hongbao: Gold and Silver Inlay

Masters of Chinese Arts and Crafts: Li Bosheng: Jade Carving

...





The Grand Treasure Series of Nanjing Museum

◆ By Nanjing Museum

This series introduces the most representative collections of Nanjing Museum, the first large and comprehensive national museum in China.

The Grand Treasure Series of Nanjing Museum: Guan Yao Porcelain in Qing Dynasty introduces porcelain from official makings in Qing Dynasty. From 1660s to 1790s, after 3000 years of experience, porcelain making reached its peak in the Chinese porcelain history, and achieved the heights of prosperity in which “the image of porcelain served as evidence of civilization”. This book systematically organizes the Qing Dynasty porcelains in Nanjing Museum, and collects them together in accordance with their colorful varieties, elegant shapes, abundant and diverse decorative styles, exquisite crafts, and precisely changing inscriptions. The collection not only has appreciative value, but also provides a criterion for porcelain appraisal.

The Grand Treasure Series of Nanjing Museum: Embroidery throughout the Ages presents various generations of embroidery works in the Nanjing Museum collection: from the unearthed silk handkerchiefs of the Western Han Dynasty to the Gu embroidery and Nanjing brocade of the Ming and Qing Dynasties, along with the works of modern day weaving masters. The museum’s collection is abundant and the ornamental embroidery works are the most remarkable. At the same time the collection also displays the diverse embroidery techniques like stitch work and K’o-ssu, and the cultural details

Publication Date: 2013-2016
Retail: 1680.00 CNY each
Format: Hardcover
Rights Available: Worldwide

Phoenix Fine Arts Publishing Ltd.
Susan Shi
E-mail: susanshe@vip.sina.com

behind the embroidery works that touch upon aspects of folk culture, religion, ethics, and aesthetics.

Other titles included in this series:

The Grand Treasure Series of Nanjing Museum: Women School Paintings in Ming Dynasty

The Grand Treasure Series of Nanjing Museum: Loudong and Yushan School Paintings in Qing Dynasty

The Grand Treasure Series of Nanjing Museum: Yangzhou Paintings in Qing Dynasty

...





Chinese Craftworks Record Books

This series introduces hundreds of Chinese traditional handicraft which derived from Jiangsu province. It focuses on reorganizing and expressing the traditional handicraft in this area, and will be very helpful for understanding their origin and development.

Chinese Craftworks Record Book: Suzhou Nut-carving introduces the artistic value of Nut-carving, which is an art of miniature. The formation of its characteristics is closely linked with the regional culture, customs and aesthetic values of the area.

Chinese Craftworks Record Book: Suzhou Brick Carving presents Chinese brick carving, which has 1000 years of history. The various distinctively styled genre of brick carving is influenced by different regional cultures and techniques. Suzhou brick carving is the most important and representative of southern region brick carving art.

Other titles included in this series:

Chinese Craftworks Record Book: Sandalwood Fan

Chinese Craftworks Record Book: Carving of Taohuawu New-Year Paintings

Chinese Craftworks Record Book: Suzhou Picture Mounting

Chinese Craftworks Record Book: Filament Craft

...

Publication Date: 2013-2016

Retail: 68.00 CNY each

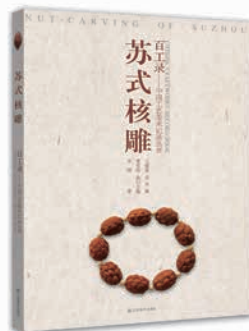
Format: Hardcover, 96 pages each

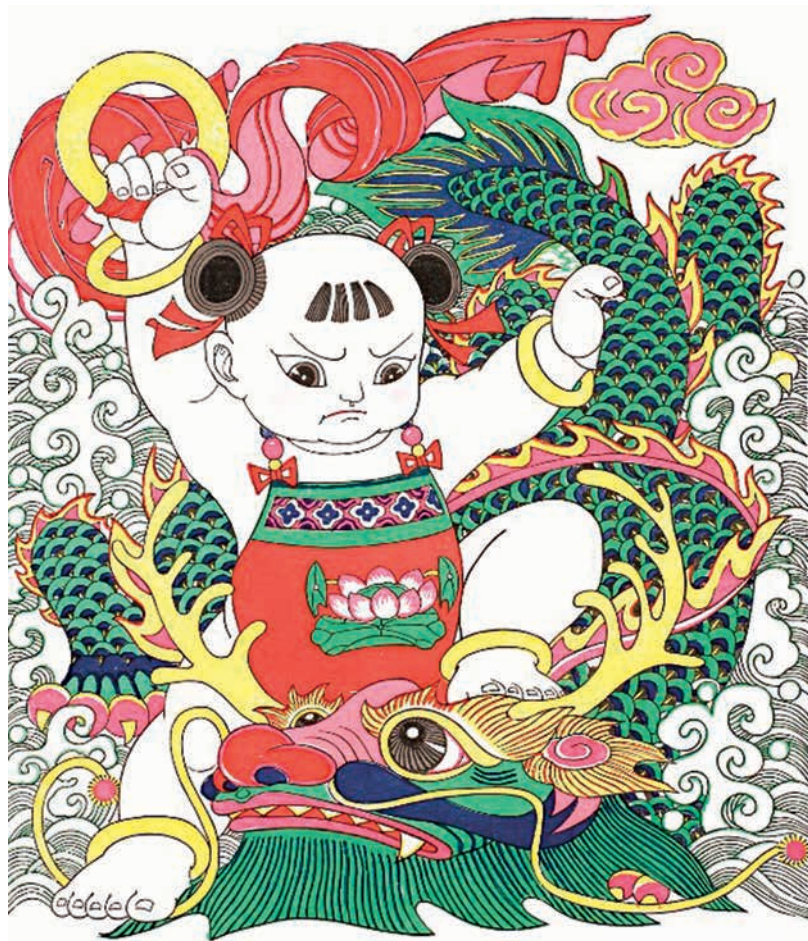
Rights Available: Worldwide

Phoenix Fine Arts Publishing Ltd.

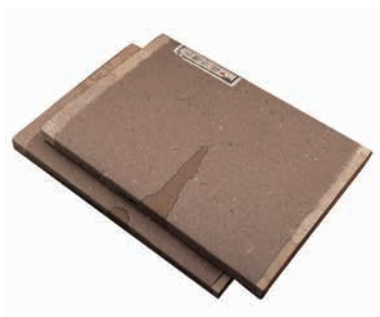
Susan Shi

E-mail: susanshe@vip.sina.com





From *Chinese Craftworks Record Book: Printing of Taohuawu New-Year Paintings* by Zhang Wei.



Music and Dance in Dunhuang Frescoes

The book restores the primitive and abundant charm of Dunhuang frescoes by handmade collage of rough papers to render a sense of history, and make out a rather eye-catching visual effect from the rough historical sense.

Publication Date: Oct. 2014

Retail: 138.00 CNY

ISBN: 9787534479311

Format: Hardcover, 184 pages

Rights Available: Worldwide

Phoenix Fine Arts Publishing Ltd.

Susan Shi

E-mail: susanshe@vip.sina.com

- 2014 Beauty of Books in China,
- 2014 Kan Tai-Keung Design Gold Award
- 2015 tdc Excellence Award
- 2015 Red Dot Design Award



Pleasure of Learning

◆ By Zhou Xue

This book tells the story of the author's interaction with some famous artists and showcases his collected artworks.

Publication Date: Oct. 2015

Retail: 278.00 CNY

ISBN: 9787534497179

Format: Paperback, 416 pages

Rights available: Worldwide

Phoenix Fine Arts Publishing Ltd.

Susan Shi

E-mail: susanshe@vip.sina.com

- 2015 Beauty of Books in China
- Bronze Medal of 2016 Best Book Design from All over the World
- 2016 HKDA Global Design Awards
- 2016 Red Dot Award

From *Pleasure of Learning* by Zhou Xue.



Master of Ceramic Teapot

◆ By Xu Feng

This book faithfully records the life and times of Gu Jingzhou (1915–1996), a contemporary master of Zi Sha teapot, a traditional handicraft from Yixing, Jiangsu province. Gu’s works feature an exquisite workmanship, elegant style and various types.

- The 2015 Beauty of Books in China
- A biography exclusively authorized by Gu’s family, shedding light on his unusual life and reviews the important stages of zisha teapot making in modern times.
- More than 200 pictures of Gu and his works throughout different historic periods.

Excerpt from “The Common Ancestors of the Teapot” Chapter 7 “Days at the Shushan Purple Clay Craft Factory”

Publication Date: Aug. 2015
Price: 98.00 CNY
ISBN: 9787539985602
Format: Hardcover, 411 pages
Rights Available: Worldwide

Phoenix Literature & Art Publishing Ltd.
Wang Yuyao E-mail: 274187932@qq.com

Undoubtedly, Mr. Gu Jingzhou was prone to the occasional confusion. It is, after all, his unsettled temperament which first brought him to channel his passion into the plant kingdom. He might not have had a clear grasp of the nature of our fathomless existences, yet there was one thing he definitely understood: never in this lifetime would

he betray his commitment to Zi Sha¹. Why was it so difficult for ancient scholars to recover from ill-fated events, if not for the collapse of their “rostrum”? Indeed this rendered feats of self-display nearly impossible. For Mr. Gu Jingzhou, however, things were different: he had his craft, his customers, and was always an affable, down-to-earth host. The lumps of Zi Sha clay he modeled were conjugate to his very blood, and in this were grounded the roots of his confidence.

It is in a moment of leisure that he puttered this faux antique flat kettle. All activity seemed unintentional, neither truly belonging to the realm of action or that of inaction. Unthinkably, the piece was a chef-d’oeuvre, one in which he had just poured half his life’s energy and spirit.

These faux antique kettles had been the signature lifework of Shao Daheng². The patrimonial masterpieces were most esteemed by Mr. Gu Jingzhou; yet the model aforementioned was not only different from his own past work, “Zuo You Lan Yan”³, but also from that of the revered



¹ A type of purple-red-brown clay used to make stoneware, often regrouped with Zhu Sha and Duan Ni under the umbrella term of “Yixing clay”. Gu Jingzhou is particularly renowned for his Zi Sha work. Shao

² Daheng (1796 – 1861) was a famous potter of the Qing dynasty who is renowned for originating this particular style of pottery.

³ This four Chinese characters, taken from a line in a Chinese poem, roughly translate as: “Heart-to-heart Talk”.

maestro. In the world of tea ware, a slightly “flat” body implies an extremely advanced technique. It is this “flatness” which bestows the kettle its charm and beauty; its “shoulder”, “waist”, and “feet”, in the style of Ming furniture, reveal lining that departs, diverts, transits and dissolves amid the pot’s mellow roundness.

In terms of the kettle’s spout, it is referred to as a “blind mouth piece”⁴ in the Zi Sha jargon, and its realization is regarded as most challenging, as any miscalculation may breed either too bloated or too gaunt a shape. Only perfect equilibrium allows for the birth of such a robust beauty, whereas even the faintest diagonal, the promptest lapse of balance begets too stout a spout, which translates into rather unaesthetic results.

Its “waist” is a casted curvature which retracts inconspicuously if it indeed does so at all, like an earthen adagio or the languid unraveling of water sleeves⁵. Its smooth surface exudes the warmth of jade as it gradually vanishes into ethereality.

Its “feet” are concealed beneath its bottom, underpinning its whole body, invisible yet apparently omnipresent.

The knob, also a minute elliptical arc of sort, round and full, concatenates the kettle’s entire physiology. As for the body, a true connoisseur distinguishes different parts of a teapot knob, mainly: “head”, “shoulders”, “waist” and “feet”. In the past, collectors would appraise a faux antique’s value by flipping its lid over and have it stand and spin on the knob to see if it waggled or toppled over. Preventing this required the kettle’s knob to be exceptionally well-rounded and the lid to be uniformly thick.

When combined, the rim of an ordinary teapot lid should form a single line with the kettle’s brim. Seamless embedment is another measure of excellence. This particular pot is remarkable: its lid embraces the kettle’s ridgeline like the Heavens weight down on the Earth; it is completely

⁴ As in a “blind joint”, i.e. not visible.

⁵ Shuixiu, a traditional Chinese theatrical garment.

and absolutely impermeable. And yet the lid rotates with incomparable slickness with but a soft pinch of the knob, allowing water to rise and roll, and inducing delicate sensations which undulate from fingertips to the deepest realms of the heart.

Should we infer the possibility of communion between individuals, it should preeminently be that of states of mind. History can be both cruel and merciful; hundreds of years may pass, and still the spiritual essence and life of an artist remains clearly discernable in his work. The potter forever dominates the utensils he fabricates. Yet how many truly appreciate them? How many hold on to them, yet fail to understand them, as two strangers brush elbows on a busy street? And fewer still are those who tacitly comprehend, those who are reciprocally aware of this cultural inheritance and feel duty-bound to hand it down. What Mr. Gu Jingzhou imparts is the spirit of Shao Daheng; God only knows how many times he must've conferred with it before settling down to make this kettle! It may have been stripped of the warmth of life a hundred years ago, yet today devotees still be sottedly seek to permeate every singularity of a new kettle with its spiritual magnitude, as well as interpose, in craft or in style, a fruition and personality of their own. The imitation and creation work of Mr. Gu Jingzhou concurs with the Daheng legacy. In terms of appearance and spirit, the two are coherent; they may not be native of the same pregnancy, but they are certainly consanguineous.

(Sample translated and footnoted by Nicolas Berthiaume.)



Gold Artifacts of Ancient China

The book presents the beauty of gold artifacts, the magnificence of Chinese history and culture.

There is a complete catalog of more than 300 gold artifacts of ancient China, enhanced by 400 quality images in this book.

Publication Date: Nov. 2013

Price: 680.00 CNY

ISBN: 9787544741576

Format: Hardcover, 431 pages

Arabic rights sold.

Yilin Press Ltd.

Zhao Wei

E-mail: zhaowei@yilin.com





Women and Femininity in Ancient China

◆ By Zheng Hong

This is a catalogue about an exhibition on cultural relics related to women in ancient China, covering all aspects of women's daily lives in the past. Academic papers about the subject matter and high-quality images of the exhibition items were integrated into the book and printed in five kinds of paper with different colors and textures. Various presentation methods have been adopted in preparation of the book. The exhibition was on display in Nanjing Museum in 2015.



Publication Date: July 2015

Price: 980.00 CNY

ISBN: 9787544754255

Format: Hardcover, 421 pages

Rights Available: Worldwide

Yilin Press Ltd.

Zhao Wei

E-mail: zhaowei@yilin.com



CHILDREN'S & YA BOOKS



Glass Eye Beads

◆ By Cao Wenxuan

Ah Mei looks different from other children in Shanghai, because she has a French grandmother (“Nainai” in Chinese) named Oceane. Although life became more and more difficult in the 1930s, they stay brave and smile throughout. With both a poetic and realistic air, the story restores the innocence and faithful interpersonal relationship.

• The most notable and hotly awaited title for children and teens by Cao Wenxuan, Hans Christian Andersen Award laureate.

About the Author

Cao Wenxuan, professor and Ph.D. supervisor of Chinese literature in Peking University, was born in 1954 in the rural area of Yancheng. He is a member of the Chinese Writers Association, and the vice president of Beijing Writers Association. His main works include *House with Thatched Roof*, *Bronze and Sunflower*, and *Honor of Life*. Many of his novels and short stories have been translated into English, French, Japanese, Korean, and other languages. His books won more than 40 national and international awards.

Publication Date: June, 2016
Price: 38.00 CNY
ISBN: 9787558400445
Format: Hardcover, 308 pages
German rights sold.

Phoenix Juvenile and Children's
Publishing Ltd.
Wu Xiaohong
E-mail: xhw_2005@aliyun.com,
wuxh@ppm.cn

Review

Cao Wenxuan is famous for his “pure” storytelling. In English, this might be described as “wholesome” or “heartwarming”. But his characters are not perfect, their lives are hard, and happy endings are not guaranteed. Instead, he shows how they navigate their lives and make difficult decisions with courage, decency, integrity and respect, and how they have to live with the consequences of those decisions. [...] Compared with other works by Cao that I have read, this is faster-paced, and has a broader scope – geographically and chronologically. At the same time, it feels more intimate.

(Helen Wang, translator of *Bronze and Sunflower* by Cao Wenxuan)



Chapter 1, Part 2 (Excerpt)

From the moment Ah Mei came into this world to the year Nainai died – when Ah Mei was fifteen – Nainai regaled her with stories of when she and Yeye were young. These stories were like legends, full of colour and romance, and she told them with such feeling and import, when Ah Mei was still very little. She gave no thought as to whether Ah Mei understood or not, but liked to watch the child blink as she spoke in mellifluous, affectionate Shanghainese, dotted with beautiful French words. When it finally dawned on Nainai that Ah Mei might not understand the stories yet, she laughed, and carried on telling them all the same, with the same feeling and import. She knew that she was telling the stories to herself. She talked as she pushed Ah Mei's baby carriage leisurely on to Beijing West Road, and as she held Ah Mei's hand as they walked slowly beneath the apricot trees, and as they shared the same pillow when they lay on the bed together.... she didn't care that the stories were not in order, or that she repeated things, or how many times she told the same story. Ah Mei listened to each of her stories as though hearing it for the first time, and was forever asking "What happened next?" Countless glittering stories strung together to make an enchanting bigger story. But in Ah Mei's head, the bigger picture didn't quite add up: although the stories appeared to have a beginning and an end, it became clear that Nainai was omitting some very important details. As Ah Mei grew up, she gradually came to realise the kind of things that Nainai was leaving out. She understood, in a vague way, that Nainai was too shy to tell her everything. She would always remember those moments when Nainai turned shy. Ah Mei would look directly into Nainai's azure eyes, or point her finger at the high bridge of Nainai's nose. And Nainai, pretending to grit her teeth, would pinch Ah Mei's cheeks, or hug her so tightly she could hardly breathe. Of course, the moment, Ah Mei tried to pull away, Nainai would loosen her grip with a smile and a chuckle. Ah Mei felt that Nainai's laugh was different from all the other women's laughs she knew. Although Nainai had been Shanghainese for such a long time now, and spoke the local language fluently, whenever she laughed, she was instantly French.

(Sample translated by Helen Wang, August 2016.)



Bronze and Sunflower

◆ By Cao Wenxuan

A story about the true friendship between a boy from the countryside called Bronze and a city girl called Sunflower. Through a special coincidence they become friends as close as brother and sister. Despite living in extreme poverty, Bronze silently and meticulously takes care of Sunflower and he almost sacrifices everything he has, and his benevolent parents and grandma also do their utmost to raise her. This special family weathers through numerous life hardships, such as floods and plagues of locusts, cheerfully facing adversity together. The unique and unforgettable characters, the succinct style and fluent narration, the beautiful and elegant language, the lingering charm of its artistic conception, and the expression of deep and sincere emotion all made this book heartwarming and enchanting.

• This book has been sold 2,500,000 copies since the first edition was published in 2005.

• The English PEN Award

• The Government Award of Chinese Publishing

Publication Date: Apr. 2005

Price: 18.00 CNY

ISBN: 9787534633362

Format: Paperback, 246 pages

Rights have been sold to France,
U.K., Germany, Italy, Korea,
Vietnam and Slovenia.

Phoenix Juvenile and Children's
Publishing Ltd.

Wu Xiaohong

E-mail: xhw_2005@aliyun.com,
wuxh@ppm.cn



Reviews

“The story successfully crosses the cultural divide and young readers will find it engrossing.”

(The Tribune)

“...Sticking with international books, but in an entirely different vein (though likewise pretty special), there’s the heart-warming Chinese novel *Bronze and Sunflower* by Cao Wenxuan, in a translation by Helen Wang. It’s a lyrical, engaging story [...] set during the Cultural Revolution, which began in China in 1966, but the story feels somehow timeless, too.”

(The Independent)

Chapter One: A Little Wooden Boat (Excerpt)

Sunflower was on her way to the river. The rainy season was over and the sky, which had hung so low and so dark, had lifted. Now it was big and bright and the sun, which hadn't been seen for days, seeped across it like fresh water.

Everything was wet: the grass, the flowers, the windmills, the building, the buffalos, the birds, the air. Soon Sunflower was drenched too. Her hair clung to her scalp, making her look thinner than usual. But her little face, which was naturally pale, was full of life.

Along the path, beads of water hung from the grass. Soon her trouser legs were soaked through. The path was muddy and once her shoes had got stuck a few times, she took them off, held one in each hand and walked barefoot through the cool slime. As she passed under a maple tree a gentle breeze blew, shaking off droplets of water. A few of them ran down her neck. Sunflower flinched, hunching her shoulder instinctively, and looked up. The branches above were covered in glistening leaves, washed clean by the many days of rain.

She could hear the river calling her, the sound of flowing water, and she ran towards it. She went to the river almost every day, because on the other side there was a village. A village with a lovely name: Damaidi, which means "the barleylands".

On this side of the river there were no other children but Sunflower. She was alone, like a solitary bird in a vast blue sky with nothing for company but the sound of its own beating wings. In a sky that stretches on for ever, broken occasionally by a cloud or two, but otherwise huge and unblemished, like a perfect turquoise gemstone. At moments of extreme loneliness the bird cries out, but its cry only makes the sky seem even emptier.

[...]

(Translated by Helen Wang.)



Children's Eyes

◆ By Huang Beijia

It is the latest novel by Huang Beijia, following the style of her beloved work *The Tenderest Eyes*. The book tells the story of a group of kids growing up in China in the 1970s. The friends live in a rather poor neighborhood in Suzhong Town and they experience the struggles and joys of life together. After they grow up, they revisit these unforgettable and precious childhood memories. Though they have experienced much hardship and indifference in the process of growing up, these valuable memories give them the purest children's eyes to view the world.

- The most anticipated new book of the renowned children's book writer Huang Beijia.
- Enlisted in the National Publication Project.

Publication Date: Aug, 2016
Price: 22.00 CNY
ISBN: 9787534699399
Format: Hardcover, 283 pages
Rights Available: Worldwide

Phoenix Juvenile and Children's
Publishing Ltd.
Wu Xiaohong
E-mail: xhw_2005@aliyun.com,
wuxh@ppm.cn

Chapter One: Gray Rabbit (Excerpt)

The sun, a broiling, gigantic coal cake, descended between the crotch in the great westerly willow tree, audibly self-combusting in a heat wave which, engulfing heaps of serried leaves and branches, felt like it would burn the earth down to ashes. A bunch of naked boys carried together an old door panel, pattering their swarthy feet across old lady Chen's corn patch as they ran towards the city moat. The broad object emitted irritating noises as it scraped and brushed the fully grown crops, alarming

old lady Chen who, a wet towel swathed over her head, pushed aside the foliage, poked her face through and bawled out her puckered mouth: "Xiaowu! You damned kid! Running as if you'd a dog up your ass, aren't you afraid you'll lose your mind..."

Ma Xiaowu, the boy she had singled out, looked back and made a daunting gesture as he deliberately trampled a few more cornstalks to provoke old lady Chen, who set out to chase him. How could she have caught up! The boys hauling the door panel had quickly ran off and disappeared. Left behind was lonely old lady Chen, upset, annoyed, pounding and thumping on her thighs as she helplessly capitulated to the brainless brats.

Ten-year-old Duor stood on the doorsill, her narrowed eyes searching south. Initially she had meant to summon back home Blossom, her kitten, but in an unfortunate coincidence had witnessed the incident. She endorsed old lady Chen's anger. Unemployed, widowed and receiving no benefits, old lady Chen's only subsistence laid in that alleyway wasteland she tilled, and yet Ma Xiaowu insisted on drilling his way through her crops instead of taking the big roads. How inconsiderate!

Duor's grandma stepped out carrying a wooden basin filled with bathwater. She wore black faux-silk bell-bottoms and an ivory frog-fastened linen shirt. She stood with her legs wide apart, swung her arms and sent the water in the basin splashing against the hot pavement which, having been exposed to the heat of the sun the whole day, resoundingly sizzled as though pleased and refreshed by the cool.

Grandma caught sight of Duor standing next to the wall and called out to her. "Alright, time for a bath! Be good, Wanwan has already taken his."

Wanwan, Duor's little brother, was almost six. He still needed grandma's help to bathe, to soap and lather, to clean his ears and rub his armpits... Duor didn't. On the contrary, Duor could help grandma. Well, she could scratch her back, among other things, which earned her quite a bit of freedom during bath time.

"Grandma," Duor complained, "Ma Xiaowu is just too annoying. He even bullies old lady Chen."

Grandma held the round wooden basin in one hand, followed Duor's

southward head motion and fixed her gaze on the corn patch, beholding old lady Chen's stomping fit. "That little airhead," exclaimed grandma. "The ants in his pants won't allow him to go one full day without getting himself in trouble."

"Will Wanwan grow up to be like him?" Duor asked, visibly concerned.

Grandma looked at Duor's face and chuckled. "Little girls shouldn't worry about things like that, otherwise they won't grow tall." Having said this, she shook her pants dry and turned around.

Duor followed grandma back inside. She drew a bath and washed herself, after which she ate dinner, and then dragged a chair outside to enjoy the evening breeze. In this season, it was an invariable part of people's daily routines. So summered Duor's family, and so did every household in the neighborhood.

Grandma was getting old. She was slow, and so liked to do things before others. Bathing, for example: only after grandma had given Wanwan his bath and thrown out a first basinful of water was the bathing ritual of other families formally set into motion. For these busy grown-ups, the sound of dashing bathwater in front of Duor's home was a signal. Hearing that sound, those stitching clothes, weaving nets, pasting together paper boxes or perspiring over coal stoves as they stirred maize gruel all successively dropped their businesses, pulled out a wooden basin from under their beds, clipped a few pieces of honey locust, readied water neither too hot nor too cold, and stepped outside to call their sweaty, dirty kids back home. They'd shove children in the tub, cursing and spraying, washing their heads, scratching their backs, rubbing the filth off their bodies. Finally they'd heave them up, slap their naked buttocks once, neither too hard nor too soft, order them aside and have them dress up. Then, they'd pick up the basin, totter their way outdoor, and throw away the oily consommé in a splash.

Meanwhile, in the short alleyway, south to north, back and forth, one splash after another, bathwater fell on the pavement in a continuous proclamation as everywhere rose the laughter of children.

Amid the clamor, the scarlet sun previously stuck between two branches had suddenly vanished. With a closer look, it seemed the great willow tree had not been scorched at all, and now that the star had set, it had instantaneously redeemed some of its verve. Its branches were erect and swinging, and even the chapped bark on its roots looked like the open mouth of an old, laughing timbered man.

In moments like these, the crimson horizon among the sky and the earth shone. Like pouring honey, like dripping colors, it painted the willow tree golden, the corn patch purple, and transformed the red dragonflies flying low across the alley into glassy transparent bodies. How could the Heavens comprehend so well the nature of men as to purposefully bequeath a period of such comfort between day and night, so that after a day enduring the sweltering heat, all earthly beings could catch their breath, sweat off their fatigue, unhurriedly wash themselves, and eat a meal?

Sure enough, in this alleyway irrigated by the bathwater of all these families, the steaming hot air tactfully retreated as chill drafts whispered in. In comparison with these low, narrow domiciles, the alleyway certainly was more pleasant. At the very least, sitting in the cool breeze after a bath, people stopped perspiring at once. Besides, at dusk, the alley also became a social venue. Look at all these housewives pressing on: ladling up watery thin gruel into earthen bowls, shoveling up buckwheat cakes into bamboo baskets, filling up thick saucers with pickled radishes, boiled green soybeans, spicy cucumbers and marinated eggplants; at the same time they would shout and conduct their children into action, have them lift the dinner table and move the bamboo beds, light up bits of cattail or incense coils to fume away mosquitoes and flies, and then wait for their bread-winning husbands to come back home from work, wash their faces and wipe their sweat. Then they would avail themselves of the last lights of day, round up, sit down, and have their dinner.

(Sample translated by Nicolas Berthiaume.)



Publication Date: Jan. 2015
 Price: 18.00 CNY
 ISBN: 9787534688393
 Format: Paperback, 214 pages
 Rights Available: Worldwide

Phoenix Juvenile and Children's
 Publishing Ltd.
 Wu Xiaohong
 E-mail: xhw_2005@aliyun.com,
 wuxh@ppm.cn

Otter Boy

◆ Xiaohe Dingding

The story is a depiction of traditional rural life with a mixture of reality and mystery. By telling the story between a fairy otter boy and a country boy named Dingding, it features the loneliness and struggle of growing up as well as the happiness in this process. With a soft yet warm air, the author brings out a precious family cohesion which is at the same time subtle and unbreakable.



Publication Date: Mar. 2014
 Price: 18.00 CNY
 ISBN: 9787534683596
 Format: Hardback, 247 pages
 Rights sold to Germany, U.K.,
 and Australia.

Phoenix Juvenile and Children's
 Publishing Ltd.
 Wu Xiaohong
 E-mail: xhw_2005@aliyun.com,
 wuxh@ppm.cn

The Night before Chinese New Year

◆ By Qi Zhi

This is a heart-warming story about a group of childhood friends. Their tale unfolds naturally in a rural backdrop of village streets and houses.

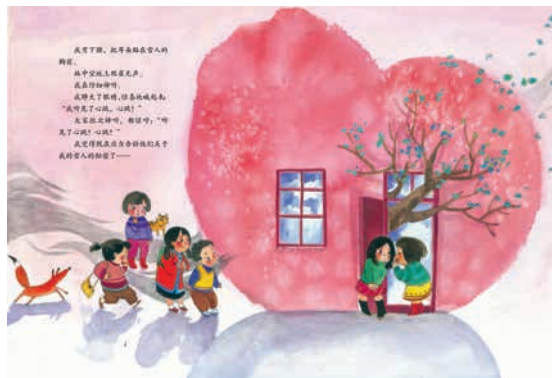
The winter vacation comes. Trickle, a primary school student, has much fun with his classmates – he has no alternative in that his family left him for breadwinning in other cities. Much happy as they are, these children miss their parents very much. As the Chinese New Year approaches, each of these children has their own hopes and dreams. And for Trickle, the day before New Year is when he finally gets to be reunited with his beloved father.



Snowman's Secret

◆ By Jin Bo, Gui Tuzi (illus.)

This is a story about a child and snowman. Nanny has an apple but she leaves it to the child's father, and the father leaves it to the beloved child. When the child makes a snowman in winter, he makes the apple the heart of the snowman. The snowman then has heartbeat. The heartbeat-snowman doesn't melt when spring comes.



Publication Date: Jan. 2014

Price: 29.80 CNY

ISBN: 9787534679353

Format: Hardcover, 36 pages

Rights sold to U.K.

Phoenix Juvenile and Children's
Publishing Ltd.
Wu Xiaohong
E-mail: xhw_2005@aliyun.com,
wuxh@ppm.cn



I am a Tiger, Who am I Scared of ?

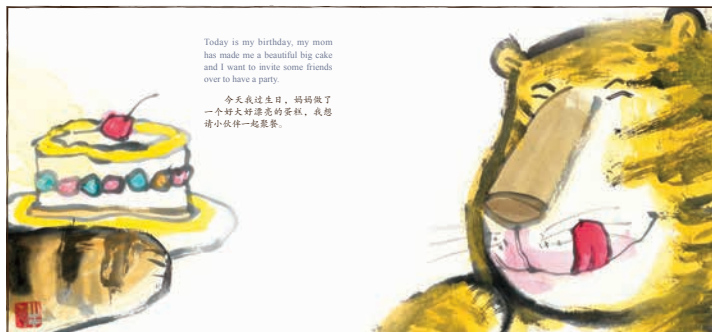
◆ By Wang Zumin, illus.

This is a story that teaches children that they shall treat others as they would like to be treated. In the story, a tiger has taken the title of “King of the Forest” for granted. Then he becomes an arrogant, reckless bully, which is similar to the disposition of a troublemaking child. The story raises the question: are these bullies really afraid of nothing?

English translation available.

Phoenix Juvenile and Children's
Publishing Ltd.
Wu Xiaohong
E-mail: xhw_2005@aliyun.com,
wuxh@ppm.cn

• The book was selected for the Illustrators
Exhibition, 2016 Bologna Children's Book Fair.



“Praying for Peace” series

It is an international cooperative project of China, Korea and Japan.

It includes 12 original titles that were created to:

-Express the hope that our children will live in a peaceful world without war, and lives of mutual care and help.

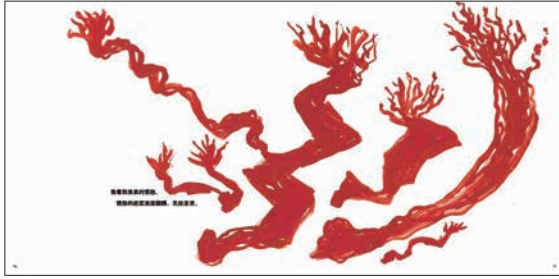
-Express that the authors and publishers from all three countries share the same wish.

English translation available.

Yilin Press Ltd.
Zhao Wei
E-mail: zhaowei@yilin.com

- Feng Zikai Children's Illustrated Book Award
- “Best Illustrated Book” for the Japanese edition
- Golden Medal for Children's Book of The 18th Asian-Pacific Publishers' Association





From *Can You Hear My Voice*
by Tashima, Seizo [Japan].



From *the Spring Comes to DMZ*
by Lee Uukbae [Korea].



From *Enchanted by Peking Opera* by Yao Hong [China].

81

Enchanted by Peking Opera

By Yao Hong [China]

Publication Date: March 2011

Price: 36.00 CNY

ISBN: 9787544715706

Format: Hardcover, 44 pages

The Story of Two Old Photographs

By Cen Long [China]

Publication Date: Sep. 2015

Price: 36.00 CNY

ISBN: 9787544754804

Format: Hardcover, 42 pages

The Blazing City—1938

Written by Cai Gao [China]

Illustrated by Aozi [China]

Publication Date: Apr. 2013

Price: 36.00 CNY

ISBN: 9787544737227

Format: Hardcover, 48 pages

Can You Hear My Voice

By Tashima, Seizo [Japan]

Translated by Xia He and Lin Jing

Publication Date: June 2013

Price: 36.00 CNY

ISBN: 9787544737326

Format: Hardcover, 32 pages

What's the Peace?

By Hamada, Keiko [Japan]

Translated by Lin Jing

Publication Date: Feb. 2012

Price: 36.00 CNY

ISBN: 9787544717618

Format: Hardcover, 28 pages

When the Spring Comes to DMZ

By Lee Uukbae [Korea]

Translated by Sun Qi

Publication Date: June 2013

Price: 36.00 CNY

ISBN: 9787544727907

Format: Hardcover, 33 pages

Xiao Ju Bao Chinese Folktales

◆ By Yao Hong

Publication Date: July, 2013

Price: 300.00 CNY (in total)

Format: Paperback, 32 pages each

Rights sold to U.S.

Phoenix Education Publishing Ltd.

Zhao Yuhua

E-mail: zhaoyuhua@ppm.cn

Xiao Ju Bao Chinese Folktales is an original series of children's picture books with content based on historical and cultural themes. The series includes Chinese traditional myths, idioms, fables, tales, legends, songs, and other genres. The language is concise, the dialogues are vivid and the wisdom and philosophy in the stories are easy to understand. The folk characteristics of its painting style are deeply favored by young readers. It is a perfect combination of the Chinese traditional handmade arts and stories.





Phoenix Books in Foreign Editions
(Selected)

	English Title	Language	Chinese Publisher	Foreign Publisher
1	The Poetic Existence	Korean	Jiangsu People’s Publishing Ltd.	Wisdom House
2	Talking About “Water Margin”	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
3	Talking About “Dream of the Red Chamber”	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
4	Talking About “Journey to the West”	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
5	Talking About “Investiture of the Gods”	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
6	Talking About “Romance of the Three Kingdoms”	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
7	Talking About Jin Shengtan	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
8	Talking About Li Yu	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
9	Talking About Zhang Zhupo	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
10	Talking About Wu Jingzi	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
11	Talking About Li Ruzhen	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co
12	Back to Marx	English	Jiangsu People’s Publishing Ltd.	Goettingen University
13	Blue-and-White Porcelain of China	Korean	Jiangsu People’s Publishing Ltd.	Todam Media Publishers.Co

14	Symbols of China	Korean	Jiangsu People's Publishing Ltd.	Chungeoram Publishing
15	An Illustrated Series on Chinese Traditional Arts	Korean	Jiangsu People's Publishing Ltd.	Todam Media Publishers.Co
16	Chinese Nature Worship	Korean	Jiangsu People's Publishing Ltd.	Hwang-mae Publishers.Co.
17	Seeing Jiangsu in 112 Symbols	English	Jiangsu People's Publishing Ltd.	Xanadu Publishing Ltd
18	Confucian Filiality	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
19	The Modernization of Education	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
20	Common Sense on Scientific Governance	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
21	Party-building for Non-public Enterprises	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
22	Learning after Doing	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
23	The First Resource	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
24	Virtues for Teenagers	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
25	Good Civil Servant	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
26	Chinese Social Reform and Grassroot-level Party-building Innovation	Vietnamese	Jiangsu People's Publishing Ltd.	Vietnam National Politics Publisher
27	A Ben Mao's Story	Vietnamese	Jiangsu People's Publishing Ltd.	Women's Publishing House
28	The Most Adorable Faces in the World	English	Phoenix Science Press Ltd.	Xanadu Publishing Ltd

29	The Vernacular Dwellings of China	English	Phoenix Science Press Ltd.	Xanadu Publishing Ltd
30	Prehistorical Wonders-Nanjing Yuhua Pebble	English	Phoenix Science Press Ltd.	Xanadu Publishing Ltd
31	Ten Key Formula Families in Chinese Medicine	English	Phoenix Science Press Ltd.	Xanadu Publishing Ltd
32	Ten Key Formula Families in Chinese Medicine	Korean	Phoenix Science Press Ltd.	Uibang Publishing Co.
33	Practical Application of Pair-Point	English	Phoenix Science Press Ltd.	Xanadu Publishing Ltd
34	Practical Diagram of Chinese Acupoints	English	Phoenix Science Press Ltd.	Xanadu Publishing Ltd
35	La Grande Muraille	French	Phoenix Science Press Ltd.	Mille Fleurs
36	A Magical Pack	English	Phoenix Education Publishing Ltd./ Phoenix Vocational Education Books Ltd.	Xanadu Publishing Ltd
37	Zebra Zambi Back from the City	English	Phoenix Education Publishing Ltd./ Phoenix Vocational Education Books Ltd.	Xanadu Publishing Ltd
38	Fruit Rain	English	Phoenix Education Publishing Ltd./ Phoenix Vocational Education Books Ltd.	Xanadu Publishing Ltd
39	The Two Trees	English	Phoenix Education Publishing Ltd./ Phoenix Vocational Education Books Ltd.	Xanadu Publishing Ltd
40	The Shining Teeth	English	Phoenix Education Publishing Ltd./ Phoenix Vocational Education Books Ltd.	Xanadu Publishing Ltd

41	The Little Snail's Applause	English	Phoenix Education Publishing Ltd./ Phoenix Vocational Education Books Ltd.	Xanadu Publishing Ltd
42	The Girl and the Swallows	English	Phoenix Education Publishing Ltd./ Phoenix Vocational Education Books Ltd.	Xanadu Publishing Ltd
43	The Night before Chinese New Year	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
44	Bronze and Sunflower	English	Phoenix Juvenile and Children's Publishing Ltd.	Walker Books
45	Bronze and Sunflower	Italian	Phoenix Juvenile and Children's Publishing Ltd.	Giunti
46	Bronze and Sunflower	Korean	Phoenix Juvenile and Children's Publishing Ltd.	Sakyejul Publishing
47	Bronze and Sunflower	French	Phoenix Juvenile and Children's Publishing Ltd.	Editions FranceLoisirs
48	Bronze and Sunflower	German	Phoenix Juvenile and Children's Publishing Ltd.	Drachenhau Verlag, Esslingen
49	Bronze and Sunflower	French	Phoenix Juvenile and Children's Publishing Ltd.	Editions Philippe Picquier
50	The Rain People	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
51	The Talking Snail	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
52	Shadow Puppet	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd

53	Dandelion Oldie	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
54	The Snowman's Secret	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
55	Water	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
56	Twinkle Twinkle	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
57	The Wolf and the Sheep	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
58	Who Ate my Chestnut	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
59	When Daddy Was Small	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
60	Bath Time	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
61	Home	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
62	Tug Tug Tug	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
63	Father and Son Go Fishing	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
64	Look, There's a Dark, Dark Hole	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
65	Borrowing a Tail	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd

66	Alakazam	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
67	The Worried Snail	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
68	Your Mummy Misses You	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
69	Grr!! I'm Hungry!	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
70	Wake UP	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
71	Streetlamp No. 8	French	Phoenix Juvenile and Children's Publishing Ltd.	Editions du Centenaire-MilleFleurs
72	Big Potato, the Pilot	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
73	Big Potato, the Pilot	French	Phoenix Juvenile and Children's Publishing Ltd.	Editions du Centenaire-MilleFleurs
74	Big Potato, the Pilot	Vietnamese	Phoenix Juvenile and Children's Publishing Ltd.	Kimdong
75	Big Banana Rides a Dog	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
76	Big Banana Rides a Dog	Vietnamese	Phoenix Juvenile and Children's Publishing Ltd.	Kimdong
77	Dad and I Turn into Mice	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
78	Dad and I Turn into Mice	French	Phoenix Juvenile and Children's Publishing Ltd.	Editions du Centenaire-MilleFleurs

79	Dad and I Turn into Mice	Vietnamese	Phoenix Juvenile and Children's Publishing Ltd.	Kimdong
80	Sparrow Kindergarten	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
81	Sparrow Kindergarten	Vietnamese	Phoenix Juvenile and Children's Publishing Ltd.	Kimdong
82	Red Tile	Korean	Phoenix Juvenile and Children's Publishing Ltd.	Prunsoop Publishing
83	Kiss Me, Mum	Korean	Phoenix Juvenile and Children's Publishing Ltd.	Gimm-Young Publishers
84	Kiss Me, Mum	French	Phoenix Juvenile and Children's Publishing Ltd.	Editions Philippe Picquier
85	I would like to be a Good Child	German	Phoenix Juvenile and Children's Publishing Ltd.	Nordsud AG,Zurich
86	The Straw Houses	Korean	Phoenix Juvenile and Children's Publishing Ltd.	Prunsoop Publishing
87	Father and Son Go Fishing	English	Phoenix Juvenile and Children's Publishing Ltd.	Xanadu Publishing Ltd
88	My First Diary Series	Vietnamese	Phoenix Juvenile and Children's Publishing Ltd.	Dinh Ti Co. Ltd
89	The Blue Pentacle / White Shell	German	Phoenix Juvenile and Children's Publishing Ltd.	Isko press
90	Ai Wan's Daffodil Ball	Korean	Phoenix Juvenile and Children's Publishing Ltd.	Borim
91	Lu Xun's Articles	Japanese	Phoenix Literature & Art Publishing Ltd.	Wenshengtang Bookstore of Lida Japanese Ltd.

92	Her City	Thai	Phoenix Literature & Art Publishing Ltd.	Nanmee Books
93	Embracing Chinese Heritage—Chinese Culture Personified in its Relics	English	Yilin Press Ltd.	Compendium Publishing
94	Peking Opera Codes	English	Yilin Press Ltd.	Compendium Publishing
95	A Collection of Chinese Maxims	Korean	Yilin Press Ltd.	Todam Media Publishers.Co
96	Encyclopaedia of the Peoples of China	English	Yilin Press Ltd.	Greene Media Ltd
97	Symbols of China	English	Yilin Press Ltd.	Compendium Publishing
98	Symbols of China	French	Yilin Press Ltd.	Editions du Chene
99	Research on Moral Capital	Japanese	Yilin Press Ltd.	Chikura Publishing
100	Research on Moral Capital	Serbian	Yilin Press Ltd.	Albatros Plus
101	Classical Private Gardens of China	Korean	Yilin Press Ltd.	Hwang-mae Publishers.Co.
102	The Story of Two Old Photographs	English	Yilin Press Ltd.	Xanadu Publishing Ltd
103	The Story of Two Old Photographs	Japanese	(co-publishing)	DOSHINSHA PUBLISHING
104	The Story of Two Old Photographs	Korean	(co-publishing)	Sakyejul Publishing
105	Blazing City-1938	English	Yilin Press Ltd.	Xanadu Publishing Ltd
106	Blazing City-1938	Japanese	(co-publishing)	DOSHINSHA PUBLISHING
107	Blazing City-1938	Korean	(co-publishing)	Sakyejul Publishing



en.ppm.cn

Phoenix Plaza, 1 Hunan Rd., Nanjing 210009, China