

My Teachers in the English Department, Hong Kong University, 1963-66

Wong Hin-Shing ('61)

Brief Introduction by Yu Fong Ying

Wong Hin Shing ('61) loved his university days. After Wah Yan College Kowloon and D.B.S., he successfully enrolled at Hong Kong University in 1963 where he majored in English (6 papers) and minored in History (3 papers). He was a residential student, gaining a place at May Hall where he spent most likely his happiest time as a student. He was also quite happy as a student of English. In his reminiscences, he said, "Remember in my previous conversations and emails with you, I always maintained that I was neutral about almost all of the professors, lecturers and tutors with the exception of Dr Sun? As I now reminisce about many of them, I find myself feeling more warmly than previously." (email Oct. 16, 2016) More, he used his research skills to ferret out information about them. Collected below from emails he sent me in 2016, are his fond memories of teachers that he appreciated, as well as photos and facts about them, in no particular order except for the first two. His favorites were firstly Dr Amelia Sun, a kind motherly lecturer who was his tutor in the second and third years, and secondly Ms Margaret Yu who taught him English writing.

After immigrating to Canada, he continued to follow their careers with interest and wrote and asked me about them. He was very disappointed that he lost touch with Dr Sun, and never stopped in asking me about her latest news. Alas, there was nothing I could tell him. Ms Yu immigrated to Vancouver where she lived by herself in a flat off Granville Street. I met her once after 1995 and Hin Shing phoned her right the way.

Here then was how the English Department personnel looked like. To them all, with love, from Hing Shing and me.

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Ms Yu was my third year English tutor. (I don't remember whether she tutored me in my second year or not, nor do I remember whether I was in any of her lecture classes in the last two years.) My first impression of Ms Yu was that she was very serious, to the degree of being severe. She spoke softly, but she seldom smiled. Unlike tutorials with some other lecturers, I usually felt uneasy in her classes. To be fair, her criticism was usually justified.

Some time in the middle of my third year, I wrote an essay as an assignment. (I think we usually had to write an essay every week.) At the tutorial, she returned the essay to me, with this severe criticism: "I don't understand how you can get to be in the third year here. Your English standard is not even at par with that of a Form 5 student." I was devastated.

Let me explain a bit first. I was studying Contemporary English, and had been reading novels of many writers circa mid-1960s. I was very attracted to the style of stream-of-consciousness writing. (See footnote.) Most likely, I misunderstood the true essence of stream-of-consciousness writing. I wrongly thought it was just writing long sentences without the proper use of punctuations. So to those except myself reading my essay, it would be apparent that my written English was very sub-standard. I was glad that Ms Yu severely pointed out my dangerous deviation from writing proper English.

From then on, I abandoned experimenting with writing styles that I didn't really understand. In our graduating year, we had to pass the oral (viva voce) exam. Many of us were nervous about this aspect of our final exam. Ms Yu, and Ms Wang, had assignments for us third-year students. Each of us had to pick a topic and give a 5-minute speech. They gave us about a week's time to prepare.

David Chan (one of my DBS classmates who lived next to my hostel May Hall) who majored in English, would come to my Hostel and together, we would spend hours honing our oral skill. After many such sessions, we became very confident. I delivered my speech with confidence. It wasn't a very good presentation, but it was good enough to be rewarded with nods and smiles from both Ms Yu and Ms Wang. So at the oral exam, facing a group of professors, lecturers and tutors, I spoke calmly and answered all the questions as adequately as I could.

(I wasn't nervous or frightened at the oral exam, but I was told by some fellow students that at least one got so sick she vomited after the oral exam.) I surely was very happy I had Ms Yu as my tutor in my third year! Though I respected Ms Yu, her severe appearance prevented me from knowing her better during my third year. After my graduation, some of us grads would form a group and visit our lecturers and tutors.

One afternoon, we visited Ms Yu. She was cordial and invited us for tea and biscuits. We spent hours talking. It was at a certain point then that she invited us to listen to some of her favorite music pieces (she had quite a collection of LPs). I discovered that she loved listening to Nat King Cole who also happened to be one of my favorite non-classical-music singers. One of the songs was "For Sentimental Reasons". I noticed that Ms Yu was humming with her eyes closed as she listened to the song. It was then that I realized that she was not what I thought all along. She wasn't cold and severe, but rather, she was very sentimental and warm, though she seldom displayed this aspect of hers in front of her students at the tutorials.

Years later, I talked with my late sister Ho-Kok about those HKU professors, lecturers and tutors who had taught both of us. She remembered Ms Yu well, and mentioned she was not cold at all but was a very caring person. I had lost touch with Ms Yu for several decades until one day, in the late 1990s, Yu Fong-ying mentioned in one of his emails that Ms Yu was living in Vancouver (Canada) and gave me her phone number. I immediately phoned her, mentioning my name. She didn't quite remember who I was, but when I also mentioned my sister Ho-Kok, she said: "Ah! Now I remember I had taught her. But I've never realized you are his brother." We chatted for almost an hour. She mentioned that she had retired from HKU many years ago and had been residing in Vancouver for many years. She was living alone.

After my phone call with her, I immediately phoned my sister who lived nearby. She also gave Ms Yu a call in the next day or so and they had a warm and lengthy chat. My sister and I (both of us lived in Toronto then) would phone her around Christmas time for the next few years. Then one day, our phone calls remained unanswered....

Some time later, Yu Fong-ying notified me that Ms Yu had passed away. It was very sad for me and my sister to learn of Ms Yu's passing.

Rest in peace, Miss Yu!

Footnote on the stream-of-consciousness style of writing:

<http://literarydevices.net/stream-of-consciousness/>

Extract:

“The Stream of Consciousness style of writing is marked by the sudden rise of thoughts and lack of punctuations.”

1958-English Department gathering



2nd row:

Ms Yu (4th left); Prof Blunden (5th left); Mrs Blunden (6th left); Mrs Kwok (1st right)

1958-English Department gathering



Ms Yu (1st left); Mrs Blunden (2nd left); Prof Blunden (3rd left)

2 Dr Amelia Sun

Dr Amelia Sun – I miss Dr Sun very much. She was my English tutor in my second and third year at HKU. She was very gentle and sympathetic, and encouraged us to express ourselves in essay writing and speaking. Through her encouragement, I tried my best in my essay writing, though with some disastrous results when I handed in an essay I wrote to Ms Yu, another of my English tutors. (I was trying to imitate the “stream-of-consciousness” style of writing rather badly.) I don’t think Dr Sun knew about that incident. After graduation, some of us English Literature students visited Dr Sun, and she treated us to tea and delicious cakes. After I emigrated to Canada, I wrote to her a few times. The last time I wrote to her was to thank her for being my reference when I applied to York University for my MBA program. Since then, we lost contact. Over the years, I had been trying very hard to learn what happened to her in recent years without success. Given her age

1966 English Department-group



2nd row: Mr McLachlan (9th left)

Seated: Mrs Kwok (3rd left); Dr Sun (5th left); Mrs Visick (6th left); Prof Green (8th left)

3 Professor Alan Green

The first thing I noticed when Professor Green entered the lecture room on the first day of his Contemporary English class was – wow! he looked like one of my classmates Yu Fong-ying. Same dark-framed glasses, same clean-cut hair style and same serious composure.

The second thing I noticed was Professor Green kind of mumbled softly when lecturing. You would have to pay very close attention to hear what he said. I was in his classes in my second and third years. His main topics were phonetics and sentence structure. Phonetics, or IPA in particular (international phonetic alphabet), as I understand (very superficially), is a system of using notations to help how to pronounce words.

https://en.wikipedia.org/wiki/International_Phonetic_Alphabet

Examples:

cat [kæt]

push [pʊʃ]

English sentence pattern practice, as advocated by Fries and Lado (“English Sentence Patterns: Understanding and Producing Grammatical Structures: an Oral Approach” etc), is very different from what I studied in my primary and high school days. In my days, we concentrated on grammar, parsing and so on based on the traditional Latin approach. Sentence pattern practice, or the Language Lab approach, stresses that the right way to learn English is to practise oral drill on basic sentence structures rather than just learn grammatical rules.

https://en.wikipedia.org/wiki/Robert_Lado

<https://www.amazon.ca/Sentence-Structure-Michigan-Language-Institute/dp/0472083074>

(Note: I’m not sure if the sentence pattern approach is still being used widely or not nowadays.)

These two ideas were the most benefit I got from Professor Green. After I graduated from HKU, I taught for three years in a high school in Hong Kong. I tried to adopt both ideas when I taught English to my students (mainly Form 3 to Form 5). It was a good idea. However, I was

inexperienced and not a very good teacher. To this day, I still don't know if my students understood what I was trying to do.

Professor Green, to me, was a very serious person. I never got close to him, but I really appreciate that he introduced me to IPA and English Sentence Practice. And for that, I'm very grateful to have him as one of my learned professors. I learned of his passing from my classmate Yu Fong-ying in 2000.

Rest in peace, my respected professor!

1966 English Department gathering



Prof Green (3rd right)

4 Mrs Mary Visick

Mrs Visick taught me in all my three years at HKU. She was one of my English tutors in my first and second years. Even now, I'm still not sure whether I should have been in her tutorial classes in my first year.

It happened like this. The list of students assigned to a specific tutor was posted on the front door of the tutor's room. I noticed that, somehow, my name was included as one of her first year students. However, my name ("Wong Hin-Shing") was spelled wrong. The name that appeared on the list was "Wong Yuen-Ching".

I immediately notified Mrs Visick that my name was spelt wrong. It should be "Wong Hin-Shing". She graciously mentioned that there should be no problem and that I should start my first tutorial with her in the next one or two days. To my great surprise, in the first tutorial class with Mrs Visick, among my small group of about four or five fellow students, there was this shy and lovely girl whose name was "Wong Yuen-Ching, Susan". I said to myself, "Oh oh ...!"

Mrs Visick welcomed all of us and didn't tell me to leave the tutorial class. She was a very gracious lady, but also a serious one. In my first year, I didn't have much confidence about myself. I always thought I was at the bottom of my English classes. So one day, after many months with her as my tutor, I finally plucked up courage and wrote a note to Mrs Visick asking her how my academic progress was.

Her reply was: "You're doing fine. Don't worry."

She gave me lots of confidence in my first year. She taught us English Literature in my second and third years. I still remember some of the authors and novels she introduced to us. One of the authors was Daniel Defoe who wrote "Moll Flanders". I loved listening to her voice and watching her facial expressions. As she delivered the lectures, her face lit up and her eyes brightened.

She also taught us some English ballads. One of the titles was “Frog Went A-Courtin” To make the lecture more interesting, she even sang the ballad to us, a little bit shyly. Her singing was not the greatest, but I admired her courage and genuine pleasure in singing the song.

By the way, Mrs Visick also taught my late sister Ho-Kok in the late 1950s. Sometimes my sister and I would talk about HKU professors and lecturers. It happened that she had been taught by Prof Blunden, Mr Green (at the time), Mrs Visick and Ms Yu. (My sister was also in the same Dip Ed class as Mrs Helen Kwok in 1958-1959.) Except for Professor Blunden, all the others had also taught me.) My sister had very high regard for Mrs Visick. It was she who told me, years ago, that she learned from other fellow students that Mrs Visick had passed away.

May you rest in peace, my beloved teacher!

1966 English Department gathering



Mrs Visick (3rd left)

5 Dr Barbara Rookes

Dr Rookes was one of my English tutors in my 3rd year. She was friendly and approachable, and a bit on the plump side. Two things I remember about her. First, she had thorough preparation before tutorial classes. She would cover a lot of pages on the reading assignment, and she used a lot of paper strips on certain pages and paragraphs she referred to. Eventually, I adopted her method of using paper strips as markers for reference when it was my turn to speak. I still use this method when I'm reading.

Second, there was this story that sticks in my mind. In one of our tutorials, Dr Rookes asked us to read a particular story by Joyce Oates, the American writer. Don't remember the title of the story, but it was about an old man's encounter with a very young kid. It was a pleasant encounter – he talked most of the time. But at the end of the story, when he tried to get up, it was very painful for him. At the time (when I was still around 21 years old), I found the story hilarious.

Now, at my old age of 72, this has become a painful personal experience when walking and getting up... And I'll always remember this story. Thank you for introducing this story to me, Dr Rookes!

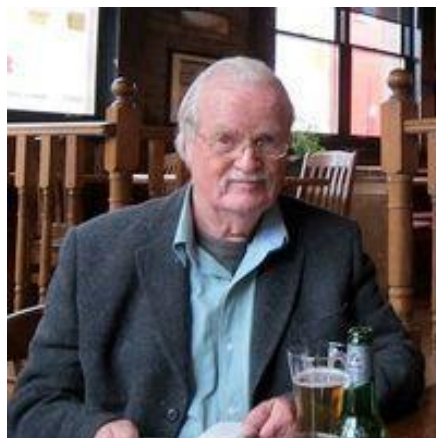
6 Mr Ian McLachlan

Mr McLachlan taught us some of the great Greek tragedies in our 2nd and 3rd year, for example, Aeschylus's "Agamemnon". He also introduced us to one of Ibsen's plays – "Hedda Gabler". I enjoyed his lectures very much.

(You can watch Ingrid Bergman's performance of "Hedda Gabler" (1963) on YouTube.) He struck me as a very handsome and likeable lecturer, with his beard and moustache, impeccable attire and soft-spoken words. I always enjoyed his lectures.

One event I remember was that he invited us 3rd year students to a lunch buffet gathering at his home during summer time. I mingled with the crowd and talked to Mrs McLachlan briefly. What I enjoyed most was Mrs McLachlan's specially-prepared chestnut cake. It was so delicious I had a second helping. I'm not sure if either Mr or Mrs McLachlan noticed. If they did, they might have thought me a glutton. Even now, I can still remember the delicious cake!

In 1989, during the Democracy Movement days, Mr McLachlan appeared on TV. I watched him speaking positively about the Movement. Prof McLachlan had taught at Trent University for many years. Many students found him a first-rate professor. He's now Professor Emeritus at Trent University. He's also a well-known author of novels, one of which, "The Seventh Hexagram", uses Hong Kong as background."



Ian McLachlan (writer)

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From Wikipedia, the free encyclopedia

Ian McLachlan is a Canadian writer and academic from [Peterborough, Ontario](#). He is best known for his novel *The Seventh Hexagram*, which was co-winner with [Michael Ondaatje](#)'s *Coming Through Slaughter* of the inaugural [Books in Canada First Novel Award](#) in 1976^[1] and a finalist for the [Governor General's Award for English-language fiction](#) at the [1976 Governor General's Awards](#).^[2]

After earning a [Master of Arts](#) at [Oxford University](#) in 1960,^[3] McLachlan established the department of comparative literature at the [University of Hong Kong](#) before joining the faculty of [Trent University](#) in 1970.^[3] Before his retirement, McLachlan served as the chair of Cultural Studies department for over 14 years. After *The Seventh Hexagram*, he published a second novel, *Helen in Exile*, in 1980.^[4]

He has been a prominent figure in the arts and culture of [Peterborough, Ontario](#).^[3] His activities have included founding the local publishing company Ordinary Press,^[3] serving on the boards of the city's Artspace and [Union Theatre](#),^[3] and founding and programming for the Canadian Images Film Festival.^[3] With the film festival, he was fined in 1983 for screening *A Message from Our Sponsor*, a documentary film about [subliminal advertising](#), without approval from the [Ontario Censor Board](#).^[5]

As a playwright, his works have included *Pioneer Chainsaw Massacre*, *Postscript*, *Lear One/One*, *Frankenstein Meets the Recession*, *The Orchard*,^[6] *Doctor Barnardo's Children*^[7] and *Wounded Soldiers*.^[7] His non-fiction works have included *Shanghai 1949* and *In the Margins of the Empire: Reading Cambodia*.

ian McLachlan	
Occupation	Playwright, novelist, academic, art collector.
Nationality	British
Alma mater	St Edmund Hall, University of Oxford.
Period	1960 - present
Notable work	<i>The Seventh Hexagram</i>

Works [edit]

- The Seventh Hexagram* (1976)
- Helen in Exile* (1980)
- Shanghai 1949* (1989), with Sam Tata
- Lear One/One* (1990)
- In the Margins of the Empire: Reading Cambodia* (1993)
- The General and the Mother* (1995)
- Crow Hill* (1997), with Robert Winslow
- The Orchard* (1998), with Robert Winslow
- Dr Barnardo's Children* (2005), with Robert Winslow
- Ho Chi Minh in Prison* (2010)
- Wounded Soldiers* (2013), with Robert Winslow

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Ian McLachlan

Classes: CUST 3573H (WI), CUST 4070Y (FA)

Professor Emeritus

Ian McLachlan is a poet, novelist, actor, and playwright who is also a literary scholar with far-reaching publications on 20th century writers like Bertolt Brecht and Ezra Pound. He found inspiration in Chinese and other cultures whose languages he has taken the trouble to work in.

After earning an MA at Oxford, he founded the Comparative Literature department at the University of Hong Kong, where he developed a concern for Asia as revealed in his *Shanghai 1949*, his translations of Chinese and Vietnamese poetry, and his *In the Margins of the Empire: Reading Cambodia*, as well as a forthcoming novel. McLachlan's earlier novels are *The Seventh Hexagram* (1976), which Mordecai Richler qualified as "the brilliant debut of an enormously talented novelist," and *Helen in Exile* (1980), published in New York and Toronto.

Locally, Ian McLachlan is active as a writer, producer, director and performer with several multimedia works of performance such as *Pioneer Chainsaw Massacre*, *Postscript*, *Lear One/One*, *Frankenstein Meets the Recession*, as well as plays created for the Fourth Line Theatre. He is curator of visual arts exhibits such as *Arts against Repression*, and founding member of magazines like *border/lines*, which express the concern in all his work and teaching for the political power which may be mobilized through artistic creation.



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The Drama Lab Generation



Vicki Ooi Cheng-har



Jane Lai Chui-chun

The Arts Faculty provided support and training to many graduates who have excelled in the performing arts, especially drama. Anson Chan 陳方安生 (BA 1962, HonLLD 1996), for instance, was active on stage performing **English** drama as an undergraduate in the early 1960s, and the romance with her husband Archibald Chan Tai-wing 陳棣榮 (BSc 1959), was reportedly begun in back stage. Much of the credit is owed to Vicki Ooi Cheng-har 黃清霞 (BA 1965), **Jack** Walter **Lowcock** (BA 1961, MA 1966) and Jane Lai Chui-chun 黎翠珍 (BA 1961, MA 1966), all of whom taught at the **Department of English**. They were students-turned-teachers, and they inspired a whole generation such as Augustine Wong Shau-him 黃守謙 (BA 1969), Selina Kan Yuen-ming 簡婉明 (BA 1974, MPhil 1977), Raphael Che Man-yuk 車文郁 (BA 1972), Chow Yung-ping 周勇平 (BA 1974), William Wong Hing 黃馨 (BA 1974), Anne Marie Gutierrez 郭祉彤 (BA 1979), Bernadette Tsui Wing-suen, Stephen Chan Chi-wan 陳志雲 (BA 1981), Lynn Yau Foon-chi 邱歡智 (BA 1981), and later Dominic Cheung Ho-kin 張可堅 (BA 1989). Many of them, at various stages, have contributed to the development of Hong Kong professional theatre productions in their careers. Chan Choi-lai 陳載澧 (BSc(Gen) 1963, BSc(Sp) 1964), who teaches Mathematics at **HKU**, also produced and promoted drama in the community and the



Director Vicki Ooi (left, standing) in a rehearsal. Actress Jane Lai (right, lying)

Prof. Jane LAI Chui Chun

Description: Website: http://tran.hkbu.edu.hk/cv_jlai.pdf Personal Information: (有待陸續加入)
 Education: 1973 M. Litt., University of Bristol 1964 M.A., University of Hong Kong 1958-1961 B.A. (Hons.), University of Hong Kong At Hong Kong Baptist University: 2004 – Honorary Professor, Department of English Language & Literature 2004 – Honorary Fellow, Centre for Translation 1994 – 2004 Director, Centre for Translation 1996 – 2004 Chair Professor of Translation 1996 – 2003 Dean, Faculty of Arts 1994 – 1996 Professor of Translation 1992 – 1993 Head, Department of English Language & Literature 1990 – 1999 Course Leader/Programme Head, B.A. (Hons) in Translation 1990 – 1994 Reader, Department of English Language & Literature At the University of Hong Kong: 1961 – 1990 Tutor, Assistant Lecturer, Lecturer, Senior Lecturer Department of English Language & Literature Personal Interests:

*Honorary Professor, Department of English Language & Literature***Education**

M. Litt., University of Bristol
 M.A., University of Hong Kong
 B.A. (Hons.), University of Hong Kong

Academic & Professional Experience*At Hong Kong Baptist University*

2003 -	Chair Professor of Translation, Department of English Lang. & Lit.
1996 – 2003	Dean, Faculty of Arts and Chair Professor of Translation
1994 –	Director, Centre for Translation
1994 – 1996	Professor of Translation
1992 – 1993	Head, Department of English Language & Literature
1990 – 1999	Course Leader/Programme Head, B.A. (Hons) in Translation
1990 – 1994	Reader, Department of English Language & Literature

At the University of Hong Kong

1961 – 1990	Tutor, Assistant Lecturer, Lecturer, Senior Lecturer Department of English Language & Literature
	Supervisor/Co-supervisor of
	M.Phil. Dissertation "Shakespeare in Hong Kong". (1992-1995)
	M.Phil. Dissertation “當代中國翻譯界就文化翻譯中「忠信」問題的議 論” (Cultural Considerations of “Fidelity” in Translation: An Analysis of the Views of Contemporary Chinese Theorists)
	PhD Dissertation “中國大陸翻譯教材的發展路向” (Development of Translation Textbooks in Mainland China). (1996-1999)
	PhD Dissertation “The ‘Invention’ of different English Tao-te-ching during the period 1868-1905.” (1996 – ; to be submitted to the Hong Kong Baptist University)
	M.Phil. Dissertation “A Study of the Culture-Oriented Approach Adopted by Robert Morrison in <i>A Dictionary of the Chinese Language</i> ” (1997 – ; to be submitted to the Hong Kong Baptist University)
	PhD Dissertation “Translation of Modernist Fiction in Hong Kong in the period 1956-1975.” (1997 – ; to be submitted to the Hong Kong Baptist University)

At the University of Hong Kong:

As Senior Lecturer in English, 1986-90 & As Lecturer 1966-86 1st, 2nd & 3rd Year Courses in: Translation English Literature (Prose, Drama, Poetry) M.A. in Literature M.Phil. supervision & examining on Translation and English Literature

As Assistant Lecturer in English, 1964-66 1st, 2nd & 3rd Year Courses in English Language and Literature

As Tutor in English, 1961-64 1st, 2nd & 3rd Year Courses in English Language and Literature

Committee work at Hong Kong Baptist University

As Chairman

Faculty level:

Arts Faculty Executive Committee (AFEC)

Arts Faculty Board (AFB)

Arts Faculty Research Committee

PhD/MPhil Oral Examination Board

B.A. (Hons) in Translation – Course Board, Course Advisory Committee etc. (1990/91 – 1998/99)

Working Group for Academic/Teaching Staff (2003/04 -)

Taskforce on Undergraduate Curriculum (2003/04 -)

Standing Committees of the Senate:

Academic Regulations and Review Committee (ARRC) – 1996/97 (one year); 1997/98 – 1998/99 (two years); 1999/2000

University Life Sub-committee (Aug. 1998 – 2001) (2001/02 – 2003/04)

Advisory Committee on Language Enhancement Programme (1996/97 – present)

Course Accreditation & Review Committee (CARC) (1 July 2000 – 2003/04)

Arts and Social Sciences Specialist Panel (Research Committee) (1997/98 – 1998/99) (2000-01)

Arts and Social Sciences Specialist Panel (Research Committee) (As Deputy Chair 2001-2002) (as Chair 1999-2000; 2002-2003)

As ex officio (up to 2002/03)

Council

Court

Senate

Various Departmental Meetings/Course Management Committee Meetings/Course Advisory Committee Meetings of Arts Faculty (starting from 1999/2000)

Various course boards/course advisory committees of Arts Faculty (up to 1998/99):

B.A. (Hons) in Arts and Social Sciences (BAASS)
B.A. (Hons) in Humanities
B.A. (Hons) in Music
B.A. (Hons) in Translation
M.A. in Chinese Literature, Language and Culture
MA in Music
MA in Language Studies

As Member

Council Committees:

Steering Committee on a Review of Pay and Reward Structure for Staff (2003/04 -)
Campus Development Committee (Oct. 1998 – Dec. 2000, 1 Jan. 2001 – 31 Dec. 2002)
Member, Honorary Degrees Committee (1997 –1998; 1/9/1999 – 31/8/2001)
Member, Personnel Committee (1/9/1996 – 31/8/1998; 1 /1/2003-31/12/2004)
Core member, University Appointment Review Panel for Academic Staff (1/9/1997 – 31/8/1998)
Staff Affairs Committee (1 Sept. 2000 – 31 August 2002) ((1 Sept. 2002 – 31 Aug. 2003)

Standing Committees of the Senate:

Academic Development Committee (ADC)
Postgraduate Studies Committee (PGSC)
Research Committee (RC)

Other Committees:

Senior Executive Committee
Deans' Briefing
Working Group on the Review of CED (Sept. 1996 – Jan. 1997)
Personnel Committee (Sept. 1996 – Aug. 1998)
Catering Service Committee Chairman (1998/99)
Staff Development Panel (1 Sept. 1999 – 31 August 2000)
Research Centre Review Committee (2001-2002)

As Mentor

Career Mentorship Programme 2001-2002; 2002-2003

As Advisor

HKBU Postgraduate Association 2002-2003

As Co-opted Member

Senate Meeting (2003/04)

Professional Appointments (Outside Bodies)

As Chairman

President, Hong Kong Shakespeare Society (1997 –)
Chair, Organizing Committee, UGC Seminar on Language Enhancement (1996 – 1997)
Taskforce on Joint Institutional Summer Language Programme, HUCOM (2002/03 -)

As Vice President

Hong Kong Translation Society (1996 – 1998)

As Member

Member, Research Grants Council (1 July 2002 – 30 June 2003; 1 July 2003 – 31 Aug. 2005)
Member, Fulbright Advisory Committee (Oct. 2002 -)
International Federation of Theatre Critics (H.K.)
Drama School Advisory Committee, The Hong Kong Academy for Performing Arts
(9/1996 – 7/1999 & 9/1999 – 8/2002)
Editorial Board, *Renditions*, The Chinese University of Hong Kong (1996)
Executive Committee, Hong Kong Translation Society (1994-)
Hong Kong Arts Development Council – Literary Arts Committee (up to 31 Dec. 1997)
International Conference on Chinese Drama (1997-98)
Departmental Assessment Panel – Department of English, Hong Kong Polytechnic University,
14-17 April 1998.
Institute of Linguists, Hong Kong Examination Advisory Board (1996)
Translation Committee, Vocational Training Council (1986 – 1995)
中國翻譯協會理事，中國翻譯工作者協會 (Translators' Association of China, Beijing),
Nov. 1998 -.
Advisor, Department of Language Studies, Caritas Francis Hsu College (1998-2000; 1 Sept.
2002 – 31 Aug. 2004)
Member of Advisory Board, BA (Hons) Translation programme of Lingnan College for a
three-year term (1 September 1999 - 31 August 2002; 2002 – 2005)
「撥款制度與成效」研究報告評審員，香港藝術發展局，4-5月1999年
Editorial Board, *Translation Quarterly*, Hong Kong Translation Society (1994)
Various committees at Course, Departmental, Faculty and University administrative level,
University of Hong Kong (1961 – 1990)
Freelance Panel of Assessors/Interlocutors and Translators of the Institute of Linguists
Language Services Ltd. (LSL), with effect from 25 April 2001
Member, Editorial Committee, *Renditions*. A Chinese-English Translation Magazine

As Examiner / Chief Examiner

Use of English Examination, Hong Kong Examination Authority (1978 – 1984)

As External Examiner

Visiting Examiner, Translation Programme, The Chinese University of Hong Kong (2000-01
to 2002-03)
External Examiner for Taught Postgraduate Programme, MA in Translation, The Chinese
University of Hong Kong (2000-01 to 2002-03)
MA in Translation Programme, The Chinese University of Hong Kong (2000/01 – 2002/03)
Translation programmes at City University of Hong Kong, Lingnan College, Institute of
Linguists Hong Kong Advisory Board (1992)
MA & Postgraduate Diploma in East/West Theatre Studies, School of Professional and
Continuing Education, University of Hong Kong (1995 -)
MA East West Theatre Studies, Middlesex University (1995 – September 2000) (October
2000 – September 2001) (October 2001 – August 2004)
Diploma in Translation, School of Professional & Continuing Education, University of Hong
Kong (1992 - 1994)
Simultaneous Interpreters Recruitment, Chinese Language Division, Hong Kong Government
(1991 - 1992)
Higher Diploma in Translation and Interpretation, City University of Hong Kong (1992)
PhD and MPhil degrees in Translation and Comparative Literature at the University of Hong

Kong, Lingnan College and the Chinese University of Hong Kong (1991)

As External Member

BA (Hons) Translation Programme Revalidation Panel, Lingnan University, February 2001

As Chief Adjudicator

The Hong Kong Youth Translation & Simultaneous Interpretation Competition (Student & Open Sections), sponsored by Peninsula Jaycees, City & N.T. Administration and the Hong Kong Translation Society (1993-94, 94-95)

Adjudication Panel for the Best Original Playscripts of the year, Hong Kong Council for Performing Arts (1993)

Translation Competition (Open & Student Sections), jointly organized by H.K. Translation Society and Wah Kiu Yat Po (1993)

As Contributor

Oxford Encyclopedia of Theatre and Performance, Oxford University Press, 19 April 2001

基本法故事創作比賽評審團，二00一年十二月

雜誌特邀編委

《中國翻譯》，中國翻譯工作者協會會，二00一年五月

As Auditor

Australian Universities Quality Agency (1 Sept. 2001 – 31 Aug. 2003)

Community Service

Founding Member of Seals Players Foundation

Founding Member of H.K. Federation of Drama Societies (1984)

Founding Member of International Association of Theatre Critics (HK)

Publications

Books and Book Chapters

Lai, Jane, tran., *Travelling with a Bitter Melon (Leung Ping Kwan Selected Poems (1973-1998))*. Ed. Martha Cheung. Hong Kong: Asia 2000. 2002.

Nine poems in the section 'Cicada Chirps' ("蟬鳴"): 38-77.

'Tea' ("茶")

'Halfway' ("半途")

'Thunder and the chirping of cicadas' ("雷聲與蟬鳴")

'Opening sea urchins' ("剝海膽")

'Seaweed' ("浮藻")

'Boat cabin in winter' ("冬日船艙")

'Potted plants' ("盆栽")

'Snow in the myriad leaves botanical garden' ("萬葉植物園遇雪")

'Early spring I & II' ("初春二題")

Six poems in the section 'Journeys' ("游詩"): 120-137, 146-149, 154-163.

'Waiting for fish' ("待魚")

- ‘An ordinary rainy day’ (“一個尋常的雨天”)
 ‘New Year’s Eve’ (“除夕”)
 ‘Ode to the sun rising’ (“太陽昇起的頌詩”)
 ‘Ode to roof repair’ (“修理屋背的頌詩”)
 ‘Watching falling leaves on a New York street’ (“在紐約街頭看落葉”)
 One poem in the section ‘Foodscape’ (“食事地誌”): 250-255.
 ‘Sneakers’ (“球鞋”)
 Two poems in the section ‘Museum Pieces’ (“博物館”): 286-289, 300-303.
 ‘Arhats’ (“羅漢”)
 ‘Han Dynasty rubbing’ (“漢拓”)
- Lai, Jane, tran., “New clothes out of old fabric” (舊布新衣) written by Chan Chi Tak, *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:15-16.
- Lai, Jane, tran., “Forgotten words old letters” (舊書遺字) written by Chan Chi Tak, *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:16.
- Lai, Jane, tran., “You too are a desert” (你也是沙漠) written by Chan Chi Tak, *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:16-17.
- Lai, Jane, tran. “Loneliness” (孤獨) by Huang Canran (黃燦然). *Renditions 56* (Special Section: New Hong Kong Poetry. Autumn-2001): 79; and *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:21.
- Lai, Jane, tran. “Who am I?” (我是誰?) by Huang Canran (黃燦然). *Renditions 56* (Special Section: New Hong Kong Poetry. Autumn-2001): 80-81; and *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:21-22.
- Lai, Jane, tran. “You’re Right But You’re Wrong” (你沒錯，但你錯了) by Huang Canran (黃燦然). *Renditions 56* (Special Section: New Hong Kong Poetry. Autumn-2001): 82-83; ; and *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:22.
- Lai, Jane, tran. “Speak, memory” (說吧，記憶) by Liu Wai Tong. *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:30.
- Lai, Jane, tran. “How many will remember that night – To Cold Frost/Lengshuang” (多少人記得那個晚上 – 致冷霜) by Liu Wai Tong. *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:30-31.
- Lai, Jane, tran. “Charlie down Temple Street – or: Are we the Taxi Driver?” (查理穿過廟街 – 或：我們是不是的士司機) by Liu Wai Tong. *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:31-31.
- Lai, Jane, tran. “Rose” (玫瑰) by Tsai Yim Pui. *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:35.
- Lai, Jane, tran. “The Fairy-tale slipper” (仙履) by Tsai Yim Pui. *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:35-36.
- Lai, Jane, tran. “The ninth day of the ninth month” (九月九) by Tsai Yim Pui. *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March

- 2001:36-37.
- Lai, Jane, tran. "Enchantress" (迷魂的女人) by Tsai Yim Pui. *Dialogue among Civilizations through Poetry: Hong Kong Poetry Readings*, Hong Kong, March 2001:37.
- Lai, Jane, tran. "To a Young Lady in an MTR Train" (致地鐵上的一位少婦) by Liu Wai Tong (廖偉棠). *Renditions* 56 (Special Section: New Hong Kong Poetry. Autumn-2001): 106-107.
- Lai, Jane, tran. "Obdurate" (硬) by Wong Man (王敏). *Renditions* 56 (Special Section: New Hong Kong Poetry. Autumn-2001): 112.
- Lai, Jane, tran. "Hooves of Memories" (記憶的馬蹄) by Wong Man (王敏). *Renditions* 56 (Special Section: New Hong Kong Poetry. Autumn-2001): 113.
- Lai, Jane and Dorothy Wong. "Shakespeare in China: Bringing home the Bard." *East-West Dialogue, Special Issue - Chinese and European Literature, Mutual Influence and Perspectives*. Europe-China Centre and Department of Government and International Studies, Hong Kong Baptist University. Vol. IV, No. 2 & Vo. V, No. 1, June 2000. 120-130. Also presented at the International Conference on Chinese & European Literature: Mutual Perception and Influence, organized by the Government & International Studies Department, English Language & Literature, Chinese Language & Literature Department of HKBU, and the European Documentation Centre, 13-15 May 1999.
- Lai, Jane, tran. "The Man Who Jumped Off the Connaught Centre" ("從康樂大廈跳下來的人") by Song Mu (松木). *Hong Kong Collage: Contemporary Stories and Writing*. Ed. Martha Cheung. Hong Kong: Oxford University Press, 1998. 55-63.
- Lai, Jane, tran. "Old Banyan Trees Moving On" ("老榕移居") by Xiao Si (小思). *Hong Kong Collage: Contemporary Stories and Writing*. 79-80.
- Lai, Jane, tran. "The Bronze Lions" ("看銅獅去") by Xiao Si (小思). *Hong Kong Collage: Contemporary Stories and Writing*. 81-82.
- Lai, Jane, tran. "A Bitter Experience" ("苦澀的經歷") by Xiao Si (小思). *Hong Kong Collage: Contemporary Stories and Writing*. 152-153.
- Lai, Jane, tran. "Red Rose and Bastard Horse" ("紅玫瑰與雜種馬") by Xin Yuan (心猿). *Hong Kong Collage: Contemporary Stories and Writing*. 188-196.
- Lai, Jane, tran. "The Case of Mary" ("瑪麗個案") by Xi Xi (西西). *Hong Kong Collage: Contemporary Stories and Writing*. 199-201.
- Lai, Jane, tran. "The Hazards of Daily Life" ("日常生活的危機") by Xin Yuan (心猿). *Hong Kong Collage: Contemporary Stories and Writing*. 233-241.
- Lai, Jane and Martha Cheung, trans. *100 Excerpts from Zen Buddhist Texts* (with Glossary of Zen Buddhist terms). Hong Kong: Commercial Press, 1997.
- Cheung, Martha and Jane Lai, edit with introduction. *An Oxford Anthology of Contemporary Chinese Drama*. Hong Kong: Oxford University Press (China) Ltd., 1997.
- Lai, Jane, tran. *Birdmen* (鳥人), by Guo Shixing (過士行). *An Oxford Anthology of Contemporary Chinese Drama*. 295-350.
- Lai, Jane, tran. *Before the Dawn-wind Rises* (誰繫故園心), by Joanna Chan (陳尹瑩). *An Oxford Anthology of Contemporary Chinese Drama*. 583-663.
- Lai, Jane and Martha Cheung, trans. *Mother's Water Mirror* (母親的水鏡), by Liu Ching-min (劉靜敏). *An Oxford Anthology of Contemporary Chinese Drama*. 559-580.
- Lai, Jane and Martha Cheung, trans. *Old Forest* (老林), by Xu Pinli (徐頻莉). *An Oxford Anthology of Contemporary Chinese Drama*. 263-294.
- 黎翠珍編，《翻譯評賞》，香港：商務印書館，1996年，194頁。(Lai, Jane, ed. *Translation Criticism and Appreciation*. Hong Kong: Commercial Press, 1996, 194

pages.)

- 黎翠珍, “看高手過招 -- 《節婦吟》一詩多譯讀後感” 《翻譯評賞》, 頁99-110。
- 黃清霞、黎翠珍合編, 《當代亞洲演藝新挑戰: 形式與內容的新發展》, 香港: 香港市政局、國際演藝評論家協會(香港分會), 1995年。(Ooi, Vicki & Jane Lai, eds. *New Challenge: Form and Content of Contemporary Asian Theatre*. Hong Kong: Urban Council Hong Kong & International Association of Theatre Critics (Hong Kong), 1995)
- Lai, Jane. "Drama Translation." *An Encyclopaedia of Translation*. Ed. Chan Sin-wai and David E. Pollard. Hong Kong: The Chinese University Press, 1994. 159-171.
- 黎翠珍, “談西方戲劇漢語演出本的翻譯” 《各師各法談翻譯》, 孔慧怡、朱國藩合編, 香港: 中文大學吳多泰中國語文研究中心, 1993年, 頁123-138。(Lai, Jane. "Strategies and Techniques of Drama Translation." *Teachers of Translation on Translation*. Ed. Eva Hung and G.F. Zhu. Hong Kong: Institute of Chinese Studies, The Chinese University of Hong Kong, 1993. 123-138.)
- 黎翠珍、范文美合譯, 《抉擇》(*The Choice* by Henry Denker), 載《當代小說選》, 香港: 讀者文摘, 1992, 頁160-330。
- 黎翠珍, “絃外之音” 《香港話劇論文集》, 方梓勳、蔡錫昌合編, 香港: 中天製作有限公司出版, 1992年, 頁231-243。(Lai, Jane. "Problems in Translating for the Stage." *Essays on Drama in Hong Kong*. Ed. Gilbert Fong and Hardy Tsoi. Hong Kong: High Noon Productions Ltd., 1992. 231-243.)
- Lai, Jane, tran. "A collection of New Zealand poems." China: The Institute of Oceanic Literature, Anhui University, 1992.
- Lai, Jane, tran. "The Bereaved" (a short story by Yeh Jun Chun). *London Magazine*. (April 1991).
- Lai, Jane, tran. *Comedy of Errors* (by William Shakespeare). Hong Kong: The Hong Kong Academy for Performing Arts, 1988.
- Lai, Jane, tran. *Jasmin* (a play by P.K. Leung). *Renditions* 29 & 30 (Spring & Autumn: Special Issue: Hong Kong. 1988): 235-265.
- Lai, Jane, tran. *Oedipus Rex* (by Sophocles; from English version by John Lewin). Hong Kong: The Hong Kong Academy for Performing Arts, 1987.
- Lai, Jane, tran. *After Magritte* (a play by Tom Stoppard). *Hong Kong Literature Monthly* 4 (April 1985): 77-86.
- Lai, Jane. "Shakespeare for the Chinese Stage, with Reference to *King Lear*." *Page to Stage*. Ed. Ortrun Zuber-Skerritt. Amsterdam: Editions Rodolpi, 1984. 29-35
- Lai, Jane. "What Do We Put Centre Stage?" *Theatre Research International* 8.3 (1983): 246-251.
- Lai, Jane, tran. "A Wine Pot", by Ts'ui Pa-Wa. *Literature of The People's Republic of China* by Kai-Yu Hsu. Bloomington and London: Indiana University Press, 1980. 165-173.
- Lai, Jane, tran. "The Wilderness", by Ts'ao Yu. *Renditions* 4 (Spring 1975): 102-115.

Conference Papers and Proceedings

- Lai, Jane. “應變”. 全國中譯外研討會, co-organized by the Compilation and Translation Bureau of the CPC Central Committee and Translators Association of China held from 16 to 20 August 2000 in Beijing, China.
- Lai, Jane and Dorothy Wong. “Shakespeare in China: Bringing home the Bard.” Presented at the International Conference on Chinese & European Literature: Mutual Perception and Influence, organized by the Government & International Studies Department, English Language & Literature, Chinese Language & Literature Department of HKBU, and the

European Documentation Centre, 13-15 May 1999.

Lai, Jane. "What Lies Ahead for the Teaching of Translation in Hong Kong." Presented at the Conference on Translation Teaching, organized by the Hong Kong Translation Society, Translators' Association of China and the Department of Translation, The Chinese University of Hong Kong, 2-4 Dec. 1997.

Lai, Jane. "The Need for Teaching S.E. Asian Literature in Asian Universities". *The Teaching of Literature in ASAIHL Universities* (Proceedings of a Seminar of the Association of Southeast Asian Institutes of Higher Learning held at The University of Hong Kong, Dec., 1982) Ed. Anthony Tatlow. Hong Kong University Press, 1982. 146-149.

Other Commissioned Translation Work

2 film scripts translated from English into Chinese for filming by Hong Kong crew, commissioned by Seasonal Film Co.

Free-lance translations undertaken for Ming Pao.

Translations of Plays into Chinese for Stage Production

1993 *Looking for a Rainbow*. Adapted from the Wakefield Cycle of Miracle Plays by Colin George
Commissioned by the Academy of Performing Arts for performance by Drama School, HKAPA.

1991 *Deadly Ecstasy*, an English adaptation
by Colin George of *The Bacchae* by Euripides
Commissioned for performance by the Academy of Performing Arts.

1989/90 *The Collection* by Harold Pinter

Rockaby by Samuel Beckett
Commissioned and produced by The Seals Players Foundation in The Drama Theatre, Hong Kong Academy for Performing Arts.

1988 *Comedy of Errors* by William Shakespeare
Commissioned and produced by The Drama School, HK Academy for Performing Arts.

1987 *Oedipus Rex* by Sophocles
(from English version by John Lewin)
Commissioned and produced by The Drama School, HK Academy for Performing Arts.

1986/87 *Rashomon* from English version by Fay & Michael Kanin
Commissioned and produced by The Seals Players Foundation in The Lyric

Theatre, HK Academy for Performing Arts and Shatin Town Hall.

- 1985/86 *Cat on a Hot Tin Roof* by Tennessee Williams
Commissioned and produced by The Seals Players Foundation in Tsuen Wan Town Hall and The Shouson Theatre.
- 1984/85 *After Magritte* by Tom Stoppard
Commissioned and produced by The Seals Theatre Company
(Hong Kong Arts Festival Programme in January 1985)
Sponsored by Barclay's Bank and HK Arts Centre.
Presented in the Recital Hall, Hong Kong Arts Centre.
- 1984 *A View from the Bridge* by Arthur Miller
Commissioned and produced by The Seals Theatre Company and sponsored by The Chase Manhattan Bank and The New Territories Cultural Services.
Presented in Tsuen Wan Town Hall.
- Happy End* by Bertolt Brecht
Commissioned and produced by The Seals Theatre Company and sponsored by The Goethe Institute and Hong Kong Arts Centre.
Presented in the Shouson Theatre, Hong Kong Arts Centre.
- 1983 *King Lear* by William Shakespeare
Commissioned and produced by The Seals Theatre Company and sponsored by The Urban Council.
Presented in The City Hall Theatre and Tsuen Wan Town Hall.
- The Zoo Story* by Edward Albee
Commissioned and produced by The Seals Theatre Company and sponsored by the American Consulate.
Presented in the Recital Hall, Hong Kong Arts Centre.
- 1981 *Whose Life Is It Anyway* by Brian Clark
Commissioned by The Urban Council Cultural Services
Dept. for The Hong Kong Repertory Theatre.
Presented in The City Hall Theatre.
- 1978 *Long Day's Journey into Night* by Eugene O'Neill
Commissioned by The HK Repertory Theatre Company of The Urban Council.
Presented in The City Hall Theatre.

Three other plays have been completed and submitted though not yet staged:

The Maids by Jean Genet, (from English translation)
Commissioned by HK Academy of Performing Arts.

The House of Bernarda Alba by Lorca, (from English translation)
Commissioned by Seals Players Foundation.

Who's Afraid of Virginia Woolf by Edward Albee

Commissioned by Seals Players Foundation.

(These translations were commissioned under the various sponsorships of The Council for Performing Arts, The Urban Council, The Regional Council, The British Council, The Goethe Institute, The USIS, The Academy for Performing Arts and other corporate bodies.)

Scholarships, Fellowships, Conferences, Visits

- 2001 大學文學獎名譽顧問，浸會大學文學院，二零零零年二月十日
- 1999 Organizing Committee, International Conference on Chinese & European Literature: Mutual Perception and Influence,
Organized by the Government & International Studies Department, English Language & Literature, Chinese Language & Literature Department of HKBU, and the European Documentation Centre (Hong Kong)
- 1998 Programme Committee
Fourth Language International Conference on Translation and Interpreting,
Organized by the Research Centre for Translation, Institute of Chinese Studies, The Chinese University of Hong Kong (Shanghai)
- 1998 International Conference on “Shakespeare in Chinese Perspectives and Performances”,
Organized by the English Department of Hong Kong Baptist University, Hong Kong Shakespeare Society, Shanghai Theatre Academy, The Shakespeare Association of China and the Australian “Shakespeare in Asia” project (Shanghai, China)
- 1998 The 2nd Asian Translators’ Forum,
Organized by the Korean Society of Translators in co-operation with the International Federation of Translators (Seoul, Korea)
- 1998 Planning Committee, International Festival of Chinese Drama (華文戲劇節)
- 1997 Programme Committee
“Shakespeare in Hong Kong” Conference,
Organized by the Hong Kong Shakespeare Society, co-sponsored by the Hong Kong Baptist University and the Chinese University of Hong Kong (Hong Kong Baptist University, Hong Kong)
- 1997 Conference on Translation Teaching,
Organized by the Hong Kong Translation Society, Translators’ Association of China and the Department of Translation, The Chinese University of Hong Kong (Hong Kong)
- 1997 International Conference on William Faulkner (Peking University, Beijing, China)

- 1997 Seminars on Language Fund Projects Exhibition,
Organized by SCOLAR Support Unit (Hong Kong)
- 1997 Seminar on Translation Theory (The Chinese University of Hong Kong,
Hong Kong)
- 1997 Hong Kong International Poetry Festival: "Poetry and Translation"
(Workshop and Seminar),
Organized by Hong Kong Arts Centre (Hong Kong). Hosted Seminar at
Hong Kong Baptist University
- 1997 Chair, Organizing Committee,
UGC Seminar on Language Enhancement (Hong Kong)
- 1996 Symposium on Interpreting,
Organized by the Centre for Literature and Translation, Lingnan College
(Hong Kong)
- 1994 Planning Committee Member
Conference on Asian Performing Arts
Organized by the Urban Council of Hong Kong in Association with the
International Association of Theatre Critics (H.K.)
- 1994 The Second National Conference on Literary Translation
Organized by the Chinese Translators Association (Hangzhou, China)
Report presented on Translation Studies in Hong Kong
Paper presented: "The Training and Development of Translation of Drama".
- 1993 International Symposium on Experimental Theatre in Drama
Organized by the Modern Drama Institute of The Academy of Arts of China
(Beijing, China)
- Planning Committee Member
Chairman, Panel on Translation of Faulkner,
International Conference on William Faulkner,
Organized by HK-America Center, co-sponsored by the Chinese University
of Hong Kong, Hong Kong University and The Baptist College (held at the
Chinese University and The Baptist College)
- Advisor
Discussant for Panel Session
International Conference on Contemporary Chinese Drama
Organized by The Chinese University of Hong Kong (CUHK,
Hong Kong)
- 1992 Discussant for Panel on Translation of Drama
International Conference of The American Literary Translators Association
(Pittsburgh, USA)

International Conference of the Institute of Translators and Interpreters
(Stratford-upon-Avon, England)

- 1991 Discussant for Panel on Translation of Drama
The Asia-Pacific Conference on Translation and Interpreting
Organized by The Hong Kong Translation Society in Association with the
University of Hawaii (University of Hong Kong,
Hong Kong)
- 1990 International Conference: "Where from Here? Issues Relating to the
Planning, Managing and Implementation of Language Teaching and
Training Programme in the '90s"
Organized by the Institute of Language for Education and the Education
Department of Hong Kong (Hong Kong)
- 1987 Member, Organizing Committee
Member, Programme Sub-Committee
Paper presented: "Translating Acting Scripts for the Stage"
International Conference on Translation: "Translation Today: Culture and
Information Interflow",
Organized by
The Hong Kong Institute for Promotion of Chinese Culture
University of Hong Kong
The Chinese University of Hong Kong & other tertiary institutions
Hong Kong Translation Society
- 1982 Seminar on "The Teaching of Literature in ASAIHL Universities"
Organized by The Association of South-East Asian Institutes of Higher
Learning (University of Hong Kong)
- 1980 Visiting Fellowship, Birkbeck College, University of London

British Council Visitorship
- 1967-70 Commonwealth Scholarship, Bristol University
Research on 20th Century English Literature
- 1966 Member, Organizing Committee
Leverhulme International Conference "English as a University Subject"
Organized by the Department of English, University of Hong Kong (Hong
Kong University)
Paper presented: "The Value of a Degree in English" (with H. Kwok & M.
Chan)

(Updated on 29 July 2006)

9, 10 Professor Edmund Blunden and Mrs Claire Blunden

(Professor and Mrs Blunden taught in Japan before coming to Hong Kong. Professor Blunden retired from HKU in the summer of 1964, and did not offer any courses to us in 1963-64. But he gave occasional lectures. One public lecture on World War II poets drew a full crowd. Mrs Blunden gave some lectures on Shakespeare, which Hin Shing attended. Both invited some students to their house for afternoon tea. HS used his sourcing skills to Present the following pictures of them. One of them has Sister Ho Kok in it.)



*Claire + Edmund Blunden
Fumiko + Takekichi Saito
Tokyo Woman's Christian College, 13 Feb. '50*

Edmund with his family in 1959



Edmund with his family in the garden of his Hong Kong house in 1959.

1958-with Mrs Blunden, English Department



Mrs Blunden (1st right)

1958-English Department gathering



Prof Blunden (back-3rd left)

2. How long did Blunden spend at the front line during the Great War?

Blunden spent two years in the trenches which is more than any of the other well known war writers. He arrived in France in May 1916 as part of the 11th Royal Sussex Regiment of the Southdown Battalions. After his arrival he was sent to serve in the trenches of Festubert, Cuiuchy and Richebourg. From August 1916 - December 1916 he saw action at The Somme; the following year (December 1916 - December 1917) he was moved to Ypres and Passchendaele taking part in the bloody offensive of Third Ypres. In February 1918 his battalion moved to trenches south of Gouzeaucourt and then in spring of that year he was posted to six months training duty at a camp in Suffolk. Despite several attempts to try and rejoin to his battalion Blunden due to health problems did not return to trench duty. He returned to France in November to help with the clearing up operation after Armistice. On 17 February 1919 he was demobbed.

1959-Diploma of Education group photo



Mrs Kwok (2nd row - 2nd right)

About The Author

Born in Guangzhou, China, and having lived in New York, London, as well as places in southern China, Helen Kwok spent almost half a century in colonial Hong Kong before moving to the US in 1993, where she now resides with her husband in Newton, Massachusetts. Chinese by birth and educated primarily in English, Ms. Kwok has an intimate knowledge about Hong Kong and its people, and was herself very much a part of the Hong Kong scene, and is therefore well able to capture the essence of the city, where the East meets the West, where the two cultures are continually blending and clashing.

Ms. Kwok left the University of Hong Kong in 1993 to move to the US, after a teaching career in the English Department spanning over three decades. As an academic she has published works both in Hong Kong as well as internationally, on Linguistics, English Language and Literature, and Translation. *The Concubine's Daughter* is her first attempt at writing fiction.

Mrs Helen Kwok's Dates

- CHANDLER, MARGARET I, d. 10-May-1965
- CHANDLER, MARGARETTA FAXON, d. 1-Jan-1980
- CHANDLER, MARIE, d. 12-Apr-1962
- CHANDLER, MARTHA, d. 21-Nov-1918
- CHANDLER, MARY (GILMORE), d. 3-Oct-1969
- CHANDLER, NANCY, d. 25-Nov-1988
- CHANDLER, PERRY, d. 7-Dec-1923
- CHANDLER, PROCTOR, d. 22-Feb-1972
- CHANDLER, SARAH, b. 11-Jun-1928, d. 19-Aug-2015
- CHANDLER, WEBSTER, d. 7-Oct-1918
- CHANDLER, WILLIAM MELVIN, d. 14-Jan-1942
- CHANDLER, WILLIAM
- CHANDLER, WILLMOND, d. 5-Jul-1948
- CHANEY, DENONA, d. 24-May-1900
- CHANG, CHRISTINE, b. 31-Aug-1988, d. 31-Aug-2005
- CHANG, HELEN HOI LUN KWOK, b. 10-Apr-1936, d. 23-Aug-2014
- CHANG, JUDY, b. 25-Nov-1944, d. 8-Sep-2015

Jack Lowcock

—“N at A nA caderic” —

A Tribute by **Dr Douglas Kerr**
Associate Professor, Department of English

Jack Lowcock (BA 1961; MA 1966) was just 65 when he died in May this year. Several people I've talked to since then have said not only how much they miss him, but that he seemed to stand for an older Hong Kong, and an older Hong Kong University - a more enjoyable and a more forgiving place and time. That may be so, but in other ways I have felt that Jack was always ahead of us and we have yet to catch up with him.

He was indeed a man of Hong Kong, coming from a family that is part of many Hong Kong traditions and histories, and dedicating his life to education and culture in this city. Education and culture are boring words, but they came to a warm and vivid life in Jack, a man who was quite incapable of doing anything impersonal.

Perhaps it all began with a dramatic babyhood, as a refugee during the Second World War. Later Diocesan Boys' School and Hong Kong University gave him his training, but the inspiration was inward and intuitive. After a spell at Stanford, he came back to Hong Kong to teach in the University. For generations of students, he is one of the most vivid memories of their student days, in the lecture room or the drama laboratory. He had already embarked on his other career as a drama producer, and here his achievements were collaborative and very important indeed, not only in terms of artistic creation, but of seeds planted in the mind and spirit of the young people who worked with him, and of the community to whose life he contributed vitally.

More than most, his life was all of one piece. For him his family came first, but I would guess that his

family, his friends, his students all encountered the same qualities in him - a brilliant inventiveness, a gift for sympathy, humour, and a certain melancholy, a sometimes ruthless knack of bringing out the best in people. We could add his vivid enthusiasms, a surprising attention to detail, his love of good talk, an often hair-raising frankness, especially after dark. He couldn't see any point in teaching unless it was connected with feeling (the rest was literature), so all his work really was dramatic. Meanwhile he was not above creating and relishing drama in his own life. His teaching was continuous with his friendships - so many of his former students became his good friends - and both could be theatrical. On a famous occasion he was heard to declare loudly and often that he was not an academic. Unfortunately, this was in the presence of the then Vice-Chancellor. But it was true. Though he was a wonderful teacher, there was nothing in him of the academic in the cloistered and theoretical sense. He was too much of a humanist. In more ways than one, he is irreplaceable.

The death of someone we love makes us feel, against all the evidence, that the world is getting emptier. It was a feeling that, as a lifelong and profound student of Samuel Beckett, Jack knew all about. But he also shared, with Beckett, the courage of facing up to things to the end. 'The end is in the beginning and yet you go on.' Those of us who knew Jack Lowcock have every reason to feel sorry for ourselves, but no reason to feel sorry for him, a man remembered with love by so many people. 🍷



Jack Lowcock and students



After a performance,
outside the Drama Lab

Afterword, by Yu Fong Ying

Hin Shing's reminiscences pretty well covered most of the teacher staff of the English Department then, Two teachers he has not mentioned, either because he had not taken their subjects or because he/she gave only a few lectures in a course he took. Mrs Mimi Chan taught Chaucer. She was the sister of Mrs Helen Kwok, and also wrote a novel after retirement. She edited, together with Prof Roy Harris, "Asian Voices in English" (HKU Press, 1991). Ms Monica Lai taught some part of 18th Century Literature. She translate Cao Yu's "The Consort of Peace" (Kelly and Walsh, 1980) and with T.C. Lai, "Rhapsodic Essays from the Chinese" Kelly and Walsh, 1979). One tutor mentioned by Hin Shing is Miss Wang. Other tutors that Hin Shing knew about were Yau Shun-chiu (MA 1966) and Raymond Fung Wai Man. There might be a few lecturers and tutors the two of us did not know about.

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