GILLIAN BICKLEY’S fourth collection of poems in which she responds to people, art and life, creating a record of her particular space in time. Hong Kong, Beijing, Shanghai, Sukhothai, Honolulu, Mexico City, northernmost Scotland, Andorra are among the places. Intimates and strangers are the people. She is interested as much in a mother and son seen for some seconds on a bridge in Shanghai as in the emotions flowing between performer and conductor throughout a concert, and the interpretation one creative artist gives to that of another’s work. She values the records we all make: — the heritage we may or may not preserve, what we choose to reveal of our lives, the constant interpretative understanding of the personal as well as the historical past, and the sacredness of memory. Here we find observation and reflection — on current affairs as well as people and places — and also the frisson produced by five "skulls" in a window, a funeral owl caught in hire-car headlights, and the realization that classical stories are re-enacted in our own lives. The poet reads her poems on two audio CDs packaged with the book.

"You are lucky to have this poetry in your hand." — Karmel Schreyer

"The poems in CHINA SUITE are unpretentious, direct, and even raw, like gemstones freshly dug out of a quarry. The psychological boundaries drawn to separate cultures from cultures, clans from clans, and individual from individual are utterly destroyed. An unnoticed observer, she trespasses ethnic taboos and social no-nos, and writes down whatever she sees without getting caught—in a graceful way."

— Elbert S. P. Lee

Gillian Bickley's Author page: http://www.amazon.com/-/e/B001JWXNVQ
FOR THE RECORD AND OTHER POEMS OF HONG KONG
With the text of a talk given to the English Society of the University of Hong Kong, 19 April 2002, "Literary Odyssey in Hong Kong: A Personal Narrative".
By Gillian Bickley
Preface by Rosanna Wong, PhD, DBE, JP, President, Hong Kong Schools Music and Speech Association.
Supported by the Hong Kong Arts Development Council.
Reflects the writer's personal experience and knowledge of Hong Kong, as well as presenting more personal concerns.

Language: English
Genre: Poetry.
Format: pbk. 118pp. w/ 2 audio CDs
Illustrations: 4c Author portrait.
Size: 21cm x 14cm
Price: HK$75 / GBP9.95 / US$16.95 / €12 / C$23.95
Pub date: 26 Sept 2003

ALSO IN CHINESE TRANSLATION
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GILLIAN BICKLEY has lived mainly in Hong Kong since 1970. This, the first of her three collections of poetry, puts some of her Hong Kong experiences on the record, narrating and reflecting on personal events as well. Her reading of all the poems in this collection has been professionally recorded for the two CDs packaged with the book.

"Gillian Bickley has the sharp eye and the strong stomach of the true realist. Brilliantly observed. Not even the American minimalist William Carlos Williams could zero in on and capture a detail with more panache. A thought-provoking and entertaining contribution to Hong Kong literature. Bickley succeeds in conveying the character of the Fragrant Harbour with humorous rigour." — David Wilson, Sunday Morning Post

"In For the Record Gillian Bickley inhabits a world of movement, traffic, construction and buildings, but her poetry sees through this to a nature of flying, singing birds and lush green trees existing in harmony or sometimes at odds with modern day Hong Kong. Her work offers a counterpoint of the survival and continuity of nature against which our busy everyday lives are measured. Bickley's Hong Kong is both a universal and a personal one and, like Italo Calvino's book The City, she captures a Hong Kong of the mind, the one city that we all share as a physical space against the myriad cities that we experience and perceive distinctly as
our own. She skillfully fuses the human and the natural world". — Dave McKirdy, poet, *The Asian Review of Books*. 
HEART TO HEART: POEMS
By Patty Ho

Preface by Winston Ka-Sun Chu.
Supported by the Hong Kong Arts Development Council.

Language: English
Genre: Poetry
Illustrations: c. 20 4C original illustrations by Annie Ho (何世琪), the poet's sister; c. 9 4C photographs; 1 no. reproduction of "La Phalène" by Balthus.
Size: 21cm x 14.5cm
Price: HK$98 / GBP14 / US$18 / €18/ C$25
Pub date: 8 March 2010
ASIN: 9881772400
Weight: 7oz; 180gms

PATTY HO (何世嫻) was born in Hong Kong. She studied law in the University of Hong Kong and is now practising as a solicitor in a local law firm. She is also at present studying philosophy under the Master of Arts in Philosophy (part-time) programme in the Chinese University of Hong Kong. Apart from being a law practitioner and a philosophy student, she has always been a poetry lover and poetry still remains what she loves most. She first started to write poems in Form Six in her secondary school days and since then she has kept up her interest in reading and writing poems. Time and experiences in life have deepened her love for poetry.

Patty Ho introduces her book as follows: 'This book is a collection of the poems which I have written mostly in the past five years. "All beings are like scattered coins, love is the string (which binds them together)". (The original Chinese text is: <萬物如散錢，一情為线索>, from the preface to "Qing Shi" (情史) by Feng Menglong (馮夢龍).) If there is anything which links the poems in this book, it must be love. Here I mean love in a wide sense, which includes love between men and women, love between family members, love between friends, love of life and nature, love of poetry and beauty, and so forth. According to the philosopher Max Scheler, man is an "ens amans", a being who loves; I hope that through this book I can share my beloved poetry with every "ens amans".'

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—a remarkably engaging and edifying book of simple but thought-provoking poems, [a] timely reminder to the reading public that Hong Kong has more to offer than the sum of its literary, cultural and political stereotypes. If the concept of 'one world' is worth anything in this postmodern age of globalist cynicism, Patty Ho's poetry causes us to reflect on what is quintessentially human and on the fragile beauty of all existence.” — Mike Ingham, HKADC Examiner.

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— "Along with the carefully chosen photographs and thought-provoking watercolour illustrations provided by Ho's sister, the collection constitutes a dynamic conversation between visual and written texts about the emotions and values we all share." — Flora Mak, in *Cha: An Asian literary Journal*, Issue 12, September 2010.
HOME, AWAY, ELSEWHERE

By Vaughan Rapatahana
Preface by James Norcliffe
Language: English
Genre: Poetry
ISBN
Size: 21cm x 14.5cm
Price: HK$98 / GBP14 / US$18 / €18 / NZ$24
Pub date: Scheduled for March 2011

VAUGHAN RAPATAHANA is a New Zealander who has lived for many years in a variety of countries and now lives and works in Hong Kong. He published two collections of poetry in the 1980s, *Down among the Dead Men* and *Street Runes*. After a lapse of two decades, in 2008 Vaughan returned to poetry and has recently been published throughout Aotearoa (New Zealand), Australia, Hong Kong, Malaysia, The Philippines, and Thailand, with impending publication in the U.S.A. In 2009 he was long listed for the inaugural Proverse Prize in Literature. He is Poetry Editor for *MAI Review Journal*, a leading online academic journal specializing in the work of indigenous writers and a member of the New Zealand Poetry Society. Vaughan has a PhD in Existential Literature and Philosophy from the University of Auckland. His ancestry is Maori and he is affiliated to the TeAtiawa iwi (tribe). His wife is from the Philippines and they are a multilingual household.

*HOME, AWAY, ELSEWHERE* is a poetry collection in three parts. *Home* is events, situations, descriptions, and attitudes about Hong Kong, which is now Vaughan's home. *Away* contains poems about events, situations, descriptions, and attitudes about Aotearoa (New Zealand), in particular from a Maori (marginalised) perspective and also about all the other places where Vaughan has lived – The Republic of Nauru, Brunei Darussalam, The People's Republic of China, Australia, The United Arab Emirates (UAE), The Philippines. *Elsewhere* is emotions (the entire gamut), relationships (marriages, family, friends), deaths (parents, children), reflections – some wry, etcetera – not specifically tied to physical locations. Vaughan does not write to any set forms/formats but attempts to utilise type-face/shape/what a poem looks like on a page to reflect what he attempts to say. He writes to stay sane. "These poems express what I am, and what I also think people I see are, within. They are not mere academic or literary exercises. They are lived experiences, I guess."

"…poems with attitude. … passionate, uncompromising and sardonic. …there is darkness here … also wit in abundance and a playfulness in language and thought … at times laugh-out-loud funny…. a compelling voice and Vaughan uses it skilfully to tell us his stories, make his often pungent points, and take us places few of us have seen." — James Norcliffe, Church Bay, New Zealand

"These poems are pieces of an intricately interlinked multi-cultural and multi-lingual world, in which the poet must learn to live. In fact the poet relishes this confusing richness. His verses celebrate the graphic possibility of words, their visual appearance and sounds. So one must come to them with big eyes, big ears and a limitless imagination. — Muhammad Haji Salleh

Vaughan Rapatahana's poems are the testament of a post-colonial wanderer. An exploration of identity politics, they move between the bicultural and bilingual context of Aotearoa New Zealand and the extraterritorial context of globalisation. They criss-cross intersections of commerce, history and culture … poems freighted with combustible emotions…. Sometimes dreamlike or riddling, sometimes elegiac, sometimes deliberately linguistically unstable, Vaughan Rapatahana's poems make significant patterns out of the randomness of life's events and give succinct and effective voice to the peculiarly modern condition of the global nomad at once home everywhere and home nowhere. — David Eggleton, Dunedin, Aotearoa
IMMORTELLE AND BHANDAARAA POEMS
By Lelawattee Manoo-Rahming
Shortlisted for the inaugural Proverse Prize (2009)
Preface by Sandra Pouchet Paquet

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<th>Language: English</th>
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<tr>
<td>Genre: Poetry</td>
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<td>ISBN: 978-988-19321-3-6</td>
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<td>Format: pbk. 128pp. (inc. 8 colour pp. w. 9 original illustrations by the author)</td>
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<td>Size: 21cm x 14.5cm</td>
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<td>Price: HK$98 / GBP14 / US$18 / C$25 / €18 / B$20</td>
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<td>Pub date: Scheduled for November - December 2011</td>
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Weight: 

Lelawattee MANOO-RAHMING was born in Trinidad in 1960. She is married to a Bahamian, and lives in Nassau, The Bahamas. Lelawattee is a poet, fiction and creative non-fiction writer and essayist. She further expresses her creativity and seeks enlightenment through sculpture and drawing. She has won essay and art awards in The Bahamas. Internationally, she has won the David Hough Literary Prize (2001) and the Canute A. Brodhurst Prize (2009) for Short Fiction and was Overall Winner of the Commonwealth Broadcasting Association (CBA) Short Story Competition 2001. Her first book of poetry, Curry Flavour, was published in 2001 in England. Lelawattee is a practicing Mechanical/Building Services Engineer and is President and co-owner, with her husband, of a consulting engineering firm in Nassau, The Bahamas. Her poetry and short stories have appeared in many publications: in the Caribbean, the UK, USA and Holland. Lelawattee has participated in workshops directed by well-known writers, presented literary papers and been a Keynote Speaker. She has given poetry performances or been the featured poet in many countries.

Immortelle and Bhandaara Poems is Lelawattee Manoo-Rahming’s second collection of poetry, shortlisted for the Proverse Prize for Literature (2009)

Inspired by the Hindu philosophy of reincarnation, many of the poems in this new collection are written in memory of loved ones. But, in the same way that the orange and red flowers of the Immortelle tree flame the forests and plains of Trinidad, these poems are brightened with imagery of hope and rebirth. The brilliant flowers of the Immortelle tree also evoke the flames in Hindu cremation ceremonies. Thirteen days after the cremation, Bhandaraa puja is performed to help the newly-released soul depart this earthly plane. These poems are like the Bhandaraa prayers that feed the souls of the dead and the living. Manoo-Rahming's Immortelle and Bhandaara Poems is filled with scenes from the poet's physical landscape which spans the Caribbean, from The Bahamas, her present home, to Trinidad, the land of her birth. The language of these sensual poems is a syncretism of her East Indian-derived Bhojipuri Hindi and her Trinbagonian creole, peppered with nuances of the Bahamian vernacular. This syncretism is reflected in the themes of the poems. Although many of the poems deal with Indo-Caribbean anthropology, the collection embraces other cultures and religions which are present in the Caribbean, and speaks to the fluidity in philosophy that can exist and flourish, in such plural societies.
"Immortelle and Bhandaraa Poems is a celebration of life and a testament to the lives of those who have passed on."

"Stunning variety of language and range of reference"—Proverse Prize Judges

"Immortelle and Bhandaraa Poems is a celebration of life and a testament to the lives of those who have passed on.

"Lelawattee Manoo-Rahming is a poet and mixed media artist of great range and complexity; all of the world and its myriad experiences are her concern. These collected works range in both content and tone from the sacred to the profane, from grief to joy, and the journey both in its language and vision is impressive and courageous. Manoo-Rahming guides the reader through national, regional, and familial history while simultaneously revealing, mourning and celebrating her diverse cultural inheritance." — Sandra Pouchet Paquet, Ph.D., Professor Emerita of English, University of Miami.
MOVING HOUSE AND OTHER POEMS
By Gillian Bickley.
Preface by Professor Chung Ling, PhD, Dean, Faculty of Arts, Hong Kong Baptist University.

Language: English
Genre: Poetry.
Format: pbk. 130pp., w/ audio CD
Illustrations: 4c author portrait
Size: 21cm x 13.8cm
Price: HK$98 / GBP11.94 / US$20.35 / €20.15 / C$28.75
Pub date: Dec 2005
ASIN: 962855705X
Weight: 232G


ALSO IN CHINESE TRANSLATION

GILLIAN BICKLEY has lived mainly in Hong Kong since 1970. She has published three collections of poetry, each with an essay on a poetic or literary topic. This, the second collection, deals with Hong Kong and personal subjects as well as topics from current affairs. Bickley has professionally recorded all the collection of poems for the audio CD packaged with the book.

"Gillian Bickley writes as she responds to everyday events, always with the echo of 'time's winged chariot' in her ears. The fact of moving house sends her speeding back through the moves of a lifetime and forward to the last move, to the small room of the grave. The opening poem suggests the elusive presence of the author, and the deeper themes glimpsed through her deceptively simple poems. The variety of human life and the individual response to life, these are Gillian Bickley's central interests. The power that invigorates the poems in Moving House is the control of language. In this bare, tight poetry, no idle words are allowed. Its vocabulary draws on the base language of essences and epiphanies. The chosen spare language is the perfect partner for this poetry of mature experience." — Emeritus Professor I. F. Clarke and M. Clarke.

"Images, as if from a poetic camera, of experiences and reflections of existence in Hong Kong." "The poetic observations of a sensitive writer responding to the reality of being alive." "Insightful probing into the darker issues of our lives . . . to make sense of human experience." — Paul Bench, Speech & Drama: Journal of the Society of Teachers of Speech and Drama.

"A privileged view into the emotional, intellectual and spiritual life of its writer." "The profound intimacy of the personal poems, reflecting universal truths about the human condition, renders the reader at once intruder and confidant." — Solveig Bang, Sunday Morning Post.
"Bickley's delicately-crafted poems are faithful word portraits of various aspects of Hong Kong at the turn of the millennium: its landscape, its people, its myths and spirits." — Tammy Ho, Asian Review of Books.
OF SYMBOLS MISUSED
By Mary-Jane Newton.

Born in Goa to a Serbian mother and German father, Mary-Jane spent the first years of her life in India. She subsequently grew up in Germany and England, and now grows up in Hong Kong. With a background in linguistics, communication and cultural studies, it is her aim, always, to meet her reader elsewhere, other than where words command us: beyond and beneath their meanings. Mary-Jane is married and works as an editor.

Man, according to Kenneth Burke, is 'the symbol-using (symbol-making, symbol-mis-using) animal … separated from his natural condition by instruments of his own making'. (Burke, K. (1966). Language As Symbolic Action. Berkley & Los Angeles: University of California Press, p. 16.) It is a preoccupation with this making, with the fruits of this (mis-)using and with the nature of the separation that they incur, that animates Mary-Jane Newton's first collection of poetry.

Much of the variety in Of Symbols Misused is touched by man's existential dilemma as a self-conscious being obliged to live his sunniest moments in the shadow of death and construct meaning in the maw of absurdity. Engaging with this dilemma, Newton shows an exultance with words and a commitment to exploring the elucidations and complications engendered by words as the primary tools of man's sometimes puny, sometimes magnificent, efforts to tell a story about himself.

"Mary-Jane Newton's first collection is marked by a boldness of spirit and a buccaneering sense of adventure; both are set within an overarching humility in the face of language's otherness. Whether she is writing love poems, elegiac pieces, imagist fragments or poems that have a pondering of the slipperiness of language at their very heart, Newton's writing is distinguished by a mode of address that is 'simple, sensuous and passionate' to re-cast Milton's words.” —Peter Carpenter
PAINTING THE BORROWED HOUSE: POEMS
By Kate Rogers.
Preface by Donna Langevin.
Supported by the Hong Kong Arts Development Council.

Language: English
Genre: Poetry
ISBN 13: 978-988-99668-4-3
Format: pbk. 68pp.
Illustrations: w b/w photographs; 4c Author portrait.
Size: 21cm x 21cm
Price: HK$98 / GBP14 / US$20.35 / €20.15/ C$28.75
Pub date: March 2008
ASIN: 9889966840

KATE ROGERS is originally from Toronto, Canada. Since 2000 she has been teaching writing, literature and English as a Second Language (ESL) for colleges and universities in Asia. She now teaches in the Division of Language Studies at the Community College of City University in Hong Kong.

Kate Rogers's first book of poetry. An honest, fresh account by a complex and sensitive woman who has travelled from her native Canada to see and experience new places, people and cultures. — This collection follows her journey as she explores Asia, her life changes and she finally commits herself to remain, learning to live with her choices in a new culture, the "Borrowed House" of the title.
Kate sees beyond the usual dimensions of every day and is open to strange and novel experiences. She reaches out to us through these poems and creates gentle and poignant bonds with her readers. Her perceptions encourage us to be conscious of the archaeology and layered structure of our own lives.
Full of epiphanies, vivid emotion and surprise.

"Ostensibly a voyage through China, Hong Kong and Taiwan, it is really a journey through the emotions." — Bill Purves, author of China on the Lam.
"Here is an author in her prime; confident, sure of her craft, and willing to take risks."
— Donna Langevin, author of Improvising in the Dark and The Second Language of Birds.
"These are the poems of a restless muse, sifting and searching a spiritual identity in a foreign land. The Borrowed House is a metaphor with undertones of synecdoche to express the pull and disorientation of the expat with a lust for wandering far from home. . . I found myself warming and responding to these poems. . .there are some very alluring verbal pictures and she is particularly focused on endings that linger in the mind." – Paul Bench, Word Matters, Journal of the Society of Teachers of Speech and Drama, Summer 2009, Vol. 59, No. 1, p. 45.
"Kate’s poems have a flowing and meditative quality that delves into personal landscapes as well as describing and evoking places and experiences. At times, however, there is a vibrancy about the verse that allows the thrusting modern world, with its HSBC logos and air-conditioned environment to clash with ancient temples
refrain
By Jason S. Polley
Preface by Kirby Wright

Language: English
Genre: Short stories in verse
ISBN: 978-988-19321-4-3
Format: pbk. 80pp.
Illustrations: Nil.
Size: 300mm x 215mm
Price: HK$98 / GBP14 / US$18 / €18 / C$25
Pub date: Hong Kong Launch: 23 November

2010
ASIN:
Weight:
Entered for the inaugural Proverse Prize.

refrain recounts the author's travels in India as an inexperienced and sensitive young man. The narrative shows wit, intelligence and a facility with words. The style is experimental and literary; and the fascination of the stories told – short stories in verse presenting the anxieties and misfortunes typical of shoestring traveling, and the culture-shock deriving from visiting a very different culture from ones own – carries the careful reader along. A knack for reading this less-than-conventional fast-paced book, which is at once humorous and nightmarish, passionate and detached, is acquired quickly.

Jason S Polley allocates his time to reading, scuba diving, practicing yoga, and getting tattooed. He began what was to become refrain in early 1997 while backpacking the Indian Subcontinent, but shelved it later that year to devote himself to the study and composition of academic prose. He returned to his lone work of fiction in order to meet the deadline for the 2009 Proverse Prize. Since 1998 he has lived in Guangzhou, Montreal, Bogota, Guayaquil and Hong Kong. He currently teaches American Literature and Culture at Hong Kong Baptist University.

A young man arrives in Delhi with a romanticized view of India, a pocketful of outdated maps, and a money belt begging to be stolen. We experience his battles with disgust and paranoia while moving through a rough and tumble city. Polley takes us along on a ride that feels cinematic, jammed with sensory explosions that rock the sensibilities. The reader is pulled into the text to experience the chaotic, disordered images of India. The stories work as a sprawling dramatic monologue, one that encompasses numerous states and territories. Polley paints on a large canvas and his brush strokes are fresh, memorable, and cutting edge.
— Kirby Wright, Honolulu, Hawaii
Author of Punahou Blues and Moloka‘i Nui Ahina
GILLIAN BICKLEY was born and educated in the UK and has lived mainly in Hong Kong since 1970. Her own photographs illustrate these poems on Hong Kong, European and personal subjects.

The poems in this illustrated book are accessible to many readers, both young and old. They consider what it is like to be a human being in this modern world, drawing inspiration mainly from the people whom the writer has encountered, especially in Hong Kong.

"She has made use of everyday life situations and turned them into life lessons. Sightings inspires us to slow down and taste the sense of the city." — Ma Kwai Hung.

"The poems in Sightings are witty, poignant, full of memorable images and insights and a total delight. I was very impressed by the entire publication including the essay." — Professor Ken Pickering

"Sightings conveys playfulness and ironic humour. The writer displays, 'a strong ethical sense and a constant and engaging lyricism'." — Marion Bethel, Bahamian poet

Bickley has, "a talent for turning the stuff of ordinary life into poetry. She continually surprises and delights by making fresh connections between seemingly disparate situations". — Mrs Margaret Clarke
SMOKED PEARL: Poems of Hong Kong and Beyond
By Akin Jeje (Akinsola Olufemi JEJE).
Preface by Viki Holmes

Supported by the Hong Kong Arts Development Council.
Language: English
Genre: Poetry
Illustrations: Author portrait.
Size: 21cm x 14cm
Price: HK$98 / GBP14 / US$18 / €18
Pub date: Hong Kong launch: 23 November 2010
ASIN:
Weight:

Born in the United States of Nigerian and Kenyan parents in the early 1970s, Akin Jeje continuously writes multicultural experience in verse. Raised in diverse locations around the world from Lagos, Nigeria; London, England; and London, Ontario; to Calgary, Alberta, Canada; and Petersham, Massachusetts, USA, Akin Jeje now lives in Hong Kong where he works as a primary school English teacher. Educated in Canada, he is the graduate of four universities: The University of Western Ontario in London, Ontario, Canada (BA Sociology 1994); The University of Calgary (BA English 1996); The University of Guelph in Guelph, Ontario (MA 2001) and York University in Toronto (B. Ed. Primary/Junior, 2005). An active poet and spoken-word performer – in Canada since the early 1990s, and in Hong Kong since 2006 – Jeje's works have been published and featured in both Canada and Hong Kong.

Smoked Pearl chronicles observations and experiences in Hong Kong, Canada and Africa, and was long-listed for the International inaugural Proverse Prize in 2009.

"A fine collection of free verse; exuberant and thoughtful. Serious and moral; angry but also loving and compassionate." – Proverse Prize Judges

"Jeje sees the gleam revealed within the grime: his titular smoked pearl evocative of this interplay of light and dark. For tarnished things must once have been precious, and though Jeje writes of wasted days, he recognises the briefness, 'the glory of the blaze.' … But for all that Jeje sees — the injustice, the silence and the blame — these darknesses of the human soul are not total: the night ends, hope dawns.” — Viki Holmes, author of miss moon's class.

"Jeje's gaze swivels from the intensely private to the trans-continentially public, but he remains ever a self-confessed “jack swinger of verbs,” offering us luscious, “amorous nouns.” Lustillusion. Despairconfusion. This profusion of sights and sounds is tender, scintillating, thought provoking. Priceless.” – Xu Xi, author of Habit of a Foreign Sky and Evanescent Isles.

"Richly imaginative. …. Smoked Pearl has a vivid personal touch, characteristically descriptive of the poet's experience and sensations of Hong Kong and beyond his life in this city.” — Yeeshan Yang, author of Whispers and Moans and Palma's Tears.
FOR THE RECORD AND OTHER POEMS OF HONG KONG

With the text of a talk given to the English Society of the University of Hong Kong, 19 April 2002, "Literary Odyssey in Hong Kong: A Personal Narrative".
By Gillian Bickley
Translated by Simon Chow

Language: Chinese
Genre: Poetry.
Format: E-bk
Illustrations: N/A
Size:
Price:
Pub date: May 2010
ASIN:

ALSO IN ENGLISH

GILLIAN BICKLEY has lived mainly in Hong Kong since 1970. This, the first of her three collections of poetry, puts some of her Kong Kong experiences on the record, narrating and reflecting on personal events as well. Her reading of all the poems in this collection has been professionally recorded for the two CDs packaged with the book.

Reflects the writer's personal experience and knowledge of Hong Kong, as well as presenting more personal concerns.

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"In For the Record Gillian Bickley inhabits a world of movement, traffic, construction and buildings, but her poetry sees through this to a nature of flying, singing birds and lush green trees existing in harmony or sometimes at odds with modern day Hong Kong. Her work offers a counterpoint of the survival and continuity of nature against which our busy everyday lives are measured. Bickley's Hong Kong is both a universal and a personal one and, like Italo Calvino's book The City, she captures a Hong Kong of the mind, the one city that we all share as a physical space against the myriad cities that we experience and perceive distinctly as our own. She skillfully fuses the human and the natural world". — Dave McKirdy, poet, The Asian Review of Books.
MOVING HOUSE AND OTHER POEMS (Chinese translation)
By Gillian Bickley.
Translated by Tony Yip, Joan Cho, Queenie Kung, Aster Lee, Yuk-Hang Ng, Connie Pang.
Edited by Yip Ming Tak, Tony.
With additional content: Author’s introduction and Editor's Notes.

Language: Chinese
Genre: Poetry
Format: pbk. 140pp. w. audio CD.
Illustrations: 9 b/w photographs, 4c portrait of Editor.
Size: 18.4cm x 12.2cm
Price: HK$88 / GBP12 / US$20 / €20/ C$28
Pub date: 30 May 2008
ASIN: 9889966859
Weight: 192G


ALSO IN ENGLISH (Chinese book has additional content)

TONY YIP is interested in world politics, and has served in various NGOs and student organisations in Hong Kong and elsewhere, and has had experience co-authoring and editing related publications. He is currently working as Press Attaché at a diplomatic mission to Hong Kong, thanks to his linguistic competence in Cantonese, Mandarin, English, German and French.

• Gillian Bickley's second poetry collection of sixty-nine poems speaks of general subjects of daily life observed in a Hong Kong context, on regional and international people and events, on some family and human relationships.
• The essay on literary history and criticism has a Hong Kong focus and international application.
• Several special people appear in them: an itinerant knife sharpener, a fortune teller, a Hakka grandmother, academics at a conference….
• The old is contrasted with the new, fictional with actual life. Links are made between different cultures, different lives, different experiences. The expatriate life-style of constant movement runs parallel with the title of the book.