



The Anam Cara Cascade

September/October 2009

Even with the constant and alarming news that our world is in an economic freefall, people who create are still creating and at a very high standard of quality and quantity. Maybe it is as Theodore Roethke says, "In a dark time, the eye begins to see." In the case of the writers- and artists-in-residence here, it seems that they are converting what their eyes are seeing into incredible works of art ... and all this even though we've had the rainiest summer on the Beara peninsula in years. Maybe we should rewrite Roethke's quote to "In a dark and rainy time, the eye begins to see."

I send my best wishes to you for, in spite of and maybe because of these difficult times, your continued success with your own creative work, Sue



(*The Anam Cara Cascade* is intended to keep you up-to-date with what's going on here and with each other. We hope that you will follow and contribute to the Anam Cara blog at <http://anamcarawritersandartistsretreat.blogspot.com> as well as send along work that you would like to have included in this bi-monthly newsletter. You can reach me through the new email address anamcararetreat@gmail.com or the web site <http://www.anamcararetreat.com>. Please also send any photos that you would like to have added to the Picture Gallery to the e-mail address and include a short description of the image.)

Anam Cara Updates

*Report on July's Workshops**

Both the Writing from Within and Short Story workshops were fully subscribed and a hit with all who participated. Among the unanimously positive [and anonymous] comments about the Writing from Within workshop were:

"Excellent...Would have loved another day."

"Well-planned, well-paced, good combination of encouragement and constructive criticism-no patronizing!"

"Very informative, well-explained...sensitive to individuals but structure gently maintained... plenty of variety utilizing the environment."

"I acquired an overall appreciation of what haiku is and was able to write haiku...wonderful opportunity to integrate the form with meditation, mindfulness walks, and body awareness breathing...so much, so rich...facilitated with much expertise, gentleness, and attention...a memorable experience!"

The Short Story workshop led by Leo Cullen was equally well received.



According to **Lucy Lyons (Youghal, Co. Cork, Ireland)**, "I thoroughly enjoyed the workshop. It attracted some incredibly talented writers. We were a small group [12], resulting in a very friendly and welcoming experience. We all now keep in regular contact and plan on a reunion of the group in the near future. In addition to a valuable literary experience, the workshop at Anam Cara has provided each of us with a little more belief in our own work, and the motivation to keep writing. I believe Anam Cara

to be the perfect 'desert island' hideaway for anyone seeking to explore their creative abilities. Perched as if in a different world, in an atmosphere of tranquility and privacy, its location alone is enough to inspire. The house itself conveys warmth and promise, and our hostess, Sue, could not have done more to ensure that each of us felt at ease in her gorgeous home. It has been like a breath of fresh air to find a world so far removed from the noise and the haste of the ordinary."

Claudia Finseth (Tacoma, Washington, USA) recently wrote to the workshop group to say, "Our workshop was a real treat. Not only Leo's excellent teaching, and Sue's good food and beautiful setting of Anam Cara, but the friendliness and wit of the group. I am so glad to know you all! I loved Beara especially, and Anam Cara was a magical place that filled my cup of creativity so that I almost fit the name Linda bequeathed me, Claudia the Creator."

A big plus for those attending the workshop was the evening launch of Carole Cullen's (Leo's wife) one-week exhibition at Anam Cara. Entitled "I ♥ Beara," her work featured paintings and photographs of some of her favourite spots in Allihies and on the Beara Peninsula, her family's summer holiday destination since 1988. Carole is shown here with well-known Beara artist Tim Goulding in front of her painting of the Cailleach, the Hag of Beara.



**The Workshop Schedule for 2010 -- So Far follows the Resident Updates.*

Alums Receive a 10% Discount

Once you have been on retreat to Anam Cara, you will receive a 10% discount on your chosen room rate on all subsequent residencies.

PayPal Now an Option

In addition to personal cheque and electronic bank-to-bank transfer, you can also take care of the residency fees through the online service--PayPal.

Poultry Report

In part because the chicken flock had been reduced to five by the local fox, I decided to trade away the big white rooster and bring in four Lowmans, two Frizzles (they look like punk rockers), two Golden

Brahmas (a rooster and a hen), and two Blueberrys. According to Giana Ferguson, the woman who raised them all, the hens are going to be very good layers. This is one of the Frizzles.



In July, the little black Bantam hen didn't return to the roost at dusk, and **Diane Gardner (Jamestown, Indiana, USA)** who was letting the flock out in the morning, feeding them, and then shutting them in their house at night and I thought that the fox had paid another visit. Turns out, 21 days later (after Diane had left), the Bantam reappeared with one fluffy yellow chick following her. She must have been nesting under a Furze bush in the henyard and only leaving her nest to eat and drink when no one was around ... another reminder not to give up hope too soon!

A Gift That Keeps on Giving

If you're looking for the perfect present for that creative someone in your life, how about a retreat to Anam Cara? Just let me know, and I'll send along a gift card that you can present, leaving the booking arrangements to be made later.

Best Drinking Water in the World



As if feeding the ducks isn't break enough from our creative work, we are now going into Eyeries to pump our drinking water. And it's delicious!!! In this photo (from left to right) **Krista Tippetts (Minneapolis/St. Paul, Minnesota, USA)** and **Peg McAuley Byrd (Madison, New Jersey, USA)** fill some of the bottles that will be our supply for about a week. We began making this trek as a result of the Cork County Council cleaning the mains (the public water system), but the combination of the great tasting water and the nostalgia of the process may make pumping our own water a tradition!

Residents' Updates

Jill Baird (Dooradoyle, Co. Limerick, Ireland): Jill recently received word that she had achieved a First on her Master's thesis, entitled *Consciousness in Art Therapy*, from the Crawford College of Art and Design in Cork City. "It's a study of various models of consciousness, from biological to metaphysical, and what it is taken to be -- how it is defined. This is then related to the practice of art therapy and images with consideration of the nature of changes in consciousness and how they may come about. My own experience and that of clients is also included."

Deborah Barlow (Boston, Massachusetts, USA, <http://www.deborahbarlow.com/>): An exhibition of Deborah's newest work was held at the Lyman-Eyer Gallery (www.lymaneyerart.com) in Provincetown, Massachusetts from 26 June - 8 July 2009.

Laura Cloud, (Haslett, Michigan and Lebanon, Connecticut, USA): Laura's work was featured at the 2009 National Affiliates Exhibition that ran June 23 to July 18 at the SOHO20Chelsea Gallery (www.soho20gallery.com) in New York City.

Carolyn Cohagan (Los Angeles, California, USA): Carolyn has just learned that Simon & Schuster/

Aladdin is publishing her first novel, *The Lost Children!* The release date is February 2010.

Cynthia Herron (Salem, Oregon, USA): "At this time of year, I pause to remember Anam Cara, where I spent a life-changing month last year! I am so grateful for that time, and you, and the house, and the surrounding countryside. Painting has gone well this year! And in between all the volunteering I have done for two different arts organizations this summer, I self-published a book of poetry and painting, called *Painting by the River*, available on Blurb.com. It contains 13 poems and 19 paintings (acrylics and collages) based on the landscape of the Willamette Valley here in Salem, Oregon.

"One of my large landscapes was accepted into the All-Oregon competition at the Oregon State Fair; quite a competitive show to get into. During the month of August, I had an installation at Project Space II, a downtown temporary gallery space run by the Salem Art Association. I converted four enormous windows to a large landscape entitled "Wetlands," using only layers of colored plastic and scotch tape. The shapes were reminiscent of "Dancers" by Matisse, and the project was commissioned by Dr. Barnes in Philadelphia. Much fun!



"Currently, I am beginning work on a year-long series of paintings based on the book, *A Natural History of Minto Brown Island Park* by Sharon Rose. She is a naturalist and biologist here at Willamette University."

Ginny Keegan (Yarmouth, Maine, USA): Ginny and her co-authors Patricia Ellen and Frankie Odom have recently launched their book, *A Family's Journey - A Handbook for Living with Illness and Finding Hope*. This guidebook was inspired by the families of The Tender Living Care Program at The Center for Grieving Children in Portland, Maine, USA, and the Center produced the book. "As you know, this book came about as more and more phone calls came into the Center for Grieving Children requesting 'something for parents' to learn how to cope with life-threatening diagnosis, 'How do I tell the children?' their plea. We listened to moms, dads, and children living with serious illness as well as health care professionals. Invaluable suggestions came from Castletownbere (Beara, Co. Cork, Ireland) Librarian Dorothy Brophy, Irish Educator Jean Finn, and, of course, Sue, along with helpful comments from Anam Cara guests. We are now in the process of having the book translated into Spanish at the request of the Latino community."

Shawn Lockhart (Union Bridge, Maryland, USA, www.shawnlockhart.net): "My latest publication is *Burren Haiku*, a collection of 53 seasonal haiku written in and about the limestone karst region in northwest Co. Clare. It is illustrated with photos taken during my time there from 1995-2003. The book

is handbound with a Japanese stab binding with marbled endpapers by the artist/author. It is printed in a limited edition of 100 copies, numbered and signed and is an imprint of Flying Snail Press, Mara/Shawn M. Lockhart."

Patti M. Marxsen (Hunibach, Switzerland): Patti's book *Beyond the Village, Essays out of Switerland* is the First Prize Winner in the All Nations Press Non-Fiction Chapbook Contest.

Pat McDermott (Concord, New Hampshire, USA, <http://www.patmcdermott.net/blog/blog.html>): "The winners for the July 2009 "You Gotta Read" Videos Trailer Contest have been announced, and I'm thrilled that *A Band of Roses* finished in first place. My sincere thanks to everyone who voted for us!" Also, you might like to let people know about Book Wenches (<http://www.bookwenches.com/guestblog.htm>), a site that does book reviews and offers author interviews. I've done both, and I'm currently guest-blogging about Irish proverbs. These women are very author friendly as far as promo is concerned. The internet is a great thing when used properly!"

Paula Meehan (Dublin, Ireland) and Leanne O'Sullivan (Mallow, Co. Cork, Ireland): As part of the Dublin Writers Festival, Paula and Leanne read from their collections to a standing-room-only crowd in June; in fact, the size of the crowd made it necessary to find a larger room, and still they were standing! Paula Meehan's new collection *Painting Rain* (Carcanet Press, March 2009) "explores an Ireland where uncontrolled development is tearing apart a sustaining ecology. Reflecting on the small virtues and large defeats that shape a world, hers is an ambitious meditation, from the point where private memory, mythology and ecology meet." Leanne's *Cailleach - The Hag of Beara* (Bloodaxe, January 2009). "The Cailleach - or wise woman figure - is embedded in the culture and landscape of western Ireland. In O'Sullivan's hands, the Cailleach of legend is humanised, her relationship to the rugged terrain and her own petrified mythology reviewed and re-imagined."

Brid Ni Mhorain (Camp, Co. Kerry, Ireland): Brid, an Irish-language poet, has had an incredibly busy and productive year. From January to May, she taught a course in anthropology and folklore to students from Sacred Heart University (Fairfield, Connecticut, USA) in the Discart Institute of Celtic Culture and Spirituality in Dingle, Co. Kerry. In April, she gave a reading of her poetry, both in Irish and English, for the second time at the well-known poets' venue, The White House, in Limerick. At the moment, she is helping to organize a bi-lingual poetry festival in Ballyferriter - Feile Bheag Filiochta (Little Poetry Festival) - that will take place at the beginning of November 2009 and to which regulars from The White House will come. She is also a contributor to a tri-lingual work based on the *Book of Kells*; the book will be a collection of drawings, etchings, articles, and poems in Irish, English, and German and is entitled *Snaidhmeanna agus Linte (Knots and Lines)*. And if that isn't enough, she has just come on retreat after a week of working as poet-in-residence at Daonscoil na Mumhan, an Irish-language summer school for adults, in the Ring Gaeltacht in Co. Waterford. Next month, she'll be reading at the Imram Festival in Dublin that is being held to honour Maire Mhacan tSaoi, one of the greatest living Irish-language poets who will be 87 this year. As one of four well-known poets writing in Gaelic, Brid will read her favourite Mhacan tSaoi poems and then her own that have been inspired by this icon.

Nessa O'Mahony (Dublin, Ireland):

"I've just launched my new verse novel, *In Sight of Home*, which is published by Salmon Poetry. It tells

the story of an Irish woman who emigrates with her family to Australia in the 1850s; there's also a framing narrative featuring a 40-something 21st-century Irish poet living on Anglesey. More details can be found on the Salmon website at <http://www.salmonpoetry.com>."

Workshop Schedule for 2010 -- So Far

Creating Compelling Characters

Workshop Guide: Susan Hubbard

One-week Residential Retreat, arriving Saturday, 5 June and departing Saturday, 12 June

Building three-dimensional characters out of words is an essential part of a writer's craft. Creating characters who are plausible, yet not stereotypical, is central to writing poetry, fiction, essays, plays, and memoirs alike. We aspire to create not merely realistic characters, but fascinating ones who will go on to haunt our readers.

This intensive workshop invites you to construct a character who will inhabit your next poem, novel, story, or nonfiction piece. Mornings are devoted to discussions, writing exercises, and workshops. Afternoons allow time to write, complete assignments, explore the countryside, or schedule one-on-one conferences with Susan. Evenings are for dining, socializing, dreaming, or writing on your own. Whether you are an aspiring or an experienced writer, this week offers you insights into your character and guidance in finishing your next creative project. We also discuss a range of topics important to the creative writer, including how to get published, find an agent, build a writing discipline, and secure a creative support system.

Anam Cara is an ideal setting for writers to come together, work hard, savor Sue's excellent cooking, and find sustained inspiration. By the week's end, you'll be refreshed, renewed, and inspired, and you'll return home in the company of a character ready to propel your next work to completion.

Susan Hubbard (www.susanhubbard.com) is the award-winning author of six internationally published books, including *The Society of S* (Simon & Schuster, 2007) and *The Year of Disappearances* (Simon & Schuster, 2008). Her seventh, *The Season of Risks*, will be published in 2010. Hubbard's short story collection, *Blue Money*, won the Janet Heidinger Kafka Prize for best book of prose by an American woman published in 1999. Her first book, *Walking on Ice*, received the AWP Short Fiction Prize. Hubbard co-edited *100% Pure Florida Fiction*, an anthology. Her short fiction has appeared in *TriQuarterly*, *The Mississippi Review*, *Ploughshares*, and other journals. Her fiction has been translated and published in more than fifteen countries.

Hubbard is Professor of English at the University of Central Florida, and she's taught summer workshops for Cornell University, Stonecoast Writers Workshop, and Split Rock Arts Program. She has received teaching awards from Syracuse University, Cornell University, the University of Central



Florida, and the South Atlantic Administrators of Departments of English. Her writers' residencies include Yaddo, the Virginia Center for the Creative Arts, the Djerassi Resident Artists' Project, and Cill Rialaig. In 2002-03, she served as President of Associated Writers and Writing Programs (AWP).

The Poem and the Dream

Leaders: Paula Meehan and Juliet Clancy

One-week residential retreat, arriving Saturday, 19 June and departing Saturday, 26 June

Following on from the success of this workshop at Anam Cara in 2008 and 2009, The Poem and the Dream is a midsummer poetry workshop using dreamwork as a tool for poets to make connections to their poetry and as a guide to reading and understanding the poems of self and others. The focus will be poetry, making it and making it better. This workshop is suitable for those starting out and those already writing poetry.



Paula Meehan is an award-winning Irish poet and playwright and a member of Aosdána (established to honour those artists whose work has made an outstanding contribution to the arts in Ireland), and Juliet Clancy is a dreamworker whose mentor is internationally-known dreamworker Jeremy Taylor.

Finding the Story

Leaders: Nessa O'Mahony and Peter Salisbury

Three-day Residential Retreat, arriving 1 July and departing 4 July

Narrative is one of humankind's most ingrained instincts. From the beginnings of time, we have sought ways to tell our story, and that of the world around us. Even in this brave new world of technology, we remain captured by good storytellers, whatever the medium. This workshop will lead participants on a journey to discover narrative technique, using a variety of creative writing and drama practices. The workshop will focus on story outlining, finding and building conflict, plot development and resolution, with individual sessions on how we generate story ideas, how characters generate plot and vice versa, and how we build plot and make it credible and enticing. Participants will be asked to respond to a variety of stimulus and will come to understand the narrative structure inherent in all forms of writing.



Led by Dublin-based writer Nessa O'Mahony and drama facilitator Peter Salisbury, the workshop is aimed at writers of all genres who wish to develop their skills in narrative. Nessa O'Mahony is an award-winning poet who has published two collections of poetry and a verse novel (*In Sight of Home*, Salmon Poetry, May 2009), and has a PhD in Creative Writing. Peter Salisbury is a writer, director, and drama facilitator, whose clients include The Gaiety School of Acting and the National Learning Network.

Writing from Within: Haiku and the Spiritual Dimension

Leaders: Maeve O'Sullivan and Kim Richardson

A One-week Residential Retreat, arriving Saturday, 17 July and departing Saturday, 24 July or a Three-day Residential Retreat, arriving Thursday, 22 July and departing Sunday, 25 July

Following on from the success of their Writing from Within workshops held at Anam Cara in July 2007 and 2008 (both one-week workshops) and 2009 (a three-day workshop), Maeve and Kim are interested in discovering which format people would be most interested in for the 2010 workshop. So following the democratic process, the time-period that is of the most interest to participants will be the one they go with. Again, this workshop is designed to help you develop paths to your inner inspiration -- the path within. Toward this goal, the group will work with the ancient medium of haiku poetry and its related forms, with their links to Zen and its emphasis on mindfulness. Combining the haiku work with meditation, breath and light practices, the outstanding natural beauty of the Béara Peninsula and the peace and quiet of Anam Cara, the aim is to heighten levels of awareness and to open creative channels.



Maeve O'Sullivan is a leading Irish haiku poet, a founding member of Haiku Ireland, and an experienced

haiku workshop leader, and Kim Richardson is a published haiku poet and experienced leader of meditation retreats. Maeve and Kim are joint authors of the haiku collection *Double Rainbow*, which was launched by Alba Publishing in 2005 and received a number of favourable reviews (see www.albapublishing.com). (*See comments from 2009 participants in the Report on Workshops in July section above and work produced as a result of the workshop by writer-in-residence Sister Rosemary Kemsley SLG (Oxford, England) at the end of the newsletter.*)

The Art of Seeing in Ireland: A Workshop for Photographers, Writers, and Visual Artists **Leader: Patrick Keough**

One-week Residential Retreat, arriving Saturday, 31 July and departing Saturday, 7 August 2010

The Art of Seeing workshop will give participants creative techniques and exercises for developing heightened awareness (hypersensitivity) to the world, to look beyond mundane and commonplace subject matter, and to break external visual references down into basic lines, forms, colors, values, and textures -- to abstract (frame) these commonplace external references into new and visually interesting compositions in both words and pictures. It's all about learning to see as an artist. These techniques can be applied to any art form; however, we will be focusing on writing (journaling), photography, and sketching during the retreat.

Patrick Keough has taught art, photography, journalism and graphic design for the Community College System of North Carolina for 25 years. He was the Chairman of the Society for Photographic Education Southeast Region from 1996-1999, won First Place for his digital photograph *Eyeries Village* at the 2002 Carteret Arts Council Art from the Heart Juried Exhibit, and exhibited his Ireland photographs at the Secret Garden Gallery on Ocracoke, North Carolina in 2003. He also showed his Ireland images at Anam Cara Writer's and Artist's Retreat and Gallery in Southwest Ireland in the Fall of 2003. He had a One-Man Show of his Ireland photographs at the Jacksonville Arts Council's Gallery during June and July of 2005. Keough published his first book *Einstein Place and other Stories* in 2006 and has been publishing a series of "blurb" books on his family, travels and journals since 2007. Images from Patrick's, and his daughter Andei's, last trip to Ireland can be seen at: <http://web.carteret.edu/keoughp/PKeough/Irelandweb09/> . For more of his work, see: <http://keoughp.wordpress.com/photo-of-the-day/>



Visual Storytelling **Leader: Selia Honig**

One-week Residential Retreat, Arriving Saturday, 14 August and Departing Saturday, 20 August

Art making, is, at its best, a communication medium. The story it tells transcends the experience of the maker and speaks more broadly about the experience of being human. The task of the artist, for the most part, is to find a story and the exact materials necessary to do that story justice.

This workshop will allow you to explore visual art making in a variety of media using the landscape of the Beara Peninsula, and the peaceful setting of Anam Cara, as inspiration. Through guided visual journaling and flexible time to explore media and content interests, this week will help you examine and focus on the relationship between narrative, material, and meaning to develop a richer vocabulary in both the craft of visual art making and its function relative to storytelling.

In the mornings, there will be exercises and prompts to both inspire and demonstrate different approaches to visual art making. In the afternoon, these activities can be more fully developed into more finished pieces, or may provide the seed for a series of images done individually or collaboratively, that focus on the narrative. There will be ample opportunities for both peer feedback and as well as individual feedback by the instructor.

This workshop is appropriate for both novices wishing to explore visual art making as well as more experienced artists, and will provide a supportive and rich environment for personal growth in visual art making.



Selila Honig is a visual artist and an award-winning short story writer. She is also an instructor at the Corcoran College of Art in Design, teaching courses in both digital media design, fine art studio, and teacher education. She is studying for a doctorate in teacher education and the arts and frequently writes and speaks on the issues facing the art education field.

Resources

From Tania Hershman (Bristol, England, <http://www.theshortreview.com/>): When should you start submitting stories? When you are ready to receive rejections without being put off writing for the rest of your life! Where can you submit?

Literary Magazines: the advantage of these is you should never have to pay to submit your story. These come in various flavours: magazines published in print or online, or both; magazines that focus on a particular genre (science fiction, erotica, fantasy, women's issues, crime, thriller, etc...) or non-genre (anything goes); magazines that will pay for your story (small amounts or larger) or those that don't pay (but might give you a free contributor copy if it is a print magazine); magazines that call for submissions on a particular theme (submit short stories about dogs, for example); or magazines that welcome any submissions on any topic.

Competitions: For most competitions, you have to pay to enter, which can end up expensive, but you win a monetary prize. Many competitions announce a longlist and a shortlist, and appearing on one of these, even if you don't win, is great exposure and a good confidence boost!

Anthologies

: books published with many stories by different authors -- sometimes have on a theme (e.g.

motherhood). They often pay you an honorarium payment for your stories, and one or more contributors' copies or a discount on copies.

How to find these places:

1. Magazines for writers (*Mslexia*, *Poets and Writers*, etc.)
2. On the Internet, a few examples are:
 - * CRWR Opps Yahoo Group -- sends you up to 10 calls for submissions and competitions a day
 - * NewPages.com -- news about literary magazines and more
 - * Duotrope -- online searchable database of thousands of literary magazines, compiles statistics on response times, percentage of acceptance/rejections for each magazine
 - * JBWB
 - * *Poets and Writers* Online
 - * The Short Story site -- lists of competitions and calls for submissions
3. Online writing groups: These are often a great source of ideas for where to submit your stories. For example, Zoetrope (free to join), WriteWords (paid membership).

How to submit: First read something they've published to see if you like it and submit only what they ask for -- genre, word count, style, etc. Don't submit magical realism to a realist journal, don't submit science fiction to a realist magazine submit *exactly* as they ask you to -- attachments or not, page margins, font size, spacing, email subject header, SAE. Don't give them an excuse to reject you on technicalities, because they will.

What to check: Postal submissions or can you send by email? do they accept only unpublished stories? what rights do they ask for (first non-exclusive rights US or Worldwide)? do they reserve the right to edit your piece however they want and not get your final approval?

Once you've sent off your story, what can you expect? First, look up the literary magazine on Duotrope to see the statistics they have compiled on how long it takes for this magazine to reply. The reply you will get will be one of these: no response at all; standard form rejection; personal rejection -- often very helpful, but can be negative; a rewrite request, rare but does happen; acceptance.

When you get accepted -- celebrate!! Then, withdraw your story if it is under consideration elsewhere; check about edits etc. -- they will probably need your bio -- a short autobiography about you and your writing, or anything you want to say, or very little. Good to write a standard one and have it ready; find out if your story will be published in print, online or both, and when.

Dingle Writing Courses 2009 Programme: Over four weekends this autumn, Molly McCloskey, Oisín McGann, Moya Cannon, and Leontia Flynn will tutor Dingle Writing Courses in Fiction, Children's Fiction, Starting to Write, and Poetry. For further information, please contact Dingle Writing Courses, Ballintlea, Ventry, Co Kerry. Phone: 066 9159815; email: info@dinglewritingcourses.ie; website: www.dinglewritingcourses.ie. The directors are Abigail Joffe and Nicholas McLachlan.

The Writing Life: November 13-15, 2009 and January 24-29, 2010, at Esalen in Big Sur, California,

with Ellen Bass. All arrangements and registration must be made directly with Esalen at 831-667-3005 or at www.esalen.org. Registration is open now for November and will be open in mid-September for January. To register before then, you can print out the registration form from the website and mail or fax it to Esalen.

Global Artist Workshop Programme 2009 International Residency Announced in South India:

"We announce our first international performing arts residency 2009 in India for interested actors, dancers, movement and other performing artists. More information is available at www.thecompanytheatre.net."

Atul Kumar, Artistic Director, The Company Theatre Workspace, Mumbai, India

Fearless Confessions--A Writer's Guide to Memoir: Sue William Silverman's new book navigates a range of issues from craft to ethics to publishing to marketing, while also examining the emotional concerns writers face when telling personal and family secrets. To view the video book trailer, please visit: <http://tinyurl.com/csekan>. To see the Table of Contents as well as a copy of *The Writer Magazine's* book review, please visit www.suewilliamsilverman.com.

Submissions and Competitions

The Stinging Fly: "Because we publish the best new Irish and international writing, we're looking for new and previously unpublished work. Also, please be sure to send any prose submissions double spaced and include your name and contact email on the document. Poetry submissions should be gathered on the one file and again include your name and email address within the document. Ideally, you should name the attached file '(Your Name)submission.'" Contact: Declan Meade, Publisher/Editor, *The Stinging Fly*, PO Box 6016, Dublin 8, Ireland. For online subscriptions and regular updates see <http://www.stingingfly.org>.

Troubadour Poetry Prize 2009: Announcing the Third Annual Troubadour Poetry Prize, 2009 to be judged by Maura Dooley and Jamie McKendrick, with both judges reading all poems. Prizes: 1st £1000, 2nd £500, 3rd £250 and 20 prizes of £20 each, plus a Spring 2010 Coffee-house Poetry season ticket and a prizewinners' coffee-house poetry reading with Maura Dooley and Jamie McKendrick on Monday, 30th November 2009. Submissions by Friday, 9th October 2009. Contact: Anne-Marie Fyfe at coffpoetry@aol.com.

2009/2010 Call for Participation/Call for Artists, AC [Institute] in New York: To be considered for the Spring Calendar, submissions must be in by November 1, 2009. Contact: info@artcurrents.org, www.artcurrents.org

The New Southerner: *The New Southerner* announces its James Baker Hall Memorial Prize in Poetry as well as literary Prizes in fiction and non-fiction. The deadline for all: October 1, 2009; prizes: \$200 in each category; entry fee: \$10. The winner in each category will be published in the magazine's winter issue online and in the annual print anthology.

James Baker Hall, who died June 25 at his home near Sadieville, Kentucky, was slated to serve

as final judge in poetry for this year's contest. His widow, author and poet Mary Ann Taylor-Hall, has agreed to take his place. Fiction Judge: Janna McMahan. Non-fiction Judge: Cathleen Medwick.

Send up to three poems, each up to 50 lines; or a single work of fiction or nonfiction, up to 5,000 words. Entries must be the author's original, unpublished work and suitable for publication in *New Southerner*. The quarterly online magazine is dedicated to promoting self-sufficient living, environmental stewardship and local economies. It seeks to publish relevant articles, art and literature, as well as works by writers with a Southern connection, and works written with a Southern slant or that focus on Southern issues, people and places.

Complete contest guidelines are available at www.newsoutherner.com. From the menu, click "Submissions," then click "Contest Submissions."

The Reform Jewish Quarterly: "The focus of the journal is Jewish scholarly essays, but there is also a long history of publishing poetry that in some ways relates to Judaism. Submissions can be sent to Rabbi Susan Laemmle at laemmle@usc.edu."

The Bulwer-Lytton Fiction Contest: It was a dark and stormy night, and people across the country were desperately trying to write the worst opening sentence for a novel to win the Bulwer-Lytton Fiction Contest. Here's what this year's winner, David McKenzie, 55, came up with: "Folks say that if you listen real close at the height of the full moon, when the wind is blowin' off Nantucket Sound from the nor' east and the dogs are howlin' for no earthly reason, you can hear the awful screams of the crew of the "Ellie May," a sturdy whaler Captained by John McTavish; for it was on just such a night when the rum was flowin' and, Davey Jones be damned, big John brought his men on deck for the first of several screaming contests."

Manchester Writing Competition: Established in 1998 as the home of creative writing within the Department of English at Manchester Metropolitan University [England], the Writing School is, today, a thriving centre of creative excellence, working to benefit the literary community at large. In 2008, funded by the University's innovative Enterprise Fellowship scheme, the Writing School built on its ongoing work by launching the Manchester Writing Competition - a new literary prize designed to attract and celebrate the best new writing from around the world, and to establish Manchester as the focal point for a major literary award. Each year, the competition aims to award a substantial cash prize to the overall winner, or winners, as well as a bursary for study at MMU to an entrant aged 18 to 25 as part of our Young Writer of the Year Award. The competition will alternate between Poetry and Fiction on an annual basis. In 2009, the Manchester Fiction First Prize was £10,000. For more information, see <http://www.manchesterwritingcompetition.co.uk/>

Southwest Review's Annual Poetry Prize: A prize of \$1,000 and publication in *Southwest Review* (www.smu.edu/southwestreview) is given annually for a poem or a group of poems by a writer who has not yet published a book of poetry. Submit up to six poems in a traditional form (such as a sonnet, sestina, or villanelle) with a \$5 entry fee per poem by September 30. Deadline: September 30, 2009; entry fee: \$5. Send an SASE or visit the Web site for complete guidelines to: Jennifer Cranfill, Senior Editor, *Southwest Review*, Morton Marr Poetry Prize, Southern Methodist University, P.O. Box 750374, Dallas, TX 75275-0374, (214) 768-1037.

From the Neighbourhood

Eyeries National School Celebrates New Building

Several years ago, Sheila Harrington, Principal of the Scoil Chaitigherin (Eyeries National School), had a dream to expand the Eyeries National School to accommodate the increasing number of primary school-aged children in the Eyeries Parish. With the help of then Parish Priest Fr. Mossie Brick, she began a very successful fundraising effort to raise the funds necessary to achieve that dream. When I told former writers- and artists-in-residence about the campaign, they generously contributed nearly ¼ of what was needed! On 12 June 2009, the new wing of classrooms and assembly hall were officially opened and special mention was made of the contributions by former Anam Cara writers- and artists-in-residence. Thank you to all of you from the past, present, and future children of the Eyeries Parish. (The photo is of the local and national dignitaries and just of few of the children who were there to unveil the dedication plaque; Sheila Harrington is on the back row, third from the left.)



"Friday Nights in Eyeries" Schedule and Charity for 2010

If it's August, it's time to announce the schedule for the "Friday Nights in Eyeries" series of fundraisers that take place at Anam Cara usually on the last Friday of each month through the winter. This year's series is called "Clean Water for Health, Education...Life," and the funds raised will be in support of Action Aid Ireland's Kitemba Primary School Water Project in Mubende, West Uganda, a project that was suggested by Jennifer Russell, co-organizer of the series.

Children uprooted from this village have no safe water supply at their school and are forced to share an unclean water source with animals. This project will sink two vital boreholes -- one at the school and one in the village. (<http://www.actionaid.ie/get-involved/get-involved-priority-projects-safe-water-uganda.php>) Our fundraising goal is to raise enough money to provide one borehole.

Here's the programme for 2009-2010*; be sure to stop by if you're in the neighbourhood!

- 20 September:** "Bringing It Back Home" -- Bridget Whelan, Novelist, reading from the newly-released paperback edition of her first book *A Good Confession* (Severn House, 2008, 2009) and Bernadette Cremmin, Performance Poet, reading from her third book *Miming Silence* (Orion, 2009)
- 30 October:** "Art and Music" -- Jennie White, Watercolourist, and Greg White, Pianist; 7:30 P.M.
Launch of "Water Stories," An Exhibition of the Photographs of Arthur Russell
- 27 November:** "An Evening of Jazz" -- Steve White, Keyboard
- 29 January:** "Gardening" -- Bonnie and Rupert Cracknell, Eyeries Strand, Connie Downey, Eyeries, and Other West Cork Gardeners [to be announced]
- 26 February:** "The Healing Wardrobe" -- Constance Harris, Irish Independent Fashion Editor with Michelle O'Shea, Eyeries
- 26 March:** Laura Baker and Sean Millar, Beara Singers/Songwriters
- 30 April:** Ceol na nÓg (Castletownbere Youth Choir) and The Neidín Chamber Choir
- Date to be announced for Spring:** "Give Me Your Hand" -- The poetry by Paul Durcan (inspired by paintings in London's National Gallery) presented by Dearbhla Molloy and Dermot Crowley.

Local Lad's A Rising Star

Eoin Harrington (www.eoinharrington.com), son of Jerome and Mary (R.I.P), The Grove, Eyeries, is hard at work in San Francisco making a real name for himself in the music world. He was recently described as having "a soulful voice equally suited for the ballad or the breakdown," and "a well crafted musical style [that] pairs the narrative, storytelling eloquence of James Taylor with the emotive passion of Van Morrison." Known best for his own songs, he also does amazing covers of a lot of classics. Listen to what he does with the Christmas favourite, "O Holy Night" (<http://www.vimeo.com/2486958>). His younger sister Niamh and brother Feargal are equally talented; watch this space for news of their all working together!

Article from The Boston Globe

The following link is to a recent article, "The Ring Less Worn," about Beara that appeared in *The Boston Globe*. Thanks to Sheila Boyle (Malden, Massachusetts, USA) for first sending it along.
http://www.boston.com/travel/getaways/europe/articles/2009/08/16/the_ring_less_worn?s_campaign=8315

From Writers- and Artists-in-Residence

Artists-in-Residence Anne Lagasse, (West Vancouver, British Columbia, Canada) and RuthAnn Anderson (Los Angeles, California, USA): Anne and RuthAnn each found inspiration in the Anam Cara ducks, and the ducks appreciate the tributes.



Writer-in-Residence Linda Hoffman Kimball (Evanston, Illinois, USA): "Here's a little fun created during an Anam Cara stay."

"The Frog from West Cork"
(with apologies to my beloved Beara)

In a dark, ferny bog
Croaks a green slimy frog
"Come close, darling girl, to me."

The wind shivers by,
With a shudder and sigh.
"Don't be afraid," says he.

"No cause for alarm,
I mean ye no harm,
There's a magical spell on me."

Now, you've heard of such tales
From the folk in these vales.
Should you trust in these words, or no?

"What the heck!" you decide,
"I could end up a bride!
All right then, let's give it a go!"

You land with a thud
In a bog's soggy mud,
"Pucker up, little fellow! I'm here!"

(Smoooooch)

You look all around.
Up a tree. Underground.
The magical frog's nowhere near!

But now on the road,
Reminiscent of toad,
Stands a fellow who looks rather dumb.

"Oh, thanks! That was swell.
You have broken my spell."
You stand there quite shaken and glum.

"Hey, wait!" you reply.
"Where's my prince?! Where's my guy?
The handsome one I am to marry!"

Then says he:

"A frog in West Cork
Will turn into a dork.
The marrying kind come from Kerry."

From Writer-in-Residence Sister Rosemary Kemsley SLG (Oxford, England): Rosemary wrote this haibun after participating in the haiku and meditation workshop, Writing from Within in 2008.

NOTES

25 June to 5 August 2007

arriving on time
midwinter obscures our landfall
on a June morning

As I stood shivering on deck, peering at the grey Irish Sea, rain in England was falling so heavily that it caused the worst flooding for sixty years. But I was making this journey to Ireland because a hundred years ago my mother, as a baby, had been brought across the water to be baptised by her grandfather in Berehaven. I had his photograph, what she had told me, and the baptism she in turn had given me. I wondered what sort of person he was and what I had inherited. I was going to live for a few weeks near

where he had lived, following my heart, alert, and knowing, vitally, that I knew, and could know, almost nothing.

hillside spliced by shadows
of summer clouds
where no road goes
swallows fly

A week later, driving the length of Bantry Bay with Gillian and Henry, we looked for somewhere to buy local honey and found it down a narrow lane during a torrential downpour. Hungry Hill was invisible with its streaming waterfalls, but a wilderness of bare stratified rocks at its foot indicated well enough the nature of the terrain, and mining country. We were getting closer.

brambles hide holy wells
nearby among warm graves
famine pit

The graveyard next to the Glebe, where Granpie Halahan lived, is partly wooded but, on that sunny afternoon, could not have been more peaceful. The Irish care for their dead, local children have done their best to record the names fading from the gravestones, Protestant and Catholic together, and a Requiem Mass is said each year. Granpie is buried in Castletownbere, but this would have been a peaceful place for him to lie, and fitting, since he lived at the Glebe for most of his long ministry, 1846 to 1918, Great Hunger to Great War.

My mother's memories of childhood summers at the Glebe were blissful and unshadowed: eating potato cakes, and barm brack, and buttermilk, and being allowed to ride Robin, the horse, down to the stream for a drink. The lawns, the mature trees, the stone perimeter wall, which I remembered from my single visit with her as a child myself, are all well-tended; and the house is so serene and well-proportioned that I felt its safety still. Sometimes in the evenings, Mummy told me, the dogs' hackles would rise, and the maids in the kitchen would say, "It is the banchees they are hearing." She did not say, or know, what ghosts they were.

upstairs magnolia
blooms easily from roots
nine score years deep

The Glebe was built in 1820, just about the same time as Fairacres where I live, and just before Granpie (John Halahan, later Dean of Ross) was born in Dublin. His father was a naval captain, his grandfather and namesake was famous as the first Professor of Anatomy at the Royal College of Surgeons in Dublin. (In the Glebe graveyard I was told grisly stories of illegal eighteenth-century trade in bodies along this coast -- a trade the first John Halahan would have had need of!) The Dean's eldest son, Tom, my grandfather, was a naval captain too and fleet surgeon. I wish I'd known him, but he died before I was born. In his photograph he is handsome with a twinkle in the eye and a firm jaw. Mummy adored him, though he could be tough with her - when as a little girl she took a tumble he would say, 'What, no blood? Get up, you are all right!' His younger brother died prematurely in 1891, and his father at a ripe

old age in 1920. Connie Murphy and I found the grave eventually, and cut back the grass and overgrown bushes that had smothered it.

on the headstone
mother's maiden name
past generations
elephant hawk moth

Years ago at home when I was little, there was a big fat caterpillar on the lawn, with a bright blue horn on his tail. My mother put him in a box with some leaves from the lime tree, pierced the lid with air holes, and told me to look carefully each day and see what happened. After she died, when I was mourning deeply, I opened the front door one day, and there on the pink brick work was a hawk moth like the one we had found, newly hatched, elegant and quivering with life and colour.

"A universe in which a caterpillar undergoes metamorphosis is a very queer universe indeed. And if a caterpillar undergoes metamorphosis, why can't the universe as a whole undergo it? Fully grown it spins a cocoon for itself and it hangs there undergoing pupation. In alchemical terms, it undergoes nigredo and putrefactio. It emerges as an airy, winged being living on nectar." *John Moriarty, Nostros, p 409*

Cycling back across the peninsula, I took the old mountain road; the chant JESU JESU JY JY NAMO was rising up in me like incense and I sang all the way, as if it were in tongues.

smoke on chimney
clouds on mountain
hare leaps
out of sight

A few days later, one afternoon over a cup of tea - and then a glass of red wine! - with George and Michael Harrington on former Glebe land, I heard how sharing a well makes for good neighbours: the Harrington's well water made the best tea, so it was used in the Halahan's day for parties at the Glebe. I learned how the Dean had helped their grandfather and sold him this land. They said he was a good man, he took care of the poor, he concerned himself with politics and, for his time, he held liberal and broad views.

We talked about the Puxleys too, for Ginny Halahan, Tom's sister, married Henry Puxley, heir to Dunboy and the Puxley estate, and to 'sad stories ... all history now', they said. They also said that in their school days, when taken to visit the site of the O'Sullivan Castle of Dunboy, they were told to look the other way when passing the spectacular ruin of the Puxley's "DunboyCastle." As if by denial it could be excised, somehow un-happened.

no rain
no breakers
footsteps on shingle - squawk!
heron stone-still unmoved

The Puxley's Dunboy was fired by the IRA in 1921. It was empty as Ginny's husband had died (she had married again and was living in Dublin) and the caretaker and his wife had been taken to safety on BereIsland. There were local men involved in the burning. They said it was tit-for-tat, aimed at the Black and Tans due to be billeted there. One man, who talked to someone who told me about their conversation, said how he poured the petrol that night; then he was silent for a long time. When he looked up, he said, 'Ah! The things that we did when we were young ...' Daphne du Maurier, in a novel, made it the denouement of a long quarrel, traceable through generations of Puxley misfortune to a curse of the O'Sullivan's. Some tourist guide books today demonize 'Copper John' Puxley who opened and developed the Berehaven Copper Mines - in his own terms, successfully - in the nineteenth century. The mines are now long-closed, but much in evidence at Allihies. It is easy to find lumps of rock bearing bright veins of copper sulphate on what is left of spoil heaps, but almost impossible to imagine the terrible labour of extracting the ore in those days. A stranger investigating the remains of the man engine house when I was there told me, pointedly for he had heard my English accent, that it was slave labour.

kingfisher colours
of copper wrenched from rock
for nothing
on sunlit sea

It is raining heavily again now, heightening the crimson and yellow of leaves and windfalls in our orchard. This year's sweet peas have died back; I put their dusty stems, with a few late blooms still on them, on the bonfire yesterday. In a few days time I will officially enter 'old age' - what freedom! How much more life can I sustain in this small body? And how much peace?

October birthday
red apples contradict green grass
beautifully

Recipe

When serving the following dessert, I often hear something like, "I haven't been able to eat rice pudding since I was in hospital/grade school/my college dorm cafeteria. This recipe flies in the face of all that and is another in the "comfort food at Anam Cara" series

--

Rice Pudding

4 cups milk (can use combination of milk and cream if you want)
4 eggs
1 cup sugar
1 ½ teaspoons vanilla (use Mexican vanilla if you can get it)
2 ½ - 3 cups cooked rice
Raisins
Dash of salt

Place milk in pan on stove and heat just until tiny bubbles appear on the edges. Set aside.
Stir up eggs in bowl with whisk.
Add sugar and whisk until dissolved.
Add milk slowly, stirring while pouring.
Add cooked rice and raisins, stir until distributed evenly through milk.
Add vanilla and stir.

Place mixture in casserole dish, and place dish into another bowl/pan with water coming up sides of pudding dish about 1 ½ inches. Sprinkle top generously with ground nutmeg.

Bake at 350 degrees F. for approximately 1 hour (if in a round casserole, less if in a flat/oblong dish). Test by inserting a clean knife in middle; if the knife comes out clean, pudding is done. Pudding will still be soft in middle and fairly firm on the edges. Serve with ice cream or whipped cream...or both.

from Sue Emmett (Tualatin, Oregon, USA)

Reminder

Anam Cara's new e-mail address is anamcararetreat@gmail.com, the new blog address is <http://anamcarawritersandartistsretreat.blogspot.com>, and the web site is www.anamcararetreat.com.

You have been sent this newsletter because your name is on the Anam Cara Writer's and Artist's Retreat e-mail information list. If you would like your name to be removed, please click on the SafeUnsubscribe link at the bottom of this e-mail. We will not share your e-mail address or other contact information.

[SafeUnsubscribe®](#)

