

バイリンガル俳句 Anthology



オーストラリア
ビクトリア州 ムラモング
著作合宿作品集

Edited by
Rumi Komonz

オーストラリア、ビクトリア州の田舎Mooramongでの1週間のワークショップの機会と助成金を下さったライターズ・ビクトリアに、謹んで感謝の意を表します。ANEバイリンガル俳句グループは、句の良し悪しではなく 俳句を作るときの過程を重視しています。俳句を作るときの思い出、気持ち、記憶...その句のできる背景を語り合うことを大事にしています。アルツハイマー・オーストラリアのクレア・エマニュエルさんをお誘いしたのも、認知症、アルツハイマーの予防—治療はできなくても、脳の活性化で進度を遅らせることができるかと、考えています。クレアさんは、脳の各部がいろいろな記憶をつかさどって、言語能力を高めることがセラピーになるでしょうと話してくださいました。私たち素人が俳句の運動を始めた時、新老人の会の木下星城先生は英語の俳句は日本の俳句と同じではないと、おっしゃいました。日本語の俳句=英語の俳句が、少し違うことがユニークで興味深いでしょう。言葉が見つからない場合もありますし、伝統：新しいもの； 芸術：治療；日本語を母国語としている人：日本語を使われない人など。必ずしも伝統的な俳句の概念にとらわれず、他国でその土壌に合った俳句が生まれてもいいのではないのでしょうか。それが挑戦でもあり、気持ちを掻き立てられることでもあるでしょう。賛否両論、いろいろなご意見をお待ちしています。

真理ヘーゼルウッド（新老人の会・豪州支部長）

I wish to express our sincere gratitude to Writers Victoria for the opportunity to workshop in rural Victoria. Our Bi-lingual Haiku writing group attracted many English-language writers' attention as seen on p 3. We put emphasis on the enjoyment and the process of creating haiku. We are motivated to create haiku to reminisce and share feelings, memories and experiences. I asked Claire Emmanuel from Alzheimer's Aust (Vic) to join in our haiku experience to explore the trial events for the prevention of Alzheimer's. It is believed in Japan that haiku is beneficial to those suffering from Alzheimer's. When we first started, Dr.Seijyo Kinoshita, the haiku teacher in Japan criticized me, saying "English haiku is very different from Japanese haiku." To this, I replied, Japanese people's haiku and English people's haiku will be different and unique. This is why it will be so

interesting. Traditional vs. modern: arts vs. therapy: Japanese speaking vs. non-Japanese speaking. We do not need to stay with one concept. This makes the exercise challenging and exciting. Traditional haiku seeds will grow in different soil. I am looking forward to learning more and exchanging ideas with others about haiku.

- Mari Heazlewood, the president of the Association of New Elderly (ANE Australia). For more information:

<http://writersvictoria.org.au/writing/residencies>

ムーラモングの著作合宿

ジーン・クリスティ著

7月22日から28日まで、大人12人と子供2人がバララット市の西の方へ60キロの大きな牧場で想像力を高めるワークショップに出席しました。メンバーの中で7日間いた人たちもいましたし、2日3日間泊まった人たちもいました。そしてワークショップの他にメンバーたちは読むこと、また個人的にプロジェクトと関わる書くことができました。

週のはじめ、ローリン・フォードさんという詩才のある人は英語俳句の作り方についてワークショップを行いました。俳句とは音の数を決めてからその獲物に厳しく従って言葉を集めることより、気持ちの表現、または自然の瞬間を確かめることがめどだと強調しました。俳句にはたびたび違っている物の比較が出ます。

俳句のワークショップが家の中で始っても、直ちにローリンさんに従って、見たり聞いたりすることについて控える為に外へ出ました。家に戻ると、見たばかりのことについて俳句を書き始めました。特に強く記憶に残った物は二つあって、それはからすの鳴き声とブルーストーンで作った強固なバーベキューでした。それを見ると、犠牲の為の聖体拝領台を思い出されました。ローリンさんに私の書いた俳句に関して批評をもらって、最後に説明できなく捨てられた感覚が入っている詩を創造できました。下記に書きます。

ストーンヘンジからの絵葉書
使わなくなっている
ブルーストーンのバーベキュー

素晴らしい経験の明白な記憶の戻りがこの詩を読むことで可能になります。

Between 22nd and 28th July, a total of twelve writers were involved with creative writing workshops on a large rural property “Mooramong”, which lies some sixty kilometres west of Ballarat. Some stayed for the whole seven days, others for two or three days. In addition to the workshops, we also had time to work on our individual writing projects. Early in the week a poet named Lorin Ford conducted a workshop on English-language haiku. Lorin stressed that haiku is not about strictly adhering to a prescribed pattern of syllables, but about expressing a

feeling, or capturing a moment in nature, often involving a juxtaposition of dissimilar elements.

The workshop began inside, at a long dining table, but Lorin led us outside to look around and make notes on what we could see and hear. Back inside we began writing haiku on what we had just observed. I remembered two things in particular – the cawing of ravens and the sight of a very solid bluestone barbecue, which reminded me of an abandoned, sacrificial altar. Lorin critiqued the haiku I wrote and the final version was a joint effort invoking a sense of the unexplained and the deserted. It runs as follows:

postcard from Stonehenge ...
standing unused
the bluestone barbecue

I have only to read this little poem and the memories of a spiritually enriching experience return clearly. —Jean Christie, Translator

Bilingual Haiku バイリンガル俳句

Mooramong homestead –

the pine trees sway

in swing time

そよぐ松 ムラモン屋敷の ジャズバンド

wind threshes

the native grasses –

my ku translated

風立ちぬ 我が句訳され 野草揺れ

shearers' quarters –

we shave a few syllables

from our haiku

羊の毛 刈りし小屋での 語呂合わせ

high plains sunset

the glow

of her iPhone

アイフォンの 輝く丘の 夕日かな

leaving Mooramong –

strands of alpaca fleece

wave from the fence wires

柵で揺れ アルパカの毛が さようなら

by Lorin Ford

訳句は匿名希望のルミの友人のアドバイスを参考に、ルミが致しました。The translation was done by Rumi with an unnamed friend's advice.

*

Claire's nude –
sleepless
by the swimming pool

J & B

眠れぬは プールサイドの クレアの裸体

*

dinner again
three golden heads collide –
puppies have no brakes

Belinda

ご飯だよ 子犬さん達 コツツンコ まり訳

*

snow capped peaks
ski season underway –
chasm jaws await

Belinda

山の雪 首長く待つ スキーヤー まり訳

*

戦争の 記憶を伝う 人減りて ルミ

at every anniversary
less people remember — the war

Rumi

*

Lorin in sun rise
footsteps in frost
red and pink farewell

Barb

ロリン去る 霜に足あと日の出かな

*

The idea …
comes like a red flash gone like a red flash – haiku

Yoshi

句の念は 赤火のごとく 来ては去る

*

a pretty smile you have, my friend
- be my travelling companion

頬えみが綺麗な友と旅出なり

Myung

*

against azure dawn
a crow waits for silhouette
to lengthen

Rosh

青夜明け 影長かれと 待つカラス

*

hibernating wasps sleep
within the palms of
disused gardening gloves

Rosh

使わない庭手袋に蜂の巣か

rare winter sunshine
neighbour's roof starts
at shadows.

Rosh

隣屋根まれなる冬陽陰となり

*

turtle doves
dissolve against the dun
mature compost

Rosh

コジキバト
灰と溶ければ
コンポスト

*

エプロンに
新妻の思い
バニラの香

newly wed
she wears an apron –
fragrance of vanilla

Mari

風の泣く
のはらのまんなか
一本道

wind sobs and cries
middle of nowhere nobody to be seen
one narrow passage

Mari

かげながき
3にんそれぞれ
うたごころ

Mari

long shadows walk
three people with each
poetry mind

Mari

(Emilyの刺繍)

ちいさなゆび
ふくろうのししゅう
2ねんがかり

Mari

tiny fingers move
daintily embroidery : an owl
taking two years

Mari

*

lampshade shadow
girls on the wall
bedtime at Mooramong

Barb

壁に影 ランプと女 ムラモング

*

black thread
wombat lies still
too still

Del

黒糸は
動くことなき
ウォンバット

*

Bach dances from the ivories ...
a change of tune
from Claire's Steinway

Jean

バッハ出る
象牙クレアの
ステンウェイ

*

sunshine – golden wattle
spring is not too far

Yoshi

金ワトル
日が照らすなら
春近し

Yoshi

*

wind oh wind I wait
– for a glimpse of the sun

風よ風 雲飛ばせよな 日が見たし

Rumi

*

granite outcrop
the weight and shape
of my headache

Barb

突起石 頭痛の重さ 形なり

*

empty shearer's hut ...
a hairy huntsman scampers
at my boot

Marion

空き小屋で クモがブーツに 走るなり

*

hurry home cold day ends...
hot soup is waiting

Yoshi

寒い日は
家に急げよ
スープ待つ

*

Yoshi tends the fire barb draws a face
Jean makes haiku and we all find some peace

Marion

俳句書き、火炊き顔描く、平和かな

*

cold winter wind
even so I like ice cream
by Emily Hughes

black clouds
a bloody big water tank
leaking
by Mitchell Hughes

winter wind
aroma of chilli hot pot
by Hiromi Hughes

Though it was truly wonderful experience to have the residency opportunity at Mooramong, we have stumbled with overwhelming criticism that "Poems cannot be translated," and that "There is no such thing as bilingual haiku." Yoshi, Mari and I, who have been working together on bilingual haiku for more than a year, very well know the challenge. We are determined, though, that it is worth the endeavour. It is because we believe in "Haiku Therapy" theory by Dr Kinoshita of 新老人の会 in Japan that the process of writing haiku is good for healthy brain. We welcome your feedback and suggestions to improve the little poems, either Japanese or English. We are planning to apply for a Haiku Tour grant to Arts Victoria and would welcome an expression of interest by an English-language poet with Japanese knowledge to travel with us to Japan.

—Rumi Komonz, the facilitator, ANE Bilingual Haiku Writing Group and the editor, ANE Bilingual Newsletter.

ムラモングでの著作合宿は、大変素晴らしい一週間でした。しかし参加者の多くから、「詩や俳句を翻訳するのは不可能だ」とか、「バイリンガル俳句なんてバカバカしい」という意見や批判も多く受けました。すでに一年以上一緒にバイリンガル俳句会をしてきた真理さん、よしさんと私の三人は、それが大変なチャレンジである事をよく承知しております。そして、難しいからこそ、諦めないで続ける事に決めました。その理由は、日本の新老人の会で俳句療法を唱えておられる木下星城先生のお陰です。俳句は健康な頭脳を保つのに役立つ、最終結果の出来具合よりも、俳句をつくるためにあれこれ思い出し、語り合うプロセスを大切にしています。つたない俳句を並べて恐縮ではございますが、私は俳句会のコーディネーターであり、先生ではございません。日英両方とも、ご意見、ご指導をお待ちしています。また、日本でバイリンガル俳句をなさっている方からの御連絡もお待ちしております。

ムラモングは、バララットから50キロのスキプトン町からさらに土埃の中10キロ程、かつてのハリウッド映画女優クレア・アダムスさんが41歳の時に10歳年下の男性に一目惚れして結婚した後住んだ古い大邸宅と牧場があります。私達は、かつて使用人達に使われた美しいコテージ2軒を使わせて頂きました。キッチンに鍋釜ありますが、木を燃やすヒーターに慣れない私達には、大変でした。ANE会員のマクマーンよしさんが、火を起こして火を絶やさないようにして

下さいました。12歳の時、焼け野原となった戦後の日本で生きるために身につけられた技術だそうで、今それが役立つとは思ってもよらなかったと話しておられました。もうひとつのコテジは、ANE役員のひろみヒューズさんがキャンプの経験を生かしてなかなか上手にしてくださいました。各ベッドルームにヒーターはありませんでしたが、電気毛布があり、暖かく眠れました。ムラモング著作合宿に参加して下さったANE会長ヘーゼルウッド真理さん、会員のよしさん、ひろみさん、バーバラさん、ジーンさん、ミョンさん、のりこさん、ライターズ・ビクトリア会員マリオンさん、ゲストとして3泊して下さった英語俳人ロリンさん、泊りがけで来て下さった美術家ビンセンザさん、アルツハイマー・オーストラリアの代表クレアさん、またバララット・コミュニティ・ラジオから取材に来て下さった森ご夫妻、皆様どうもありがとうございました。

小紋寿ルミ ANEニューズレター担当

www.ane.org.au/newsletters/

Writers Residency at Mooramong, Victoria, Australia

Writers Victoria, together with the National Trust (Vic) and Grace Marion Wilson Trust have generously offered **ANE** the week-long rural residency for self-help workshopping. This residency takes place from Monday 22 July to Sunday 28 July, inclusive. There was an open **'Introduction to Haiku'** workshop on Wednesday, July 24, by our guest, English-language haiku poet, Lorin Ford.

Mooramong

Mooramong is located on the Glenelg Highway, Skipton, Victoria, **Australia** and is an approximate two hour drive from **Melbourne**. Built in the early 1860s and remodelled in 1938 to reflect the Hollywood style, the Mooramong homestead elegantly echoes the lifestyle of D.J.S (Scobie) Mackinnon and his Hollywood screen star wife Claire Adams.

<http://writersvictoria.org.au/writing/residencies>

About ANE Writers

The Association of New Elderly Inc. (**ANE**) is a member of Writers Victoria, offering regular free **workshops** at Wheeler Centre, for **bilingual haiku** poetry writing, which is believed to be beneficial as prevention of dementia, in Japan, namely **Haiku Therapy**.

ANE is a not-for-profit association which has provided services to improve the wellbeing of **the elderly and their carers** through intercultural activities since 2008. We produce our bilingual newsletters each month to recruit our volunteers and enlighten the readers. We have a team of volunteer writers who donate their varied skills to achieve our goal. In order to write the articles, they have donated their time to participate in meetings and workshops; organized seminars, events and fun activities; and worked tirelessly to recruit, educate and manage our volunteers. We have a few experienced writers and translators, but, most have just started to learn to write and translate their reports. As a group, we learn from each other. The residency will give ANE's volunteer writers an opportunity to bond and further develop, and we are privileged to be given this opportunity.

As president, **Mari Heazlewood** had been sending regular bilingual e-letters, playing the major role in the group's communications, since 2009. Separately, **Yoko Pinkerton** formed a Japanese writers' group, in early 2010, with former Monash University Japanese professors and tutors who were interested in writing. They were previously published authors of textbooks, but had the common goal of writing their own stories. **Rumi Komonz** joined this group in April 2010; they met every month, each writing stories to share and critique. The three of this group member, Yoko, Rumi and Dr Mariko Kubota published their books individually in 2010 and 2011.

Through the introduction of Fumiko Ishiyama, Secretary General of Japanese Chambers of Commerce & Industry, Melbourne Inc., Rumi and Mari met and formed ANE bilingual haiku writing group in April 2012. The group had a crucial role in Yoko and Rumi's presentation at Federation Square for IfLit (International Festival in Literature Ideas and Translation, a part of Light in Winter), in June 2012, directed by **Lella Cariddi**. Haiku of **Lyn Reeves**, Sue Stanford (The

Attitude of Cups 2011, Neon City 2008) and Carla Sari were recited among others. It was found that these poets' haiku of brevity are suitable for bilingual haiku. The authors Ryoko Adachi, and her husband co-author, Andrew McKay's (Shadows of War 2005; Echoes of War 2009) books were recited at IfLit, and their books, as well as Sue, Yoko and Rumi's books were sold at Federation Square. **Dr Keiko Tamura's** publication, *Michi's Memories: A Story of a Japanese War Bride* (2001) was recited by Rumi and other volunteers of ANE, also during **Light in Winter** 2012 at Federation Square.

Yoko, Rumi and 8 others went on a trip to Japan in October 2012 to view autumn leaves in earthquake stricken Tohoku. Bilingual haiku were written and appeared in the newsletters. Mari, Yoshi and Rumi's haiku were included in Canterbury Writers' Anthology 2012 as well.

Yoshi McMahon joined the bilingual haiku writing group, soon after IfLit in June 2012. Yoshi introduced Rumi to Emerald Community House writing class by tutor **Maria Millers** (Worella magazine 1990-2010). During 2012, monthly newsletters were written by Mari, Chieko Hester, Hiromi Hughes and Rumi. Chieko was the editor (and translator where necessary) and Hiromi's husband, Darren Hughes was the proof-reader. Chieko became the principal of the (after hours) Hillside Japanese Language School, with 20 strong students, auspiced by ANE. Chieko coached Rumi to take over the editorship of the newsletter in January 2013. In March 2013, ANE became a member of Writers' Victoria, meeting there regularly, offering free bilingual haiku workshops, and also to discuss the topics and events for the newsletters.

ANE aims to improve the **welfare of the elderly and their carers through intercultural activities**. Our bilingual newsletters aim to be educational and entertaining. We have received positive feedback from appreciative readers in mixed partnerships that they could share to enjoy the same reading without having to translate what they have read. The web link for the newsletter site is; <http://ane.org.au/newsletters/>

Who's Who at Mooramong

Who's Who at Mooramong

[Ian] – The property manager

[Lorin Ford] – Guest poet at Mooramong

Lorin is the haiku editor and a founder of the international on-line EL haiku journal, *A Hundred Gourds* <http://www.ahundredgourds.com/> Lorin served on the judging panel for the 'Haiku Dreaming Australia Awards' in 2009 and for The Haiku Foundation's 'Touchstone Distinguished Book Awards', 2010, 2011 and 2012. She was one of the four founding editors of *Notes From the Gean* and served as haiku editor from its first issue in June 2009 through to its ninth issue in June 2011.

Lorin writes haiku and longer poems from her tumbling-down C19 worker's cottage home in Brunswick, Victoria, Australia. Much of her early childhood was spent on the foreshore and beach of a Melbourne bay-side suburb. From age nine she lived with her father, who ran the pub in a small East Gippsland timber town. She left school early, at fourteen, preferring a 'glamorous' career in hairdressing to her year 9 correspondence lessons. Later, she received an Honours degree in English Literature and a Dip. Ed. and subsequently taught high school English and ESL. This century, she received a Dip. Prof. Writing & Editing. She has remained an eternal student, enjoying her discovery of new aspects of the world, and of poetry, especially.

Lorin's haiku have been widely published in Australian and overseas journals and anthologies including the *Red Moon Anthologies* 2008, 2009, 2010, 2011 and 2012, *Montage: The Book*, *A New Resonance #7*, *Haiku 21* (Modern Haiku Press) and *Haiku in English: The First Hundred Years* (W. W. Norton & Co, 2013). Her credits include first prize in the 6th and 7th *paper wasp* Jack Stamm awards, (2005 and 2006) first prize in the Shiki Salon Annual Haiku Awards (2005) Winner and Runner-ups – The Haiku Calendar Competition 2010, Winner – The Haiku Calendar Competition 2011, first prize –, THF's 'Haiku Now! 2010 Contest' (contemporary category) and first prize – Katikati Haiku Pathway Contest, 2012. Her first haiku collection, [*a wattle seedpod*](#), was awarded first place in the Haiku Society of America Mildred Kanterman Memorial Merit Book Awards, 2009.

Three Lights Gallery published [*what light there is*](#), an online collection of thirty of Lorin's haiku, in 2009, and Mann Library featured her haiku daily in May, 2011. Her short collection, [*A Few Quick Brushstrokes*](#), is one of the winners of the 2011 Snapshot Press eChapbook Contest.

As well as conducting a practical 'Introduction to EL Haiku' workshop at Mooramong, Lorin's main aim was to revise her current haiku manuscript, adding some new haiku and changing the sequence. Less formally, she hoped to immerse herself in a sense of the place for inspiration. A full moon in the night and

...in a sense of the place re-interpretation. A full moon in the night and early morning, magpies who sang all night long, the antics of rabbits, wind making an ocean of unmown grasses, sheep acting the goat, the contents of old sheds, the sound of great pine trees, the inquisitive faces of Black Baldy cattle, the atmosphere of the Mooramong homestead which we were lucky enough to be shown through, a frosty sunrise in the east of a full 360 degrees of sky and much, much more were the rewards.

[Yoshi McMahon] - Regular contributor, ANE newsletters

Yoshi is a naturalized Australian and Japanese war bride, who has been writing with ANE since June 2012. Her bilingual haiku appeared in our newsletters many times. Yoshi met **Robert MacMahon**, a Scotsman, who was in Tokyo as a military journalist. They married in 1954. He left the army to work as the Press Secretary for the Victorian Government, and afterwards, as the editor of the Japan Times, the dominant English language newspaper in Japan. They arrived in Australia in 1956 and raised their three children in difficult circumstances of prejudice and hostility. Not only that their children were bullied at school, Robert was abused as a "Jap lover". Robert McMahon's publication, **A Handful of Smoke** (1972) illustrated his experiences in Japan. Robert suffered from alcoholism and his family suffered. Yoshi went to **Alcohol Anonymous** meetings where she received good advice.

When Robert was sober, he coached Yoshi to write. Yoshi had studied as a mature age student, gaining VCE in 1991 and taught Japanese at Brentwood Primary School from 1991 to 1996. Yoshi is one of few educated Japanese war brides. Many of her counterparts never had an opportunity to learn. After WWII, 650 Japanese war brides came to settle. They tried their best to integrate into Australian community. Yoshi says that war brides chose not to teach Japanese language to their children to avoid further resentment. When they have dementia and go back to their native tongue, they can no longer communicate with their own families. In nursing homes, they are unable to express their feeling and requirements in English and have barriers to access support services due to the lack of cultural understanding of mainstream aged care service providers.

Yoshi is thankful for Robert's encouragement for her education. Because of his coaching, Yoshi's preferred written language is English and she considers herself an Aussie, though she grew up in Japan. She has been writing various short stories for ten years with **Emerald** Community House writing class. The tutor Maria Millers presents minority/alternative viewpoints to encourage her students' discussion. Maria praises Yoshi's stories dotted with humour, love, and sorrow in her day to day life experiences and has suggested publishing a book of short stories with **Barbara Petrie** (another student writer, who illustrates) and her illustrations. The friendship Yoshi has developed in this class gave her courage to cope with her alcoholic husband, who died in 2009 after much suffering. Yoshi introduced Rumi to this group, where she met many interesting writers and artists. Margaret Smith, a student writer and retired school principal, have contributed her haiku to ANE bilingual newsletter and the haiku group tried their best to translate them into Japanese.

Synopsis

Yoshi wishes to write her life story, including the story of her late mother who

was a descendant of Russian refuge, at the time of the Russian Revolution, who migrated to Hokkaido, the northernmost main island of Japan. Yoshi's relatives are not at the moment agreeable for her to publish this extraordinary story and the synopsis cannot be placed here. The synopsis of Yoshi's story is as mentioned above.

[Mari Heazlewood] – Regular contributor, ANE newsletters; the **President** of ANE

Mari is a regular contributor of ANE newsletters. She has particular interest in the aged care, the carers, and dementia issues and is the president of ANE. Mari's passion for addressing the issues of the elderly together with her efficiency and leadership is well regarded by the members

Mari developed her love of literature when she was young. Her father had a printing factory and he read her bedtime stories every night. Mari's great grandmother was a well-known novelist Mivake Kaho who wrote a novel in the Meiji era. Reading bedtime stories to children was the Mivake family's tradition. Mari's school reports throughout her school age were not brilliant except for Japanese language and music. When she was saving money to travel to Australia she won a university novel competition. She put this 50,000 yen towards her voyage costs. When ANF started a haiku poetry writing group, Mari raised her hand first. She believes condensed words can transfer to imagination and creation without requiring any tools or elaborate preparation.

During the residency week, Mari wrote about health issues of the aged, which appear in the ANE Newsletter September edition. She would appreciate co-residents' feedback on the various issues on her project.

Mari wrote many bilingual haiku at Mooramong. After the residency, Mari, Yoshi and Rumi collaborated to create many bilingual haiku from English-language haiku, which Rumi collected during the residency week. They would welcome non-haiku writers to join their bilingual haiku workshops.

[Rumi Komonz] – Creative translator, bilingual writer

Rumi edits ANE bilingual newsletters; facilitates *ANE bilingual haiku* writing group, co-facilitates *Write Track* and *Canterbury Writers* and is the newest member of the *East Write* with published adult non-fiction and fiction authors, including **Genna De Bont** (Privacy 2013). Rumi compiled the *Canterbury Writers' Anthology 2012*.

A part of her original non-fiction written in Japanese was shortlisted three times for the 7th Bungeishichoo Literature award 2010 in Japan and her narrative non-fiction has been popular in the booklogpuboo Japanese ebook site since 2010. She holds a **Bachelor of Laws** from La Trobe '07, a B.A. from Gakushūin, the alma mater of famed author Yukio Mishima, Yoko Ono and many imperial daughters; and has her Dip Ed from Monash '79. As a mature age law student, she had publications in the issues of equality and non-English speaking women in

She had publications in the issues of equality and non-English speaking women in domestic violence. She coordinated the 90 minute Japanese group presentation for the IfLit in June 2012, and presented her own bilingual haiku at International Women's Literature week at Federation Square. During the residency, she would continue to work on her long-term project of developing and self-editing her narrative non-fiction as below hoping to find a commercial publisher. She will also co-facilitate workshops to critique one another's writings with Marion Barnes.

Synopsis

When his father passed away, Nobunaga's lieutenant committed suicide in desperation of his unruly behavior. His wife Kicho, however, kept sending courteous letters and gifts to her father in Nobunaga's name. Nobunaga held his rule supported by Kicho's father's military. Kicho's half-brother challenged their father's support of Nobunaga. Kicho's father died in a battle in 1556, after sending his remaining children and the bequest of the district to Kicho and Nobunaga. Kicho was barren for 7 years when Nobunaga took his first of a few concubines. Kicho adopted the babies and educated them. She strategically arranged their marriages to pave Nobunaga's way to Kyoto, the capital. She introduced Nobunaga to her cousin Hide, who had been her sweetheart. It took Nobunaga and Hide's coalition only 40 days to battle their way through to Kyoto to re-establish the shogunate in 1568, on behalf of the former shogun's brother. Hide's wife, mother and sister died in separate tragic circumstances. Depressed and desperate for a confidant, Hide called Nobunaga a tyrant arguing with Kicho. They made love. Believing Kicho always loved him, Hide murdered Nobunaga in a coup in 1582, on the eve of their final expedition to conquer all Japan. Kicho tried to die with Nobunaga and Hide could not understand why. Without Kicho and her extended family's support, Hide was forced to battle against many. He died 11 days after Lord Nobunaga, with whom they had almost united all Japan. Soon, a new shogunate was established at the new capital Tokyo by Nobunaga's former ally. Kicho dies at 78, according to recently discovered her grave in Kyoto, unlike previous belief that she died with Nobunaga.

[Barbara Petrie] - Writer and illustrator

Barbara left school after completing year 11 at Knox in the sunny 70's when, to go on at school you needed a leaving certificate or equivalent year 12.

She has always drawn from an early age and then found herself attracted to books and writing. Her appreciation of books, encouraged her to complete a semester of Literature Study whilst still enrolled at the Tech.

After working in a printing factory for four years, she had her first son, Michael. He is now 34 and a musician in his spare time. He works cutting and packing kitchens and doors.

Barbara studied life drawing and oil painting between a marriage and other learnings including a marvelous second son. She studied for a certificate in Fine Art and Design at Wantirna T.A.F.E. for three years, whilst Gerard, her new son,

was looked after at the College. Barb couldn't finish due to money and work constraints, but continued drawing and writing. Gerard, now 18, is studying Journalism and Business Management.

Barb and her partner Stuart have an Art Studio where they live at the Basin; Victoria in a Ravine area at the foot of the Dandenongs.

Barb has worked in Disability Employment since the late eighties and is currently working with an agency that promotes equal opportunities for people with Disabilities, going into the community and giving occasional respite.

In 2005, Barbara joined a writing group at the suggestion of her friend Anne King whose studio they worked and lunched and generally honed their skills. Other Artists worked there too, Anne is a mentor and Artist combined.

At the first writing group she met Maria Millers the teacher, and other women of like minds. There in the company of fellow thinkers, they contributed to an Anthology which won a Highly Commended at the Victorian Writers Fellowship. That group met at the Hut in Ferntree Gully.

Barb ran a life drawing group at the Hut for a year after another Artist left {Anne} and another of Anne's ideas was a joint exhibition called TGIF. Thank God it's Friday. Barb had five entries

Barb had a joint exhibition in 2006/7 including a Photographer friend Julie Marland, Barbs mother, Margaret Holtham, { a print-maker } and Francis Lester another Painter and friend. Sue Davies contributed her marvelous portraits and animal studies and the opening was a success with a few red dots around.

Barbara has continued with Maria Millers writing group in Emerald every Friday where she gets inspiration and friendship. Maria is aglow with ideas and gives us all encouragement to keep writing. Barb continues to paint and draw and most of her work is at home, though some hangs at Svaks Café.

Barbara has been writing short stories and poems for seven years with Yoshi at Emerald Community House writing class. Some of these were entered in a book by the Emerald and Hut writers group and won a Highly Commended prize in 2006. Her stories have an Australian flavour. She is also an Illustrator and runs an independent **Gallery in The Basin**, Victoria. Barbara and Yoshi are looking into publishing their book of short stories together with Barbara's illustrations.

Barbara wishes to explore the vicinity of Mooramong to look for materials for her sketches and artwork suitable for their book illustrations. She would also

her sketches and artwork suitable for their book illustrations. She would also continue to work on her short stories. She says that she hopes to obtain feedback, support and inspiration at Mooramong. Barbara has calm, kind and optimistic personality. She had said that she'd already started packing her bag, even though she was told it was by competitive application.

[Marion Grace Barnes] - Regular contributor, ANE newsletters; Facilitator, Canterbury Writers

Marion is currently writing a manuscript on an Australian childhood and has been a keen writer since she was a teenager. She is university educated with a BA in Fine Art, a qualified Behavioural Therapist and also an experienced Volunteer and Organiser. As well as writing her book, she enjoys writing comical fiction and articles on health and childhood development. She also enjoys inventing literary games and group activities to assist with team cohesion and creative productivity.

Marion facilitates Canterbury Writers' group, which Rumi joined in 2010. They have successfully worked together on several writing projects. In June 2013, they worked to submit a grant application to the City of Boroondara to expand the group's activities, with Rumi writing the first draft and Marion editing and re-drafting in collaboration with Rumi. ANE has provided a letter of support and an offer of auspice for this application. Marion has also contributed articles on senior's health matters to ANE bilingual newsletters, with Rumi translating her articles.

Synopsis

Marion's manuscript in progress is the autobiography of a girl incorrectly diagnosed with epilepsy, and subsequently medicated from age 7 until her mid 30s. It is the story of her childhood, youth and early adult life, and how the stigma of epilepsy and the side effects of long-term medication shaped her identity.

Relationships with family, friends, teachers and medical professionals are portrayed with gentle honesty, through the eyes of a young girl. The nurturing support of a loving family is counter-balanced with the cruelty and isolation of the schoolyard. Issues of self-esteem, self-image and coping strategies are explored throughout the entire story. There are passages that may induce laughter, tears or perhaps even exclamations of amazement when our subject finally discovers she doesn't, nor has she ever, suffered from epilepsy.

After major illness caused by medication side effects, and requiring hospitalization, our subject sees a leading neurologist who suspects her faints have been caused by a cardiac condition. This being the case, she is able to stop taking medication and learns how to control the faints with physical strategies. Learning to live without medication is a big adjustment. Being sedated from an

Learning to live without medication is a big adjustment. Being sedated from age 7-34, and then suddenly being medication-free, changes and enhances her identity, by changing how she feels, thinks, responds and interacts. With the extra energy, she embarks on a journey of self-discovery and reinvention.

This is an important story for several reasons. On a personal level, for the author, it is a therapeutic vehicle for redefining herself. For others, it encourages a greater understanding of what it feels like to live with a condition such as epilepsy or to be medicated long-term. Another purpose is to educate others suffering from a similar situation. The medical scientist who first identified this common misdiagnosis anticipated that 20-30% of people diagnosed with epilepsy, actually had a cardiac related condition instead.

[Hiromi Hughes] - Social media, craft and food writer, official blog writer for ANE
[Darren Hughes] - Proof-reader, cameraman, web manager for ANE

Hiromi met her bilingual husband Darren in 1998 in Melbourne; they are both active members of ANE. Hiromi, one of the youngest members of ANE, became interested in the preservation of traditional Japanese culture and the elderly care, when she met Mari in 2009. True to one of the mottos of ANE, "challenge", she has tried to attain new skills attending various seminars offered by ANE Culture School, including bilingual haiku. She wished many more young families to benefit from the cultural activities that ANE offers, and suggested the use of website and facebook. Since August 2012, Hiromi and Darren have maintained ANE's official website, facebook and twitter.

Hiromi founded Kukabara mobile (Japanese) library auspiced by ANE. This library has 40 strong (young) Japanese family members and carries many illustrated children's books in Japanese language. Hiromi organizes fun filled monthly events for the children including Japanese book reading. Hiromi has organized activities and seminars writing many reports and articles and translations for ANE bilingual Newsletters. She produced brochures and posters for ANE including the wording and design.

Hiromi manages her own small business from home marketing her craft book publication, using the facebook as her central tool. She donates her time generously providing her skills in origami craft with Do Care every Tuesday. She organizes Japanese food group buying and monthly delivering project, managing volunteer deliverers for the elderly, who look forward to seeing the young volunteers and their children and friendly chat in Japanese language. The children also benefit by practicing to speak Japanese.

Hiromi and Darren work as a team to translate and proofread the materials for ANE bilingual newsletters. They have noted that the grammatical correctness of the translation does not necessarily mean the correct translation. They would like to have meetings to discuss the issues regarding the use of **website**, **facebook** and twitter with other writers in the group. They wish to encourage the elderly members to use social media. Hiromi writes blogs for the official ANE website, and maintains the official ANE Facebook and twitter. She says that she enjoys writing replies to the posts.

It would be a new experience for Hiromi and Darren to be away from internet. Though Darren has volunteered to proof-read since the first edition of our newsletters in January 2012, he does not consider himself as a writer. He would like to take photos and give general moral support. His delicious vakisoba BBO

me to take photos and give general moral support. The delicious yakisoba, Udon noodle Japanese style, have been extremely popular at many tree-planting and other philanthropic and intercultural events.

Hiromi's projects include the following;

*Recipe Writing: Hiromi has worked in Japanese restaurants and is a skilful cook. She will get the others to help her in food preparation in order to assess which recipe would be easily prepared and/or popular. She intends to write many easy recipes using locally available ingredients for busy young mothers who live in Melbourne (in Japanese.) As ANE promotes healthy habits, she will be health conscious.

*Hiromi says that she wishes to write her memoir illustrating how she became interested in the elderly care matters. She would appreciate feedback.

[Vincenza Fazzalori]-Book illustrator, artist

Vincenza has taught art and ESL for many years. She is an artist with keen interest in minimalist/Zen art. She will be introducing us to the relationship between a Japanese haiku poet and her clay pot. If we have sufficient interest in the anthology, she will be happy to contribute the image of her artwork made during the residency.

[Jean Christie]

Yoko taught Jean Japanese at Monash University in the 1970s, and Jean met Mari in 2010 at a gathering of ANE. Jean is the minute's secretary for the Committee of Management for Canterbury Neighbourhood Centre, where she met Rumi.

Jean has lived in Melbourne for most of her life. After graduating from Monash University in 1980, she became a bi-lingual secretary at a Japanese company, where she used her linguistic skills. She spent the early 1990s in London, and then five years in western Japan, working as a translator from Japanese to English.

After coming back to Australia, she returned to secretarial work. In recent years, however, she has had the opportunity to go back to tertiary education. She is an accredited translator of Japanese, recently completing a B.A. (International Studies) at RMIT University. As part of her second B.A., she completed a project on the Adult Migrant English Program, which was introduced in 1948.

Jean is interested in a variety of causes, including protection of the environment, justice for asylum seekers. She volunteers as an English conversation teacher to a Chinese lady for one hour a week. She would appreciate the opportunity to go to Mooramong and meet people who share her interest in language.

Projects

Jean has Yoko's Japanese-language textbook on interpreting, and another textbook on French. She plans to spend the residency reading the two texts and comparing French and Japanese approaches to the profession of interpreting.

She keeps both a Japanese dictionary and a French dictionary on hand at all times in the form of apps on her iphone, and she also has an electronic dictionary which contains not only Japanese-English and English-Japanese translations, but several versions of the Oxford Dictionary. Jean looks forward to sneaking Japanese getting to know a part of her home state which is unfamiliar

speaking Japanese, getting to know a part of her home state which is unfamiliar to her, and making new friends.

Associates

Invitations to join us in the application had also been sent to the following published authors and/or associates of ANE.

[Yoko Pinkerton] - Regular contributor, ANE newsletters

Yoko was one of the leading writers in the original application; regrettably however, she decided opt out of the residency as it was too difficult for her to find a suitable short term accommodation for her aged husband. She provided her work to be read at the residency. All listened with great interest.

Yoko is a naturalized Australian. She has published her memoir in Japan, but is better known among the students of Japanese as the author and/or co-author of textbooks on interpreting and speech making. Among them, *The Textbook for Interpreting Formal Speech* enjoyed 5th reprinting. She holds Bachelor's degree in English from Aoyama Gakuin University in Tokyo. She earned Master's degree in English from Monash University with her thesis, *The Concept of Nature and the Treatment of Nature in Lyric Poetry*. The "poetry" includes traditional Japanese **haiku and tanka**. She worked as an interpreter and a translator in Tokyo. After her retirement as an interpreter, she worked as an instructor in Japanese/English Interpreting and Translating Course at RMIT TAFE and a Lecturer/Postgraduate Coordinator in Japanese/English Interpreting and Translating Course at Monash University.

Yoko has contributed her well-written bilingual articles, which required little editing or translations, since Rumi took over the editorship of ANE Newsletters, in January 2013. . Yoko has also given constructive critique, suggestions, and encouragement to Rumi. Though Yoko writes in both English and Japanese, her preferred language is Japanese and she asks her son to proof-read the article. Yoko's project during the residency week is to develop an English version of her memoir, by translating her already published Japanese version, adding some more of her life stories. She says that the first part of the record will cover her life in Japan before she came to Australia in 1965 at the age of 27. This section includes her experiences as a child during and post-wartime Japan. The second part will relate to her life in this adopted country Australia." The following passage is an example of stories that she would like to expand.

Suicide Attack in the Sky

One afternoon, when my sister Keiko and I were playing in the house we saw a Japanese *kamikaze* suicide plane dashed against a B29 plane in the sky. Rooms facing a garden of traditional Japanese style house have glass doors, not windows. Our house had 8 glass doors. On this summer day the glass doors were open wide, so we had a full view of this breath-taking incident like a scene on the movie screen. The planes came falling together as if they were entangled, and glittered in strong summer sun like large pieces of aluminium foil, with their fuselage starting a fire when they landed.

We soon heard that an American pilot who came down by parachute was alive and landed on the land about a few hundred meters away from our house. Keiko and I did not go to see him, but all the neighbours were talking excitedly about how he was beaten up by clubs, stoned and kicked by some Japanese

about how he was beaten up by class, stolen and killed by some Japanese, after which he was taken away as a prisoner of war.

[Rosh Petra] –sent some EL haiku, suitable for bilingual haiku before and after the residency

Roshi started to write English-language haiku recently. She is of Sri Lankan heritage and have lived in Melbourne since emigrating in 1975. She works as a customer service officer at the Dandenong branch of the City of Greater Dandenong libraries. She has a B.A. from Monash Uni and enjoys reading and writing. Rosh has a partner of Japanese heritage and two young boys. She found haiku's form; its conciseness yet potential width appealing.

使わない

庭手袋に

ハチの巣か

Hibernating wasps

Sleep within palms of disused

Gardening gloves.

[Lella Cariddi]

Lella is an established creator & cultivator of community inclusive events, working with established and celebrated authors and artists, to promote cross-cultural contemporary multi-arts platforms. Lella has a MA (Contemporary Arts-Gallery Practices). She has been a Creative Director of **World Poetry** from 2004 to 2013. She was the Creative Director of **IfLit 2012**, at Federation Square. She has bilingual poetic publications.

[Lyn Reeves]

An award winning published EL haiku poet who writes haiku suitable for bilingual haiku, or translating into Japanese haiku. Her haiku and translations were recited at IfLit 2012 at Federation Square.

[Dr. Keiko Tamura]

PhD (ANU) Research Associate, School of Culture, author of *Michi's Memories: A Story of a Japanese War Bride* (2001)

[Ryoko Adachi] and her husband **[Andrew McKay]**

Authors of *Shadows of War* 2005 and *Echoes of War* 2009.

[Sue Stanford] (*The Attitude of Cups* 2011, *Neon City* 2008),

(*The Attitude of Cups* 2011, *Neon City* 2008),

Born in London, Sue Stanford is based in Melbourne. Her interests in the creative arts took her first towards a still-born career in ceramics and then later to some small successes in writing. Her first book of poetry, *Opal*, came out from Flat Chat Press in 2006 and a tiny book of haiku, *The Neon City*, came out from Post Pressed in 2008. She edited a national anthology of poetry, *The Attitude of Cups* published by the Melbourne Poets Union about tea, wine and coffee that appeared in 2011. Sue's poetry has appeared widely in literary magazines and anthologies. She is currently working on a PhD at Monash University which will take Sugita Hisajo's haiku as a case study through which to explore issues in Meiji, Taisho and early Showa haiku. Sue was president of Melbourne Poets Union during 2007 and 2008. She has twice been a judge for Moving Galleries, and poetry editor of POAM for the past five years.

[Hiroko Fyffe]

The Japanese proof-reader for ANE Newsletters. Hiroko is a retired Japanese Language teacher who organizes annual get together trips for Australia-wide **Japanese War Brides' Association**.

Participants:

Day 1 Mon 22: Lorin, Yoshi, Rumi, Jean, Marion, Barb

Day 2 Tues 23: Lorin, Yoshi, Rumi, Jean, Marion, Barb, Hiromi

Day 3 Wed 24: Lorin, Yoshi, Rumi, Jean, Marion, Barb, Hiromi

Day 4 Thurs 25: Lorin, Yoshi, Rumi, Jean, Marion, Barb, Hiromi, Vincenza

Day 5 Fri 26: Yoshi, Rumi, Jean, Marion, Barb, Vincenza, Claire, Mari, Hiromi

Day 6 Sat 27: Yoshi, Rumi, Jean, Marion, Barb, Claire, Mari, Hiromi, Myung,
Noriko

Day 7 Sun 28: Yoshi, Rumi, Jean, Marion, Barb, Hiromi, Mr and Mrs Mori
from the Japanese Community Radio Station in Ballarat

*Transport cost to be shared within the car-pooling groups.

*If not a member of Writers Victoria you are required to become one **or** ANE's (application forms are available at the residency \$20 discounted membership).

*People with special dietary needs – Please let us know.

*Where convenient, please do reasonable amount of shopping for food which you like (and some to share) within your allocated budget amount and please retain receipts. If you prefer NOT to do the shopping, you may consider talking to Hiromi, who would be happy to shop via Daiwa Foods, and organize cooking.

*Please provide membership No. of writers Victoria or see Rumi, Mari or Hiromi to become a member.

*

Mooramong Rd is approx 3 Km after Skipton on your right.

July 21st.....till 28th 2013

Recently, I went to a writing/art weekend at Mooramong.

Mooramong is a large sheep and cattle station outside Ballarat. We were excited to get the residency opportunity. I drove picking up my friend Yoshi, then Lorin Ford through Brunswick on our way to Mooramong.

At Mooramong, we met Sally, the representative of Writers Victoria. Rumi, Jean and Marion arrived shortly after. Hiromi came on Tuesday, and Mari and Claire arrived later. Lorin held a Haiku Poetry workshop. Haiku's were made by all with Lorin's advice.

We all learned many things from each other during that week; Vincenza came for a short stay and we talked about her Pots created with poetry and some of her intricate designs on paper with wonderful poetry inside. I had a drawing afternoon and Rumi led a reading, including part of her own book. Yoshi read one of her short stories; some travel memoirs and Marion entertained us with belly dancing and word games.

Lorin and I sat outside in the frost and viewed the pastel Gold and red Hues of Dawn together. Then she left with Hiromi.

Lorin in sunrise footsteps in frost red and pink farewell

ロリン去る 霜に足あと 日の出かな

Marion and Barbara went into town one afternoon to write Haiku's and continue some stories and the Coonara kept us warm later thanks to Yoshi 's fire. Marion was an expert wood splitter, what a team! Jean read beautifully and Rumi, Jean and Yoshi sang like birds. In Japanese and English!]

After seeing the original Homestead, the Workshops and meeting all the people including Myong, Noriko San , the Mori couple, one an Art teacher, the other a Race Horse trainer, all participants left the week with unusual memories... Rain came as we left.

Many thanks go to Ian Walker, the caretaker for his support and great tour. A total

surprise. —Barbara Petrie, a long-time Emerald Writing class member, Yoshi's friend and artist.

あなたは秋といえば松茸？ボジョレーヌーボー？ファミレスの秋フェア？

メルボルンもすっかり春になりましたね。こちらでもお花見があったり、ロイヤルメルボルンショーやメルボルンカップなど、季節のイベントがいくつかあります。日本は逆の季節ですが、先日、3世代を比較するジェネレーション天国（フジテレビ）という番組で、秋を感じる食べ物ベスト10、というのをやっていました。

50代60代70代は、1位松茸（今ほどは高級ではなかったとか）、2位七輪でさんま、3位新米、4位ぎんなん拾い、5位二十世紀梨、6位石焼き芋、7位お彼岸のおはぎ、8位十五夜の月見団子、9位ゆで栗、10位庭の柿

そして30代40代では、1位ボジョレーヌーボー、2位コンビニおでん、3位さんまの寿司（痛みやすいさんまですが冷蔵技術等が発達し生で食べられるようになった）、4位オードブルの生ガキ（こちらも輸送技術の発達で都市部でも生で食べられるようになった）、5位自販機のコーンスープ、6位茶色いモンブラン（フランスからマロンペーストが入ってきた）、7位月見バーガー（マクドナルドの秋限定ハンバーガー）、8位ポルチーニ（イタリアのきのこ。イタめしブーム到来。）、9位おさつスナック、10位巨峰

最後に10代20代では、1位ファミレスの秋フェア（きのこハンバーグや芋のパフェ等）、2位秋のビール（缶にも紅葉の絵が。アルコール度数も夏のものよりちょっと高めのものが多いとか。。。）、3位骨取りさんま、4位秋のコンビニスイーツ、5位松茸ぎんなん天井、6位スタバの秋メニュー、7位おいももなか（さつまいもの形をしたアイス）、8位四季物語 秋バージョン（カップめん）、9位秋のハロウィン菓子、10位さつまいこ（スナック菓子）

というランキングが出ていました。ん〜時代の流れを感じますね。若い世代にいくにしたがって説明が必要な食べ物が増えているような。。。50代60代70代では素材そのもの、若い世代ではその加工品が多いですね。各食品販売会社の商品開発部のご苦労がうかがえます。若い世代の方で、ファミレスが秋を持って来る、と言っていた方もいました。

どの世代にも入っているさんまですが、時代の流れと共に変化しています。外で七輪で煙を出しながらさんまを焼くのは、若い世代の方達の住宅事情などを考えても大変です。頭やしっぽはもちろん、中骨や内臓も取り除かれているさんまをパックから出してフライパンで焼くだけなら簡単です。この、骨取りさんまという商品は去年100万パックを売り上げたそうです。シソ、バジル、スパイシー風味の3種類。

秋限定スイーツ、食べてみたいな、と思う一方、庭の柿をカラスに食べられないように見張っていたとか、さんまを七輪で焼いていたら風向きが変わって煙が家の中に入ってきたとか、秋の風情を感じるようなエピソードを聞くと、懐かしい気持ちになりました。

桃 栗三年柿八年、柚子の大馬鹿十八年…というのを聞いた事がありますが、実がなるまで大変なのか、メルボルンで生の柚子を見た事ありません。ほんの少しで 存在感たっぷりの柚子。子供の頃に毎年入っていた、柚子のプカプカ浮いたお風呂がすごく贅沢に感じられます。こちらでも韓国の柚子茶ならアジア食材店で 簡単に手に入ります。柚子茶でお風呂は無理ですが、香り付けとして色々お料理に使っています。柚子茶レシピの紹介です。

柚子茶で鮭のマリネ（オーストラリアの大きじ1は小さじ4、日本の大きじ1は小さじ3です）

大 きめのボールにだし汁180ml、砂糖小さじ9、醤油小さじ9、酢小さじ12、柚子茶小さじ6、塩小さじ1/2を入れてよく混ぜ、玉ねぎスライス1個分、 人参千切り1/2本分を加えマリネ液を作る。骨、皮を取り1口サイズに切った鮭約400gに軽く塩、胡椒をふり、小麦粉小さじ9をまぶす。180度の油で 揚げ、熱い内にマリネ液に漬ける。2、3時間おき味をなじませる。冷蔵庫で保存して下さい。ーヒューズ博美

There is a saying that peach and chestnut trees take three years to fruit and the persimmon tree, eight years, while “Citron the idiot” (a type of Japanese citrus fruit), takes eighteen years to bear fruit. I have never seen fresh citron in Melbourne but Korean Citron Tea (Jam) can be found in many Asian grocery stores.

Salmon Marinade with Citron Tea :

(It should be noted that 1 Australian Tablespoon (Tbsp) = 4 teaspoons (tsp), while 1 Japanese Tablespoon = 3 teaspoons)

In a large bowl, put 180ml of Japanese stock (or water), 9 tsp of sugar, 9 tsp of soy sauce, 12 tsp of rice vinegar, 6 tsp of citron tea jam, 1/2 tsp of salt and mix well. Then add 1 onion (sliced) and 1/2 a carrot (cut into thin strips). Cut 400g of salmon (boneless & skinless) into bite size pieces and sprinkle with salt and pepper. Add 9 tsp of plain flour and cover the salmon. Deep fry the salmon in oil at 180 degrees. Put fried salmon to marinade sauce straight away while hot. Leave it for 2-3 hours to marinate. Keep in a fridge until serving.

Myung

Trip to Skipton Mooramong mansion

To meet new people is very exciting. I find that this to be a mostly positive experience in every day of my life. When you find out about different people's life experiences, likes and dislikes, skills, specialties and talents... It is kind of treasure hunting.

It took me about 2hours to drive from Melton to Mooramong , but it was a joyful trip with a nice company beside me and a very friendly welcoming from good people.

It was a really enjoyable time at Mooramong.

The Dementia workshop was really informative and helpful to understated.

Thanks to Claire.

Thank you Rumi san for organizing the great getaway trip for people. And also thanks to Hiromi san for your kind and thoughtful support.

I hope that we can do it again another time.

Myung —ANE's Committee member and Korean Contact

Anthology : Writers Residency at Mooramong

<http://p.booklog.jp/book/73148>

編集: 小紋寿ルミ

編集者プロフィール: <http://p.booklog.jp/users/rumikomonz/profile>

感想はこちらのコメントへ

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