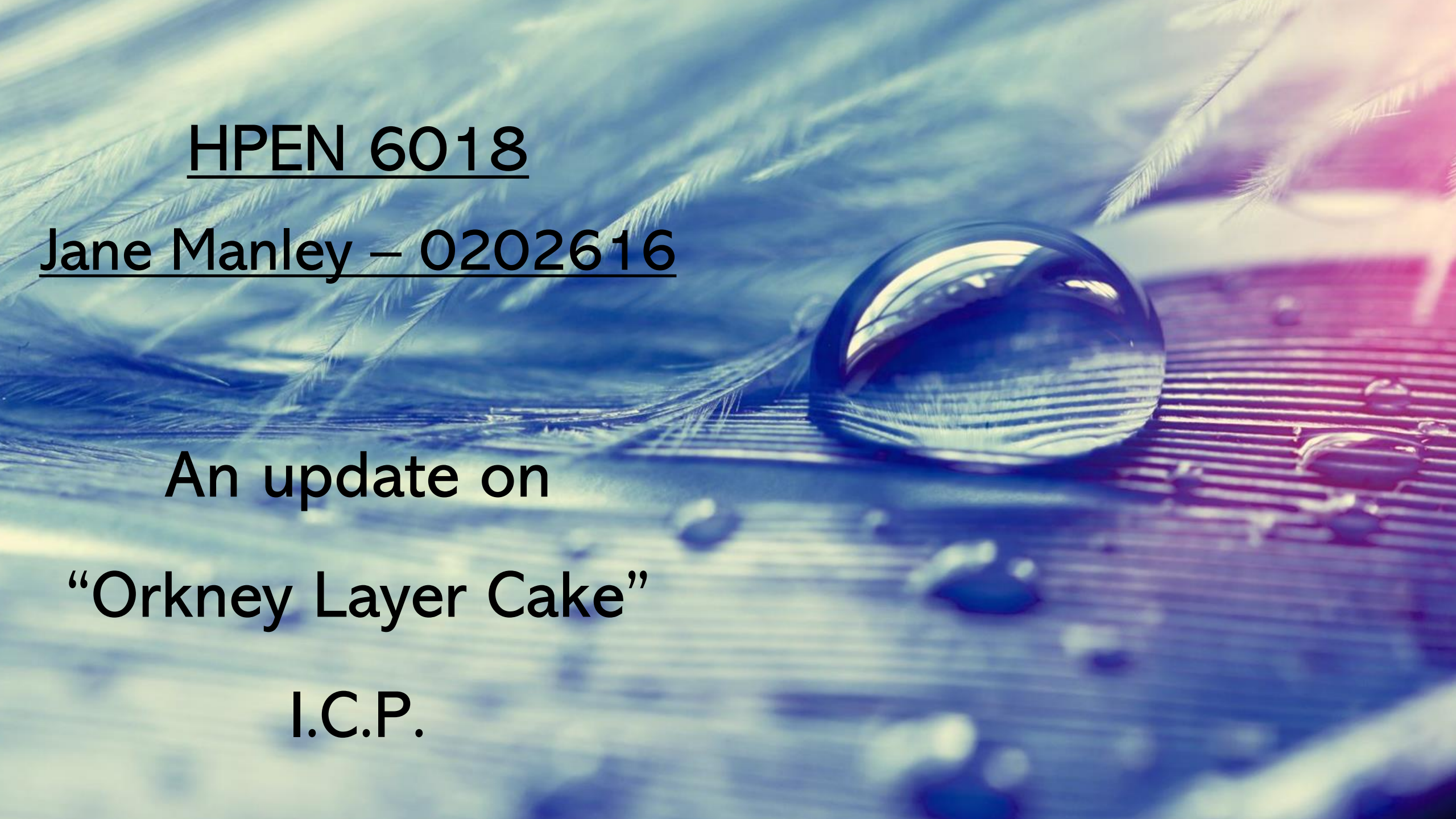




HPEN 6018

Jane Manley – 0202616

An update on
“Orkney Layer Cake”
I.C.P.



Fig 1

Consent Form for Collection of Words & Images

My name is Jane Manley. I am a student at The University of Trinity St. David in Lampeter, Ceredigion, West Wales. I'm in the Orkney Islands researching for my dissertation for a B.A. Hons. in Creative Writing.

My plan is to produce a short volume of prose and poetry based on the history of the islands, pre-history to the 21st century; this is an academic work for my degree, and with luck publication in the future.

If you're happy to talk to me about your childhood memories, how the island has changed over the years, stories and legends of the past it would be very helpful. Those of you who moved to the island as an adult, I need your stories of the community and how you settled in as well.

As I write slowly by hand, I'm hoping you'll allow me to record your words to transcribe at a later date. My husband John is a photographer, and if you consent to him taking a portrait that would be brilliant. I do need your formal consent to agree to me using your words and images in my final project.

My contact details: marathonfairy@tiscali.co.uk or llangynoglady@outlook.com

Mobile number 07934 475 277

I consent to Jane Manley using my image and/or words for her dissertation & any future publication.

Print name.....

Date.....

Contact details

Consent and Thankyou cards For the project

*West Wales side map.
The author on her*

*Diolch i chi am eich helpu gyda
fy nhraethawd hir*



Sir Gaerfyrddin a Ceredigion

Fig 3





One island of
many layers
Surrounded by
essential
nutrients
Its centre full of
treasures

My aim

is to produce work of the calibre of these authors, four born on Orkney one adopted. Three are 20th century and Jerry Wood and Amy Liptrot 21st. Their work is sublime, so a new reason to read them all again.



Reality

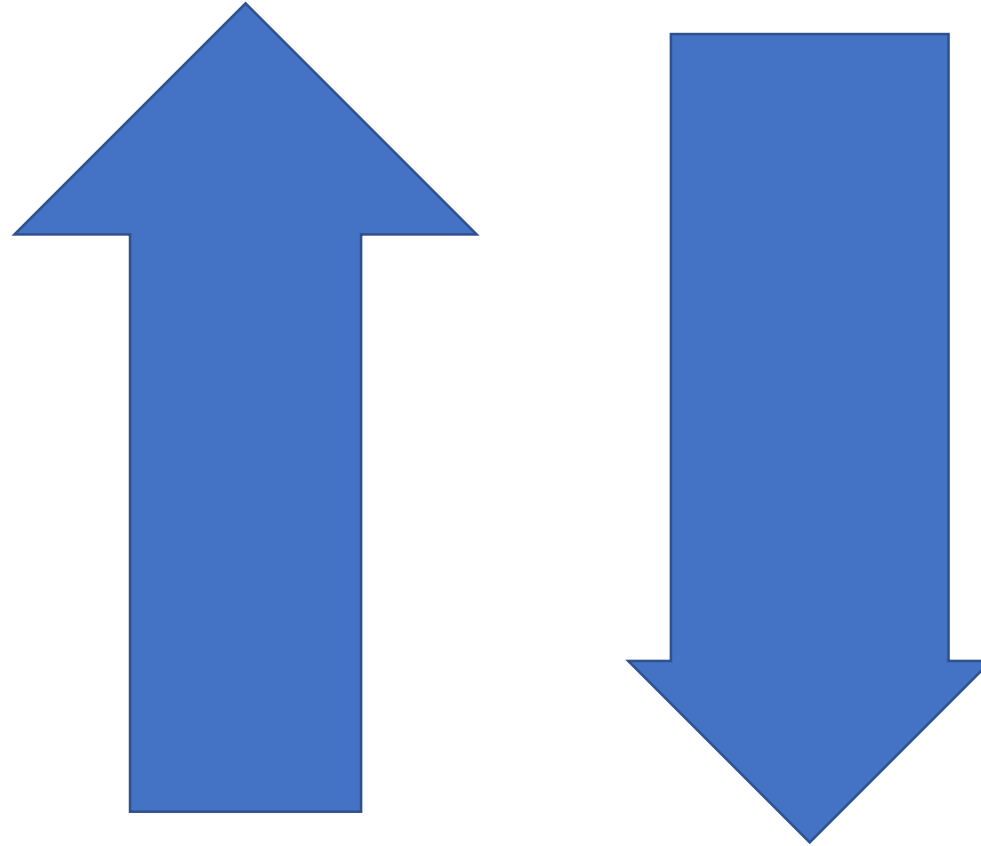
I am not them! But undeterred I intend to carry on regardless. Wish me luck.

You will be pleased to know I have reduced down to the idea below:

SKY

SEA

LAND



The Westray population
of about 700 are
known colloquially as
AUKS.

They will be the strands
that connect the sky,
sea and land.

Like the ropes on the
ships, or the spun wool
that was and still is
woven or crocheted into
clothing today.



Fig 4

To put it another way; like cobweb silk, the islanders can be seen as individual strands of silk – small and insignificant compared to the elemental forces of land, sea and sky. But woven together, they are a formidable crowd, indestructible. So I have chosen to approach my poems as the female spider does her web – slowly, strand by strand, ensuring all the angles are woven together in one piece. Every poem will be connected to the next, and all will relate to the land, sea, sky or the population of the ‘Queen of the Isles’, whether they are native Auks or newbies.

I haven't decided yet, if I will kill and eat my husband on completion of the project.

Where am I now?

My format is definitely a book of poetry, no prose as in 'The Pillion Poet'.

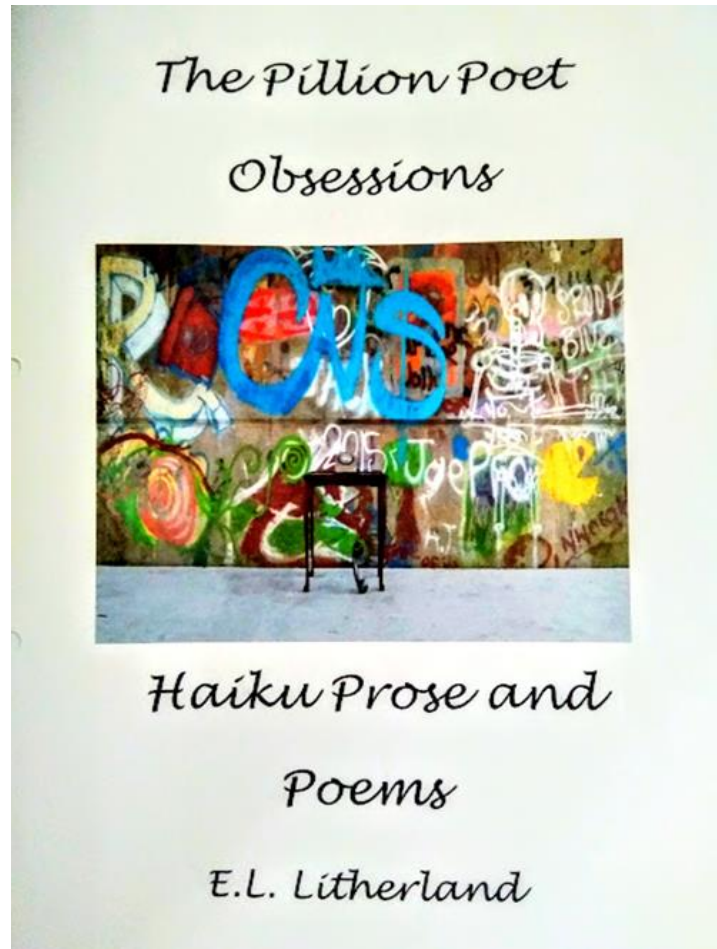


Fig 5

What format have I chosen for the I.C.P?

POETRY POETRY POETRY POETRY POETRY POETRY POETRY POETRY POETRY
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POETRY POETRY POETRY POETRY POETRY POETRY POETRY POETRY POETRY POETRY
AM NOT OBSESSED I AM NOT OBSESSED POETRY I AM NOT OBSESSED BLANK VERSE POETRY
BLANK VERSE POETRY BLANK VERSE POETRY BLANK CONCRETE SONNETS CONCRETE
SONNETS POETRY BLANK CONCRETE
SONNET NO HAIKU TODAY NO HAIKU TODAY PICTURE WORDS PICTURE WORDS
SHANTIES SHANTIES DIALECT DIALECT AM I OBSESSED YES YOU ARE OBSESSED DIALECT
POETRY POETRY POETRY POETRY DREAM POETRY
TOMORROW POETRY WESTRAY POETRY THE AUKS SING SING LOUD HOMAGE TO MY
SPIRITUAL HOME AUKS SING SOLEN GEESE SING PUFFINS WHISTLE POETICAL RHYTHMS
MACKAY BROWN WOOD MUIR AND NOW HOPEFULLY ME LOVE YOU AUKLAND HOMAGE IS
PAID THE AUKS SING LOUD SEA ROARS POETRY BOATS GO DOWN POETRY LAND

What is decided?

- 20 – 30 poems of different forms and lengths maybe 1 or 2 in dialect
- Blank verse will probably dominate
- I will try a sonnet or two for Jeni
- I love Apollinaire's concrete poetry so will attempt a couple
- The book will be illustrated with either photographic images or my own work
- The poems will be word pictures I hope
- The illustration must enhance the words
- The form of the poem must suit the shape and sounds of the words
- If I can I will imbed sound and physical pieces in the work – struggling with this at present

What needs to be done

WRITE THE POEMS

THEN

- Decide on the illustrations
- Titles to be decided when poems done – takes forever
- How am I going to group them – in Land Sea & Sky, or as one poem running into the next?
- Stop reading! Especially about Vikings and Runes
- Stop being so worried about the content going in before I've committed to the keyboard.
- Find a title for the book

lowed
g Stones

re Rolling Stones.

and they'll follow me home,
clubs and parties and bars
k beer and talk about art.
en
they ring my phone
essed.

Rolling Stones.

ingamy, you know his name,
, well he's mainly to blame,
rls' clothes when I'm all alone
ringe and says,
ne?"

a Jaggeresque tone.

I'm being followed by the Rolling Stones.

I can't go anywhere unmolested.
I can't fight back they'd have me arrested.
I feel like a lunatic no-one believes me.
It doesn't make sense and lest no-one can see
the shadow they cast on my innocent life.
Oh they think it's so funny and so do their wives.

And that Texan, *oh yes*, she's the head of the bunch,
making personal comments while I'm eating lunch.
Criticizing just because I don't know
how to order in French

Couchez avec moi ce soir
I don't know what that is
Or what it tastes like.
They think it's a laugh and they think it's a joke,
but they're driving me close to the end of a rope!

I'm being followed by the Rolling Stones.

Cornflower (1917)

Young man
of twenty
Who have seen such terrible things
What do you think of the grown men of your childhood
You
You
have
seen
death
face
to
face
more
than
a
hundred
times
Communicate your fearlessness
To those who will come
After you
Young man
You are full of joy your memory is full of blood
Your soul is also red
With joy
You have absorbed the life of those who died close to you
You have the quality of decision
It is 1700 hrs. and you would know how to
Die

Fig 6

Day without end

A day without end lies within our lying;
Any moment I may spend
Are your moments and our day climbing,
In the dip of the sea
And the sunny sun rising,
Day's end, day coming
It is all so good to me.



Fig 7



Fig 8



Fig 9

Strengths

- Good research behind the project
- I know where I'm going with it
- Am used to putting the work in
- I love what I'm doing on the course
- Stubborn
- Persistent
- Work ethic
- I like my poetry

Weaknesses



Fig 10

- I am not superwoman!
- Tendency to over think and sweat the small stuff
- Hate the fact I can never use everything I have collected
- Cutting words out
- Time management
- Lack of I.T skills, particularly Publisher

The Future



Fig

Publish! I'm keen to see both this and my previous project in print. I'm aware of how much work will be involved in this, but as I've sweated so much blood this far, it seems wasteful not to give it a go.

It will be a pressie to me for my 65th next Easter, wish me luck all.

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Picture Gallery

Figures

1. 'Welcome' in Icelandic Fuþark Runes available at [www.make it yours uk](http://www.makeityourself.com)
2. Maps from my wall
3. Thank you cards and consent s for my research in Westray
4. Spider web Image from [www.nhm.ac](http://www.nhm.ac.uk).
5. Photo of level 5 ICP
6. Apollinaire and Murray Lachlan Young – see Bibliography
7. Jerry Wood's words and illustration – See Bibliography
8. Father Stephen and Sister Colette, Edwin Rendall from my collection of photographs
9. Power fist clip art <http://clipart-library.com/womans-power-cliparts.html>
10. Weaknesses clipart <https://depositphotos.com/vector-images/tired.html>
11. Green spaceship clip art image <https://flyclipart.com/scholar-with-a-key-to-his-future-royalty-free-vector-clip-art-future-clipart-800434>
12. My photographic image

ANY QUESTIONS BEFORE I HIT THIS LOT?



Fig 12