



Eucalypt eNews Jan 2020

Submissions to Issue 28 close 31st March 2020

Email up to 6 tanka to editor.eucalypt@gmail.com

Dear Poets and Friends,

I hope that *Eucalypt* issue 27 has now arrived safely in your letterbox. Unfortunately we had a little hiccup with the printing of the index for issue 27. I emailed an erratum to subscribers, but if you missed it, the corrected, complete index is available for download: https://jthorndyke.files.wordpress.com/2019/12/eucalypt_text_27_index-erratum.pdf It is my pleasure to announce the SCRIBBLE AWARDS for issue 27. It is never an easy task to choose favourite poems, but our issue 26 winners Mary and David have stepped up to the task and written excellent responses which are now online for all to read.

Best wishes for 2020

Julie

THE SCRIBBLE AWARDS

The Scribble Awards recognise two outstanding poems from each issue of *Eucalypt*, selected and appraised by winners of the Awards in the previous issue. The winners from issue 27 are . . .

Anne Benjamin

selected by Mary Kendall

red anemones
blue doves in a swirl of vines
on the kilim
simply lovely things emerge
from knotted intricacies

-- Anne Benjamin

Carolyn Eldridge-Alfonzetti

selected by David Terelinck.

just currawong song
and a rolling landscape
in green and brown
I wish I could hide here
a few decisions longer

-- Carolyn Eldridge-Alfonzetti

The appraisals can be read on the *Eucalypt* website maintained by founding editor Beverley George <http://www.eucalypt.info/E-awards.html> Congratulations to Anne and Carolyn who will be our award judges for issue 28!

ABOUT OUR ILLUSTRATOR



**Pim Sarti, illustrator for
Eucalypt: a Tanka Journal
a biographical note by
founding editor Beverley George.**

Readers familiar with *Eucalypt: a tanka journal*, the first Australian poetry journal to publish tanka only, will already know and respect the name of artist, Pim Sarti. They may even have had one of their own tanka illustrated by her; or could, if Australian, even have met her in person on occasion at a Bowerbird tanka meeting lunch.

Pim's work appeared in issue 3 of *Eucalypt* and then with that of other artists in issues 4-6. With issue 7, Pim Sarti became the sole illustrator of this international journal and has continued to fill this role up to and including the current issue, no. 27.

Eucalypt: a tanka journal was born in Pearl Beach. So too was Pim Sarti! The second to last child of a large family, her parents' busyness meant they increasingly exercised less discipline regarding strict curfews and Pim was "free to roam the bush from dawn to dusk". With only limited access to art materials available to her, this budding artist was encouraged by an elder sister, who gave her paper and a Reeves paint box each Christmas.

Pim was keen to experiment with a wide variety of art styles, including what she first termed "dotty" paintings. Her interest has been consistent and constantly evolving. If asked how often she paints, she replies nonchalantly: "Oh, four days out of seven."

Her formal training commenced at East Sydney Technical College and had a strongly commercial focus, including illustrations for newspapers.

Life brings its changes and at home with small children, Pim responded to commissions for illustrations from editors of *The School Magazine*. Later she studied Chinese watercolour painting techniques in Kuala Lumpur and Hong Kong. Still later, while in New Guinea, she embraced the challenge of illustrating local people in Bilas: the practice which encompasses body decoration, feathered and other headdresses and wigs all of which combine to play a key role at dance performances on significant occasions.

Back in Australia, Pim resumed living in Pearl Beach and her keen enjoyment of the seasonal aspects of nature was immediately again reflected in her art. Living on a flood plain with access over a private bridge, in a home Pim describes as “four pavilions on a raft halfway up the trees”, she has painted waratahs in bloom, the emergence of flannel flowers, and changing aspects of the beach and coastal landscapes.

Her accomplishments have encompassed such significant successes as finalist in the Portia Geach competition of 1996 and the NSW Parliament plein-air exhibition of 2018. Her work has been displayed and sold at the Royal Easter Show. A member for twenty years of the Central Coast Art Society, Pim enjoyed many “paint-outs” travelling to varied locations suitable for working en plein air. She continues to work with local groups.

As founder, editor and publisher of *Eucalypt a tanka journal* for issues 1-21:2006- 2016, and living nearby to Pim, our long-observed practice was to get together at wine-o’clock to discuss illustration subject options for poems I’d chosen from each issue. A further wine-o’clock was deemed essential for making a final selection from a choice of illustrations Pim offered for the individual, selected poems.

When the responsibility of producing and editing the journal passed smoothly to Julie Thorndyke from issue 22, Julie was entirely willing to retain Pim Sarti’s role as illustrator. Although because of distance their final selections are made exclusively by email rather than over the clinking of glasses, the process continues seamlessly as it does for design and layout by Matthew George Design.

Pim Sarti’s role as illustrator for *Eucalypt: a tanka journal* is highly regarded and enjoyed.

Beverley George

Pim Sarti may be contacted on pimsarti@gmail.com
Her website is <https://pimsarti.wixsite.com/sales>
<https://www.instagram.com/pimsarti/?hl=en>



Bowerbird Tanka Workshop No. 21



Some photos of the calligraphy session at Bowerbird.

You can read Colleen Keating's report of the day here:
<http://www.eucalypt.info/E-bowerbird-reports.html#REPORT21>



Bowerbird Tanka Workshop No. 21



Some photos of the calligraphy session at Bowerbird.

You can read Colleen Keating's report of the day here:
<http://www.eucalypt.info/E-bowerbird-reports.html#REPORT21>

Bowerbird Tanka Workshop No. 21



Some photos of the calligraphy session at Bowerbird.

You can read Colleen Keating's report of the day here:
<http://www.eucalypt.info/E-bowerbird-reports.html#REPORT21>

What are Eucalypt poets writing about?

Check out this graphic representation.

The larger the word, the greater number of times it appeared in issue 27.

What are Eucalypt poets writing about?

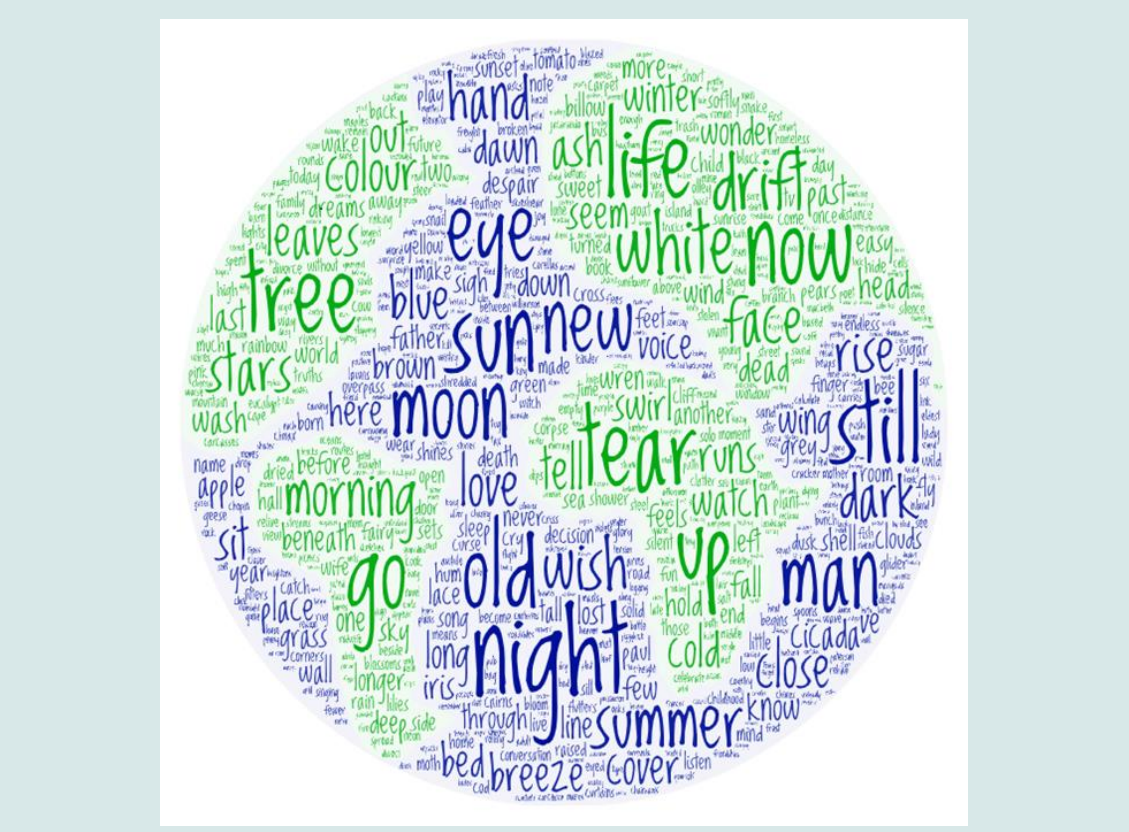
Check out this graphic representation.

The larger the word, the greater number of times it appeared in issue 27.

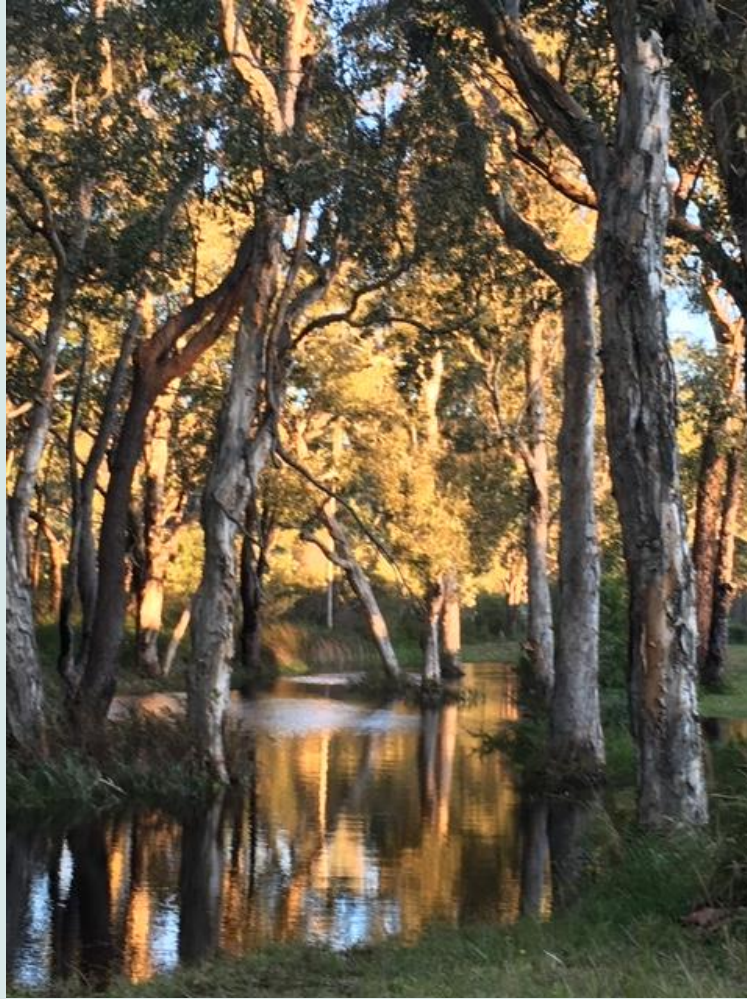
What are Eucalypt poets writing about?

Check out this graphic representation.

The larger the word, the greater number of times it appeared in issue 27.



Eucalypt Writing Challenge



This summer in Australia we have experienced extreme weather of all kinds.

Drought, heat, wind, fire, flood. Some areas have now had some rain—but much more is needed. Therefore I offer to you, as a writing prompt, the photograph above of a little billabong near my holiday retreat when it was full of water in 2018. It is currently dry.

Please respond to the photo in a tanka or two on the theme of weather and send to editor.eucalypt@gmail.com by 1 March 2020 for inclusion in the next e-news.

Classic Poem

Should I leave this burning house
of ceaseless thought
and taste the pure rain's
single truth
falling upon my skin?

-- Izumi Shikibu

From *The Ink Dark Moon*

translated by Jane Hirshfield with Mariko Aratani

Subscriptions for 2020

If you would like a PayPal invoice emailed to you for your 2020 *Eucalypt: a tanka journal* subscription, please [email me](#) as soon as possible.

Cheques should be made out to Julie Thorndyke, please.
Overseas cheques incur a deposit fee, so PayPal is preferable.

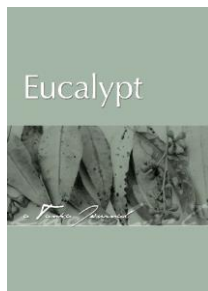
Thank you for your support!



Missed a Eucalypt newsletter?

Back issues are archived [HERE](#)

<https://jthorndyke.wordpress.com/eucalypt-a-tanka-journal/>



SUBMISSION CLOSING DATES:

MARCH 31
SEPTEMBER 30

Please email poems to
editor.eucalypt@gmail.com

With the subject line:
Submission – [your surname here]

Australian subscriptions still only \$30 AUD.
\$40 for NZ and Japan subscribers.
\$50 AUD for other international subscribers.
PayPal is available.

ABOUT EUCALYPT

Eucalypt is the first Australian journal devoted to this ancient Japanese poetry genre.

Japanese waka (now called tanka) are five-segmented poems. In English, they are usually written in five lines. Often, they address profound human emotions, such as love or mourning, but can also be used to record everyday experience.

The genre is 1300 years old, but is surprisingly relevant to the way we think and feel today.

Eucalypt is a print magazine which showcases contemporary tanka poetry written in the English language, and publishes only those poems its editors consider to be of the highest standard.

Its objectives are to offer wider publication opportunities to tanka poets and to make more people aware of the delights of reading and writing tanka.

There are two issues per year, in May and in November

Julie Thorndyke
3 Forest Knoll
Castle Hill 2154
NSW AUSTRALIA
editor.eucalypt@gmail.com