

## EDITORIAL

This is the first issue of *Poetry Salzburg Review*, of which publication has been delayed and I wish to express our apologies to our contributors, subscribers and readers. When we handed in our application for grant renewal to the Austrian Ministry of Education, we had asked for a bigger grant, which would enable us to publish three issues per year instead of two. Fortunately, our grant was renewed but – not unexpectedly, when one considers the economic situation in Austria and most EU-countries – our request for an increase was rejected. That is the main reason why we had to postpone the publication of *PSR* 6, originally announced as the spring issue, to June 2004. But we hope that this issue, which is the biggest issue we have produced so far, has been worth waiting for.

Having already highlighted the work of Allen Fisher (*PSR* 3), John Wilkinson (*PSR* 4) and Adrian Clarke (*PSR* 5), we continue this feature with a Maggie O’Sullivan-section, again guest-edited by Scott Thurston. We also have pleasure in publishing Frederick Pollack’s “The Earthly Paradise”, a postmodern long poem which, though inspired by the “9/11” incident, invokes a number of larger themes. Our interest in poetry in languages other than English is well exemplified by another long section, featuring high-quality translations by such experienced poet-translators as Anne Born (Henrik Nordbrandt), Iain Halliday (Emanuele Bettini), Thomas Ország-Land (György Faludy), Belinda Cooke & Richard McKane (Boris Poplavsky), and James Kirkup & Tamaki Makoto (Takahashi Mutsuo). Iris Elgrichi & Judy Kendall translated *Kinuta*, a Japanese Noh play by Motokiyo Zeami, the principal author in the development of the genre.

Perhaps I might also refer to another reason for the delayed publication of the present issue, which is partly connected with this enthusiasm for poetry in translation: Energy and time were taken up in the interim by the publication of two substantial anthologies, *Dreams of Fires. 100 Polish Poems 1970-1989* and *Imagination in a Troubled Space. A South African Poetry Reader*, introducing readers to two important national poetries. We have also produced two collections by fascinating poets, both female, as important additions to our Poetry Salzburg list. Georgia Scott’s *The Penny Bride*, a book of erotic poetry, is hailed by Elaine Feinstein, in her perceptive introduction, as “a true love song, not common in our contemporary culture” and “a tribute to

passion itself". Edmund Cusick describes Rose Flint's *Firesigns* as "treacherous with unexploded metaphor waiting to detonate; the entertaining surfaces of Coleridgean Fancy disguising glimpses of prophetic Imagination."

We have also changed the appearance of the magazine. Starting with the current issue, we shall be featuring on our front cover work by artists we admire. In addition, we shall ask critics to write short introductory essays about the respective artist or, if they are willing, ask the artists themselves to present their own work. We would like to ask our readers and contributors to pass the word about the new *PSR* feature on, especially to artists willing to cooperate with us.

A death to be recorded with regret is that of Ian Robinson, the poet, editor and publisher, who died on 20 April. He was editor of *Oasis* magazine and the small press Oasis Books. "Ian", as Tony Frazer of Shearsman reminds us, "published an amazing amount of good work over the past 30-odd years". *Oasis* 110 was the last issue for which he was responsible. Ian contributed artwork for the first two covers of *The Poet's Voice*, which I co-edited with Fred Beake and James Hogg from 1993-2000, as well as some poems for the second issue. Ever since we first met in July 1994, when I had the pleasure of conducting a long interview with him, we used to exchange copies of our magazines, usually accompanied by a letter or longer note commenting on the respective issues. This is Ian's comment on *PSR* 5: "I thought this was a particularly good issue, full of interesting things. In particular, the Adrian Clarke poems, and the interview with him, which was enlightening. I've enclosed a copy for you of the current *Oasis* [i.e. No. 119] which contains a piece by Adrian." We shared not only an enthusiasm for translations and certain poets (e.g. Martin Anderson, Ken Edwards, Lee Harwood, Estill Pollock), but also a more general and inclusive intention in each of our magazines: "an individual vision, a character and atmosphere entirely its own [...], a sense of community for young writers, somewhere where they can measure their work against the work of others, a starting point for them." But, as Ian so aptly put it, "there's a whole other world out there beyond the world of little magazines, beyond the world of literature. Life goes on, with or without us." Dear Ian, sadly, I could not agree more.

Wolfgang Görtschacher