

## EDITORIAL

Since the publication of *Poetry Salzburg Review (PSR)* No. 2 more than half a year ago, much has happened. Due to the enthusiasm and expertise of my friend and editorial assistant, Andreas Schachermayr, who found time from working on an edition of Michael Longley's Selected Poems in German translation, the magazine and Poetry Salzburg Press are finally online at: [www.poetrysalzburg.com](http://www.poetrysalzburg.com). Our email address has also changed. To reach us, please use our new email address: [psr@poetrysalzburg.com](mailto:psr@poetrysalzburg.com). It is possible to submit your work as an email attachment, but only if you add your postal address. We also ask you to send us a 5-10-line bio/bibliographical note for our section "Notes on Contributors".

A feature that has always been very important to me as literary critic and translator is being introduced with this issue: the interview. I believe it is likewise essential for poets and artists to think aloud upon their art, which can either be done in an essay or, guided by an informed interviewer's questions, in an interview. When Ines Kogler, one of my former students, told me that she was going to meet Tessa Ransford in Edinburgh when doing research for her MA-thesis on four Scottish women poets, I commissioned Ines to conduct an interview with Ransford. The second interview in this issue – Scott Thurston met Allen Fisher on the occasion of gathering material for his PhD-thesis on British Linguistically Innovative Poetry and Poetics – is the first of a series of interviews that Scott conducted and we will publish in forthcoming issues. Scott will always introduce the interviewee by way of a critical essay. Yet the first time I had heard of Scott was not as a literary critic but as poet, when one of my students, quite unexpectedly, selected his "Diagram Poems" (*Angel Exhaust* 9, Summer 1993) for close reading and analysis in class. This is why I have asked Scott to properly introduce himself to the readers of *PSR*. For issue No. 4 (Winter 2002/03) Scott will edit a John Wilkinson-section, for No. 5 (Summer 2003) an Adrian Clarke-section.

Only a fortnight ago, I received a friendly letter from the new editor of a British little magazine of long standing, together with a complimentary copy of the most recent issue, telling me that it included a 'review' of Georgia Scott's first collection *The Good Wife* (Poetry Salzburg, Dec. 2001), which sold out within 8 months and is

now available in a 2nd revised edition. What this colleague of mine termed 'review', was six lines which noted the poet's pseudonym and her whereabouts that the 'reviewer' had most probably copied from the blurb. This experience made me re-think our reviewing policy. I believe it is an insult to every poet who has published a collection of poetry for a 'reviewer' to devote only six lines to his or her work, or, as this magazine did, to review four collections on a page and a half. It neither helps the poet nor the reviewer nor does it contribute favourably to the magazine's reputation. *PSR* only publishes review-essays of a minimum length of 3 pages, because we believe that every poet's collection that we have selected for review deserves careful critical attention.

An important feature of *PSR* and its predecessor *The Poet's Voice* has always been the publication of translations from a wide range of languages. In the present issue we have four translation features: Hafiz, Jorge Luis Borges, Angelus Silesius, and Hans Raimund. The last section, focusing on one of the most prominent Austrian poets, functions in two ways. First, it introduces Robert Dassanowsky, who is going to join *PSR*'s editorial board with No. 4, as translator. Second, it reminds me of my long-term intention to publish a contemporary Austrian poetry-section, all the more so now that I have seen a copy of "New Writing in German", *Poetry Chicago*'s 360-page double issue just published (in England it is available from Peter Riley Books, 27 Sturton Street, Cambridge CB1 2QG) and kindly sent by its guest-editor Andrew Duncan. Considering that from among its 53 contributors only 6 are Austrian and the great majority of poets writing in Austria today are not available in English translation on either side of the Atlantic, there is a strong need not only for such a poetry section but also for an anthology. But translations, as *Poetry Chicago*'s editor Eirik Steinhoff rightly points out, should not try "to domesticate or smooth down that which is wild or jagged, exotic, defamiliarized, or non-idiomatic in the original", but – in such a case – produce "English versions that read as if cut against the grain, [because] perhaps an adjustment of the reader's expectations is part of the message."

In this context I would like to mention that Poetry Salzburg has just published *Raw Amber*, an anthology of contemporary Lithuanian poetry in English translation for Books from Lithuania. They organise

Lithuania's presentation as this year's guest of honour at the Frankfurt Book Fair and will launch our anthology there. Co-edited by Laima Sruoginis and myself, it features Lithuania's 14 most prominent poets. I have also had the pleasure of co-editing, with the Austrian poet and novelist Ludwig Laher, *So also ist das / So That's What It's Like*, a bilingual anthology of contemporary British poetry. Prominent Austrian poets, among them Hans Raimund, Waltraud Mitgutsch, the late Ernst Jandl, Raoul Schrott and Peter Waterhouse, have translated their British colleagues' work. Haymon Press will launch this anthology, which features poems by Merle Collins, David Constantine, Peter Didsbury, Douglas Dunn, Lavinia Greenlaw, Michael Hamburger, Anne MacLeod, Roger McGough, Christopher Middleton, David Miller, Sean O'Brien, Pascale Petit, Kathleen Raine, Peter Reading, among others, at the Frankfurt Book Fair. Copies are available from Poetry Salzburg.

Every individual subscription is a vital contribution to the magazine, and in the current economic climate our subscribers matter more than ever. However, due to increased bank charges for US\$-cheques, what is left of the subscription price of \$ 20.00 is only \$ 4.00. We therefore ask American subscribers to send in cash. So far every single envelope with money has reached us. If you know readers / friends who might like to subscribe to the magazine, please let us know their addresses and we will send them a flier.

Wolfgang Görtschacher