

## EDITORIAL

On 14 February 2003, the day we sent off the master copy of *Poetry Salzburg Review* No. 4 to our German printers, Donald Ward died, two and a half weeks short of his 94th birthday. He was born in Belmont, Surrey on 4 March 1909 and educated at St. George's School, Ramsgate. He lived most of his life in Kent where he worked as a postman. He was a short-time member of The Group, which met under Edward Lucie-Smith, and later of its successor Poetry Workshop. He only started to write seriously in middle age. When Allison & Busby published his first collection *The Dead Snake* in 1971, just after he had retired from the Post Office, it won an Arts Council Award.

I first encountered his poetry in 1989 when reading an issue of the first series of *The Poet's Voice* which was assembled around a retrospective of Ward's work. In 1993 I bought a copy of *Lark over Stone Walls*, a collection of Ward's poems beautifully produced by Hippopotamus Press. It was the volume which initiated Ward's re-discovery in the 1990s. William Oxley included the poet in his Stride anthology *Completing the Picture* (1995), describing him as "a writer in the nature tradition of Wordsworth and Edward Thomas". At the same time William succeeded in getting James Hogg, owner of the University of Salzburg Press, interested in Ward's work. The culmination of Ward's career as a poet was his two major Salzburg collections, *Collected Poems 1955-1995* (1995) and *Selected Poems 1956-1996* (1996), which are still in print. Earlier this year, just four months after his death, Anvil Press published his last collection, *Adonis Blue*. A number of his poetic contemporaries have expressed high praise for his work. Fred Beake liked the "fluid, shifting images" and "the very original cadences", while Alan Brownjohn praised "Ward's gift [...] for a kind of honest-probing lyricism" and its "rare sense of the right detail".

Another death to be recorded with regret – also of a poet with a personal connexion – is that of Richard Caddel, the poet-critic, whom I first met in Durham in July 1994 when I interviewed him on the subject of his Pig Press. Ric died quite unexpectedly on 1 April of a sudden illness. It was Ric who drew my attention to poets such as Basil Bunting – he was Director of the Basil Bunting Poetry Centre –, Allen Fisher, Carl Rakosi, Lee Harwood, Barry MacSweeney, and Maurice Scully, whose "TIG, Part II" is first published in this issue. He wanted to attend the "Poetry Now" Salzburg Conference in 1996,

which I co-organised, but, finally, could not make it due to ill health. A milestone of his commitment to contemporary poetry is the acclaimed anthology *OTHER: British and Irish Poetry since 1970*, which John Muckle reviewed for us in our inaugural issue. Some of you might remember that we published, in our Spring 2003 issue, a review-essay by David Malcolm focusing on Ric's *Magpie Words: Selected Poems 1970-2000*. A week before he died – Ric had just entered into an e-mail discussion with our reviewer – he thanked David for his elucidations and ended his message with the following: “I’ll go away now and reconsider this and various other points of your review.” Nobody knew that Ric would never return.

Turning to the present issue, I would like to thank Matthew Geden for guest-editing the “Cork International Poetry Festival 2002”-section, which highlights innovative work by poets normally all but ignored by the poetry establishment. The idea of the festival goes back to 1997 when the poets connected with Trevor Joyce and Michael Smith's New Writers' Press first conceived it. It took more concrete form in the aftermath of the 1996 “Assembling Alternatives” conference at the University of New Hampshire, which brought together poets and critics from five English-speaking communities – the USA, UK, Canada, Ireland and Australia. Here they discussed the question of how national differences have inflected poetic experimentation, a question not without its relevance to the preoccupations of the Cork Festival. Editor Romana Huk defines the argument of the New Hampshire proceedings (Wesleyan UP) in a volume, which arrived recently on my desk: “understanding the embedded nature of one's own formative assumptions in the articulation of an avant-garde poetics is difficult unless an attempt to read others' versions of ‘the radical’ is made, and through that encounter with otherness one's own construction of ‘innovation’ is reassessed.” Lyn Hejinian praises the book as “by far the most intelligent collection of essays on contemporary postmodern poetics”.

Having already highlighted the work of Allen Fisher (*PSR* 3) and John Wilkinson (*PSR* 4), we continue this feature with an Adrian Clarke-section, again guest-edited by Scott Thurston. In *PSR* 6 (Spring 2004) Scott will introduce our readers to the recent work of Maggie O'Sullivan.

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