

EDITORIAL COMMENT

This number of Focus contains its most varied selection of material since I became editor in 1987. As the journal slowly makes its way into North American and European universities, we hope that more scholars will contribute articles and letters relating to the study of Graves and his contemporaries. During the past six months, we were able to establish a fortuitous literary connection through a helpful letter sent from Anne Williamson, the editor of The Henry Williamson Society Journal, who has promised to promote Focus in her journal; the result will hopefully be an article on Williamson's A Chronicle of Ancient Sunlight sequence. Furthermore, we have been in contact with The New Canterbury Literary Society, whose newsletter (edited by Norman Gates) keeps Richard Aldington enthusiasts aware of articles and developments concerning the rather large Aldington circle. It is this kind of literary cross-pollination that can keep a small journal vital and exciting; I would certainly be grateful for any information concerning the existence of other journals or writers who might wish to contribute an article on one of Robert Graves' contemporaries.

This issue, for example, contains two articles about Graves' contemporaries. Philip Hoare, in his article "Siegfried Sassoon: Aesthete Manqué," touches deftly on the problems of duality in Sassoon's character and work and proposes an interesting observation as to why the poetic muse deserted him after the war. Joan Emberg's brief but tantalizing review of Australian World War I poetry gives us both a sociological glimpse of the emerging continent-nation and a chance to hear the voices of those who furthered Australian poetry to what Emberg calls "the brink of maturity." The Graves section of this number opens with his daughter Lucia's article "The Theme of War." Making the point, which I echo in my review of Poems About War, that one cannot fully grasp the implications of Good-bye without having read Graves' war poetry, Lucia Graves' insights explain why Graves felt he had to suppress his war poetry in his later collections. Shelley Cox's highly readable and informative article on "The Robert Graves Collections at Southern Illinois University, Carbondale" not only whets the appetite for catching the quickest train, plane or bus to Carbondale, but reminds us just how prolific and varied a writer Robert Graves was, as does Deborah Hayes' article "Glanville-Hicks' Nausicaa, Graves, and Reid." In her paper, Hayes follows the rather labyrinthine path which led to the production of the partially Graves-written libretto based on his Homer's Daughter. Finally, this issue concludes with Michael Thorpe's evocative reaction to Stephen MacDonald's "Not About Heroes."

For the next issue of Focus (November), I request that articles, comments, or notes be sent to reach me by 15 September. I would remind prospective contributors to note the change of address on the title page.