



Editor's Note

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Source: English Studies in Latin America, No. 28 (January 2025)

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ISSN 0719-9139

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## EDITOR'S NOTE

Dear readers,

This special issue is one of a kind for *ESLA*, dedicated to the work of a single author, British poet, critic and translator, William Rowe. He has taught at the University of Liverpool, King's College London, the University of San Marcos and the Catholic University in Lima, la Universidad Iberoamericana in Mexico, Birkbeck College, and Stanford University. Following a teaching position at the Universidad Nacional de Lambayeque in Peru, Rowe has translated Peruvian, Chilean and other Latin American and Spanish poetry by authors such as César Vallejo, Rodolfo Hinostroza, Antonio Cisneros, Pablo Guevara, Mario Montalbetti, Magdalena Chocano, Raúl Zurita, Enrique Lihn, Kurt Folch, Hugo Gola, Juan L Ortiz, Gloria Gervitz, Tania Favela, and Jessica Pujol, among others, while he has also conducted research on Andean songs.

He has written on poetry by British and Irish authors like Lee Harwood, Barry MacSweeney, Maggie O'Sullivan, Bill Griffiths, Chris Torrance, and Verity Spott (whose work is addressed by Rowe himself in an article featured in this issue). Rowe's *Sixfingerafterwards*, a new book of poems, is forthcoming from UK publisher Veer 2, edited by Verity Spott, in 2025.

This special issue brings together voices from across Rowe's fields of interest. As the editor of the Crater Press, I was very happy to work on the co-publication, with Veer Books, of Rowe and Helen Dimos's edition of and glosses to César Vallejo's *Trilce*—a work that appeared in 2023 and which was awarded the Premio Valle Inclán from the Society of Authors for Works Translated into English from Spanish in 2024. This publication followed Crater's release of Rowe's *Collected Poems* in 2016. The works are quite different, yet also summative—Rowe's *Collected* includes poems written between 1992 and 2016, while the collaboration with Dimos spanned many years and appeared near the centenary of Vallejo's great poem. In one book, Rowe sets up a model for his contemporary activist poetics that has shaped a certain section of British poetry, while the other offers both a persuasive pattern for collaborative endeavour that realigns the task(s) of the translator and the critic as well as a summation of an extensive career dealing with poetry in Latin America. In both of these works, Rowe is a theoretician, poet, and translator preoccupied with finding ways to cut through the bounds of genre and convention.

This issue of *ESLA* includes two articles in Spanish addressing Rowe's radical critical readings and translations from a Latin American perspective by Tania Favela and Constanza Ceresa and Jèssica Pujol. Articles by Gilbert Adair and David Grundy, and essays by Aodán McCardle and Kurt Folch, read Rowe reconsidering the act of poetry. Visual pieces by montenegrofisher and Luis Verdejo offer more oblique perspectives that insist on the interconnectivity inherent in Rowe's practices. Rowe's extended response to the poetry of Verity Spott continues the weighing of trauma and resistance that characterises his reading, writing, and translation. Finally, in a wide-ranging interview with the poet Stephen Mooney, Rowe notes that his poetics are in "a state of transition."

Accordingly, the variety of positions and perspectives uncovered in this special issue of *ESLA* reveal a poetics of transition where the great variety of Rowe's approaches and networks can criss-cross and interact.

Richard Parker