

EDITORIAL

I have never supported the idea of a ‘window dressing’ editorial board: a set of famous names on the masthead that might give the editor something to point to, and might even instill some confidence in the readers, but is of no practical help in the actual business of editing. I believe that the structure of the masthead of a little magazine should always be representative of the various influences active in the shaping of an issue.

So far *Poetry Salzburg Review* has given the impression that the editor is supported, in the main, by an international editorial board whose members might commission work, push work which they feel worthy of recommendation in the direction of the editor and contribute some of their own work. The masthead is, additionally, complemented by an editorial assistant, Andreas Schachermayr, who is responsible for the layout of *PSR* and also functions as the webmaster of the homepage. It is time to put the record straight. In 1997 Andreas joined the masthead of *The Poet's Voice*, a magazine that I co-edited with Fred Beake and James Hogg from 1994 to 2000. From the very first issue of *PSR* until today Andreas's work has almost always been more than what one expects of an editorial assistant. Over the years he has been my adviser (and harshest critic) with regard to my editorial policy and day-to-day business of accepting or rejecting work by particular poets. Andreas has also been responsible for sifting and shortlisting paintings that we considered worthy of being reproduced on our covers. I especially admire him when he puts the 60-plus contributions into a definite shape hardly ever requiring to be amended by myself. In appreciation of Andreas's contribution to the development of *PSR* I asked him to join me as co-editor after the publication of issue 13. This is the first issue that has been co-edited by Andreas and myself.

Another change on the masthead of *PSR* is the advent of William Bedford, who half a year ago accepted my invitation to join the editorial board. I first encountered William on the British poetry scene as editor of the magazine *Delta* and of three special issues of *Agenda* on Robert Lowell, Peter Dale and Seamus Heaney. Although William was first mentioned as member of the editorial board in *PSR* 13, this is the first issue that shows his input. I am not only grateful for his long review-essay focusing on Geoffrey Hill's new books. I am particularly indebted to William for commissioning our section on Peter Dale who

has just celebrated his 70th birthday. It is not only Peter's work as critic, former co-editor of *Agenda* and associate editor of the imprint Between the Lines that has earned him great admiration from the international poetry community. It is first and foremost his output as poet and translator of, among others, Dante, François Villon, Tristan Corbière, Jules Laforgue, and Paul Valéry that has attracted a loyal readership and won him praise from literary critics. I can only agree with Wyatt Prunty when he maintains that the "subsuming principle for all Dale's poetry is relationship. Because of his preoccupation with relationships, rather than the isolated self that dominates much contemporary writing, Dale's is a particularly civilized and constructive poetry. The subjective turns that do occur in his poems always include another person, indeed take much of their meaning from that other person."

During the past summer term the Department of English at the University of Salzburg welcomed with Jeff Gundy its first Poet-in-Residence. My colleague Markus Oppolzer introduces to our readership Jeff's latest collection *Spoken among the Trees* which is followed by four new poems some of which he composed during his Salzburg residency.

I have often discussed with Andreas the issue of whether or not we should review pamphlets. It is particularly difficult for a biannual magazine such as *PSR* to cover what its editors consider the most important collections in lengthy review-essays. However, *PSR* has always published work by poets who have yet to establish their name and reputation but who are already writing good poems that deserve a wider readership. For such poets it is usually easier to have a slim pamphlet of up to 40 pages published by reputable presses such as Flarestack, Perdika or Smith/Doorstop. But well established poets too with increasing frequency decide to have a sequence, or thematic set of poems, or a single long poem published as a pamphlet. I would particularly like to call to the attention of our readers the Clutag Press who have published pamphlets by John Fuller, Seamus Heaney, Geoffrey Hill, Mick Imlah, Tom Paulin, and Anne Stevenson, among others. Consequently, we have decided to commission one review-essay per year focusing on up to five pamphlets by poets already published in *PSR*. Judy Kendall's piece in this issue is the first such example.

Wolfgang Görtschacher