

EDITORIAL

Before I launched the magazine more than twenty years ago, I spent much time thinking about the constitution of the editorial board. At that time I believed that it was not possible to run a magazine with a large editorial board. But I changed my mind, after I came to appreciate the structure of *Stand's* masthead under Jon Silkin. It consisted of the founding editor – a kind of coordinating editor who had the final say – frequently one co–editor and an international editorial board of contributing members. I discovered that the heterogeneity of an editorial board actually contributes to the liveliness and catholicity of a magazine.

The experts are with me. The other day I was reading an essay by Matthew Philpotts, Chair of the European Society for Periodical Research. His view of editorship is, that it is “inherently plural and social and resists reduction to a single individual”. At the same time, though, the editor “remains dominant [...] in the influence they exercise on their publication and the range of responsibilities that they undertake.” I couldn’t agree more!

In early 2001 *Poetry Salzburg Review* began with an editorial board that consisted of four poet-critics and retained its numerical strength until 2017 despite various changes in its composition. After 2017, however, it went down to just two. Robert Dassanowsky and Keith Hutson, who had just joined the *PSR* team at the suggestion of William Bedford, have been an incredible support in dealing with an ever-increasing workload. But the occasion demands particular mention of Keith. Readers will remember his pamphlet *Routines*, which was released in October 2016 and attracted enormous attention. He was invited to numerous festivals and readings, the distinguished attention culminating in an invitation from the former Poet Laureate herself to read with her under the “Carol Ann Duffy and Guests” scheme for the RSL at the British Library. Under the Laureate’s Choice scheme at smith|doorstop she selected Keith’s pamphlet *Troupers* for publication in February 2018. She also introduced Keith to her publisher Neil Astley of Bloodaxe, who decided to launch Keith’s first collection, *Baldwin’s Catholic Geese*, in 2019. His own success story as a poet, his diverse experiences while running the reading series WordPlay in Halifax, as well as his network of contacts as an MA Poetry graduate at Manchester Metropolitan University have enabled Keith to exercise an enormous influence on the way the magazine has developed in the past three and a half years. But Keith did not restrict his support to

the magazine only. He also initiated many publication projects for our imprint Poetry Salzburg, among them pamphlets and collections by John Challis, Anthony Costello, Mike Di Placido, and Emily Oldfield. So much in praise and thanks. The sad fact is that despite our very successful collaboration, Keith has decided to stand down as a member of the board for very personal reasons. Issues 31-37 are a legacy of Keith's sheer enthusiasm, poetic taste, and commitment, for which I would like to thank him also on behalf of our many readers. Should you ever decide, dear Keith, that you are in a position to resume your work for *PSR*, you will be more than welcome.

Keith's departure makes the situation more acute, but even without it an expansion of the editorial board has been long overdue, it has been delayed by my academic projects and other commitments. With the gradual lifting of various lockdowns and restrictions, however, we are ready to launch a new phase in the magazine's existence. I have managed to obtain the support of five poet-critics, who have agreed to join Robert Dassanowsky as members of the editorial board. For Lisa Fishman, a professor of English and Creative Writing at Columbia College Chicago, it is a return to familiar fields, as she was a founding member of the board. Last year she published her seventh collection, *Mad World, Mad Kings, Mad Composition*, with Wave Books. For Hilary Davies too it is a case of returning to old pastures, considering that she edited *Argo*, together with David Constantine, for ten years. Her most recent collection is *Exile and the Kingdom* (Enitharmon, 2016). In future issues we will increasingly feature poetry from Australia and New Zealand, as Lisa Samuels, a professor of English and Drama at University of Auckland, has also decided to join our board; our UK readers will certainly remember her half a dozen collections published by Shearsman Books. Her new collection, *Breach*, is forthcoming from Boiler House Press. In addition, John Challis, whose forthcoming first collection *The Resurrectionists* (Bloodaxe) will be reviewed in No. 38, and Martin Malone, who used to edit *The Interpreter's House*, have accepted my invitation to join us. A warm welcome to all of you at *Poetry Salzburg Review*! Although the new editorial board is already listed for the current issue, No. 38 will be the first time when our readers will be able to enjoy the new creative impact.

Wolfgang Görtschacher