

EDITORIAL

After the publication of *The Poet's Voice* 6.1, with the substantial section on contemporary Lithuanian poetry, more than a year ago, my co-editors Fred Beake and James Hogg decided, for diverse reasons, to leave the masthead. James, who is the best-known historian of the Carthusian Order, wanted to concentrate on his editorship of the series *Analecta Cartusiana*. And Fred, the founding editor of *The Poet's Voice*, felt that it was time to publish – once again – more collections of poetry under his Mammon Press imprint and, probably after a hiatus of 2-3 years, to re-launch *The Poet's Voice* on his own.

To be honest: I have always wanted to run my own magazine. So I took time off to develop my own ideas about the policy and editorial structure of the new magazine entitled *Poetry Salzburg Review*, which is NOT meant to be the exclusive house-journal of my press Poetry Salzburg. However, I have asked PS-authors to review new collections or even their own, a feature I first came across in the excellent magazine *The Rialto*. In the present issue Anne MacLeod, whose collection *just the caravaggio* has been praised by many critics and fellow poets and sold out within two years – a reprint will appear in June 2001 – publishes new poems, Holger Klein highlights her poetic achievement and readers also get a first impression of Anne MacLeod the critic. The same applies to Estill Pollock – his collection *Constructing the Human* has just been published by Poetry Salzburg – whose review of his own collection is published alongside new poems.

Apropos reviews: I will publish more reviews than appeared in *The Poet's Voice*. However, I will – as was the case in *PV* – only publish longer, detailed and in-depth reviews of the best collections. The reviewers will include poets, whose collections were published under the imprint University of Salzburg Press, poets and critics featured in *PV*, PS-authors, members of the editorial board, as well as up-and-coming poets and critics from all over the world.

Apropos the editorial board: I have spent much time thinking about the constitution of the editorial board. Having taken great professional interest in the British and Irish little magazine and small press scenes, I have documented and analysed the history of a great number of magazines. I have always believed that it is not possible to run a magazine with a large editorial board. But I have changed my mind, because I have known, and co-operated with, the members of the editorial board for quite some time. It is the heterogeneity of an editorial board that contributes to the liveliness and catholicity of a magazine. I am very grateful to Lisa Fishman, Klaus Martens, David Miller, and Heidi Prüger for having accepted my invitation to join the editorial board. They will introduce themselves and their approach towards poetry and the arts in the autumn issue. Over the years I have come to appreciate the structure of *Stand's* masthead until Jon Silkin's death, consisting of the founding editor – a kind of coordinating editor who had the final say – mostly one co-editor and an international editorial board of contributing members. Having said that, it is also possible for contributors to submit work to members of the editorial board – you will find

their (e-mail)-addresses in this issue – who will then make their pre-selection and pass on work to the general editor for the final selection. *PSR* will also publish more commissioned work, either commissioned by the general editor or by members of the editorial board after prior consultation with the general editor.

The catholicity and some features have remained from the old magazine. I intend to continue with retrospectives of specific poets. I also want to retain the previous interest in both the long poem and translations. From time to time we want to investigate aspects of literary theory and history, and to evaluate the achievement of particular small presses in longer review-essays. I also want to give poets (and critics) a chance to think aloud upon their art, and so for this purpose interviews will be published when they are available. From time to time I also intend to do special issues (or simply sections) upon particular topics. I am pretty sure that the intellectual and creative input provided by the members of the editorial board will provide – both to the readers/subscribers and the general editor – a great many fascinating and stimulating surprises.

I would also like to pay tribute to three poets, friends, and long-time contributors to *PV*, who died in December last year: Michael Armstrong, James Brockway, and John Gurney. Michael I first met in September 1997 when he spent his holidays in Badgastein, Austria. His *Collected Poems* was published by the University of Salzburg Press only two months later. One year earlier James Hogg had introduced me to the poet, translator and critic James Brockway. Since that time James contributed both translations and his own poems to *PV* on a regular basis. John Gurney I managed to invite to the Salzburg Poetry Conference that Holger Klein and I organised in October 1996. I particularly remember with great affection John joining – together with William and Patricia Oxley, Joy Hendry, Anthony Johnson, and James Hogg – the Salzburg poets-cum-editors' bus on tour to Vienna for a reading at the local British Bookshop. All of John's major collections were published by the University of Salzburg Press, among them his long epic poem *War* and *Three Verse Plays*.

To some extent, the present issue is sort of a farewell issue for James Hogg, founding editor of University of Salzburg Press and *PV*-co-editor. He, who was among the first to introduce me to the British poetry scene, has selected a great many of the poems published in this issue and I would like to thank both him and Fred Beake for their co-operation over the years.

I would like to urge readers to support *PSR* by subscribing to the magazine. All subscribers to *PV* will receive copies of *PSR* instead. I hope to preserve, as Jeffrey Carson so aptly put it, "the poetry-loving, poetry-investigating, and straightforward mine of *The Poet's Voice* in *Poetry Salzburg Review*."

Wolfgang Görtschacher