

Editorial

The Wolf first published in 2002 and, fifteen years later, this is our last issue. Thanks to everyone who has supported and contributed to the magazine in this time. I say 'last', but by this I mean the last *Wolf* in the current printed format. We don't intend to kill the animal off altogether. Instead, we'll explore ways to turn our somewhat dated website into a large archive of materials—text, sound and image—representing much of what we have printed over the years. We'll also consider publishing digitally one large deposit of materials each year, mostly consisting of poems.

If you have a current subscription you should receive an email shortly asking if we can give you a significant set of back issues of the magazine or, as you prefer, that we simply return the payment of what is outstanding from your subscription. Some subscribers have been with us since the beginning and we'd like to thank you all for helping to keep the magazine going (you have ensured that we have been staunchly independent, but for a brief period of Arts Council funding, all these years). We have published *The Wolf* for you and your support has, I believe, enabled us to further the quality and discussion of international poetics and poetics, for which I am truly grateful. What follows in this editorial are some further thanks, somewhat anecdotally and in rapid style because of the limitations of space. Inevitably I will have overlooked others, for which I apologise...

Firstly, thanks to Nicholas Cobic, my co-editor from 2002-2004. Nicholas who cajoled me into being an editor in the first place. Nicholas who was too cool, ultimately, to be a poetry editor himself, going off to become a rock guitarist. Nicholas on Lupus Street, laying out the copies side-by-side; who had the nerve to start the magazine with a 'Call for the Attack' against low-risk, mainstream social realism in poetry, which is what we found was being published a lot of at the time. Nicholas, whose own poems I enjoyed publishing. Thanks for asking me to say something back, to seek aesthetic justice by publishing the writers we did and those who were to follow.

Thanks to our printers. Note: these are the same as those who published the first issue, who printed this one and all the rest. Two memories abide: when you delivered double of what we needed for issue 19 but didn't charge us (I still have some of those!). And the few times when you arrived an hour or so before our launches at The Poetry Cafe in Covent Garden, and we handed them around, the pages still warm. Thank you. If anyone is reading this and thinking they might need a printer to work with, just email Paul (details at the back of this magazine).

Alex Templeton, who designed *The Wolf* during the early years. Who worked long shifts for us, voluntarily and always so remarkably open to our learn-on-the-job editorial apprenticeship. Back then, all the early covers were made by Alex, as well as the images inside (probably over sixty altogether).

Sandeep Parmar: Not just the Reviews Editor of the magazine for the past ten years but also the person who have designed the covers in that time. And my partner to boot! Publishing you meant meeting you and so it's the best editorial decision I ever made.

Dan Lott. Website uploads galore inputted over the last ten years. Sorry we've still left you with more to do!

All the Artists in Residence we began to feature as *The Wolf* doubled in size in 2008. We've published some extraordinary visual art.

To all the translators we've worked with, who have helped us publish poets from all over the world. The magazine is distinct because it advocates an international community of writers, in part possible through the work you've sent us.

Thanks to all the interviewers, interviewees, book reviewers and writers of critical prose and poetics. You have enabled our readers to better understand some of the most important writers—dead or alive—who continue to shape the literary canon and our conception of what poetry means in the twenty-first century.

And, finally, thanks to the contributing poets themselves. We must have published around five hundred poets since 2002. Many of these are new writers, some local but others international. We wanted to reveal your work to British poetry audiences so they can read what is visible beyond a sometimes parochial inward-looking national framework. Thankfully, I'm able to read most of you on my bookshelves and seek your new publications as they arrive in the world. *The Wolf* poets are people whose writing and (po)ethics I continue to believe in as writers who are able to put language under pressure and extend the literary tradition. I've learnt more from you than I can possibly acknowledge here and many of you have become friends. Celan once said 'I see no difference between a poem and a handshake'. Your poems have greeted me again and again, proving their longevity to me, long after I presided over them as editor.

We started *The Wolf* against the backdrop of 9/11 and fittingly close the print version with several poems and poetics (I think Ilya Kaminsky, Rachael Allen, Sarah Holland-Batt, Chris McCabe, Robert Sheppard, Ashur Etwebi and the Cuban translation feature, to name a few) which stand up to polarising national extremism by writing *into* the world whilst also seeking to confront increasingly dangerous measures or agendas that many in power look to enforce. The world doesn't feel like a safer place, by any means, from when we started publishing. Quite the contrary. And yet, it is my hope that the power of poetry—which has a manifest power to protest against the ruling hierarchies that seek to diminish its voice—will continue to find publishing platforms that can hold injustice to account. There are many ways to do this in writing, as I have noted among those I have been fortunate to work with in this magazine. Thanks again, one and all.

James Byrne, 11th September, 2017

Contents

Geraldine Monk – Great Black-Backed Gull	6
Chris McCabe – Lungworm	7
Ilya Kaminsky – In a Time of Peace	8
Ashur Etwebi – Jailor and prisoner	9
Robert Sheppard – Hap 2	10
Patricia Farrell – <i>from</i> How when I caught the daylight	11
Patricia Farrell – How when I caught the daylight/translated	12
Rachael Allen – Exxonmobil	14
Rachael Allen – Ocularium	15
Niall McDevitt – Tyburn	16
Sarah Holland-Batt – A Flamingo in the South	17
John Wilkinson – Café Terminus	18
John Wilkinson – Again at St Gorran	19
Stéphane Bouquet – Solitude Week 16	20
Lindsay Turner – Memorial Highway	22
Ye Mimi – <i>from</i> The Ringing of the Rain has a Forgiving Grace	23
Antony Rowland – M4: The Northern Quarter, Acushla	24
Siddhartha Bose – Corpse	25
Chris McCabe – Blake	28
Katie Farris – What Daniil Kharms Believes	29
Iryna Shuvalova – homer’s iron sky	30
Sarah Holland-Batt – Black Nautilus	32
Juan Arabia – Lake District	33
Robert Hampson – the player 3: copulation	34
Robert Hampson – the lady (2)	35
Jessica Tillings – <i>from</i> Blame Sonnets	36
Lucy Hamilton – Seen & Unseen	38
Agnes Lehoczky – <i>from</i> On Catastrophe	39
Brendan Quinn – Kabarett	40

Generation Zero: New Cuban Poetry	41
Luis Yuseff – Café Bulevar Effect	43
Javier Marimón Miyares – <i>from</i> Letter Alpha Writing	45
Marcelo Morales Cintero – <i>from</i> The World as Object	46
Liuvan Herrera Carpio – Avenida del Puerto	47
Jamila Medina Ríos – F(u)or(y)amen	48
Sergio García Zamora – Ballad for Hanging Oneself	49
Oscar Cruz – Evil and Mountain	50
Legna Rodríguez Iglesias – 22	52
<i>The Wolf</i> Artist in Residence: Susan Comer	53
<i>The Wolf</i> Interview: Geraldine Monk	57
Adam Hampton – <i>Condensations</i> by Nathan Walker	66
Sandeep Parmar – <i>Lotus Gatherers</i> by Amali Rodrigo	71
Ilya Kaminsky: Barometers	74
Chris McCabe: Changing All that is Metal in Thy House...	80
Chris McCabe – Axis is	87
Chris McCabe – Jack Straw	88
Contributors	
Acknowledgements	