

Over the past few months, we have been able to promote *The Puritan* at a wide variety of locations and events. During these promotional activities, we find ourselves fielding questions from fellow writers and editors, as well as from individuals who may be completely foreign to the process. One question we are continually posed is how we go about selecting the fiction and non-fiction that eventually composes each issue of *The Puritan*. We receive a surprisingly large amount of submissions, given the relative obscurity of our publication; wading through the countless stories that comprise each seasonal crop of submissions is no easy task. Works of very high (or very low) quality are rarely encountered. As a result, we have developed a practiced patience by working through the mediocre or the hard-to-place. Subsequently, we have learned that the charge of editing is not so much a process of pick and choose, but a far more raw and vital enterprise, involving every stage of inspiration and development.

We are committed—as we were at the outset of this project—to be radically engaged with each text that we encounter. No work of fiction travels seamlessly “as is” from the author’s final draft to the pages of *The Puritan*. We wrestle and tinker with even the finest of submissions, establishing an open line of communication with each author, attempting to coax the very best out of an individual work. Sometimes this involves drastic cutting, slashing, or re-arranging, but in almost all cases we emerge with something newborn, unforeseen, and occasionally beautiful.

What is the purpose of editing if it is not an act of creative collaboration? As two individuals, we have no selection jury, no group of advisors, and no volunteers to weigh in on an issue. However, we are confident—and growing more so with each issue—that our additions, reductions, and suggestions are ensuring that *The Puritan* does not wither due to a lack of content (as so many student-run journals inevitably do), but continues to publish powerful and winning writing into the future.

Once again, I would like to extend my thanks to a few key individuals who have aided us in this undertaking. Thank you to David Staines, for your invaluable advice and suggestions. Thank you as well to the good people at Katari, who have made the printing of this issue so (relatively) painless. Special thanks to the writers and the small press publishers of Ottawa, who have made us feel at home at such events as the small press book fair and the Ottawa Art Bazaar. And thank you to Megan Elliot, for her strength to bear, believe, endure, and hope.

I would also like to use this venue in order bid adieu to Mr. Amidi, co-founder and co-editor of *The Puritan*, who worked diligently alongside us for as long as he could, and who made every moment of collaboration a pleasurable and memorable one. I wish him good day and good luck, confident he will find satisfaction and success in all he attempts.

Thank you, and happy reading.