

EDITORIAL

You may remember that in the editorial to *Poetry Salzburg Review* 10 we pointed out that *PSR* can only be published if it is supported by a regular and committed readership. The reaction of poetry lovers and poets has been overwhelming since and we would like to thank our (new) readers for their support. Many seem to have assumed that *PSR*, as it bears the University of Salzburg imprint, is entirely financed by the University itself. This is not the case. Some poets have stressed that they cannot subscribe to every magazine they submit work to, an opinion which certainly meets with our understanding. On the other hand, why some poets try to be published in as many magazines as possible, even magazines they only probably ‘know’ from the list published in *The Writer’s Handbook*, remains a mystery to me. If I were a poet (which I am not) I would try to get my poems published in magazines I admire which does not mean that I have to like everything that is published in a particular issue. Sometimes I, as editor, am in a similar situation when poems forwarded to me by a member of the editorial board leave me puzzled. But that is also part of the fascination of editing a magazine in conjunction with an editorial board: the sheer challenge and eye-opening experiences provided by poems supported by my colleagues.

Since the publication of *PSR* 10 we also have had to regret the deaths of two poets with a personal connexion. In the late 1980s my friends William Oxley, Glyn Pursglove and Derek de Silva almost simultaneously introduced me to the work of the British poet John Heath-Stubbs, who died in a West London nursing home on Christmas night at the age of 88. Heath-Stubbs, who published twelve of his books with Carcanet Press, including his *Selected* and *Collected Poems*, was also a loyal supporter of some little magazines (e.g. Eddie Linden’s *Aquarius* and Patricia Oxley’s *Acumen Magazine*) and John Rety’s small press *Hearing Eye*. In his book *The Haunted Heart* (Salzburg 1993), a collection of nine essays on Heath-Stubbs’s poetry, the critic John Van Domelen says of his oeuvre: “There is a certain Byzantine quality in much of John Heath-Stubbs’s poetry. An encyclopaedic knowledge of past cultures and a continual application of this knowledge that is reminiscent of Byzantium.” In *The Darkling Plain*, a prose study of poetry, the poet himself wrote: “The Classical

vision is the most complete, rounded, and perfected of which the human mind is capable. [...] In a sense, we must all attempt to be Classicists, but have to be Romantics first of all, before we can achieve this, and few of us in this life can hope to pass that stage.”

In late February Marcus Pendergrass answered an email I had addressed to his brother Dan informing me that Dan had passed away on January 28 at his home in Dubai. The cause of death was a heart attack. I was first contacted by Dan Pendergrass some 18 months ago when he first submitted some of his poems, some of which we published in *PSR* 9. Dan was very enthusiastic about the magazine. This was his comment after reading *PSR* 7: “It is one of the best mags among the many I have collected. The Hellenic character is most subtle and becoming; I find no other recent European number that holds the same charm.” He then ordered an entire set of *PSR* and started to read every issue from cover to cover. As his brother Marcus told me, “Dan took special pride in being published in your magazine”. I was also among the first to receive an advance copy of his first collection *23 Istanbul Karabitsi* (Arabesques Editions) in December last year. Ian Ayres, editor of *Van Gogh's Ear*, describes Dan's collection as “an exotic water pipe in your hand. Each page smokes out the alienation felt at the core of every being. Daniel Pendergrass blends ‘karabitsi’ with a penetrating insight and evocative ambience that transport you to his very side.” In what turned out to be his last letter to me Dan admitted that “the process of garnering publicity for my work is still new to me. It would seem that a large part of the process would consist of getting the book into the hands of people who know about poetry. I appreciate any attention you can give to this publication.” If you like Dan's poems published in this issue, you can order his collection from Amazon. Dear Dan, I hope your poems will reach the readership they deserve.

Wolfgang Görtschacher