

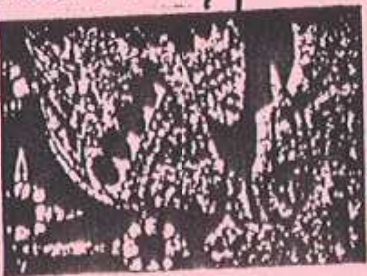
## Visions

1979, three issues a year. Ed: Bradley R. Strahan. Black Buzzard Press, [redacted]. Illus. Aud: Ga [redacted].

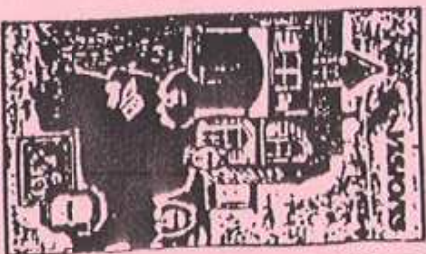
(Subject: Little Magazines. Issues examined: various, 1983)

Poet and editor Strahan produces a truly innovative, truly imaginative little

magazine. In making a case for his publication, the editor notes he pays for original illustrations for the poetry. He points out, too, that



"we are possibly the only place in America where you will regularly see translations from Icelandic. Every issue . . . contains at least one." Other countries, from Bulgaria to Argentina, are represented. The key to entry is clarity, and the editor insists that the poet make an effort to be understood. Depending on the reader, that doesn't always work, but it is a gallant try. Visions is in the best tradition of imposing fascinating foot-steps on the frontier of literature.—BK



Visions (3/yr. \$4.00. Black Buzzard Press, [redacted] in No. 20, 1986 offers

a special issue of illustrated science fiction poems. This is a splendid "foray into the speculative and original art work." Among genuine lites, this is one of the more imaginative. It is certain to appeal to younger people as well as veterans of the poetry run. Highly recommended.—BK

## Visions, International

1979. 3/yr. \$14. Ed: Bradley R. Strahan. Black Buzzard Press, 1110 Seaton Lane, Falls Church, VA 22046. Illus. Aud: Ga, Ac (Subject: Little Magazines. Issue examined: No. 37, 1991)

The heart of this unusual poetry magazine is translation. Casting an international net, the editor looks for work not previously available in English. In the issue examined, poetry of the Nordic/Scandinavian nations is featured. This means the work of about three dozen poets from Denmark and the Faroe Islands to Sweden. The results are impressive. As one of the few ways to keep up with the out-of-the-French/German/Italian/Spanish syndrome of poets, this is recommended. Sample.—BK

By Bill Katz, Professor, School of Information Science and Policy, State University of New York, Albany

# Reviews

## Two in One

### Visions/Worlds of Visions.

Edited by Bradley Strahan

~~2001~~  
~~Sample~~

Hugh Fox

Editor Bradley R. Strahan teaches poetry at Georgetown University in Washington D.C., and is filled like Walt Whitman with the divine afflatus of what might be called "the internationalist impulse." *Visions* isn't just *Vision* anymore, but *Worlds of Vision*, the regular issues of *Vision* and then *Visions International*. It's a little confusing at first to just figure out which of these universes you are in. *Worlds of Visions* is devoted solely to translations from such unlikely languages as local Italian dialects like Molise and Campania, Hindi, Galego (from Galicia, Spain), Macedonian (Yugoslavia) and Kannada (a Dravidian language from India). Maybe Strahan should include a linguistic map somewhere in the issue just as a crutch for the non-linguist. But the poetry itself is world-class and very nicely translated. Like Grzegorz Musial's "In This House" - which is the best holocaust poem I've ever read because it simply talks about a Jew named Stein who simply isn't around anymore and never mentions the holocaust at all. The work of Eeva-Liisa Manner jumps out at you: "I dwell in two worlds:/One is white and hot...Suddenly it is evening/ The songs grow ominous...."

Title: "Hermes" Manner is Finnish. Great poem, although you practically have to have a Ph.D. in Greek mythology to figure what the poem is about. But the selection is dizzying and the quality the highest. It might be better to list the poets alphabetically instead of under their language, though. I had to only get to "F" to find out that Manner is Finnish, but what if her language were Zahirian?

*Visions International* #40 is a special on poetry from Australia and New Zealand and, again, the quality is top-drawer, if somewhat eclectic - like New Zealander John Allison's "Tane in the City," about the Moari god of the forest, Tane, lost in the middle of the modern world/city: "Aue, Papatuanuku,/ sorrowing earth-mother,/ where is your soft breast?" You could actually use *Visions* #40 as a text for Australian/New Zealand poetry, that's how comprehensive it is.

As for just the "normal," national issues of *Visions International* (I'm looking at #42 here), they too are filled with poets you'd like to see more of. Like Bakowski (not Bukowski, but BAKowski): "People spread worms of toothpaste on brushes/hang from subway straps - unhappy bats; visit churches and credit card machines,/clairvoyants and dentists."

Careful, careful editing, not a whimper of *deja vu*, sentimentality, poor taste is allowed in - if I were drawing up a list of the ten mags that I've seen in the last year that have most impressed me, *Visions International* would be on it.

When we decided to feature a small press editor in a future DELOS issue, we had only two criteria for our selection. (1) We had to think highly of the editor's journal in terms of the literary content and the quality of the format, and (2) the journal had to carry (since this is DELOS) a translation component. When Joan Peternel offered to do an interview for DELOS of Brad Strahan, editor and publisher of Visions, we had our selection.

Brad Strahan started publishing Visions in 1979. From its inception, the journal has been noteworthy for its eclectic choice of material and its intriguing artwork. The journal has about 400 regular subscribers in most U.S. states and several foreign nations. In a day when avant garde has become the commonplace and experimental appears to be conservative, Visions has managed to be consistently exciting and refreshing.

From Delos #17