

NEA Literature Fellows David Kirby and Kim Addonizio at the National Book Festival's Poetry Pavilion, sponsored by the NEA.

PHOTO BY STEVE PURCELL



Literature Fellowships

The NEA provides support to individual creative writers to pursue writing projects through NEA Literature Fellowships. Among the writers who have benefited from an NEA Literature Fellowship are 21 U.S. Poet Laureates, 41 Pulitzer Prize winners, one Nobel Laureate, and six recipients of the National Medal of Arts, the highest award given to artists and arts patrons by the federal government. Many of these writers have received the fellowships during the early stages of their careers, as they have struggled to write, given the demands of work and family. The fellowships offer a temporary abatement to chasing a paycheck, thus allowing the writer the time to concentrate on writing. More important than the financial support, many writers credit the receipt of the Literature Fellowship with giving them the fortitude to keep working at their craft. In all, 3,060 prose writers and poets have benefited from NEA Literature Fellowships since the program was formally inaugurated in 1967.

Noted novelist Ernest J. Gaines received an NEA Literature Fellowship in 1968, 25 years before he received the National Book Critics Circle Award for *A Lesson Before Dying*. He has said, “The NEA grant—a thousand dollars at that time—encouraged me to keep writing. . . . The young writer needs that. He needs the money, yes—but he also needs a little recognition now and then to keep pushing himself.”

Although artistic merit always has been at the heart of the fellowship awards, today it is the sole basis on which the grants are given. Over several months, a diverse panel of readers, composed of distinguished American writers and two knowledgeable laypersons, read through the blind submissions. All applicants must be U.S. citizens. Panelists do not know the identities of the writers, their publishing histories, academic achievements, or previous awards. The highest ranked applications are recommended to the National Council on the Arts and the NEA Chairman as meriting individual writing fellowships.

Literature Fellowships

In FY 2006, 50 fiction and nonfiction writers from 25 states, out of an applicant pool of 915, received NEA Literature Fellowships of \$20,000 each for a total federal investment of \$1,000,000.

Literature Fellowships also are awarded for the translation into English of literary works written in foreign languages. Unlike the creative writing fellowships, translation fellowships are awarded for specific projects, and the panelists are aware of the identity of each applicant. The art of literary translation facilitates the international exchange of fiction and poetry among cultures. Without translation, most Americans would not be able to enjoy Virgil, Sor Juana Ines de la Cruz, Natalia Ginzburg, or Naguib Mahfouz. In 2006, 48 applications for Translation Fellowships were received, of which 13 translators in eight states and one living abroad were awarded grants totaling \$200,000. Translators receive grants of either \$10,000 or \$20,000 depending on the translation project.

CREATIVE WRITING FELLOWSHIPS—PROSE:

All grants are \$20,000

Bay Anapol's writing has appeared in *Laurel Review*, *Story Magazine*, *Michigan Quarterly Review*, *Gulf Coast*, *Manoa*, and the *2001 Pushcart Prize Collection*. Formerly a Stegner Fellow at Stanford University, she teaches at the College of Santa Fe.

Dean Bakopoulos's novel *Please Don't Come Back from the Moon* was named a *New York Times* 100 Notable Books of 2005. Currently, he is the executive director of the Wisconsin Humanities Council. His second novel, *Harmony*, will be published in fall 2007.

Joshua Barkan has taught writing at Harvard and Boston University. He is the author of the collection of stories *Before Hiroshima*.

Emily Barton won the Bard Fiction prize for her novel *The Testament of Yves Gundron*. She earned her MFA from the University of Iowa Writers' Workshop and currently teaches writing at the New School. Her work has appeared in *Story*, *American Short Fiction*, and *Conjunctions*.

Sarah Shun-lien Bynum graduated from Brown University and the University of Iowa Writers' Workshop. She teaches at UC San Diego. Her first novel, *Madeleine is Sleeping*, was a finalist for the National Book Award.

Shannon Cain is the author of a story collection, *The Necessity of Certain Behaviors*, and her work has appeared in *The Massachusetts Review*, *The Florida Review*, and *Other Voices*.

Oscar Casares graduated from the University of Iowa Writers' Workshop, and received a James

Michener Fellowship in 2002. He teaches at the University of Texas at Austin. *Book* magazine named him one of "10 Writers to Watch" in 2003.

May-Lee Chai's second book, *The Girl from Purple Mountain*, was nominated for a National Book Award in 2001. Her fiction and essays have been published in such places as the *San Francisco Chronicle* and *Missouri Review*.

Terrence Cheng is the author of two novels: *Sons of Heaven* and *Deep in the Mountains*. He was a James Michener Fellow at the University of Miami and currently teaches English and Creative Writing at Lehman College.

Jonathan Dee is the author of four novels, a staff writer for *The New York Times Magazine*, a frequent contributor to *Harper's*, and a former senior editor of *The Paris Review*. He teaches at Columbia University and the New School University.

J. D. Dolan's writing has appeared in *Esquire*, *Shenandoah*, *The Antioch Review*, *The Mississippi Review*, *New Stories from the South*, and *Best American Sports Writing*. He teaches in the graduate creative writing program at Western Michigan University.

Michael Downs's fiction has appeared in *The Gettysburg Review*, *The Georgia Review*, *Michigan Quarterly Review*, and *Five Points*. He lives in Missoula, Montana, where he teaches journalism.

Tony D'Souza's fiction has appeared in *The New Yorker*, *Tin House*, and *Iron Horse*. In 2000, he was chosen as one of seven fiction writers to represent the United States at the first U. S.-Cuba Writers Conference since the Cuban Revolution.

Debra Magpie Earling earned her MFA from Cornell University. Her work has appeared in *Ploughshares*, *Northeast Indian Quarterly*, and multiple anthologies.

Christina Fitzpatrick received her MFA from Sarah Lawrence College. She is the author of the short story collection *Where We Lived* and the novel *What's the Girl Worth?*

Diana George was born in Washington, DC. After studying comparative literature at SUNY Buffalo, she earned her MFA from Brown University. She works as a technical editor.

Rigoberto González won a Guggenheim Fellowship and is a contributing editor for *Poets and Writers Magazine*. He has published poetry, fiction, two bilingual children's books, and a memoir.

Paul Greenberg's essays and fiction have appeared in *The New York Times Magazine*, *GQ*, and on NPR's *All Things Considered*. In the 1990s, he trained journalists in Siberia, and created Bosnia's most popular current affairs news magazine.

Andrew Sean Greer is the recipient of both the Northern California Book Award and the California Book Award. Author of three books, Greer's work has appeared in *Esquire*, *The Paris Review*, and *The New Yorker*.

Cary Holladay, winner of the O. Henry Prize, has authored a novel and three story collections. Her work has appeared in *New Stories From the South: The Year's Best 2005*, *The Florida Review*, and *The Southern Review*.

Bret Anthony Johnston is the author of *Corpus Christi: Stories*. His work has appeared in *The Paris Review* and *Tin House*, and in numerous anthologies, including *New Stories from the South: The Year's Best 2003, 2004, and 2005*.

Brad Kessler is the author of two novels, and several award-winning children's books. His work has appeared in *The New Yorker*, *The Nation*, and *Bomb*. He is a recipient of the Lange-Taylor Prize from Duke University's Center for Documentary Studies.

Jhumpa Lahiri has been awarded the Pulitzer Prize for Fiction, the PEN/Hemingway Award, and a Guggenheim Fellowship. Her published works include *Interpreter of Maladies* and *The Namesake*.

Kelly Link, winner of the World Fantasy, Nebula, and Hugo Awards, has published two story collections, with work appearing in *The Best American Short Stories 2005* and *McSweeney's*. She and her husband run Small Beer Press in Massachusetts.

William Luvaas has published two novels: *The Seductions of Natalie Bach* and *Going Under*. His work has appeared in *Antioch Review*, *The American Fiction Anthology (Vol. 9)*, *Glimmer Train*,

The Village Voice, and *The Washington Post Book World*.

Rosemary Mahoney won the Charles E. Horman Prize for Fiction Writing as an undergraduate at Harvard University. Her book, *Whoredom in Kimmage*, was a National Book Critics' Circle finalist in 1993.

Vestal McIntyre's stories have appeared in *Open City* and *Tin House*, as well as several anthologies. His short-story collection *You Are Not the One* was a *New York Times Book Review* Editors' Choice.

Tom McNeal has won an O. Henry Prize, a California Book Award, and a PEN USA award for children's fiction. His stories have been anthologized in *Best American Short Stories* and *Pushcart Prize Stories*.

Michael Mejia received a grant from the Ludwig Vogelstein Foundation in 2003, and his fiction, nonfiction, and reviews have appeared in *Agni*, *Denver Quarterly*, and *Quarterly West*. His novel *Forgetfulness* was published in 2005.

Barbara Klein Moss won a MacDowell Colony fellowship and two Individual Artist awards from the Maryland State Arts Council. Her fiction has appeared in *New*

In the kitchen, the Presidente-in-Exile's egg is boiling. It ticks in a pot of water on the range. Cook cuts a small grapefruit in two. She Saran-wraps one half for the fridge, washes the other and pats it dry. A timer goes ding. She reaches into the boiling water with her fingers, plucks out the egg, holds it under the cold tap for five seconds, then seats it in its special cup. Cook is a tiny woman, a Guaraní Indian of indeterminate age with jet black hair, the hard palms of a tenant farmer, and skin dark and smooth as burnished jatoba wood. She lays out breakfast on a tray—soft-boiled egg, grapefruit, two pink packets of Sweet'N Low, two tablespoons of cottage cheese on a Rye-Krisp, six ounces of orange juice. Also, *The London Financial Times*. Also, three aspirins; he was out and about late last night. An egg spoon, a grapefruit knife, a cloth napkin. Almost ready. Cook positions a single locust-wood toothpick on a tiny copper salver. She then leans over the grapefruit, purses her lips, and releases a modest pearl of spit onto its glistening surface. Done. Breakfast is served.

On the west patio, the Presidente-in-Exile prowls through the newspaper. The sun has just broken the ridge high above the villa. It is light and already warm. “*Buen desayuno, patrón,*” cook murmurs as she places the tray before him. He rattles his paper. He does not speak to cook, who came with the villa. She retreats, returns to the kitchen to prepare luncheon. Guests are expected today—that Italian, Bettinger, and some others from the bank. No breakfast for the mistress. A late sleeper, Dinorah has yet to see the sun rise in Paraguay.

Daniel Orozco
excerpt from “Somoza's Dream,”
published in *McSweeney's*, Issue 18 (2005)
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England Review, *Southwest Review*, and *Best American Short Stories*.

Manuel Muñoz is the author of two short-story collections. A graduate of Harvard University, he received his MFA from Cornell University.

Lance Olsen has authored seven novels, one hypertext, four story collections, and also written books of poetry and criticism. His work has appeared in a variety of publications, including *Fiction International* and *Best American Non-Required Reading*.

Regina Ochsner was born and raised in Salem, Oregon, and she graduated from Iowa State University. Her collection of stories, *People I Wanted to Be*, was published in 2005.

Daniel Orozco was a MacDowell Colony fellow in 2005 as well as a Jones Lecturer in Fiction at Stanford University. His stories have appeared in the *Best American Short Stories*, *Best American Mystery Stories*, and *Pushcart Prize anthologies*.

Eric Puchner is the Marsh McCall Lecturer at Stanford University, where he was a Wallace Stegner Fellow. His stories have appeared in *The Chicago Tribune*, *The Missouri Review*, and *Glimmer Train*.

Emily Raboteau is an assistant professor at the City College of New York. Her short stories have appeared in *Callaloo*, *Tin House*, *Best American Short Stories 2003*, and elsewhere. Her first novel, *The Professor's Daughter*, appeared in 2005.

Ron Rash holds the John Parris Chair in Appalachian Studies at Western Carolina University. In 1994 he was awarded an NEA Literature Fellowship for his poetry. His third novel, *The World Made Straight*, was published in 2006.

Daniel Asa Rose won an O. Henry Prize and two PEN Fiction Awards, and has two books published, *Small Family with Rooster* and *Flipping for It*. The editor of the international literary magazine *The Reading Room*, he also reviews books for *New York Magazine*.

Patrick Ryan's first novel, *Send Me*, was published in 2006. His stories have appeared in *The Iowa Review*, *Ontario Review*, *Denver Quarterly*, and other journals. He is a graduate of the MFA Writing Program at Bowling Green State University in Ohio.

Matt Ruff graduated from Cornell University. His novel, *Set This House in Order: A Romance of Souls*, won a Washington State Book Award and was nominated for the 2005 International IMPAC Dublin Literary Award.

Josh Russell is the author of the novel *Yellow Jack*. His stories have appeared in *Epoch*, *French Quarter Fiction*, *New Stories from the South*, and elsewhere. He teaches English and Creative Writing at Georgia State University.

Margot Singer is assistant professor in the English Department at Denison University. Her prose has appeared in numerous journals, including *Shenandoah*, *AGNI*, *Third Coast*, and *Ascent*.

Maureen Stanton's essays have appeared in *Creative Nonfiction*, *American Literary Review*, and *The Sun*, and have been listed as "notable" in *Best American Essays (1998, 2004, 2005)*.

Amy Stewart is the author of two books of creative nonfiction, including *The Earth Moved: On the Remarkable Achievements of Earthworms*. Her work has been selected for the Barnes & Noble "Discover Great New Authors" Program.

Mary Ann Taylor-Hall is the author of a short-story collection and two novels. A recipient of previous grants from the Kentucky Arts Council and the NEA, Hall has published in *The Paris Review* and *Ploughshares*.

Lysley Tenorio's stories have appeared in *Ploughshares*, *Manoa*, and *The Best New American Voices 2001*. A recipient of a Wallace Stegner Fellowship at Stanford University and a Pushcart Prize, he earned his MFA from the University of Oregon.

Dawn Turner Trice is an editor for the *Chicago Tribune*. Her novel *Only Twice I've Wished for Heaven* won the American Library Association's Alex Award. She has also been awarded two Illinois Arts Council grants.

Ashley Warlick was the youngest-ever recipient of the Houghton Mifflin Literary Fellowship in 1996 for her book, *The Distance from the Heart of Things*. She graduated from Dickinson College and now lives in Greenville, South Carolina.

Elizabeth Wetmore graduated from the University of Iowa Writers' Workshop. Her writing has appeared in *Crab Orchard Review*, *Del Sol Review*, and *Many Mountains Moving*.

Nancy Zafris graduated from Columbia University. She was awarded her first NEA Literature Fellowship in 1993. Her novel *The Metal Shredders* was a *New York Times* Notable Book in 2002.

TRANSLATION PROJECTS

Aron Aji

Indianapolis, IN • \$20,000

To support the translation from Turkish of the novel *The Evening of the Very Long Day* by Bilge Karasu. Born in Istanbul in 1930, Karasu is the author of 11 book-length works of fiction, including nine novels and two collections of short stories.

Aron Aji is professor of English and the Associate Dean of the College of Liberal Arts and Sciences at

Butler University. His other translations of Karasu's work include *The Garden of the Departed Cats* in 2004, winner of the National Translation Award given by the American Literary Translators Association, and *Death in Troy* in 2002.

Patrick Barron

San Francisco, CA • \$20,000

To support the translation from Italian of selected poems by Andrea Zanzotto. Born in a small village in northern Italy in 1921, Zanzotto has become one of the most important living Italian poets.

Patrick Barron is an assistant professor of English and Humanities at the City College of San Francisco and managing editor of *ISLE: Interdisciplinary Studies in Literature and the Environment*. His most recent book-length translation is *Italian Environmental Literature: An Anthology*, published by Italica Press in 2003.

Rhonda Buchanan

Louisville, KY • \$10,000

To support the translation from Spanish of *The Secret Gardens of Mogador: Voices of the Earth* by the Mexican author Alberto Ruy Sánchez. Born in Mexico City in 1951, Sánchez is currently the director of the renowned editorial house Artes de México.

Rhonda Buchanan is a professor of Spanish at the University of Louisville. She has translated *Limulus: Visions of the Living Fossil* by Brian Nissen and Alberto Ruy Sánchez, and is currently translating the fourth book in Sánchez's Mogador series, tentatively titled *Dance of the Fire*.

Rebecca Fanany

Vermont South, Australia • \$10,000

To support the translation from Indonesian of the novel *Entanglement* and the novella *Under the Waning Moon* by Ismet Fanany, the translator's husband. Born in West Sumatra in 1952, Ismet Fanany has spent much of his adult life in the West, namely the United States and Australia, affording him a unique understanding of the differences between two cultures.

Rebecca Fanany is a professional translator and lecturer in Indonesian at Deakin University in Melbourne, Australia. She has lived and worked in Indonesia, Malaysia, and Singapore periodically since her first contact with the region in 1981.

George Hochfield

Berkeley, CA • \$10,000

To support the translation from Italian of *Songbook*, a collection of more than 400 poems, by Umberto Saba. Hochfield will

collaborate with Leonard Nathan. *Songbook* is viewed as a major work in 20th-century Italian literature. Begun in 1921, Saba continued to add to this collection until his death in 1957, thus comprising the entirety of his work as a poet.

George Hochfield is a retired professor, whose career has featured three full books of translation, including *The Officer's Camp* by Giampiero Carocci, numerous excerpted translations of novels, various poem translations, and two Fulbright Lectureships in Italy.

William Hutchins

Todd, NC • \$20,000

To support the translation from Arabic of *The Seven Veils of Seth*, a novel by Libyan author Ibrahim al-Koni. Born in 1948, al-Koni spent his childhood in the desert as part of the Tuaregs, pastoral nomads who speak Tamasheq, a Berber language written in an ancient alphabet and related to ancient Egyptian.

William Hutchins is a professor in the Philosophy and Religion Department of Appalachian State University. He has translated more than a dozen book-length works of Arabic literature, including al-Koni's *Anubis*.

James G. Kates

Fitzwilliam, NH • \$10,000

To support the translation from Russian of the poetry of Mikhail Aizenberg. Born in Moscow in 1948, Aizenberg is a crucial part of the last generation of Russian poets that came to maturity under the regime of the Soviet Union.

Recipient of an NEA Literature Fellowship in poetry in 1984, James Kates is also the translator of *Self-Portraits and Masks* by Isaac Goldemberg and *The Score of the Game* by Tatiana Shcherbina.

Chana Kronfeld

Berkeley, CA • \$20,000

To support the translation from Hebrew of *The Selected Works of Dahlia Ravikovitch*. Kronfeld will collaborate with Chana Bloch. Born in 1936 in Tel Aviv, Israel, Ravikovitch has published to date ten volumes of poetry and two collections of short stories, which has won her numerous awards, including the Israel Prize in 1998 (the highest national honor).

Chana Kronfeld is a professor of Hebrew, Yiddish, and Comparative Literature at the University of California, Berkeley. Her collaborative translations with Chana Bloch include Yehuda Amichai's award-winning volume *Open Closed Open* in 2000.

William O'Daly

Auburn, CA • \$10,000

To support the translation from Spanish of two volumes of poetry previously not translated into English, *The Hands of Day* and *World's End*, by Chilean Pablo Neruda. Born in Parral, Chile, in 1904, Neruda published his first book of poetry in 1922 and went on to receive the Nobel Prize for Literature in 1971.

William O'Daly has translated six of Pablo Neruda's books, including *The Book of Questions*, *The Yellow Heart*, and *The Sea and the Bells*. *The Hands of Day* and *World's End* would complete O'Daly's translations of eight volumes of poetry from Neruda's late and posthumous publications.

Gregory Pardlo, Jr.

Brooklyn, NY • \$10,000

To support the translation from Danish of the three most recent books of poetry by Niels Lyngsoe. Born in 1968, Lyngsoe is regarded as one of the most original poets working in Denmark today.

Gregory Pardlo received an MFA in Poetry from New York University and currently teaches at Medgar Evers College in Brooklyn. His translations include a collection of Lyngsoe's poems titled *Pencil of Rays and Spiked Mace*.

Literature Fellowships

Mark Schafer

Cambridge, MA • \$20,000

To support the translation from Spanish of a book-length selection of poetry by Mexican poet David Huerta. Born in 1949, Huerta has published 17 volumes of poetry, though only a dozen of his poems and fragments of poems have been published in English.

Recipient of an NEA Literature Fellowship for translation in 1993, Mark Schafer has translated book-length works by Gloria Gervitz, Jesús Gardea, Alberto Ruy Sánchez, Eduardo Galeano, and Virgilio Piñera. Schafer's translations of 12 of Huerta's poems appeared in Copper Canyon Press's anthology *Reversible Monuments: Contemporary Mexican Poetry* (2002).

Timothy Sergay

Worthington, OH • \$20,000

To support the translation from Russian of the novel *A Gloom is Cast Upon the Ancient Steps* by Aleksandr Chudakov. Born in Soviet Northern Kazakhstan in 1938, Chudakov has published more than 200 articles on classical Russian authors of the 19th century and the history of Russian philology, as well as five books.

We already know: First we must agree
on which they are; but let us acknowledge that they exist:
they resound in all their weight and gravity
down Nievsky's Prospekt, in the mutterings of Raskolnikov,
and Cortázar mocks them at every opportunity,
lightens them up, musses their hair, reconciles them
with the rest of the vocabulary so they may rub benignly
against each other and *liberty* won't do too much harm,
with its tonnage of Greek marble
and its whiff of existentialism and its undeniable tragic greatness,
to *janitor, tenedor, bibelot*—although the greatness of this last one
is suspect, for which we have Mallarmé to blame,
there are also the short and decisive words: *yes, no, now, never,*
turbid love, clean death, rattled poetry,
other words that are like art for art's sake: *sandalwood,*
for instance, and words like *deoxyribonucleic, telescopic*
and possessing an undeniable scientific elegance, a diffuse,
intense, and labyrinthine character, all at once, linked
to that other word, *life*, and of course there are the combinations,
your mouth, this letter, dozens of verbal objects
that are only important for inexplicable reasons,
spoken at night or during the day, said
or held in silence, in the velvety net
of memory, in the transparent and energetic fortress
of forgetting, that body or fabric from which
are also made the great words, time, so many things.

"Before Saying Any of the Great Words" by David Huerta

Translated from the Spanish by Mark Schafer
forthcoming in *Before Saying Any of the Great Words: Selected Poetry
of David Huerta, 1972-2003* (Copper Canyon Press)
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Ya se sabe: primero tenemos que ponemos de acuerdo
 en cuáles son, pero convengamos en que existen:
 se escuchan con todo su peso y gravedad
 por la Perspectiva Nievski, en el murmullo de Raskolnikov,
 y Cortázar se burla de ellas a cada rato
 y las aligera, las despeina, las reconcilia
 con el resto del vocabulario, para que puedan rozarse
 sin daño con las demás y *libertad* no lastime demasiado
 con su tonelaje de mármol griego
 y su tufillo existencialista y su indudable grandeza trágica
 a *tenedor*, a *janitor*, a *bibelot*—aunque esta última
 es sospechosa de grandeza por culpa de Mallarmé,
 también están las cortas y decisivas, *sí, no, ahora, nunca*,
 la turbia *amor*, la limpia *muerte*, la zarandeada *poesía*,
 otras que son como el arte por el arte, *sándalo*,
 por ejemplo, y algunas como *desoxirribonucleico*, telescópica
 y de indudable elegancia científica, de una manera vaga
 e intensa y laberíntica, al mismo tiempo, conectada
 con esa otra, *vida*, y están las combinaciones, claro,
tu boca, esta carta, docenas de objetos verbales
 que sólo tienen importancia por razones inexplicables,
 pronunciadas en la noche o el día, dichas
 o guardadas en el silencio, en la red aterciopelada
 de la memoria, en la fortaleza transparente y enérgica
 del olvido, ese cuerpo o tejido del que también
 están hechas las grandes palabras, el tiempo, tantas cosas.

**“Antes de decir cualquiera de las grandes palabras”
 by David Huerta**

[from *Lápices de antes*, Guadalajara, Mexico: Toque de Poesía, 1994]
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Timothy Sergay is the former recipient of a PEN Translation Fund award for his work with Chudakov. His translations have been featured in numerous magazines and collections, including the first chapter of Chudakov's *A Gloom is Cast Upon the Ancient Steps*, published in 2004 in *Words Without Borders: The Online Magazine for International Literature*.

Anne W. Twitty

Brooklyn, NY • \$20,000

To support the translation from Spanish of the novel *Ursula's Dream* by the Argentine author María Negroni. Negroni has published 11 volumes of poetry, five collections of critical essays on topics such as the Gothic Imagination and Latin American Women Poets, and one novel.

Anne Twitty has translated works from such Hispanic writers and artists as Torres-García, Cecilia Vicuña, and Magali Alabau. She has translated two other works of Negroni's, including *Night Journey* in 2002 and *Islandia* in 2001.