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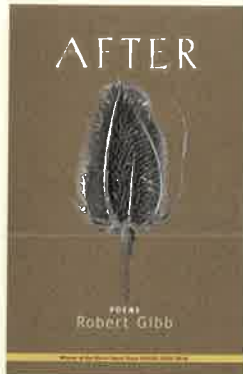
NEW TITLES FROM

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For Seventeen Years: Highlighting the Breadth of Affinities Between Poetry and Visual Arts



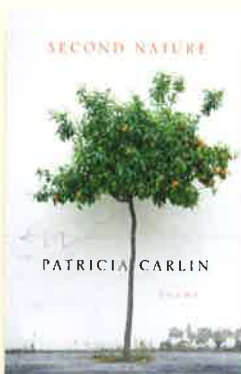
**ROBERT GIBB**  
*After*



Winner of the 2016 Marsh Hawk Press Poetry Prize

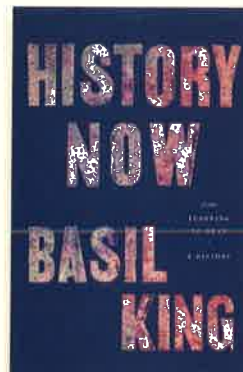
"*After* is an artfully made, intelligent and aching embodiment of a question that can't be answered: is the lovely persistence of the world a source of consolation or of deeper grief?"  
—Mark Doty

**PATRICIA CARLIN**  
*Second Nature*



"Visionary, honed, distilled, charged with the immediacy of a dream before you coax it into a story and the challenges of our baffling history, Carlin's poems remind me—entirely on their own terms—of the intimate 'you must change your life' urgency of the Duino Elegies."  
—D. Nurkse

**BASIL KING**  
*History Now*

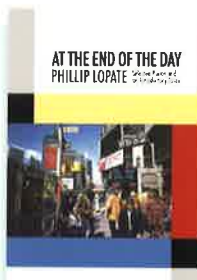


"'Perspective' is what King brings to his vivid, hybrid writing. It is the perspective of someone who has been trained not just to look but to SEE... King's work always yields what his old now departed friend Amiri Baraka called 'emotional validity.'  
—Ammiel Alcalay

## Notable Titles from MHP

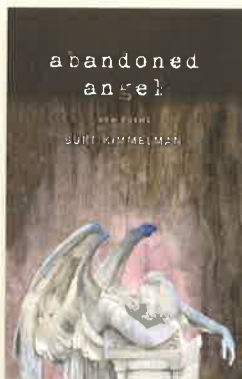
"Anyone eager for the performance of an adult, rich and animated intelligence will be grateful for Phillip Lopate's display of personality and experience."  
—*The NYT Book Review*

**PHILLIP LOPATE**  
*At the End of the Day*



"Lopate may be an American ambassador of nonfiction, but he is also a youthful, taciturn, love-seeking New York poet, whose poems—plain-spoken, personal, darkly humorous—quietly gather strength while confronting the beautiful and ugly in city life."  
—Henri Cole

**BURT KIMMELMAN**  
*Abandoned Angel*



"By way of a precise and pared-down language these poems artfully render a physical world while simultaneously serving as objects to be engaged for the contemplation of such a world. Kimmelman is obviously a master of his chosen strategies."  
—Hugh Seidman

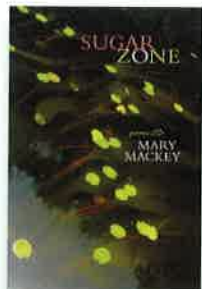
**EDWARD FOSTER**  
*Sowing the Wind*



"[Foster's] poems suspend themselves just above language, connotative of some understanding—perhaps common to all of us—that recedes at the brink of words."  
—*Brooklyn Rail*

Winner of the PEN Oakland–Josephine Miles Award for Excellence in Literature

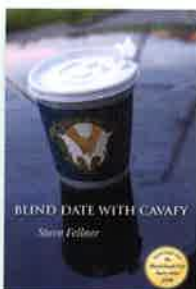
**MARY MACKEY**  
*Sugar Zone*



"Please read 'Cold Snap,' who but Mackey could have written it? *Sugar Zone* authoritatively creates a language and a culture; but the lines are tense with the vulnerability of lovers, strangers, and travelers with no ticket home."  
—Dennis Nurkse

Winner of the Thom Gunn Award for Gay Male Poetry  
Winner of the Marsh Hawk Press Poetry Prize

**STEVE FELLNER**  
*Blind Date With Cavafy*



"Fellner's poetry is spunky, raw, immediate, and utterly compelling. Bleak, deadpan, enthusiastic, earnest: [his] book is all of these things, sometimes all of these things in one poem, sometimes all of these things in one line."  
—Denise Duhamel

Winner of the Calatagan Award from the Philippine American Writers and Artists, Inc.

**EILEEN R. TABIOS**  
*I Take Thee, English, for My Beloved*



"Tabios is writing not only as if her life depended on it but also as if there were no tomorrow. For her, poetry is the only way to live, and she intends to suck the marrow and everything else out of it."  
—*The Philippine Star*

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# Writing in the Eternal City

Four Seasons at the American Academy in Rome *By Stephen Morison Jr.*



The American Academy in Rome

ON Monday in late October, I trek from my apartment atop the Aventine Hill, across the Tiber River and up the Janiculum Hill to the American Academy in Rome (AAR) to meet with the winner of the 2016 Joseph Brodsky Rome Prize in Literature, one of two eleven-month fellowships

STEPHEN MORISON JR. is a contributing editor of *Poets & Writers Magazine*.

in literature awarded by the AAR each year, to learn about the opportunities available to writers hoping to spend their own four seasons in the Eternal City.

Matthew Neill Null, author of *Honey From the Lion* (Lookout Books, 2015) and *Allegheny Front* (Sarabande Books, 2016), meets me inside the McKim, Mead, and White building—a century-old villa that serves as the center of the AAR—past the marble-manteled fireplaces of the billiards room, and into the small bar (in Italy, a bar is both coffee shop and pub). Small framed sketches and paintings of past fel-

lows fill the high walls, forming a bright checkerboard of tradition and fame.

“I’m obscure; I’m published by independent presses. There are many other glitzier names out there,” Null says, describing how thrilled he was to discover that he had been selected for the Rome Prize by the American Academy of Arts and Letters last year. “This is really the great honor of my life as a writer.”

Null notes that many of his literary heroes have written in the work spaces

## GET INSIDE.

Writers' League of Texas

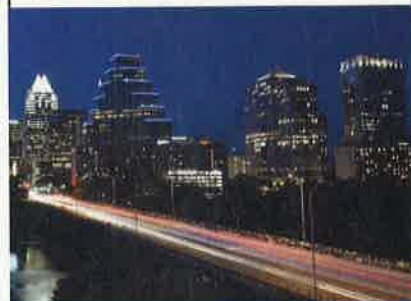
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“The most significant investment I have made as a writer.”

— 2016 Conference Attendee

upstairs or relaxed with *vino bianco* or tea at these same small tables. “Ralph Ellison, Francine du Plessix Gray, Padgett Powell, Sarah Manguso,” he says, listing some of his favorites. I lift my glass and sip my Aperol spritz and imagine Ellison’s nasal twang—his meld of Oklahoma radio announcer’s staccato and public intellectual’s Brahmin drawl—holding forth beside us.

Null, who was previously the writing coordinator of the Fine Arts Work Center in Provincetown, Massachusetts, is here with his wife, writer Tal Zamir, and their one-year-old son, and Null speaks glowingly about the support he and his family have received since arriving in Rome. His stay at the AAR began with a three-week crash course in Italian, intensive language work that has helped him navigate the city and accomplish tasks like submitting his immigration documents at the post office. “The first month was a lot

of language classes and day care,” Null says. “It was fine to spend the time in the beginning, to take the time to get comfortable in the place, and I’m writing now, so it’s good.”

Null is at work on a novel about a U.S. Army Corps of Engineers (CoE) dam project that flooded a valley and submerged several villages in West Virginia, Null’s home state. His grandfather was in the CoE, and in the AAR dining room, Null found himself bonding with Kristi Cheramie, an Ohio State University professor and a fellow in landscape architecture whose grandfather was also in the CoE. Cheramie had researched memorial sites erected by the CoE to commemorate tragic flooding in Louisiana, and her discussions with Null further fueled his enthusiasm for the subject of his novel.

Kimberly Bowes, the current director of the AAR and a classics professor at

the University of Pennsylvania, points out that this kind of interaction is exactly what the Academy was designed to foster. By housing fellows within the building and encouraging them to interact with one another during communal meals, the founders of the AAR envisioned a sort of modern-day Aristotelian lyceum or ongoing Platonic symposium in which scholars and artists meet to discuss and develop ideas.

“What makes this a different kind of residence,” Bowes says over lunch at the residency, a healthy buffet of locally sourced offerings prepared by the AAR’s renowned chefs, “is that our radically divergent community of composers, landscape architects, writers, designers, classicists, visual artists, and scholars learn from one another. They get to see their own work from a different perspective.”

Indeed, during my lunch with Bowes, I find myself drawn into an

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Jack Livings

interesting conversation with Rachely Rotem, an architecture fellow who is fascinated by Rome's many unfinished bridges, highways, and buildings—what Rotem calls the ancient city's “modern ruins.”

**F**OUNDED in 1893 as a center for innovative artists, writers, and scholars to live and work among an international community in Italy, the American Academy in Rome is a grand estate on a hill overlooking the Eternal City, a campus of marble buildings perched beside the cannon of the Janiculum, the hill where augurs once read the future in the flights of birds and worshippers prayed to Janus, the two-faced god of beginnings and transitions.

The McKim, Mead, and White building's graceful marble façade—windowed arches stacked in the Palazzo style, paid for by Carnegies, Morgans, Rockefellers, and Vanderbilts in the early days of the modern age—stands august and aloof behind

its segregating iron fencing (and these days, behind the machine guns and armored vehicles of the Italian armed forces who protect the public monuments, foreign embassies, and foreign organizations of Rome from terrorist attacks).

Despite the beautiful building and the view of Rome, the predominant sensory experience as one passes through the exterior courtyard is auditory: Water burbles from the circular front fountain, it cascades from Paul Manship's deco *Infant Hercules* fountain in the cortile, and it splashes in fountains and troughs in the gardens behind the villa.

In fact, a quick glance at the architect's rendering of the grounds in the common room reveals that the Academy encompasses the Fontana dell'Acqua Paola, one of Rome's signature

fountains, built by a Borghese pope in the 1600s from the white marble of a fallen temple to Minerva, to celebrate an aqueduct terminus. Less than a hundred meters from the marble steps of the Academy, the fountain sends five streams of water cascading into a stone receiving basin, creating a pool so pristinely blue that visiting writers needn't go farther than this spot on the corner for an infusion of *la grande bellezza*.

In addition to the housing arrangement and shared meals, the Academy encourages interactions between artists and writers through scheduled shop talks in which fellows discuss the projects they are working on, as well as group trips into Rome's city center and other less formal interactions, like a Halloween party for the children of current fellows.

“You learn a lot from people from completely different disciplines,” says Bowes, who prior to her appointment as director of the AAR was a 2005 Rome Prize winner in Ancient Studies.

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[nimrodjournal.submittable.com](http://nimrodjournal.submittable.com)

better integrate with the culture and society of Rome, the AAR also awards four- to five-month fellowships in arts and humanities, including literature, to Italians. "It gives our American fellows an opportunity to interact with Italian writers," Bowes points out. The Academy also recruits "advisers"—expatriate and Italian residents of Rome who, in exchange for the privilege of eating at the Academy, help to introduce fellows into bilingual local communities.

Of course, the activities are not mandatory. Bowes is quick to acknowledge that many of the fellows arrive with tight deadlines and strict schedules that restrict their social interactions. "Writers tend to be incredibly productive," she says. "We've had a ton of books finished here."

**I**T'S unbelievable," says Jack Livings, an author and 2016 John Guare Writer's Fund Rome Prize in Literature recipient, when we meet in the AAR bar. "I have nothing but time in a regular day. On top of everything else that's great about being here, I have no obligations."

This is a sea change for the writer whose award-winning story collection *The Dog* (Farrar, Straus and Giroux, 2014) catapulted him to literary fame after toiling on the book for ten years, writing during stolen moments before and after work at his day job as the international editor of licensed editions at Time, Inc.

"After two months, I've done what would normally take me six or seven months," he says. "This place is built for you to do your work. I have a studio upstairs that is quiet, has a desk, a lamp, and a place to lie down and take a nap. What more do you need?"

Livings is here with his wife, the writer Jennie Yabroff, and their four-year-old daughter. The AAR helped him find a nearby Italian primary school that his daughter loves. He drops her there each morning at nine, and Yabroff picks her up at four.

"My studio looks over the back garden," he says as he leads me up the broad white stairs to the second floor. "There are parrots flying around. It's an idyllic landscape, and I have to keep my shade down three-quarters or it's too bright, too cheerful, too beautiful."

The dormitory quarters and studio

## More Residencies Abroad

Long-term residencies abroad offer both ample time for writing and the opportunity to approach your work in a new cultural context, with the fresh eyes and sense of possibility that travel brings. The following residencies offer poets and writers the chance to explore the world, forge cross-cultural conversations, and devote time and space to their works in progress. Most of these residencies are fully funded; some offer additional stipends and allowances for food and travel expenses. Visit the websites for more information, including required application materials and any associated costs.

### 360 Xochi Quetzal Winter Writers Residency

Monthlong residency in Chapala, Jalisco, Mexico, from mid-December through mid-January.

Application deadline: August 7  
[www.360xochiquetzal.com](http://www.360xochiquetzal.com)

### Arquetopia Foundation Writers Residency

Three- to eight-week residency in Oaxaca, Mexico, during spring or summer.

Typical application deadline: January 29  
[www.arquetopia.org](http://www.arquetopia.org)

### ArtSlant Georgia Fee Artist/Writer Residency

Two-month residency in Paris during June and July, including stipend and travel expenses.

Application deadline: March 1  
[www.artslant.com/ny/foundation](http://www.artslant.com/ny/foundation)



spaces on the second and third floors of the villa are whitewashed and utilitarian. Livings's workspace is large enough to hold a sofa, a spare desk, and a chair. On a corkboard on the wall above his desk, he has pinned a small map and some careful notes.

The next floor up, the studios of the

visual artists, architects, and landscape architects are larger, with vaulted ceilings and skylights. A spacious open-air veranda off the third-floor hallway offers sweeping views of the domes and bell towers of the city. For fellows eager to explore their environs, the AAR's 164,000-volume library, which fills the

#### Baltic Writing Residency

Three- to four-week residency in Riga, Latvia, including stipend, offered year-round.

Typical application deadline: December 15

[www.balticresidency.com](http://www.balticresidency.com)

#### Banff Centre for Arts and Creativity Writing Studio

Monthlong residency in Alberta, Canada, from May 1 through June 2.

Typical application deadline: February 1

[www.banffcentre.ca/literary-arts](http://www.banffcentre.ca/literary-arts)

#### Berlin Prize Residency From the American Academy in Berlin

Residential fellowship in Berlin for one to two semesters of the academic year, including stipend and travel expenses.

Application deadline: September 30

[www.americanacademy.de](http://www.americanacademy.de)

#### Bogliasco Foundation Residential Fellowship

Monthlong residency in Bogliasco, Italy, during fall or spring.

Application deadline: April 15

[www.bfn.org](http://www.bfn.org)

#### Boubouki Writers Residency

Two- to six-week residency in Mesana, Cyprus, beginning in November or February.

Rolling admissions

[www.toboubouki.wordpress.com](http://www.toboubouki.wordpress.com)

#### Bridge Guard Art Residency

Residency of flexible length in Centre Štúrovo, Slovakia, including stipend, offered year-round. Resident is expected to observe and log operations of the historic

Bridge of Štúrovo.

Rolling admissions

[www.bridgeguard.org](http://www.bridgeguard.org)

#### CAMAC Marnay Art Center Residency

One- to two-month residency in Marnay, France, between March and December.

Rolling admissions

[www.camac.org/residences-dartistes](http://www.camac.org/residences-dartistes)

#### Est-Nord-Est Writers Residency

Eight-week residency in Quebec, Canada, in spring, summer, or fall, including stipend.

Typical application deadline: October 1

[www.estnordest.org/residency](http://www.estnordest.org/residency)

#### M Literary Residency

Six- to eight-week residency in Shanghai or Beijing during summer or fall.

Typical application deadline: January 2

[www.m-restaurantgroup.com/community/m-literary-residency](http://www.m-restaurantgroup.com/community/m-literary-residency)

#### Taipei Artist Village Artist-in-Residence Fellowship

Eight- to twelve-week residency for an artist in any discipline, including literary art, in Taipei, Taiwan.

Application deadline: June 3

[www.artistvillage.org](http://www.artistvillage.org)

#### Villa Sträuli Artist-in-Residency Program

Three-month residency in Winterthur, Switzerland, offered three times annually, including stipend.

Typical application deadline: January 31

[www.villastraegli.ch/en/general-information](http://www.villastraegli.ch/en/general-information)

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lower levels of the villa, includes in the rare-book section a prized collection of antique travel guides to Rome.

Living says he is pleased that the nomination process for the Rome Prize in Literature is becoming more open and democratic. Living and Null were chosen through an opaque nominating process governed externally by the American Academy of Arts and Letters (AAAL), a separate organization from the AAR. But beginning this year, writers and poets may apply for the fellowship themselves, submitting an application and writing sample with a \$40 fee by November 1. An in-house jury, which remains anonymous until after the nominations are announced, will select two fellows based on the quality of the work submitted.

Winners of the Rome Prize enjoy an eleven-month, September-through-July fellowship at the villa and are provided with housing, food, and studio space. The prize also includes a \$28,000 stipend. Fellows are expected to participate in the life of the community, and they may not hold full-time jobs during the fellowship. Fellows with spouses or partners (or, as the AAR refers to them, "Fellow Travelers") must pay a nominal one-time fee, presently \$700, for a double room, and a subsidized rate for meals for their partner. Fellows with children can rent an AAR-owned apartment for a monthly fee, from \$665 to \$1,065 per month, depending on the number of bedrooms needed. Fellows must pro-

vide their own medical insurance and pay their own airfare.

Bowes describes the writers the AAR is looking for as artists "on the cusp"—those who have begun to earn attention and acclaim but who are not so well established that they could easily spend a year in Rome without support from the Academy.

In addition to the fellowships, the AAR also offers invitational residencies to distinguished international artists to serve as senior advisers to Rome Prize recipients. Residents are selected by the AAR director and stay four to eight weeks. The invitations are extended "years in advance," Bowes says, but she is happy to receive requests from writers of renown; authors such as Nathaniel Mackey,

André Aciman, Seamus Heaney, Anna Deavere Smith, Derek Walcott, and Jhumpa Lahiri have participated in the program.

Writers interested in paying their own way to the AAR can also apply for the Visiting Artist and Scholar program. Visiting artists pay a fee—roughly equivalent to what one might expect to pay at an Airbnb in Rome, a little over 100 euros per night for a one-bedroom—for room and board at the AAR for up to six weeks. In the past, artists like David McCullough have taken advantage of this program.

For more information about the Rome Prize, including application guidelines and costs as well as public readings, lectures, and other offerings at the AAR, visit [www.aarome.org](http://www.aarome.org).

**Beginning this year,  
writers and poets  
may apply for the  
fellowship  
themselves,  
submitting an  
application and  
writing sample with  
a \$40 fee by  
November 1.**