

A review of major literary prizes impacting the English-speaking world

Junie L. Sinson

During the years 2002 and 2003, I was fortunate to have interviewed the individuals who headed the four literary prizes most greatly impacting the English-speaking world. It was in this time period that a curious and somewhat related question entered my mind: How would we feel if you or I were to send invitations for attendance at a party to individuals whom we anticipated would attend, and they did not appear? We might experience both personal hurt and a sense of social rejection. If the ino showsi happened to be such authors as Cormac McCarthy, J.M. Coetzee, Jean Paul Sartre, Joyce Carol Oates and Boris Pasternak, we would most certainly muse as to the cause of their absence. We would next reassess the perceived value of our party. Our perplexity would be compounded by the realization that the sole purpose of our party had been to honor them or a literary effort of their creation.

An objective of this paper is the review of the four major literary prizes: *The Man Booker Prize for Fiction (Booker)*; *The National Book Award for Fiction*; *The Pulitzer Prize for Fiction*, and the *Nobel Prize for Literature*. Although all of these prizes are well known to any caring reader, few individuals understand the prizes' workings and less understand their comparison to each other. After our review of these prizes, we will perhaps have some idea as to why the above named literary giants did, on occasion, fail to attend our referenced party.

Booker Prize

The Booker Prize for Fiction is awarded each year to a citizen of the United Kingdom or Ireland, who is judged to have written the best full-length novel. It is essential that the novel be published that year in the United Kingdom.

The Booker Prize is a London-based prize created in 1968. At that time, a casual meeting on a golf course involved the actor Michael Caine, author Ian Fleming, and a director of the multinational Booker McConnell Corp.

Their conversation appeared to drift from golf to the possibility of creating a tax shelter for wealthy authors. Along with the creation of a tax shelter, there evolved the Booker Prize. The intellectual administrators of that tax shelter conceived of a related process, which would establish a prize comparable to France's Prix Goncourt. The Booker McConnell Corp. continued primary sponsorship of the Prize until 2002. Since that date, sponsorship has been by the Man Group, PLC, and the Prize has been renamed *The Man Booker Prize for Fiction*.

Few individuals appreciate how much the publishing industry is the motor behind the Booker and most other literary prizes. Each year, the Booker Prize generally receives for nomination two books from publishers in England and eligible Commonwealth countries. Former winners and previous short-listed authors can also submit books for consideration. Approximately 120 books are nominated each year.

It has been advanced that the Booker Prize drives the British fiction industry. If that be true, one may argue that the most important individual in the British book industry is the Booker Prize Administrator, Martyn Goff. Martyn Goff is a dynamic, entrepreneurial, 80-year-old force. Additionally, by profession, he remains Chairman of the prestigious antiquarian book selling establishment, Sotheraus. Not only did Goff help conceptualize the award, but he has seen his hype and showmanship give the prize both celebrity and a powerful visibility.

The Man Booker Prize has a Management Committee of 11 individuals, who start the process each year by choosing the Prize Administrator and the judges, who will make that year's selection. The Management Committee routinely consists of authors, booksellers, publishers, librarians, and literary agents. The judges are often people of celebrity, like Saul Bellow, Antonia Fraser, and Mary McCarthy. The Management Committee has shown a flair for the dramatic when choosing as its Chairman,



Martyn Goff.

Michael Caine, as well as its Prize Administrator, Martyn Goff. Although Goff is not a judge, he does meet with the judges during their deliberations. It would seem naive to assume that he is merely a passive spectator when he interacts with the judges.

The Booker judges receive and are expected to read by July the approximate 120 submitted books. Each judge is paid £5,000 per year, and the Chairman of the judges is paid £10,000 for his service. By August of each year, a long list of 25 books is announced, and by September, it is reduced to a published short list of five books. Publishers of short-listed books are expected to aggressively publicize their short listed books. In October, after great speculation and fanfare, the judges complete their deliberations, and the award is announced. An Awards Dinner is conducted on the very day the award is announced.



Musings...

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It has been my habit for more than a decade to tell you what I have read. For a change and to give some insight into the workings of my intellectual life, I thought it might be appropriate to tell you what I plan to read over the next eight to ten months, or as long as it takes to complete the assignment I've given myself.

First of all, you need to know I am in the midst of reading Thomas Cahill's "The Hinges of History" collection. This is a remarkable series of books on the founding of Western civilization. The series includes *How the Irish Saved Civilization*, *The Gifts of the Jews*, *Desire of the Everlasting Hills*, and *Sailing the Wine-Dark Sea: Why the Greeks Matter*. Besides having an admirable, comprehensive intelligence, Cahill has read widely, often in the original languages, all of the great works composing the foundation of our civilization. Each of Cahill's books has in the closing pages a chapter called "Notes and Sources," in which Cahill delineates the texts, translations, and manuscripts used in each of the chapters of each of the books.

It is from "Notes and Sources," I have developed my planned reading for the next few months. I have already acquired Robert Fagles' new translations of *The Iliad* and *The Odyssey*, which will serve as the beginning of my studies in the Classics. I will then reread Edith Hamilton's *Mythology*, Stringfellow Barr's *The Will of Zeus: A History of Greece from the Origins of Hellenic Culture to the Death of Alexander*, Samuel Noah Kramer's *The Sumerians*, and Andrew Robinson's *Lost Languages*.

I plan next to read the extant plays of Sophocles, Aeschylus, and Euripides. As a transition from this portion of my reading to the next, I plan to read Martha C. Nussbaum's *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy*. I will then reread Plato and Aristotle in comprehensive collections of each philosopher.

I will turn next to classical art and read Andrew Stuart's *Art, Desire, and Body in Ancient Greece* and Martin Robertson's *A Shorter History of Greek Art*. These will lead to various collections illustrating Greek art in its various forms and genre. My final texts in this study will be Ovid's *Metamorphoses*

(translated by Allen Mandelbaum) and Virgil's *Aeneid*, a bridge to the later classical world of the Romans.

You understand, of course, that these books may lead to others, which I shall discover and read along the way, necessary to the understanding of the people, period, and culture. It is for that reason that I cannot put a fixed time upon finishing the study. There is no need for a fixed time, of course, for I am my own teacher as well as being my own scholar.

I'm hoping to make a pilgrimage to Greece in the near future with NJC, my favorite traveling companion. A Greek family in Aurora has invited us to stay with their family yet living in Greece when we visit that ancient land — since there are few Holiday Inns in Greece. That would be very nice, and we may well take them up on the offer.

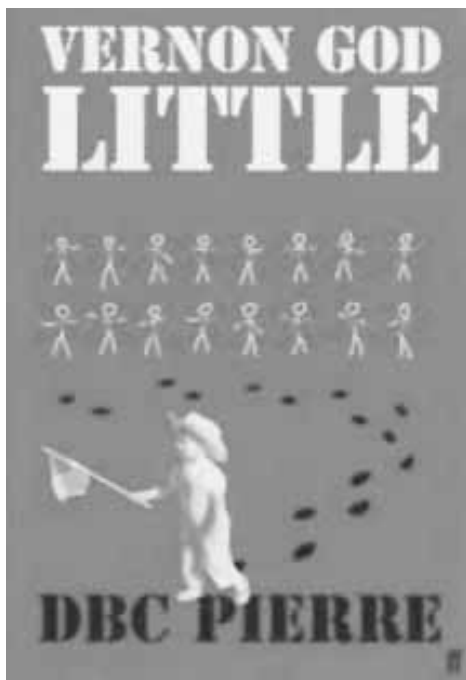
What is my purpose in all of this? you ask. Do I really need a purpose? I could give several, I suppose, if you insist: Great pleasure. Illumination. Understanding. A better grasp of who we are as a people. A fulfillment of who I am. Maybe, all of the above!

And who knows, I may produce a special issue of the Caxtonian from my studies. (I would bet on that — and so would you!)

Robert Cotner
Editor

Prizes

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It is interesting to hear Martyn Goff reminisce on the birth of the Prize, its evolution, its contribution to the book industry, and its continually generated excitement. However, perhaps more interesting are his observations on the judging process. It is there, he observes, that the personality and dynamics of the respective judges often have a greater impact on the selection process than the artistic value of the books under consideration. Although that may not be ideal, it would hardly seem surprising to those who have participated in academic debate.

The Man Booker Prize rewards the winner with £50,000, an amount approaching six figures in dollars. Each author of a shortlisted book receives £1,000. The Prize objectives are to sell books and promote reading. Those objectives appear to be continually met.

National Book Award

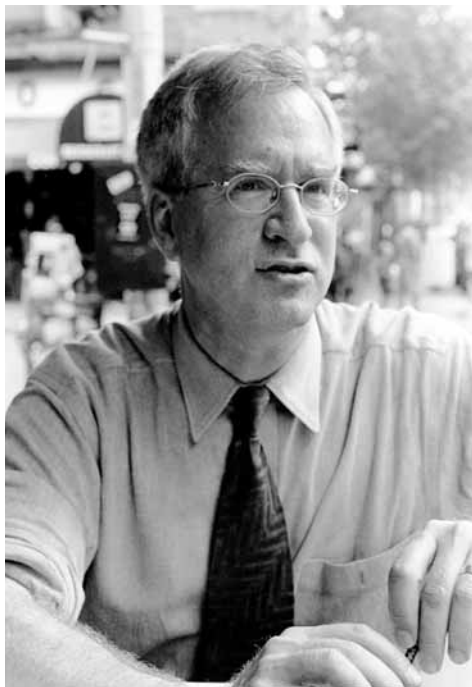
The National Book Award is given each year to U.S. citizens, who are judged to have written the best book in each of four categories. The four categories are: Fiction, Non-Fiction, Poetry, and Young People's Literature. It is essential that the book be published in the United States.

The Awards are administered by the National Book Foundation, which is based in New York. The award was created in 1950 as a result of a vision, promoted collectively by the National Book Publishers Council, the

American Book Sellers Association, and the Book Manufacturers Institute. The Award, unashamedly, has as an objective the sale of books.

There exist three categories of submitters: general publishers, university presses, and poetry presses. In 2002, that group of submitters contributed 993 books from 183 publishers. The only restraint placed upon a submitter of a book is the payment of a \$100 nominating fee with each entry.

The National Book Award is not without its own human dynamo. Neil Baldwin is the Executive Director of the National Book Foundation, which sponsors the National Book Award. The Foundation possesses an endowment of \$1,500,000. The Award does not have a single corporate sponsor, as has always had the



Neil Baldwin.

Booker. Neil Baldwin has had as a mission the raising of \$1,200,000 to \$1,600,000 per year. Although possessing a Ph.D. in American Literature, Baldwin professes that he has absolutely no involvement in the book selection process of the judges.

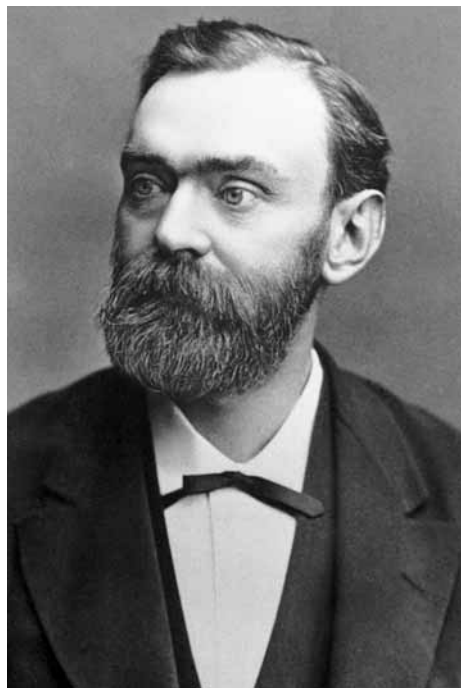
Each year, the National Book Award recruits five different judges to address the nominated books in each of the categories. By September of each year, the judges will have reduced, with the benefit of conference calls, the contending books to 25, and by October, the candidates for the

award will be reduced to five books in each category. In mid-November, the judges will meet for the first time at a private luncheon, and there they will select the winners.

Although the five finalists are known and each author's appearance guaranteed, no one will know the identity of the winners until the announcement at the award ceremony that very evening. The suspense created by this process is real and its conclusion can be witnessed nationally on C-Span.

The National Book Award provides each winner with \$10,000 and the other five finalists in each category receive \$1,000. Although the prize money is modest, the award impacts greatly the prestige and negotiating power of its winners.

Under Baldwin's stewardship, the National Book Award clearly impacts the sale of books. Additionally, Neil Baldwin proudly trumpets the good works performed by the Foundation. Extraordinary energy by the Foundation is directed to the promotion of writing and the presenting of educational programs. Cynics might question the basic motives for those activities. However, the expenditure of one-third of the annual operating budget upon those projects seems to show the sincerity of the commitment.



Alfred Nobel, 1885; © The Nobel Foundation

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Prizes

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Nobel Prize In Literature

The Nobel Prize in Literature has as its geographical base Stockholm, Sweden. The 1895 will of Alfred Nobel bequeathed monies to be used by the Swedish Academy for the giving of prizes to "a most worthy" world citizen, whose literary contribution in the preceding year was of an "ideal tendency." The awarding of prizes in literature commenced in 1901. Since that date, the Academy has struggled to reconcile their evolving sense of mission with the language of Alfred Nobel's will.

A most ambitious endeavor of obtaining nominations and studying authors about the entire world was assumed by the Swedish Academy. Nobel nominations are generated from one of four sources: 1. Members of the Swedish Academy; 2. Prior Nobel Laureates; 3. A literary writer's group; and 4. A professor of language at an accepted University or College. The award has been given not only to authors of fiction but also to playwrights, poets, and historians.

The Swedish Academy's Nobel Prize in Literature Committee is the significant sub-organization, which commences the review and judging process. The committee consists of five members of the Academy, who return to the process each year and who bring a high degree of continuity to the process. The chairman of

that committee is Horace Engdahl. His leadership of that committee gives him a very high degree of influence.

The Swedish Academy and its Literature Committee receive for review approximately 300-400 "author nominations" each year. That Committee will, in June, tender the names of five of those authors to the Swedish Academy.

The Swedish Academy and its Literature Committee annually track approximately 210 authors. Ten percent of those authors are new to the process each year. In June, the Literature Committee may recommend to the Academy more than one of the five tendered authors. From June until October, the balance of the Academy will concentrate on and read the body of writing by the submitted authors. Meetings of the Academy occur every Thursday and are followed by their weekly dinner meeting. Following dinner, at that time, those working Academy members receive, as compensation, a piece of silver. The reading and conferences result in a final selection being concluded by the Academy between October and November 15 of each year. On December 10, in Stockholm, the King of Sweden presents the Nobel Prize in Literature to the individual chosen by the Academy. The winner of the Prize receives over \$1,000,000 and instant international prestige.

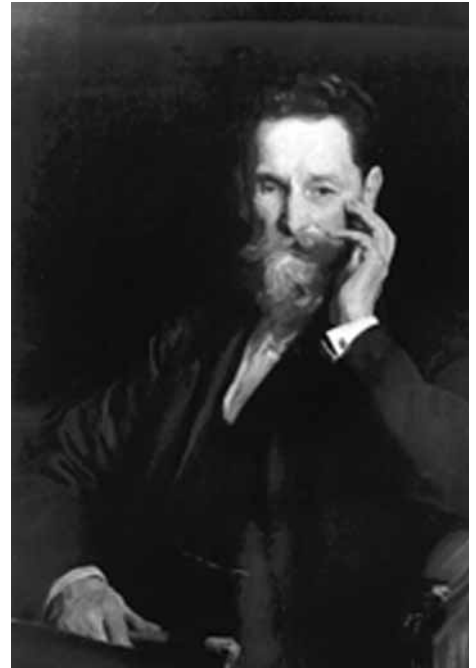
Since 1997, Horace Engdahl has been a member of the Swedish Academy. Within two years, he was elevated to the powerful position of the Academy's Permanent Secretary. That title, plus his chairmanship on the Swedish Academy's Nobel Prize in Literature Committee, obviously placed him in a position to greatly influence the selection process. Engdahl's early scholarship and his ultimate publishing of the journal, *Kris*, saw him promoting the concept that the text can create a "tone" whose extraordinary communicating power is unspoken. The champions of that belief are such writers and thinkers as Jacques Derrida, Theodor Adorno, and Roland Barthes. Horace Engdahl is both brilliant and charismatic. I believe he would agree with that observation. He possesses the mind and energy to impact the Academy's selection process. At the age of 54, he appears to have before him a long period of productive stewardship.

The Pulitzer Prize

The Pulitzer Prize Board and Columbia University present a Prize in Letters in each of

six categories. The categories are Fiction, Drama, History, Biography, Verse, and Non-Fiction. Additionally, there are given each year 14 awards in journalism.

The Pulitzer Prizes have been given annually, since 1917, in Literature, Letters, and Music. The prizes were originally endowed by



Portrait of Joseph Pulitzer by John Singer Sargent.

the 1904 will of Joseph Pulitzer. The objective of each award is an incentive to excellence in each of the categories. Although assisted and promoted by the publishing industry, the Pulitzer Prize has never had as its primary objective the sale of books. The award is intended to go to an American author of distinguished fiction, who was published in the United States during the prior year. Preferably the book should address what has been labeled as "American life."

The Pulitzer Prize awards in Letters appear to be the Literary Prize in which it is most easy to nominate an author. Any entity may nominate merely upon the payment of \$50. In reality, rarely does an individual or author nominate a book. During the past year, Random House alone nominated over 50 books in the five categories of Letters, which includes Fiction.



Horace Engdahl.

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Prizes

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The Pulitzer Prize in Letters is under the same administrative umbrella as the 14 Journalism awards. It is not surprising that its Chief Administrative Officer, Sig Gissler, is a career newspaperman and journalism professor. It is his job to serve the Pulitzer Board and its various juries. Additionally, he is a facilitator and a person mandated to preserve the integrity of the prize.

Each of the awards in Letters has a jury consisting of three judges. Each jury's membership is changed annually. For his contribution, each juror is paid \$2,000. Jurors generally receive the books by July 1. During the following December, the Fiction jury meets and submits three books to the Pulitzer Board.

The Pulitzer Board consists of 18 members. The Board members appear to be primarily associated with careers in journalism. Board members serve three-year terms without compensation. The Board is also responsible for the recruitment of its own Board replacements. The Board receives input from a subcommittee of the Board, which hopefully would be the Board members most involved with works of Fiction.



The Board collectively assembles in mid-April in New York. The identity of the jury-recommended books is not published. On the following Thursday and Friday, the Board will meet and deliberate. The Board selection will

be concluded on the following Monday. At that time, the Prize Administrator, Sig Gissler, will announce the winner. The following May, the Prize will be given by the Columbia University president at a modest luncheon at the Columbia University Law Library.

The Pulitzer Prize in Literature is \$10,000. The Pulitzer Prize Board, beyond recognizing a winner of the prize in literature, proudly extends writing scholarships to various students.

Prize Dynamics

The Man Booker Prize has extraordinary prestige in the literary community. Its standard of excellence is significantly validated by having four of its winners, V.S. Naipal, J.M. Coetzee, Wm Golding, and Nadine Gordimer, since 1971, named Nobel Prize winners. The funding of the award has been greatly dependent on the Man Corporation and its predecessor, the Booker McConnell Corp. Neither sponsor appears to have abused its influence. The Award has been greatly dependent on the celebrity and energy of its leader, Martyn Goff. He has guided the prize with skill, excitement, and success. His successor will be presented with a significant challenge.

The National Book Award appears to be the most energetic of awards. It has never lost sight of its mission to sell books. Since 1950, it has recognized three Nobel Laureates: Saul Bellow, Isaac Singer, and William Faulkner. The suspense and showmanship of its award presentation is impressive. One must, however, assess the wisdom of requiring its winners to attend the awards ceremony. Such a pre-condition for selection, although defensible, may obviously compromise the giving of the award to the most outstanding book. The National Book Foundation's summer workshops and general education programs appear to be announced with sincerity and are conducted with praiseworthy vigor.

The Nobel Prize in Literature possesses a continuity of judging and worldwide resources. It appears to be in the best position to develop and promote a worthy literary canon. Members of the Swedish Academy know that the Award is often described by its critics as "political." One must distinguish between a charge against a process and sensitivity to a result. The Academy alone is familiar with the secrets of its deliberations. It does concede that the award often has political impact. The award is well-endowed and its administrative process has become more and

more sophisticated as it ventured through the 20th Century. The Foundation and the Academy are rich, smug, scholarly, and arrogant. It would appear that the Swedish Academy and the Nobel Foundation inherited and then earned a unique world perspective. They are positioned to do good work throughout the literary world. It is in that area that the Academy appears neither to appreciate, acknowledge, nor exercise its full potential.

The Pulitzer Prize in Fiction has the capacity to be the most open of the prizes. It is performed with a minimum degree of showmanship and a maximum degree of good taste. It appears that its Board could be strengthened by including more literature-related individuals in its membership. Its prizes in journalism are unparalleled. The Board should extend extraordinary effort to bring comparable scholarship and excellence to its Prizes in Letters.

Conclusion

Although literary prizes seek the "best," it must be concluded that there exist no "Best Book" or "Best Author" in any given year. The process for selecting an award winner obviously varies from prize to prize. The awards, no matter how noble their objective, can only be defended if their process of selection is fair. A fair process can only be confirmed after evaluating the nominating and the judging process of each prize.

People of letters are by no means unanimous in their support or their criticism of the Awards. The detractors of literary awards routinely argue that the awards can and do stifle artistic creativity. Additionally, detractors feel that the awards are vulnerable to commercial intrigue and that they may permit commercial exploitation. Conversely, defenders of literary awards argue that excellence is measurable and that it should be recognized and rewarded. It cannot be overlooked that publishing is essential to the creation and distribution of literature. It is obviously legitimate to encourage and promote the book industry. It is also a most worthy objective to contribute to a world literary canon. If art is an "experience," entertainment and communication may be essential by-products. Champions of awards

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Volume marketing - Results of Auction #5

Dan Crawford

On December 17, 2003, Caxtonians gathered at their Holiday Revels to eat, drink, be merry, and buy books, in assorted orders of preference. As usual, the Statistic Keeper was on hand to make observations in case the *Guinness Book of World Records* should call. (He is also the Designated Book Hauler, and would like to thank everyone who bought the big, heavy books, leaving only the small ones as leftovers.)

Here is some of what he observed:

Reservations for dinner: 78

Attendees at dinner: 95

Prizes

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would seem to properly contend that, when the awards focus on a work that promotes freedom, love, and justice, all mankind will benefit. Artistic communications, coupled with those types of objectives, seem to represent literary awards at their very best.

At the commencement of this article, we queried about the failure of various guests, whether they be authors or prize-winners, to come to our party and accept their prize. The real questions I should have asked were, "Do those major literary prizes contribute a significant value to the world of letters? If so, do authors have an obligation to positively support the awards?"

As shown from an author's standpoint, the award winner most generally benefits monetarily and experiences increased celebrity. Conversely, it can be argued that the award-winning author may find his or her creativity distracted and his most worthy values compromised by commercialization. Both possibilities are worthy of consideration. Each position may have impacted the author's choice of attending our party for prize-winners.

Irrespective of whether or not you believe the authors should have attended our party, I believe you would agree that the various annual awards provide us with new books and authors whose messages may be enriching and who almost always bring to us a new and unexpected friend. ❖

Editor's Note: See summary chart, page 7.

Number of people who should be really grateful to the Mid-Day Club for not letting them go hungry: 17

Lots for sale: 73, comprising 120 individual items

Lots that sold: 55

New type of item for sale: This year, "Services" were added, which included a custom-built drop-spine box, a class in paper marbling, a cemetery tour, bookplate designing, a library tour, and book production;

Oldest item for sale: two conjugate leaves from a 13th Century Psalter, with gold leaf decorations (donated by Michael Thompson);

Newest item for sale: *Authorella*, a bookish fairy tale, hot off the presses that afternoon (designed, printed, bound, illustrated, sewn, and donated by Muriel Underwood);

Biggest book for sale: *Andrees Allgemeiner Hand-Atlas*, an incredibly detailed atlas of 1903 (donated by Roger S. Baskes);

Heaviest object: William Milligan Sloane's *Life of Napoleon Bonaparte*, in 4 volumes (donated by Gene Hotchkiss);

Smallest object: Caren Heft's *Sirius Year-End 1997*, a miniature book made up of 15 dog illustrations on a single sheet of handmade paper (donated by Bob McCamant);

Autographed items for sale: 15;

Novels autographed by Presidents of the United States who have won the Nobel Peace Prize: *The Hornet's Nest*, by Jimmy Carter (donated by Charles Miner);

Items appearing in the "Inland Printers" exhibition: two issues of *The Wave* (lent to the exhibition and donated to the auction by Muriel Underwood);

Leap Year Items: an invitation to a Caxton meeting February 29, 1952, the only time the club has met on Leap Day (donated by The Caxton Club);

Pop-Up Books for sale: 3;

Miniature Books: 12;

Miniature Pop-Up Books: Melissa Dinwiddie's *Little Star Book* (donated by Bob McCamant);

Books with flower petals on the cover: *The Invincible Maria Von Trapp* (designed, written, printed, bound, and donated by Suzanne Pruchnicki);

First DVD available at a Caxton auction: A DVD of the Ghent Altarpiece included in Dirk

DeVoss's *The Flemish Primitives* (donated by Susan Rossen);

Number of donors: 44;

Youngest donors: the two Caxton Fellows, Jill Summers and Emily Reiser, offered a drop-spine box to be built to the buyer's specifications (Elizabeth Long and Kerry Cushman, two new Fellows, bid at the auction);

Oldest donor: Several items were credited to R.R. Donnelley, Caxtonian from 1895-1899;

Books Donated from Farthest Away: *Two Tales* by Washington Irving, and *Bird Center Cartoons* by John T. McCutcheon (donated by Lee J. Harrer, member in Clearwater, Florida);

Libraries donating memberships: Thanks to the auction there are new members of the Newberry Library Associates and the University of Chicago Library Society;

Absentee Bidders (whom we know about) 4;

Most Books Bid Upon by one Person: 8;

Most Books won by One Person: 5;

Books Most Bid Upon: *Reminiscences of Chicago During the Forties and Fifties*, the 1913 Lakeside Classic (donated by Helen A. Sclair) saw 12 bids by 6 bidders, while *Frank Lloyd Wright in Pop-Up* (donated by Barbara Lazarus Metz) had 12 bids from 7 bidders;

Books Most Hotly contested: *Frank Lloyd Wright in Pop-Up* and *The Hornet's Nest* by Jimmy Carter eventually went to bidders who stood behind the bidsheet looking armed and dangerous;

Best Impersonation of a Snake Charmer Coaxing Dollar Bills Out of Pockets: Bill Drendel handled the live auction this year, convincing checkbooks to open;

Book which brought six times its minimum when presented at the live auction: Carolyn Quattrocchi's *Santa Claus is Comin' to Town* (donated by Dan Crawford);

Total Take: an estimated \$6757.50, with \$6362 collected so far, making 2003 the second most profitable auction of the five auctions;

Best bargain of the night: What you bought, obviously. For a single price, you were able to haul home a prize, compliment the taste of the member who donated it, and support the club's journal, books, scholarships, speakers, and bourbon at the bar.

Who could ask for anything more? ❖

PRIZE OBJECTIVE OF PRIZE	(A) DATE COMMENCED (B) HOW COMMENCED	AWARD CATEGORIES	(A) METHOD FOR NOMINATING (B) COST OF NOMINATING	PRIMARY ADMINISTRATOR AND ITS CURRENT LEADER	JUDGES AND JURORS NUMBER AND TERM AND COMPENSATION	PROCESS LEADING TO VOTE	FUNCTION OF BOARD OR ITS EQUIVALENT IN PROCESS	BOARD AND ITS COMPENSATION	(A) ULTIMATE SELECTION (B) DATE OF AWARD	PAYMENT TO WINNERS AND ANY SHORT LISTED BOOKS
MAN BOOKER PRIZE FOR FICTION For best full length novel. To a citizen of United Kingdom or Ireland. Must be published in U.K.	(A) 1968 (B) Created in 1968 when Ian Fleming, Michael Caine and the Booker McConnell Corp. conceptualized award for business purpose	<u>FICTION</u>	1. March 1 st . (A) Each U.K. publisher can nominate 2 books of fiction. 2. Supplemental nominations are possible as late as June 30th 3. Total of approx. 120 books (B) Cost: none	Martyn Goff Prize Administrator Booker Prize Management Committee Selects each year (1) Five Judges (2) A Prize Administrator For 33 years = Martyn Goff	5 Judges (often persons of celebrity) Term: 1 year Judge Compensation: Chair: £10,000 Member: £5,000	Deadlines: July = Judges will have received and read approximately 120 books Aug. = reduced list to 25 (approx) Sept. = short list of 5 Oct. = vote and select award winner	Management Committee: 11 members Function: Selects the 5 judges and selects Director of Book Trust which administers the prize.		(A) Vote of Judges on Day of Award (B) Dinner in October Short listed authors attend dinner	£50,000 Winner Short listed books (5) = £1,000
NATIONAL BOOK AWARD To a U.S. citizen. To select best book in each of four categories Published in U.S. prior 12 months	(A) 1950 (B) Initiated by: (1) National Book Committee (2) American Book Sellers Assn. (3) Book Manuf. Institute	(A) <u>FICTION</u> (B) Non-Fiction (C) Poetry (D) Young People's Literature	(A) 3 categories of submitters: (1) Publishers (2) University presses (3) Poetry presses (B) Cost: \$100.00	National Book Foundation Neil Baldwin, Executive Director	5 Judges each category Term: 1 year Judge Compensation: Chair: \$3,000 Member: \$2,500	June 15 th = Deadline for book entry Sept. = reduced to 25 (approx) Oct. = final list of 5 Mid-Nov. = vote by Judges at a secret meeting	Board: 15 members Composition: Publishers, but recruits authors, printers, booksellers, paper manufact. Function: Oversight of Foundation		(A) Vote of Judges (B) Dinner in Mid-November following vote of Judges during luncheon meeting of that date	Winner \$10,000 Finalists (5) = \$1,000 Winner must agree to appear
NOBEL PRIZE IN LITERATURE To a most worthy author. Within a canon of excellence. No reference to nationality	(A) Commenced in 1901 (B) 1895 will of Alfred Nobel	Literature award may go to an author of <u>FICTION</u> , drama, history or poetry.	(A) 4 Categories of Nominators: (1) Members of the Academy (2) Former Nobel Laureates (3) Head of author's organizations (4) Professors of Language (B) Cost: None	Permanent Secretary of Academy: Horace Engdahl Also Chairman of Committee for Literature	Literature Committee consisting of 5 Members of Academy. Receives and reviews nominated authors books	Deadline: Feb. = For that calendar year book entry June = Literature Committee submits 5 authors to Academy Academy deliberates Oct. - Nov. 15th	Academy membership: Lifetime appointment Member vacancies replaced by Board	Academy meets every Thurs. at 5:00 p.m. 1 1/2 hours Dinner follows Compensation: Piece of silver at each meeting	(A) Swedish Academy votes 18 Members 12 Quorum (B) December 10th	Approximately 1,000,000.00 Winner need not appear at ceremony
PULITZER PRIZES - FICTION To a distinguished American author of fiction which preferably deals with American Life.	(A) 1917 (B) 1904 will of Joseph Pulitzer	Six awards in each of the following categories of Letters (A) <u>FICTION</u> (B) Drama (C) History (D) Biography (E) Verse (F) Non-Fiction Journalism: 14 awards	(A) Who may nominate: Anyone may nominate (usually a publisher) Procedure: (1) Submit biography and photo of authors (2) Submit 4 copies of book (B) Cost: \$50.00	Sig Gissler, Administrator of Pulitzer prize and Professor, Columbia School of Journalism	Each of the 6 awards in Letters has a jury consisting of 3 judges. (Drama = 5 judges) Judge Compensation: \$2,000	Deadline: Entries in fiction for following year must be received by July 1 but may be extended for later published books to Nov. 1. By following December Fiction Jury meets and submits 3 books to Board	Board meets for two days in early April and forwards its recommendations to the President of Columbia University	Board: Consists of: 18 members 17 voters Members are primarily journalists Term: 3 years Compensation: None	Pulitzer Prize Board presents to University President after input from Applicable Jury Announced Mid-April Award given at luncheon at Columbia University in May	Given by Columbia University Winner: \$10,000.00 Attendance at award ceremony not mandatory

Bookmarks...

Dinner Program

March 17, 2004

Claire Van Vliet

"Form Follows Content"

Claire Van Vliet is the proprietor of the Janus Press, which was founded in 1955 and is located in Newark, VT. An internationally known book artist, she has produced more than 110 books so far in her career, and was the recipient, in 1989, of a John D. and Catherine T. MacArthur Foundation Prize Fellowship. She began her career in California; with degrees from San Diego State and Claremont Graduate School, but has been in Vermont since 1966. She has been the subject of some 40 solo exhibitions in the US, Canada, and Europe.

Her talk, "Form Follows Content," will be a slide presentation showing how her chosen texts have been the inspiration for the unique and innovative structures used in her books. Over the years, Van Vliet has collaborated with a remarkable collection of authors, including Ray Carver, Tess Gallagher, Seamus Heaney, Ted Hughes, W. R. Johnson, Galway Kinnell, John le Carré, Denise Levertov, Sandra McPherson, and W. D. Snodgrass. She has collaborated with an equally long list of artists, although increasingly of late she has illustrated her books with her own art. Her MacArthur prize permitted her to produce a large body of paper-works of the American Southwest — in essence "paintings in pulp."

Because of Van Vliet's importance to the book arts community and because The Caxton Club will be her only Chicago appearance on this trip, the club will be making a special effort to invite book arts students to attend her talk.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of BankOne, Madison & Clark, Chicago. Luncheon, 12:00 noon. Dinner meetings: spirits at 5pm, dinner at 6pm, lecture at 7:30pm. For reservations call 312-255-3710 or e-mail caxtonclub@newberry.org. Members and guests: Lunch \$25, Dinner \$45. Discount parking available for evening meetings, with a stamped ticket, at Standard Self-Park, 172 W. Madison.

This is Claire Van Vliet's second presentation at The Caxton Club, the first being in January 1990. Those who have heard her will remember that she is a delightful speaker, an inspirational artist, and known for her outspoken opinions on many topics.

Robert McCamant
Vice President and
Program Chair

April luncheon and dinner programs

There will be two luncheon programs in April. On **April 8, 2004**, Owen Gingerich, senior astronomer emeritus at the Smithsonian Astrophysical Observatory and research professor of astronomy and the history of science, Harvard University, will speak on his book, *The Book Nobody Read: Chasing the Revolution of Nicholas Copernicus*. On **April 9, 2004**, Kay Michael Kramer and Caxton president Michael Thompson will discuss the forthcoming Caxton exhibition on leaf books.

The dinner program on **April 21, 2004**, will feature Maud Burnett McInerney, Assistant professor of English at Haverford College, who will talk on "William Caxton and the Ethics of Translation." She will explore Caxton's own translations as well as those of others and inform us well on the club's namesake. ❖

Luncheon Program

March 12, 2004

Kim Coventry, Daniel Meyer, and
Arthur H. Miller

"Classic Country Estates of Lake Forest"

Caxtonian Kim Coventry, Daniel Meyer, and Caxtonian Arthur H. Miller will introduce their new book, *Classic Country Estates of Lake Forest*. They will show, describe, and discuss their book, which explores the development of the Lake Forest community, beginning with Almerin Hotchkiss' original, romantic, picturesque town plan of 1857, charting the transition from suburban villas and Italianate styles to grander, more sophisticated country estates.

The book is the first in-depth study of this richly textured environment, disclosing both the roles of notable design professionals and influential estate owners, and examining the creative design theories central to the community's development, particularly the careful integration of houses with their surrounding landscape. In its unique convergence of striking topography, wealthy elite, and architectural achievement, Lake Forest, IL, has been a landmark of impressive American residential architecture and landscape design.

The presentation will feature abundant landscape plans, drawings, and period photographs offering a look at sumptuous homes and gardens from the high period of the country estate.

This is a program you will want to share with fellow Caxtonians. Join us for lunch and fellowship. The authors will have copies of their book for purchase and inscribing for those who wish to extend their collections in this field.

Edward Quattrocchi
Chair