MLA AWARDS PRIZE FOR A BIBLIOGRAPHY, ARCHIVE, OR DIGITAL PROJECT TO MARK NIXON, DIRK VAN HULLE, PIM VERHULST, E. MAGESSA O’REILLY, AND VINCENT NEYT, FOR THE BECKETT DIGITAL MANUSCRIPT PROJECT; CAIT COKER AND KATE OZMENT RECEIVE HONORABLE MENTION FOR WOMEN IN BOOK HISTORY BIBLIOGRAPHY

New York, NY – 5 December 2018 – The Modern Language Association of America has announced the winner of the eleventh Modern Language Association Prize for a Bibliography, Archive, or Digital Project. The prize will be presented to Mark Nixon, of the University of Reading; Dirk Van Hulle, of the University of Antwerp; Pim Verhulst, of the University of Antwerp; E. Magessa O’Reilly, of Memorial University; and Vincent Neyt, of the University of Antwerp, for the Beckett Digital Manuscript Project (www.beckettarchive.org). Cait Coker, of Texas A&M University, College Station, and Kate Ozment, of California State Polytechnic University, Pomona, received honorable mention for the Women in Book History Bibliography (womensbookhistory.org)

Awarded each even-numbered year, the prize is one of eighteen awards that will be presented on 5 January 2019, during the association’s annual convention, to be held in Chicago. The members of the selection committee were Alexander Gil (Columbia Univ.), chair; Matthew Kirschenbaum (Univ. of Maryland, College Park); and Lisa Marie Rhody (Graduate Center, City Univ. of New York). The committee’s citation for the winning project reads:

The Beckett Digital Manuscript Project is a stunning display of editorial and technical craft, combining sophisticated deployments of digital platform and apparatus with gorgeously produced and meticulously executed book-bound scholarship. The mission of the architects of the Beckett Digital Manuscript is ambitious: to create a single portal for Samuel Beckett’s manuscripts located across multiple institutions. The codirectors, Mark Nixon and Dirk Van Hulle, and the editors, Pim Verhulst and E. Magessa O’Reilly, along with Vincent Neyt handling technical realization, succeed with rigor and elegance. The extensive and comprehensible documentation and the team’s manifold approach to representation of marginalia and traces make the project an indispensable aid for research and pedagogy for years to come.

Mark Nixon is an associate professor in modern literature at the University of Reading, where he is also codirector of the Beckett International Foundation. He is a former president of the Samuel Beckett Society and has published widely on Beckett’s work; recent books include the critical edition of Beckett’s short story “Echo’s Bones.” He is currently preparing a critical edition of Beckett’s German diaries.
Dirk Van Hulle, codirector of the Beckett Digital Manuscript Project, is professor of English literature at the University of Antwerp and director of the Centre for Manuscript Genetics. He edited the new Cambridge Companion to Samuel Beckett. His publications include Textual Awareness, Modern Manuscripts, and several genetic editions in the Beckett Digital Manuscript Project, including the Beckett Digital Library. He authored or coauthored seven volumes for Bloomsbury, including The Making of Samuel Beckett’s Molloy, Malone meurt / Malone Dies, L’Innommable / The Unnamable, Krapp’s Last Tape / La dernière bande, En attendant Godot / Waiting for Godot and Fin de partie / Endgame.


Pim Verhulst is a visiting professor of English literature at the University of Antwerp’s Centre for Manuscript Genetics. His research focuses on genetic criticism, audionarratology, and the intersections of literature with radio. Verhulst’s articles have appeared in Genetic Joyce Studies, Samuel Beckett Today / Aujourd’hui and the Journal of Beckett Studies, of which he is an assistant editor. He has written book chapters for Beckett and BBC Radio and Beckett and Modernism, which he coedited with Van Hulle and Olga Beloborodova. He is also an editorial board member of the Beckett Digital Manuscript Project, for which he has coauthored and coedited the modules on Molloy, Malone Dies, and Waiting for Godot. His monographs, The Making of Samuel Beckett’s Radio Plays and Samuel Beckett and the Radio Medium, are forthcoming.

E. Magessa O’Reilly was a professor of French at Memorial University from 1991 to 2017. He received his PhD from the University of Ottawa. O’Reilly has studied prose style, the novel form, narratology, and the cultural and linguistic history of Québec. He has published on such writers as Anne Hébert, Marguerite Duras, and Claude-Henri Grignon. His notable publications dealing with critical editing and Beckett manuscripts include Comment c’est How It Is and L’image: A Critical Genetic Edition and articles in Translation and Literature and Revue d’histoire littéraire de la France. Since retiring, O’Reilly enjoys painting.

Vincent Neyt is a technical assistant at the University of Antwerp’s Centre for Manuscript Genetics, where he is the lead designer of the Beckett Digital Manuscript Project. He has coedited the BDMP modules on Stirrings Still / Soubresauts and Comment dire / What Is the Word, L’Innommable / The Unnamable, Krapp’s Last Tape / La Dernière Bande, Molloy, Malone meurt / Malone Dies, En attendant Godot / Waiting for Godot, and Fin de partie / Endgame. His articles have appeared in Digital Scholarship in the Humanities and Literary and Linguistic Computing.

The committee’s citation for the honorable mention reads:

The Women in Book History Bibliography represents everything that is best about book history and associated fields at the present moment—openness, inclusiveness, and a willingness to protect and recuperate the past—while looking forward to a future for the discipline that is comprehensive in its representation of the book and all those who contributed their material labor to its many makings. The editors, Cait Coker and Kate Ozment, have extended the culture of inclusion and openness within the field by supplementing the resource with several forms of social engagement and responsiveness, allowing the important recovery work of the project to evolve with the field and reinforcing the fact that recovery work is necessarily ongoing and discursive.

Cait Coker has an MA in Library Science from the University of Maryland and was an associate professor and curator of the Science Fiction Research Collection at Texas A&M University prior
to returning to doctoral work full time. She is working on her dissertation entitled “Liminal Ladies: Reconstructing the Place of Women in Seventeenth-Century English Book Production,” which recovers women’s labor in the book trades in seventeenth-century England.

Kate Ozment is an assistant professor of English at California State Polytechnic University, Pomona. She received her PhD in literature from Texas A&M University in 2018. Her dissertation research recovered the history of women’s engagement with printed literature in the first half of the long eighteenth century in England. She has published on this history for Aphra Behn in *Early Modern Women* and Delarivier Manley in *Authorship*.

Coker and Ozment’s current book project is titled “Women and the Book: A Bibliographic History,” and it advocates for a feminist bibliographic practice in contemporary studies of the book by tracing the varied and lengthy history of women’s engagement with books’ production, reception, and circulation as well as their often invisible or undervalued labor as librarians, cataloguers, and curators.

The MLA Prize for a Bibliography, Archive, or Digital Project was established by the MLA Executive Council in 1997 in response to a proposal from the association’s Advisory Committee on the *MLA International Bibliography*. It was known as the MLA Prize for a Distinguished Bibliography until 2013, when the prize was expanded to recognize the growing use of digital tools in preparing scholarly bibliographies. The inaugural prize was presented in 1998 to Kathleen L. Scott. Since then the prize has been awarded to David W. Forbes; Hamdi el-Sakkout; Bege K. Bowers and Mark Allen; Patrick Spedding; Eleanor Selfridge-Field; Anatoly Liberman; Phyllis S. Morgan; Roger E. Stoddard and David R. Whitesell; Thomas J. Hinnebusch, Arturo Díaz, and Barbara Blankenship; and P. Gabrielle Forman, Jim Casey, and Sarah Lynn Patterson. Honorable mention has gone to James L. Harner.

The Modern Language Association of America and its 24,000 members in 100 countries work to strengthen the study and teaching of languages and literature. Founded in 1883, the MLA provides opportunities for its members to share their scholarly findings and teaching experiences with colleagues and to discuss trends in the academy. The MLA sustains one of the finest publication programs in the humanities, producing a variety of publications for language and literature professionals and for the general public. The association publishes the *MLA International Bibliography*, the only comprehensive bibliography in language and literature, available online. The MLA Annual Convention features meetings on a wide variety of subjects; the 2019 convention in Chicago is expected to draw 7,000 attendees. More information on MLA programs is available at www.mla.org.

The MLA Prize for a Bibliography, Archive, or Digital Project is awarded under the auspices of the MLA’s Committee on Honors and Awards. Other awards sponsored by the committee are the William Riley Parker Prize; the James Russell Lowell Prize; the MLA Prize for a First Book; the Howard R. Marraro Prize; the Kenneth W. Mildenberger Prize; the Mina P. Shaughnessy Prize; the MLA Prize for Independent Scholars; the Katherine Singer Kovacs Prize; the Morton N. Cohen Award; the MLA Prize for a Scholarly Edition; the Lois Roth Award; the William Sanders Scarborough Prize; the Fenia and Yaakov Leviant Memorial Prize in Yiddish Studies; the MLA Prize in United States Latina and Latino and Chicana and Chicano Literary and Cultural Studies; the MLA Prize for Studies in Native American Literatures, Cultures, and Languages; the Matei Calinescu Prize; the Aldo and Jeanne Scaglione Prizes for Comparative Literary Studies, for French and Francophone Studies, for Italian Studies, for Studies in Germanic Languages and Literatures, for Studies in Slavic Languages and Literatures, for a Translation of a Literary Work, and for a Translation of a Scholarly Study of Literature; and the Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies.