

A further awkwardness stems from the fact that although the Society established the above-mentioned prize categories, it is hard to define some of them. It may not seem difficult to determine what is a children's book or poetry, but it can be: one of this year's poetry prizes goes to a "prose poem", and some items offered as children's books could as easily have been in the "educational" category. Even the line between fiction and non-fiction is becoming ever more tenuous; and although we agreed among ourselves as to what constitutes a "pictorial" book, we were less certain that those making submissions would always agree with our distinction between a pictorial book and a book of non-fiction with many illustrations. Some of the most appropriate and imaginative design is presented not in works of running text and illustration, but among works a librarian would call "reference books": directories, bibliographies, etc.; it was awkward to have to judge these alongside non-fiction prose (with or without illustration).

We offer the above as helpful suggestions to improve the acceptance and legitimacy of the Alcuin Citation awards in the future. Now to the judges findings in detail, presented in no "order of importance". This will not, like the Academy Awards, build up to The Biggest Prize of All.

Ronald Hagler

Poetry

No first prize.

2. *SOUS LA LANGUE/UNDER TONGUE*; by Nicole Brossard; Montreal and Charlottetown, L'Essentielle and Gynergy Books; designers Odette Des Ormeaux and Libby Oughton

3. *FORTY DAYS AND FORTY NIGHTS*; by John Terpstra; Windsor, Netherlandic Press; designer Tim Inkster

This was the largest group of submissions, containing most of the private-press publications submitted. Poetry is extremely difficult to set, with the designer at the mercy of the writer of sometimes short, sometimes long lines or poems. It is especially disappointing when the text pages are well done, but the cover is not; yet this occurred often enough to be commented upon. *Sous la langue / Under Tongue*, a single short prose-poem, pleased us as, perhaps, the most "whole" book in the entire competition as a physical object. Its rich paper,



embossed cover, deckle, and proportions match the line-length admirably. *Forty Days & Forty Nights* is a clean and elegant setting of more difficult copy with beautifully executed woodcuts on the two outer covers.

Poetry Chapbooks

No first, second or third prizes.

Prose Fiction

1. *UNKNOWN SOLDIER*; by George Payerle; Toronto, Macmillan; designer David Montle
2. *ADELE AT THE END OF THE DAY*; by Tom Marshall; Toronto, Macmillan; designer David Montle

Unknown Soldier and *Adele at the End of the Day* are very different-looking books. We did not at first suspect the same hand, but the same designer is responsible for both. Each is characterized by complete appropriateness of the design, from cover to cover, to the content: even the binding and jacket colours. Then one saw the occasional similarity between them: the framed lead-(including title)-pages, the unusual author/title relationship on the title page, the occasional printer's flower.