



# THE PULITZER PRIZE ARCHIVE

A History and Anthology of  
Award-winning Materials in  
Journalism, Letters, and Arts

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Federal Republic of Germany

PART F: DOCUMENTATION

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# **Complete Bibliographical Manual of Books about the Pulitzer Prizes 1935 - 2003**

Monographs and Anthologies  
on the coveted Awards

by  
Heinz-D. Fischer  
and  
Erika J. Fischer

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## PREFACE

Many publications about the Pulitzer Prize have appeared during the decades of its existence since 1917. The majority of them were mere articles in newspapers and magazines which were often critical and highlighted the annual awards. In later years, however, brochures were published emphasizing the award system itself, finally followed by various kinds of books.

The intention of the present volume is to compile all monographs and anthologies which refer to the Pulitzer Prize in their titles or subtitles and have been published in book form. On the other hand, all PhD dissertations had to be ignored which exist only as unpublished manuscripts but not in printed form. In addition, biographical works about Joseph Pulitzer himself, the founder of the prize system, are not included.

The following detailed bibliography lays emphasis on 52 book publications dealing with the prizes themselves or on those with documentations of the prize-winning contributions. This volume is, first of all, a chronological compilation of books according to their year of publication. Then follow two separate indexes containing all works in alphabetical order, first according to the authors' or editors' names and, secondly, according to book titles. Thereby, several different forms of guidance are offered to the reader of the present work.

All publications presented in this bibliography are documented in a uniform system: the record of each book starts with its complete title followed by some significant extracts of the original preface or introductory remarks in order to describe the intention of the book. Finally, the complete contents section of the original book is presented. Thus, the reader finds a detailed survey on the respective volume and can easily see what to expect from it.

The basis of the bibliographic searches was a number of different bibliographies as well as the rich collections of the Library of Congress and of the Columbia University Library. We are thankful to Mrs. Ingrid Dickhut who helped to compile the material and also made the typography of this volume. We are also indebted to quite a number of librarians who enabled us to have access to all original editions of the books presented in this work.

Bochum, FRG  
July, 2004

E.J.F./H.-D.F

This volume is dedicated to the memory of  
Joseph Pulitzer, 1847 – 1911

A hundred years ago, in 1904, he stipulated  
in his will the establishment of the prizes  
named after him, and in the same year he  
published his famous article, *The College of  
Journalism*, which postulated the importance  
of journalism education at university level

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# **The Pulitzer Prize Plays 1918 – 1934**

by

Kathryn Coe and William H. Cordell

Random House  
New York 1935

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## FROM THE PREFACE

Joseph Pulitzer died 29 October, 1911. The bequests in his will, their individual variety and common purpose, have probably attracted more widespread attention in America than any bequests since the last testament of Cecil Rhodes.

Several million dollars were left for the School of Journalism at Columbia University, other moneys for resident and travelling fellowships; then came the list of annual prizes—the best newspaper editorial, the best example of a reporter's work, the best American novel, the best book of the year on United States history, the best American biography; and finally, the matter with which we are concerned in this volume, the best American stage-play.

Here is the original statement in the will:

*8th. Annually, for the original American play, performed in New York, which shall best represent the educational value and power of the stage in raising the standard of good morals, good taste and good manners, One thousand dollars (\$1000).*

Under the powers of the Advisory Board of the School of Journalism at Columbia, this provision was in 1928 changed to read as follows:

*For the original American play, performed in New York, which shall best represent the educational value and power of the stage, One thousand dollars.*

A second change was made in 1934, so that the provision now reads:

*For the original American play, performed in New York, which shall best represent the educational value and power of the stage, preferably one dealing with American life, One thousand dollars.*

These two changes were salutary; the elision in 1928 of the phrase about good morals, etc. got rid of a metaphysical distinction and a hobble.

The second change in 1934 was equally wise; it simply gave the Committee and then the final Court assistance in deciding between (let us say) two plays that might be of about equal artistic merit...

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# **Pulitzer Prize Cartoons**

**The Men and Their Masterpieces**

by

**Dick Spencer III**

**Iowa State College Press  
Ames, Iowa, 1953**

SECOND EDITION, 1953

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## FROM THE PREFACE

**L**IKE THE BRAIN SURGERY of the Incas, a science may become lost. A civilization and its customs may be forgotten, but its art lives on to perpetuate its legends, and its history.

Much of what we know about prehistoric man came from a study of his crude artistic efforts laboriously carved in stone. In later years, our own Sioux Indians possessed an annual historical record known as the *Winter Count*. This was the work of a tribal artist, wherein the outstanding event of the year was recorded in pictographs. The Winter Count, extending back more than two centuries, might have proved an invaluable record had the aborigines possessed any sense of historic values as we know them. Their feeling for history was trivial, however, and it is all too seldom that an event of more than passing interest emerges from the faded colors painted on the ancient buffalo hides.

The Haida Indians of Alaska adorned their totem poles with symbolic figures which represented the communal life of the clan, or the individual events of one family. Who knows, perhaps the Pulitzer prizewinning cartoons of this era will be our totem for tomorrow. On the following pages you have a time machine that takes you from the roaring twenties up to the present. You can see the cartoons that were chosen to represent the reflection of American thinking for each year on our totem. It is a brief span of history. On some of them the newsprint has scarcely begun to yellow, but already it is interesting to look at them in retrospect.

Since 1917, the prizes created by the will of the late Joseph Pulitzer have become the accolades for distinction in the fields of journalism, letters, and music. Prizes also are given for use in the study of art and travel, to broaden the points of view of prominent journalism students...

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# **The Lines Are Drawn**

**American life since the First World War as reflected  
in the Pulitzer Prize Cartoons**

**by**

**Gerald W. Johnson**

**J. B. Lippincott Company  
Philadelphia – New York 1958**

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## FROM THE PREFACE

**I**n 1754 Benjamin Franklin published a picture in his *Pennsylvania Gazette*. It was a crude woodcut depicting a serpent divided into segments bearing the initials of the British colonies from New England to Georgia, and it bore the caption, "Join Or Die." The occasion was the outbreak of the French and Indian War, confronting the colonies with a peril that they could overcome, as Franklin believed, only by united effort.

Eleven years later a series of Parliamentary invasions of American liberty culminated in the Stamp Act. Again the colonies were confronted with a peril that they could overcome, as Franklin believed, only by united effort. Poor Richard then demonstrated his characteristic thrift; instead of having a new woodcut made, he dusted off the old one and reprinted it, with even greater effect.

This is the basis of the myth that the American newspaper cartoon originated with Benjamin Franklin and dates back to 1754. It is true only in the sense that it is true that Leif Ericson discovered America in the year 1000; that is to say, it was an event without immediate consequence. Franklin's picture was a political cartoon, and it was published in an American newspaper, but it did not establish cartooning as an element of journalism. Nearly a hundred years were to pass before that eventuated, and it came about as a result of technical advances in engraving and printing; but it had effects extending far beyond the craft of the typographers.

One of these effects was to transform the cartoonist from

an artist into a journalist—not completely, of course, but relatively. A great cartoonist is still an artist, but if it comes to that, so is a great reporter; a superb news story is as certainly literature as a superb cartoon is art. Journalism is characteristically sudden and swift; literature and art, as a rule, are slow and studied. When they become sudden and swift they take on the coloration of journalism.

It is intellectual snobbery to assume that this implies degradation, but it does imply transformation. A journalist is to be judged fairly only by the standards of his own craft, and this is true whether he writes, or speaks into a microphone, or pushes a pencil over a drawing board. If his work meets the tests of good journalism it is not to be condemned because it may not meet those of graphic art or of literature.

The history of the American political cartoon thus falls into two periods distinguished by a radical alteration in the status of the cartoonist—the period before and the period after the coming of photoengraving, the high-speed press, and other mechanical instruments of rapid reproduction. In the earlier period the cartoonist was an independent artist; in the second, beginning in the latter half of the nineteenth century, he became an organization man, charged with responsibility for only one element in a complex product that is the work of many men.

Cartooning flourished, to be sure, before this transition, but as a weapon of independent propaganda, not as a part of journalism. The cartoonist of the early days offered his work, not to newspapers, but to commercial printers, to be published in the form of a broadside and distributed through dealers in prints. Seventy years after Franklin's death the celebrated lithographers, Currier and Ives, were still handling political cartoons in this way...



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*There were no awards in 1923, 1936.*

# **The Pulitzer Prize Story**

**News Stories, Editorials, Cartoons, and Pictures  
from the Pulitzer Prize Collection  
at Columbia University**

**by**

**John Hohenberg**

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## *FROM THE PREFACE*

“What does it take to win a Pulitzer Prize?”

“Where can I find some examples of the work of winners of the Pulitzer Prizes in Journalism?”

These are the questions that have been asked of me most frequently since I became secretary of the Advisory Board on the Pulitzer Prizes five years ago.

As to the first, I can't answer it. I wish I could.

As to the second, Columbia University decided something should be done about it. This book is the result.

A total of 251 Pulitzer Prizes for Journalism has been awarded from 1917 through 1958—41 gold medals for public service for newspapers and 210 cash prizes for individuals in varying amounts up to \$1,000. (Most individual prizes have been \$1,000, but for a time they were reduced to \$500; moreover, some prizes have been shared.)

Ninety-eight newspapers and 187 individuals, seven entire newspaper staffs, three wire services, three syndicates, and one group award for war correspondents have figured in the prizes. Twenty-nine news organizations or their staff members have been multiple winners. There have also been 13 special citations for journalism.

With so large a selection to choose from, it became obvious from the first that not everyone could be represented; nor was it possible even to choose the best. Trying to pick the best of the Pulitzer Prizes would be like trying to select the best gold from the vaults at Fort Knox, Kentucky. It can't be done ...