
HERBERT S. BAILEY, JR.



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IN 1970, HARPER & ROW published a book titled *The Art and Science of Book Publishing* by Herbert S. Bailey, Jr., who was then in his 16th year as director of Princeton University Press. He would continue to lead the press for another 16 years until his retirement in 1986.

The book has stood the test of time. It was reprinted in 1980 by the University of Texas Press and again in 1990 by Ohio University Press, which still has it in print today. At the 2015 Yale Book Publishing Course, it was cited at the head of a list of “top ten books and websites recommended by speakers . . . to improve the way you work.” It was said to be “the book to read if you only read one.”

In a way, with a slight reappropriation of the title, it could fairly be claimed that Herb Bailey’s career exemplified the shift from the art to the science of publishing. The book even included mathematical equations, which Bailey later had second thoughts about, worrying in the “Preface” to the 1990 edition that “even simple formulas scare some readers,” whom he did not want to be deterred from picking up the book.

In the immediate postwar period when Bailey joined Princeton University Press as its first science editor, book publishing still tended to be regarded as “an occupation for gentlemen,” to borrow the title of a book that came out in 1959 from the hand of a British publisher named Fredric Warburg. (Warburg headed the house of Secker and Warburg, which gained fame as the publisher of many famous writers such as George Orwell.)

But it may be asked whether this ever was a fair characterization. Writing in the May 1, 2001, issue of *Commentary*, Joseph Epstein asked:

Is publishing a business, or is it a gentleman’s profession? For anyone who has ever had anything to do with the production of serious books, the answer to this question is simple. It is neither—neither rational nor genteel. ‘Twas, perhaps, ever thus. In the 1790s, Georg Christof Lichtenberg [sic], the German physicist and aphorist, wrote: “There can hardly be stranger wares in the world than books: printed by people who do not understand them; sold by people who do not understand them; bound, reviewed, and read by people who do not understand them; and now even written by people who do not understand them.”

This view was echoed in more recent times by Yale University Press Director Chester Kerr, who famously said in *A Report on American University Presses* (1949): “We publish the smallest editions at the greatest cost, and on these we place the highest prices, and then try to market them to people who can least afford them. This is madness.”

In 1926, Sir Stanley Unwin in his now classic book titled *The Truth*

about Publishing began his last chapter “Publishing as a Profession” with these remarks:

The foregoing chapters will have convinced my readers that book publishing is not such a simple task as is usually thought. Despite the current impression to the contrary, neither an Honours Degree at a University nor even literary ability is a sufficient qualification. Manifold technical knowledge and business acumen are essential. Furthermore, it will usually be found that the most able and successful publishers have been right through the business from start to finish, and therefore can, from personal knowledge, check and follow all the work, including the various processes of production. The knowledge that is needed cannot be acquired in a day nor yet in a year, and it is often not till after a wide experience of ten or fifteen years that a publisher realizes most keenly how much there is still to learn. It is only the man who has never mastered his job who is sure that he knows all there is to know about it.

If publishing, as Unwin argued, required for success more than just a general liberal arts education, indeed both “technical knowledge and business acumen,” the circumstances of the day remained tinged with a past associated with gentlemanly life. Thus, the Association of American University Presses (AAUP) at the time Bailey was named director was very much an “old boys’ network,” reminiscent of a gentleman’s club. There were no female AAUP presidents until Princeton’s Associate Director and Editor-in-Chief Miriam Brokaw was named to finish the term of MIT’s Howard Webber in 1974–5; the first to be elected was Princeton’s former Assistant Director Carol Orr in 1987–8, when she was then director of the University of Tennessee Press. (Since 1990, there have been 15 male AAUP presidents and 11 female presidents.) The business of the AAUP was conducted like the meetings of a private gentlemen’s club, such as the famous artists’ and writers’ Century Association in New York City, which finally admitted women in 1989. The AAUP was a very elitist association, and the association was run largely by a self-perpetuating oligarchy of Ivy-educated white males—of which Herb Bailey was one. This was all the more the case when only directors of presses were allowed to serve on the AAUP board of directors. Although women began to be appointed as press directors as far back as the 1920s, their numbers remained vanishingly small until *Women in Scholarly Publishing*, founded in 1979 (with Carol Orr as one of its early leaders), took up the cause and championed the rise of women to positions in the executive suite at university presses. At that time, “a significant majority—65%—of non-clerical university press staff was female, but only 13% of university press leadership

(directors, associate directors, assistant directors) were women.” And it wasn’t until 2014 that the first female director was appointed to an Ivy League press (Columbia). Up into the 1970s, women typically started their careers in publishing as secretaries, whereas men could become editors or fill entry-level roles in marketing departments (or, in textbook publishing, follow the path of being a college traveler, visiting campuses to persuade professors to adopt the textbooks from his publishing house).

Yet Herb Bailey, while participating in the rituals of this gentlemanly profession, was very much his own man, not content to manage everyone else from some lofty perch but fully engaged in a very hands-on fashion, right down to walking the floor of the printing plant and discussing issues of book production with the staff directly. (Princeton was the last university press in the United States to operate its own printing plant, originally housed in the same building in which the editorial offices were located on William Street in Princeton. In 1965, however, the plant was moved to a location in Lawrenceville, some six miles south. It continued as an integral part of the press through Bailey’s entire tenure as director and was sold to another company only in 1993.) Bailey even once tried his hand at designing a book, and he conducted a famous experiment to test the durability of acid paper on book durability by cooking some books in his oven at home!

It is also no accident that the first women to achieve leadership in the AAUP were both the beneficiaries of having been colleagues of Herb Bailey. He was ahead of his time in supporting women’s advancement into positions of leadership, and many of the department heads at Princeton University Press were female. Although traditional in his views of relationships between men and women generally, he was still willing to accommodate change. One now famous story is told about how Bailey reacted to a challenge that some female staff at the press mounted to his policy against women wearing pantsuits to work. He somehow got advance word of the women’s sartorial intentions, on a day devoted to national recognition of women. As recounted by the press’s associate director and controller, Bill Becker, Bailey “very solemnly called all of the women together into his office and began to lecture them about the importance of following the press’s dignified dress code. During the process of lecturing, Herb first took off his jacket, then his necktie, and then opened the front of his shirt and exposed his chest, which contained the following words [written in lipstick]: ‘Why Can’t a Man Be More Like a Woman?’. . . . Herb then proceeded to walk around the press building, stopping in at various offices to expose the writing on his chest.” Others, however, remember

the words as exactly quoting the original line from *My Fair Lady*: “Why can’t a woman be more like a man?”

In any event, it was a classic demonstration of Bailey’s good will and humor. Another example of his accommodating change was the issue of gender equity in salaries. Initially, according to Miriam Brokaw, Bailey believed that men should be paid more for doing the same job as women because they were assumed to be responsible for supporting their families. Over time, his attitude changed in tune with general societal change and was eventually reflected in a formal policy adopted by the press’s Board of Trustees mandating gender pay equity. Reflecting on Bailey’s relationships with female staff at his retirement dinner in 1986, Joanna Hitchcock, who rose from marketing assistant to managing editor, to executive editor, and then to assistant director (eventually moving on to become director of the University of Texas Press), testified:

Even though you’ve upheld traditional values, you have done a great deal to open the door for women. . . . Recently our department head group had women in the majority. The first two women to be made president of the AAUP came from [Princeton University Press]. And the Press’s most recent editorial board was chaired by a woman.

Central to Bailey’s traditional views was the importance of family. His own family was at the very heart of his life, and he cherished his time with his wife, Betty; their four children; and eventually a more extended clan of grandchildren and great-grandchildren. Summer family gatherings in Maine became a ritual for many years. But the press also became a kind of extended family for Bailey. Joanna Hitchcock commented at the retirement dinner:

There was a family atmosphere, too. We all used to get Christmas cards from you and Betty before we became so large. We still have that atmosphere, and other presses envy us for it. In this day of professionalism, independence, and feminism, it is as valuable as ever. Al Beatty put his finger on it in his last issue of *Short Takes* [the press’s in-house newsletter] when he reported Lynne [McCarthy], who was volunteered for the job of typing it, as saying: “Why not, we are all part of the big family and we all benefit from this publication.” We’re divided into two buildings, but at least some of us get to know at least some in each very well by phone. It’s a place where families like to work: we have six family groups now in the Laughlin Building [where the printing plant was located], four consisting of three people from the same family.

This family atmosphere was key to the success of Bailey’s managerial style. Like a caring father, he was concerned about the well-being of all

of his employees and expressed it in many different ways. He took great pride in mentoring staff, even the youngest and newest, like Lalor Cadley, who rose from novice copyeditor to managing editor:

I was so young then, and very impressionable. Working at Princeton University Press always felt like a great honor. And being graced with bosses like Miriam and Herb who believed in us and truly wanted to help us succeed—it made me feel like one lucky girl. And I did learn so much in my six years there—not just about publishing but about people, how to manage them in a way that helped them grow. I remember Herb taking me to lunch more than once, to tell me how much he appreciated my work, how his expectations had been met and then some. What a wonderful encourager he was! When I went from Princeton to Little Brown in Boston, I knew that what I had experienced at Princeton was precious and rare. I have never forgotten his kindness. It's fair to say he may have been one of the most decent men I've ever met.

Another person who started her career at the press reflects on Bailey's caring manner in similar fashion. Tam (Curry) Bryfogle writes:

Several encounters with Herb Bailey stand out for me. As a newly minted Princeton graduate when I started as a copyeditor at [Princeton University Press] in early 1979, I was still accustomed to addressing my elders as "Professor" or "Mr./Mrs./Ms." When I first met the august director of the press and addressed him as "Mr. Bailey," he immediately invited me to call him "Herb" and eased me into the professional world of publishing—at a very high level. One unusual project brought me into closer contact with Herb than was typical for copyeditors: Kenneth Hsü had written a manuscript for *When the Mediterranean Was a Desert* that required very heavy editing—and Herb reviewed my editing! I'm not sure why he took an interest in this book, but he was still referring to it in Christmas notes to me a few years before he died.

Many other former employees could testify similarly.

Bailey often used innovative ways to reward staff. On occasion, when he felt a staff member deserved special recognition, he would call all of the staff in the William Street office together in the main foyer and then bestow on that individual a medallion hanging on a ribbon, which was to be worn the rest of the day. Staff who had worked at the press for 25 years—and there were many—were honored with special recognition for their long service. And he also instituted a policy offering a sabbatical for staff members who had applied for it so that they could undertake some project or further their own education. Joanna Hitchcock, for example, spent time in Greece visiting

archaeological sites with the American School of Classical Studies at Athens and studied film in New York, activities benefiting her in her role as editor for both classics and film studies. Editor Alice Calaprice used her sabbatical to write her first book, which was an adaptation for children of a Princeton book titled *One Man's Owl* by naturalist Bernd Heinrich. (Later, as copyeditor for *The Collected Works of Albert Einstein* in both its German and English editions, Calaprice wrote or edited a number of books about Einstein, reflecting her own deep immersion in that genius's life.) An anecdote she tells also reflects the paternal side of Bailey as press director:

One of my dogs, a gorgeous Samoyed snow-dog, similar to a Husky, died of cancer in 1984. I was really distraught—my dogs have always been family to me—and someone told Herb about the situation. He immediately came to see me upstairs in my office after I came back to the Press after the euthanasia deed was done at the vet's. He allowed me to cry without being embarrassed, and then he suggested I read Austrian ethologist Konrad Lorenz's classic *Man Meets Dog* (1954, but still in print), especially the final chapter on the death of one's dog. I've always remembered Herb's compassion, and Lorenz became one of my favorite authors on animal topics.

Another dimension of Bailey's managerial style reflecting this sense of being a close-knit family was his emphasis on transparency. Nothing exemplified this value better than his practice of circulating carbon copies of all of his correspondence, in what was called the "pink folder" (because it literally was pink). The staff in this way always knew what their director was engaged with and what actions were being taken. Open discussion was also encouraged at staff meetings.

Overall, Bailey's unique strengths as a manager were well summarized by his right-hand man, Bill Becker, who called this style "ex post facto management" and described it thus:

One hires bright management personnel and gives them a great deal of room to flex their imagination and creative juices, and in general to run with the ball. Nothing happens or changes until something goes wrong. Then the management team gets together and looks into the reasons why things went wrong, and takes corrective action. A marvelous philosophy, which has worked well for the Press. Herb is a man of extraordinary vitality, and his range of interests and competence come close to defying belief. One of the joys of working with this organization was that we always operated as a team. This is something that Herb's leadership fostered and encouraged. He allowed you to grow as fast as you wanted to. Everyone understood this with clarity. If you were

ambitious, you could move ahead without walking over other people. Herb has always been receptive to ideas; he only intruded when he sensed that it was important for him to do so. In short, Herb was, and is, a leader par excellence, who brought out the very best in the staff without leaning on them. Herb has always cared very deeply for all of his staff. He tried hard, and I think succeeded admirably, in creating a working environment in which people thrived, enjoyed themselves, and took great pride in what they were doing. This, no doubt, explains why Press employees tend to stay for long periods of time.

Indeed, a list compiled at the time of Bailey's retirement showed that 17 employees had been working at the press for more than 30 years and another dozen for more than 20 years.

Those who did move on carried with them many valuable lessons learned under Bailey's tutelage, and several became leaders in the AAUP and the publishing industry. They included a number of press directors (John Irvin at Minnesota, John Putnam at Northwestern, Carol Orr at Tennessee, Joanna Hitchcock at Texas, and Sandy Thatcher at Penn State); one former AAUP Executive Director (John Putnam); several outstanding editors (among them Bill McClung at the University of California Press, who also founded the University Press Bookstore in Berkeley; Lewis Bateman, who moved from Princeton to North Carolina first and then on to Cambridge; and Cathie Brettschneider, who was humanities editor at Virginia for 24 years); and a number of people who went on to great careers in commercial publishing, such as Susan Halligan (who became publicity director at William Morrow & Sons and then director of marketing at the New York Public Library) and the late Dan Harvey (who went on to be senior vice president and publishing director at the Putnam Publishing Group and then senior vice president and director of marketing for the Trident Media Group). One should also not overlook employees who remained at Princeton and exercised leadership in AAUP affairs, such as Chuck Creesy, who was a recipient of the Constituency Award, the AAUP's highest honor (also won by Sandy Thatcher).

Bailey was a transitional figure in publishing, as it transformed from gentlemanly art to more professional science, in other ways also. His college education at Princeton itself reflected his immersion in two worlds; he was a double major in English and electrical engineering. After graduating in 1942, he spent time in the Navy as a specialist in the relatively new technology of radar, instructing officers at Harvard and then Princeton in its use and writing a manual for instructors. While building the press's reputation in science publishing as his first job assignment, he never lost sight of the importance of the humanities

and during his brief stint as editor-in-chief worked to keep the press's list balanced between new and old fields. He was a true Renaissance man, as comfortable discussing Thoreau as he was Einstein. As the youngest person ever to be named director of a major university press (at age 32), Bailey then embarked on a long journey to increase both the number and quality of the press's publications across the whole span of the liberal arts. He did so by deploying the aesthetic skills of a humanist along with the analytical skills of a scientist. The exercise of discriminating judgment enabled him to appreciate why, in the words of one editorial board chair, "it is more important to fail to recognize—and thus miss publishing—good books than to fail by publishing weak or mediocre ones." And once the decision to publish was made, Bailey was a master at running an organization to efficiently and effectively bring a book into print and market it well. His management of the financial side of publishing was second to none. He innovated a method of allocating costs to individual titles that was far superior to the generally used method of gross-margin pricing. And with the expert assistance of controller Bill Becker, he devised a system for tracking sales patterns in all of the disciplines in which the press published to rationalize the process of determining appropriate print runs.

Because of his recognized skill at using statistical data to inform publishing decisions, Bailey was commissioned by the American Council of Learned Societies (ACLS) and the AAUP early in his retirement to conduct a study of monograph publishing in the humanities and social sciences covering the years 1978 to 1988, titled *The Rate of Publication of Scholarly Monographs in the Humanities and Social Sciences 1978–1988* (AAUP, 1990); this report still stands as a useful benchmark against which to measure change in the decades since. It was Bailey who, in this context, invented the term "endangered species" to refer to fields of scholarship in which low and declining sales had led them to be underserved by university presses.

Princeton was one of the first presses to introduce a paperback publishing line (1964) and later (1972) the concept of the Limited Paperback Edition, to make available works of specialized scholarship to graduate students at prices they could afford, as hardback prices kept rising; this innovation led to the widespread adoption of the practice of issuing books simultaneously in cloth and paper editions, which university presses generally used until it became evident, early in the new millennium, that academic libraries had begun to buy paperbacks when they were available right at first publication. Princeton was also the pioneer of the "special sale" of backlist titles at substantial discounts, a method for winnowing slow-moving inventory whose value had already been written off. This was yet another innovation

widely adopted by other publishers thereafter. In these ways, publishing became more of a science than it had traditionally been, and Bailey's ideas came to be much emulated by other presses, especially after the publication of his book in 1970.

Bailey fully participated in the "old boys network" of the AAUP, alongside such stalwarts of the era as August Frugé of California, Chester Kerr of Yale, Matthew Hodgson of North Carolina, Jack Goellner of Johns Hopkins, Leon Seltzer of Stanford, Frank Wardlaw of South Carolina and then Texas, and Thomas Wilson and then Arthur Rosenthal of Harvard. But unlike many of his peers who focused intently only on the success of their own presses, Bailey had a wider vision. He understood that no press could fully succeed without engaging the broader forces affecting all of publishing, including technological change, government agencies such as the National Endowment for the Humanities (NEH) and the National Historical Publications and Records Commission (NHPRC), private foundations, scholarly associations, academic libraries, and university administrations. Thus, as a key member of the AAUP's Government and Foundation Relations Committee, he did much to help gain financial and other support from both public and private sources to forward the enterprise of scholarly publishing. One notable initiative Bailey promoted was the National Enquiry into Scholarly Communication (1976–9), sponsored by the ACLS with financial support from the NEH, Ford Foundation, Mellon Foundation, and Rockefeller Foundation. Its offices were located upstairs at Princeton's Scribner Building, enabling Bailey and other staff members to interact frequently with the Enquiry staff. Its final report, published in 1979 by The Johns Hopkins University Press, made numerous recommendations that are still relevant today, including more widely distributing the financial burden for supporting the system of scholarly publishing. Among the recommendations implemented was establishing in 1984 an Office of Scholarly Communication in Washington, DC, under the direction of economist Herbert C. Morton to track trends and gather data—an initiative ahead of its time, alas, as it lasted only a few years. But it did the kind of groundbreaking investigative work that we see Ithaka S&R providing today.

Another initiative derived directly from Bailey's experience as the manager of not only a publishing company but a printing plant as well. This responsibility meant that he had to keep up with trends in book manufacturing. It was during his tenure as director that the transition from traditional hot-metal typesetting and letterpress printing to computer-assisted methods of production occurred. Princeton thereby became a pioneer in the upstream computerization of production as well, beginning with the use of computers for both copyediting and design

and then extending that use into business, marketing, and editorial acquisitions. It was because of his intense interest in the physical production of books that Bailey became involved with the Council of Library Resources to help develop standards for the use of acid-free paper, a project that ultimately extended well beyond scholarly publishing to steer the entire publishing industry in a new environmentally friendly direction and help solve a major problem for libraries in long-term preservation of the printed word.

With his background in science, Bailey was more attuned than most in the industry to the influence of technology on business, and he made it his business to keep abreast of the latest developments and see how they might be made to work to our advantage, not just in book production but in book publication more generally. Thus, he was a member of the Library of Congress's Optical Disk Project Advisory Committee in the 1980s, and during that same period, he engaged in extensive discussions with staff at the Mellon Foundation about the possibilities for helping "endangered species" of scholarly monographs. These discussions laid the groundwork for that Foundation's later support of the ACLS History E-Book Project and the Gutenberg-e Project, which were the brainchild of Robert Darnton, who learned a lot from Bailey during his time on Princeton's editorial board. (William Bowen, a member of the press's Board of Trustees during his time as Princeton's president, also learned a great deal from Bailey and would later become president of the Mellon Foundation. His own interest in the challenges of scholarly communication owes much to his many conversations with Bailey.) These discussions also were the distant origin of the plans for a collaborative undertaking in the mid-1990s of the Committee on Institutional Cooperation (now known as the Big Ten Academic Alliance) for electronic publishing of monographs in endangered fields via an approach that would later become known as "open access" in today's nomenclature. Sandy Thatcher, who rose from copyeditor to editor-in-chief at Princeton under Bailey's tutelage, helped spearhead this effort once he became director of Penn State University Press in 1989. After the failure of the CIC project to gain traction and funding from the Mellon Foundation (which had just finished underwriting Project Muse and JSTOR), Thatcher turned toward developing a scaled-down version of the project at Penn State with its open-access Romance Studies monograph series through the Office of Digital Scholarly Publishing, established jointly by the press and library there beginning in 2005. The full story of this early evolution of open access as an approach to monograph publishing is told in this article from April 2015: <https://scholarsphere.psu.edu/files/x346dv41v>. Bailey, it can fairly be said, got this whole new trend in thinking about how to do scholarly publishing

off the ground, and any history of open access in scholarly book publishing should give him due credit for his vision. Again, although he had one foot in the traditional business of publishing books in print, he also had another foot moving forward to a digital future that would take full advantage of the new technologies to make scholarly publishing more efficient and effective.

Bailey was a true leader in the enterprise of publishing as it evolved from an avocation for gentlemen into a more rigorously professional vocation. Frank Wardlaw summed up the challenges well: "Scholarly publishing is an exceedingly complex admixture of business, scholarship, art, and clairvoyance, and no one who hasn't been intimately concerned with it can possibly visualize all of the angles." No one was more "intimately concerned with it" than Bailey, nor more adept at succeeding in the enterprise. His leadership was exemplified in his service to the AAUP; he served as president in 1972–3 and as a member of its Board of Directors. He was also a board member of the Association of American Publishers (AAP), chaired the Science Information Council, served on the Advisory Committee in Technical Publications of the Atomic Energy Commission, and was a member of the National Science Foundation's board. For all of these and other accomplishments, Bailey was honored with the industry's highest award, the AAP's Curtis Benjamin Award, upon his retirement in 1986. Other honors included honorary doctorate degrees from Princeton and Yale and membership in the American Philosophical Society.

In the end, it was all about the books. Princeton did publish a few very distinguished journals over the years: *Perspectives of New Music*, *Philosophy and Public Affairs*, *Public Opinion Quarterly*, *The Annals of Mathematics*, and *World Politics*. But Princeton never considered itself a journal publisher and eventually sold off all of these journals to other publishers. The journals complemented books in the fields that the editorial staff were acquiring and were not considered to be ends in themselves; they were published to provide profits to subsidize the publication of monographs, as was commonly their role at other presses that developed more substantial journal programs in a more focused and purposeful manner. The book publishing program was always front and center at the press. As Bailey himself admitted in the "Epilogue" of his 1970 book, "a publisher is not known by the skill with which he runs his business but by the books he publishes."

And what books these were! During the course of his 32 years as director, the press issued 2,948 individual titles in hardback editions and added to it another 861 paperback editions of some of these titles, including 168 Limited Paperback Editions. Title output grew from 35 in his first year as director to 128 in his last year. Over this span of

time, Princeton books garnered 250 prizes. They included two National Book Awards, five Pulitzer Prizes, and seven Bancroft Awards. In 1984, the press had two of its books named by *TIME Magazine* as among the five best nonfiction books of the year.

In the first year of Bailey's directorship, the books published, for which he can fairly claim credit as they were developed under his term as editor-in-chief, set a very high standard for excellence and impact. Among them were *The Frontiers of Economic Knowledge* by Arthur F. Burns; *Realities of American Foreign Policy* by George Kennan; *Blake: Prophet against Empire* by David Erdman; *The Tomb of Julius II* by Charles de Tolnay; *The Structure of Spanish History* by Américo Castro; *The Appeals of Communism* by Gabriel Almond; *Morals and Medicine* by Joseph Fletcher; *Mathematics and Plausible Reasoning* by George Polya; *The Economic Development of Japan* by Willard Lockwood; and *The Ancient Near East* by Jack Pritchard. What a wide range of outstanding books by outstanding authors these were!

Any selection of highlights from the list over the entire 32 years of Bailey's career can only be arbitrary, given how such a deep and richly developed list it was; but there would probably be broad agreement that these titles picked to represent achievements in the main fields for which the press did its publishing are near, if not at the very top, of their disciplines: Northrup Frye's *Anatomy of Criticism* (1957) in literary criticism; John Von Neumann's *Mathematical Foundations of Quantum Mechanics* (1955) in math and physics; Robert Palmer's *Age of the Democratic Revolution* (2 vols., 1959, 1964) in history; Fritz Machlup's *The Production and Distribution of Knowledge in the United States* (1962) in economics; Bernard Brodie's *Strategy in the Missile Age* (1959) in strategic studies; Gabriel Almond and Sidney Verba's *The Civic Culture* (1963) in political science; Charles de Tolnay's *Michelangelo* (5 vols., 1969–1971) in art history; John Pocock's *The Machiavellian Moment* (1975) in political philosophy; Clifford Geertz's *Negara* (1980) in anthropology; Richard Rorty's *Philosophy and the Mirror of Nature* (1979) in philosophy; Robert MacArthur and E. O. Wilson's *Theory of Island Biogeography* (1967) in biology; George Kennedy's *The Art of Persuasion in Greece* (1963) in classics; and Gershom Scholem's *Sabbatai Sevi* (1973) in religion. Among translations, although it did not win a National Book Award as two other works of translation did for Princeton, Charles Singleton's rendition of Dante's *Divine Comedy* (3 vols., 1970, 1973, 1975) stands out as a major achievement.

These titles only begin to scratch the surface. Another kind of outstanding book the press published, in which Bailey played a major role, was the project posing extraordinary challenges to either editorial

oversight or skill in design and production—and sometimes both at once. Works in this category include *The Princeton Encyclopedia of Poetry and Poetics* (1965) and *The Princeton Encyclopedia of Classical Sites* (1976) because of the massive number of contributors involved in each (215 and 375 contributors, respectively, with 1,000 and 3,000 entries, respectively). *The Atlas of Early American History* (1975) can also be included in this category because of the five-color printing and other special technical requirements.

Besides individual titles of distinction, the press was also long known for its series during the Bailey era. These were of two kinds, basically: series of diverse titles, grouped by broad subject according to selections made by series editors or by sponsorship of a single institution; and series of interrelated titles, usually by a single author, brought out as a critical edition or translation. Of the first type, the press had some very successful series outside of the sciences—such as two poetry series (one of poetry in translation) and the Princeton Library of Asian Translations—but it is in the sciences that such series were developed most extensively, with Bailey's direct involvement and encouragement. Three math series predated Bailey's directorship, but they continued to flourish under his oversight. The science series were all established during his tenure, such as the Monographs in Population Biology that was well developed by the time Bailey retired, with other series like the one in Computer Science just getting started. According to Ed Tenner, science editor during the latter part of Bailey's tenure, no press in the country had more series in math and science than Princeton, and it is a tribute to Bailey's vision and great personal interest in fostering the writing of books by scientists that the press stood preeminent in this area.

Of the second type of series, there are so many that could be cited that it would take pages to list them all, so a sampling will have to suffice, with the number of volumes noted as having been published by the time of Bailey's retirement: Papers of Thomas Jefferson (21 vols.); Papers of Woodrow Wilson (53 vols.); critical editions of Henry David Thoreau (8 vols.), Carl Jung (20 vols.), and Samuel Taylor Coleridge (10 vols.); and the translation of the writings of Søren Kierkegaard (7 vols.). The Jung and Coleridge series came to Princeton by way of the Bollingen Series, which the press started publishing in 1967 and formally took control of from Pantheon in 1969. The press was so successful with the series that it won the Carey-Thomas Award in 1974 for "creative book publishing at its best." Economically, it also proved to be a cash cow, with bestsellers like Richard Wilhelm's translation of the *I Ching*, which began selling in the tens of thousands of copies in the 1970s when it was discovered and revered by the hippies of Haight-Ashbury; and Joseph Campbell's *Hero with a Thousand Faces*,

originally published in 1949 but reissued and making it onto *The New York Times* bestseller list following a television interview series that Bill Moyers conducted with Campbell during the last years of his life. The interview aired in 1988 on PBS in six installments.

Among series, probably none meant more to Bailey personally than *The Collected Papers of Albert Einstein*, projected to be 40 volumes once completed. The negotiations with the Einstein Estate and Hebrew University proved to be extremely complicated and often vexing for Bailey, but he persisted and finally got the project under way, although the first volume was not published until 1987, a year after his retirement. Fourteen volumes have been published to date (2016), and a new digital edition has just been announced: <http://einsteinpapers.press.princeton.edu/>. One can only imagine that Bailey, with his great interest in technology from his days instructing naval officers about radar, through the evolution in the methods of book production, to his visionary ideas about open access as a possible solution for “endangered species,” would see this development as the culmination of all of his dreams and ambitions for the press. It was the final step in the progression from the art of book publishing to the science of book publishing, for which Herbert Bailey, Jr., will always be remembered.

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I want to thank all of those former colleagues of mine from Princeton University Press who contributed information, anecdotes, personal testimony, and advice during the writing of this memorial, which, like the work we did together at the Press, was a team effort.

Elected 1986

SANFORD G. THATCHER

Editor at Princeton University Press, 1967–1989
Director of Penn State University Press, 1989–2009